

# CBDNA REPORT

Danielle Gaudry, editor

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### From the Podium: Message from the President

Dear CBDNA Colleagues,

For many months, I have been working closely with Bobby Francis, our host for the 2025 national conference at Texas Christian University. I'm delighted to report that we will have beautiful facilities and accommodations, and this conference is one you won't want to miss!

We have an outstanding group of ensembles and conductors, as well as some stimulating presentations planned. In keeping with Glen Adsit's vision for the conference, we will have several sessions dealing with the relationship between college bands, wind conductors, and music educators as well as a keynote talk by Robert Duke from the University of Texas at Austin.

Along with musically and intellectually inspiring sessions, Bobby is planning to roll out a Texas-sized red carpet for us. A fundamental purpose of a conference is to provide opportunities to "confer." We will have many opportunities to connect with our old friends and to make new ones.

I will see you in Fort Worth, March 26-29, 2025!

Michael Votta



## Commissions and Premieres

### **The Continents (2006/2024)**

**Chick Corea, trans Michael A. Gabriel**

Michigan State University  
Jazz Combo and Chamber Winds  
Michael Gabriel, conductor  
January 26, 2024

Chick Corea (1941-2021) presents one of his "musical dreams" through a composition "in the spirit of Mozart" where a world of styles converge into a globally inspired concerto. *The Continents* was commissioned by the Vienna Mozarthaus as a Concerto for Jazz Piano and Chamber Orchestra, to be premiered for Mozart's 250th birthday celebration in 2006. This work contributes to the lesser known, yet prolific, classically influenced side of his repertory.

After the 2006 premiere, the work was only performed in its original form one time: in 2011, when Corea hand-picked a New York based studio ensemble to record the work as part of a magnum opus 140-minute album for the Deutsche Grammophon label. This all-star roster included Marcus Gilmore, Tim Garland, Steve Davis, Hans Glawischnig, the Harlem Quartet, and the Imani Winds, conducted by Steven Mercurio. Though published as Corea's "Second Piano Concerto," it takes shape more as a Concerto Grosso for Jazz Combo and Chamber Ensemble: a semi-programmatic serenade concertante allowing nearly every instrumentalist the opportunity for free improvisation.

Classical music and traditions of art music influenced Chick's music from the beginning of his compositional career. At the same time that he released his first breakout album *Now He Sings, Now He Sobs* (1968), he was experimenting with avant-garde modernist influenced music on his record *Circling In* (1968-1975), including works reminiscent of Bartok such as *Danse(s) for Clarinet and Piano*, and *Chimes (I and II)*. This theme of nonconformity to instrumentation, styles, and forms continues through Corea's discography. In 1984, his *Septet* was nominated for a Grammy for "Best Contemporary Composition" in 1987, alongside composers Rober Beaser, Philip Glass, Ellen Taafe Zwilich, and Witold Lutosławski. This adds to his 27 Grammy award wins and 72 total nominations.

When most people think about Chick Corea, they think of his Jazz standards like *Spain*, or his fusion band *Return to Forever*. Under the surface of these cornerstone Jazz works is a commitment to cross-genre innovation that Chick championed from the beginning of his career, all the way through one of the final works composed in his lifetime: *The Continents*.

Performance/perusal materials are available at [magabrielmusic.com](http://magabrielmusic.com)



**Duality (2023)**  
**Robert Langenfeld**

Southwestern Oklahoma State University  
Symphonic Band  
Robert Pippin, Conductor  
November 29, 2023

"Man is not truly one, but truly two." - from  
Strange Case of Dr. Jekyll and Mr. Hyde by  
Robert Louis Stevenson

The duality of human nature is a fascinating  
concept. It has been written and discussed  
so much by various scholars and  
philosophers over the years. There are many  
ways to look at it: Good versus evil, creative  
versus logical, mind and body, and so forth.

In **Duality** we explore the two aspects of  
"Inner Peace" and "Outer Rage". The states of  
being have been experienced by us all at  
once point or another in our lives. And one  
cannot exist with the other.

