

From the Podium

Greetings!

First order of business: Underscore your calendar for March 25-28, 2009, to attend the CBDNA National Conference at The University of Texas at Austin. Arrangements are being made for the first time in history, to allow for paying your conference registration fee by credit card. Also, online housing reservation information is scheduled for middle to late October at the AT&T Conference Center.

The CBDNA executive board met for two days in May on Yale University's historic campus with host and President-Elect Tom Duffy, Vice President Eric Rombach-Kendall, and treasurer, Doug Stotter. Discussions included a wide range of topics including present initiatives, business items and the future of CBDNA. Appropriately, we even had dinner at a New Haven Harbor restaurant within view of the famed concert barge, Point Counterpoint II, constructed for the American Waterways Wind Orchestra and its founder Robert Boudreau. Below is a summary of a few discussed issues.

In light of the multitude of consortium activity during the past several years, the CBDNA Commissioning Committee has stepped back to reflect on its future role. Historically, CBDNA initiatives have pushed the limits of our genre with projects on a scale not attainable by individual institutions. Today, with increasing numbers of consortiums projects on many different levels attracting prominent established composers as well as new and developing composers, it seems appropriate for the Commissioning Committee to benefit from reflection. However, since commissioning composers has been the cornerstone of CBDNA values, there is reluctance to suspend any activity related to this core value of CBDNA. Should we now target prominent soloists—wind, percussion, piano, strings, vocalists—to collaborate with composers to broaden the solo repertoire with wind accompaniment? Should the scope of the committee broaden to address the reissue of important existing literature that is out of print? I invite members for input regarding this topic.

The board spent some time reviewing the CBDNA Athletic Band Task Force document that has been developing the past two years and will continue to undergo revisions at the CBDNA National Athletic Band Confer-

ence at the University of Washington. When ready, the document will appear on CBDNA's website for directors to utilize, if needed, for communicating common practices with the community of university and athletic department administrators, bowl officials, and other officials. Thank you to the members of the Task Force for their diligent efforts to address the diverse issues of this important dimension of the band.

Gender and Ethnic projects continue to make impact on access to the college band profession. Ten qualifying individuals were selected to receive CBDNA grants to partially support participation at any of the outstanding summer conducting symposia. Another initiative we hope to launch is a way for members to optionally indicate gender and ethnic data with your online profile, thereby providing reliable statistical data for measuring our progress in this important social issue. Related to this topic, we recently discovered that composer/flutist Valerie Coleman and the Amani Winds are scheduled to be in-residence at The University of Texas Butler School of Music during our national conference. We look forward to first-hand contact with this acclaimed composer and ensemble during the conference.

Another topic discussed was the potential for CBDNA to create a foundation/endowment. Tom Duffy is meeting with a professional consultant in the New Haven area who has successful experience with developing financial plans for arts organizations. At this point there are no commitments being made—only fact finding information to share with the membership before any future plan would be considered.

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From the Podium

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Finally, through the efforts of Doug Stotter and Larry Hoffman, CBDNA dues this year may be paid online with a credit card beginning October 1. I hope all will take advantage of this time and cost-saving convenience for you and our organization.

All the best for a fabulous fall semester of music making!

Bill Wakefield, President

Professional Activities

Frank Battisti will be presented with the New England Conservatory Alumni Association Lifetime Achievement Award at their Commencement/Reunion Weekend on May 17, 18, 2008. This is a special honor since Battisti is not an alumni of the Conservatory. He was a member of the faculty at New England for 30 years, from 1969 – 1999. Battisti, besides receiving the award, will be involved in a discussion focused on his life accomplishments and conduct a special wind ensemble consisting of former students (now all professional musicians) especially assembled for this occasion.

Frank Battisti is included in a new book by Diane Asseo Griliches entitled *Teaching Musicians – A Photographer’s View*. Griliches, through photographs, quotations and short biographies, strives to capture the essence of the musical teaching of fifty-seven artist-teachers including Yo-Yo Ma, James Galway, Bobbie McFerrin, Ravi Shankar, Emanuel Ax, Dorothy DeLay, Seiji Ozawa, Itzhak Perlman, Russell Sherman and Roger Voisin.

John Boyd, Director of Bands at Indiana State University, will conduct the Wind Orchestra of the Central Conservatory of Beijing, China at a concert on May 11 in Beijing. He will also be giving master classes in wind conducting at the Conservatory and for the Beijing Army Band. Following his work in Beijing he will be a judge for the China Trumpet Guild Conference in Guangzhou, China.

Meredith Music Publications Donates Thousands of Dollars - “Royalties from 342 Authors Support Music Education”

Thanks to the generosity of 342 authors from 6 Meredith Music publications, thousands of dollars have been donated—and will continue to be donated—to the American Music Conference (AMC), American String Teachers Association (ASTA) and the Percussive Arts Society (PAS).

Royalties from *The Music Director’s Cookbook: Creative Recipes for a Successful Program* and 5 other “Cookbooks” for Brass, Chorus, Woodwinds, Strings and soon-to-be released *Drum and Percussion*, each with 57 authors are being donated to the above named organizations.

Each book in the series is a stimulating collection of unique concepts on becoming a successful teacher/performer by many of today’s most outstanding music professionals. Individual cookbooks contain to-the-point, thought-provoking ideas proven successful by master teacher-performers. Problem-solving tips, philosophical concepts, and technique-building exercises, all in one easy-to-read collection. They are an ideal source of exciting strategies for all levels of development.

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The East Tennessee State University Instrumental Conducting Symposium was held from June 16 through 20th on the campus of ETSU with Dr. Jack Stamp serving as guest clinician, along with Dr. Christian Zembower, ETSU Director of Bands and Dr. Frank Grzych, ETSU Music Department chair (and U.S. Air Force Band conductor, retired), as clinicians-in-residence. This inaugural event had 13 conducting participants from Tennessee, Virginia, Kentucky and Georgia. Of these 13 participants, three were current undergraduate music students from several regional colleges, with the remaining 10 conductors being middle school, high school or college level band and music teachers. The week’s activities included morning conducting sessions with full ensemble and chamber ensemble repertoire, and afternoon sessions of lectures and discussions pertaining to literature, masterworks, form and analysis, pedagogy, musicality and interpretation, among others. Plans are already underway for preparations for the second annual ETSU Conducting Symposium next summer.

