

Fall 2004

From the Podium

Dear Colleagues,

It is with mixed feelings that I write my last “from the podium” for the Report. On the one hand, serving each of you, as CBDNA president, during these past eighteen months has been one of the most rewarding ventures that I have ever been fortunate enough to be engaged with. On the other hand, I must confess that the thought of life returning to normal—whatever that means!—after the national conference in February teases me with the whimsical notion that I might once again have just a bit more control over my time. If you will, please allow me to thank a number of people, update you on the upcoming conference, and leave you with a few thoughts.

With Gratitude...

Within minutes of becoming president of this organization, I was offered ideas and assistance from dozens of CBDNA members! This pattern has continued throughout my term and, while there are too many of you to thank personally within this space, I want you each to know that your e-mails, phone calls, and face-to-face conversations have directly contributed to all of CBDNA’s recent and ongoing initiatives. In particular, the national conference agenda, with its emphasis on music education, our history, and our future, along with the “art and craft” of what we do, is a direct result of your input. Additionally, the soon-to-be-unveiled re-design of the CBDNA website into a more viable, interactive, 24/7 resource was stimulated by your suggestions and requests.

More specifically, I wish to publicly thank past presidents Michael Haithcock, Eugene Corporon, Allan McMurray, James Croft, Craig Kirchhoff, Richard Strange, Don Hunsberger, Robert Reynolds, Frank Battisti, and David Whitwell for their encouragement and wonderful advice. I am also greatly indebted to the executive board that I have had the good fortune to work with—president-

elect Jerry Junkin, vice president Bill Wakefield, immediate past president Michael Haithcock, former treasurer Pat Hoy, current treasurer Doug Stotter, and, most especially and emphatically, our executive secretary Richard Floyd—for their countless hours of dedication to our mutual cause. Additionally, division presidents, who complete the CBDNA board—Jack Stamp, Richard Greenwood, Stephen Pratt, Vic Markovitch, Tom Root, and Larry Gookin—have given much time and effort on behalf of our association and each of us.

The chairs of the various committees that comprise our organization’s infrastructure, including Jack Stamp, Tom Verrier, Mike Moss, Frank Cipolla, Rod Winther, Jim Popejoy, Dave Woodley, Jon Woods, Pamela Bustos, David Gregory, and Mark Fonder, each have endeavored to begin or continue the critical long-term initiatives that ultimately determine CBDNA’s vibrancy as a professional society. And last, but most certainly not least, I must thank Doug Stotter for his exemplary service as editor of the Report, John Climer for his willingness to assume those duties after this issue, and Stuart Sims for taking on the arduous task of supervising our extensive website re-design project.

2005 CBDNA National Conference...

Many of you have visited the 2005 conference website via cbdna.org and, therefore, have a sense of what is in store for CBDNA members and friends when we gather in New York City. Please check that site periodically and thoroughly, as sessions and concerts are often refined and helpful information is regularly added.

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CBDNA Forum at Midwest
Friday, December 17, 5:30 - 6:30 PM
Boulevard Room
Chicago Hilton

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I cannot emphasize strongly enough that **this conference was designed BY AND FOR YOU!** (i.e., your myriad roles within our field and your countless suggestions helped determine this conference's agenda.) If you've reviewed the schedule, you realize that each day comprises in-depth research sessions on a range of topics, thought-provoking dialogues concerning our roles as teachers and musicians, and what promise to be inspiring concerts. **We ALL have a stake in our traditions as bands-persons, in the present "state of our art," and in our future as teachers-conductors: these salient issues are what the 2005 CBDNA national conference is about!**

Of particular note:

1. The flat room rate of \$124 per person is phenomenal for a stay at one of NYC's best hotels. Please ask for the CBDNA rate when you contact the Park Central.

2. The conference's "bookends" are worthy of your presence: we will begin with sessions on pedagogy, creativity/improvisation, and a dialogue between Loren Maazel and Gunther Schuller; and we will conclude by hearing a performance of John Corigliano's new symphony, *Circus Maximus*, for wind band! Don't miss these uncommon opportunities—make plans now to arrive Wednesday night and depart Sunday night!!

3. **Conference registration is NOW!** (Go to cbdna.org and follow the links...it's easy!) Remember, the cost is \$100 (\$50 for students) until February 1, 2005. Also remember...

4. The New York Philharmonic tickets (at the CBDNA discounted group rate of \$38) are limited and going quickly. These tickets, **which include admission to a private, post-concert discussion with a member of the orchestra's wind section**, are available on a "first come, first served" basis, so register for the conference and reserve your NY Phil. tickets today!

Do you think this conference sounds too good to be kept secret, known only to card-carrying CBDNA members? If so, then spread the word! Tell your professional friends about it—music educators, studio teachers, secondary school teachers—and **invite a college band director who has never been to a national conference to attend this one with you.** If they do attend, I promise that you will have made a friend for life!

A Few Thoughts...

If you've read my previous notes in this space, you have undoubtedly observed that I believe college bands and their teacher-conductors currently hold an enviable position within the world of music—we are known both as first-rate purveyors of contemporary concert music and influential music educators. That being said, I am concerned that, in many ways, we have lost the capacity that we once owned to influence instrumental music education for the better. The reasons for that loss are many and have to do, at least in part, with issues that are beyond our ability to control. It also bothers me that, to a significant degree, we still continue to chase

the orchestral paradigm, despite evidence illustrating that with a few notable exceptions, orchestras are struggling to remain culturally and educationally germane. Given the advantageous position that we already enjoy as both artists and educators, it is curious that we remain so hesitant to pursue our own uncommon course, relying on our critical thinking and creative instincts to guide us into uncharted territory. The history of wind bands is replete with stellar examples of such daring, from Susato to Sousa and beyond! May we find the communal courage to respond to the distinctive challenges of our day with similar ingenuity and confidence, leading the wind band forward, as our legendary ancestors so valiantly did.

To successfully do so, it will take a village...but, as a friend recently suggested, *celibate societies quickly become extinct!* All puns aside, it is our vigorous professional intercourse that will keep our wind band species alive! I must echo the sentiments of many of my predecessors and note that within CBDNA, there seems to be a great "silent majority." When did we collectively arrive at the conclusion that the ideological gene pool of a few "icons" and elected leaders was potent enough to sustain the life of our organization or, even more precariously, the entire band field? Each of us has a fertile mind, no matter our post within the field, and, therefore, the capacity to positively contribute to our shared destiny. I urge you to consider that anytime a small number of people control a large group's evolution, every member of the group, including its leaders, becomes vulnerable to three deadly diseases: the fragmentation of responsibility, the erosion of individual identity, and petty coercion.

If we don't fight against it, all sense of personal responsibility can quickly become fragmented within any large group. Consider your ensembles: does every student consistently assume individual responsibility for the group's result? I'm guessing that you observe an inclination among at least some of your students to blame others (e.g., "I couldn't find the pitch because 'they' are out-of-tune," "I can't keep time because 'everyone' is rushing," etc.), rather than assume personal responsibility for the ensemble's problems. At its worst, the human tendency to fragment responsibility in groups has led to many tragedies throughout history, including numerous instances of genocide.

Furthermore, groups tend to erode individual identity. Rather than developing and maintaining genuine philosophical positions for ourselves, we begin to define "good" and "appropriate" according to a baseline set by others. Needless to say, when we compromise our individual identity to take on a group's characteristics, we stifle our creative potential and become unhealthily co-dependent, rather than living authentically as healthy, inter-dependent professionals.

In a recent essay, Marilynne Robinson argued that "It is we human beings who give one another permission to show courage, or, more typically, with-hold such permission." She goes on to discuss our almost-innate propensity to give in to group consensus, or petty coercion, rather than face the ridicule of others.

CBDNA is an inherently inclusive organization. However, if we are to realize our full potential, we must resist letting a select few do the thinking while blaming “them” for either CBDNA’s or our field’s shortcomings. In short, we need everyone’s professional genetic material to advance as an organization and, more importantly, to effectively lead our discipline through these turbulent times!

Of course, we are all a part not only of the wind band field, but also of the greater domain of music and the even-larger world of the humanities. It is crucial to bear this in mind, for if we hope to be a vibrant part of tomorrow’s cultural landscape, we must overcome our field’s self-referential bent and *think globally*. In other words, we must remain open to the lessons and ideas found throughout the humanities, maintaining a fluid posture with regard to our wind band paradigm. By doing so, I believe we have a real shot at becoming more, not less, culturally relevant!

At the same time, we need to “eat” *locally*, avoiding the trap that many orchestras and other cultural institutions have fallen into by mindlessly sowing seeds of wisdom that flourish in one institutional culture into our own musical-educational garden. Each of us must eat what we grow, musically speaking, and, more importantly, must satisfy the unique nutritional needs of our students.

By thinking both globally and locally, and by becoming more willing to at least occasionally ask impertinent questions of ourselves, we might just discover new worlds that currently lie beyond our collective vision. Imagine what we could do...if we were no longer glued to the concert stage...if we re-examined the football halftime paradigm...if we took full advantage of technology...if we helped cultivate a “professional culture” within popular music...if we gave composers whom we commissioned carte blanche...if, if, if...

When we gather in New York this February, we will remind ourselves of our rich history, publicly celebrate all that we have accomplished and all we have become, and, with the help of many dynamic thinkers and musicians from all walks of music, will discuss our hopes and concerns for the future. I hope you will join in the dialogue, because **YOUR CONTRIBUTIONS MATTER!**

With Much Regard for Each of You,

Gary

From the editor

In this, my final issue as editor of the Report, let me say thank you once again to all of my CBDNA colleagues for their kind words over the years. It has been very gratifying to know that I have been able to serve so useful a purpose for our group. After 9 years as editor I look forward to continuing my service to all of you as treasurer. I hope that your kind words will continue, even though now you will be sending me your money instead of your programs!

Our new editor, John Climer, will be assuming his responsibilities with the Spring issue of the Report. You will find John’s contact information below. I join all of the CBDNA membership in thanking John for taking on this responsibility and for his upcoming years of service to us all.

Thanks!

Doug

Submissions to the Report

Send all materials to:

John Climer, editor
CBDNA Report
Robert Glidden Hall
Ohio University
Athens, OH 45701

Submission deadlines:

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

Format preferences:

- 1st: send an email message to climer@ohio.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.

Thursday, 24 February 2005

8:30—Research Session # 1- topics include Music Pedagogy (Integration of Constructivist Approach into pre-Service Instrumental Music Education & Instituting Change in Beginning Pedagogy) and New York, New York (Charles Ives' Manhattan, Grainger & Ellington, and James Reese Europe)

10:15—Wind Band Education at the Edge, session 1 - Free Improvisation for Ensembles, Stephen Nachmanovitch & the SCIB

1:30—Wind Band Artistry at the Edge, session 1 - A dialogue with Loren Maazel and Gunther Schuller"

2:45—Concert 1(NYU, Skirball Center)
Texas A&M Commerce Wind Ensemble
Bradley Kent, Conductor

Franz Biebl..... Ave Maria (arr. Cameron)
G. Bradley Bodine Concerto for Marimba – Movement I
Frank Zappa G-Spot Tornado (arr. Gershman) – Premier
David Del Tredici..... In Wartime

Rutgers Wind Ensemble
William Berz, Conductor

Mark Zuckerman..... Raritonality – Premier
Charles Wuorinen..... Windfall
Felicia Sandler Big East Commission (Title TBA) – Premier
Eric Ewazen Shawdowcatcher
American Brass Quintet, Soloists

Open Evening: New York Philharmonic, etc.

