

## From the Podium

Dear Colleagues and Friends,

Greetings from Arizona! While many of you are finally enjoying the “great outdoors” after enduring winter’s grip, we are preparing to run for the shelter of air-conditioned spaces, as the intensity of summer in the desert rapidly approaches.

It is my privilege to serve as President of CBDNA at a most vibrant time in the organization’s history. In this letter, I will do my best to make clear why I hold that sentiment and, hopefully, entice you to join me in meeting the challenges that are a part of this period in our development.

First, though, one enormous THANK YOU to Craig Kirchhoff, Jerry Luckhardt, Timothy Diem, and the wonderful group of students and staff at the University of Minnesota for playing host to one of the largest CBDNA gatherings in our sixty-two-year history. Craig and his associates not only accommodated our every need, but also handled a complex array of conference events—including the inevitable last minute “emergencies”—with aplomb! We must also recognize that our first-rate conference was conceived and organized primarily by Michael Haithcock, Immediate Past-President. Michael’s novel ideas and innovative format created a “charged” atmosphere, resulting in a conference full of inspiring sessions and exchanges of the sort that cultivate the professional growth all of us seek from such events. Michael, we are indebted to you not only for your planning of a superb conference, but for your six years of magnanimous service to CBDNA as a national officer—so many of the recent accomplishments and positive changes that our organization celebrates and enjoys are a direct result of your leadership and dynamic thinking. Bravo!

My fervent hope is that the energy generated by the gathering in Minneapolis will propel us forward at an unprecedented pace, for the culture in which the contemporary wind band resides is evolving at an ever-increasing rate of speed. Change, especially rapid change, often evokes fear in us humans—in response to that fundamental emotion, our amygdala, located in our primitive-but-potent limbic brains, automatically signals “fight-or-flight.” At this juncture in the wind band’s history, fighting for sections of turf that may no longer be as productive as they once were or running away from ideas that seem to contradict our basic tenets, rather than exploring the opportunities present in such a time of transition, may lead us “back to the future.” That might prove temporarily comforting, but such entrenchment will ensure that, at best, wind bands remain relatively marginal players in the larger domain of music or, at worst, they gradually disappear, as musical entities deemed more culturally relevant take their place in schools and colleges.

While that thought is admittedly bleak, the potential rooted in our current set of circumstances is nothing short of astonishing. Enlightened leadership by those spearheading the collegiate wind band movement over the last several decades has led to a repertoire only dreamed of a short time ago. The school band, always under siege during economic downturns, is, nevertheless, still a vital part of the musical life of many communities. Those two particulars—a recent history of collaboration with dozens of major composers who have significantly improved our repertoire and the fact that wind bands of all kinds are still an important part of the fabric of many schools—leave us enviably positioned. We have tentacles embedded in two worlds crucial to our future: “concert music” (i.e., the art music scene) and music education. I submit, though, that our reach in both directions is somewhat precarious; in the first case, because it is still budding and in the second, because the arm has atrophied, at least to some degree. Subsequently, I believe that our most important task as an organization is simultaneously to strengthen our ties to both areas. Moreover, I maintain that in doing so, we will realize the tremendous potential that we currently hold, perhaps redefining ourselves in the process.

Even a cursory examination of those worlds and our current relationship to them reveals numerous issues that can only be confronted by dropping some of the walls that surround our territory and at least questioning some of our long-held beliefs. While the “pure” wind band is still a viable and beautiful musical vessel worthy of our preservation, the wind band field has somewhat surreptitiously become a real player in the new music scene. This month, ASCAP is recognizing CBDNA for its contributions to new music. In a recent article in the New York Times, Jenny Bilfield,

*continued on the next page*

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## 2 - FROM THE PODIUM

president of Boosey & Hawkes states, "It's important to me that composers not be pigeonholed, that composers who write concert music write a band work." Are we ready and willing to follow wherever composers may lead us? For example, in order to tap a given composer's best creative juices, are we open to novel combinations of instruments and willing to accommodate a wide range of ensemble configurations? If so, are we resourceful enough to overcome the logistical issues inherent in that stand by inventing new operational paradigms? I contend that if we are willing not only to acknowledge, but also to embrace the position we now hold in the new music arena, we will gain the courage necessary to follow composers down paths that we presently don't traverse.

As individuals, the vast majority of CBDNA members continue to invest in and support music education within their spheres-of-influence and beyond. We must be honest enough to admit, though, that as an organization, most of our recent efforts have been directed toward moving our field to the higher artistic plateau on which it now resides. This has been and must continue to be a critical part of our mission! Nonetheless, since bands constitute an enormous piece of music education's pie, it is mandatory that we roll up our collective sleeves and take a leadership position in candidly addressing salient issues on the wind band side of music education. How can we help solve the field's alarmingly low teacher retention rate? Should we heed the advice of Richard Colwell\* and others and actively engage in refining and unifying criteria for certification as a band teacher? How do we best narrow the extant philosophical gulf between college conductors and school band directors? There are no simple answers to these complex questions and we may not like some of the conclusions at which we arrive. Nevertheless, it is imperative that we ardently investigate these problems and act on—not simply talk-about—our discoveries. (\*see Colwell's remarks from the Minneapolis conference on page 24 of this issue, ed.)

To be sure, CBDNA must also continue to examine gender/ethnicity issues in the profession, attend to current topics relevant to athletic bands, stimulate and support the creation of quality repertoire for wind bands of all kinds, and advance research within myriad areas of interest that intersect with all that we do.

To continue the ongoing business of CBDNA, I am asking that the National Commissioning Committee, the National Band Partnership Committee, the committee updating CBDNA's "Declaration of Principles," and the committees determining our two biennial composition awards—Young Band and ASCAP/Frederick Fennell—proceed with their current agendas. Additionally, I am reorganizing our current task forces: the Athletic Band Task Force, the Gender/Ethnicity Task Force, and the Small College Coalition. Furthermore, a new Research Committee will examine how we might better stimulate and perpetuate important investigation in our field. Finally, I will ask State Chairs to take a more direct role in communicating with wind band conductors—both CBDNA members and non-members—in their respective states.

To begin to address the formidable challenges about which I have written in this letter, I have already organized or am now forming several new entities: a Multi-Organization Band Education Task Force, made up of one representative from each of the major band organizations; a "Coast-to-Coast" Network of Correspondence that will undertake electronic discussions regarding issues in band music education; a "New Era" Think Tank that will explore issues encompassing the field's future; and a 2005 National Conference Local Arrangements Committee to assist with arrangements in New York City. The membership of all of these groups will be posted on the CBDNA website in the near future to facilitate your input into CBDNA's agenda.

Ultimately, the collective investment of time and energy by board members, committee and task force personnel, networks and coalitions, and individual members determines what is accomplished by CBDNA. We have much to celebrate, but many challenges to face. Please let me know how your ideas and your efforts might help us achieve our goals.

All best,

*Gary W. Hill*

### Submissions to the Report

#### Send all materials to:

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

#### Submission deadlines:

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

#### Format preferences:

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

#### For programs:

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

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

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

**Thirty-Second National Conference  
March 26-29, 2003  
The University of Minnesota**

*Conference Sessions*

**Chosen or Forgotten Gems Session**

**University of Minnesota–Duluth Wind Ensemble**

*Mark Whitlock, conductor*

Overture for Winds .....	Felix Mendelssohn/Boyd
Arrival Platform Humlet.....	Percy Grainger/Simpson
Shoonthree .....	Henry Cowell
The Engulfed Cathedral .....	Claude Debussy/Patterson
Supreme Triumph .....	Fred Jewell
Invictus.....	Karl L.King
Scherzo alla Marcia.....	Ralph Vaughan Williams
Funeral Music for Queen Mary.....	Henry Purcell/Garafolo
Shivaree.....	Leonard Bernstein
From the Delta .....	William Grant Still
Symphonische Overture, op. 81d.....	Bertold Hummel

**A Viola Player’s View of Classical Wind Music**

*Presentation by Bastiaan Blomhert*

**Music and Architecture: Correlation and Comparison**

*Presentation by Terrence Milligan*

**Teaching Conducting: Getting Started**

*Panel chaired by Glen Adsit, with Steven Davis, Isaiah Odijima, and Mitch Fennell*

**Teaching Conducting: The virtual conducting lab**

*Panel co-chaired by Gary Hill and Barry Kraus*

**Athletic Band Task Force I**

*Douglas Stotter and David Woodley, moderators*

**Athletic Band Task Force II**

*Rob Carnochan and David Woodley, moderators*

**Repertoire Development: What is the role of the 21st century band/wind ensemble in the contemporary music school?**

*Open forum chaired by Frank Battisti with Richard Colwell, James Croft, Alan Fletcher, Richard Grunow, and Jeffrey Kimpton*

**Repertoire Development: Alan Fletcher’s “An American Song”**

*Presentation by Mark Hopkins, Frank Battisti, and Alan Fletcher with the University of Minnesota Symphonic Wind Ensemble*

**Repertoire Development: Transcribing for today’s band**

*Presentation by John Boyd*

**Repertoire Development: Source materials for folk songs and dances in selected wind band classics**

*Presentation by Robert Garofalo*

**Discovering Messiaen’s “Oiseaux Exotiques”**

*Presented by Paula Holcomb and the Arizona State University Wind Ensemble*

**The Music of Eric Stokes**

*Presentation by Jerry Luckhardt*

**Performance Practice and Rehearsal Techniques for Chamber Winds (Richard Strauss, Suite in B flat, Opus 4)**

*Presented by Bastiaan Blomhert with the Halama Wind Octet and friends*

**Mozart’s Abduction: A lesson in authenticity and presentation**

*Presentation by Bastiaan Blomhert*

**A Conversation with Libby Larsen**

*Hosted by Craig Kirchhoff*

**Composers Roundtable**

*Hosted by Jerry Junkin with Michael Colgrass, Michael Daugherty, Scott Lindroth, David Maslanka, Frank Ticheli, and Judith Zaimont*

**A Conversation with Michael Torke; Hosted by Jack Stamp**

*Graduate Student Forum; Rodney Winther, moderator*

**Current Trends in Teacher Education and Their Impact on Future Band Directors**

*Hosted by Mark Fonder with Richard Colwell and Richard Grunow*

**Open Forum: “Where are we and where are we going?”**

*Gary Hill, moderator*

*Concerts*

**Concordia College Band**

**Russell Pesola, conductor**

Fanfare of Pride and Joy .....	Tibor Polgar
Toccata Marziale .....	Ralph Vaughan Williams
Lux Eterna.....	Yo Goto
Trumpet Concerto .....	Jukka Linkola
Ballade, moderato (Syrene Music)	
Ritmico	
<i>Jouko Harjanne, Finnish Radio Symphony Orchestra, soloist</i>	
Cloudburst.....	Eric Whitacre
The Red Pony.....	Aaron Copland

**University of Minnesota Symphonic Wind Ensemble**

**Craig Kirchhoff, conductor**

Serenade in B flat major.....	Wolfgang Amadeus Mozart
Largo — Molto Allegro	

*Jerry Luckhardt, conductor*

Hammersmith: Prelude and Scherzo.....	Gustav Holst
Hill-Song No. 2.....	Percy Aldridge Grainger
Sparrows .....	Joseph Schwantner

*Lucy Shelton, soprano*

Funeral Music for Queen Mary.....	Henry Purcell/Steven Stucky
An American Song .....	Alan Fletcher

*Frank Battisti, conductor*

Tattoo from Symphony for Wind Orchestra ...	Judith Lang Zaimont
**world premiere**	

**University of Kentucky Wind Ensemble**

**Richard Clary, conductor**

The Lads of Wamphray March .....	Percy Grainger
Bastille Music .....	Kurt Weill

- Introduction
- Minuet (Fête Galante)
- Street Music
- War March
- Elegy
- Finale – 14 July

Black Dog .....	Scott McAllister
<i>Dr. Scott Wright, clarinet</i>	

Air Mosaic .....	Rodney Rogers
Mosaic	
The evidence of things not seen	
A dance in time	

# 4 - NATIONAL CONFERENCE

## Columbus State University Wind Ensemble Robert Rumbelow, conductor

Sunan Dances..... Dorothy Chang  
On The Dominant Divide from Grand Pianola Music.....John Adams  
Concertino..... Bohuslav Martinu  
*Andre Gaskins, soloist*  
Lincolnshire Posy.....Percy Grainger  
Dionysiaques..... Florent Schmitt

## Arizona State University Wind Symphony and Chamber Winds Gary Hill, conductor

Wir glauben all' an einen Gott ..... Johann Sebastian Bach  
*Martin Province, conductor*  
White on White and Shades of Night Descending  
from Five Images .....Howard Yermish  
Decem perfectum..... Robert Xavier Rodriguez  
Dancer listening to the organ in a Gothic cathedral  
from The King of the Sun ..... Stephen Hartke  
Rose Petals from Red Dogs and Pink Skies.....Bruce Adolphe  
Symphony for Large Wind Orchestra ..... Gunther Schuller  
*Gunther Schuller, guest conductor*  
Abstract 858, No. 3 ..... Bill Frisell  
Abstract 858, No. 8 ..... Bill Frisell  
Bells for Stokowski..... Michael Daugherty

## University of Miami Wind Ensemble Gary Green, conductor

Fanfare Canzonique ..... Brian Balmages  
*\*\*world premiere\*\**  
A Child's Garden of Dreams.....David Maslanka  
Urban Requiem ..... Michael Colgrass

## The Ohio State University Wind Symphony Russel Mikkelson, conductor

The Courtly Dances from Gloriana.....Benjamin Britten/Jan Bach  
Sinfonietta ..... Ingolf Dahl  
October.....Eric Whitacre  
*Richard Blatti, guest conductor*  
Rhapsody in Blue.....George Gershwin/Hunsberger  
*Caroline Hong, piano*  
Jubilare!.....John Stevens  
*\*\*world premiere\*\**

## University of Southern California Wind Ensemble H. Robert Reynolds, conductor

Fanfare for the Uncommon Woman..... Joan Tower  
*Sharon Lavery, conductor*  
Spin Cycle.....Scott Lindroth  
Adagio, K. 411 ..... Wolfgang Amadeus Mozart  
Rosa Parks Boulevard..... Michael Daugherty  
Divertimento No. 3, K. 166 ..... Wolfgang Amadeus Mozart  
Homages ..... Michael Djupstrom  
Con moto  
Scherzo  
Andante sostenuto  
O Magnum Mysterium..... Morten Lauridsen/Reynolds  
Blue Shades..... Frank Ticheli

## Small College Intercollegiate Band Giancarlo Guerrero, conductor

Flourish for Wind Band ..... Ralph Vaughan Williams  
Grand Central Station ..... Michael Torke  
Allerseelen ..... Richard Strauss/Davis  
Variants on a Medieval Tune..... Norman Dello Joio  
Danza Final ..... Alberto Ginastera

## Indiana University Wind Ensemble Ray Cramer, conductor

Gazebo Dances..... John Corigliano  
Come, Memory... ..... Donald Grantham  
Fugue in g minor "The Great" ..... Johann Sebastian Bach/Boyd  
*David C. Woodley, conductor*  
Ra! ..... David Dzubay  
The Light Fantastic ..... Andrew Rindfleisch  
Do the Hustle  
Bliss: Variations on an Unchanging Rhythm ..... Michael Torke  
*Douglas Stotter, conductor*  
*\*\*world premiere\*\**  
Near Woodstock Town ..... Percy Grainger/Cramer  
Spoon River ..... Percy Grainger/Bainum  
*Stephen W. Pratt, conductor*  
J.S. Dances ..... Donald Grantham  
Toccata Marziale ..... Ralph Vaughan Williams  
The Melody Shop..... Karl L.King/Glover  
*Frederick Fennell, guest conductor*

## Conference Premieres

### Bliss: Variations on an Unchanging Rhythm by Michael Torke

#### Indiana University Wind Ensemble

*Bliss, Variations on an Unchanging Rhythm*, was commissioned by the College Band Directors National Association, with its premiere at their national convention in Minneapolis in March, 2003. A simple rhythm (4 eighth notes, rest, 1 eighth note, rest, 2 eighth notes, rest) is the underpinning that we hear throughout. What changes is the melodies assigned to these rhythmic values, and the harmonies that support them. With percussionists tapping out the rhythm (including amplified clapping) the accumulation becomes an ever increasing celebration; a state of Bliss. This piece was composed not long after *Rapture, Concerto for Percussion and Orchestra* (which has been subsequently arranged for band), and represents a kind of companion piece to it; both are music which expresses an unfettered, joyous state.

The music of Michael Torke has been called "some of the most optimistic, joyful and thoroughly uplifting music to appear in recent years" (Gramophone). Hailed as a "vitaly inventive composer" (Financial Times) and "a master orchestrator whose shimmering timbral palette makes him the Ravel of his generation" (New York Times), Michael Torke has created a substantial body of works in virtually every genre, each with a characteristic personal stamp that combines restless rhythmic energy with ravishingly beautiful melodies.

**Tattoo from Symphony for Wind Orchestra  
by Judith Lang Zaimont**

**University of Minnesota Symphonic Wind Ensemble**

A seven-minute wild ride in galloping compound meters, *Tattoo* is the third of three scenes comprising Zaimont's Symphony for Wind Orchestra (2003). Rapid, rollicking beats and pinpoint tonguing send a 'call' to all to gather and make a big sound together. In addition to an overall sound calibrated for brilliance, many solo moments are embedded—particularly for English horn and bass clarinet—and the winds, brass and saxophone sections are spotlighted repeatedly throughout, by turns. The Symphony was commissioned in honor of the Centennial celebration of the University of Minnesota School of Music, specifically for professor Craig Kirchhoff and the Wind Ensemble.

**Fanfare Canzonique by Brian Balmages  
University of Miami Wind Ensemble**

Brian Balmages writes: "Written in memory of Gilbert Johnson, *Fanfare Canzonique* seeks to embody some of his most magnificent qualities. His contributions as former principal trumpet of the Philadelphia Orchestra and trumpet professor at the University of Miami were legendary. Of all his recordings, two of the most famous are The Antiphonal Music of Gabrieli and Respighi's *Pines of Rome*. The opening fanfare becomes the structural canvas on which Gabrieli's Canzona per sonare no. 2 is painted. This explains the beginning and the ending of the work. The middle section is a little more elusive. Originally, I fought with this section possibly longer than I've fought with anything else in composing thus far. It was only until I heard the eulogy at Mt. Johnson's funeral (which made a significant reference to his off-stage solo in *Pines of Rome*) that I was able to understand the need for it and complete this section. There is a strong spiritual climax in the piece as the antiphonal trumpet solo fades, only to be 'caught' by the on-stage trumpet soloist who is to complete the phrase."

**Jubilare!**

**by John Stevens**

**The Ohio State University Wind Symphony**

Throughout his career, Professor John Stevens has been very active as a composer and arranger, with over 50 original compositions and almost as many arrangements to his credit. The title of *Jubilare!*, which translates as "to shout for joy" reflects the generally celebratory mood of this work. The original orchestral version was commissioned by the Madison Symphony Orchestra to kick off their 75<sup>th</sup> anniversary season in 2000. This arrangement for wind ensemble, created by the composer, was commissioned by The Ohio State University Wind Symphony. Originally conceived to mark a milestone, most of the music is a joyous and energetic celebration of the present and future of music. Our historical past is also honored through the use of Latin for the title and the solemn trumpet solo that opens the work.