The Indiana University Jacobs School of Music Wind Band Conducting Workshop was held June 23-25, 2008. Participants had the opportunity to conduct the IU Summer Wind Band as well as a chamber music session each day with a small ensemble of ten musicians. Other activities included private lessons with the clinicians, panel discussions and classroom sessions dealing with topics such as literature, score study, rehearsal techniques, ensemble motivation, conducting technique, and personal musical growth. Attendance for the event is limited to twelve participants with some attending as auditors to ensure equal podium time and opportunity. Clinicians were Stephen Pratt, from the Indiana University Jacobs School of Music and Richard Blatti from The Ohio State University School of Music.

The Wind Repertory Project™ is an attempt to create a comprehensive database of wind literature, expanded by contributions of selected band directors/conductors, students, and wind band enthusiasts worldwide. Contents include detailed information on literature for winds, including program notes, instrumentation, and errata. At this point we are still in infancy, adding new articles every day. We need your help in order to make this a truly invaluable resource for our profession. Please visit the website: <http://www.windrep.org/>

Commissions and Premieres

Farewell
Adam Gorb

Adam Gorb writes:

Farewell is a large-scale symphonic Adagio lasting about twenty minutes. In this piece I've decided to split the Wind Ensemble into two separate 'orchestras'. The first ensemble consists of clarinets, saxophones, trumpets, trombones, euphoniums, tubas and harsh sounding percussion, and the music is predominantly desperate and anguished. The instruments in the second 'orchestra' are flutes, oboes, bass clarinet, bassoons, horns and more gentle percussion, and the mood is more calming and introspective.

At first the ensembles play exclusively from each other, but eventually they merge and reach a massive climax focusing on a chord of D minor. At this point, a third 'ensemble' is heard for the first time – the notes C and F# (which have not been played at all in the work so far). These notes are played ppppp and come to haunt the end of the work. The title refers to Haydn's Farewell Symphony, but instead of all the players walking off leaving two instrumentalists to finish, here a solo oboe and clarinet step forward and quietly lament, while the rest of the band intone an eternal *modus in diabolis*.

Tim Reynish writes:

While Adam has scored enormous successes with his lighter works such as *Yiddish Dances* and *Dances From Crete*, *Farewell* represents a marked departure from his more popular works. This is stark tragedy – I talked to the National Youth Wind Orchestra of Wales about having recently seen a production of King Lear in Stratford, Ontario, performed with the passion of Grand Guignol, horribly realistic scenes of murder, (and I'll swear it was real blood when they gouged out his eyes.) Musically *Farewell* is incredibly strong, the first part characterized by a series of sharply defined fragments which gradually climax together, giving place to a bleak ostinato on horns or bassoons under more lyrical phrases in solo woodwind. There is a brief flourish of activity, with virtuoso reminiscences of a Klezmer Band, a return to the bleakness before both elements, and orchestras,

join in an incredible Mahlerian climax, followed by a coda. I believe that the work takes the wind orchestra on a journey of tragic dimensions, and that this is as important a statement in tragedy for the wind repertoire as his two sets of dances are in comedy.

"Welcome to Beijing" – An Olympic Suite for Band
(*Bei Jing Huan Ying Ni*)
Ken Dye

"Welcome to Beijing" – An Olympic Suite for Band (*Bei Jing Huan Ying Ni*), composed by Ken Dye, was premiered on May 16th, 2008, at the Marie P. DeBartolo Center for the Performing Arts on the campus of the University of Notre Dame. This work was commissioned by a grant from the Boehnen Fund for Excellence in the Arts and performed by the Notre Dame Symphonic Winds in the Beijing on May 23rd, Xi'an on May 24th, and Shanghai on May 26th, in conjunction with their concert tour of China. Following these premiere performances, concert bands in Beijing will be programming the Olympic Suite in upcoming concerts for the Olympic games.

The Olympic Suite is in five movements, based on the five Olympic rings and the Chinese Fuwa mascots created for the 2008 Olympics. According to Dye, the five Olympic rings are represented in this composition by the use of five interconnected movements, utilizing the pentatonic scale and perfect intervals. The work blends an American style of composition with Asian musical influences.

The spirit and character of each movement is unique to each Fuwa mascot. The first movement, Prologue: The Sea, is based on the mascot BeiBei, the fish, who represents the sea and its prosperity. This is a majestic movement staged in blue, referencing the sea through its use of the ocean drum. The second movement, March: The Panda, is based on the mascot Jingjing, depicting the happiness and humor of China's most natural treasure. The third movement, Song of Passion, displays the warmth and emotion of the Chinese people. Huanhuan, the name of the Olympic flame, inspires all with the Olympic spirit of "faster, higher, stronger". The fourth movement, Dance: The Blessing of Health, is based on the mascot Yingying, the antelope. This movement is a rollicking 9/8 dance, depicting the vitality and beauty of China's landscape. The final movement, Finale: The Infinite Sky, portrays the musical character of Nini, the swallow. The finale movement concludes with the fanfare and sonority representative of an Olympic year.

Drawing their color and inspiration from the Olympic rings, the five mascots act as ambassadors who send good wishes from China to the rest of the world. When their names are said together -- Bei Jing Huan Ying Ni

– its translation is “Welcome to Beijing.”

Dr. Ken Dye is the Director of Bands and Professor of Music at the University of Notre Dame. He holds degrees from the University of Houston, California State University, and the University of Southern California. As an active composer and arranger, Dye has served as a staff writer for several publishers, producing over 800 works for band performed throughout the U.S. and overseas.

Prior to Notre Dame, Dr. Dye served as Director of Bands at Rice University for 17 years and 14 years as conductor of the Houston Concert Band. In addition to his experience in Texas, he was Director of Bands at State University of West Georgia, Assistant Band Director for the 1984 Olympics, and taught public high school in Lakewood, California. He has also served as director of the Opening Ceremonies of the U.S. Olympic Festival and conductor of the All-American College Band at Disney World.