Friday, 25 February 2005

8:30—Research Session # 2 - topics include New York - The Goldman Era and Music Outside the United States

10:15—Wind Band Education at the Edge, session 2 - The future of instrumental education in schools, David Elliott & Randall Allsup.

1:30—Concert 2 (Alice Tully Hall)
The Goldman Band (tentative)
Small College Inter-Collegiate Band

4:15—Wind Band Artistry at the Edge, session 2 - Future of Concert Music; a roundtable of music critics led by John Rockwell (NY Times), Ken La Fave (Arizona. Republic), and Anne Midgette (NY Times)

7:30—Concert 3 (Carnegie Hall)
New England Conservatory Wind Ensemble
Charles Peltz, Conductor

Igor Stravinsky..... Octet
Frank Battisti, Guest Conductor

Richard Toensing..... Whitman Tropes
William Drury, Conductor

Magnus Linberg..... Gran Duo
Charles Peltz, Conductor

University of Michigan Symphony Band
Michael Haithcock, Conductor

Bright Sheng Fanfare (Title TBA) – Premier
Percy Aldridge Grainger. Lincolnshire Posy
Susan Botti..... Cosmosis – Premier
Michael Daugherty..... Clarinet Concerto (Title TBA) – Premier
William Schuman..... Chester

Saturday, 26 February 2005

8:30—Research Session # 3 - topics include Concert Life, 1840s-70s and Copland, Schmidt, and Benson

10:15—Wind Band Education at the Edge, session 3 - Neurology and Music Education: partners in advocacy for music, Gary Marcus & Peter Janata

1:30—Concert 4 (Hunter College)
University of Louisville
Fredrick A. Speck, Conductor
Withold Lutoslawski Fanfare for Los Angeles Philharmonic
Withold Lutoslawski Fanfare for Louisville
Christopher Marshall L'homme arme
Joseph Turrin..... Chronicles
Susan Rider, Trumpet
Donald Grantham..... Fantasy Variations

Ithaca College Wind Ensemble
Steve Peterson, Conductor

Morton Gould..... Santa Fe Saga
Karel Husa Concertino for Piano and Wind Ensemble
Richard Danielpour CBDNA Commission (Title TBA) – Premier
Ralph Vaughan Williams..... Rhosymedre (Trans. Beeler)
John Mackey Red Line Tango

4:15—Wind Band Artistry at the Edge, session 3 - Community engagement through alternative programming and ensembles; Bruce Adolphe, Julian Fifer, and others

7:30—Concert 5 (Carnegie Hall)
University of Southern California Wind Ensemble
H. Robert Reynolds, Conductor

Frank Ticheli Pacific Fanfare
Sharon Lavery, Conductor

Gunther Schuller..... Symphony for Brass and Percussion, op. 16
W.A. Mozart... Serenade No. 10, K. 361 (K. 360a) "Gran Partita"

Eastman Wind Ensemble
Mark Scatterday, Conductor

Roberto Sierra Fandangos (trans. Scatterday)
David Maslanka Tears
Jeff Tyzik Concerto for Trombone

Mark Kellogg, Trombone

Karel Husa Music for Prague 1968

Sunday, 27 February 2005

8:30—Division/General Business Meetings

10:30—Composer's Forum

11:30—Conference Summary, Larry Livingston

2:00—Concert 6 (Carnegie Hall)
University of Texas Wind Ensemble
Jerry Junkin, Conductor

G.F. Handel Royal Fireworks Music
Donald Grantham..... Baron Cimentiere's Mambo
Aaron Copland..... Emblems
John Corigliano Circus Maximus – Premier

go to
<http://www.cbdna.org/conferences.html>
for much more information!

NEWS

From Tim Salzman:

A Composer's Insight: Thoughts, Analysis and Commentary on Contemporary Masterpieces for Wind Band; Volume II - with a foreword by Norman Dello Joio - and published by Meredith Music Publications is the second in a five-volume series on major contemporary composers and their works for wind band. Included in this volume are rare, behind-the-scenes perspectives acquired from personal interviews with each composer. An excellent resource for conductor, composer or enthusiast interested in acquiring a richer musical understanding of the composers training, compositional approach, musical influences and interpretative ideas.

Following the forward written by Norman Dello Joio are eleven composer chapters each containing interview-based material concerning their musical lives, compositional style, works overview-analyses, conducting/rehearsal approaches, repertoire listings and discographies. The composers and co-authors, each of whom has been extremely gracious with their time and thoughtful contributions to the book, are:

Leslie Bassett, Christopher Chapman
 Norman Dello Joio, Mitchell Lutch
 Hiroshi Hoshina, Miho Takekawa
 Libby Larsen, Linda R. Moorhouse
 David Maslanka, Beth Antonopulos
 Nicholas Maw, Christopher Koch
 Francis McBeth, J. Bradley McDavid
 Ron Nelson, Thomas Slabaugh II
 H. Owen Reed, William Berz
 Jan Van der Roost, Mark Montemayor
 Gregory Youtz, Eric Wiltshire

All royalties from the book series are donated to the University of Washington Raydell C. Bradley Memorial Scholarship Fund and are used in support of graduate students in wind conducting.

From Frank Battisti:

I know of no one who has shown as much dedication and passion for the development and expansion of an international wind band/ensemble repertoire than Timothy Reynish. During the past 2 decades he has been responsible for commissioning numerous new works from composers throughout the world as well as discover-

ing and bringing recognition to forgotten works through his concert performances, CD recordings, articles and clinics. Since the advent of WASBE (founded through the efforts and support of CBDNA) opportunities for making contacts with composers from throughout the world has led to the development of a wind band/ensemble literature which is much more diversified and broader in styles and scope than ever before.

To this end Tim has recently produced and issued the first two of a planned series of CDs featuring works by international composers. The first two CDs include works by composers from Belgium, Finland, New Zealand, Spain, Sweden, UK and USA. I feel confident in saying that many wind band/ensemble conductors will not be familiar with the works on these recordings.

VOLUME 1 (4949-MCD) contains music composed between 1930 and 2003. Samurai by Nigel Clark is a sharp-edged virtuoso piece, very energetic and rhythmic. *Diaghilev Dances* by Kenneth Hesketh is wonderfully impressionistic, elegant and at times, dramatic work – a miniature ballet, Hesketh's homage to Diaghilev and the music he inspired. *Danse Funambulesque* by Jules Strens inhabits the expressive world of Florent Schmitt's *Dionysiasques*. It is scored for the European instrumentation of the Belgian Guides/French Garde Republicaine Bands. Christopher Marshall's *L'homme Arme* is based on the 15th century melody of the same name. It is a striking work with varied moods and colors. The Concerto for Winds and Percussion by world trombone virtuoso Christian Lindberg is a fresh, exciting, bold and outgoing work.

VOLUME 2 (5342-MCD) includes three works composed between 2000 – 2003 and one composed in 1934. Adam Gorb's *Dances from Crete* is an infectious and brilliant work that will delight audiences and challenge players. Magnus Lindberg's *Gran Duo*, already performed numerous times, mostly by symphony orchestras (only 4 performances by wind ensembles) is still relatively unknown in wind band/ensemble circles. Scored for the instrumentation used by Stravinsky in his Symphonies of Wind Instruments (plus a bass clarinet) it is a major work by one of the world's leading composers. The music ranges in scope from large tex-

tural sound masses to chamber music-like and solo passages. Laurence Bitensky's *Awake, You Sleepers* is based on melodies and motives of traditional Jewish chant in which the trumpet soloist plays music that is free feeling and improvisational in style. This is a unique and wonderful addition to the concerto literature for trumpet and wind band/ensemble. Rodrigo's *Per La Flor del Lliri Blau*, composed in 1934, is a romantic tone poem in the 19th century tradition. The character of the music encompasses energetic fanfare passages, tender melancholy melodies and large dramatic episodes.

Since the pieces on these CDs were all recorded during live concert performances, they are not always technically perfect. However, Reynish and his players create performances that are musically interesting, expressive and lively. Reynish's International Wind Band/Ensemble Repertoire Project offers all wind band/ensemble conductors an opportunity to hear works that they might not encounter in their local/national professional environments.

Recordings of wind band/ensemble music such as found on these CDs would have been impossible 25 years ago. Let us rejoice and listen !!

All CDs in this International Wind Band/Ensemble Repertoire Series are available from Tim Reynish, 62 Moss Lane, Leyland, PR25 4SH, UK, price £10.00, 15 Euros or \$15.00 US, including postage and packing.

F. David Romines has been appointed Assistant Professor of Music at the University of Georgia School of Music. Dr. Romines will serve as Associate Director of Bands, Director of the Redcoat Marching Band, and Instructor of Music Education. Romines' ensembles has performed for several events and conferences, most recently for the Southern Division of the College Band Directors National Association 2004 Conference in Atlanta. Dr. Romines taught instrumental music in Tennessee for sixteen years. He holds two degrees from the University of Tennessee and the Doctor of Musical Arts from the University of Southern Mississippi.

Bob Grechesky has graciously provided this summary of the recent IGEB conference:

The International Society for the Promotion and Investigation of Wind Music (IGEB) celebrated its 30th anniversary at its 16th biennial conference in Oberwölz, Austria from July 8 – 13, 2004. The conference was a tremendous success in every aspect; interesting and informative papers, the beautiful mountains of the Styrian region of Austria, great organization, and incredible hospitality from the host city and region.

The city of Oberwölz, the smallest city in Styria, is 700 years old and its 25' high wall still surrounds the city. The Austrian band museum, the building in which the conference was held, was actually constructed with the original outer wall of the city as one of its interior walls! It is a beautiful city, nestled in the Mur valley at the foot of the Wölz mountain range.

Bernhard Habla, President of the IGEB, organized a wonderful meeting around the theme of "Wind Music – Museum: Heritage and Inspiration for the Present and Future." That was the title of the paper Dr. Habla gave as the first presenter of the conference.

Among the American presenters were Scott Stewart (Wind Band Literature as a Vital Component in the Study of Music History), Raoul Camus (Military Musicians in English and French Prints of the 18th and 19th centuries), Helena Simonett (Mexican Band Music in a New Key), Patrick Jones (A History of the U.S. Armed Forces School of Music), Jill Sullivan (Segregation in the United States Army: The 400th and 404th WAC Bands) Dianna Eiland (Percy Grainger at the University of Kansas), Scott Weiss (Paul Hindemith and the Genesis of the Symphony in B Flat for Concert Band), Patrick Warfield (The Essence of "Uncle Sam": John Philip Sousa's 1910-1911 World Tour), Denise Odello (The Formation of Group Identity and the Brass Band Movement in Britain, 1840-1910), Jon Mitchell (The Braunschweiger Scores: Weingartner and Leinsdorf on Beethoven's Eroica Winds), Paul Niemisto (The Brass Septet in Finland Today, Modern Revivals of Old Traditions).