**Other Recent Premieres**

The Emory Wind Ensemble, Scott Stewart conducting, premiered *New Millennium, Different World, New Beginnings* by Roger Cichy on April 27, 2003 in Atlanta, Georgia. Emory commissioned this work in honor of the opening of the Schwartz Center for Performing Arts on campus.

Program notes:

*New Millennium, Different World, New Beginnings* is designed to be a musical timepiece reflecting significant events of the beginning of the twenty-first century. The opening movement, *New Millennium*, begins with an exploding brass and percussion fanfare symbolizing a new time in modern history. The music evokes the awe and magnitude of a new era as the year 2000 arrives in sequential order from time zone to time zone and celebration to celebration. The rumble of the percussion suggests the images of the spectacular firework displays that lit up the skies of many major cities worldwide. The second half of the movement paints a mosaic of celebrations. This section of the movement also develops into a ritual-like celebration as various cultures celebrate in their own way, the beginning of a new millennium.

The second movement, *Different World*, is a sobering look at the emotions and images of the aftermath of September 11, 2002, a day that created, in many peoples mind, a different world. The most compelling scenes of post 9-11 to the composer were that of family members and friends frantically searching for loved ones only to have their hopes diminish day by day. For many, the long search ending in the painful realization that their loved one had perished in this horrible tragedy. The middle section of this movement includes a meditative hymn-like melody the composer uses as a hymn reflecting fading hope. The emotion of the music eventually portrays a section of anger which, in turn, is rotated into a meditative prayer for the victims who have died and a hope for greater peace in this world.

Despite human tragedy, humankind has always looked ahead for hope in the idea this world can be made better. The final movement, *New Beginnings*, reflects the acts of goodwill and generosity that, in their own individual ways, can and will have a positive impact on modern society. It is through these acts of munificence that we, as a prosperous people, can make a significant difference and provide a better life for the sake of all humankind. It is never too late for new beginnings from one generation of humankind to the next.

In particular, this movement is a celebration of the generosity and goodwill of Donna and Marvin Schwartz, who have given unselfishly of themselves to create a new beginning for Emory University in the form of a new performing arts center. Composer Roger Cichy has incorporated the word rhythm "Don-na and Marvin Schwartz" (a 7 syllable grouping) as the underlying nucleus throughout this movement. The beginning section of this movement highlights a melody based on a 7/8 meter. Further in the piece, the meter changes to 7/4 (still incorporating the rhythmic impulse of seven) and fuses a variety of cultural musical styles to create a sort of collage of cultural dynamics.

Ten organizations (Indiana University, Georgia State University, California State University at Long Beach, the University of Miami, East Tennessee State University, the University of Central Oklahoma, the 214th Army Band, the University of Georgia, Emory University, and Lamar University) participated in a consortium commission, *Symphony for Wind Band*, by Carolyn Bremer. Several schools gave the co-premiere in the spring of 2003.

Program notes:

This symphony owes a great deal to Gustav Mahler. It is an homage, a reconsideration, a parody, and an expression of long-held fealty for the master symphonist. From Mahler, I reaped a number of devices including the prevalent use of kitsch, unusual doublings, jarring modulation, modal borrowing, and quirky counterpoint. The motive from which all material is built concludes with an interval crucial to many of Mahler's gestures: the descending second. And like Mahler, who borrowed heavily from his own works, this symphony's main motive originated in an early operetta of mine.

Theodore Adorno's tome on Mahler reveals a complex analysis of the man and his works. Adorno considers Mahler's music undomesticated. Mahler struggled with the expert, departed from syntactical regularity, and in this regard made a enormous contribution to music. While we view the rebellious composer as one who does something new (Beethoven using trombones in his Fifth Symphony, or Schoenberg codifying the 12-tone system), often that newness can be traced from a straight line of historical practices. The rebellious composer now, the postmodernist, dares to turn away from that historical line to include all possibilities: forward, backward, sideway. This concept is deeply rooted in my symphony, for I have reverted back to older sonorities, eschewed sophisticated form, embraced contemporary kitsch, and gleaned from classical tradition whatever suited me. The highbrow exists alongside the lowbrow.

As Mahler wrote of composition, it is like "playing with building blocks, where new buildings are created again and again using the same blocks." In the process of playing with Mahler's blocks, I discovered that I was playing with my own.

Frank Battisti conducted the premiere performance of *Vientas y Tangos*, by Michael Gandolfi with the United States Marine Band in Washington, DC on March 2, 2003. On April 11, 2003, he conducted the UK premiere of the piece on a concert by the Royal Northern College of Music Wind Orchestra in Manchester. This is one of a quartet of pieces commissioned by a consortium of 22 colleges/universities/schools for Frank Battisti's 70th birthday. Michael writes the following about *Vientos y Tangos*, his homage to the tango:

"I decided to write a piece that explores several aspects of tango, from the early style to the 'nuevo' style to the current disco-laden style. Of course, I focused on the instrumental tango, but I also listened to a wealth of vocal tangos, which more accurately express the full meaning of this genre. (It's kind of like the blues.) I prepared by studying and transcribing Tangos by D'Arienzo, Pugliese, Piazzolla, and the Bajofondo Tango Club, primarily. I then set out to write a three part piece that explores each of these three styles. A brief introduction gives way to the first tango, which is an homage to D'Arienzo and the older style. An interlude/cadenza follows and leads to a nuevo style tango (somewhat Piazzolla inspired). Finally we veer into a disco-tango, which rocks the house (hopefully)."

## Conference Calendar

The 2004 **Eastern Division** conference will be hosted by Melvin Miles at Morgan State University in Baltimore, MD on February 26-28, 2004.

The combined **Western/Northwestern Divisions** regional conference, will be held March 24-27, 2004, on the University of Nevada-Reno campus. The Intercollegiate band will be conducted by Gary Hill. Of additional interest will be the premiere of a new work for trumpet and band composed by Eric Ewazen via a commission of CBDNA schools. The performer will be Allen Vizutti. 10 bands from the western/northwestern divisions will be invited to perform as well. A planning meeting for the conference will occur June 8-9, 2003, in Reno.

The **North Central Division** Conference will take place February 19-21, 2004. It will be hosted at the Cincinnati Conservatory/College of Music in Cincinnati, Ohio and the Convention Center, Marriott Hotel, next to University of Cincinnati campus. Hosts Rodney Winther and Terence Milligan from CCM are making all local arrangements.

There will be at least seven North Central Division performing groups, with an intercollegiate group also being planned. Sessions throughout the three days will focus particularly on wind chamber music repertoire and performance practice as well as the growing availability of desirable international repertoire composed for winds. Shattinger Music Company will host their outstanding score/resource room.

Cincinnati is a great location for the conference with a hub airport located very near and the outstanding CCM facilities available for concerts. CBDNA members who are unable to attend their own divisional conferences or who would like to attend more than one are cordially invited to join us in Cincinnati.

## News

The **Western/Northwestern Divisions** of CBDNA are proceeding with the commission of a new work by Eric Ewazen. This work, a three-movement concerto for trumpet and band, will be premiered by Allen Vizzuti and the divisional Intercollegiate Band during their conference in March, 2004, in Reno under the direction of Gary Hill. The composition is already underway, and the composer is quite enthusiastic about the outcome. The commission fee is \$500. For more information on participating in this consortium, contact Thom Root at 801-626-6443.

Michael Djupstrom has been awarded the **2002 ASCAP/CBDNA Fennell Composition Award** for his composition *Homages*. Djupstrom was a 2002 Tanglewood Music Center Composition Fellow this past summer and composed this 11-minute work for Frank Battisti and the Boston University Tanglewood Institute's Young Artists Wind Ensemble. The work was premiered by the YAWE, Frank L. Battisti conductor, at an August 2, 2002 concert in Ozawa Hall, Tanglewood.

The following composers received Honorable Mention in the competition:

-Eli Marshall, age 25, Philadelphia, PA *Reflections* for concert band, 15 minutes.

-Anthony Suter, age 23, Ann Arbor, MI *dance (fragments)* for wind ensemble, 7 minutes.

-Matthew Van Brink, age 24, Allston MA *Asyndeton* for wind ensemble, 8 minutes.

The 28th Annual Symposium for New Band Music, sponsored by the **Virginia chapter of CBDNA**, was held February 7-8, 2003, at the University of Richmond in Richmond, Virginia. The Virginia Intercollegiate Band, the performing group for the symposium, was comprised of 58 students from ten Virginia colleges and universities. Three composers, selected from among 34 applicants, were selected to conduct their own works in open rehearsal sessions over the two day period.

Selected composers and their works were:

-Derek Healey; Brooklyn, New York: *One Midsummer's Morning*

-Steve Rouse; Louisville, Kentucky: *Angel Fire*

-Felecia Sandler; Boston, Massachusetts: *Rosie the Riveter*

**Robert J. Garofalo** will retire from his position as Professor and Conductor at the Benjamin T. Rome School of Music of The Catholic University of America at the end of the 2002-03 academic year. Garofalo has also recently conducted the world premiere *Agamemnon*, a new opera by composer Andrew Earle Simpson. Sarah B. Ferrario, the composer's wife, who is a Greek and Latin scholar, completed the libretto which is based on Aeschylus' Greek tragedy about the Trojan War. Three performances of this exciting new opera with full symphony orchestra were given in Hartke Theater on the campus of The Catholic University of America in Washington, DC, on April 25, 26, and 27, 2003. Andrew Earle Simpson has also written a work titled *Candelas* for Piano and Wind Ensemble for The Catholic University Wind Ensemble in 1998, and that this work is available through Whirlwind Music Publications.

The **Big East Conference Band Directors Association's** recent commissioned work, *Sleep*, by Eric Whitacre, will be

available July 1st, 2003 through Hal Leonard. The work is for band/wind symphony with optional chorus.

**Gary Corcoran** (Plymouth State College) was recently named "Outstanding Band Director" by the New Hampshire Band Directors Association. The award was presented at the 2002 New England Band Directors Institute. In 1990, Corcoran received the Kansas Bandmasters Association "Outstanding Band Director" award as well.

**Lawrence Stoffel** (Northern Illinois University) is newly appointed Music Director and Conductor of the Northshore Concert Band. He is the fourth person to hold the position in the band's history. Larry joined the Northshore Band in 1999 as assistant conductor and bassoonist.

On February 10, selected musicians from the wind programs at **Gonzaga University** (Robert Spittal) **Eastern Washington University** (Patrick Winters) and **Whitworth College** (Richard Strauch) performed the following program with guest conductor Eugene Corporon at the Spokane Metropolitan Center for the Arts. There were two performances: a morning performance for area high school music students, and an evening performance for a general audience. The program included:

Hazo - Exultate

Whitacre - October

Sparke - Daybreak at Angels' Gate

Grantham - Can't You See?

Tatebe - Celtic Suite

This was the first of what will become an annual intercollegiate event.

On December 10th, 2002, the **University of Arizona Bands** celebrated their 100th anniversary. Showcasing the music of "Then and Now" from Sousa to David Maslanka. The University of Arizona "Pride of Arizona" Marching band opened the evening with a perspective on the past. A group of the "original 12" began *Stars and Stripes Forever* followed by the 250 member "Pride of Arizona" filling Centennial Hall and finishing the march. The concert also featured the Steel Band and The Studio Jazz Ensemble. The Wind Symphony, conducted by Jay C. Rees, featured the music of the past with the *University of Arizona March* by Joseph De Luca, *Irish Tune from County Derry*, and the *English Folk Song Suite*. The Wind Ensemble, con-

ducted by Gregg Hanson, performed music of the present with David Maslanka's, *Symphony No. 4*. David Maslanka was present at the concert and read from his program notes. The University of Arizona and the city of Tucson presented the bands with plaques of achievement for one hundred years of performance and excellence to the university and the city of Tucson.

The **Colorado Wind Ensemble**, a 40-member community group in the Denver area specializing in the performance of original literature for winds, is seeking a Conductor/Music Director for our 2004-2005 season and beyond. Finalists will audition during the 2003-2004 season. For a position description and more information about the CWE, please visit their website at [www.coloradowindensemble.org](http://www.coloradowindensemble.org) or send a letter of interest to Rich Gabriel, President, Colorado Wind Ensemble, P.O. Box 101374, Denver, CO, 80205. Application deadline is May 31, 2003.

The **World Association for Symphonic Bands & Ensembles** has a web site: [www.WASBE.org](http://www.WASBE.org). It contains news about wind music world-wide, and it fast developing into a useful resource for your graduate and undergraduate students with a wide range of information on recordings and music. If you or they have anything to contribute, please send to Leon Bly at [WASBE@T-ONLINE.DE](mailto:WASBE@T-ONLINE.DE).

WASBE also produces a journal annually. All members receive the Journal publications free of charge. In Volume 8 of the series, editor William Berz continues the theme from Volume 7, entitling it *The Quest for Good Music: The Journey Continues*. Of special interest is the material from the "Wind Music Across the Century" symposium, in honor of Frank Battisti. Copies of this and past issues of the *Journal of the World Association for Symphonic Bands and Ensembles* may be purchased for \$15.00 each, or the complete set of eight WASBE Journals can be purchased for only \$80.00. Please send a check for this amount, made payable to WASBE, to: Egil A. Gundersen, WASBE Treasurer, Ronningjordet 21, N-Skien, Norway. You may contact him by e-mail: [egilag@online.no](mailto:egilag@online.no)

## 8 - RESOURCES

GIA Publications has recently released the first of a (projected) four-volume series entitled *Composers On Composing For Band*. Conceived and edited by composer-conductor Mark Camphouse, this unique yet practical book delves whole-heartedly into the composer's world, through his own words. While valuable for students in the areas of composition, music education, and applied music performance, this book is intended primarily for wind band conductors at all levels, who are interested in gaining fresh insights and perspectives from the ultimate source of musical creativity - the composer.

The book provides the reader with a greater degree of understanding of and respect for both the creative and re-creative processes, and ultimately will contribute to a strengthening of the band profession through more thoughtful interpretations and more musically sensitive performances.

In this volume, eleven of the world's most highly respected wind band composers share their lives and work. The composers follow a uniform format in each chapter that culminates with a comprehensive list of their works for band. In addition, the composers give personal perspectives on the creative process, orchestration, commissioning new works, teaching composition, and the future of the wind band. Each composer also lists ten works all band conductors should study (and not necessarily band music!) and ten composers whose music speaks in especially meaningful ways. Personal life stories round out each chapter.

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Chapter 7 - Timothy Mahr  
Chapter 8 - W. Francis McBeth  
Chapter 9 - Robert Sheldon  
Chapter 10 - Jack Stamp  
Chapter 11 - Frank Ticheli

**Tim Salzman** (University of Washington) announces that a "three year labor of love" has finally resulted in the birth of their book project on contemporary composers. *A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band; Volume I* has been published by Meredith Music Publications under the distributorship of the Hal Leonard Corporation and is now available for purchase. Following the forward written by Michael Colgrass are twelve composer chapters each containing interview-based material concerning the musical lives, compositional style, works overview-analyses, conducting/rehearsal approaches, repertoire listings and discographies. The co-authors for each chapter are current or former University of Washington graduate students. The composers, each of whom was extremely gracious with their time and thoughtful contributions to the book are Timothy Broege, Michael Colgrass, Michael Daugherty, David Gillingham, John Harbison, Karel Husa, Yasuhide Ito, Cindy McTee, Alfred Reed, Joseph Schwantner, David Stanhope and James Syler.

*A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band; Vol. I*, \$29.95; ISBN# 0-634-05827-4

## HIDDEN GEMS from Tim Reynish

*Autumn Walk* by Julian Work

When I heard this little piece at the CBDNA Conference in Athens, Georgia, I was immediately struck by its chromatic lyricism, reminiscent of Delius. I have now conducted it twice this winter and am convinced that it should be restored to the repertoire as a rare example of sensitive impressionist scoring. Apart from high pianissimo trills in the woodwind, it is not difficult, but it does encourage flexibility, exploration of sonorities and careful dynamic control. I love it - it is Permanently Out of Print, but you can purchase it on special order from Shawnee for \$100 including score, piano reduction and parts.

## CBDNA resources for athletic bands

from Dave Woodley

The Athletic Band Advisory Committee presented two panel discussions at the National CBDNA Convention in Minneapolis. Dave Woodley, Doug Stotter and Rob Carnochan served as hosts for the sessions.

Topics included:

- » *Pay for play - non-revenue sports*
- » *Creating an athletic band survey for CBDNA*
- » *Recruitment concerns & success stories*
- » *Discussion of marching band requirements for music majors*
- » *Title IX and it's impact on college bands*

For a complete summary of the topics listed above, go to <http://php.indiana.edu/~marching/> and select the "Minneapolis" link.

The CBDNA Athletic Band Advisory Committee was formed in 1993 and has presented topic sessions at every national CBDNA conference since then.

The committee consists of:

Dave Woodley, Indiana University (co-chair); Jon Woods, The Ohio State University (co-chair); Richard Bundy, Penn State University; Dave McKee, Virginia Tech University; Rob Carnochan, The University of Texas; Don Peterson, Brigham Young University; Brad McDavid, The University of Washington

We welcome comments and suggestions from CBDNA members and hope to continue our long-standing tradition of offering helpful and insightful discussions at all future conventions.



**PLEASE NOTE:**

Include your STATE and DATE OF PERFORMANCE in all submissions.

