

Fall 2007

From the Podium

Dear CBDNA Colleagues,

Greetings for the Fall!

The fall is a time for fresh starts—the academic calendar’s New Year Celebration. We come to the office with renewed vigor and new goals with opportunities to again build trust and relationships with new colleagues, new graduate students, and entering freshmen. It is a time for refreshing repertoire lists and syllabi, creating new desktop folders, agendas, and confirming calendar dates. It is time for implementing ideas that come from reflection time during the summer of ideas planted by conference presentations, reading, and research. This is my favorite time of year—once again filled with opportunity for engaging with music and musicians every day.

As the year began, I was searching for why the beginning of the semester is so filled with eager anticipation and I keep coming back to one principal thought. It is the magical time for sharing musical inspirations with new students and colleagues. Passing on our educational legacy to young professionals is truly a joy and privilege. The special ideas we paid for in fees and time during college, festivals, workshops, applied lessons, travel, CD’s (and LP’s!) are treasures that when shared sustain us.

A primary source of our musical inspiration is rooted in professional experiences through CBDNA conferences. Please open your calendar now and make sure you have blocked out the dates for your division conference. Our Division officers and hosts have dedicated themselves to developing professional opportunities you will not want to miss! Give yourself the gift of time to learn and grow. More information concerning regional conferences is available on cbdna.org.

2009 CBDNA NATIONAL CONFERENCE DATES

The University of Texas at Austin

March 25 – 28, 2009

Performance applications due (postmarked) by

Monday, April 7, 2008

One of the future challenges of CBDNA is to continue developing and exchanging ideas on the teaching of conducting. In addition to the many practices in classroom structure and methods, a particular gap lies in the

pedagogy of teaching young conductors how to listen. A few years ago conducting the Montana All-State Band, I enjoyed some wonderful conversations about the teaching of undergraduate conducting with long-time Florida State University choral conductor Rodney Eichenberger. Prof. Eichenberger would keep his grade book open on a table for the first part of the semester, entering marks after conductors in the class appeared. A few weeks into the semester an eager student noticed that everyone appeared to be making “C’s” in the class and anxiously asked Dr. Eichenberger, “What is it going to take to make an ‘A’ in this course?” To which the professor replied, “Oh my, the ‘C’ means you conducted. You really want to get an ‘H,’ which means you heard.”

This scenario is repeated year after year in undergraduate conducting classes. Learning to listen critically while also learning to conduct is a skill that needs further research and pedagogical focus. The late Dr. Steve Paul, professor of music education at the University of Oklahoma, University of Oregon, and University of Arizona, commented frequently on the training of teachers and conductors observing that if we trained undergraduate performers like we traditionally trained teachers, then we would wait to have our players wait get their instruments out until their senior year and then have eight weeks to prepare a recital! Steve’s Will Rogers-like practical side often hit the nail right on the head. You learn to teach by teaching. Consequently, his curricular vision placed conductors and teachers in front of class ensembles through the entire undergraduate program allowing students time to move from self-concerned to group concerned. The frequency of conducting appearances has much to do with the ability to develop listening skills.

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From the Podium *(continued from page 1)*

We know that listening skills for developing conductors are rooted in personal musicianship that manifests itself in producing sound for communicating to an audience. However, listening to your own sound, while related, is different than listening to multiple colors in the large ensemble. In reviewing existing conducting and methods textbooks only a small number address a process for developing aural acuity in regard to ensemble pulse, resonance, rhythm, balances, timbres, style, and musicality. I look forward to devoting future attention to this pedagogical gap.

The virtual world of CBDNA is growing! Webmaster Larry Hoffman has collaborated with Stuart Sims to create a blog for members to exchange ideas and converse electronically. I urge you to visit this site, which has been jump-started by Stuart's intriguing links and ideas to check out as well as thought provoking articles on conducting body language and band in--or not in--our culture by Gary Hill at Arizona State University. I look forward to the dynamic growth that is possible from this interactive world within our profession.

Another significant electronic evolution is that membership dues may now be paid online with a credit card! Future innovative change will include the ability to vote electronically our future elections. Thank you to Doug Stotter, Tom Verrier and Larry Hoffman as well as to Dick Floyd for their vision and work to take advantage of technology and streamline operations.

As we begin the present CBDNA biennium and eventual focus for the 2009 National Conference in Austin, I invite your ideas including research topics, guest composer/lecturers, clinic topics, and any other item of business for the good of CBDNA.