Other presenters came from Austria, Germany, Switzerland, Belgium, Canada, Bulgaria, Israel, Hungary, Italy, Slovakia, and Finland. Presenters and their papers included:

Francis Pieters (Belgium) The 'Société Royale de la Grande Harmonie'. A Famous Brussels 19th-Century Wind Band; Helmut Brenner (Austria) Sanctuary and Battlefield. Use and Function of Aztec and Mayan Instruments in Pre-Conquest Mexico; Manfred Heidler (Germany) Symphony of the Heavens: The Music of the German Luftwaffe; Archim Hofer (Germany) An Investigation of Military Music in National Socialist Germany; Christoph Justinger (Germany) Solo Works for Percussion and Wind Orchestra; Jeremy S. Brown (Canada) The Grainger-Cowell Prison Dialogues and the Origins of Henry Cowell's Celtic Set (1938); Anatoliy Gabrov (Bulgaria) The Life Work of Diko Iliev; Joseph Hartmann (Israel) The Composer Kamillo Lendvay and his Works for Wind Orchestra; Keith Kinder (Canada) New Light on Wagner's "Trauermusik"; Erwin Nigg (Switzerland) Darius Milhaud's La Création du Monde with stage production by Fernand Léger. Based on a reconstruction of the original Ballet Anmerkungen; Kari Laitinen (Finland) Harmoniemusik and the Finnish Military Bands in the 18th Century; Zoltán Falvy (Hungary) Turkish Military Music (Mehter Orchestra) A Reconstruction; Karl Vigl (Italy) Wind Music in Liturgical Music of the South Tyrol in the 19th c.; Jana Lengova (Slovakia) Military Conductor Josef Striczl and his Work in Pressburg/Bratislava; Marianna Bardiova (Slovakia) The Story of Military Music in Banská Bystrica, home of the museum of music archives of Slovakia; Livia Kammel (Germany) The Karpaten March of Johann Mory (1892-1978); Wolfgang Suppan (Austria) Field Music and Turkish Music in Styria in the 18th century; Elisabeth Arnsberger (Austria) the Military Music of Eduard Pflieger in the Vienna City and State Library; Gunther Joppig (Germany) Theoretical-practical demonstration of high voice woodwind instruments

The mix of scholars, conductors, and performers from all over the world cre-

ated a wonderful environment for the sharing and exchange of ideas. The friendship and camaraderie that was so evident throughout the week was certainly aided by the incredible hospitality of the city and regional tourist and band organizations. Receptions every night featured local foods, wines and beers, and brought everyone together in an informal setting for good conversation and fellowship. One of the highlights of the week was the mountain hike. A bus took us all the way up to the very top of the mountain from where we all walked down in the crisp, clean air. Of course, every 10 minutes or so we would come to a rest-house where the local folks filled us with food and drinks, and entertained us with non-stop local folk music. A spectacular day!

Each day ended with a fine concert. The Styrian Brass Quintet played a fantastic concert/show on the second night of the conference, almost 3/4 of it memorized; the local town band of Winklern-Oberwölz gave us a sampling of Austrian folk music, marches, polkas, and songs; and the conference closed with a concert by the Military Band of Carinthia, conducted by Colonel Sigismund Seidl. The band performed on authentic historical Austrian instruments from around 1900, and played marches from "Historical Marches and other Compositions for the Imperial and Royal Army," edited by Kaiser in Vienna in 1895. What a wonderful way to end the conference.

The 17th Conference will be held in the summer of 2006 in Northfield. It is our hope that we Americans can offer our visitors the same warmth and gracious hospitality that was extended to us in Austria.

IGEB is a wonderful organization, filling a niche in the Wind Band Studies field that is uniquely its own. Over its 30-year existence, it has developed its identity and mission in ways that separate it from other band organizations, and yet complements them so well. The opportunity to broaden our knowledge of our profession by learning from, and sharing with, other scholars from all over the world is an opportunity afforded by membership in IGEB, and is what makes it such a valuable organization.

The International Society for the Investigation and Promotion of Wind Music (Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik) (IGEB) was founded in 1974 at the first scientific congress for the exploration of wind music at the Conservatory for Music and the Performing Arts (presently the University for Music and the Performing Arts) in Graz, Austria. As early as 1966 a small circle of wind-music researchers, performers and amateurs had met in Sindelfingen near Stuttgart to establish a "Committee for the Investigation of Wind Music," the result being IGEB.

The aim of the society is the exploration of all aspects of wind music by means of international congresses at which musicologists, conductors, interested musicians and amateurs can exchange ideas and knowledge. A series of publications, *Alta Musica*, provides for the dissemination of research on a wide variety of topics dealing with wind music. At present, over 420 members from over 30 countries belong to IGEB.

For more information on IGEB, visit their website at <http://www.kug.ac.at/igeb>

PREMIERES

An update on John Corigliano's *Circus Maximus*, Symphony No. 3 from Jerry Junkin:

Grawemeyer, Pulitzer and Academy Award winning composer John Corigliano has completed the scoring of his *Circus Maximus*, Symphony No. 3, for woodwinds, brass and percussion. Composed during the summer of 2004, the work, commissioned by The University of Texas at Austin for its wind ensemble will be premiered in Austin February 16, 2005 (the composer's 67th birthday). A subsequent performance in New York's Carnegie Hall will take place on Sunday, February 27 as the concluding concert of the national convention of the College Band Director's National Association.

The composer recently wrote: "The work I am completing is my 3rd symphony, for concert band. This new piece, entitled *Circus Maximus* (and subtitled *Symphony No. 3*) makes an interesting companion piece to my other two symphonies, as the first was scored for full orchestra, the second just for

strings, and this one for winds, brass and percussion. *Circus Maximus*, however, has been completely conceived as a surround-sound work. A concert band is on stage; 11 trumpets surround the audience in the first boxes; a saxophone quartet plus string bass plays in the right 2nd tier boxes; and there are 2 horns in the left second tier, one clarinet on the top hall right, and a small (7-piece) "marching band" (picc, Eb clar, 2 trpts, 2 trbs, percussion) posted at the back of the hall where it plays during the piece and marches down the aisles at the peak of the work. Also, there are two percussionists that are posted in the 2nd tier boxes far left and right, and this staging combined with the center percussionist from the marching band is utilized for antiphonal drums and crotales during the work."

Circus Maximus (Symphony No. 3) is approximately 35 minutes in duration and is in seven connected sections: Introitus, Screens/siren, Channel surfing, Night Music I, Night Music II, *Circus Maximus*, Prayer, and Coda: Veritas, The work is dedicated to Jerry Junkin.

The Georgia State University Symphonic Wind Ensemble, conducted by Robert J. Ambrose, recently commissioned and premiered works by Atlanta-based composers Charles Knox and Amir Zaheri.

The ensemble premiered Knox's *Tempests Are Kind* for Viola and Wind Ensemble at the CBDNA/NBA Southern Division Conference on February 28, 2004 with Tania Maxwell Clements as soloist. About the title of the work, the composer states: "*Tempests Are Kind*, is a quote from the character, Viola, in Shakespeare's *Twelfth Night* ... Although the title was applied after the work was written, it seems appropriate for the generally tempestuous nature of the piece which has a few 'kind' interruptions."

This eleven-minute, single-movement work is scored for standard orchestral winds minus one horn. The piece is characterized by octatonic thematic material, heavily syncopated rhythmic gestures and frequent metric modulations. The orchestration shows great sensitivity to the viola, allowing the soloist to be heard easily at all times. The virtuosic solo part is very difficult, however the ensemble parts are more modest in technical demands.

Amir Zaheri's *Frances et Francis: Mes Deux Amours* was commissioned by Robert J. Ambrose in the fall of 2003 and premiered by the Symphonic Wind Ensemble on April 16, 2004. This piece is scored for an unconventional combination of woodwinds and percussion as follows: flute, alto flute, oboe, clarinet, alto saxophone, two bassoons, timpani, xylophone and three percussion. The composer provides the following notes about the work:

This work is in honor of the birth of my first niece, Madeline Frances Zaheri, born on the 11th day of November, 2002. It is also dedicated to the memory of the great French composer Francis Poulenc. As Poulenc's life and music have inspired and shaped my life and music today, I hope that this composition may be even a small part of the overall inspiration that leads my niece and others to a grand appreciation of life and for the glorious music with which it is filled.

The first movement, *Bienvenue Au Monde* (Welcome to the World), is a whimsical and rollicking prelude to the entire work. It is highly syncopated and makes extensive soloistic use of the vibraphone. Modal episodes occasionally interrupt the vibrant and brilliant festival at play and foreshadow the tonal makeup of the entire work.

In the second movement, *Chuchotez a la lune* (Whisper to the Moon), the alto saxophone states the first theme, accompanied by four of the other winds and sparse percussion. The flute then takes the theme and, along with the alto flute, develops it throughout the movement. The first bassoon introduces the second, less modal melody, which is passed around and shared with the second bassoon, oboe, alto sax and clarinet. Eventually, both themes meet in a brief mini-climax only to withdraw and allow the initial melody to be fashioned into a small closing duet between the two flutes.

The final movement, *Regardez les deux manieres!* (Look Both Ways!) combines syncopated rhythms, soloistic composition and extensive use of all percussion. Intertwined with the dizziness, a brief modal fragment returns three times, in a much slower tempo. When we finally hear the resolution, the modal fragment recedes and allows the roller coaster ride to continue, uninterrupted, to a bright and flamboyant conclusion.

from Mike Moss, Southern Connecticut State University:

Gabriel Fauré composed a piece for concert band, the *Chant Funéraire* of 1921. The occasion was a commission from the French government for a memorial piece in honor of the centennial of Napoleon's death, to be played by the leading military band, the Garde Republicaine. A letter from Fauré indicates the effort he made to write a piece sufficient for the solemn occasion. Another letter cites his decision to leave the scoring to Guillaume Balay, the conductor of the premiere, who Fauré felt would have the "specialized knowledge" necessary to score for full band. Unfortunately, Balay's orchestration does not reflect anything like Fauré's style. It is thick throughout and highly doubled, major structural points go unacknowledged in the orchestration, the doubling and voice leading are inconsistent, and the published version is marred by many wrong notes. Thus an original work for band by a major composer has gone unplayed for decades.

In 2002 I undertook to rescore the piece. With the advice of composers Steve Gryc and Mark Kuss, and responses from conductors Glen Adsit, Tom Duffy, Jerry Junkin, and Fred Allen, I made an orchestration that took Fauré's style as model and goal. Fauré biographer Robert Orledge offered reactions to early versions of this project, and, upon hearing the final product wrote, "This arrangement ... has the emotional depth and melodic expressiveness that I think (Fauré) would have wanted. ... I do indeed find your score a worthy contribution to the Fauré canon ... and I hope it will be used and performed widely in the future."

The music is dark at first, and quite a bit like Fauré's *Elegie* for cello and orchestra. The second theme of the sonata form moves to major, and a gently rising theme offers consolation in the manner of Fauré's Requiem. There is brief but stormy development and a touching recapitulation. Where the exposition gave the most time to the dark first theme, the recapitulation devotes more time to the second theme and the piece ends warmly in a major key.