In this piece I also explore the duality of the  
state of music. Major and minor, acoustical  
and electronic, rhythmic and lyrical. The  
shared motif of this multi-movement work  
unites it and helps draw parallels between  
them. The movements can be played in  
whatever order the group decides it wants  
to.



**Tau Phi March (2017)**  
**Joseph Michael Thompson**

Southwestern Oklahoma State University  
Wind Symphony  
Robert Pippin, Conductor  
February 23, 2024

On Thursday, May 16, 1968, the brothers of  
Delta Zeta Chapter of Phi Mu Alpha Sinfonia  
from Oklahoma City University installed a  
new chapter, Tau Phi at Southwestern State  
College in Weatherford, Oklahoma. The  
fifteen young men, charter members were:  
James, Edwin Chapman, Jerry Don Fox,  
Vernon Darrell Green, Darrell Wayne Goss,  
John Dale Gurley, Larry Lee Koebelen,  
Richard James Morales, Thomas K. McCart,  
Phillip Paul Phyllaier, Chester David Ritz Jr.,  
Carl Eugene Schulz, Robert Wayne Travis,  
James Michael Walker, Joseph Sugden  
Walker and Steven George Westmoreland.  
Their advisor was Dr. Charles W. Chapman, a  
1956 alumnus of Mu Chapter, the University  
of Oklahoma.

The march was originally written in 2017 to  
commemorate the fiftieth anniversary of Tau  
Phi Chapter's chartering. It is dedicated to all  
the Brothers and Faculty Sinfonians, past and  
present, especially the Carter Members, and  
Tau Phi's Permanent Honorary Faculty  
Advisor, Charles W. Chapman, Ph.D.

So let it be for SINFONIA!  
Joseph Michael Thompson, Tau Phi, 1976



### **All the Earth and Air (2024)**

Tyler S. Grant

Bowling Green State University  
All-Star Alumni Concert Band

Dr. Bruce Moss, conductor

April 7, 2024

Commissioned by the Bowling Green State University Band Alumni Association, *All the Earth and Air* was written in honor of Dr. Bruce Moss and his 30th anniversary as Director of Bands at BGSU.

In writing a work that celebrates Dr. Moss' significant and lasting contributions to music education, I chose to delve into his early years, rooted in the picturesque landscapes of Kingsport, Tennessee. While traditionally structured in ABA form, my goal was to provide a dynamic exploration of the vivacious spirit and introspective depth he is known for.

An intriguing aspect of the work is the thematic connection to ZIP codes, deriving inspiration from Kingsport, TN and Bowling Green, OH. These motives are interwoven throughout the piece, serving as the foundations for the majority of melodic material and reflecting Dr. Moss' clever and memorable fascination with numbers and places.

The title *All the Earth and Air* draws inspiration from the Percy Bysshe Shelley poem, "To a Skylark." Much like the skylark's music encompassing the vast expanse of the sky, the resonant echo of Dr. Moss' boundless influence continues to permeates the lives of his colleagues and former students.



### **Vietnamese Folk Medley (2023)**

**Brian Bui**

University of the Pacific Wind Bands  
Brian Bui, đàn tranh

Vu Nguyen, conductor

Oct 28, 2023

### **Autumn Triptych (2023)**

**Viet Cuong**

University of the Pacific Wind Bands  
Bích-Vân Nguyễn, soprano

Vu Nguyen, conductor

Oct 28, 2023

### **Emendemus in melius (1551/2024)**

**Vicente Lusitano, arr. Andrew Conklin**

University of the Pacific Wind Bands  
Vu Nguyen, conductor

Jan 25, 2024

### **From a Deep Blue Sky (2024)**

(Recording)

University of the Pacific Wind Bands

Shimmering Sunshine (Kevin Day)

Requiem for the Unarmed (Kevin Day)

Re(new)al (Viet Cuong)

Autumn Triptych (Viet Cuong)

Vietnamese Folk Medley (Brian Bui)

Train of Thought (Alex Shapiro)



## **E Ala Ē: Arise and Awaken (2024)**

**James M. David**

Cal Poly Pomona University Wind Ensemble  
Western/Northwestern CBDNA  
Divisional Conference  
Rickey H. Badua, conductor  
March 28, 2024

*It is my great fortune to be given the chance to create something inspired by the beauty and power of the Hawaiian Islands. Collaborating and learning about the nuances of Hawaiian culture through Native Hawaiian Dr. Rickey Badua (director of bands, California State Polytechnic University, Pomona) helped to inform and guide the composition process.*  
- Jim D.