Respectfully submitted,

Bill Wakefield, President

News

WALTER HARTLEY AT 80
submitted by Laurence Marks,
University of North Carolina at Charlotte

Walter Hartley (b. 1927), who resides in Charlotte, NC, continues to be a prolific composer of wind ensemble and wind chamber music with various combinations of instruments. Dr. Hartley is an unofficial composer-in-

residence at the University of North Carolina at Charlotte. He can be reached at www.walterhartley.com

Works completed since moving to North Carolina in July 2004:

2004

Trio Sonata for alto saxophone, cello and piano

2005

- Nonet for Winds (woodwind, brass chamber work, UNCC premiere, Feb. 2006)
- Aria and Toccata for Bb clarinet and piano
- Pentatonics for 3 Saxophones (ATB)
- "Jordan's Banks" for saxophone ensemble
- Quintet for Bb Clarinet and string quartet
- Sinfonia Caroliniana (dedicated to the UNC-Charlotte Wind Ensemble, three-movement work, published by C. Alan Publications)
- Chamber Suite for eleven players (small orchestra)
- Reminiscence for solo saxophone

2006

- Trio—Sonatina for soprano and baritone saxophones and piano
- Trio for reed (oboe, clarinet, bassoon)
- Prelude and Dance for two soprano saxophones and piano
- Concert Music for eleven saxophones and piano
- Dance for two tenor saxophones
- Duo for tenor saxophone and piano

2007

- Trio for Bb saxophones (STB)
- Shape Note Tune Variants Band (scheduled for UNC-Charlotte premiere, December 3, 2007)
- Sinfonia Concertante for "Trio Bel Canto (alto, tenor saxophone and piano) Saxophone ensemble and percussion
- Suite No. 3 for saxophone quartet (SATB) (in progress) (scheduled for UNCC performance, February 2008)

COLUMBUS STATE UNIVERSITY

Columbus State University hosted their 11th Annual Conductors Workshop this November featuring James F.

Keene (U of Illinois) and Jack Delaney (SMU) joining Robert Rumbelow. Workshop participants and auditors from all across the U.S. and Canada attended this popular workshop. In addition to lecture sessions and panel discussions, there were three conducting sessions for the participants which included the following repertoire:

English Folk Song Suite - Vaughan Williams

- O Cool is the Valley - Persichetti
- Petite symphonie - Gounod
- La Creation du Monde - Milhaud
- First Suite in E-flat - Holst
- Magneticfireflies - Thomas
- Danza de los Duendas - Galbraith

See http://music.colstate.edu/windensemble/conductors_workshop.asp for details.

The 12th annual workshop will take place on November 21-22, 2008.

The Columbus State University Wind Ensemble and conductor Robert Rumbelow are proud to announce their newest CD release on the Summit label. "Visions" featuring Joseph Alessi, trombone soloist, will officially be released by Summit Records on January 1, 2008. The CD features four major works with Mr. Alessi, and two works for wind ensemble alone. The repertoire on the CD is as follows:

- Colors - Appermont
- I wander the world in a dream of my own making - Theofanidis
- Bright Window - David
- Refraction - Rumbelow
- Vientos y Tangos - Gandolfi
- Visions of Light - Ewazen

The Columbus State University's Schwob School of Music is proud to announce a collaboration between the CSU Wind Ensemble (Robert Rumbelow, conductor) and world-class trumpet soloists, Christopher Martin (Chicago Symphony Principal) and Mark Hughes (Houston Symphony Principal). Both soloists are Georgia natives and will be traveling back to their home state to perform and record with the CSU Wind Ensemble in January. Performances will be in Columbus, GA on January 24, 2008, and in Savannah, GA at the annual GMEA Conference on January 25, 2008.

2007 BRITISH ACADEMY COMPOSER AWARD CATEGORY FOR WIND OR BRASS BAND

5th December 2007

It was announced today that the 2007 Award has been made to Edwin Roxburgh for his Oboe Concerto, An Elegy for Ur. This was commissioned by Tim Reynish as part of his series of works in memory of his third son, and was premiered in June 2006 by Melinda Maxwell and the RNCM Wind Ensemble. More information from Tim Reynish. The work is published by Maecenas. Runner up was another commission in the series, Waves and Refrains by David Horne, published by Boosey and Hawkes.

Elegy for Ur (2006) Edwin Roxburgh

Premiere date: June 27, 2006

Venue: Royal Northern College of Music Concert Hall

Ensemble: RNCM Wind Ensemble

Conductor: Timothy Reynish

Duration: c. 14'00"

Ur could be described as the womb of history. It was a civilization which produced 'works of art so rich and technically so perfect', as Sir Leonard Woolley described early Mesopotamian art. Modern Iraq inhabits the same soil and for several millennia the country has cared for its invaluable artefacts. As a result of the catastrophic invasion by the USA and the UK this rich heritage was plundered and despoiled in the looting of the Iraq Museum in Baghdad.. The earliest surviving musical instrument, the Royal Lyre of Ur, was among the treasures that were either destroyed or stolen. This may not seem as barbaric as the invasion itself, in which thousands of innocent women and children were slaughtered, but it is equally tragic. The world of culture cannot influence the decisions of politicians but it can record a protest for history. Hence, the title of this work.

In dedicating An Elegy for Ur to its commissioners, Hilary and Timothy Reynish, in memory of their son, William, I am aware that they share the sorrow which so many of us feel for the victims of conflict in Iraq, together with the country's artistic treasures.