Last season, there were performances of the manuscript at Chicago Midwest and at the CBDNA Eastern and Southwestern conferences. The new orchestration is now published by Hal Leonard in their Musicworks series. I hope my colleagues will find it gratifying to reclaim a treasurable piece originally intended for us.

Ohio University Wind Ensemble to premiere work by Paul Chihara:

Cellist Michael Carrera has commissioned Paul Chihara to compose a double concerto for violin, cello and winds. The tentative title of the work is *Dances at a Gathering* and it will be premiered at the Ohio Music Educator's Association Professional Conference on February 2, 2005 in Cincinnati. A repeat performance will take place on the Ohio University campus February 20. The soloists will be Marjorie Bagley, Assistant Professor of Violin, and Michael Carrera, Assistant Professor of Cello, both of whom are faculty members at the Ohio University School of Music. The conductor of the Ohio University Wind Ensemble is John Climer.

The Los Angeles Times' Mark Swed writes:

"It is almost easier to think of Paul Chihara as several different composers. There is the Chihara whose sensitivity to exquisite instrumental color has made him a favorite with such performers as conductor Seiji Ozawa and the Sequoia String Quartet. There is, however, a strong theatrical side to Chihara which expresses itself in works for dance, musical theater and film. And there is Chihara's love for American popular music of the '30s and '40s."

Mr. Chihara's prize-winning concert works have been performed in most major cities and arts centers in the U.S. and Europe. His numerous commissions and awards include those from The Lili Boulanger Memorial Award, the Guggenheim Foundation, the Fulbright Fellowship, the Aaron Copland Fund, and National Endowment for the Arts, as well as from the Boston Symphony Orchestra, the London Symphony Orchestra, the Los Angeles Philharmonic, the New Japan Philharmonic, the Cleveland Orchestra, the New Juilliard Ensemble, and the Orpheus Chamber Orchestra.

In addition to his many concert works, Mr. Chihara has composed scores for over 90 motion pictures and television series. He has worked with such luminaries as directors Sidney Lumet, Louis Malle, Michael Ritchie, and Arthur Penn. His movie credits include "Prince of the City," "The Morning After," "Kiki's Delivery Service," and "Crossing Delancey." His works for television include "China Beach," "Noble House," "Brave New World," and "100 Centre Street." Mr. Chihara also served as music supervisor at Buena Vista Pictures (Walt Disney Co.). Also active in the New York musical theatre world, Mr. Chihara served as musical consultant and arranger for Duke Ellington's *Sophisticated Ladies*, and was the composer for James Clavell's *Shogun, the Musical*. Chihara is currently on the faculty at U.C.L.A. and was also the first composer-in-residence of the Los Angeles Chamber Orchestra, Neville Martin, Conductor.

IN MEMORIAM

NORTHFIELD, Minn. Miles 'Mity' Johnson, 75, conductor of the St. Olaf Band from 1957 to 1994, passed away peacefully on Thursday, Aug. 26, 2004 at Three Links Care Center in Northfield, due to complications from Alzheimer's disease. He was in the presence of his wife, Myrna, other family members and friends. The Johnsons have lived in Northfield for 45 years.

During Johnson's more than 37 years as band director at St. Olaf College he led the ensemble on dozens of U.S. tours and several European trips, including three tours to Norway, three to Great Britain and one to the European continent. An acclaimed horn recitalist and master teacher, he mentored hundreds of musicians who have become acclaimed performers and teachers.

Jack Laumer '67, professor of trumpet at Texas State University, attended a recent band reunion at St. Olaf honoring Johnson, who was diagnosed with Alzheimer's six years ago. Four hundred former students attended the event, which included a concert with alumni playing alongside the St. Olaf Band. "That's when it struck me that he had reached so many people," says Laumer.

Johnson had taken a chance on Laumer, a first-year student, by seating him as principal cornet. "I didn't realize what that meant until much later," says Laumer. "He recognized musical talents and leadership skills that people didn't know they had. I don't know how he did that." Johnson's professional - and personal - mentoring helped launch Laumer into a career that includes playing associate principal trumpet in the Austin Symphony.

Tim Mahr '78, a former student of Johnson's who now leads the St. Olaf Band, says that Mity taught him the beauty in the band sound, "whereas before I primarily found excitement. He showed us that an excellent ensemble will respond to the slightest opening of a hand or the softening of the look in the eyes," he recalls.

In addition to conducting All State Bands in 25 states, Johnson served as guest conductor and clinician for numerous honor bands, festivals, music workshops and summer music camps throughout North America and Norway.

Johnson was raised in Elbow Lake, Minn., a small town in west central Minnesota. Known since childhood as "Mity" (pronounced "mighty"), he began learning music from his mother when he was 4 years old and soon after began piano lessons. In school he excelled in both athletics and music. He attended Concordia College in Moorhead and played in the band and on the football team, an arrangement that couldn't last. When circumstances forced Johnson to make a decision, he chose the band.

Johnson graduated cum laude in 1951 from Concordia College with bachelor of arts and bachelor of music degrees. He next attended Western Reserve University in Ohio, where he earned a masters of music. Prior to serving at St. Olaf College, Johnson served in the U.S. Army during the Korean War and taught high school in Hawley, Minn. He began teaching and directing the band at St. Olaf in 1957.

"Some of our students regard their music as almost a kind of therapy," Johnson once said of his career. "After long days in classes, labs and libraries, they come in and blow the cobwebs away. St. Olaf seems to attract students who include music as a complement to whatever other disciplines they happen to be pursuing. Music is very much accepted as a way of life at St. Olaf, something that is normal and good," he explained.

Johnson served as president of the North Central Region of the College Band Directors National Association 1989-90, and he founded the Minnesota Symposium on Instrumental Conducting and the Minnesota Symphonic Winds. Honors include being named one of "Ten Outstanding Music Educators" in the United States in 1973 and "Music Educator of the Year" by the Minnesota Music Education Association in 1987. He received an honorary doctor of fine arts degree from Concordia College in 1991 and was also elected to the Minnesota Music Hall of Fame. Johnson also had two days named in his honor by Minnesota governors.

A memorial service was held at St. Olaf in Boe Memorial Chapel on Sunday, Aug. 29, at 3 p.m. An alumni band of over 100 crammed into the balcony to perform one last time for their beloved friend and mentor. The family suggests gifts to the Miles Johnson Endowment Fund at St. Olaf College, the Alzheimer's Association or the Minnesota Symphonic Winds.

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.

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ARIZONA

The University of Arizona Wind Ensemble
Gregg Hanson, conductor
September 14, 2004

Fanfare to La Peri..... Dukas
Armenian Dances..... Khachaturian/Satz
Testament..... Maslanka

The University of Arizona Wind Symphony
Jay Rees, conductor
September 14, 2004

Water Music Suite..... Handel/Kay
Loch Lomond..... Ticheli
Blue Lake..... Chance

The University of Arizona Wind Ensemble
Gregg Hanson, Conductor
October 19, 2004

Adagio..... Rodrigo
Symphony No. 4..... Hovhaness
Dance Rhythms..... Riegger
Hammersmith..... Holst
Irish Tune from County Derry..... Grainger
Shepherd's Hey..... Grainger

CALIFORNIA

Cal State Northridge Wind Ensemble
William Bing, conductor
October 10, 2003

Sinfonia Nobilissima..... Jager
New Century Dawn..... Gillingham
Irish Tune from County Derry..... Grainger
Symphonic Mobile II..... Kessner
Der Traum Des Oenghus..... Rudin
Concertino..... Von Weber
Julia Heinen, clarinet
Blue Shades..... Ticheli
Frank Ticheli, conductor
The Circus Bee..... Fillmore

Cal State Northridge Wind Ensemble
William Bing, conductor
December 3, 2003

In Dulci Jubilo..... Reed
Windsong..... Sellers
The Royal Fireworks Suite..... Handel
Partita..... Linn
Walking Tune..... Grainger
Between the Lines..... Glassock
O Mio Babbino Caro..... Puccini
Godzilla Eats Las Vega..... Whitacre

Cal State Northridge Wind Ensemble
William Bing, conductor
March 11, 2004

Joy..... Curiale
Prelude No. 2..... Gershwin
Cousins..... Clarke
Symphony No. 3..... Giannini
"Can Can" from French Impressions.....
..... Woolfenden

Cal State Northridge Wind Ensemble
William Bing, conductor
May 9, 2004

Derbyshire Cavalry March No. 1 and No. 2
..... Haydn
A Somerset Rhapsody..... Holst
Ave Maria..... Verdi
I Tego Arcana Dei..... Toutant
March for the Price of Wales..... Haydn
A Mother's Journey..... Ballenger
world premiere
Lord of the Rings..... de Meij

Caltech-Occidental Concert Band
William Bing, conductor
February 28, 2004

English March..... Haydn
Waltz No. 2..... Shostakovich
Finlandi..... Sibelius
Partita..... Linn
Joy..... Curiale
Song for Tuba..... Morrissey
Jeff Rice, tuba
Suite from Carmen..... Bizet
March, Opus 99..... Prokofieff

Caltech-Occidental Concert Band
William Bing, conductor
May 8, 2004

Fanhfan Festival Overture..... Bennett
Prologue, from "West Side Story" Bernstein
Metropolis Dawn Renk
world premiere
La Boheme Giacomo Puccini

GEORGIA

Emory Wind Ensemble
Scott A. Stewart, conductor
Susan M. Rider, trumpet
October 23, 2004

Aegean Festival Overture Makris
Country Gardens Grainger
Near Woodstock Town Grainger/Cramer
Themes from "Green Bushes" Grainger/Daehn
Variations on "Carnival of Venice" Clarke
Bullets and Bayonets..... Sousa
Variations on America..... Ives
Blue Shades..... Ticheli

INDIANA

Indiana University Wind Ensemble
Stephen Pratt, conductor
September 28, 2004

Fanfare Ritmico Higdon
Emblems Copland
Piece of Mind..... Wilson
Elegy Camphouse
Red Cape Tango..... Daugherty
Easter Monday on the White House Lawn
..... Sousa

Indiana University
Concert and Symphonic Bands
David Woodley and Douglas Stotter,
conductors
October 12, 2004

Concert Band

Prelude to Act III of Lohengrin..... Wagner
Divertimento Persichetti
Divertimento Cichy
Cornish Dances..... Arnold
Robinson's Grand Entrée King
Symphonic Band
Celebration Overture..... Creston
Prelude, Chorale and Fugue..... Bach
Children's March Grainger
Southern Harmony Grantham

**Butler University
Symphonic Band & Wind Ensemble
Robert Grechesky, conductor
Todd Kaufmann, assistant conductor
September 26, 2004**

Ride Hazo
Horn Concerto No. 1 Strauss
Barbara Range, horn
Sleep Whitacre
Theme and Variations, op. 43a Schoenberg
Esprit de Corps Jager
English Folk Song Suite Vaughan Williams
songs...without words... Biddle
March from Symphonic Metamorphosis
..... Hindemith