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

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

**address for submissions**

Douglas Stotter, editor  
 CBDNA Report  
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 Indiana University  
 Bloomington, IN 47405  
 email-dstotter@indiana.edu

**ARIZONA**

**The University of Arizona Wind Ensemble**  
**Gregg I. Hanson, conductor**  
**September 26, 2002**

Overture fur Harmoniemusik ....Mendelssohn  
 First Suite ..... Holst  
 Symphony in B flat ..... Hindemith

**The University of Arizona Wind Symphony**  
**October 22, 2002**  
**Jay C. Rees, conductor**

Gavorkna Fanfare.....Stamp  
 Huntingtower .....Respighi  
*Fang Fang Li, graduate conductor*  
 Variants on a Medieval Tune ..... Dello Joio  
 Jazz Suite No. 2..... Shostakovich

**The University of Arizona Wind Ensemble**  
**Gregg I. Hanson, conductor**  
**November 6, 2002**

Dream Dancer .....Colgrass  
*Rhonda Taylor, saxophone*  
 Gazebo Dances for Band ..... Corigliano

**The University of Arizona Campus Band**  
**November 6, 2002**  
**Allison Coyle, Bryan Holbrook**  
**and Brian Wolfe, graduate conductors**

A Festival Prelude .....Reed  
 The Fire of Eternal Glory..... Shostakovich  
 Second Symphony for Band .....Ericson  
 Emperata Overture ..... Smith  
 The Black Horse Troop..... Sousa

**The University of Arizona Wind Symphony**  
**December 10, 2002**  
**Jay C. Rees, conductor**

University of Arizona March ..... De Luca  
 Irish Tune from County Derry ..... Grainger  
 Folk Song Suite..... Vaughn Williams

**The University of Arizona Wind Ensemble**  
**December 10, 2002**  
**Gregg I. Hanson, conductor**

Symphony No. 4 ..... Maslanka

**ARKANSAS**

**Harding University Symphonic Band**  
**Michael Chance, conductor**  
**February 11, 2003**

American Salute.....Gould  
 Laude.....Hanson  
 Suite Francaise ..... Milhaud  
 Festive Centennial..... McBeth  
 Lassus Trombone ..... Fillmore

**Harding University Symphonic Band**  
**Michael Chance, conductor**  
**April 22, 2003**

A Festive Prelude .....Reed  
 Eagle Squadron ..... Alford  
 Emblems ..... Copland  
 Down a Country Lane .....Copland/Peterson  
 Four Scottish Dances .....Arnold  
 Barnum and Bailey's Favorite ..... King

**University of Arkansas Wind Symphony**  
**W. Dale Warren, conductor**  
**October 16, 2002**

The Star-Spangled Banner .....arr. Stamp  
 Savannah River Holiday .....Nelson  
 Amazing Grace .....Himes  
 Folk Song Suite..... Vaughn Williams  
 Concerto Sopra Motivi..... Pasculli  
*Theresa Delaplain, oboe*  
 With Pleasure (Dance Hilarious) ..... Sousa  
 Be Thou My Vision.....Gillingham  
 Awayday.....Gorb

**University of Arkansas Wind Symphony**  
**W. Dale Warren, conductor**  
**November 25, 2002**

The Star-Spangled Banner .....arr. Stamp  
 Caccia and Chorale .....Williams  
 William Byrd Suite ..... Jacob  
 Persistence of Time ..... Colonna  
 Concerto for Piano & Winds..... Gregson  
*Jura Margulis, piano*  
 Nessun Dorma..... Puccini  
 Masque .....Hesketh

**University of Arkansas Symphonic Band**  
**Tim Gunter, conductor**  
**March 3, 2003**

Gavorkna Fanfare.....Stamp  
 Prairiesong ..... Strommen  
 Ye Banks and Braes ..... Grainger  
 Golden Jubilee ..... Sousa  
 Harry Potter Symphonic Suite ..... Williams  
 Liturgical Dances ..... Holsinger

**University of Arkansas Wind Symphony**  
**W. Dale Warren, conductor**  
**April 17, 2003**

The Star-Spangled Banner .....arr. Stamp  
 Sinfonietta ..... Dahl  
 Molly on the Shore..... Grainger Ragsdale  
 Equus..... Whitaker  
 Concerto for Marimba..... Ewazen/Allen  
*She-e Wu, marimba soloist*  
 Scootin' on Hardrock ..... Holsinger  
 Rolling Thunder ..... Fillmore

**CALIFORNIA**

**California State University Fresno**  
**Symphonic Band**  
**Gary Gilroy, conductor**  
**April 5, 2003**

Kirkpatrick Fanfare..... Boysen  
 October..... Whitacre  
 The Voyagers..... La Plante  
 Tempered Steel..... Young

**California State University Fresno**  
**Wind Ensemble**  
**Lawrence Sutherland, conductor**  
**April 5, 2003**

Gloriosa.....Ito  
 Concertino..... Erickson  
 Irish Tune from County Derry ..... Grainger  
 Internal Combustion.....Gillingham

**California State University Northridge**  
**Wind Ensemble**  
**Glenn Price, conductor**  
**Frederick Fennell, guest conductor**  
**December 8, 2002**

Festive Overture..... Shostakovich  
 Postcard..... Ticheli  
 Tis the Last Rose of Summer..... Traditional  
 Grand Russian Fantasia..... Levy  
 and the mountains rising nowhere..... Schwantner  
 Serenade in E flat ..... Strauss  
 Suite in E flat..... Holst  
 Colonial Song .....Grainger  
 The Stars and Stripes Forever ..... Sousa

**California Polytechnic State University**  
**Wind Orchestra**  
**William Johnson, conductor**  
**April 3, 2003**

Without Warning ..... Melillo  
 Lincoln Portrait ..... Copland  
 Symphony No. 4 ..... Maslanka

**California Polytechnic State University**  
**Wind Orchestra**  
**William Johnson, conductor**  
**June 7, 2003**

American Salute..... Gould  
 The Coventry ..... McBeth  
 Concerto for Horn, K. 417 ..... Mozart  
 Venetian Spells..... Ellerby  
 Fantasia di Concerto .....Boccalari  
 The Melody Shop..... King

# 10 - PROGRAMS

**Irvine Valley College  
Evening Wind Symphony  
Stephen Rochford, conductor  
Mary Palchak, flute Soloist  
April 29, 2002**

Morning Alleluias ..... Nelson  
Trittico..... Nelhybel  
Flute Concerto.....Luzko  
*Mary Palchak, Flute*  
\*\*world premiere\*\*  
On A Hymnsong of Philip Bliss..... Holsinger  
Suite in E flat..... Holst

**Irvine Valley College  
Evening Wind Symphony  
Stephen Rochford, conductor  
Ed Peffer, guest conductor  
October 6, 2002**

Toccata ..... Frescobaldi  
Trumpet Concert in E flat.....Arutunian  
*Bill Hackbarth, trumpet*  
Elegy and Prayer ..... Peffer  
\*\*world premiere\*\*  
Irish Tune from County Derry .....Grainger  
Valdres..... Hanssen

**Irvine Valley College  
Evening Wind Symphony  
Stephen Rochford, conductor  
February 26, 2003**

Pas Redoublé..... Saint-Saens  
Reinvention .....Mahpar  
*Tony Ellis, trumpet*  
Night Café..... Terricciano  
Chorale for Symphonic Band..... Nelhybel  
English Country Settings .....LaPlante  
Amazing Grace ..... Ticheli

**Irvine Valley College  
Evening Wind Symphony  
Stephen Rochford, conductor  
Donald Gunderson, guest conductor  
Kelly Boudreaux, soprano  
April 30, 2003**

Overture for Winds ..... Cummings  
\*\*world premiere\*\*  
On A Hymnsong of Philip Bliss..... Holsinger  
Four Maryland Songs..... Stamp  
Shenandoah ..... Ticheli  
Suite in F ..... Holst

**Pomona College Band  
Graydon Beeks, conductor  
Stephen Klein, tuba  
November 15 and 17, 2002**

Festivity ..... Bulla  
Tuba Concerto..... Ross  
Cajun Folk Songs..... Ticheli  
Slava! ..... Bernstein/Grundman  
Two Chorales ..... Bach/Klein  
Heart Songs..... Maslanka  
Pageant..... Persichetti

**University of California, Berkeley  
Wind Ensembles  
Robert Calonico, conductor  
May 11, 2003**

Wind Ensemble II  
Celebrations ..... Zdechlik  
Amazing Grace ..... Ticheli  
Flight..... Smith  
Wind Ensemble I  
The Hounds of Spring ..... Reed  
As Summer Was Just Beginning ..... Daehn  
Concertino..... Chaminade  
*Amy Ng, Flute*  
Divertimento for Wind Ensemble ..... Digger  
\*\*world premiere\*\*  
The Year of the Dragon..... Sparke

## FLORIDA

**Jacksonville University  
First Coast Wind Ensemble  
Artie Clifton & Dale Blackwell, conductors  
February 13, 2003**

Star Spangled Banner..... Smith  
Spring Divertimento..... Mahr  
The Shining City ..... Camphouse  
George Washington Bicentennial..... Sousa  
Elegy for a Young American..... Lo Presti  
Overture for Winds ..... Carter  
Band of America ..... Lavallo

**Jacksonville University  
First Coast Wind Ensemble  
Artie Clifton & Dale Blackwell, conductors  
April 2, 2003**

Chorale and Alleluia ..... Hanson  
To the Summit! ..... Smith  
Clarabelle..... Laseroms  
A Slavic Farewell..... Agapkin  
Burst of Flame..... Bowles  
Prelude, Siciliano and Rondo..... Arnold  
Hounds of Spring ..... Reed

## GEORGIA

**Georgia State University  
Symphonic Wind Ensemble  
Robert J. Ambrose, conductor  
November 21, 2002**

The Good Soldier Schweik Suite ..... Kurka  
My Jesus! Oh, What Anguish ..... Bach/Reed  
Moorside March..... Holst/Jacob  
*Paul F. Scanling, graduate conductor*  
New Century Dawn..... Gillingham  
Elegy for a Young American..... LoPresti  
Symphony in B-flat..... Hindemith

**University of Georgia Wind Symphony  
John N. Culvahouse, conductor  
Dario Sotelo, William Davis,  
F. David Romines, guest conductors  
January 17, 2003**

Chorale and Alleluia ..... Hanson  
O Guarani Overture..... Gomes/Clarke  
Trumpet Concerto (I) ..... Haydn/Duthoit  
*Bill Dickinson, trumpet*  
Concertino for Flute ..... Chaminade/Wilson  
*Erica Bass, flute*  
Saxophone Concerto (III) .....Creston  
*Daniel Nash, alto saxophone*  
Symphony No. 5 (III, I) ..... Maslanka

**University of Georgia Wind Symphony  
John N. Culvahouse, conductor  
February 18, 2003**

Little Three Penny Music..... Weill  
Overture to Oberon ..... von Weber/Lake  
Concerto Grosso..... Tull  
*Todd Jenkins, trumpet; Colin Jones, trumpet;  
Laura Sommer, horn; Kate Jenkins, trombone;  
Ian Melrose, tuba*  
Fantasy Variations..... Grantham  
Rolling Thunder ..... Fillmore

**University of Georgia Symphonic Band  
and Symphony Band  
F. David Romines and Brett Bawcum,  
conductors  
Leah Seng, graduate conductor  
February 25, 2003**

Symphonic Band  
Dance I..... Shostakovitch/de Meij  
Festal Scenes .....Ito  
Australian Up-Country Tune..Grainger/Bainum  
Four Dances from "West Side Story" .....  
..... Bernstein/Polster

Symphony Band  
An Original Suite ..... Jacob  
Andrea Chenier Selections..Giordano/Richards  
Symphony No. 6 for Band ..... Persichetti

**University of Georgia  
Tuesday/Thursday 3:30PM Concert Band  
Laura Moates and Matthew Koperniak,  
graduate conducting associates  
February 24, 2003**

Variations on "Lobe den Herrn" ..... Kopetz  
A Copland Tribute..... Grundman  
Esprit de Corps..... Jager

**University of Georgia  
Monday/Wednesday 4:40 PM Concert Band  
Chris Cooper, grad. conducting assoc.  
Ryan Bybee, undergraduate conductor  
February 24, 2003**

Gavorkna Fanfare..... Stamp  
With Quiet Courage ..... Daehn  
Firestorm ..... Bulla  
The Grand Calliope..... Kurek

**University of Georgia  
Tuesday/Thursday 5:00 PM Concert Band  
Christine Kraemer, grad. conducting assoc.  
David Roth, undergraduate conductor  
February 24, 2003**

March from Second Suite in F ..... Holst  
Variation Overture..... Williams  
Grace Praeludium..... McBeth  
Images ..... Sheldon

**University of Georgia Wind Symphony  
John N. Culvahouse and F. David Romines,  
conductors  
Edward P. Sandor, trumpet  
April 17, 2003**

Festive Prelude..... Adler  
A Little Night and Day Music..... Adler  
Marching Song of Democracy ..... Grainger  
Merry Mount Suite..... Hanson/Boyd  
Concerto for C Trumpet and Winds ..... Vogel  
\*\*premiere\*\*  
Profanation..... Bernstein/Bencriscutto  
National Emblem ..... Bagley

**University of Georgia  
Tuesday/Thursday 3:30PM Concert Band  
Laura Moates and Matthew Koperniak,  
graduate conducting associates  
April 25, 2003**

Jubilee Overture ..... Sparke  
Nimrod ..... Elgar/Slocum  
Slava! ..... Bernstein/Grundman  
Nessun Dorma ..... Puccini/Williams  
Othello ..... Reed  
Seventy Six Trombones ..... Willson/Ricketts

**University of Georgia  
Monday/Wednesday 4:40 PM Concert Band  
Chris Cooper, grad. conducting assoc.  
Ryan Bybee, undergraduate conductor  
April 26, 2003**

Fanfare and Flourishes ..... Curnow  
Hymn for The Lost and Living ..... Ewazen  
Flashing Winds ..... van der Roost  
Celebration ..... Curnow  
Circus Days ..... King

**University of Georgia  
Tuesday/Thursday 5:00 PM Concert Band  
Christine Kraemer, grad. conducting assoc.  
David Roth, undergraduate conductor  
April 26, 2003**

Amparito Roca ..... Texidor  
Suite in F ..... Holst  
Salvation is Created.. Tschesnokoff/Housenecht  
Beowulf ..... McBeth  
The Music Makers ..... Reed

**Mercer University Wind Ensemble  
Douglas Hill, conductor  
Monty Cole, clarinet  
November 19, 2002**

Culloden ..... Giroux  
Concertino for Clarinet ..... von Weber  
Early Light ..... Bremer

**Mercer University Wind Ensemble  
Douglas Hill, conductor  
April 4, 2003**

Canzona ..... Mennin  
October ..... Whitacre  
Thoughts from Europe ..... Glossup  
Culloden (III) ..... Giroux  
Amparito Roca ..... Texidor

**State University of West Georgia  
Wind Symphony  
M. Scott McBride, conductor  
Steven C. Day, graduate conducting assist.  
February 27, 2003**

A Festival Prelude ..... Reed  
Komm, Süsster Tod ..... Bach  
Semper Fidelis ..... Sousa  
Cajun Folk Songs II (II) ..... Ticheli  
Suite in E-flat ..... Holst

**State University of West Georgia  
Wind Symphony and West Georgia Winds  
M. Scott McBride, conductor  
Steven C. Day, graduate conducting assist.  
April 17, 2003**

Festivo ..... Gregson  
Elegy ..... Chance  
Concerto for Alto Saxophone ..... Hawkinson  
*John Bleuel, saxophone  
\*\*world premiere\*\**  
Yiddish Dances ..... Gorb  
Them Basses ..... Huffine

**ILLINOIS**

**Concordia University Wind Symphony  
Richard Fischer, conductor  
IMEA Conference  
February 1, 2003**

Huldigungsmarsch ..... Wagner  
Who Puts His Trust in God Most Just ..... Bach  
Toccata and Fugue in D Minor ..... Bach  
Be Thou My Vision ..... Gillingham  
Merry Mount Suite (IV) ..... Hanson

**Concordia University Wind Symphony  
Richard Fischer, conductor  
Spring Program 2003**

Huldigungsmarsch ..... Wagner  
Merry Mount Suite ..... Hanson  
Meditation from Thais ..... Massenet  
Folk Dances ..... Shostakovich  
Toccata and Fugue in D Minor ..... Bach  
Come Sweet Death ..... Bach  
Be Thou My Vision ..... Gillingham  
Christ is Made the Sure Foundation ..... Schalk  
Dance of the Jesters ..... Tchaikovsky

**Northern Illinois University  
University Band and Wind Symphony  
Margarite Ortega and Lawrence Stoffel,  
conductors  
Sunday, October 6, 2002**

University Band  
Montmartre March ..... Wood  
Variations on a Korean Folk Song ..... Chance  
Grand Serenade ..... Schickele  
Comedians Gallop ..... Kabelevsky/Leidzen  
Wind Symphony  
The Earle of Oxford's Marche ..... Byrd  
Prelude and Fugue ..... Bach/Moehlmann  
Classic Overture in C ..... Gossec  
Three Revolutionary Marches Smetana/Nelhybel  
Satiric Dances ..... Dello Joio

**INDIANA**

**Indiana University  
Concert and Symphonic Bands  
David Woodley and Stephen W. Pratt,  
conductors  
February 11, 2003**

Concert Band  
Fanfare and Grand March ..... Mahr  
Cave ..... Peck  
*Carl Kling, graduate conductor*  
Spritual ..... Gillis  
Mambo Furioso ..... Karrick

Symphonic Band  
Fanfare in Memoriam ..... Gilbert  
Dramatic Overture ..... Miaskovsky  
La Fiesta Mexicana (I) ..... Reed  
*Eric Smedley, graduate conductor*  
Song ..... Bolcom  
Divertimento ..... Husa

**Indiana University Wind Ensemble  
Ray E. Cramer, conductor  
February 18, 2003**

Symphony for Band ..... Bremer  
*\*\*premiere\*\**  
Selections from the Danserye ..... Susato  
Spoon River ..... Grainger  
Whatever Things ..... Camphouse  
*Richard Paluch, graduate conductor*  
Toccata Marziale ..... Vaughn Williams

**Indiana University  
Concert and Symphonic Bands  
Douglas Stotter and Stephen W. Pratt,  
conductors  
February 11, 2003**

Concert Band  
Fest Marsch from Tannhäuser ..... Wagner  
Ye Banks and Braes ..... Grainger  
Huapango ..... Moncayo  
*Laura Rexroth, graduate conductor*  
Four Norfolk Dances ..... Sparke  
Symphonic Band  
European Overture ..... Moren  
Concertino for Solo Timpani ..... White  
Morning Star ..... Maslanka  
*Kelly Cooper, graduate conductor*  
Three Prayers ..... Burns  
Jig ..... Godfrey

**Indiana University Concert Band,  
Symphonic Band and Wind Ensemble  
David Woodley, Douglas Stotter,  
Stephen Pratt & Ray Cramer , conductors  
Ron Nelson, guest composer and conductor  
April 27, 2003**

Concert Band  
Excerpts from Andrea Chenier ..... Giordano  
Sonoran Desert Holiday ..... Nelson  
Symphonic Band  
Savannah River Holiday ..... Nelson  
English Waltz ..... Grainger  
Impetuosamente ..... Ginastera  
Wind Ensemble  
Rocky Point Holiday ..... Nelson  
Colloquy ..... Goldstein  
*Jonathan Whitaker, trombone*  
Passacaglia ..... Nelson

**Ball State University Wind Ensemble  
Joseph Scagnoli, conductor  
March 2, 2003**

Diamond Prelude ..... Hosay  
Serenade Romantic ..... Turrin  
Der Traum des Oenghus ..... Rudin  
Concerto for Flute ..... George  
*Bryan Guarnuccio, soloist*  
The Huntress March ..... King  
Gazebo Dances ..... Corigliano

# 12 - PROGRAMS

## **Ball State University Symphony Band** **Christian Zembower, conductor** **February 20, 2003**

George Washington Bridge..... Schuman  
Trauersinfonie ..... Wagner/Leidzen  
Festival.....Williams  
*Gary Speck, guest conductor*

Hymn of St. James..... Clark  
Suite in E-flat ..... Holst

## **Ball State University Concert Band** **David Lincicome and Anthony Pursell,** **conductors** **February 25, 2003**

Lord of the Rings ..... de Meij/Lavender  
Blessed Are They ..... Brahms/Buehlman  
Declaration Overture..... Smith  
Air for Band ..... Erickson  
Providence Unfinished ..... Holsinger  
Allied Honor March..... King