The music takes the form of flourishing rhapsodies for the solo oboist, separated by rhythmic interludes which feature the main orchestra in virtuosic gestures. There is a metaphorical relationship between the oboist and

the subject of the piece in that the soloist presents a somewhat anguished melody in the rhapsodies, whereas the orchestra displays what can only be described as anger about the atrocities of the Iraq invasion. The augmented 4th and minor 6th are displayed in all the linear substance and harmonic structure in characterising the nature of the piece. In the cadenza the soloist creates a commentary on all that has happened musically, leading to a conclusion in which both elements are combined. While the metaphor has been a strong motivating factor in the composition process, the work is essentially an abstract musical conception.

The composer is privileged to have had the work commissioned by Hilary and Timothy Reynish. It is an added privilege to have this première performed by Melinda Maxwell, who is one of our finest oboists. The distinguished service which both she and Tim have given to music is widely respected.

Edwin Roxburgh

Biography (from UMP website)

Edwin Roxburgh was born in 1937 in Liverpool, where he also received his early musical training. He played the oboe in the National Youth Orchestra of Great Britain and won a double scholarship to the Royal College of Music to study composition with Herbert Howells, and oboe with Terence MacDonagh. After continuing his piano studies with Lamar Crowson, he was fortunate to study with Nadia Boulanger in Paris and Luigi Dallapiccola in Florence. On returning from Europe, he completed his extensive studies at St. John's College, Cambridge, as well as studying conducting with George Hurst.

Edwin became principal oboist of the Sadlers Wells Opera, and was appointed to a teaching post at the Royal College of Music (RCM). Highly successful in both these roles, he established himself as a major interpreter of contemporary repertoire, especially as a virtuoso oboist, giving the UK premieres of Berio's *Sequenza VII* and Holliger's *Cardiophonie*. As well as founding and conducting the 20th Century Ensemble of London, Edwin established the RCM's Twentieth Century Ensemble firmly within the college's Performance Studies arrangements. In collaboration with the late Leon Goossens he wrote the *Menuhin Music Guide, The Oboe*, now in its fourth edition. Recipient of many prestigious awards, Edwin became a FRCM in 1976.

Commissions and Premieres

COMMISSION PROPOSAL

music for soprano and wind ensemble

David Liptak, composer

Eastman Composer David Liptak proposes to write a setting of 3 or 4 poems by the 14th-century Tuscan poet Folgore da San Gimignano for soprano solo and wind ensemble. The text will be in English translation by Daniel Gabriel Rossetti and, for one poem, by the American composer John Thow. The poems come from a collection of Twelve Sonnets that are written as sonnets to each of the twelve months, addressed to a fellowship of Sieneese nobles.

The 1874 Rossetti translations are the standard for these sonnets (three of them, August, September, and December, were set as songs for voice and piano by Charles Ives), but the idea of the piece actually came from a personal Christmas greeting to me from John Thow that included his translation of December:

For December I bring you a town on the plain
 With rooms lit by large fireplaces
 Warm, with fine carpets and elegant game
 boards.
 The host is a tipsy Catalan
 Who serves up the most delicious roast pig
 Tasty bites for everyone
 And there are drinks from a tankard as big as a
 cathedral.
 You will be well dressed in elegant clothes
 Making light of those misfortunes
 Now banished from your thoughts.

He proposes to write these settings for soprano solo with the following instrumentation:

woodwinds – 2 (or 3) flutes, one doubling piccolo; 2 (or 3) oboes, one doubling English horn; 3 (or 4) clarinets, one each doubling bass clarinet and E-flat clarinet; 2 (or 3) bassoons, one doubling contrabassoon; 1 alto saxophone

brass – 2 (or 4) horns, 2 trumpets, 2 trombones (one bass trombone), tuba

timpani and 3 other percussionists, double bass

5 - COMMISSIONS AND PREMIERES

The consortium fee per interested ensemble will be \$1000. In keeping with the literary conceit of the poetry, he will agree to complete the work and deliver score and parts 12 months from the date of the commission agreement (i.e., projected availability of Spring 2009).

Please contact Mark Scatterday at ESM for more information: mscatterday@esm.rochester.edu

You may visit David's website for sound samples at: <http://www.dliptak.com/sounds.htm>

There is a link in place (on all the other pages of the website) that will take you to the "sounds" page. Also, there is an "disc" icon next to all of the pieces listed on his "compositions" page that have sound samples, and clicking on the icon will also take you to the "sounds" page. The samples are between 30 seconds and around a minute and a half, and there is one sample from his best know wind work, Sacred Harp.

Songs for Separation (2007)
Jude Traxler

Songs for Separation was written for the University of New Orleans Wind Ensemble, Charles Taylor, conductor, and premiered on May 4, 2007. The work features a solo percussionist and an ensemble of 13 players. The instrumentation is not specified; however, specific pitches are identified for each player, so it is necessary to assign instruments of appropriate ranges to each part. Instruments are placed in groups of two or three. The composer asks that the members of a group be of similar timbre and that each group should have a distinct color that sets it apart from the rest of the group. The percussion soloist is asked to play a wide array of instruments; only general designations, such as "any skin instrument" and "resonant and non-resonant metals," are provided.