**Indiana-Purdue University Fort Wayne
Wind Ensemble
Gregg Gausline, conductor
October 7, 2004**

Canzona Menin
Reflections in a Tidal Pool Bonney
Symphony No. 6 Persichetti
Shepherd's Hey Percy Grainger
Five Folk songs for Soprano & Band .. Gilmore
Amy Prickett, soprano
Sleep Whitacre
Wheels on the Bus Holober

**ISU Symphonic Wind Ensemble
John Boyd, conductor
Damien Geter, graduate conductor
James Slutz, guest conductor
April 22, 2004**

Tulsa Gillis
Armenian Dances Reed
Bells for Stokowski Daugherty

**ISU Concert and Symphonic Bands
Dennis Ballard, Lindsey Meyer, Steven
McKean, Kurt Perry, Jami Urumbaev,
Douglas Keiser, Damien Geter, conductors
April 20, 2004**

In the Forest of the King La Plante
Symphony No. 5 ½ Gillis
Black Canyon of the Gunnison Erickson
Ave Maria Biebl
Polly Oliver Root
The Seventh Day Shaffer
Marching Song Holst
O Magnum Mysterium Lauridsen
Prelude, Siciliano, and Rondo Arnold

**ISU Symphonic Band and
Symphonic Wind Ensemble
John Boyd, conductor
February 29, 2004**

Aubrey Fanfare Stamp
Two Folk Song Settings Grainger
Wayside Festival DeJonge
Canyon of Heroes O'Loughlin
J.S. Dances Grantham
Poeme Héroïque Dupré
C.B. Finnegan's Flight: DeJonge
Tournament Galop Gottschalk

KENTUCKY

**Campbellsville University Concert Band
David M. McCullough, conductor
Jennifer Tinnell, assistant conductor
Marty Sharer, guest conductor
March 9, 2004**

Washington Greys Grafulla
Amazing Grace Cranfill
Black Granite Hosay
Sub-Saharan Rhythm Gillingham
Three Ayres from Gloucester Stewart
Prelude, Siciliano and Rondo Arnold

**Campbellsville University Wind Ensemble
David M. McCullough, conductor
April 19, 2004**

Sinfonia Nobilissima Jager
El Salon Mexico Copland
Pageant Persichetti
Whatever Things Camphouse
Missouri Shindig Reed

**Campbellsville University Concert Band
David M. McCullough, conductor
Jennifer Tinnell, assistant conductor
Jay Holt, alto saxophone
Corey Bands, piano
April 26, 2004**

Fanfare and Allegro Williams
Molly on the Shore Grainger
Persuasion Nestico
Raise of the Son Gallante
Joyful, Joyful Payne and Kingsmore
The Light Eternal Swearingen

LOUISIANA

**Southeastern Louisiana University
Wind Symphony
Glen J. Hemberger, conductor
Daveda Karanas, mezzo-soprano
Eric Ruske, horn
February 26, 2004**

Kirkpatrick Fanfare Boysen
Canzona Mennin
Spoon River Grainger/Bainum
Um Mitternacht Mahler
Concertino for Horn and Wind Symphony
..... Prior

*Eric Ruske, horn
premiere*

Serenade Romantic Turrin
Blue Shades Ticheli
Clowns Parker

**Southeastern Louisiana University
Wind Symphony
Glen J. Hemberger, conductor
Trent Davis, guest conductor
Cameron Gates, tuba
April 29, 2004**

Pastime with Good Company
..... Henry VIII/Sparke
The Solitary Dancer Benson
Prelude, Siciliano and Rondo Arnold
Trent Davis, conductor
O Magnum Mysterium Lauridsen/Reynolds
Folk Dances Shostakovich/Reynolds
Fanfare: Sinfonia Stamp
Tuba Concerto Gregson
Cameron Gates, tuba

**Southeastern Louisiana University
Wind Symphony
Glen J. Hemberger, conductor
Scott A. Hartman, trombone
October 27, 2004**

The Cowboys Overture Williams
Trauermusik Wagner/Votta & Boyd
Mock Morris Grainger
Heroes, Lost and Fallen Gillingham
Americans We Fillmore
Concertino for Trombone, Op. 4. David/Yeago
Variations on 76 Trombones Wilson/Amis
Scott A. Hartman, trombone
Battle Hymn of the Republic
..... Steffe/Howe/Wilhousky
The Stars and Stripes Forever Sousa

**University of Louisiana at Monroe
Wind Ensemble
Derle R. Long, conductor
Michael W. Spears and Christine Boles,
guest conductors
November 15, 2004**

Festive Overture Shostakovich/Hunsberger
Canterbury Chorale Van der Roost
Beasts and Monsters Suite Ziek
Traffic Ned Rorem
Tam O'Shanter Arnold/Paynter
Les Chasseresses Delibes/Van der Beek
Yankee Doodle Gould
Polka and Fugue Weinberger/Bainum
Commando March Barber

MICHIGAN

**Central Michigan University Symphonic
Wind Ensemble
John E. Williamson, conductor
October 23, 2003**

Sinfonia No. 4 Hartley
Four Maryland Songs Stamp
Mia Spencer, soprano

Zion Welcher
After "the Thunderer" Hearschen
Blue Shades Ticheli

**Central Michigan University
Symphonic Wind Ensemble and
Wind Symphony
John E. Williamson, James Batcheller,
conductors
December 2, 2003**

Wind Symphony
Toccata Marziale..... Vaughan Williams
October..... Whitacre
Chester..... Schuman
Symphonic Wind Ensemble
Sinfonietta..... Dahl
A Solemn Music..... Thomson
Tam O'Shanter..... Arnold/Paynter

**Central Michigan University
Symphony Band/University Band
Emma Lavoie, conductor
December 4, 2003**

University Band
Fanfares from "Libuse"..... Smetana/Nelhybel
Prelude, Siciliano and Rondo... Arnold/Paynter
Stephen Cross, conductor
Snakes..... Duffy
Jeff Arwady, conductor

Simple Gifts..... Ticheli
The Gallant Seventh..... Sousa/Fennell
Symphony Band
A New Day..... Culp
Elegy for a Young American..... Lo Presti
Pastime..... Stamp
Chorale and Alleluia..... Hanson

**Central Michigan University
Symphonic Wind Ensemble and
Wind Symphony
John E. Williamson, James Batcheller,
conductors
February 17, 2004**

Wind Symphony
Noisy Wheels of Joy..... Whitacre
Emma LaVoie, conductor
Tears..... Maslanka
Blithe Bells..... Grainger/Jager
The Gum-Suckers March..... Grainger/Rogers
Symphonic Wind Ensemble
Overture..... Tailleferre/Paynter
James Batcheller, conductor

Piece of Mind..... Wilson
Perpetual Song..... Welcher
Concertino..... Gillingham

**Central Michigan University
Symphony Band/University Band
Emma LaVoie, conductor
March 4, 2004**

University Band
Pas Redouble..... Saint-Saens/Frackenpohl
On a Hymnsong of Philip Bliss..... Holsinger
John Williamson, Jr., conductor

Introduction and Fantasia..... Mitchell
Symphony Band
Canzona..... Mennin
Loch Lomond..... Ticheli
James Batcheller, conductor
Of Sailors and Whales..... McBeth

**Central Michigan University
Wind Symphony/Symphony Band/
University Band
James Batcheller, Emma LaVoie,
conductors
April 22, 2004**

University Band
Incidental Suite..... Smith
Pageant..... Persichetti
Jeff Arwady, conductor

Salvation is Created..... Tschesnokoff
Concertino for Percussion and Band..... Williams
Symphony Band
Color..... Margolis
Ye Banks and Braes..... Grainger
Huntingtower Ballad..... Respighi
Bullets and Bayonets..... Sousa
Wind Symphony
George Washington Bridge..... Schuman
Don't You See?..... Grantham
O magnum Mysterium..... Lauridsen/Reynolds
John E. Williamson, conductor
American Salute..... Gould

**Central Michigan University
Symphonic Wind Ensemble
John E. Williamson, conductor
April 27, 2004**

Divertimento for Band..... Persichetti
Emma LaVoie, conductor
Woodland Sketches MacDowell/Winterbottom
Konzertmusik, Op. 41..... Hindemith
Pictures at an Exhibition..... Mussorgsky

**Wayne State University Wind Symphony
and Festival Winds
Douglas Bianchi, conductor
April 14, 2004**

Marching Song of Democracy..... Grainger
The Warriors..... Grainger
The Gum-Suckers March..... Grainger
Trauersinfonie..... Wagner
Carmina Burana..... Orff

MINNESOTA

**College of St. Benedict/
St. John's University Wind Ensemble
Dale White, conductor
April 22, 2004**

Toccata..... Frescobaldi
Amazing Grace..... Ticheli
Chorale and Alleluia..... Hanson
Ballade..... Reed
Euouae Socolorum Amen..... Colonna
Grand Chorus in Dialogue..... Gigout
Jupiter..... Holst
Alleluia! Laudamus Te..... Reed

MISSOURI

**Southwest Baptist University
Symphonic Winds
Gregg Thaller, conductor
October 11, 2004**

Galop..... Shostakovich/Hunsberger
Bacchanale from "Samson and Delilah".....
..... Saint-Saens/Egner
A Farnaby Prelude..... arr. Akey
Abram's Pursuit..... Holsinger
Rhapsody in Blue..... Gershwin/Grofe
Nobles of the Mystic Shrine..... Sousa

**Southwest Baptist University
Symphonic Winds
Gregg Thaller, conductor
November 11, 2004**

Strathcarron..... Sparke
Symphonic Variants for Euphonium... Curnow
Symphony No. 1..... Bukvich
God Still Lives..... J. S. Bach/Reed
From Sea to Shining Sea..... Ward/Whitney

NEW JERSEY

**Kean University Symphonic Band
Thomas N. Connors, conductor
April 21, 2004**

Huntingtower..... Respighi
O Cool is the Valley..... Persichetti
George Washington Bridge..... Schuman
Allerseelen..... Strauss
Fortress..... Ticheli
Suite Francaise..... Milhaud

NEW YORK

**Marist College Symphonic Band
Arthur B. Himmelberger, conductor
April 14, 2002**

Finale, Symphony No. 4..... Tchaikowsky
Irish Tune From County Derry..... Grainger
Shepherd's Hey..... Grainger
Polka and Fugue..... Weinberger
Fortuna Imperatrix Mundi..... Orff
John Williams in Concert..... Williams

**Marist College Symphonic Band
Arthur B. Himmelberger, conductor
April 6, 2003**

The Voice of the Guns..... Alford
Selections from "Les Miserables" Schoenberg
Variations on "Barnacle Bill the Sailor".....
..... Traditional
Elsa's Procession to the Cathedral..... Wagner
On the Hudson..... Goldman
Irving Berlin's America..... Berlin
The Stars and Stripes Forever..... Sousa

Marist College Symphonic Band
Arthur B. Himmelberger, conductor
December 7, 2003

A Festival Prelude..... Reed
 Tritsch-Tratsch Polka..... Strauss
 In the Bleak Midwinter..... Holst
 The Sinfonians..... Williams
 Greensleeves..... Traditional
 And the Mountains Echoed: Gloria!..... Longfield
 Sleigh Ride..... Anderson