## **Ball State University Wind Ensemble** **Joseph Scagnoli, conductor** **April 13, 2003**

Fanfare for Annapolis ..... Barnes  
Sunrise at Angel's Gate..... Sparke  
Variants on a Mediaeval Tune..... Dello Joio  
Fantasia for Alto Saxophone..... Smith  
*Joey Boyer, soloist*  
Children's March ..... Goldman  
The Riddle of the Sphinx ..... Forte

## **Ball State University Symphony Band** **Christian Zembower, conductor** **April 17, 2003**

Fanfare for Freedom ..... Gould  
Partita ..... Linn  
Divertimento for Band ..... Persichetti  
Kaddish ..... McBeth  
Gallop..... Reed  
Gloriosa.....Ito

## **Ball State University Concert Band** **David Lincicome and Anthony Pursell,** **conductors** **April 24, 2003**

Fanfare of the Bells..... Gordon  
Star Spangled Banner..... Key  
Incantations ..... Smith  
Balladair ..... Erickson  
Fusion Factory ..... Hosay  
John Williams in Concert..... arr. Lavender  
Elton John on Tour..... arr. Bocook  
Chorale Prelude: God of Our Fathers ... Smith  
Torch of Liberty March..... King

## **Indiana State University** **Symphonic Wind Ensemble** **John Boyd, conductor**

**Damien Geter, graduate conductor**  
**Wesley Broadnax, guest conductor**  
**April 16, 2003**

Toccata Marziale ..... Vaughan Williams  
October..... Whitacre  
Danceries (IV)..... Hesketh  
Quintessence ..... Gillingham  
Symphony No. 6 ..... Persichetti

## **Indiana State University** **Concert and Symphonic Bands** **Eugene Bechen & Doug Keiser, conductors** **Damien Geter, graduate conductor** **Dalvin Boone, trumpet** **April 22, 2003**

### Concert Band

Star Spangled Banner.....Key/Smith  
Brazilian Folk Dance Suite ..... Rhoads  
An Irish Interlude..... Barker  
Eri tu che macchiavi..... Verdi  
Cajun Folk Songs..... Ticheli

### Symphonic Band

Puszta ..... van der Roost  
Trauermusik ..... Wagner  
Prayer of St. Gregory ..... Hovhanness  
Five Miniatures ..... Turina  
Nimrod ..... Elgar/Reed  
Vesuvius ..... Ticheli

## **IOWA**

### **Coe College Concert Band** **William S. Carson, conductor** **October 26, 2002**

O Fortuna .....Orff/Krance  
Toccata and Fugue in D Minor ..Bach/Leidzen  
Dance of the Ghost.....Hilliard  
The Sorceror's Apprentice ..Dukas/Winterbottom  
The Hut of the Baba Yaga... Mussorgsky/Leidzen  
Fortuna, Imperatrix Mundi.....Orff/Krance

### **St. Ambrose University Symphonic Band** **Andrew Mast, conductor** **May 2, 2003**

Sun Dance ..... Ticheli  
Lagan Love .....Zaninelli  
*Kevin Dill, student conductor*  
Fantasie Pastoral Hungroise .....Doppler  
*Audra Bailey, flute*  
Short Essay.....Cross  
*Travis Cross, guest conductor*  
*\*\*world premiere\*\**  
Armenian Dances, Pt. 1 .....Reed

## **KANSAS**

### **Fort Hays State University Wind Ensemble** **Jeff Jordan, conductor** **October 24, 2002**

The Trombone King ..... King  
Fantasies on a Theme by Haydn ..... Dello Joio  
Apollo ..... Pennington  
Tharsos..... Jordan  
October..... Whitacre  
Prelude, Siciliano and Rondo.. Arnold/Paynter  
Shepherds Hey ..... Grainger

### **Fort Hays State University** **Symphonic Winds** **Robert B. Conger, conductor** **December 13, 2002**

Them Basses .....Huffine  
Selections from Giles Farnaby Suite..... Jacob  
Meditation on an Old Scottish Hymn Tune .....  
.....Jager  
American Riversongs.....LaPlante

## **Fort Hays State University Wind Ensemble** **Jeff Jordan, conductor** **December 13, 2002**

Morning Alleluias .....Nelson  
Suite in E-flat ..... Holst  
Concerto for Trombone.....Rimsky-Korsakov  
*Robert B. Conger, trombone*  
Chorale Prelude: So Pure the Star... Persichetti  
March from Symphonic Metamorphosis .....  
..... Hindemith

## **Fort Hays State University Symphonic Winds** **Robert B. Conger, conductor** **March 7, 2003**

Ruffles and Flourishes.....Gillingham  
Overture to Candide ..... Bernstein/Beeler  
March of the Steel Men..... Belsterling  
English Country Settings .....LaPlante  
Scene from the Louvre..... Dello Joio

## **Fort Hays State University Wind Ensemble** **Jeff Jordan, conductor** **March 7, 2003**

Toccata Marziale .....Vaughan Williams  
Trittico..... Nelhybel  
Elegy for a Young American..... Lo Presti  
Symphonic Dance No. 3 .....Williams

## **KENTUCKY**

### **Eastern Kentucky University Wind Ensemble** **Joe Allison, conductor** **November 2, 2002**

Masque ..... Hesketh  
Song ..... Bolcolm  
Slava! ..... Bernstein  
October..... Whitacre  
Esprit de Corps.....Jager

### **Eastern Kentucky University** **Symphonic Band** **Joe Allison, conductor** **Ken Haddix, assist. conductor** **February 21, 2003**

In evening's stillness..... Schwantner  
Noisy Wheels of Joy ..... Whitacre  
An American Elegy ..... Ticheli  
Dancing to Restore an Eclipsed Moon . Ewazen  
Prelude, Fugue and Riffs.....Bernstein

### **The University of Kentucky Wind Ensemble** **Richard Clary, conductor** **Cliff Jackson, piano** **April 26, 2003**

The Star Spangled Banner ..... arr. Stamp  
Rocky Point Holiday.....Nelson  
Concerto for Piano and Wind Instruments.....  
.....Stravinsky  
Cotillon ..... Benjamin  
Hill-Song No. 2..... Grainger  
Southern Harmony ..... Grantham

### **The University of Kentucky Wind Ensemble** **Richard Clary, conductor** **December 2, 2002**

Celebration..... Gregson  
Dreamcatcher ..... Mays  
Danceries..... Hesketh  
Serenade in E-flat ..... Strauss  
Symphony No. 3 ..... Giannini

**The University of Kentucky Wind Ensemble**  
**Richard Clary, conductor**  
**October 14, 2002**

Suite in E-flat ..... Holst  
 Trauersinfonie ..... Wagner/Leidzen  
 Sinfonietta ..... Dahl  
 Octet ..... Stravinsky  
 Coronation Scene from Boris Godunov .....  
 ..... Mussorgsky/Leidzen  
 Minstrels of the Kells ..... Welcher

**The University of Kentucky Symphony Band**  
**George R. Boulden, conductor**  
**Allison Weitkamp & Jim Daughters,**  
**graduate conductors**  
**April 27, 2003**

Lincoln Park ..... Daughters  
 Old Churches ..... Colgrass  
 A Tribute to Grainger ..... Ragsdale  
 Celebration ..... Sparke  
 Golden Jubilee ..... Sousa  
 Carmina Burana ..... Orff/Krance

**The University of Kentucky**  
**Symphony Band**  
**George R. Boulden, conductor**  
**Scott Wright, clarinet**  
**February 8, 2003**  
**KMEA Conference**

Celebrations ..... Zdechlik  
 Ave Maria ..... Biebl  
 Variations sur un air du Pays d'O ..... Cahuzac  
 Pusztá ..... van der Roost  
 Festal Scenes ..... Ito

**The University of Kentucky Concert Band**  
**George R. Boulden, conductor**  
**Allison Weitkamp & Jim Daughters,**  
**graduate conductors**  
**November 26, 2002**

Concert Variations ..... Smith  
 A Hymn for the Lost and the Living ... Ewazen  
 Pusztá ..... van der Roost  
 Festal Scenes ..... Ito  
 As Torrents in Summer ..... Elgar/Davis  
 Colours ..... Cichy  
 Celebrations ..... Zdechlik

**Western Kentucky University**  
**Symphonic Band**  
**John C. Carmichael, conductor**  
**December 3, 2002**

Galop ..... Offenbach/Bourgeois  
 Third Symphony ..... Barnes  
 Cityscapes I ..... Holsinger  
 Evolution ..... Wilson  
 Culloden (III) ..... Giroux

**Western Kentucky University Wind Ensemble**  
**John C. Carmichael, conductor**  
**February 7, 2003**  
**KMEA Conference**

Noisy Wheels of Joy ..... Whitacre  
 Concerto for Euphonium ..... Wilby  
 Cityscapes I ..... Holsinger  
 Black Dog ..... McAllister  
 Béatrice and Bénédicte ..... Berlioz/Henning  
 Third Symphony (IV) ..... Barnes

**Western Kentucky University Concert Band**  
**Jeffrey S. Steiner, conductor**  
**February 23, 2003**

Prelude and Fugue in F Minor. Bach/Moehlmann  
 Folk Song Suite ..... Vaughan Williams  
 Pageant ..... Persichetti  
 Shenandoah ..... Ticheli  
 Golden Friendships ..... Fillmore

**Western Kentucky University Wind Ensemble**  
**John C. Carmichael, conductor**  
**February 23, 2003**

Washington Grays ..... Grafulla/Fennell  
 Concerto for Euphonium ..... Wilby  
*Steven Mead, euphonium*  
 Prelude in the Dorian Mode. Cabezon/Grainger  
 Two-Part Invention ..... Sparke  
 Symphony No. 2 ..... Chance

**Western Kentucky University Concert Band**  
**Jeffrey S. Steiner, conductor**  
**April 27, 2003**

The Liberty Bell ..... Sousa  
 Daydream ..... Mahr  
 Scenes from the Louvre ..... Dello Joio  
 Symphony No. 1 ..... Bukvich  
 Vesuvius ..... Ticheli  
 Morceau Symphonique ..... Guilmant/Shepard  
 Fantasia in G ..... Mahr

**Western Kentucky University Wind Ensemble**  
**John C. Carmichael, conductor**  
**April 29, 2003**

Fascinating Ribbons ..... Tower  
 Fantasia for Euphonium ..... Jacob  
 Sinfonietta ..... Dahl  
 Fanfare and Allegro ..... Williams  
 the bell within the steeple wild ..... Speck  
 Polacca ..... von Weber  
 Irish Tune from County Derry ..... Grainger  
 English Dances, Set Two ..... Arnold/Herbert

**LOUISIANA**

**University of Louisiana at Monroe**  
**Symphonic Band and Wind Ensemble**  
**Jon Lindsey and Derle R. Long, conductors**  
**February 26, 2002**

Symphonic Band  
 I'm Seventeen Come Sunday Grainger/Wagner  
 Polly Oliver ..... Root  
 Signature ..... van der Roost  
Wind Ensemble  
 Liberty Fanfare ..... Williams/Curnow  
 Fort McHenry Suite ..... Giroux  
 Shenandoah ..... Ticheli  
 Fanfare and Hymn ..... Verrett  
 Chester ..... Schumann  
 Stars and Stripes Forever ..... Sousa/Brion

**University of Louisiana at Monroe**  
**Wind Ensemble**  
**Derle R. Long, conductor**  
**April 15, 2002**

Symphony No. 3 ..... Kozhevnikov/Bourgeois  
 American Elegy ..... Ticheli  
 Santa Fe Saga ..... Gould  
 In A Gentle Rain ..... Smith  
 New World Variations ..... Shaffer  
 National Emblem ..... Bagley

**University of Louisiana at Monroe**  
**Wind Ensemble**  
**Derle R. Long, conductor**  
**November 19, 2002**

Rise of the Firebird ..... Reinecke  
 When Jesus Wept ..... Schuman  
 Symphonic Suite ..... Williams  
 They Hung Their Harps in the Willows...McBeth  
 Symphonic Variations ..... Jones  
 Elegy ..... Chance  
 Boys of the Old Brigade ..... Chambers

**University of Louisiana at Monroe**  
**Symphonic Band and Wind Ensemble**  
**Jon Lindsey and Derle R. Long, conductors**  
**February 25, 2003**

Symphonic Band  
 Candide Suite ..... Bernstein/Grundman  
 Enigma Variations ..... Elgar/Reed  
 Southwest Saga ..... Sheldon  
Wind Ensemble  
 Biedenharn Fanfare ..... Lindsey  
 Proclamations ..... George  
 La Fiesta Mexicana ..... Reed  
 March Heroes of Luzon ..... Duble/Isca

**University of Louisiana at Monroe**  
**Wind Ensemble**  
**Derle R. Long, conductor**  
**April 10, 2003**

1849 ..... Verrett  
 Lincolnshire Posy ..... Grainger  
 Cloudburst ..... Whitacre  
 Symphonic Suite from Lord of the Rings .....  
 ..... Shore/Lopez  
 The Southerner ..... Alexander

**University of Louisiana at Monroe**  
**Wind Ensemble**  
**Derle R. Long, conductor**  
**April 29, 2003**

Biedenharn Fanfare ..... Lindsey  
 Song for Band ..... Kitterlin  
*Nathan Randall, conductor*  
 Concertino ..... Creston  
*Melissa Wilson, marimba*  
*Daryl Wolgemuth, conductor*  
 Dylansong ..... Foster  
*Mark Walker, conductor*  
 The Southerner ..... Alexander  
*Xuan Liu, conductor*  
 Lincolnshire Posy ..... Grainger

**University of New Orleans Wind Ensemble**  
**Charles Taylor, conductor**  
**October 17, 2002**

Fanfare and Allegro ..... Williams  
 Chorale Prelude: Turn Not Thy Face ...Persichetti  
 Suite in E-flat ..... Holst  
 New England Triptych ..... Schuman

**University of New Orleans Wind Ensemble**  
**Charles Taylor, conductor**  
**December 5, 2002**

Sonata pian' e forte ..... Gabrieli  
 Portraits from the Bible ..... Work  
 Noisy Wheels of Joy ..... Whitacre  
 Autumn Walk ..... Work  
 Three Dance Episodes . Khachaturian/Hunsberger

# 14 - PROGRAMS

**Southeastern Louisiana University  
Wind Symphony  
Glen J. Hemberger, conductor  
Timothy W. Muffitt, guest conductor  
October 20, 2002**

Star-Spangled Banner ..... arr. Zaninelli  
Call of the Champions ..... Williams  
Marche des Rogations ..... Gigout/Rhoads  
Homage to Leonin ..... Nelson  
Suite in E-flat ..... Holst  
Amazing Grace ..... Newton/Himes  
Comando March ..... Barber  
Lincolnshire Posy ..... Grainger

**Southeastern Louisiana University  
Wind Symphony  
Glen J. Hemberger, conductor  
John Bruce Yeh, clarinet  
May 5, 2003**

Gandalf ..... de Meij  
Brigg Fair ..... Grainger/Ballenger  
Clowns ..... Parker  
Cloudburst ..... Whitacre  
Come, memory ..... Grantham  
Hymn for Nations United ..... Prior  
Clarinet Concerto No. 2 ..... Weber/Girard

**2003 Louisiana Intercollegiate Band  
H. Robert Reynolds, conductor  
January 19, 2003**

Bullets and Bayonets ..... Sousa/Fennell  
Trauermusik ..... Wagner/Votta/Boyd  
Circuits ..... McTee  
Blue Shades ..... Ticheli

**Louisiana State University Wind Ensemble  
Frank B. Wickes, conductor  
September 24, 2002**

Athletic Festival March ..... Prokofiev  
Water Music Suite ..... Handel  
Symphony for Band ..... Gould  
Pictures at an Exhibition .....  
..... Mussorgsky/Ravel/Hindsley

**Louisiana State University Wind Ensemble  
Frank B. Wickes, conductor  
Shawn T. Smith, conducting associate  
November 5, 2002**

Hill Song No. 2 ..... Grainger  
Symphony No. 2 ..... Benson  
Ballet Music from "Don Carlo" .....  
..... Verdi/Patterson  
Three Dance Episodes from "On The Town" ..  
..... Bernstein  
Wedding Dance ..... Press

**Louisiana State University Symphonic Band  
Roy M. King, conductor  
Brian P. Dell and Trent D. Johnson,  
conducting associates  
November 13, 2002**

Rise of the Firebird ..... Reineke  
Chorale and Alleluia ..... Hanson  
Orpheus in the Underworld ..... Offenbach/Odom  
Songs of the British Isles ..... Hingley  
Suite in E-Flat ..... Holst  
Cause for Celebration ..... Himes  
Marche Indienne ..... Sellenick/Bourgeois  
Inchon ..... Smith

**Louisiana State University Symphonic Winds  
Linda R. Moorhouse, conductor  
Monty R. Musgrave, conducting associate  
November 19, 2002**

Fiesta ..... Sparke  
While We Were Yet Sinners ..... Stonaker  
New World Dances ..... Ellerby  
Huntingtower, Ballad for Band ..... Respighi  
Occident et Orient ..... Saint-Saens/Whitwell  
Dance of the New World ..... Wilson  
The Old Sore-Head ..... Fucik

**Louisiana State University Wind Ensemble  
Frank B. Wickes, conductor  
Monty R. Musgrave, conducting associate  
Michael Daugherty, guest composer  
February 25, 2003**

Hemispheres ..... Turrin  
A Hymn for the Lost and the Living ... Ewazen  
Desi ..... Daugherty  
Rosa Parks Boulevard ..... Daugherty  
Bells for Stokowski ..... Daugherty

**Louisiana State University  
Symphonic Band and Symphonic Winds  
Roy M. King and Linda R. Moorhouse,  
conductors**

**Monty R. Musgrave, conducting associate  
February 27, 2003**

**Symphonic Band**  
A Festival Prelude ..... Reed  
Simple Gifts: Four Shaker Songs ..... Ticheli  
Sea Songs ..... Vaughan Williams  
The Sea Treaders ..... McBeth  
**Symphonic Winds**  
Symphony No. 4 ..... Maslanka

**Louisiana State University Wind Ensemble  
Frank B. Wickes, conductor  
Monty R. Musgrave and Shawn T. Smith,  
conducting associates  
William Ludwig, bassoon  
March 25, 2003**

Chamber Symphony No. 2 ..... McCarthy  
Two Choral Preludes ..... Karg-Elert/Smith  
Irish Tune From County Derry ..... Grainger  
Winds of Nagual ..... Colgrass

**Louisiana State University Symphonic Band  
Roy M. King, conductor  
Brian P. Dell, conducting associate  
April 29, 2003**

Moorside March ..... Holst/Jacob  
Do Not Go Gentle Into That Good Night .....  
..... Del Borgo  
Xylophonia ..... Green/Cahn  
*Brian P. Dell, xylophone*  
God Shed His Grace On Thee ..... Glover  
Variations on a Korean Folk Song ..... Chance  
With Quite Courage ..... Daehn  
The Ramparts ..... Williams