The work is in three movements: *a fracture . . . , a point [games], and . . . a shift*. There is no program for the work; it is an abstract study in the use of sound and silence, and in interactive music-making. Similar in design to the music of Morton Feldman, the players and conductor are given much control over the shape of the work. Players have a minimal amount of notated material and many written instructions about how to proceed

through the work. The first movement is a series of sustained pitches. Each player decides when to enter and exit based upon the actions of other members of the ensemble. The percussion soloist plays a rhythmic pattern at random intervals on a variety of skin instruments; the specific nature of each repetition is determined by the level of intensity of the winds. The second movement is a series of "games" that can be played in any order; at the discretion of the performers games can also be left out. The games are not notated; written instructions are provided for each. The length of each game is not predetermined because the actions of the players can serve to extend or truncate each one. The games require much concentration and creativity from each player and can be humorous if executed with a sense of drama. The final movement is the most standard of the work. The ensemble is divided into two groups; the groups enter alternately, each playing a chord. As the movement progresses, the distance between entrances constantly increases and the players are asked to improvise within specific guidelines. The percussion soloist improvises throughout the movement using skin instruments, metal instruments, and clay flower pots.

Lighting effects play an important role in this work. The hall must be completely dark because the performers are required to manipulate lights while playing. Each player has a light with a dimmer switch that is operated by their feet; the players must coordinate the light with the sounds. In order to gain the appropriate effect the players must be separated on stage as much as possible.

Jude Traxler is a native of Baton Rouge, Louisiana. Pursuing degrees in Percussion Performance and Composition at Louisiana State University, Jude has held principal positions in several LSU ensembles for three years and has received such accolades as the International Yamaha Young Artist Award for Percussion in 2006. Mr. Traxler's works have been premiered and performed across the United States by VOX Trio, Tempus Fugit Percussion Ensemble, Pittsburg New Music Ensemble, the LSU New Music Ensemble, and the Baton Rouge Brass Quintet, among others.

/Krump/
Scott McAllister

On 14 October 2007 the Pacific Lutheran University Wind Ensemble under the direction of Edwin Powell, presented the World Premier of */Krump/* by Scott McAllister (<http://www.lydmusic.com/>). This new work was commissioned by a consortium of 10 universities and PLU was honored to perform the premier.

The composer says the following about his new work:

Much like breakdancing was a benchmark of inner-city culture in the '80s, a dance movement called krumping is creating its own subculture among teens in Los Angeles neighborhoods such as Compton, South Central and Watts. Informed equally by hip-hop, African tribal rituals, pantomime and martial arts, krumping is a frenetic, hyper fast-paced dancing style. Dancers gather in school grounds, parking lots, and yards to perform and "battle dance" each other; participants are typically vocal opponents of violence, thus making the krumping scene an alternative to the gang wars that plague the areas where krumping is popular. Theatrical face paint is also worn by the dancers, which gives krumping its other moniker, "clowning."

Krump is an acronym for Kingdom Radically Uplifted Mighty Praise. It is a dance form that was pioneered by Tight Eyez and Li'l C along with a group of others, namely Big Mijo, Slayer and Hurricane. It is an aggressive and spiritual form of dance with Christian roots. Its movements include Chest Pops, Stomps, Armswings, Syncs, Puzzles, Bangs and Kill-Offs. There are supposedly three levels to krumping: Krump, Buckness and Ampness. This work is inspired by krumping. Fast and fiery music is juxtaposed with free, hymn-like, ethereal slow sections, while instrumental groups and soloists in the ensemble get a chance to "Krump," emulating the energy and passion of this dance.

Krump was commissioned by and is dedicated to the following ensembles:

The Pacific Lutheran University Wind Ensemble
Abilene Christian University
California State University, Sacramento
Eastern Washington University

Humbolt State University
Southern Illinois University Carbondale
Southwest Minnesota State University
Texas Tech University
University of North Texas
University of Tennessee
University of Texas at Tyler

Scott McAllister was born in Vero Beach, Florida, in 1969, and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, The Leipzig Radio Orchestra, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister is Associate Professor of Composition at Baylor University.

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*denotes premiere

ALASKA

University of Alaska Anchorage
Wind Ensemble
Mark Wolbers, conductor
April 21, 2007

To You, America! Grant Still
Pacem-A Hymn for Peace Spittal
Huntingtower Ballad for Band Respighi
Emblems Copland

ARIZONA

University of Arizona
Wind Symphony and Wind Ensemble
Jay Rees and Gregg I. Hanson, conductors
Tim Warren, graduate conductor
September 20, 2007

Wind Symphony

William Byrd Suite Jacob
Irish Tune from County Derry Grainger
Crown Imperial Walton

Wind Ensemble

Serenade No. 11 Mozart
Adagio para Orquesta de Instrumentos de Viento
..... Rodrigo
Pineapple Poll Sullivan/Mackerras
Unending Stream of Life Maslanka