Marist College Symphonic Band
Arthur B. Himmelberger, conductor
Lt. Colonel Virginia A. Allen,
guest conductor
April 4, 2004

Light Cavalry..... von Suppe
 Woodland Serenade and Rondo..... McMichael
 Procession of the Nobles..... Rimsky-Korsakov
 A Hymn for the Lost and Living..... Ewazen
 God of Our Fathers..... Smith
 Funiculi, Funicula..... Denza
 Selections from "Carmina Burana"..... Orff

NORTH CAROLINA

Duke University Wind Symphony
John Randal Guptill, conductor
February 19, 2004

Air for Band..... Erickson
 Country Band March..... Ives
 Pavane from "Capriol Suite"..... Warlock/Beeler
 Pavane..... Faure
 Pavanne..... Gould
 A Minute of News..... Novotney
 Japanese Slumber Song..... Wood
 Vesuvius..... Ticheli
 Blues for a Killed Kat..... End

Duke University Wind Symphony
John R. Guptill, Conductor
April 10, 2004

National Emblem..... Bagley
 Selections from "Capriol Suite".....
 Warlock/Beeler
 Japanese Slumber Song..... Wood
 "Them Basses" March..... Huffine
 American Symphonette..... Gould
 Liberty Bell March..... Sousa
 "Country Band" March..... Ives
 Vesuvius..... Ticheli

University of North Carolina at Charlotte
Symphonic Wind Ensemble
October 19, 2004

Festive Overture..... Shostakovich/Hunsberger
 The Engulfed Cathedral..... Debussy/Patterson
 Commando March..... Barber
 Aspen Jubilee..... Nelson
Page Stephens, soprano
 American Salute..... Gould

OHIO

Ohio University Wind Ensemble
John Climer, conductor
David Turrill, guest conductor
October 3, 2004

George Washington Bridge..... Schuman
 Suite Francaise..... Poulenc
 O Magnum Mysterium..... Lauridsen/Reynolds
 Mars..... Holst

Ohio University Symphonic Band
Richard Suk, conductor
Kimberly Roof, guest conductor
October 3, 2004

Fanfare and Allegro..... Williams
 Amazing Grace..... Ticheli
 Chorale and Shaker Dance..... Zdechlik
 Fairest of the Fair..... Sousa

Ohio University Wind Ensemble
John Climer, conductor
Thomas Caneva and Richard Suk,
guest conductors
Jason Smith, tuba
November 9, 2004

Overture to Candide..... Bernstein
 Three Miniatures..... Plog
 From a Dark Millennium..... Swantner
 October..... Whitacre
 Pas Redouble..... Saint Saens

Ohio University Symphonic Band
Richard Suk, conductor
Thomas Caneva, Kimberly Roof and
David Turrill, guest conductors
November 9, 2004

The Jig is Up..... Kallman
 Old Home Days..... Ives
 Sleep..... Whitacre
 Pride of the Illini..... King
 Variations on A Korean Folksong..... Chance

OKLAHOMA

Southwestern Oklahoma State University
Combined Bands
James South, conductor
November 23, 2002

Blessed are They..... Brahms/Buehman
 Cajun Folk Songs..... Ticheli
 Elegy..... Chance
 Old Home Days..... Ives/Elkus
 March "Grandioso"..... Seitz

Southwestern Oklahoma State University
Wind Ensemble
James South, conductor
OMEA—Tulsa, OK
January 24, 2003

Schoodic Point Fanfare..... Wubbenhorst
 premiere
 Morning Star..... Maslanka
 Colonial Song..... Grainger
 On Parade March (The Lion Tamer)..... Sousa
 Dance of the Jesters..... Tchaikovsky/Cramer

Southwestern Oklahoma State University
Wind Ensemble
James South, conductor
February 9, 2003

Schoodic Point Fanfare..... Wubbenhorst
 A Passing Fantasy..... Tull
 Morning Star..... Maslanka
 On Parade March (The Lion Tamer)..... Sousa
 Colonial Song..... Grainger
 The Gum-Suckers March..... Grainger
 Dance of the Jesters..... Tchaikovsky/Cramer

Southwestern Oklahoma State University
Symphonic Band
James South, conductor
March 6, 2003

Salvation is Created..... Tschesnokoff
 Sub-Saharan Rhythm..... Gillingham
Randy Johnson, Grad Asst. Conductor
 Suite Française..... Milhaud
 The Black Horse Troop..... Sousa

Southwestern Oklahoma State University
Symphonic Band
James South, conductor
April 24, 2003

Heart Songs..... Maslanka
 Suite of Old American Dances..... Bennett
Randy Johnson, Grad Asst. Conductor
 Night Dances..... Yurko

Southwestern Oklahoma State University
Wind Ensemble
James South, conductor
A Night at the Opera
April 27, 2003

Overture to The Marriage of Figaro.....
 Mozart/Slocum
 Postcard..... Ticheli
 First Suite in Eb..... Holst
 Concert Suite from Madam Butterfly.....
 Puccini/Antonini/Cacavas
 Variations on America..... Ives/Schuman/Rhoads
 Nimbus 2000..... Williams
 Two Chorale Preludes..... Brahms/Barnes
 Overture to La Forza del Destino.....
 Verdi/Lake/Kent
 Northern Pines..... Sousa (1931)
 Riverdance..... Whelan/Strommen

Southwestern Oklahoma State University
Combined Bands
James South, conductor
November 22, 2003

Allerseelen..... Strauss/Davis
 La Fiesta Mexicana..... H.O. Reed
 Semper Fidelis..... Sousa

Southwestern Oklahoma State University
Wind Ensemble
James South, conductor
February 26, 2004

La Procession du Rocio..... Turina/Reed
 O Magnum Mysterium..... Lauridsen/Reynolds
 Symphony for Band..... Persichetti
 Academic Festival Overture..... Brahms/Safranek
 Children's March..... Grainger/Rogers
 The Fairest of the Fair..... Sousa

**Southwestern Oklahoma State University
Symphonic Band
James South, conductor
March 4, 2004**

Homage to Machaut.....Nelson
Prelude and Fugue in B-flat Bach/Moehlmann
Aaron Power, Grad. Asst. Conductor
Giles Farnaby Suite.....Jacob
Music from Boris Goudonov.....
..... Moussorgsky/Powell

**Southwestern Oklahoma State University
Symphonic Band
James South, conductor
April 22, 2004**

Fantasia in G MajorBach/Goldman & Leist
Sea Pieces.....MacDowell/Davis & Miller
Aaron Power, Grad. Asst. Conductor
Requiem..... Tull
The Standard of St. George..... Alford

**Southwestern Oklahoma State University
Wind Ensemble
James South, conductor
April 25, 2004**

Overture: Italian in Algiers Rossini/Cailliet
A Hymn for the Lost and the Living... Ewazen
Morceau Symphonique Guilment
Robert Chambers, Trombone
Enigma Variations..... Elgar/Slocum
Sketches on a Tudor Psalm Tull
To Channel the Soul.....Adriel Reynolds
premiere
Country Gardens.....Grainger
The World is Waiting for the Sunrise.....
..... Lockhart/Seitz/Alford

OREGON

**Linfield College-Community Band,
Joan Haaland Paddock, conductor
George Fox University Symphonic Band,
Pat Vandehey, conductor
SSgt. John Caputo, Euphonium Soloist
November 14, 2004**

Linfield College-Community Band
La Belle Helene Overture Offenbach/Odom
O Magnum Mysterium.....Lauridsen/Reynolds
First Suite..... Holst
Napoli..... Bellstedt/Simon
Selections from The Music Man Willson/Lang
George Fox University Symphonic Band
American Salute..... Gould
Ave Maria..... Biebl
Rhapsody for Euphonium Brubaker
The Chosen Melillo
Combined Bands
Hands Across the Sea..... Sousa/Fennell
America the Beautiful..... Ward/Dragon

SOUTH CAROLINA

**Furman University Wind Ensemble
Leslie W. Hicken, conductor
November 17, 2003**

The Boys of the Old Brigade Chambers
English Folk Song Suite Vaughan Williams
Resting in the Peace of His Hands..... Gibson
Psalm for Band..... Persichetti
To Tame the Perilous Skies Holsinger

**Furman University Wind Ensemble and
Symphonic Band
Leslie W. Hicken, conductor
February 19, 2004**

Wind Ensemble
Whirr, Whirr, Whirr!!! Hultgren
Fantasies on a Theme by Haydn Dello Joio
Excursions for Trumpet and Band ..Broughton
Gary Malvern, trumpet
Equus..... Whitacre
Symphonic Band
American Overture for Band Jenkins
Waltz from "Billy the Kid" Copland
Daughters of Texas..... Sousa
In Praise of Gentle Pioneers..... Holsinger
The Cowboys Williams

**Furman University Wind Ensemble and
Symphonic Band
Leslie W. Hicken, conductor
April 24, 2003**

Wind Ensemble
OK Feel Good.....Newman
O Magnum Mysterium..... Lauridsen
Mark Spede, guest conductor
Symphony in B Flat Hindemith
Symphonic Band
Sea Songs..... Vaughan Williams
Eternal Father, Strong to Save Smith
Mark Spede, guest conductor
Of Sailors and Whales McBeth

TENNESSEE

**The University of Tennessee at Martin
Wind Ensemble
Gregg Gausline, conductor
April 29, 2004**

Cenotaph Stamp
Concertino for Marimba and BandCreston
David Sinclair, marimba
Scherzino Tull
Ave Maria..... Biebl/Cameron
Dennis Johnson, guest conductor
Blue Shades..... Frank Ticheli

**Middle Tennessee State University
Wind Ensemble
MTSU Wind Band Conference
Mark Camphouse, Reed Thomas
conductors
February 27, 2004**

Variations on "America" Ives
Canzon, Fugato, and Hymn Camphouse
Thoughts of Love Pryor
David Loucky, Trombone
Concertino for Percussion..... Gillingham
Blue Shades..... Ticheli
Dance of the Jesters Tchaikovsky

**Middle Tennessee State University
Symphonic Band and Wind Ensemble
Craig Cornish, Yeoung Du Kim,
Reed Thomas, conductors
March 18, 2004**

Symphonic Band
Blue Lake Overture..... Chance
Endurance Mahr
Scenes from "The Louvre" Joio
Wind Ensemble
Tuba Concerto..... Gregson
Gil Long, Tuba
Symphony for Band Gould
Yeoung Du Kim, Guest Conductor
O Magnum Mysterium..... Lauridsen

**Middle Tennessee State University
Symphonic Band and Wind Ensemble
Craig Cornish, Reed Thomas, conductors
April 29, 2004**

Symphonic Band
A Festival Prelude Reed
Antithigram Jack Stamp
Folk Song Suite..... Williams
Midway March Williams/Curnow
Wind Ensemble
Rocky Point Holiday..... Nelson
Be Thou My Vision Gillingham
Concerto for Percussionist and Concert Band .
..... Childs
Steve Houghton, Percussion
Bravura..... Duble

**Lee University Wind Ensemble
David R. Holsinger, conductor
Winona Gray Holsinger, assoc. conductor
October 13, 2003**

Rocky Point Holiday..... Nelson
October..... Whitacre
Semper Fidelis Sousa
Internal Combustion..... Gillingham
Old Churches Colgrass
Autobiography Bennett
Pastime..... Stamp
The Gallant Seventh..... Sousa