**Louisiana State University  
Symphonic Winds and Wind Ensemble  
Linda R. Moorhouse and Frank B. Wickes,  
conductors  
Brian P. Dell, Monty R. Musgrave, and  
Shawn T. Smith conducting associates  
Dr. Willis Delony, piano  
May 6, 2003**

**Symphonic Winds**  
Gallito ..... Lope  
Piece of Mind ..... Wilson  
Fire Works ..... Youtz  
**Wind Ensemble**  
March from Symphonic Metamorphosis .....  
..... Hindemith  
Piano Concerto in A Minor (I) ..... Grieg  
The Merry King ..... Grainger  
Danza Finale ..... Ginastera  
**Combined Ensembles**  
Roman Carnival Overture ..... Berlioz/Singleton  
Polka and Fugue ..... Weinberger/Bainum  
Lassus Trombone ..... Fillmore

## MASSACHUSETTS

**The Gordon College Wind Ensemble  
David W. Rox, conductor  
October 25, 2002**

Dynamica ..... van der Roost  
Alleluia ..... Thompson/Buckley  
Sonata for Marimba ..... Tanner/Boyd  
*Samuel Carroll, soloist*  
Gallimaufry ..... Woolfenden  
The Florentiner March ..... Fucik/Fennell

**The Gordon College Symphonic Band  
David W. Rox, conductor  
October 25, 2002**

The Pathfinder of Panama ..... Sousa/Byrne  
Prelude and Fugue in G minor .... Bach/Caillet  
Van Gogh Portraits ..... Forte  
Midway March ..... Williams/Curnow

**The Gordon College Symphonic Band  
David W. Rox, conductor  
November 23, 2002**

March Grandioso ..... Seitz/Glover  
Harvest Hymn ..... Grainger/Kreines  
Serenade ..... Benciscutto  
*Brett Flowers, alto saxophone*  
Pomp and Circumstance March No. 1 .....  
..... Elgar/Lijnschooten  
Allerseelen ..... Strauss/Davis & Fennell  
Visions de Corse ..... Lamber  
The Old Matador ..... Bobrowitz  
Sabre and Spurs ..... Sousa/Brion & Schissel

## MICHIGAN

**Calvin College Band  
Derald De Young, conductor  
November 16, 2002**

Flourish for Glorious John ..... Vaughan Williams  
Symphony No. 5 (I) ..... Mahler/Schmalz  
Song ..... Bolcom  
Japanese Suite ..... Holst/Boyd  
Moorside Suite ..... Holst/Wright  
March from Symphonic Metamorphosis .....  
..... Hindemith/Wilson  
Little English Girl ..... Delle Cese  
Danza Final ..... Ginastera/John

**Calvin College Knollcrest Band  
Derald De Young, conductor  
December 4, 2002**

Cortege de Bacchus.....Delibes  
Air for Band .....Erickson  
Amazing Grace .....arr. Dawson  
Sea Songs .....Vaughan Williams  
Three Chorale Preludes.....Latham  
Theme from Green Bushes .... Grainger/Daehn

**University of Michigan Symphony Band  
Michael Haithecock, conductor  
October 2, 2002**

Outdoor Overture ..... Copland  
Trauermusic .....Wagner  
Sinfonietta ..... Dahl  
Russian Funeral..... Britten  
Variations on a 16th Century Tune .....Bennett  
Bells for Stokowski..... Daugherty  
\*\*wind version premiere\*\*

**University of Michigan Symphony Band  
Michael Haithecock, conductor  
October 30, 2002**

Suite from the Danserye..... Susato/Walters  
Concertino for 12 Instruments ..... Stravinsky  
Partita in E flat ..... Krommer  
The Good Soldier Schweik Suite ..... Kurka

**University of Michigan Symphony Band  
Michael Haithecock, conductor  
December 8, 2002**

Myaku .....Dzubay  
American Games.....Maw  
Colonial Song ..... Grainger/Rogers  
The GumSucker's March ..... Grainger/Rogers  
Excerpts from Don Giovanni.....  
.....Mozart/Triebensee  
Concerto for Double Bass and WE..... Young  
Mozart "new-look" ..... Francaix  
Dionysiaques.....Schmitt

**University of Michigan Symphony Band  
Michael Haithecock, conductor  
February 12, 2003**

Canzon Quarti Toni a 15 .....Gabielli  
Urban Requim ..... Colgrass  
Fantasia and Fugue in c minor .....  
.....Bach/Hunsberger  
Fantasies on a Theme of Haydn..... Dello Joio  
Three City Blocks ..... Harbison

**University of Michigan Symphony Band  
Michael Haithecock, conductor  
March 7, 2003**

Konzertmusik, Opus 41 ..... Hindemith  
Minstrels of the Keels ..... Welcher  
Circus Music from the Red Pony ..... Copland  
Circus Polka ..... Stravinsky  
Circus Bee ..... Fillmore

**University of Michigan Symphony Band  
Michael Haithecock, conductor  
March 24, 2003**

A Requim in Our Time..... Rautavaara  
Concertare V ..... Reynolds  
Carmina Burana (5mvt. For 10winds) .....  
.....Orff/Wanek  
Divertimento in F..... Haydn

**University of Michigan Symphony Band  
Michael Haithecock, conductor  
April 13, 2003**

Flourish for Wind Band .....Vaughan Williams  
Toccatta Marziale .....Vaughan Williams  
Symphonies of Wind Instruments... Stravinsky  
Concerto for Alto Saxophone..... Young  
*Donald Sinta, soloist*  
Pictures at an Exhibition .....Mussorsky/Boyd

**Wayne State University Wind Symphony  
Douglas Bianchi, conductor  
January 16, 2003**

**Michigan Music Education Conference**  
Riding with Warriors..... Lentini  
\*\*world premiere\*\*  
Sonnet XXX: Remembrance.....Bianchi  
Molly on the Shore.....Grainger  
Alleluia! Laudemus Te.....Reed

**Wayne State University Wind Symphony  
Douglas Bianchi, conductor  
Paul Popiel, guest conductor  
February 25, 2003**

Overture from Music for a Festival ..... Jacob  
Lincolnshire Posy.....Grainger  
The Gallant Seventh March ..... Sousa  
George Washington Bicentennial March . Sousa  
Mannin Veen .....Wood  
Molly on the Shore.....Grainger  
Alleluia! Laudamus Te.....Reed

**MINNESOTA**

**Northwestern College Symphonic Band  
Ronald Montgomery, conductor  
November 19, 2002**

Fanfare for the Common Man..... Copland  
The Good Soldier Schweik Suite ..... Kurka  
Soliloquy for Trumpet..... Morrissey  
*Wade Schroeder, trumpet*  
Fantasies on a Theme by Haydn ..... Dello Joio  
October..... Whitacre  
Pastime ..... Stamp

**Northwestern College Symphonic Band  
Ronald Montgomery, conductor  
March 21, 2003**

Fanfare Prelude: O How Shall I Receive Thee  
..... Hanson  
Fantasia Variations on "Eternal Alleluias" .....  
..... Kallman  
Guide Me, Oh Thou Great Jehovah .arr.Norris  
The Continental Harp and Band Report.... Stokes  
The Soaring Hawk ..... Mahr  
The Minnesota March ..... Sousa/Fennell

**MISSOURI**

**St. Louis Community College at Meramec  
Symphonic Band  
Ronald E. Stilwell, conductor  
January 25, 2003  
MMEA Conference**

Sparkle ..... Mahoney  
First Essay ..... Barber  
Zion ..... Welcher

**St. Louis Community College at Meramec  
Symphonic Band  
Ronald E. Stilwell, conductor  
May 4, 2003**

National Emblem March.....Begley  
Enigma Variations .....Elgar/Slocum  
Be Thou My Vision .....Gillingham  
The Circus Bee March ..... Fillmore  
Symphonic Dance #3 .....Williams  
Early Light .....Bremer  
The Stars & Stripes Forever ..... Sousa

**Southwest Baptist University  
Symphonic Winds  
Gregg P. Thaller, conductor  
Oct. 15, 2002**

Hail to the Spirit of Liberty..... Sousa  
Allerseelen ..... Strauss/Davis & Fennell  
Symphony for Band (I) ..... Persichetti  
Cajun Folk Songs..... Ticheli  
Carmina Burana .....Orff/Krance  
With Heart and Voice ..... Gillingham

**Southwest Baptist University  
Symphonic Winds  
Gregg Thaller, conductor  
March 11, 2003**

The Corcoran Cadets..... Sousa  
Courtly Airs and Dances .....Nelson  
The Maelstrom ..... Smith  
Terpsichore (I).....Margolis  
The Thunderbirds..... Forte  
Rikudim ..... van der Roost  
La Forza del Destino ..... Verdi/Lake/Kent

**Southeast Missouri State University  
Symphonic Wind Ensemble  
Robert Gifford, conductor  
October 24, 2002**

Suite in F..... Holst  
Diagram..... Waignein  
Amparito Roca ..... Texidor  
Symphony No. 1 .....de Meij

**Southeast Missouri State University  
Symphonic Wind Ensemble  
Robert Gifford, conductor  
December 5, 2002**

Kirkpatrick Fanfare ..... Boysen  
Fantasies on a Theme by Haydn ..... Dello Joio  
Serenade No. 12 ..... Mozart  
Venedig ..... Wimmer  
The Free Lance March ..... Sousa

**Southeast Missouri State University  
Symphonic Wind Ensemble  
Robert Gifford, conductor  
March 27, 2002**

Prelude, Op. 34 ..... Shostakovich  
Folk Dances ..... Shostakovich  
Spoon River ..... Grainger  
Australian Up-Country Tune ..... Grainger  
The Merry King ..... Grainger  
Molly on the Shore..... Grainger  
Labyrinth..... Pappas  
Hans Christian Anderson Suite ..... Hyltdgaard

# 16 - PROGRAMS

## NEW HAMPSHIRE

**Plymouth State College Symphonic Band**  
**Gary Corcoran, conductor**  
April 27, 2003

Summer Dances ..... Balmages  
October ..... Whitacre  
Lincolnshire Posy ..... Grainger  
La Fiesta Mexicana ..... Reed  
South Pacific, Symphonic Scenario ..... Rodgers  
Slovenska Rapsodia ..... Adam Hudec

## NEW YORK

**The College of Saint Rose Wind Ensemble**  
**Robert S. Hansbrough, conductor**  
October 10, 2002

Flourish for Glorious John... Vaughan Williams  
A Hymn for the Lost and the Living... Ewazen  
Sinfonietta ..... Dahl  
Medieval Suite ..... Nelson

**The College of Saint Rose Wind Ensemble**  
**Robert S. Hansbrough, conductor**  
December 7, 2002

Ballo Del Granduca ..... Sweelinck/Walters  
Children's March ..... Grainger  
Sussex Mummers' Christmas Carol... Grainger  
Blue Shades ..... Ticheli  
Variants on a Mediaeval Tune ..... Dello Joio

**Houghton College Symphonic Winds**  
**Gary Stith, conductor**  
October 26, 2002

Old Wine in New Bottles ..... Jacob  
Flourish for Wind Band ..... Vaughan Williams  
Suite in E flat ..... Holst  
Fortress ..... Ticheli  
Chester ..... Schuman

**Houghton College Symphonic Winds**  
**Gary Stith, conductor**  
December 13, 2002

God Rest Ye Merry Gentlemen ..... Fielding  
The First Noel/ Hark! ..... Fielding  
Festive Overture ..... Shostakovich/Hunsberger  
Yankee Doodle ..... Gould/Lang  
Canzona ..... Mennin  
A Christmas Festival ..... Anderson

**Nazareth College Concert Band**  
**Mary C. Carlson, conductor**  
November 9, 2002

The Lord of the Rings ..... de Meij/Lavendar  
A Copland Tribute ..... Grundman  
Ballade for Alto Saxophone and Band ..... Reed  
*Randall Hall, saxophone*  
Scenes from "The Louvre" ..... Dello Joio  
The Inferno ..... Smith

**Nazareth College Concert Band**  
**Mary C. Carlson, conductor**  
April 11, 2003

Gavorkna Fanfare ..... Stamp  
Irish Tune from County Derry ..... Grainger  
Chester ..... Schuman  
Blue Shades ..... Ticheli  
The Hounds of Spring ..... Reed  
Cousins ..... Clark/Cramer  
Africa ..... Smith

**Eastman Wind Ensemble**  
**Mark Scatterday & Paul Shewan, conductors**  
September 27, 2002

Sokol Fanfare ..... Janáček  
Serenade ..... Dvorak  
Report ..... Fiser  
Music for Prague 1968 ..... Husa

**Eastman Wind Ensemble**  
**Mark Scatterday & Paul Shewan, conductors**  
October 28, 2002

Safety in Numbers ..... Morris  
and the mountains rising nowhere ..... Schwantner  
Harrison's Dream ..... Graham  
Zion ..... Welcher

**Eastman Wind Ensemble**  
**Mark Scatterday & Paul Shewan, conductors**  
November 13, 2002

Suite Francaise ..... Poulenc  
La Padovana, La Bergamasca and La Montovana  
..... Viadana  
Serenade ..... Strauss  
Feierlicher Einzug ..... Strauss

**Eastman Wind Ensemble**  
**Mark Scatterday & Paul Shewan, conductors**  
December 6, 2002

Smetana Fanfare ..... Husa  
Divertimento ..... Husa  
Les Couleurs Fauvre ..... Husa  
Fanfarria ..... Sierra  
Diferencias ..... Sierra

**Eastman Wind Ensemble**  
**Mark Scatterday & Paul Shewan, conductors**  
February 5, 2003

Inagural Fanfare ..... Copland  
Serenade in B-flat ..... Mozart  
Couleurs de la cite celeste ..... Messiaen

**Eastman Wind Ensemble**  
**Mark Scatterday & Paul Shewan, conductors**  
March 5, 2003

Funeral Music for Queen Mary ..... Stucky  
Threnos ..... Stucky  
A Child's Garden of Dreams ..... Maslanka  
Canyons ..... McCabe

**Eastman Wind Ensemble**  
**Mark Scatterday & Paul Shewan, conductors**  
April 7, 2003

Le Bal de Beatrice d'Este ..... Hahn  
Sections ..... Blaha  
Aria della Battaglia ..... Gabrieli  
Octeto para vientos ..... Sierra  
Music for Eleven ..... Adler  
Russian Funeral ..... Britten

**Eastman Wind Ensemble**  
**Mark Scatterday & Paul Shewan, conductors**  
April 30, 2003

Flourish for Wind Band ..... Vaughan Williams  
Toccata Marziale ..... Vaughan Williams  
Sea Songs ..... Vaughan Williams  
Suite in E-flat ..... Holst  
Planets Suite ..... Holst

## NORTH CAROLINA

**Appalachian State University Wind Ensemble**  
**William A. Gora, conductor**  
October 27, 2002

Cuban Overture ..... Gershwin  
Catfish Row ..... Gershwin  
Rhapsody in Blue ..... Gershwin

**Appalachian State University Wind Ensemble**  
**William A. Gora, conductor**  
December 5, 2002

Serenade in C Minor ..... Mozart  
La Boutique Fantasque ..... Rossini/Respighi  
Symphony for Band ..... Persichetti  
Postcard ..... Ticheli

**Appalachian State University Wind Ensemble**  
**William A. Gora, conductor**  
February 21, 2003

The Star-Spangled Banner ..... Key/Zaninelli  
Irish Tune from County Derry ..... Grainger  
The Golden Age of the Xylophone ..... Werle  
Lincoln Portrait ..... Copland  
The Pines of Rome ..... Respighi/Duker

**Appalachian State University Wind Ensemble**  
**William A. Gora, conductor**  
April 16, 2003

Hemispheres ..... Turrin  
Concerto for Trombone ..... Bourgeois  
*Joseph Brown, trombone*  
Piece of Mind ..... Wilson

**Chowan College Band**  
**Dave Shaw, conductor**  
November 3, 2002

Dance of the Tumblers ..... Rimsky-Korsakov  
Courtly Airs and Dances ..... Nelson  
Ye Banks and Braes ..... Grainger  
Shepherd's Hey ..... Grainger  
Chorale and Shaker Dance ..... Zdechlik  
A Galop to End All Galops ..... Barker

**University of North Carolina at Charlotte**  
**Symphonic Band**  
**Laurence L. Marks and Royce E. Lumpkin,**  
**conductors**  
February 28, 2003

Fanfare from La Peri ..... Dukas  
Entry of the Gladiators ..... Fucik  
Night in June ..... King  
In Storm and Sunshine ..... Heed  
Mambo Furioso ..... Karrick  
Finale, Symphony No. 5 ..... Shostakovich/Richter  
Cartoon ..... Paul Hart

**University of North Carolina at Charlotte**  
**Concert Band**  
**Laurence L. Marks, Harry Owens, and**  
**Scott Mills, conductors**  
April 11, 2003

Fanfares and Alleluias ..... Barnes  
Danzon ..... Bernstein/Krance  
Embraceable You ..... Gershwin/Barker  
*Renee Hero, vocalist*

Sundance ..... Ticheli  
Dance of the Jesters ..... Tchaikovsky/Cramer



**University of North Carolina at Charlotte  
Symphonic and Concert Bands  
Laurence L. Marks, conductor  
April 29, 2003**

Concert Band  
Fanfare and Alleluias ..... Barnes  
Danzon ..... Bernstein/Krance  
First Suite ..... Reed  
Pas Redouble ..... Saint-Saens/Frackenpohl  
Symphonic Band  
Finale from "Mazeppa" ..... Liszt/Kindig  
Horizon ..... Gibson  
The Girl With Flaxen Hair ..... Debussy/Brand  
Concertino for Timpani ..... White  
*Rick Dior, faculty soloist*  
With Heart and Voice ..... Gillingham

**University of North Carolina Greensboro  
Wind Ensemble  
John R. Locke, conductor  
David Kish and Richard Edwards,  
guest conductors  
November 25, 2002**

Danza de los Duendes ..... Galbraith  
Danceries ..... Hesketh  
Valdres ..... Hannsen  
Toccatina and Fugue in D Minor .....  
..... Bach/Hunsberger  
Konigsmarsch ..... Strauss/Barrett  
Rocky Point Holiday ..... Nelson  
Elsa's Procession ..... Wagner/Leidzen  
Myaku ..... Dzubay  
Festive Overture ..... Shostakovich/Hunsberger

**University of North Carolina Greensboro  
Wind Ensemble  
John R. Locke, conductor  
February 14, 2003**

Masque ..... Hesketh  
Time Remembered ..... Sparke  
Concertpiece ..... Curnow  
*Edward Bach, trumpet*  
Cartoon Music ..... Graham  
Sinfonia Hungarica ..... van der Roost

**University of North Carolina Greensboro  
Symphonic Band  
David Kish, conductor  
December 3, 2002**

Fantasia in G ..... Mahr  
An Original Suite ..... Jacob  
Air for Band ..... Erickson  
After a Gentle Rain ..... Iannaccone  
Ghost Train ..... Whitacre