University of Arizona
Wind Ensemble
Gregg I. Hanson, conductor
Patrick Murphy, graduate conductor
October 28, 2007

Le Bal de Beatrice D'Este Hahn
Profanation from "Jeremiah Symphony"
..... Bernstein/Beniscutto
A Solemn Music Thomson
Water Music Suite Handel
Four Factories Pann

CALIFORNIA

Pomona College Band
Graydon Beeks, conductor
November 16 & 18, 2007

Canzona Bergamasca Scheidt/Daehn
Tune in a Popular London Style Grainger/Kopetz
"Ye Banks and Braes O' Bonnie Doon" Grainger
Shepherd's Hey Grainger/Rogers
Monterey Holidays Nixon
Impulse Engine Bremer
Irish Trilogy Seiber/Daehn
Slava! Bernstein/Grndman
March the Sixth Goodwin

GEORGIA

Columbus State University
Wind Orchestra
Robert W. Rumbelow, conductor
Renee Perkins and Alisha Wooley,
graduate student conductor
"Of the Earth, Humanity, and Dreams"
September 20, 2007

Mother Earth: A Fanfare Maslanka
Poem Boerma
Vox Populi Danielpour
Night Rumbelow

Columbus State University
Wind Ensemble
Robert W. Rumbelow, conductor

Ceremonial Rands
Mr. Atlas Rindfleisch
Danza de los Duendas Galbraith

Columbus State University
Wind Ensemble
Robert W. Rumbelow, conductor
"Chamber Winds & Percussion"
October 25, 2007

Vienna Philharmonic Fanfare Strauss
Petite symphonie, Op. 90 Gounod
Interlude from Music for Prague 1968 Husa
Away Without Leave Becker
La Creation du Monde Milhaud

Columbus State University
Wind Orchestra
Lisa Oberlander, faculty clarinet soloist
Robert W. Rumbelow, conductor
Renee Perkins and Alisha Wooley,
graduate student conductors
"Inspiration and Dance"
November 15, 2007

O Cool is the Valley, Op. 118 Persichetti
Rikudim Van der Roost
The Washington Post March Sousa
Mangulina Basler
Concerto for Clarinet Shaw, ed. Rumbelow
English Folk Song Suite Vaughan Williams

Columbus State University Wind Ensemble
Robert W. Rumbelow, conductor
Jack Delaney and James Keene, guest conductors
11th Annual Conductors Workshop
Kick-off Concert
"Something Old, Something New"
November 16, 2007

Magneticfireflies Read Thomas
First Suite in E-flat Holst
La Creation du Monde Milhaud
Music for Prague 1968 Husa

The Georgia Institute of Technology
Symphonic Band
Dr. Andrea DeRenzi Strauss, conductor
Thursday, October 11 2007

Overture to Candide Bernstein, trans. Grundman
Childrens March Grainger, ed. Rogers
The Klaxon March Filmore, ed. Fennell

The Georgia Institute of Technology
Symphonic Band & Concert Band
Dr. Andrea DeRenzi Strauss, conductor
Donald F. Allen, conductor
Dr. John N. Culvahouse, guest conductor
November 29, 2007

Concert Band

Country Gardens Grainger
Symphony No. 11, Mvt. II. Shostakovich, arr. Daehn
O Magnum Mysterium Lauridsen, arr. Reynolds
An Original Suite Jacob

Symphonic Band

Keynote Fanfare Golemo
Aegean Festival Overture Makris
Walking Tune Grainger
Second Essay Barber, arr. Schneider

The Georgia Institute of Technology
Symphonic Band
Dr. Andrea Strauss, conductor
Donald F. Allen, guest conductor
February 28, 2008

Celestial Dancers Ewazen
Fantasia on a Theme by Thomas Tallis (premiere) ...
..... Vaughan Williams, arr. Allen
Concertino for Four Percussion & Wind Ensemble...
..... Gillingham

ILLINOIS

Concordia University Chicago
Wind Symphony
Dr. Richard R. Fischer, conductor
Kuang-Hao Huang, piano
2007 FALL TOUR PROGRAM

American Salute Gould
Winanga-li Mertens
Second Suite for Band Holst
Fortress of the Rose Clark
Concertino for Piano Lendvay
God of Our Fathers Knox
Phantom of the Opera Webber, arr. DeMeij
Rolling Thunder March Fillmore
Pictures at an Exhibition
..... Moussorgsky, trans. Takahashi

Concordia University Chicago
University Band
Richard R. Fischer, conductor
Werner Auditorium
September 30, 2007

Pas Redouble Saint-Saens, trans. Frackenpohl
Lincolnshire Posy Grainger
Fantasy on Sakura Sakura Cramer
Symphonic Dances from "Fiddler on the Roof"
..... Harmick/Bock, arr. Herschen
Song of Lir Carroll
Cartoon Hart
Meditation from "Thais" Massenet, arr. Harding
Polka and Fugue from "Schwanda the Bagpiper"
..... Weinberger, trans. Bainum
The Fairest of the Fair Sousa