*This work was commissioned by the Hawai'i Wind Band Consortium led by Dr. Rickey Hau'oli Badua.*

*E Ala Ē, ka lā i ka hikina," (Awake/Arise, the sun in the east) - traditional Hawaiian sunrise 'oli (chant)*

This three-movement composition explores my thoughts and research into the islands' remarkably varied sounds and culture. Each separate movement represents different facets of both my personal experiences in Hawai'i and the rich aural tapestry of the islands. Hopefully, together we can "arise and awaken" to the voices and majesty of this sacred place.

I. *Haleakalā Praeludium* - The summit of [Haleakalā](#), the principal peak of the island of Maui, is among the most striking and spiritual places in Hawai'i. Bold and declamatory, this movement depicts the flight of the kōlea (Pacific Golden Plover) from the shore of the island over the mountain. These birds are believed to be among the oldest visitors to the islands and its lilting song joins with traditional drumming patterns. The sunrise chant grows in power from brass and bells as we see the ancient crater revealed from shadow to bring an emphatic awakening of the senses.

II. *Flowers from Paoakalani* - [Queen Lili'uokalani](#), last sovereign of the Hawaiian Kingdom, was also a skilled musician and composer of many of the best-known mele (songs). She was imprisoned in 1895 for political reasons and wrote *Ke Aloha O Ka Haku (The Queen's Prayer)* and *Ku'u Pua I Paoakalani* that year. She was brought information through a supporter who wrapped flowers from her garden in Paoakalani in current newspapers each day. This movement combines these two songs within a chorale setting that incorporates both neotonal harmony with Hawaiian choral traditions. Hopefully, it will speak to Lili'uokalani's legacy as an inspirational voice of her people.

III. *Hana Highway* - The [mountain rainforests](#) of Hawai'i are teeming with the music of nature that feel a world apart from the coastline. My final movement depicts a thrilling trip from the small town of Hana down narrow roads past rushing waterfalls and native birdsongs of the ['Amakihi](#) and ['Aluahio](#). The rhythms of hula combine with earlier themes and conclude with a rock-inspired finale as we spot fearless surfers off the north shores, reminiscent of legends Duke Kahanamoku and Eddie Aikau.



## **Locomotion (2024)**

**Saunders Choi**

Cal Poly Pomona University Wind Ensemble  
Western/Northwestern CBDNA  
Divisional Conference  
Rickey H. Badua, conductor  
March 28, 2024

*Locomotion* is the instrumental rendition of *Ang Tren* (The Train) - a choral piece I wrote in 2015.

*Ang Tren* is a setting of Filipino literary giant José Corazón de Jesús' poem about Philippine commuter culture. The piece is high energy, playful, and uses a lot of textures that imitate the chug, drive, and forward momentum of a railroad train. A lot of the colors that are chosen reflect the innate sound world of ethnic Filipino instruments-- from the crisp sounds of wood/bamboo percussion, to the shimmer of tuned gong instruments from a *kulintang* ensemble.

The piece ends with a more relaxed, expressive energy, reflecting Corazón de Jesús' poetry. His original poem ends with the imagery of a loved one aboard the train, waving goodbye, as they head off into the horizon like a distant, fading memory.

The original choral piece was commissioned by the Cultural Center of the Philippines for the 2015 Andrea O. Veneracion International Choral Festival. The orchestral rendition was written for the Orquestra Filarmónica Portuguesa -- Osvaldo Ferreira, conductor. This version for wind ensemble was commissioned by and written for Rickey H. Badua and the Cal Poly Pomona University Wind Ensemble.