Lee University Wind Ensemble
David R. Holsinger, conductor
Winona Gray Holsinger, assoc. conductor
December 3, 2003

Ride.....Hazo
 Manhattan Beach.....Sousa
 Variations on "America".....Ives
 Athletic Festival March.....Prokofiev
 Who Puts Their Trust in God Most Just...Croft
 Valdres March.....Hanssen
 Texas Promenade.....Holsinger
 The Fire of Eternal Glory.....Shostakovich
 Symphonic Dance No. 3.....Williams
 The White Rose.....Sousa

Lee University Wind Ensemble
David R. Holsinger, conductor
Winona Gray Holsinger, assoc. conductor
April 20, 2004

Overture to Candide.....Bernstein
 Mock Morris.....Grainger
 Medieval Suite.....Nelson
 Sea Songs.....Vaughan Williams
 Festivo.....Nehlybel
 Il Bersagliere.....Boccalari
 Universal Judgment.....De Nardis
 Amparita Roca.....Texidor

TEXAS

Prairie View A&M Symphonic Band
Lucius Wyatt, conductor
April 15, 2004

Festive Overture.....Shostakovich
 Trauersinfonie.....Wagner
 Fantasia in G Moajor.....bach
 Concertino.....Gillingham
 Duke Ellington in Concert.....Ellington
 Gandalf.....de Meij
 The Olympics.....Williams
 Purple Carnival.....Alford

The University of Texas Pan American
Concert Band
Dean R. Canty, conductor
P.D. Oxford, violin
November 25, 2003

Boys of the Old Brigade.....Chambers
 Variations on a Korean Folk Song.....Chance
 March On.....Seale
 Coronation Scene.....Moussourgsky
 Oviedo.....Marquina
 Blasenfest.....Fry
 The Klaxon.....Fillmore
 Russian Sailor's Dance.....Gliere
 Fiddler on the Roof.....Bock
 All The Things You Are.....Kern
 Orange Blossom Special.....Giordano
 Radetzky March.....Strauss

The University of Texas Pan American
Concert Band
Dean R. Canty, conductor
March 30, 2004

Suite in E-Flat.....Holst
 Suite in F.....Holst
 March for The Sultan Abdul Medjid....Rossini
 Brighton Beach March.....Latham
 Variants on a Mediaeval Tune.....Dello Joio
 Canzona.....Mennin
 Finale from The New World Symphony.....
Dvorak
 Certamen Levantino.....Marquina

VIRGINIA

Radford University Wind Ensemble
Mark Camphouse, conductor
October 27, 2004

Olympica.....Van der Roost
 O Magnum Mysterium.....Lauridsen/Reynolds
 Concertino for Four Percussion.....Gillingham
 Symphonies of Gaia.....Ogren
 The White Rose March.....Sousa/Brion
 Easter Monday On The White House Lawn....
Sousa/Rogers

WASHINGTON

Pacific Lutheran University
Wind Ensemble
Scott L. Taube, conductor
October 18, 2003
Visionaries

Gavorkna Fanfare.....Stamp
 Pageant.....Persichetti
 The Passing Bell.....Benson
 Sleep.....Whitacre
 First Suite in Eb.....Holst

Pacific Lutheran University
Wind Ensemble and Concert Band
Scott L. Taube, conductor
November 23, 2003

David Maslanka, Composer-in-Residence
Concert Band
 Flourish for Wind Band.....Vaughan Williams
 Blessed Are They.....Brahms/Buehlman
 Chorale and Shaker Dance.....Zdechlik
 Pas Redouble.....Saint-Saens/Frackenpohl
 Prelude & Fugue in G Major.....Bach
Paul Tegels, organ

Wind Ensemble
 Fantasia in G.....Bach
 Symphony No. 4.....Maslanka

Pacific Lutheran University
Wind Ensemble and Chamber Winds
Scott L. Taube, conductor
January 8, 2004
PLU Honor Bands Weekend

Octet.....Reinecke
 Forged in Fire.....Watters/Hershan
 With Quiet Courage.....Daehn
 Tempered Steel.....Young

Pacific Lutheran University
Wind Ensemble
Scott L. Taube, conductor
March 6, 2004
Dance Music

Symphonic Dance No.3.....Williams
 Dance of the New World.....Wilson
 O Magnum Mysterium.....Lauridsen/Reynolds
 Dance Movements.....Sparke
 Danza Final, from Estancia....Ginestera/Johns

Pacific Lutheran University
Chamber Winds
Scott L. Taube, conductor
April 18, 2004

Fanfare pour preceder 'La Peri'.....Dukas
 Octet, opus 216.....Reinecke
 A Hero's Destiny.....Balmages

Pacific Lutheran University
Wind Ensemble
Scott L. Taube, conductor
May 6, 2004
Children's Concert

Ride.....Hazo
 El Bosque Magico: Oboe and Band.....Ferran
Shannon Specciati, oboe
 Alligator Alley.....Daugherty
 The Wind in the Willows.....de Meij
 Aspen Jubilee.....Nelson
 The Sorcerers Apprentice.....Dukas/Calliet
 Alex and the Phantom Band.....Maslanka
 Washington Post March.....Sousa

Pacific Lutheran University
Wind Ensemble
Scott L. Taube, conductor
October 7, 2004
Turn the Beat Around

Short Ride in a Fast Machine.....Adams/Odem
 Sunrise at Angel's Gate.....Sparke
 Shortcut Home.....Wilson
 Gandalf.....de Meij
 Country Band March.....Ives
 Red Cape Tango.....Daugherty/Spede

Pacific Lutheran University
Wind Ensemble and Chamber Winds
Scott L. Taube, conductor
October 28, 2004
The Masters: Old and New

Bugler's Dream.....Arnoud
 Serenade No. 11.....Mozart
 Finale from Sonata No.1.....Guilmant/Taube
Paul Tegels, organ
 Redline Tango.....Mackey
 Symphony in Bb.....Hindemith

WISCONSIN

University of Wisconsin - Eau Claire
Wind Symphony
Richard Mark Heidel, conductor
Frank Battisti, guest conductor
Jerry Young, tuba
November 21, 2004

Country Band March.....Ives/Sinclair
Concerto for Tuba.....Vaughan Williams
O Magnum Mysterium.....Lauridsen/Reynolds
Symphony for Band.....Persichetti
His Honor.....Fillmore

University of Wisconsin - Eau Claire
Symphony Band
Phillip A. Ostrander, conductor
Frank Battisti, guest conductor
November 21, 2004

Shortcut Home.....Wilson
October.....Whitacre
Suite Francaise.....Milhaud
Elsa's Procession.....Wagner/Cailliet

University of Wisconsin - Eau Claire
Wind Symphony
Richard Mark Heidel, conductor
Rodney B. Hudson, guest conductor
Christa Garvey, oboe
October 17, 2004

Fiesta!.....Sparke
Jug Blues and Fat Pickin'.....Freund
Concerto for Oboe in C Major.....Cimarosa
Four Scottish Dances.....Arnold/Paynter
Semper Fidelis.....Sousa

University of Wisconsin - Eau Claire
Symphony Band
Phillip A. Ostrander, conductor
October 17, 2004

Fanfare for a Great Hall.....Stamp
Resting in the Peace of His Hands.....Gibson
I'm Seventeen Come Sunday.....Grainger/Daehn
Crystals.....Duffy
Symphonic Movement.....Nelhybel
Samson.....King

University of Wisconsin - Eau Claire
Wind Symphony
Richard Mark Heidel, conductor
Phillip A. Ostrander and Jeffrey Specht,
guest conductors
Kara Sorensen, flute
May 2, 2004

Overture to Colas Breugnon.....
.....Kabalevsky/Hunsberger
Symphony in B-flat.....Hindemith
Easter Monday on the White House Lawn.....
.....Sousa
Jubilee.....Hennagin
Amazing Grace.....Ticheli
Carmen Fantaisie.....Borne
Polka and Fugue.....Weinberger

University of Wisconsin - Eau Claire
Symphony Band
Phillip A. Ostrander, conductor
Richard Mark Heidel and Andrei Strizek,
guest conductors
Kristin Yost, piano
April 25, 2004

March of the Belgian Parachutists.....Leemans
Azdak Suite.....Cunningham
world premiere

Symphony No. 1.....Bukvich
Warsaw Concerto.....Addinsell
American Riversongs.....La Plante
An American Elegy.....Ticheli
Laude.....Hanson
The Circus Bee.....Fillmore

University of Wisconsin - Eau Claire
Wind Symphony
Richard Mark Heidel, conductor
Christa Garvey, oboe
March 14, 2004

Ride.....Hazo
Buckaroo Holiday.....Copland
Mars from The Planets.....Holst
Jupiter from The Planets.....Holst
Concertino for Oboe and Winds.....von Weber
The World Is Waiting for the Sunrise.....Alford
Dance of the Jesters.....chaikovsky

University of Wisconsin - Eau Claire
Symphony Band
Phillip A. Ostrander, conductor
Jeffery Crowell, marimba
March 14, 2004

Folk Dances.....Shostakovich
When Jesus Wept.....Schuman
Epinicion.....Paulson
Concerto for Marimba & Wind Ensemble.....
.....Rosauero
La Fiesta Mexicana.....Reed

University of Wisconsin - Eau Claire
Wind Symphony
Richard Mark Heidel, conductor
Henry Charles Smith, guest conductor
November 23, 2003

Esprit de Corps.....Jager
First Suite in E-flat.....Holst
Sleep.....Whitacre
Overture to "The Cowboys".....Williams
The Melody Shop.....King

University of Wisconsin - Eau Claire
Symphony Band
Phillip A. Ostrander, conductor
Henry Charles Smith, guest conductor
November 23, 2003

Chorale and Shaker Dance.....Zdechlik
Shakata.....Wilson
Irish Tune.....Grainger
Shepherd's Hey.....Grainger
Come, Sweet Death.....Bach/Reed
March, Op. 99.....Prokofiev

University of Wisconsin - Eau Claire
Wind Symphony
Richard Mark Heidel, conductor
Phillip A. Ostrander, trombone
Wisconsin State Music Conference
October 30, 2003

Masque.....Hesketh
Second Suite in F.....Holst
Moon By Night.....Newman
Downtown Diversions.....Gorb
Tam O'Shanter.....Arnold
The Gum-Suckers March.....Grainger

University of Wisconsin - Eau Claire
Symphony Band
Phillip A. Ostrander, conductor
October 19, 2003

Folk Song Suite.....Vaughan Williams
Chorale Prelude: So Pure The Star . Persichetti
Do Not Go Gentle Into That Good Night.....
.....Del Borgo
Galop.....Shostakovich
Americans We.....Fillmore

WYOMING

Laramie County Community College
Wind Symphony
James Colonna, conductor
October 21, 2004

Aubrey Fanfare.....Stamp
English Folk Song Suite.....Vaughn Williams
French Impressions.....Woolfenden
Dog Breath Variations.....Zappa
Chorale and Alleluia.....Hanson