LOUISIANA

University of New Orleans
Wind Ensemble
Charles L. Taylor, conductor
Lester Perryman, alto saxophone
December 1, 2006

Intrada from Double Wind Quintet Reed
Music for Eleven Adler
Divertimento Husa, trans. Boyd
Little Symphony for Winds
..... Schubert, trans. Reynolds
Kol Nidrei Bruch, trans. Kimura
Symphony No. 3 "Slavyanskaya"
..... Kozhevnikov, ed. Bourgeois

University of New Orleans
Wind Ensemble
Charles L. Taylor, conductor
March 8, 2007

Trevelyan Suite, Op. 96 Arnold
Trio Sonata in G Major Quantz
An American Tapestry Kallman
Deuxieme Suite Dubois
Divertimento Ziek

University of New Orleans
Wind Ensemble
Charles L. Taylor, conductor
Robin Williams, piano
May 4, 2007

Little Threepenny Music Weill
*Songs for Separation Traxler
Shepherd's Hey Grainger, ed. Rogers
Bali Colgrass
Rhapsody in Blue Gershwin, ed. Hunsberger

MICHIGAN

Concordia University
Wind Ensemble
Matthew Wolf, conductor
November 9, 2007

Flourish for Glorious John
..... Vaughan Williams, Boyd
Serenade, Op. 22 Bourgeois
Lassus Trombone Fillmore
Adagio Holsinger
October Whitacre
Loch Lomond Ticheli
Courtly Airs and Dances Nelson
Llwyn Onn Hogg
Barnum and Bailey's Favorite King, Bainum
Alleluia! Laudamus Te Reed
Sunday in Mexico Robert McBride

NEW YORK

SUNY Fredonia
Wind Ensemble
Timothy Reynish, conductor
Shun Yi, guest conductor
October 18, 2007

Vranjanka Hesketh
Songs and Refrains Basford
In Wartime Del Tredici
Basket Dances Taylor
Pascaglia Jackson
Yiddish Dances Gorb

SUNY Fredonia
Wind Ensemble
Timothy Reynish, conductor
Shun Yi, guest conductor
James East, clarinet
November 14, 2007

Aeolian Carillons Roxburgh
John Gay Suite Orr
Clarinet Concerto McNeff
Power of Rome and the Christian Heart Grainger
Voice of the City Danielpour
Danceries Hesketh

NORTH CAROLINA

University of North Carolina at Charlotte
Wind Ensemble
Laurence L. Marks, conductor
October 2, 2007

*Blaze Rouse
Savannah River Holiday Nelson
Be Thou My Vision Gillingham
Otserf 2 Holsinger
The World Is Waiting for the Sunrise
..... Lockhart-Seitz/Alford

University of North Carolina at Charlotte
Wind Ensemble
Laurence L. Marks, conductor
Christopher Fensom, trumpet
Susan Savage, English horn
North Carolina Music Educators
State Convention
Winston-Salem, NC
November 11, 2007

*Blaze Rouse
Savannah River Holiday Nelson
Quiet City Copland/Hunsberger
*Cheetah Husa
Fourth of July Gould

University of North Carolina at Charlotte
Wind Ensemble
Laurence L. Marks, conductor
Jamie Caporizo, student conductor
Christopher Fensom, trumpet
Susan Savage, English horn
December 3, 2007

*Shape-Note Tune Variants for Band Hartley
Folk Dances Shostakovich/Reynolds
Quiet City Copland/Hunsberger
*Cheetah Husa
Fourth of July Gould

University of North Carolina at Charlotte
Symphonic Band
Harry S. Owens, conductor
December 4, 2007

Third Suite Jager
Sky is Waiting Hazo
Summer Dances Balmages
1812 Overture Tchaikovsky/Brown
The Wizard of Oz Arlen/Barnes
Rakes of Mallow Anderson

NORTH DAKOTA

The University of North Dakota
Wind Ensemble
James Popejoy, conductor
October 4, 2007

Nitro Ticheli
October Whitacre
Second Suite in F Holst
Strange Humors Mackey
Dance of the Jesters Tchaikovsky/Cramer

The University of North Dakota
University Band
James Popejoy, conductor
October 4, 2007

Olympia Hippodrome Alexander
Montana Fanfare Doss
Solas Ane Hazo
Havendance Holsinger
Music from "Carmina Burana" Orff/Bocook

The University of North Dakota
Wind Ensemble
James Popejoy, conductor
November 15, 2007

Mother Earth Maslanka
Lincolnshire Posy Grainger
Song of the Gandy Dancers Saucedo
The Cowboys J. Williams/Curnow
Rhapsody for Concert Band & Jazz Ensemble
..... P. Williams/Nestico

The University of North Dakota
University Band
James Popejoy, conductor
Robert Brooks, guest conductor
November 27, 2007

Fanfare for the Common Man Copland/Longfield
Festive Dance from "Faust" Gounod/Glover
Voices of the Sky Hazo
Folk Song Suite Vaughan Williams
Jingle Bells Fantasy Pierpont/Wasson