Dissertations

Dawn A. Perry, Jack Stamp: A Biographical Sketch and Analysis of Symphony No. 1 - “In Memoriam David Diamond” (D.M.A. diss., University of Southern Mississippi, 2008).

The purpose of this research was to provide information about Jack Stamp as a prominent composer of wind band literature, with a focus on his compositional techniques. An analysis of Symphony No. 1 - “In Memoriam David Diamond” illustrated Stamp’s varying compositional styles from lyrical to highly contrapuntal with syncopation, changing meters, modal and extended harmonies, and colorful use of percussion – characteristics found in his works at all ability levels. An interview with the composer documented his compositional influences, his thoughts on wind band literature, conducting, and specific techniques employed in Symphony No. 1. To date Stamp has published over 50 works primarily for band, but also for orchestra, percussion ensemble and chamber ensembles. This information serves as a resource for conductors interested in teaching and performing his music.

Alicia Neal, *Traveling of the Mind: An Interview with Michael Colgrass and an Analysis of Raag Mala* (DM Dissertation, Northwestern University, 2007).

Intended as a resource for conductors, this document provides a glimpse into the life and compositional process of Michael Colgrass and an analysis of Raag Mala (2005). The text includes several revealing quotes gleaned from an interview with Colgrass at his Toronto home conducted by the author in February 2007. Topics addressed in the interview with Colgrass include his

compositional and creative process, inspiration, thoughts on new and old music, view of atonality, and interest in the music of other cultures. The analysis chapter provides basic background information concerning Indian music as it relates to the analysis of Raag Mala, as well as additional quotes by Colgrass, which reveal the composer’s overall intent. Analytical subject headings include: Indian Terminology, Indian Influences, Colgrass on Form, Colgrass on Tempo, Themes and Motives, Orchestration, and Harmonic Analysis. Colgrass’s professional biography, as well as a complete interview transcript, are included in the Appendix portion of the document.

German Gonzalez, David Whitwell (b. 1937): His Life And Career In The Band World Through 1977 (DMA Dissertation, Arizona State University, December 2007).

David Whitwell has immersed himself in the music world as a performer, conductor, composer, and scholar. With more than thirty-nine books, 125 articles, seventy editions of music, and ten original compositions to his credit, he has contributed significantly to the music world, especially in the band field, for the past forty-three years. His conducting repertoire is extensive through his experiences as a university band director and guest conductor, and he continues his active roles as a guest conductor and author.

Whitwell began his college career conducting only original works for band, a practice that brought him attention in the band profession. He later devoted much of his career to discovering the historical roots of the wind band through his scholarly research on the history of wind bands and wind band literature. His scholarly contributions have impressed those involved in the band world internationally. Here lies the beginning of the life story of a passionate man who has dedicated himself to music. The story includes accounts of his humble beginnings in Oklahoma, and his rise to international stature as a conductor and scholar.

Christopher C. Chapman, An Investigation of Current Instruction Practices for the Undergraduate Instrumental Conducting Student Concerning Left Hand Technique and Facial Gestures (D.M.A. Dissertation, University of Washington, 2008).

The purpose of this study was to investigate pedagogical practices of university undergraduate instrumental conducting instructors for involving expressive left hand technique and facial gestures. Current research shows an increased desire to involve the left hand and the face during conducting to achieve a musically expressive performance. This study examined current practices of undergraduate conductor training and how university level instructors felt about the instruction of left hand

and face in their teaching. The author interviewed several conducting pedagogues from a wide cross section of American universities and small colleges. Numerous teaching techniques were discussed for the inclusion of left hand and facial gestures and are explained for future use. Common viewpoints are examined as appropriate pedagogical techniques: (a) nonverbal communication techniques; (b) use of mime and theater studies; (c) facial expression instruction techniques; (d) left hand expression pedagogy; (e) use of movement theories; (f) score based instruction; and (g) technology based instruction.

These informal interviews led to the creation of a questionnaire that was distributed amongst a nationwide conducting network sponsored by a conference of American university-level band directors and teachers of instrumental conducting. Fifty-three conducting pedagogues responded to the questionnaire from differing universities large and small, rural and metropolitan. The results of the questionnaire support opinions of the interviewees and that current instruction of left hand techniques and facial gestures varies greatly from one instructor to the next.

John D. Pasquale, *Directed Listening For Wind Ensemble Conductors: A Pedagogy For Developing Aural Analysis and Effective Rehearsal Strategy (DMA Document, The University of Oklahoma, 2008.)*

The document, *Directed Listening For Wind Ensemble Conductors: A Pedagogy For Developing Aural Analysis and Effective Rehearsal Strategy*, presents the *Directed Listening Hierarchy*, a codified, systematic approach to teach aural analysis skills of live ensemble performance to undergraduate conducting students. While many pedagogies are currently in practice, unfortunately little is published on specific methods designed to build aural analysis and rehearsal strategy skills. The *Directed Listening Hierarchy* provides a framework that specifically addresses the ability for conductors to critically evaluate ensemble performance and provides tools and skills necessary to overcome a major deficiency that exists in the young conductor's ability to efficiently and accurately assess live ensemble sound. Once understood, this system will guide the conductor toward efficient and effective rehearsal techniques and provide a clear and informed method to achieve ensemble clarity, which allows for musical artistry to occur.

Brian Casey, *Funeral Music Genres: With a Stylistic/Topical Lexicon and Transcriptions for a Variety of Instrumental Ensembles (Doctor of Arts dissertation, University of Northern Colorado, 2007.)*

The universal experience of death has for millennia been associated with music. Wind instruments, in particular, have been the media of choice for many funeral music

genres.

A proper historical outlook on funeral music begins prior to biblical history and continues through the Middle Ages, Renaissance, and Baroque, stylistically culminating in the eighteenth and nineteenth centuries. The Classical-to-Romantic transition years ultimately became a defining period for the Funeral March genre as the musical language was crystallized.