ONTARIO

The University of Western Ontario
Wind Ensemble
David G. McKinney, conductor
October 23, 2003

O' Canada.....Lavilee/Cable
Rocky Point Holiday.....Nelson
Danceries.....Hesketh
H.R.H. The Duke of Cambridge.....Arnold
La Cucaracha.....Dragon/Rhea

The University of Western Ontario
Symphonic Band
David G. McKinney, conductor
October 22, 2003

Appalachian Overture.....Barnes
Courtly Airs and Dances.....Nelson
Un Poco Cinco.....Fluck
PABLO !.....Meyer
'Tis A Gift.....McGinty

**The University of Western Ontario
Wind Ensemble
David G. McKinney, conductor
November 28, 2003**

Gavorkna Fanfare..... Stamp
Concertino for Marimba Creston
Irish Tune from County Derry Grainger
English Dances – Set 1 Arnold/Johnstone
March from Symphonic Metamorphosis
..... Hindemith

**The University of Western Ontario
Wind Ensemble
David G. McKinney, conductor
February 19, 2004**

O' Canada..... Lavillee/Cable
Commonwealth March..... Wilson
Lyric Essay Coakley
Jubilant Dialogue Coakley
Old Churches Colgrass
Excerpts from Themes of Robert Farnon.....
..... Duthoit
The Hamiltonian Herriot

**The University of Western Ontario
Symphonic Band
David G. McKinney, conductor
February 18, 2004**

O' Canada..... Lavillee/Cable
Green Shadows In The Woods..... Herberman
Three Folk Miniatures..... Jutras
Trillium Suite Jutras
A Barrie North Celebration Jutras
Ontario Pictures Cable

**The University of Western Ontario
Wind Ensemble
David G. McKinney, conductor
March 21, 2004**

Excerpts From Themes of Robert Farnon.....
..... Duthoit
Commonwealth March..... Wilson
The Hounds of Spring..... Reed

**The University of Western Ontario
Symphonic Band
David G. McKinney, conductor
March 31, 2004**

The Hounds of Spring..... Reed
The Vanished Army..... Alford
Third Suite ager
Hanover Festival Sparke
The Wizard Of OZ Barnes

**The University of Western Ontario
Wind Ensemble
David G. McKinney, conductor
April 1, 2004**

Pastime..... Stamp
The Fairest of the Fair..... Sousa
After Fairest of the Fair..... Hearshen
Sleep..... Whitacre
The White Rose..... Sousa
Mannin Veen Wood

SASKATCHEWAN

**University of Saskatchewan
Wind Orchestra
Glen Gillis, conductor
November 28, 2003**

Ride..... Hazo
Newfoundland Rhapsody..... Cable
Concerto No. 2 in Eb Major..... Mozart
Alexandra Raney, French Horn
Heroes Lost and Fallen Gillingham
Serenade, Op. 7..... Strauss
Jennifer McAllister, guest conductor
Sheep Shearing Song Goossens/Grainger
Godzilla Eats Las Vegas..... Whitacre
National Emblem March..... Bagley/Fennell

**University of Saskatchewan
Wind Orchestra
Glen Gillis, conductor
March 19, 2004**

Sodbuster..... Raum
Piece of Mind..... Wilson
Second Suite in F Holst
Andante and Rondo for Two Flutes
..... Doppler/Weait
Cheri Foster and Stephanie Pesant, flute
Carissa Klopoushak, student conductor
Lads of Wamphray March..... Grainger
And a Time..... Jordan
Folk Dances Shostakovich

Submissions to the Report

Send all materials to:

*John Climer, editor
CBDNA Report
Robert Glidden Hall
Ohio University
Athens, OH 45701*

Submission deadlines:

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

Format preferences:

- 1st: email to *climer@ohio.edu*
- 2nd: Disk (MAC or PC)
- 3rd: hard copies

For programs:

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

Please submit programs 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.

CBDNA

College Band Directors National Association

Constitution and Bylaws

Article 1: Name

The organization shall be known as the College Band Directors National Association.

Article 2: Purpose

The purpose of the organization is to assist members in seeking individual and collective growth as musicians, educators, conductors, and administrators.

Article 3: Membership in the Association

A. Active.

1. College/university band directors including Associate and Assistant directors-active or retired.
2. Former college/university band directors now engaged in college/university music education, administration or related areas.
3. Honorary Life Members.

B. Associate.

1. Professional Associate - i.e., director of a military service band, community band, secondary school band.
2. Music Industry - one member of the firm shall be designated as representative to the Association.
3. Student - graduate or undergraduate who is seriously involved in band activities and development.
4. Institutional - any school or institution actively supporting band activities and development. One individual may represent the institution as an active member if qualified under Article III, Active, no. 1.

C. Rights and Privileges.

1. Only active members shall be entitled to vote on Association business and to hold elected office. Active membership is maintained through payment of annual dues.
2. Active members upon retirement from their institution shall be entitled to a reduced dues assessment.
3. Honorary Life Membership may be conferred upon active members by the Board of Directors as a form of formal recognition of exemplary contributions to the welfare of college and university bands.
4. Associate members do not have voting rights and may not hold elected office in the Association; they may attend all CBDNA functions (with the exception of Business Sessions) and shall receive all CBDNA publications
5. Student membership is valid only during the period when the student is enrolled in graduate or undergraduate collegiate activities.

Article 4: Officers

The national officers shall consist of President, President-Elect, Vice-President, Secretary-Treasurer and Divisional Presidents. To-

gether with the two most recent Past Presidents and the Honorary Life President, they shall constitute the Board of Directors.

Article 5: Conferences

The CBDNA shall meet in National Conference biennially beginning with the 1966-67 academic year, the time and place to be determined by the Board of Directors. The Divisional Conferences shall be held in alternate years, the time and place to be determined by the Divisional membership.

Concerts and instructive sessions presented at the National and Divisional Conferences shall be open to all members of CBDNA and their invited guests. Business sessions of the Association shall be open to active members only or by special invitation of the Board of Directors.

Article 6: Dues

The dues structure for various categories listed in Article 3 shall be:

A. Active.

1. Active membership	\$60.00
2. Retired active membership	20.00
3. Honorary Life Membership	- - - -
4. Life Membership (Age 60)	300.00

B. Associate.

1. Professional associate	50.00
2. Music Industry	100.00
3. Student	20.00
4. Institutional	75.00

C. The National Office shall return a minimum sum in the amount of \$2,500 to each division during the first year of the biennium (the two-year period immediately following a National Conference).

The Secretary-Treasurer shall collect all dues.

The Board of Directors may appropriate a sum up to \$10.00 per active member for the commissioning of new compositions for the wind band.

The fiscal year for CBDNA shall run from October 1 to September 30. The membership year shall be the same.

The terms of administrative office on both the National and Divisional level shall run from the close of one National Conference to the close of the succeeding Conference.

Article 7: Revisions of Amendments

Proposed amendments to CBDNA Constitution and Bylaws may be presented to the Board of Directors by either the Constitution Committee or by any officer of the Association at the time of the National Conference. The Board of Directors shall then determine by a majority vote which amendments shall be circulated to all members of active status within two weeks of the termination of the National Conference. Ballots shall be returned to the chairman of the election committee for tabulation within four weeks of the termination of the National Conference. An Amendment must receive two-thirds of the votes cast to pass. An approved amendment becomes effective immediately, unless otherwise stated in the amendment.

BYLAWS

Article 1: Duties for National Officers

A. President. It shall be the duty of the President to organize the National Conference and to preside at all general meetings thereof. The President shall appoint a parliamentarian to each business session. It shall be the duty of the President to represent the CBDNA at other conferences or appoint a representative in his place when the Association is invited to send a delegate.

B. President-Elect. It shall be the duty of the President-Elect to assume the duties of the President in his absence. It shall furthermore be the duty of the President-Elect to serve as chairman of Board of Directors meetings and to coordinate membership activities

C. Vice-President. It shall be the duty of the Vice-President to assume the duties of the President in the absence of the President and the President-Elect. It shall furthermore be the duty of the Vice-President to administer and coordinate the activities of the National Committees.

D. Secretary-Treasurer. It shall be the duty of the Secretary-Treasurer to perform the normal duties of a recording secretary and treasurer.

Article 2: Election of Officers

A. The President shall serve from the time of assuming office at the end of one National Conference to the end of the next.

B. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to the office of President-Elect.

C. Two candidates for the office of Vice-President shall be nominated and one shall be elected through the following procedure:

1. Only those who have served or are serving as Divisional Presidents and, those who have served as National Secretary-Treasurer for a period of six years or longer, shall be eligible for nomination. Past National Presidents are not eligible.

2. The Secretary-Treasurer shall have circulated to the active membership by mail a certified list of the names of those eligible, at least two months and not more than four months before the National Conference. This list will serve as a ballot on which each member may, and should, nominate two persons for the office. The ballot must be returned to the Secretary-Treasurer at least three weeks prior to the opening of the National Conference.

3. The nominating committee shall consist of at least five members. The National President and all past National Presidents in attendance at the National Conference shall serve on the nominating committee, with the most immediate Past President in attendance serving as chairman. In the event there are fewer than five qualified members for this committee, the current President shall appoint enough members to make a full committee. The committee will

receive from the Secretary-Treasurer the ballots and the tally, and using them as a guide shall nominate two persons with their consent, including (without designation) the one receiving the highest number of votes in the nomination balloting. The second nominee must be selected from among the five in this tally.

4. The election shall be by first class mail ballot circulated to the membership with a return envelope clearly marked CBDNA Ballot enclosed. The ballot shall be circulated to all members of active status within two weeks of the termination of the National Conference. Ballots shall be returned to the chairman of the election committee for tabulation within four weeks of the termination of the National Conference.

D. Secretary-Treasurer. The Secretary-Treasurer shall be appointed by the Board of Directors.

E. Divisional Officers. The Divisional officers shall consist of President, President-Elect, Vice-President and Secretary-Treasurer. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to the office of President-Elect. Divisional Vice-Presidents shall be nominated at the Divisional Conferences. The Divisional President will select a nominating committee who will submit two names for the office of Vice-President. The election shall be by secret ballot. This ballot shall be circulated to all active Divisional members within two weeks of the termination of the Divisional Conference. Ballots shall be returned to the Divisional Secretary-Treasurer for tabulation within four weeks of the termination of the Divisional Conference. The newly elected Divisional Vice-President shall assume office at the next National Conference.

1. The Divisional President shall appoint a Secretary-Treasurer.

2. It shall be the duty of the Divisional President to organize and supervise the activities within his division. Divisional Presidents shall write letters of appointment to all officers of the Division, shall submit to the National President a list of Division officers, including state and committee chairmen.

Article 3: Standing Committees

Standing committees may be established, appointed and continued at the discretion of the President.

Article 4: Filling of Vacancies

In the event that a vacancy occurs in a National Office and the procedure for filling the vacancy is not specifically provided elsewhere in the CBDNA Constitution or By-laws then the President shall appoint a CBDNA member qualified under Article II of the By-Laws to fill the position subject to the approval of the Board of Directors. Such an interim appointment will be only for the remainder of the current term of office at which time the vacancy will be filled by election.