SOUTH CAROLINA

Bob Jones University
Symphonic Wind Band
Dan Turner, conductor
David Parker, baritone
Jean Greer, soprano
September 29, 2006

Testament Jager
Marche Militaire Francaise Saint-Saens/Lake
October Whitacre
If I Loved You Rodgers/Hammerstein/Hicken
Seventy Six Trombones Iwai
The Impossible Dream Leigh/Hicken
The Purple Carnival Alford
Eine Kleine Yiddische Ragmusik Gorb
The Honey Boys on Parade Cupero
Pas Redouble Saint-Saens/Frackenpohl

Bob Jones University
Symphonic Wind Band
Dan Turner, conductor
December 1, 2006

Rocky Point Holiday Nelson
Puig Major from Symphony No. 8 Bourgeois
William Byrd Suite Jacob
Marche des Parachutistes Belges Leemans
Commando March Barber
In the Bleak Midwinter Holst /Smith
The King of Love My Shepherd Is Forrest/Turner
Westminster Carol Hosay

Bob Jones University
Symphonic Wind Band
Dan Turner, conductor
Pam Dunbar, soprano
February 23, 2007

Fanfare and Allegro Williams
Three Dance Episodes from SPARTACUS
..... Khachaturian/Hunsberger
Lux Aurumque Whitacre
Four Maryland Songs Stamp
Danceries Hesketh
The Melody Shop King

Bob Jones University
Symphonic Wind Band
Dan Turner, conductor
April 21, 2007

Virginia Tech Alma Mater
Summon the Heroes Williams
March for the Spartakiade Op. 69 No. 1 Prokofiev
Windsprints Saucedo
Arsenal Van der Roost
The Gridiron Club Sousa
The Glory of the Gridiron Alford
Early Light Bremer
The National Game Sousa
Seventh Inning Stretch Tully
Xylophonia Green
Pastime Stamp

**Bob Jones University
Symphonic Wind Band
Dan Turner, conductor
David Stockard, euphonium
September 28, 2007**

Americans We Fillmore
Victory at Sea Rodgers/Bennett
Esprit de Corps Jager
Endearing Young Charms Mantia
An American Songbook Jones
E Pluribus Unum Jewell
Dundonnell from Suite from Hymn to the Highlands
..... Sparke

**Furman University
Chamber Winds
Leslie W. Hicken, conductor
January 23, 2007**

The Good Soldier Schweik Suite Kurka

**Furman University
Leslie W. Hicken, conductor
Ashley Sisco, student conductor
Tamara Matthews, soprano
February 16, 2007**

Symphonic Band

Entry March of the Boyars Halvorsen
Dedicatory Overture Williams
Amazing Grace Ticheli
Wicked Schwarz/J. Bocook

Wind Ensemble

Spin Cycle Lindroth
Four Maryland Songs Stamp
Niagara Falls Daugherty

**Furman University
Wind Ensemble
Leslie W. Hicken, conductor
Tamara Matthews, soprano
Prism Concert
March 10, 2007**

The Vanished Army Alford
Spin Cycle Scott Lindroth
Four Maryland Song Stamp
Niagara Falls Daugherty
Wicked Schwarz/Bocook

**Furman University
Leslie W. Hicken, conductor
Ray E. Cramer, guest conductor
Matt Olson, saxophone
April 26, 2007**

Symphonic Band

The Footlifter Fillmore
Shadows of Eternity Stone
Sky is Waiting Hazo
Shadow Rituals Markowsky

Wind Ensemble

Fanfares of Re for Ray Dzubay
*The River Rogers
Blessed Are They Brahms/Buehlman
Masquerade Persichetti

**University of South Carolina
Concert Band
David A. O'Shields, conductor
Benjamin Diden and Robert Pearson,
graduate conductors
March 29, 2007**

George Washington Bridge Schuman
Incantation and Dance Chance
Irish Tune from County Derry Grainger
Concertino for Four Percussion and Wind Ensemble
..... Gillingham
Rolling Thunder Fillmore/Fennell

**University of South Carolina
Symphonic Band
James K. Copenhaver, conductor
Mohamad Schuman and Alison Thigpen,
graduate conductors
March 29, 2007**

Occident et Orient, op. 25 Saint-Saëns
The Soaring Hawk Mahr
Variants on a Mediaeval Tune Dello Joio
Southern Harmony Grantham

**University of South Carolina
Chamber Winds
James K. Copenhaver, David A. O'Shields, and
George Brozak, conductors
William J. Moody, conductor emeritus
Mohamad Schuman, graduate conductor
Catherine Siarris, soprano
April 10, 2007**

Wiener Philharmoniker Fanfare Strauss
Double Wind Quintet Reed
Knoxville: Summer of 1915 Barber
Untitled Poem Rarig
Sinfonietta da camera Brotons

**University of South Carolina
University Band
George Brozak, conductor
Benjamin Diden, Kelsy Mennel, Robert Pearson,
Mohamad Schuman, Alison Thigpen,
graduate conductors
April 24, 2007**