Funeral music types include both processional music and graveside subtypes—functional categories that intersect with two super-genres, the Funeral March and the Lament. The Funeral March class includes the Dead March, the *Pompe Funèbre*, and the *Equale*; the Lament includes a broader range of genres such as the *Planctus*, the *Déploration*, the *Dump*, the *Elegy*, the *Tombeau*, the *Threnody*, and the *Nanie*.

The slate of musical topoi (topics) common in the Classical period includes the Funeral March, which in its purest form may be clearly defined in terms of rhythmic, melodic, and other musical characteristics. Although the Funeral March is readily described and delineated, such music was not confined to functional, independent works; it was also found re-appropriated in many other genres—including opera, keyboard sonatas, and symphonies—that were intended primarily for the concert hall.

It is because the funeral musical codes were distilled into a style—and ultimately became a set of funeral genres—that most listeners can recognize funeral music, apprehending the Funeral March genre, in particular, without uncertainty. Many funeral pieces are emotionally evocative and worthwhile, deserving of study and performance.

Diem, Timothy William. *A Study of the Life and Music of Henry Joslyn, Including a Critical Edition of Prairie: Poem for Viola and Wind Orchestra (1926). Published Doctor of Arts dissertation, University of Northern Colorado, 2007.*

Self-taught American composer Henry Partridge Joslyn (1884-1931) composed works for a wide range of media. Included in his output were symphonic works, chamber works, works for solo piano, popular songs, folk-song arrangements, a commercial jingle for *Barbasol* shaving cream, and work on a Broadway show. An advertising agent by trade, Joslyn used his skills as a promoter to work his way into the American Music scene.

During his lifetime, his music, which utilized twentieth-century harmonies, explorative orchestrations, and the influence of Native American music, jazz, Broadway,

and Tin Pan Alley styles, drew interest from a variety of prominent musicians, including conductors Modest Altschuler, Nat Finston, Leopold Stokowski, Eric Coates, and Erich Kleiber, band leader Paul Whiteman, and composer Edgard Varèse. His untimely death at the age of 46 brought an unexpected end to his growing career and to his influence on American Music. None of Joslyn's major works were published, and few today know of either the man or his music.

This study includes the first biography of Joslyn, based upon newspaper articles, program notes, and other contemporary sources such as a collection of 106 family letters written by Joslyn and another 26 letters between Joslyn and members of the American Music community. Particularly helpful was an interview with Joslyn's daughter, Magdalene Joslyn Fincke, a mere three years before her death in 2004. Also in this study is the first critical edition and stylistic analysis of one of his works, *Prairie: Poem for Viola and Wind Orchestra* (1926), a piece approximately twenty-two minutes in length composed for a virtuoso violist, nine winds, piano, harp, and percussion. A list of works and a catalog of the Joslyn holdings in the Library of Congress conclude the study.

Damon S. Talley, *The Music of Scott Lindroth (b. 1958): Spin Cycle and other selected works (DMA Lecture Recital Document, The University of Texas, April 2008)*.

The purpose of this study is to provide a deeper understanding of the music of Scott Lindroth (born 1958), particularly with regard to *Spin Cycle* (2001) for wind ensemble. In order to reach this point, the study will consider: the personal aspects of Dr. Lindroth, including his career, his philosophy and influences; a general overview of his compositions; and a more in depth comparison of four of his works, culminating with *Spin Cycle*, to highlight the evolution of his unique compositional style.

Taylor, Robert. *The Vernacular Made Artful: An Analysis of Dana Wilson's Vortex and Dance of the New World (Doctoral Dissertation, Northwestern University, 2005)*.

Intended as a resource for conductors interested in performing the wind music of Dana Wilson, this document explores the composer's life and influences, shares his personal reflections about the creative process, provides an overview of his compositional style, and presents detailed analyses of two of his works for winds, *Vortex* (1999) and *Dance of the New World* (1992). Analytical discussion includes: stylistic similarities between the two compositions in formal architecture, melody, harmony, tonality, rhythm, texture, and orchestration; the role of binary opposition and extramusical associations

in the communication of dramatic intent; and Wilson's highly organic approach to composition, as seen in the principal motives and themes explored in *Vortex* and *Dance of the New World*. Wilson's musical training, performance experience as a jazz and rock pianist, and life interests combine to form his unique compositional voice—the juxtaposition of American vernacular styles, non-Western cultural practices, and contemporary concert music. Appendices include: Dana Wilson's official biography; a chronology of Wilson's honors and awards; a complete list of his compositions for wind ensemble; and a transcript of interviews between the composer and author, offering direct insight into Wilson's philosophy and practice as described in his own words.

NATIONAL CONFERENCE MARCH 25-28, 2009

*The University of Texas
Butler School of Music*

Conference Information:
www.music.utexas.edu/cbdna_2009/

REPORT SUBMISSION DEADLINE

OCTOBER 15, 2008

Please send all information to sshanna@mail.utexas.edu

See page 10 of this issue for
submission guidelines.