**University of North Carolina Greensboro  
Symphonic Band  
David Kish, conductor  
February 20, 2003**

Consensus ..... van der Roost  
Suite of Old American Dance ..... Bennett  
Masada ..... Hultgren  
Four Norfolk Dances ..... Sparke  
Be Thou My Vision ..... Gillingham  
The Padstow Lifeboat ..... Arnold/Woodfield

**University of North Carolina Greensboro  
University Band  
Richard Edwards, conductor  
December 9, 2002**

Flourish for Wind Band ..... Vaughan Williams  
The Dream of Oenghus, Part I ..... Rudin  
Harvesting the Fields of Russia ..... Lucas  
The Gathering of the Ranks at Hebron .....  
..... Holsinger  
Manatee Lyric Overture ..... Sheldon  
Capriccio Espagnol ..... Rimsky-Korsakov  
The Liberty Bell March ..... Sousa/Revelli

**University of North Carolina Greensboro  
University Band  
Richard Edwards, conductor  
February 27, 2003**

Whip and Spur Galop ..... Allen/Cramer  
Pantheon ..... Sweeney  
Rhosymedre ..... Vaughan Williams/Beeler  
Festivo ..... Nelhybel  
Procession of the Nobles ..... Rimsky-Korsakov  
Amazing Grace ..... Ticheli  
River of Life ..... Reineke

**NORTH DAKOTA**

**Minot State University Concert Band  
Shelley Smithwick, conductor  
March 13, 2003**

Moorside March ..... Holst  
On A Hymnsong of Philip Bliss ..... Holsinger  
Intrada: Adoration and Praise ..... Smith  
Old Churches ..... Colgrass  
Rollo Takes A Walk ..... Maslanka  
The Lord of the Rings ..... de Meij/Lavender

**Minot State University Concert Band  
Shelley Smithwick, conductor  
May 6, 2003**

King Cotton ..... Sousa  
Country Wildflowers ..... Daehn  
Hymn for Band ..... Stuart  
Down A Country Lane ..... Copland  
The Red Balloon ..... McGinty  
Mambo Furioso ..... Karrick

**University of North Dakota Wind Ensemble  
James Popejoy, conductor  
October 10, 2002**

Centennial Fanfare-March ..... Nixon  
La Belle Helene ..... Offenbach/Odom  
Grant Them Eternal Rest ..... Boysen  
The Stars and Stripes Forever ..... Sousa

**University of North Dakota University Band  
James Popejoy, conductor  
October 10, 2002**

Masque ..... McBeth  
Yorkshire Ballad ..... Barnes  
L'Inglesina ..... Delle Cese  
Fantasy on "Yankee Doodle" ..... Williams

**University of North Dakota Wind Ensemble  
James Popejoy, conductor  
November 25, 2002**

Firework ..... van der Roost  
Butterflies and Bees! ..... Duffy  
The Hounds of Spring ..... Reed  
*Robert Brooks, conductor*  
The Immovable Do ..... Grainger  
Masque ..... Hesketh  
The University of North Dakota March... King

**University of North Dakota Wind Ensemble  
James Popejoy, conductor  
February 20, 2003**

Early Light ..... Bremer  
Timepieces ..... Folio  
Danza de los Duendes ..... Galbraith

**University of North Dakota Wind Ensemble  
James Popejoy, conductor  
March 13, 2003**

Overture for Winds ..... Mendelssohn/Boyd  
The Thunderer ..... Sousa  
after "The Thunderer" ..... Hearshen  
*Steve Werpy, graduate conductor*  
Variations on a Bach Chorale ..... Stamp  
Tempered Steel ..... Young

**University of North Dakota University Band  
James Popejoy, conductor  
March 13, 2003**

March and Procession of Bacchus ..... Delibes  
Hymn of St. James ..... Clark  
*Steve Werpy, graduate conductor*  
Return of the Dawn Treader ..... Meyer  
Hill Country Flourishes ..... Barton

**University of North Dakota Wind Ensemble  
James Popejoy, conductor  
April 25, 2003**

Noisy Wheels of Joy ..... Whitacre  
Symphony No. 6 ..... Persichetti  
Handel in the Strand .....  
..... Grainger/Brion & Schissel  
*Steve Werpy, graduate conductor*  
Old American Songs, Set II ..... Copland  
The Cowboys ..... Williams/Curnow

**OHIO**

**Columbus State Community College  
Concert Band  
Thomas Lloyd, conductor  
March 12, 2003**

Nobles of the Mystic Shrine ..... Sousa  
Canterbury Chorale ..... van der Roost  
The Carioca ..... Youmans/Norman  
A Touch of Tuba ..... Dedrick  
*Gary Tirey, tuba*  
Bandjive ..... Rusch  
Amparito Roca ..... Texidor/Winter  
Prairiescape ..... Sheldon  
Home on the Range ..... Kelly/Barnes  
Silent Movie ..... West  
Russian Sailors' Dance ..... Gliere/Leidzen

# 18 - PROGRAMS

**Columbus State Community College  
Concert Band  
Thomas Lloyd, conductor  
June 3-4, 2003**

Juba Dance ..... Dett/McCrae  
When the Stars Began to Fall..... Allen  
Sonatina for Horn and Band .....Dvorak/Yeago  
Spiritual..... Gillis/Bainum  
Kum Ba Yah.....Hosay  
From the Delta ..... Still

## OREGON

**Linfield College-Community Band  
Joan Haaland Paddock , conductor  
April 27, 2003**

American Overture..... Jenkins  
A Childs Embrace ..... Young  
Madurodam .....de Meij  
The Little Ripper March ..... Stanhope  
Kirkpatrick Fanfare .....Boysen  
Suite on Greek Love Songs.. van Lijnschooten  
Vesuvius ..... Ticheli  
Amazing Grace .....Himes

**Linfield College-Community Band  
Joan Haaland Paddock , conductor  
November 10, 2002**

Light Cavalry Overture ..... von Suppe  
Shenandoah ..... Ticheli  
Old Wine in New Bottles (I, IV)..... Jacob  
Tuba Concerto ..... Gregson  
*Tony Clements, tuba*  
Americans We March..... Fillmore  
Irving Berlin: A Symphonic Portrait .....Ades  
Armed Forces Salute.....Lowden  
*Tony Clements, conductor*  
The Stars and Stripes Forever ..... Sousa

**Linn Benton Concert Band  
Richard Sorenson, conductor  
March 9, 2003**

Toccata in D Minor ..... Bach/Hindsley  
Concerto in B flat Major ..... Vivaldi/ Lang  
*Gary Haworth, Stephen Iverson, trumpets*  
Suite from the Water Music ..... Handel  
Toccata ..... Frescobaldi/Slocum  
Washington Grays March .....Grafulla  
Chicago Tribune March ..... Chambers/Boyd  
Little Fugue in G minor..... Bach/ Williams  
Ave Maria..... Bach/Gounod/Smith  
Csardas ..... Strauss/Riedstra  
New Baroque Suite ..... Huggins  
Irving Berlin Showstoppers ..... Higgins  
Men of Ohio March ..... Fillmore

## PENNSYLVANIA

**Gettysburg College  
Chamber Winds, Wind Ensemble  
and Symphony Band  
Lewes Peddell, conductor  
December 6, 2002**

Old Wine in New Bottles ..... Jacob  
Promise of Living ..... Copland/Singleton  
Molly on the Shore..... Grainger  
Fairest of the Fair ..... Sousa  
October..... Whitacre  
Sea Songs ..... Vaughan Williams  
Incantation and Dance ..... Chance  
Sleigh Ride..... Anderson

**Westminster College Symphonic Band  
R. Tad Greig, conductor  
February 8, 2002**

Flashing Winds..... van der Roost  
Pageant ..... Persichetti  
Joan of Arc .....Jager  
Introit..... Tull  
March: Winds..... Grundman

**Westminster College Wind Ensemble  
R. Tad Greig, conductor  
March 22, 2002**

Dynamica ..... van der Roost  
Concerto in E flat ..... Glazounov  
*John Michael Taylor, saxophone*  
The Sinfonians .....Williams  
The Hour has Come ..... Glick  
Grand Symphony for Band (III) ..... Berlioz

**Westminster College Wind Ensemble  
and Symphonic Band  
R. Tad Greig, conductor**

**Wind Ensemble**  
American Salute..... Gould  
Concerto for Horn ..... Herman  
*Allison Parks, horn*  
Metro..... Knox  
**Symphonic Band**  
A Festival Prelude ..... Reed  
Suite in E flat..... Holst  
Fortress.....Ticheli  
Escape from Plato's Cave ..... Melillo  
The Thunderer..... Sousa

**Westminster College Wind Ensemble  
R. Tad Greig, conductor  
February 21, 2003**

Colas Breugnon Overture ..... Kabalevsky  
Psalm for Band..... Persichetti  
Postcard..... Ticheli  
Hammersmith..... Holst  
Dover Crossing March.....Cheatham  
Danza Final .....Ginastera

**Rhode Island College Wind Ensemble  
Rob Franzblau, conductor  
October 18, 2002**

George Washington Bridge ..... Schuman  
October..... Whitacre  
Sonata for Trumpet ..... Kennan  
*Andrea Bolton, trumpet*  
Hands Across the Sea..... Sousa  
It Don't Mean a Thing ..... Ellington  
Lover Man.....Davis

**Rhode Island College Wind Ensemble  
Rob Franzblau, conductor  
November 22, 2002**

Gavorkna Fanfare.....Stamp  
Divertimento ..... Cichy  
La Fiesta Mexicana ..... Reed

**Rhode Island College Wind Ensemble  
Rob Franzblau, conductor  
March 8, 2003**

**MENC Eastern Division Conference**  
March from Symphonic Metamorphosis .....  
..... Hindemith  
Concerto for Alto Saxophone..... Muczynski  
*Susan Nicholson, saxophone*

Gnomon.....Duffy  
The Wind in the Willows .....de Meij

**Rhode Island College Wind Ensemble  
Rob Franzblau, conductor  
April 25, 2003**

Fanfare for the Common Man..... Copland  
Trauersinfonie ..... Wagner  
The American Military Journey ..... Winship  
Grande Symphonie ..... Berlioz

## SOUTH CAROLINA

**University of South Carolina  
Wind Ensemble I  
James K. Copenhaver, conductor  
November 4, 2002**

Lads of Wamphray ..... Grainger  
Variation on a Theme of Robert Schumann .....  
.....Jager  
Music for Prague 1968..... Husa  
Danza Final ..... Ginestera/John

**University of South Carolina  
Wind Ensemble II  
David A. O'Shields, conductor  
November 4, 2002**

March for the Sultan Abdul Medjid .....  
.....Rossini/Townsend  
Candide Suite ..... Bernstein/Grundman  
In the Spring..... Holsinger  
Emblem of Unity.....Richards

**University of South Carolina  
Chamber Winds  
James K. Copenhaver, William J. Moody,  
and David A. O'Shields, conductors  
November 18, 2002**

Essay for Brass and Winds.....Mayer  
Festive and Commemorative Music .....  
..... Brahms/Teuber  
Untitled Poem ..... Rarig  
Brass Suite ..... Berezowsky  
Carmen Suit .....Bizet/Sheen

## TENNESSEE

**Carson-Newman College Symphonic Band  
Marshall Forrester, conductor  
November 22, 2002**

Suite in E flat..... Holst  
Colonial Song ..... Grainger  
Russian Christmas Music..... Reed  
Variants on a Moravian Hymn ..... Barnes  
Salvation is Created . Tchesnokoff/Houseknect  
A Christmas Festival ..... Anderson

**Carson-Newman College Symphonic Band  
Marshall Forrester, conductor  
April 1, 2003**

Early Light ..... Bremer  
Simple Gifts ..... Ticheli  
Where Never Lark or Eagle Flew ..... Curnow  
Pastime ..... Stamp  
Internal Combustion.....Gillingham

**Lee University Wind Ensemble**  
**David R. Holsinger, conductor**  
**October 14, 2002**

Whirr, Whirr, Whirr .....Hultgren  
 David's Lyre..... Osmon  
 Providence Unfinished..... Holsinger  
 Liberty Bell March..... Sousa  
 Corsican Litany..... Nehlybel  
 Victory at Sea.....Rodgers  
 The Fire of Eternal Glory..... Shostakovich  
 To Tame the Perilous Skies..... Holsinger

**Lee University Wind Ensemble**  
**David R. Holsinger, conductor**  
**December 3, 2002**

Gavorkna Fanfare..... Stamp  
 Dance I ..... Shostakovich  
 Pathfinder of Panama.....ousa  
 Suite in F..... Holst  
 Rollo Takes a Walk ..... Maslanka  
 The Big Cage ..... King  
 Courtly Aires and Dances .....Nelson  
 With Pleasure ..... Sousa  
 Festive Hours Neon Night ..... Holsinger

**Lee University Wind Ensemble**  
**David R. Holsinger, conductor**  
**April 7, 2003**

Pas Redouble..... Saint-Saens  
 In Memoriam . ..... Camphouse  
 Masque..... McBeth  
 El Abanico..... Javaloyes  
 Prelude, Siciliano & Rondo .....Arnold  
 Ammerland .....de Haan  
 El Capitan ..... Sousa  
 The Deathtree..... Holsinger

**Lee University Wind Ensemble**  
**and University Festival Choir**  
**David R. Holsinger, conductor**  
**April 25, 2003**

The Easter Symphony ..... Holsinger

**The University of Tennessee at Martin**  
**Wind Ensemble**  
**Dr. Gregg Gausline, conductor**  
**December 5, 2002**

Courtly Aires and Dances .....Nelson  
 Five Folksongs .....Gilmore  
*E. Margaret Olson, soprano*  
 Psalm for Band..... Persichetti  
 El Capitan..... Sousa  
 If Thou Be Near ..... Bach/Reed  
 Candide Suite..... Bernstein/Grundman

**The University of Tennessee at Martin**  
**Wind Ensemble**  
**Gregg Gausline, conductor**  
**February 12, 2003**

Sound Prisms ..... Balmages  
 Lincolnshire Posy..... Grainger  
 Antiphon ..... Tull  
 Mambo Furioso..... Karrick

**TEXAS**

**Lamar University Wind Ensemble**  
**Scott A. Weiss, conductor**  
**November 22, 2002**

Overture in C.....Catel  
 La Cathedrale Engloutie .... Debussy/Patterson  
 Suite Francaise ..... Poulenc  
 Suite Francaise ..... Milhaud  
*Travis Almany, conductor*  
 Grand Symphonie (III)..... Berlioz

**Lamar University Wind Ensemble**  
**Scott A. Weiss, conductor**  
**March 2, 2003**

Canzona.....Mennin  
 Irish Tune from County Derry .....Grainger  
*John Whitwell, conductor*  
 Concertino..... David  
*Russ Schultz, bass trombone*  
 Sketches on a Tudor Psalm ..... Tull

**Lamar University Wind Ensemble**  
**Scott A. Weiss, conductor**  
**April 28, 2003**

Harrison's Dream ..... Graham  
 Concertino..... Weber  
*Nathan Diehl, clarinet*  
 Symphony for Band ..... Persichetti

**Texas A&M University Symphonic Band**  
**Timothy Rhea, conductor**  
**Paul Sikes, associate conductor**  
**David Wilborn, trombone**  
**February 13, 2003**  
**TMEA Convention**

Gallant Seventh..... Sousa  
 Tam o' Shanter ..... Arnold/Paynter  
 October..... Whitacre  
 Don't You See ..... Grantham  
 Trombone Concerto (III)..... Bourgeois  
 In Memoriam ..... Camphouse  
 Polka & Fugue ..... Weinberger/Bainum

**Texas A&M University Concert Band**  
**Paul Sikes, conductor**  
**February 21, 2003**

Fanfare for a Golden Sky ..... Boerma  
 Three London Miniatures ..... Camphouse  
 Mad Major ..... Alford  
 Loch Lomond..... Ticheli  
 New World Symphony (IV)...Dvorak/Leidzen  
 Invercargill..... Lithgow

**Texas A&M University Campus Band**  
**David Wilborn, conductor**  
**February 23, 2003**

Revenge of the Darkseekers..... Meillio  
 Courage ..... Meillio  
 Australian Up-Country Tune ..... Grainger  
 Rollo Takes a Walk ..... Maslanka  
 Silverado ..... Broughton/Bass

**Texas A&M University Campus Band**  
**David Wilborn, conductor**  
**April 11, 2003**

Onward Upward..... Goldman  
 On a Hymnsong of Philip Bliss ..... Holsinger  
 Jupiter..... Holst  
 One Nation Under God ..... Currie

**Texas A&M University Campus Band**  
**University Concert Band**  
**Paul Sikes, conductor**  
**April 11, 2003**

Old American Melody.....Rhea  
 Caccia and Chorale .....Williams  
 Serenade.....Bourgeois  
 Culloden.....Giroux  
 Nobles of the Mystic Shrine ..... Sousa

**Texas A&M University University**  
**Symphonic Band**  
**Timothy Rhea, conductor**  
**Achilles Arnaez, Piano**  
**April 11, 2003**

Festive Overture ..... Shostakovich  
 Lincolnshire Posy..... Grainger  
 Rhapsody in Blue.....Gershwin/Hunsberger  
 Nessun Dorma .....Puccini  
 Vanished Army ..... Alford  
 World is Waiting for the Sunrise..... Alford  
 Barnum & Bailey's Favorite ..... King

**Trinity University Symphonic Wind Ensemble**  
**James Worman, conductor**  
**November 8, 2002**

Mosaics .....Kramer  
 Piece of Mind..... Wilson  
 Pater Noster..... Frantzen  
*\*\*world premiere\*\**  
 Jazz Suite No. 2..... Shostakovich

**Trinity University Symphonic Wind Ensemble**  
**James Worman, conductor**  
**April 11, 2003**

Water Music .....Arnold  
 Tam o' Shanter ..... Malcolm Arnold/Paynter  
 H.R.H. Duke of Cambridge March.....Arnold  
 Overture to Candide..... Bernstein/Beeler  
 Profanation..... Bernstein/Benciscutto  
 Danzon .....Leonard Bernstein/Krance  
 Four Dances from West Side Story .....  
 ..... Bernstein/Polster

**University of Texas at Austin**  
**Wind Ensemble**  
**Jerry F. Junkin, conductor**  
**William Bolcom, visiting composer**  
**Harvey Pittel, saxophone**  
**October 2, 2002**

Acclamations..... Nyth  
 Concerto for Alto Saxophone..... Dahl  
 Fanfare for a New President Bolcom/Lavender  
 Song ..... Bolcom  
 Machine..... Bolcom  
 Come, memory . . . ..... Grantham  
*\*\*world premiere\*\**  
 Bullet Train ..... Beavers

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**University of Texas at Austin  
Symphony Band  
Robert M. Carnochan, conductor  
Kyle Prescott, guest conductor  
October 9, 2002**