Flourish for Wind Band Vaughan Williams
A Festival Prelude Reed
Loch Lomond Ticheli
River of Life Reineke
Chant and Jubilo MacBeth
Olympiada Hazo
A Tribute to Grainger Grainger
American Elegy Ticheli
Chimes of Liberty Goldman

**University of South Carolina
Concert Band
David A. O'Shields, conductor
April 29, 2007**

Killian Williams
Highlights from Showboat Kern/Custer
Cyrus the Great King
Prospect LaPlante
The Wrong Note Rag Bernstein/Ricketts
Slavonic Dance, op. 46, no. 3 Dvorak/Safranek
Selections from Wicked Schwartz/Bocook
America, the Beautiful Ward/Dragon

**University of South Carolina
Symphonic Band
James K. Copenhaver, conductor
April 29, 2007**

A Jubilant Overture Reed
Shenandoah Ticheli
Florentiner Fucik/Fennell
An Irish Rhapsody Grundman
Valdres Hanssen/Bainum
On a Hymnsong of Philip Bliss Holsinger
Just a Closer Walk with Thee Gillis/Custer
Porgy and Bess Gershwin/Yoder
Gallito paso doble Lope/Weger
The Girl I Left Behind Me Anderson
American Civil War Fantasy Bilik
USC Alma Mater Traditional

TENNESSEE

**East Tennessee State University
Christian Zembower, conductor
John Ross, guest conductor
Sun-Joo, soprano
October 11, 2007**

Concert Band

Overture for Winds Carter
Yorkshire Ballad Barnes
Symphonic Dance No. 3 Williams
Signature Van der Roost

Wind Ensemble

Canzona Mennin
An American Elegy Ticheli
Second Suite in F Holst
A Movement for Rosa Camphouse
Melting of the Winter's Snow Stamp
Ride Hazo

TEXAS

**The University of Texas
Wind Ensemble
Jerry F. Junkin, conductor
Susan Botti, visiting composer
Thomas Burritt, percussion
September 30, 2007**

Feierlicher Einzug Strauss
Cosmosis Botti
David's Book, Concerto for Percussion Maslanka
Crown Imperial Walton

**The University of Texas
Wind Symphony
Robert M. Carnochan, conductor
October 10, 2007**

Festive Overture, op 96 Shostakovich/Hunsberger
Adagio Rodrigo
Passamezzo Antico Richards
Al Fresco Husa
From "An Alabama Songbook" Grantham

**The University of Texas
Symphony Band
Damon S. Talley, conductor
October 17, 2007**

Morning Alleluia Nelson
Blessed Are They Brahms/Buehlman
Illyrian Dances Woolfenden
Florentiner Fucik/Fennell
Walking Tune Grainger
Symphony for Band Persichetti

**The University of Texas
Chamber Winds
Scott S. Hanna, music director
October 24, 2007**

Octet-Partita in E-flat Hummel
Octanphonie Bozza

**The University of Texas
Wind Ensemble
Jerry F. Junkin, conductor
October 31, 2007**

Cheetah Husa
Prelude on "Mein junges Leben hat ein End"
.....Sweetinck
Wolf Rounds Rouse
Starry Crown Grantham
Short Symphony "Give Us This Day" Maslanka

**The University of Texas
Wind Symphony
Robert M. Carnochan, conductor
David T. Kehler, guest conductor
November 14, 2007**

The Duke of Marlborough Fanfare Grainger
Hill Song No. 2 Grainger
As We Shine, Singing, Over Waterless Seas Suter
Suite in E-flat Holst
East Coast Attitude Little
Minstrels of the Kells Welcher

**The University of Texas
Symphony Band
Damon S. Talley, conductor
Peter Acosta, guest conductor
November 28, 2007**

Wild Nights Ticheli
Prelude and Fugue in B-flat Major..Bach/Moehlman
Variations on AmericaIves/Rhodes
William Byrd Suite Jacob
Elegy for a Young American LoPresti
Chester Schuman

**The University of Texas
Chamber Winds
Scott S. Hanna, music director
Verena Mösenbichler, guest conductor
December 2, 2007**

Divertimento in E-flat Jacob
Rust Torke
Octet-Partita, op. 57 Krommer

**The University of Texas
Wind Ensemble
Jerry F. Junkin, conductor
Cormac Cannon and Verena Mösenbichler,
guest conductors
Charles Villarrubia, tuba
December 3, 2007**

Chakra Prangcharoen
Spiel für Blasorchester Toch
... from a dark millennium. Schwantner
Tuba Concerto Vaughan Williams

**The University of Texas - San Antonio
Symphonic Band
Donald Miller, conductor
Emilie Borchardt and Brandon Howard,
student conductors
October 11, 2007**

Antithigram Stamp
Divertimento for Winds and Percussions Cichy
Sun Dance Ticheli
Chester Billings/Tolmage
O Magnum Mysterium Lauridsen/Reynolds
Pageant Persichetti
Themes from "Green Bushes" Grainger/Daehn