*denotes premiere

ARKANSASArkansas State University
Concert Band

Brady Massey, conductor

Richie Williams, graduate associate conductor
April 15, 2008Barbarotto (Fanfare for Band) Massey
On a Hymnsong of Philip Bliss Holsinger
Declaration Overture Smith
Balkanya Van der RoostArkansas State University
Symphonic Winds
Kenneth Carroll, conductor
April 15, 2008Blue Lake Chance
Colonial Song Grainger, ed. Rogers
Symphony for Band, Op. 69 PersichettiArkansas State University
Wind Ensemble
Timothy W. Oliver, conductor
Kenneth Carroll, guest conductor
April 24, 2008
"Dances du Jour"New World Dances Ellerby
Incantation and Dance Chance
Symphonic Dance No. 3 "Fiesta" Williams
Four Scottish Dances, Op. 59 ... Arnold, arr. Paynter
The Solitary Dancer Benson
Mangulina Basler**FLORIDA**Florida Community College at Jacksonville
Symphonic Band
Paul Weikle, conductor
October 11, 2007Slava Rimsky-Korsakov, arr. Wagner
Festal Scenes Ito
Irish Tune from County Derry Grainger
An American in Paris Gershwin, arr. Brubaker
Prince Albrecht's March Teike, ed. Bourgeois
Italian Polka Rachmanioff, arr. Lucas
Star Wars (Main Title) Williams, trans. Bulla
"Black Jack" March Huffer, arr. EdmondsonFlorida Community College at Jacksonville
Symphonic Band
Paul Weikle, conductor
December 4, 2007Flourish for Wind Band Vaughn Williams
Symphony No. 2 for Winds and Percussion
..... Chance
March and Cortège of Bacchus
..... Delibes, trans. Kreines
Trauermusik Wagner, ed. Votta/Boyd
Puszta Van der RoostFlorida Community College at Jacksonville
Symphonic Band
Paul Weikle, conductor
February 22, 2008
Spring TourThe Footlifter Fillmore
Chester Overture Schuman
Cajun Folk Songs II Ticheli
"Blessed are They" Brahms, arr. BuehlmanTempered Steel Young
The Gladiator SousaFlorida Community College at Jacksonville
Symphonic Band
Paul Weikle, conductor
Jay Gephart, guest conductor
Program for April 24, 2008On the Campus Sousa, ed. Schissel
Morning, Noon and Night in Vienna
..... von Suppe, arr. Singleton
Concertino for Flute Chaminade, arr. Wilson
Fantasia on "Black is the Color" Camphouse
The Jig is Up Kallman
Dance Diabolique Hellmesberger, arr. Takahashi
The Travlin' Hat Rag Bobrowitz, arr. Soper**INDIANA**Indiana State University
Symphonic Band
Wind EnsembleStephen W. Pratt, conductor
Otis Murphy, alto saxophone
April 12, 2008Music Educators National Conference
National Convention
Milwaukee, WisconsinOverture - "The School for Scandal"
..... Barber, trans. Hudson
Fantasia for Alto Saxophone Smith
Profanation from "Jeremiah, Symphony No. 1"
..... Bernstein, trans. Bencriscutto
Shepherd's Hey GraingerIndiana University
Concert Band
Paul W. Popiel, conductor
Ray E. Cramer, guest conductor
April 15, 2008
SpringFestPrelude, Siciliano and Rondo Arnold
First Light BryantIndiana University
Symphonic Band
Patrick F. Casey and David C. Woodley,
conductors
Ray E. Cramer, guest conductor
April 15, 2008
SpringFestAn Outdoor Overture Copland
Spoon River Grainger
Bulgarian Dances, Op. 35 CesariniIndiana University
Wind Ensemble
Stephen W. Pratt, conductor
Ray E. Cramer, guest conductor
April 15, 2008
SpringFestProfanation from Symphony No. 1 "Jeremiah"
..... Bernstein, trans. Bencriscutto
Limerick Daydreams Daughtrey**KANSAS**Kansas State University
Symphony Band

Frank Tracz, conductor

Tod Kerstetter and Timothy Mahr,
guest conductorsAshley Maughlin, graduate conductor
David Whitman, marimba
April 20, 2008Albanian Dance Hanson
Daydream Mahr
Concerto for Marimba and Wind Ensemble
..... Gillingham
Mourning Dances Mahr
Wedding Dance PressKansas State University
Concert Band
Anthony Pursell, conductor
Joseph Hebert and Timothy Mahr,
guest conductor
Meghan Hardy, graduate conductor
April 23, 2008Fanfare for a Festive Day Cichy
Hymn and Celebration Mahr
Prelude, Siciliano and Rondo Arnold/Paynter
The Last Spring Grieg/Curnow
The Statue (movements 1 & 9) Fernandez/Hebert
Fuse Smith**KENTUCKY**Eastern Kentucky University
Wind Symphony

Joe Allison, conductor

Jeremiah Fowler, Jessica Keys, Craig Swatt,
graduate conductors
October 14, 2007Rocky Point Holiday Nelson
Chaconne from First Suite in E-flat for Military Band
..... Holst
Irish Tune from County Derry Grainger
Sheperds Hey Grainger
Prelude, Siciliano & Rondo Arnold
La Fiesta Mexicana Reed
Symphonic Triptych CurnowEastern Kentucky University
Wind Symphony & Concert Choir
Joe Allison, Sue Ellen Ballard, and Ken Haddix,
conductors
December 1, 2007Fanfare La Peri Dukas
Finale from Symphony No. 4 Tchaikovsky
Of Sailors and Whales McBeth
A Walt Whitman Portrait CrosbyEastern Kentucky University
Spring Concert Ensembles
Wind Symphony & Concert choir
Joe Allison, Sue Ellen Ballard, and Ken Haddix,
conductors
February 5, 2008
February 9, 2008
50th Anniversary Kentucky Music Educators In-
Service Conference
Louisville, KYA Walt Whitman Portrait Crosby
Aytz Chaim Shanefield
Sinfonia Voci Holsinger

**Eastern Kentucky University
Concert Band & Wind Symphony**
Joseph Allison and Ken Haddix, conductors
Joe Van Fleet, trumpet
Sue Ellen Ballard, mezzo-soprano
February 17, 2008

Concert Band

They Hung Their Harps in the Willows..... McBeth
Australian Up-Country Tune..... Grainger
Concertpiece for Trumpet and Band..... Curnow
Florentiner March..... Fucik
Wind Symphony
Chorale..... Nelhybel
Canterbury Choral..... van der Roost
"His Eye is On The Sparrow" from
Five American Gospel Songs..... Zaninelli
The Black Horse Troop..... Sousa