Pacific Fanfare ..... Ticheli  
Hill Song No. 2 ..... Grainger  
Variations on a Mediaeval Tune..... Dello Joio  
The Passing Bell ..... Benson  
Phantastische Spiriten ..... Grantham  
Trauersinfonie ..... Wagner  
March from Symphonic Metamorphosis .....  
..... Hindemith

**University of Texas at Austin  
Chamber Winds  
Scott S. Hanna, conductor  
Kraig A. Williams, guest conductor  
October 16, 2002**

Festmusik der Stadt Wien ..... Strauss  
Divertimento ..... Husa  
Serenade, op. 43 ..... Hartmann

**University of Texas at Austin Concert Band  
October 23, 2002**

**G. Scott Bersaglia, Christopher Bianco,  
Kyle Prescott and Mary K. Schneider,  
conductors**

Symphonic Overture ..... Carter  
Three Chorale Preludes ..... Latham  
Cajun Folk Songs II ..... Ticheli  
Polly Oliver ..... Root  
American Riversongs ..... LaPlante  
Sarabande and Polka ..... Arnold/Paynter  
Themes from Green Bushes... Grainger/Daehn

**University of Texas at Austin  
Wind Ensemble  
Jerry F. Junkin, conductor  
October 30, 2002**

Driven! ..... Amis  
Chant funéraire..... Fauré/Moss  
Fayetteville Bop ..... Grantham  
La Fiesta Mexicana ..... Reed

**University of Texas at Austin  
Symphony Band  
Robert M. Carnochan, conductor  
Christopher Bianco and Scott S. Hanna,  
guest conductors  
November 20, 2002**

Desi ..... Daugherty  
Petite Symphonie ..... Gounod  
Four Scottish Dances ..... Arnold/Paynter  
Tears ..... Maslanka  
Blue Shades ..... Ticheli  
March, op. 99 ..... Prokofiev/Yoder

**University of Texas at Austin Concert Band  
G. Scott Bersaglia, Christopher Bianco,  
Kyle Prescott and Mary K. Schneider,  
conductors  
November 21, 2002**

The Footlifter ..... Fillmore  
An Original Suite for Military Band..... Jacob  
The Match of Hope ..... Yariv  
Courtly Airs and Dances ..... Nelson

**University of Texas at Austin  
Chamber Winds  
Scott S. Hanna, conductor  
November 24, 2002**

Parthia in B-flat ..... Krommer  
Sonata for Horn, Trumpet and Trombone .....  
..... Poulenc  
Canonic Suite ..... Carter  
Andante quasi Leno ..... Gariboldi  
Nonet ..... Riegger  
Octett ..... Reinecke  
Variations on a Handmade Theme ..... Benson

**University of Texas at Austin  
Wind Ensemble  
Jerry F. Junkin, conductor  
Karl Kraber, flute  
Ptarmigan, Celtic Folk Band  
December 4, 2002**

Song Book for Flute and Wind Ensemble.....  
..... Maslanka  
The Duke of Marlborough Fanfare... Grainger  
Ye Banks and Braes ..... Grainger  
Mock Morris ..... Grainger/Kreines  
Irish Tune from County Derry ..... Grainger  
Shepherds Hey ..... Grainger  
Minstrels of the Kells ..... Welcher

**University of Texas at Austin  
Wind Ensemble  
Jerry F. Junkin, conductor  
Sir Malcolm Arnold, guest composer  
G. Scott Bersaglia, Mary K. Schneider and  
Kraig A. Williams, guest conductors  
February 12, 2003**

Four Scottish Dances ..... Arnold/Paynter  
An American Song ..... Fletcher  
English Dances, Set I ..... Arnold/Johnstone  
Tam O' Shanter ..... Arnold/Paynter  
The Engulfed Cathedral ..... Debussy/Patterson  
Rolling Thunder ..... Fillmore  
Colonel Bogey ..... Alford  
Glory of the Yankee Navy ..... Sousa

**University of Texas at Austin  
Symphony Band  
February 19, 2003**

**Robert M. Carnochan, conductor  
John M. Watkins, guest conductor**  
Folk Dances ..... Shostakovich/Reynolds  
Perpetual Song ..... Welcher  
Children's March ..... Grainger  
New England Triptych ..... Schuman

**University of Texas at Austin  
Chamber Winds  
Scott S. Hanna, conductor  
February 26, 2003**

Trio for Clarinet, Bassoon, and Horn .....  
..... Devienne  
Calcium Light Night ..... Ives  
Scherzo (Over the Pavements) ..... Ives  
Fanfares Liturgiques ..... Tomasi

**University of Texas at Austin  
Longhorn Concert Band  
March 2, 2003  
John M. Watkins, Jr., conductor  
Christopher Bianco, G. Scott Bersaglia,  
guest conductors**

The Star Spangled Banner ..... Key  
Festival Prelude ..... Reed  
Americans We ..... Fillmore  
Night Dances ..... Yurko

**University of Texas at Austin  
Orange Concert Band  
Scott S. Hanna, conductor  
Mary K. Schneider, guest conductor  
March 2, 2003**

Symphony No. 3 (I) ..... Giannini  
Mars ..... Holst  
Peterloo Overture ..... Arnold/Sayre

**University of Texas at Austin Texas  
Concert Band  
Robert M. Carnochan, conductor  
March 2, 2003**

Canzona ..... Mennin  
Down a Country Lane ..... Copland/Patterson  
The Whip and Spur Galop ..... Allen/Cramer  
The Eyes of Texas ..... Sinclair  
Texas Fight ..... Hunnicutt

**University of Texas at Austin  
Wind Ensemble and Symphony Band  
Robert M. Carnochan, and Jerry F. Junkin,  
conductors  
Scott S. Hanna, Christopher Bianco and  
Kyle Prescott, guest conductors  
March 26, 2003**

Symphony Band  
Soundings ..... McTee  
Prelude op. 34 ..... Shostakovich/Reynolds  
An Outdoor Overture ..... Copland  
Wind Ensemble  
Overture für Harmoniemusik ..... Mendelssohn  
From a Dark Millenium ..... Schwantner  
Symphonische Metamorphosen .....  
..... Hindemith/Wilson

**University of Texas at Austin  
Chamber Winds  
April 16, 2003  
Scott S. Hanna, conductor**

Summer Music ..... Barber  
Konzertmusik ..... Hindemith

**University of Texas at Austin  
Symphony Band  
Robert M. Carnochan, conductor  
Kyle Prescott, guest conductor  
April 21, 2003**

Canzon per sonare no. 2 ..... Gabrieli  
An American Elegy ..... Ticheli  
Don't You See . . . ? ..... Grantham  
Lincolnshire Posy ..... Grainger  
The BSO Forever ..... Bernstein/Grundman

**University of Texas at Austin  
Longhorn Concert Bands**

**Robert M. Carnochan, Scott S. Hanna,  
John M. Watkins, Jr., conductors**  
**G. Scott Bersaglia, Christopher Bianco,  
Mary K. Schneider, guest conductors**  
**April 27, 2003**

Orange Concert Band

The Star Spangled Banner .....Key/Sousa  
The Imperial March ..... Williams/Hunsberger  
Washington Grays .....Grafulla  
Hands of Mercy.....Giroux  
Symphony No. 3 (IV) ..... Giannini  
Longhorn Concert Band  
Americans We ..... Fillmore/Fennell  
Elegy for a Young American ..... Lo Presti  
Fanfare, Lament and Finale ..... Archer  
Texas Concert Band  
American Overture for Band ..... Jenkins  
October..... Whitacre  
Vesuvius ..... Ticheli

**University of Texas at Austin  
Wind Ensemble**

**Jerry F. Junkin, conductor**  
**David Del Tredici, visiting composer**  
**April 30, 2003**

Selections from "The Danserye" .....  
..... Susato/Dunnigan  
Bells for Stokowski..... Daugherty  
Folk Song Suite..... Vaughan Williams  
Chant funéraire ..... Fauré/Moss  
In Wartime..... Del Tredici  
\*\*world premiere\*\*

**VIRGINIA**

**Radford University Wind Ensemble**  
**Mark Camphouse, conductor**  
**October 30, 2002**

Canzon Duodecimi Toni .....Gabrieli/King  
Baroque Fanfare..... Monteverdi/Singleton  
Intrada ..... Yurko  
While We Were Yet Sinners ..... Stonaker  
Broken Silents ..... Knechtges  
Clowns ..... Parker

**Radford University Wind Ensemble**  
**Mark Camphouse, conductor**  
**February 26, 2003**

Candide Overture ..... Bernstein/Beeler  
Praetorius Suite..... Bach  
The Solitary Dancer ..... Benson  
Cajun Folk Songs II ..... Ticheli  
The Sentinel ..... W. Camphouse

**Radford University Wind Ensemble**  
**Mark Camphouse, conductor**  
**April 23, 2003**

Resonances I ..... Nelson  
Concerto No. 1, op. 11 ..... Strauss/Anderson  
*Kristin Marland, horn*  
Concerto, op. 35 ..... Shostakovich/Frantik  
*Eun-Young Suh & John O'Briant, soloists*  
Pineapple Poll Ballet Suite.....  
..... Sullivan/Mackerras/Duthoit

**WASHINGTON**

**The Gordon College Symphonic Band**  
**David W. Rox, conductor**  
**February 14, 2003**

Radetzky March ..... Strauss/Reed  
Suite in B Flat ..... Jacob  
Berceuse and Finale ..... Stravinsky/Longfeld  
Mock Morris ..... Grainger/Kreines  
The Liberty Bell March ..... Sousa/Brion

**The Gordon College Wind Ensemble**  
**David W. Rox, conductor**  
**February 14, 2003**

Early Light ..... Bremer  
On an American Spiritual..... Holsinger  
Lincolnshire Posy..... Grainger  
The Dam Busters March ..... Coates/Duthoit

**University of Washington Wind Ensemble**  
**Timothy Salzman, conductor**  
**December 3, 2002**

Olympic Fireworks ..... Stanhope  
Ghost Train ..... Whitacre  
UFO ..... Daugherty

**University of Washington Concert Band**  
**Timothy Salzman & Mitchell Lutch,  
conductors**  
**December 3, 2002**

Highlights from E.T. .... Williams/ Cacavas  
Symphony #1 ..... Bukvich  
In Heaven's Air ..... Hazo  
Vesuvius ..... Ticheli

**University of Washington Concert Band**  
**Mitchell Lutch, conductor**  
**February 20, 2003**

Scenes from the Louvre ..... Dello Joio  
*Eric Wiltshire, conductor*  
Shenandoah ..... Ticheli  
Impressions of Cairo ..... Washburn  
New Mexico March ..... Sousa  
*Chris Chapman, conductor*

**University of Washington Symphonic Band**  
**J. Bradley McDavid, conductor**  
**February 20, 2003**

Inspiration Point..... Barnes  
Ouachita ..... Giroux-West  
*Chris Chapman, conductor*  
Postcard..... Ticheli  
On the Mall ..... Goldman/ Lake

**University of Washington Wind Ensemble**  
**Timothy Salzman, conductor**  
**February 12th and 13th, 2003**

Masque..... Hesketh  
*Timothy Reynish, guest conductor*  
A Lincoln Portrait ..... Copland  
Duo Concertino..... Vizzutti  
\*\*world premiere\*\*  
*Allen Vizzutti, trumpet; Don Immel, trombone*

**WISCONSIN**

**University of Wisconsin Milwaukee  
Wind Ensemble and Symphony Band**  
**Thomas Dvorak & Scott Corley, conductors**  
**Kevin Hartman, trumpet soloist**  
**October 5, 2002**

Wind Ensemble

Toccata Marziale ..... Vaughn Williams  
Hymn for the Lost and Living ..... Ewazen  
The Hound of Heaven ..... Syler  
Scossa Elettrica ..... Puccini  
Symphony Band  
Hymn..... Dahl  
Symphony for Band ..... Bilik

**University of Wisconsin Milwaukee  
Wind Ensemble**  
**Thomas Dvorak, conductor**  
**36th Annual Honors Band Festival**  
**November 10, 2002**

American Salute..... Gould  
Capriccio for Horn ..... Roush  
*Gregory Flint, horn*  
Krafthammer ..... McCarthy

**University of Wisconsin Milwaukee  
Wind Ensemble and Symphony Band**  
**Thomas Dvorak & Scott Corley, conductors**  
**December 6, 2002**

Wind Ensemble

Sea Drift ..... Iannaccone  
Concerto for Bassoon.....Hidas  
*Beth Giacobassi, bassoon*  
Yiddish Dances ..... Gorb  
Gaelforce ..... Graham  
Symphony Band  
Fanfare and Prayer ..... Heisinger  
Sketches on a Tudor Psalm ..... Tull  
With Heart and Voice ..... Gillingham

**University of Wisconsin Milwaukee  
Wind Ensemble and Symphony Band**  
**Thomas Dvorak & Scott Corley, conductors**  
**Molly Walsh, graduate conducting assoc.**  
**February 22, 2003**

Wind Ensemble

DC Fanfare..... Corigliano  
Variations on a Theme of Glinka .....  
..... Rimsky-Korsakov  
*Rita Baemmert, oboe*  
Sinfonietta ..... Dahl  
Symphony Band  
Divertimento ..... Cichy  
Concertino..... Chaminade  
*Emma Niesl, flute*  
Gazebo Dances..... Corigliano

**University of Wisconsin Milwaukee  
Wind Ensemble and Dance Program**  
**Thomas Dvorak conductor**  
**Simone Ferro, choreographer**  
**April 2, 2003**

Symphony for Brass and Percussion, Op. 16...  
..... Schuller  
Chamber Symphony No. 1..... McCarthy  
*Carl Storniola, marimba*  
Olympic Dances..... Harbison

## 22 - PROGRAMS

**University of Wisconsin Milwaukee  
Wind Ensemble and Symphony Band  
Thomas Dvorak & Scott Corley, conductors  
April 27, 2003**

Wind Ensemble

Fanfare ..... Hokoyama  
Arrows of Time..... Peaslee  
*Scott Hartman, trombone*

Music for Prague 1968..... Husa  
Symphony Band

Orient et Occident..... Saint-Saens  
Jubilate ..... Zaninelli  
Lincolnshire Posy..... Grainger

### WYOMING

**LCCC Wind Symphony  
Jim Colonna, conductor  
March 9, 2003**

Fantasia in G ..... Mahr  
The Power of Rome ..... Grainger  
Cholare Prelude: Be Thou My Vision... Stamp  
Alleluia! Laudamus Te..... Reed

**LCCC Wind Symphony  
Jim Colonna, conductor  
April 22, 2003**

American Overture..... Jenkins  
Rhapsody in Blue..... Gershwin/Hunsberger  
The Tranquil Sea..... Colonna  
When Jesus Wept ..... Schuman  
Chester ..... Schuman  
The Stars and Stripes Forever March..... Sousa

**Northwest College Wind Band  
Neil Hansen, conductor  
November 13, 2002**

Nobles of the Mystic Shrine ..... Sousa  
Incantation and Dance..... Chance  
Greensleeves ..... Reed  
Variations on a Shaker Melody..... Copland  
Slava! ..... Bernstein

### CANADA

**University of Saskatchewan Wind Orchestra  
Glen Gillis, conductor  
November 23, 2001**

Esprit De Corps..... Jager  
Symphony in B flat ..... Hindemith  
Children's March ..... Grainger  
Trumpet Concerto (I) ..... Hummell  
*Daniel Funk, trumpet*

Ghost Train ..... Whitacre  
Star Puzzle March..... Konagaya  
Rolling Thunder ..... Fillmore

**University of Saskatchewan Wind Orchestra  
Glen Gillis, conductor  
March 15, 2002**

Symphony No. 1 ..... de Meij  
The Gum-Suckers March ..... Grainger  
Concertino (I)..... Creston  
*Camille Sperling, marimba*

Suite Francaise ..... Milhaud  
Ballade ..... Reed  
*Cheryl Morhart, alto saxophone*

Amparito Roca ..... Texidor

**University of Saskatchewan Wind Orchestra  
Glen Gillis, conductor  
November 22, 2002**

Festive Overture..... Shostakovich/Hunsberger  
Music for Prague 1968..... Husa  
Irish Tune from County Derry ..... Grainger  
Shepherd's Hey ..... Grainger  
Rondino..... Beethoven  
*Jennifer McAllister, guest conductor*

Ballad for Trombone..... Bush  
*Kristine Eggertson, trombone*  
*Nicole Guenette, student conductor*

October..... Whitacre  
A Plain Man's Hammer ..... Dalby  
Wedding Dance ..... Press

**University of Windsor Wind Ensemble  
Gillian MacKay, conductor  
October 20, 2002**

Marche des parachutistes belges ..... Leemans  
Come, Sweet Death..... Bach  
Sonata pian' e forte ..... Gabrieli  
Suite in E flat..... Holst  
Divertimento for Band ..... Persichetti  
Irish Tune from County Derry ..... Grainger  
Shepherd's Hey ..... Grainger  
Hambone ..... Larsen

**University of Windsor Wind Ensemble  
Gillian MacKay, conductor  
November 24, 2002**

Country Gardens ..... Grainger  
Crimond ..... Marlatt  
Bridgewater Breeze..... Gorb  
Folk Dances ..... Shostakovich  
Pastime ..... Stamp  
October..... Whitacre  
Apollo ..... Pennington  
Chorale and Shaker Dance..... Zdechlik

**University of Toronto Wind Ensemble  
Denise Grant, conductor  
October 11, 2002**

Fanfare for the Common Man..... Copland  
The Good Soldier Schweik Suite..... Kurka  
Vision from A Midsummer Night's Dream.....  
..... Seo

*\*\*world premiere\*\**

On Winged Flight..... Schuller  
La Creation du Monde ..... Milhaud  
Komm' Susser Tod..... Bach  
Dreadnought..... Brooks

**COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION  
BOARD OF DIRECTORS MEETING  
DECEMBER 20, 2002  
HILTON HOTEL – CHICAGO, ILLINOIS**

II	Dreyfus Liquid Assets, Inc. 039 03227479-7	
	Balance 10/1/01	13,823.07
	Interest 10/1/01 – 9/30/02	<u>250.06</u>
	Balance 9/30/02	14,073.13
III.	<b>Total Operating Account Assets</b>	<b>49,127.71</b>