**Eastern Kentucky University
Department of Music
Prism Concert**
February 22, 2008

Steel Band

Flag Women..... Kitchner, arr. Tanner
Ellie Man..... Narrell

Trombone Choir

Achieved is the Glorious Work from the Creation....
..... Haydn, arr. Miller

Saxophobias

"Hip Hop" from Diffusion for Saxophone Quartet...
..... Goodwin

Clarinet Choir

March from First Suite in E-Flat..... Holst

Jazz Ensemble

A Few Good Men..... Goodwin

Guitar Ensemble

Eine Kleine Nachtmusik..... Mozart

Concert Choir/University Singers

It Takes a Village..... Szymko
Ride on, King Jesus..... Hogan

Symphony Orchestra

Highlights from "Wicked".... Schwartz, arr. Ricketts

Symphonic Band and Concert Choir/University Singers

Chorale..... Nelhybel
Sinfonia Voci..... Holsinger

**Eastern Kentucky University
Concert Band & Wind Symphony**
Joseph Allison and Ken Haddix, conductors
Jessica Keys, Lederrick Wesley, Craig Swatt,
guest conductors
Matt Barnhill, trombone
April 17, 2008

Concert Band

Molly on the Shore..... Grainger
On the Wings of The Chosen..... Barrett
Amazing Grace..... Tichelli
Suite of American Dances..... Bennett
Wind Symphony
El Salon Mexico..... Copland/Hindsley
Sanctuary..... Tichelli
Movement I from T-Bone Concerto..... deMeij
Beowulf: A Heroic Trilogy..... McBeth

NORTH CAROLINA

**Gardner-Webb University
Symphonic Band**
J. Matt Whitfield, conductor
Sarah Huskey, clarinet
April 29, 2008
Relay for Life Benefit Concert

Overture to "Candide"..... Bernstein/Beeler
Solas Ane..... Hazo
Solo de Concours..... Messenger/Snavely
Firs Suite in E-flat..... Holst
Variations on an Early American Hymn Tune.....
..... Curnow
His Honor..... Fillmore
Victory at Sea..... Rodgers, arr. Bennett
The Magic of Andrew Lloyd Webber..... arr. Barker

**East Carolina University
Symphonic Band and
Symphonic Wind Ensemble**
Christopher Knighten and Scott Carter,
conductors
September 25, 2007

Symphonic Band

First Suite in E-flat for Military Band..... Holst
October..... Whitacre
Bayou Breakdown..... Karrick
Wind Ensemble
Vox Populi..... Danielpour
Suite Francaise..... Milhaud
Symphony No. 2..... Ticheli

**East Carolina University
Concert Band, Symphonic Band, Symphonic
Wind Ensemble**
Christopher Knighten and Scott Carter, conduc-
tors
Brian Campbell and Joshua K. Potter, graduate
conductors
November 15, 2007

Concert Band

American Riversongs..... LaPlante
Down A Country Lane..... Copland
Simple Gifts..... Tichelli
Ascend..... Hazo

Symphonic Band

Fantasia is G..... Bach
After A Gentle Rain..... Iannoccone
Rolling Thunder..... Fillmore
Symphonic Wind Ensemble
California Counterpoint..... McTee
A Grainger Medley..... Grainger
The Immovable Do
Early One Morning
Country Gardens
Concerto for Winds and Percussion..... Lindberg

**East Carolina University
Symphonic Wind Ensemble**
Scott Carter, conductor
Tom McCaslin, tuba
February 5, 2008
**North Carolina Eastern District Bandmasters
Association**

Cityscape..... Boerma
An Original Suite..... Jacob
Concerto for Tuba and Winds..... Salgueiro
Gloriosa..... Ito

**East Carolina University
Symphonic Wind Ensemble Chamber Winds**
Scott Carter, conductor
March 1, 2008
Scholarship Gala and New Music Festival

Little Symphony for Winds..... Schubert
O King (band version)..... Berio
Interior..... Kuster
O King (sextet version)..... Berio

**East Carolina University
Concert Band and Symphonic Band**
Christopher Knighten, conductor
Brian Campbell, Chris Stanton and Joshua K.
Potter, graduate conductors

Concert Band

Flourish of the Youthful Spirit..... Whaley
Geometrics In Sound..... Mailman
Tar River Echos..... Palmer
Symphonic Band
Chester..... Schuman
Acrostic Song..... del Tredici/Spede
English Dances..... Arnold, arr. Johnstone
The Footlifter..... Fillmore

**East Carolina University
Concert Band, Symphonic Band, Symphonic
Wind Ensemble**
Christopher Knighten and Scott Carter,
conductors
Brian Campbell, Joshua K. Potter, and
Chris Stanton, graduate conductors
April 15, 2008

Concert Band

Alligator Alley..... Daugherty
The Red River Valley..... LaPlante
Mazama..... Chattaway
Rollo Takes a Walk..... Maslanka
Symphonic Band
American Hymn Song Suite..... Milburn
Chant Funeraire..... Faure, arr. Moss
Stranger Humors..... Mackey
Symphonic Wind Ensemble
Divertimento for Band..... Hearschen
Woodland Sketches..... MacDowell, arr. Winterbottom
"Country Band" March..... Ives arr. Sinclair
"The Alcotts"..... Ives, arr. Elkus
Variations on "America"..... Ives, arr. Rhodes

NORTH DAKOTA

**University of North Dakota
University Band
Faculty Brass Quintet
Grand Forks City Band**
James Popejoy, conductor
April 22, 2008
"POPS" Concert

Russian Sailors' Dance..... Gliere/Isaac
Fusion..... Balmages
That's A Plenty..... arr. Wasson
Selections from "Hairspray"..... Shaiman/Ricketts
On the Mall..... Goldman
Amparito Roca..... Texidor/Winter
Finale from Symphony No. 2.....
..... Tchaikovsky/Williams

**University of North Dakota
Wind Ensemble
Chamber Orchestra**
James Popejoy, conductor
April 26, 2008

Overture to "Candide"..... Bernstein/Grundman
Danses Sacred and Profane..... Hill
Godzilla Eats Las Vegas!..... Whitacre
Ye Banks and Braes O' Bonnie Doon..... Grainger
King Cotton..... Sousa

OHIO

Columbus State Community College
Concert Band
Thomas Lloyd, conductor
James Hildreth, organist
June 4, 2008
Broad Street Presbyterian Church

Chorus and March.....Handel/Sparke
 Lauda Anima.....Bulla
 Songs of Grace and Songs of Glory.....
Sousa/Brion/Schissel
 Toccata and Fugue in D Minor.....Bach/Hindsley
 Sonata da Chiesa.....Schoonenbeek
 Jerusalem.....Parry/Sparke
 Toccata.....Boellmann/Daehn

OREGON

Oregon State University
Wind Ensemble
Christopher C. Chapman, conductor
January 26, 2008
Oregon Music Educators Conference

Sound the Bells.....Williams
 Trauermusik.....Wagner
 Red Line Tango.....Mackey

Oregon State University
Wind Ensemble

Christopher C. Chapman, conductor
Robyn L. Chapman, guest conductor
February 22, 2008

Sound the Bells.....Williams
 Trauermusik.....Wagner
 Concerto for Marimba and Wind Ensemble .Ewazen
 First Suite in E-flat.....Holst
 Fantasie Brillante on Theme's from Bizet's Carmen
Borne
 March from Symphonic Metamorphosis . Hindemith

Oregon State University
Wind Ensemble

Christopher C. Chapman, conductor
Bradley Townsend, guest conductor
Robert Brudvig, percussion
June 1, 2008

A Celebration of Northwest Composers
Carnegie Hall

Fanfare for Six Trumpets.....Dzubay
 Ra!.....Dzubay
 Bogorditsye Devo, Raduisya.....
Rachmaninoff, arr. Salzman
 *Concerto for Percussion and Wind Ensemble, the
 Five Changes.....Youtz
 Wake Me Up for the Great Jubilee.....McKay
 *Gusto el Sabor.....Coolen
 Give Us This Day.....Maslanka

TENNESSEE

East Tennessee State University
Christian Zembower, conductor
April 8, 2008

Chamber Winds
 Serenade in c minor, K. 388.....Mozart
 Concert Band
 Chorale and Capriccio.....Giovannini
 Held still in quick of grace.....Stamp
 Rollo Takes a Walk.....Maslanka
 Symphonic Triptych.....Curnov

East Tennessee State University
Wind Ensemble
Christian Zembower, conductor
Frank Grzych, guest conductor
April 20, 2008

Spiritual.....Reed
 O magnum mysterium.....Lauridsen, arr. Reynolds
 Colossus of Columbia.....Alexander, arr. Bainum
 Serenade in c minor, K. 388.....Mozart
 Symphony for Brass and Percussion.....Reed
 Chorale and Alleluia.....Hanson
 Southern Harmony.....Grantham

TEXAS

Texas Tech University
Symphonic Wind Ensemble
Sarah McCain, conductor
Adam Frey, euphonium
Jason Sifford, piano
October 4, 2007

La Morisque from The Danysyre.....Susato
 Tu.....Chen
 Dances from the Danysyre.....Susato
 Concert Prelude.....Borgeouis
 Toccata Marziale.....Vaughan Williams
 Concerto for Piano and Winds.....Paulus
 Dances from the Danysyre.....Susato

Texas Tech University
Symphonic Wind Ensemble
Graduate Student Recital
October 30, 2007

Old Wine in New Bottles.....Jacob
 Fanfare for the Uncommon Woman.....Tower
 Serenade, op.44.....Dvorak
 Songs without Words.....Welcher

Texas Tech University
Symphonic Wind Ensemble
Sarah McCain, conductor
Christopher Smith, horn
November 29, 2007

Overture to "Candide".....Bernstein
 Chakra.....Prangcharoen
 Concerto for Horn.....Strauss
 Stardust.....Carmichael
 Ballet of Magical Beings.....Fischer

Texas Tech University
Symphonic Wind Ensemble
Sarah McCain, conductor
February 10, 2008

Wild Nights!.....Ticheli
 Irish Tune from County Dery.....Grainger
 Music for Prague.....Husa
 Concerto for Soprano Saxophone and
 Wind Ensemble, mvts. IV and V.....Mackey
 L'Inglesina.....Delle Cese

Texas Tech University
Symphonic Wind Ensemble
Sarah McCain, conductor
David Dees, soprano saxophone
March 13, 2008

Radiant Joy!.....Bryant
 Concerto for Soprano Saxophone and
 Wind Ensemble.....Mackey
 Symphonic Metamorphosis of Themes by Carl
 Maria von Weber.....Hindemith

Texas Tech University
Symphonic Wind Ensemble
Sarah McCain, conductor
Lisa Garner-Santa, flute
April 27, 2008

Krump!.....McAllister
 Concerto for Flute and Wind Ensemble.....Mower
 Symphony No.4.....Maslanka

University of Texas at San Antonio
Chamber Winds
Donald Miller, conductor
March 10, 2008

Fanfare "La Peri".....Dukas
 Serenade No. 10 in B-flat Major
 "Gran Partita", K. 361.....Mozart
 Praeludium.....Adler
 Divertimento for 11.....Ziek

University of Texas At San Antonio
Symphonic Band
Donald Miller, conductor
Alysia Gist and Gilbert Sanchez,
student conductors
April 22, 2008

Easter Monday on the White House Lawn.....Sousa
 Divertimento.....Persichetti
 Overture for Winds.....Carter
 Elegy for a Young American.....Lo Presti
 Dreams and Fancies.....Broege
 Three Ayres from Gloucester.....Stuart
 Endurance.....Mahr
 Circus Days.....King

WASHINGTON

University of Puget Sound
Wind Ensemble
Robert Taylor, conductor
Christopher McKim, narrator
Tom "Huff" Hofstedt, caricature artist
October 18, 2007
"Caricatures"

Ronald Searle Suite.....Murray
 Lento from Dance Movements.....Sparke
 Variations on a Theme of Robert Schumann.....Jager
 Lincolnshire Posy.....Grainger/Fennell

University of Puget Sound
Wind Ensemble
Robert Taylor, conductor
Gail Williams, horn
October 27, 2007

Lento from Dance Movements.....Sparke
 Concerto for Horn No. 1 in Eb Major..Strauss/Boyd

University of Puget Sound
University Band and Wind Ensemble
Robert Taylor, conductor
Stephanie Kriege and Katharine M. Stricker,
dancers
December 7, 2007
"Song and Dance"