**NATIONAL SECRETARY-FINANCIAL REPORT**

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

I ACCOUNT 0440008944, BANK ONE – AUSTIN

1748	10/08	Verio Inc. (web site)	291.10
1749	11/01	Patty Esfandiari (clerical)	50.00
1750	11/01	Hits (web site)	2,475.00
1751	11/01	EAM (member services)	1,010.56
1752	11/08	Michael Haithcock (travel)	351.84
1753	11/21	Postmaster (stamps)	68.00
1754	11/28	Patty Esfandiari (clerical)	50.00
1755	12/04	EAM (Report - \$1,850.86, member services – \$1,072.69)	2,923.55
1756	1/03	Steven Stucky (commission)	5,000.00
1757	1/03	CBDNA Eastern Division (conference assistance)	2,500.00
1758	1/03	CBDNA Southern Division (conference assistance)	2,500.00
1759	1/03	CBDNA North Central Division (conference assistance)	2,500.00
1760	1/03	CBDNA Southwestern Division (conference assistance)	2,500.00
1761	1/08	EAM (member services)	563.27
1762		Void	
1763	1/07	Patty Esfandiari (clerical)	50.00
1764	1/07	Hilton Hotel (Mid-West Meetings)	697.30
1765	1/15	Chris Tucker (Young Band Composition Prize)	5,000.00
1766	1/15	Pat Hoy (Treasurer Office Operations)	1,800.00
1767	1/15	Richard Floyd (Secretary Office Expenses)	600.00
1768	1/15	Richard Floyd (T.A.'s room for Young Band Competition)	341.25
1798	1/30	EAM (Fall Journal - \$3,106.08, Member Services – 399.77)	3,505.85
1770	2/15	Patty Esfandiari (clerical)	50.00
1771	2/15	HITS (Web Site)	800.00
1772	3/06	EAM (member services)	417.19
1773	3/06	Patty Esfandiari (clerical)	50.00
1774	4/06	EAM (services)	300.54
1775	4/06	Patty Esfandiari (clerical)	50.00
1776	4/20	Michael Haithcock (travel)	1,284.74
1777	4/20	Minute Man Press (printing – stationery)	106.61
1778	5/16	EAM (services)	441.19
1779	5/16	Patty Esfandiari (clerical)	50.00
1780	6/08	EAM (Report - \$1,921.96, Services – 290.54)	2,212.50
1781	6/13	Gary Hill (U. of Colorado Conducting Symposium)	3,000.00
1782	6/13	Patty Esfandiari (clerical)	50.00
1783	6/13	Adams, Gorence and Co. (tax return)	545.00
1784	6/28	Verio, Inc. (web site hosts)	549.47
1785	6/28	HITS (web site)	525.00
1786	8/26	EAM (Summer Report - \$1,960.06, Services – 334.80)	2,294.86
1787	9/09	Postmaster (stamps)	74.00
1788	9/09	Patty Esfandiari (clerical)	50.00
1789	9/09	Verisign (web site domain registration)	70.00
1790	9/09	EAM (services)	527.06
1791	9/26	Wendy McCallum (gender/diversity grant)	350.00
1792	9/30	Minute Man Press (membership cards)	110.24
1793	9/30	Patty Esfandiari (clerical)	<u>50.00</u>
TOTAL			48,736.12

SUMMARY

Checking Account Balance 9/30/01	21,982.22
Total Deposits 10/1/00 – 9/30/02	62,120.00
Interest 10/1/01 – 9/30/02	68.48
Royalty from Gordon Jacob Project	0.00
Debit for returned checks	(380.00)
Total Disbursements 10/1/01– 9/30/02	<u>(48,736.12)</u>
Checking Balance 9/30/02	35,054.58

**2001-2002 SUMMARY OF INCOME AND EXPENSES**

**OCTOBER 1, 2001 – SEPTEMBER 30, 2002**

INCOME	
ACTIVE MEMBERSHIP DUES	45,360.00
RETIRED MEMBERSHIP DUES	1,800.00
PROFESSIONAL ASSOCIATE MEMBERSHIP DUES	6,200.00
MUSIC INDUSTRY MEMBERSHIP DUES	2,100.00
STUDENT MEMBERSHIP DUES	1,860.00
INSTITUTIONAL MEMBERSHIP DUES	2,750.00
LIFE MEMBERSHIP DUES	600.00
LABELS	1,170.00
JOURNAL SUBSCRIPTIONS	0.00
DIRECTORY	10.00
GORDON JACOB ROYALTIES	0.00
MISC. INCOME	270.00
INTEREST	<u>318.54</u>
TOTAL INCOME	62,438.54
EXPENSES	
POSTAGE (not including publications and dues notices)	142.00
PRINTING (not including JOURNAL and REPORT)	216.85
MEMBER SERVICES	5,357.61
TRAVEL	1,636.58
CBDNA JOURNAL (one issue)	3,106.08
CBDNA REPORT (three issues)	5,732.88
WEB SITE	4,710.57
SECRETARY OFFICE	1,100.00
TREASURER OFFICE	1,800.00
CHICAGO MEETINGS	1,038.55
DIVISION REBATES	10,000.00
PRESIDENTS FUND	0.00
PROJECTS (commissions, composition competition)	10,350.00
DIRECTORY	0.00
NATIONAL CONFERENCE	0.00
CONDUCTING SYMPOSIUM	3,000.00
MISC EXPENSES (CPA, dues refunds, etc.)	<u>545.00</u>
TOTAL EXPENSES	48,736.12

*The following is the text of a presentation made by Richard Colwell at the Minneapolis conference. Your comments are welcome in future issues of the Report. -ed.*

As my assignment is to arrange some of the national intellectual furniture on policy without becoming too borne or turbid, I'll begin with my conclusion and that is: If we are to have better prepared public school band directors, an organization like the CBDNA needs to initiate and rigorously monitor the specific competencies. The present situation, at the policy level, can best be described as an antilogy or even "groping." Some of you think I'm going to make a smart remark about ex-president Clinton but his groping was more focused. To grope intelligently is to know what you are seeking, to be mantic. I'd like to make four points this afternoon. First, I'll describe the players in teacher education. Second, I'll provide a bit of background that I think affects thinking about the preparation of teachers. Third, some description of educational policy along with the activities of advocacy groups, and last, I'll attempt to describe a few reasons why educators have given up on university teacher education programs.

Preface: The preparation of instrumental teachers and their competencies is generally ignored; that's not all bad and it provides opportunities.

I. There are as many as seven groups of players who would like to influence policy in teacher education. There are national and regional accrediting agencies but the big guy is NCATE. NCATE has rightly been accused of accrediting almost all teacher education programs and consequently has recently gone through two iterations of tougher standards. In music, NASM has worked out an arrangement where its approval generally trumps any concerns of NCATE. NASM is jejune, however, has few standards for teacher certification, no requirements, and no enforcing mechanism.

State departments of education have considerable power. I group them with any influence from colleges of education and the state school superintendents association. They are in bed together; they almost collude, due to their common education, flummery, and need to support one another.

Educational Testing Service has some influence if an institution uses its tests for admittance to teacher education, or the Praxis Series for graduation, or Pathways for student teaching and professional development.

The National Association for Music Education (formerly MENC) considers itself a player by joining consortia.

The local college or university has considerable influence. The fox, or chair of music education, is allowed to guard the hen house. On most campuses, the college of education assumes the director of the school of music is monitoring the teacher education program and the director of the school assumes that teacher education belongs to the college of education or to the state. Allocation of resources for teacher education is likely by tradition.

At the federal or national level, policy is set through funding. *No Child Left Behind* requires that schools be staffed by well qualified teachers. The definition of *well qualified* is controversial with presently the greatest impact for music on early childhood music programs. Here's the opportunity for CBDNA. There are arts ad-

vocacy organizations of all colors and stripes, there is the National Endowment for the Arts, and there are foundations with agendas.

Seventh, and last, are professional musicians, conservatories of music, and institutions like the Lincoln and Kennedy Centers.

Eighth. The missing player is the CBDNA.

## II. Background

In 1988, Frank Hodson, chairman of the National Endowment of the Arts stated that the arts are in triple jeopardy: they are not viewed as serious; knowledge itself is not viewed as a prime educational objective; and those who determine school curriculae do not agree on what arts education is. These statements energized elements of the arts community. In 1989, the mathematics teachers association drafted a set of standards that focused the thinking of (the first) George Bush and the governors when they launched the educational reform movement. The response to America's educational mediocrity was to be standards in the basic subjects of math, language arts, science, social studies, and geography. The reform movement brought politics into education, big time. All of the subjects omitted from the suggested core were soon added with the exception of physical education, which elected to stay with the President's Council on Physical Fitness—after all they had Arnold Schwarzenegger as their chair and who looks meaner than Mike Haithcock. Visual Arts has long had an interest in policy and with the support of the J. Paul Getty Educational Institute, a case was made that if music, theatre, and dance were to join visual arts, "the arts" could argue for inclusion.

In 1994, arts education replaced music education in all policy documents. The adopted arts standards are:

1. Able to communicate at a basic level in the four arts disciplines—dance, music, theatre, and the visual arts. This includes knowledge and skills in the use of the basic vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline.

2. Able to communicate proficiently in at least one art form, including the ability to define and solve artistic problems with insight, reason, and technical proficiency.

3. Able to develop and present basic analyses of works of art from structural, historical, and cultural perspectives, and from combinations of those perspectives. This includes the ability to understand and evaluate work in the various arts disciplines.

4. Have an informed acquaintance with exemplary works of art from a variety of cultures and historical periods, and a basic understanding of historical development in the arts disciplines, across the arts as a whole, and within cultures.

5. Able to relate various types of arts knowledge and skills within and across the arts disciplines. This includes mixing and matching competencies and understandings in art-making, history and culture, and analysis in any arts-related project.

The advocates sensed there was a vacuum in arts education and they pronounced the field in a state of crisis and began crying wolf without recognizing the excellent elective music programs. Arts advocates do NOT like bands and they seized the opportunity to grab control of the curriculum as they publicly stated, from the band directors. One of their favorite whipping boys is that the military spends more money on bands than is available to the National Arts Endowment. The advocates proposed a host of outcomes and



researchers were funded to “prove” that participation in band did increase scores on the SAT and that early music experiences did wire the brain to make one smarter. Harvard researchers Ellen Winner and Lois Hetland supported by the Bauman and Getty foundations did an analysis of this research, which was published in the *Journal of Aesthetic Education* stating the “true” outcomes of these suggested goals. (Incidentally, none of the studies assessed what students had learned about music.) A major player, *Arts Education Partnership* continues to promote these non-arts outcomes and to soften the findings of the Harvard group’s recently published *Critical Links*. *Arts Education Partnership* is a start-up organization that seized the flag in the vacuum for leadership in the field and has a staff of three. “AEP is a national coalition of arts, education, business, philanthropic, and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America’s schools.” There is little on their agenda relevant to bands.

III. Policy is managing a course of action wisely. A policy is a decision about how to proceed based on research, knowledge, values and opinions. Getty, in visual arts, recognized about 20 years ago that visual arts was not being taken seriously as an academic subject. To correct this perception, they recommended that art teachers teach less production (performance in our lingo) and include art history, art criticism, and aesthetics. One need not be too astute to see Getty’s influence in the voluntary national standards in the arts. The National Association of Music Education (formerly MENC) would like to see voluntary dropped. (You may wish to look at the change of mission of MENC that accompanied this name change.)

We should actively suggest that there are two, independent, school music programs, one for required music and one for elective music. There is really little overlap—good bands exist in school systems with mediocre general music programs and the outcomes valued by students and parents from elective music bear little resemblance to either the standards or the non-music outcomes of the advocates.

IV. The present chinwag is that effective teachers do make a difference in what students learn and having an effective teacher for three consecutive years makes for a lasting difference. Few suggest that it is possible to reform teacher education; teaching can be improved only by professional development. Getty, with its dollars, was able to engineer the National Standards and to develop a National Board of Professional Teaching Standards evaluation in the visual arts and to influence the board to add music, but Lani Duke, who directed the Getty effort admits to two failures: the lack of a television program and any affect upon visual arts teacher education.

Having state tests for teacher certification or use of the tests developed by ETS and the NBPTS for experienced teachers allowed the camel to get its nose inside the tent. That nose was alternative certification. Alternative certification is endorsed by the professional musicians, the conservatories, and by the folks in Washington. One of the wolf cries was that teachers were not competent in their primary subject, but I know of no literature indicating that poor music teaching results from a lack of subject matter knowledge. A case

might be made that the subject matter taught is not the important subject matter and you should be deciding that.

New Jersey alternatively certifies half of their new teachers. Yesterday, I mentioned Western Governor’s University, supported by 19 states, which unveiled this past week its “teacher’s college” which is an on-line certification program with 6 months of observation in the schools.

Even bigger is the *American Board for Teacher Excellence*. At a March 17th press conference in Washington, D.C. Secretary of Education Rod Paige called ABCTAE “radically better than the system we have now” and “an innovative option for individuals who would be turned off by the hoops and hurdles of traditional teacher preparation and certification programs.” Paige went on to say that the new certification process will play an important role in helping states comply with the highly qualified teacher requirements of the *No Child Left Behind Act*. “ABCTE demands excellence rather than an exercise infilling bureaucratic requirements.” The American Board states “Persons eligible for certification are: individuals interested in making a career change; retirees seeking a second rewarding career; recent college graduates interested in the teaching profession; teachers holding an emergency license; educators moving to another state; and current charter and private school teachers who would like to earn a recognized credential.” “All certification candidates will be required to pass a background check, a series of rigorous examinations, and participate in professional development, which is where CBDNA could help. Alternative certification is not to be denied. Equally frightening is that universities have initiated graduate programs for applied music majors in which one can obtain a master’s degree in music education plus certification in a year’s time plus student teaching. This program is a first cousin of alternative certification.

At the policy level there is little interest in assessing the strengths and weaknesses of elective public school instrumental music and what might be done to improve its teachers. Certainly the present players have little interest in bands. The questions for you are whether this band organization is willing to step up to the plate, whether we know enough to teach well, what the content, performance, and opportunity to learn standards would be if set by CBDNA, and your willingness to step into this political stream that is quite shallow.

# 2003 College Band Directors National Association Young Band Composition Contest \$5,000

## CONTEST INFORMATION

1. This contest is an equal opportunity for all regardless of gender, culture, color, national origin, race, ethnicity or religious belief.
2. Entries must be the original unpublished, compositions for young band, not for sale or rental from a publisher, which have been composed since Jan 1, 1999.
3. The composition should be a "grade 3" work of high artistic merit, conceived and constructed so as to be performed effectively by middle/junior high school bands as well as high school bands of modest proficiency. A list of representative grade 3 literature is available upon request from the contest chairman. The work should be written for full band instrumentation, approximately as follows:  
*Piccolo, Flute, Oboe, Bassoon, 1st-2nd-3rd B-flat Clarinets, B-flat Bass Clarinet, E-flat Alto Saxophone, B-flat Tenor Saxophone, E-flat Baritone Saxophone, 1st-2nd-3rd Trumpets, 1st and 2nd F horns, 1st-2nd-3rd Trombones, Euphonium, Tuba, Percussion. Percussion may include Piano, other keyboard instruments, as well as percussive instruments of a non-traditional nature.*
4. Works should be approximately 6-10 minutes in length. There is no limit to the number of movements, nor style.
5. Entries must be submitted with a FULL SCORE and cassette or CD recording of good quality with the specific instrumentation indicated in the score. Synthesizer recordings are unacceptable, and will not be considered.
6. The composer's name MAY NOT appear on the score or recording. Any entry received with the composer's name on the package, score or recording will not be accepted for evaluation. A sealed envelope containing the completed entry form should be fastened securely to the inside cover of the score. The recording should be identified by title only.
7. Entrants are advised to send all entries by registered or insured mail only.
8. All entries must be received by the CBDNA Chairman no later than November 20, 2003.
9. The CBDNA Young Band Composition Contest Winner will be announced on December 19, 2003 at the College Band Directors National Association Forum held at the MidWest Clinic in Chicago. Composers will be notified of the judges' decision following the public announcement.
10. The decision of the contest committee will be final and no correspondence may be entered into regarding the award. Should the committee consider none of the submitted compositions to be meritorious, a "no prize" decision will be rendered.
11. All performance, copyright, and royalty rights remain with the composer.
12. A composer may win the contest only two times, after which they are ineligible to enter the contest again.
13. The committee will exercise due care for the safety of the submitted manuscripts and tapes but cannot assume the responsibility for losses that occur during transit. Composers must include return postage and a self-addressed mailing label with their submission if they desire the return of their materials.
14. A composer may submit only one entry. Compositions transmitted via fax will not be accepted. Composers should send manuscripts and recordings and direct all inquiries to:  
*Professor Thomas Dvorak, Chair CBDNA Young Band Composition Contest  
University of Wisconsin Milwaukee  
PO Box 413  
Milwaukee, WI 53201  
tdvorak@hotmail.com  
414-229-2936*
15. The winning composer will receive a \$5,000 cash award.
16. Applications also available on the CBDNA website, [www.cbdna.org](http://www.cbdna.org)

### College Band Directors National Association Young Band Composition Contest Entry Form

Name \_\_\_\_\_ Office (\_\_\_\_) \_\_\_\_\_ Home (\_\_\_\_) \_\_\_\_\_  
 Address \_\_\_\_\_  
 E-mail Address \_\_\_\_\_  
 Title of Composition \_\_\_\_\_ Date Composition Completed \_\_\_\_\_

Place the completed entry form in an envelope, seal the envelope and securely fasten it to the inside front cover of the score to be submitted.  
 Address to:

*Professor Thomas Dvorak; CBDNA, Chair Young Band Composition Contest; UW-Milwaukee; PO Box 413; Milwaukee, WI 53201*

Make certain your name does not appear on the score or mailing envelope.

*(This entry form may be duplicated)*

## **Coming this Fall— CBDNA Research Report**

**A compilation of recent research, including dissertation abstracts and results of research from YOU AND YOUR STUDENTS.  
Please notify your graduate students and encourage them to submit their abstracts.**

*Send submissions by August 1<sup>st</sup> to [dstotter@indiana.edu](mailto:dstotter@indiana.edu)  
or by mail to:*

*Douglas Stotter  
Research Report  
Department of Bands  
Merrill Hall  
Indiana University  
Bloomington, IN 47405*

### **Submissions to the Report**

**Send all materials to:**

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

**Submission deadlines:**

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

**Format preferences:**

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

**For programs:**

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

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

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

### **Change of Address**

**Please send changes of address to:**

Richard Floyd  
University of Texas  
Box 8028  
Austin, TX 78713

*Old Address:*

Name \_\_\_\_\_

School \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

\*\*\*\*\*

*New Address:*

Name of School \_\_\_\_\_

School Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Office Phone \_\_\_\_\_

e-mail \_\_\_\_\_

Home Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Home Phone \_\_\_\_\_

## **WE'RE MOVING...** **to the 21st century!**

This issue of the *Report* is the LAST you will receive in hard copy format through traditional mail service. Please read that again: This issue of the *Report* is the LAST you will receive in hard copy format!

All future issues will be available for download at the CBDNA website's publications page:

***<http://www.cbdna.org/publications.html>***

This change will save CBDNA thousands of dollars annually without interrupting the flow of information to which CBDNA members have become accustomed. We hope that the transition will be a smooth one.

You will receive an email announcement (with instructions) as each *Report* is made available for download and viewing. Your computer will need to have Adobe Acrobat Reader (available at <http://www.adobe.com/products/acrobat/readstep2.html>). You may wish to "test" your computer by downloading a previous issue. Go to **<http://www.cbdna.org/publications.html>** and give it a try!

If there is anything that I can do to help make this an easy transition for you, please do not hesitate to contact me by phone or email.

Best wishes,

*Doug*

Douglas Stotter, editor  
CBDNA Report

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**CBDNA**

COLLEGE BAND DIRECTORS  
NATIONAL ASSOCIATION

**Report**

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