University Band
 Kirkpatrick Fanfare.....Boysen
 Cajun Folksongs.....Ticheli
 Rhythm Stand.....Higdon

University Wind Ensemble
 Funeral Music for Queen Mary
 (after Henry Purcell).....Stucky

Selections from the Danserye
(after Tielman Susato).....Dunnigan
Terpsichore (after Michael Praetorius) Margolis
The Solitary Dancer..... Benson
"Country Band" March..... Ives/Sinclair

University of Puget Sound

Wind Ensemble

Robert Taylor, conductor

March 7, 2008

"American Currents"

Overture to "Candide" Bernstein/Grundman
Elegy for a Young American Lo Presti
Divertimento for Band Persichetti
Radiant Joy..... Bryant
As the Blue Night Descends Upon the World.....
..... Hutchinson
Nitro Ticheli

**University of Puget Sound
University Band and Wind Ensemble**

Robert Taylor, conductor

April 25, 2008

**"Chosen Gems from the
Wind Band Repertory"**

University Band

Flourish for Wind Band Vaughan Williams
Yorkshire Ballad..... Barnes
Prelude, Siciliano, and Rondo..... Arnold
Gallop from First Suite for Band Reed

Wind Ensemble

First Suite in E-flat..... Holst/Mathews
Serenade in E-flat..... Strauss
Symphony in B-flat..... Hindemith

WEST VIRGINIA

**West Virginia University
Wind Symphony**

John Hendricks III, conductor

Dearl J. Drury, assistant conductor

Samuel R. Hazo, David L. Mills, and William

Galvin Jr., guest conductors

February 15, 2008

To Tame the Perilous Skies.....Holsinger
Contre Qui, Rose..... Lauridsen, trans. Reynolds
Overture in C..... Catel, arr. Goldman & Smith
Shortcut Home Wilson
Fanfare and Allegro..... Williams
Chorus Angelorum Hazo
Sasparilla..... Mackey

**West Virginia University
Wind Symphony and Symphonic Band**

John Hendricks III, conductor

Christopher J. Nichter, conductor

Matthew Smith, conductor

March 17, 2008

Symphonic Band

Windy City Overture..... de Meij
Bridges Hazo
Military Symphony in F.....
..... Gossec, arr. Goldman & Leist
Epimicion Paulson

Do Not Go Gentle Into That Good Night .Del Borgo
Wind Symphony

Dynamica Van der Roost
Irish Tune from County Dery Grainger
Shepherd's Hey Grainger
Symphony No. 6 for Band Persichetti
March, Op. 99 Prokofiev, arr. Yoder

West Virginia University

Wind Symphony

John Hendricks III, conductor

Christopher J. Nichter, conductor

Matthew Smith, conductor

April 15, 2008

Toccata Frescobaldi, arr. Slocum
The Dawning of a Soul Mitchell
L'Inglesina Delle Cese
Loch Ness..... de Meij
A Movement for Rosa..... Camphouse
Wild Nights!..... Ticheli
On the Mall Goldman

WISCONSIN

Lawrence University

Symphonic Band and Wind Ensemble

Andrew Mast, conductor

James DeCorsey, horn

April 18, 2008

Symphonic Band

Festmusik from "Rusalka", op. 114.....
..... Dvorak, arr. Woodley
Mannin Veen, A Manx Tone Poem Wood
Tocata and La Tumba de Alejandro Garcia Caturla..
..... Hanson

Wind Ensemble

Colas Breugnon Overture
..... Kabalevsky, trans. Hunsberger
Villanelle Dukas, arr. DeCorsey
Music for Prague 1968..... Husa

Lawrence University

Wind Ensemble

Andrew Mast, conductor

David Plank, piano

Mélee - LU Student Dance Troupe

May 17, 2008

Good Soldier Schweik Suite Kurka
Rhapsody in Blue Gershwin, arr. Verrier/Hunsberger
*Scenes from a Life Danced Mahr
Danza de los Duendes..... Galbraith

Lawrence University

Symphonic Band

Andrew Mast, conductor

John Daniel, trumpet

Travis Cross, guest composer and conductor

May 24, 2008

Danse Diabolique..... Hellmesberger
Shoonthree Cowell
Concerto for Trumpet and Symphonic Band
..... Arutiunian, trans. Duker
Nessus Dorma..... Puccini, arr. Laverty
Tribute Cross
Dramatic Overture, Op. 60..... Miaskovsky, ed. Boyd

UNITED KINGDOM

Royal Northern College of Music, Manchester

Wind Ensemble

Timothy Reynish, conductor

July 1, 2008

Torso Oliva
Resonance Marshall
Farewell..... Gorb
Et Exspecto Resurrectionem Mortuorum... Messiaen

**SUBMISSION GUIDELINES
FOR THE REPORT**

Submission Requirements:

- 1) MS Word Attachment
- 2) E-mail message to: sshanna@mail.utexas.edu

Hard copies will not be accepted.

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 academic years. Many CBDNA members are as interested in how members program as they are in what they program.

Please note:

When submitting programs, do not use leader characters, boldface, italics, hyphens, centering, justification or other formatting. Please review the programs in this issue of the Report for examples, or see the sample program below. The editor will not be able to include submissions which contain any of the above formatting inconsistencies.

Submissions will be edited as necessary
prior to publication.

Sample Program:

The University of Texas at Austin
Wind Ensemble
Jerry F. Junkin, conductor
G. Scott Bersaglia, Albert Nguyen,
Mary K. Schneider, guest conductors
April 27, 2005

Slalom Pann
Colonial Song..... Grainger
J'ai été au bal Grantham
Children's March,"Over the Hills and Far Away"
..... Grainger
Gazebo Dances..... Corigliano

(please use one tab between title and composer)

Include performance venues if they are unique, i.e. Carnegie Hall, state/regional music conferences, travel abroad, etc...

SUBMISSION DEADLINES

- October 15 for the Fall issue
- March 15 for the Spring issue
- June 15 for the Summer issue