## **Flower Into Kindness (2021)**

**Jake Runestad**

Cal Poly Pomona University Wind Ensemble  
Mitchell Fennell, guest conductor  
Rickey H. Badua, conductor  
Cal Poly Pomona University Theatre  
Pomona, CA  
May 6, 2024

*Flower Into Kindness* originated as a movement of an extended choral/orchestral work entitled "Into The Light," which explores the concept of fear as a driving force behind many of the issues we face as global culture. In this piece, the melodic motive begins with a single voice and gradually blooms into an eight-part canon. I'm grateful to Rickey Badua and Mitch Fennell at Cal Poly Pomona University for their vision in supporting this new version for winds - moving forward in the hope of music-making after the difficulties of the COVID-19 pandemic.

Flower Into Kindness (choral text)  
by Rabindranath Tagore, adapt. Jake Runestad

*I shed my words on the earth  
as the tree sheds its leaves.  
Let my thoughts unspoken  
flower into kindness.*

**Perches in the Soul, A Symphony for Band  
(2024)**

**Benjamin N. Brody**

Southwestern Oklahoma State University

Wind Symphony

Robert Pippin, Conductor

April 26, 2024

Ever since I started writing, I have wanted to write a symphony. There is something about writing a long form work that I have always wanted to do. I met Robert Pippin at the 2022 Midwest Clinic in line for registration. We only talked for a short time in line at registration but we talked the entire time on the plane ride back from the conference. I had the privilege of getting to know Robert and to show him some of my works. At the end of the flight, my gut was telling me to ask him if he would be interested in a larger scale piece for him and his ensemble, the Southwestern Oklahoma State University Wind Symphony. He agreed, and to this day I am forever grateful for this opportunity.

When I decided that I wanted to write a symphony for this work, I knew immediately what the concept would be. I always thought that my first symphony would have been a dark piece, but I had come off of multiple darker pieces and I wanted to write something brighter and more joyous. I also knew that I wanted my symphony to be a statement of some kind, as I spent so much time writing a work that would be such a significant work of my repertoire. There was only one idea that would fit this work: a piece of thanks. In the past few years, we seem to have declared a war against teachers. We seem to take our teachers for granted and villainize them, which is distressing with how important they are for the future of our society. I wanted to write a piece of appreciation and thanks to those teachers, but especially four teachers that helped me through the hard times and some of the most important people in my life. This piece is not programmatic in nature, but rather a symphony with the movements dedicated to people and the titles attempting to fit a traditional symphony structure to make the piece whole and connected. The work is titled **Perches in the Soul**, based on the Emily Dickinson poem titled "Hope is the thing with feathers that perches in the soul," for how all of these teachers have influenced me and how teachers influence their students for their entire lives.

**I. Serendipity: You Turned My Wailing Into Dancing**

The first teacher I wanted to thank was my economics teacher in high school. This man was the first person who figured out about some of my mental health issues. We would meet every few weeks to just talk and help deal with some of my mental issues. Since he was the first one to help me navigate my mental health struggles, it made sense that he would be whom the first movement was for. He was into dancing, so it felt right to make the first movement a tango. Thank you, Sean, and for that day in economics when we first started to talk. It was serendipity.

**II. Pandemonium: As Kingfishers Catch Fire, Dragonflies Draw Flame**

This movement is for my jazz band teacher, who was also the person that started me on tuba in sixth grade. This is not a "jazzy" movement, but rather a lively scherzo with intensity. It is titled pandemonium for the chaotic nature of the movement and all of the interjections and rhythmic intensity of the work. This movement is inspired by Kelly, as it has a hint of sass and is written to be performed in the way she told us how to swing: obnoxiously and in your face. Thank you, Kelly, for being the first to instill a love for music and for starting me on this journey.

**III. Catharsis: And Twenty Caged Nightingales Do Sing**

Though I did not have him as a teacher in school, Jeff has become a mentor and teacher since I graduated. The outer sections of this movement are lyrical in nature, which were Jeff's favorite pieces to program with his ensembles. The lyrical sections are complemented with a chaotic middle section, as if it is the release of tension during catharsis. Thank you, Jeff, for your guidance and encouragement for someone that was never your "student."

**IV. Apotheosis: When You Wish Upon a Star**

The final movement is dedicated to my high school concert band director, Rob. This movement is based on the main melody of the entire symphony (which is heard at the beginning of the first movement and in the middle section of the third). This movement is meant to be a celebration of thanks for all of these teachers, but especially Rob. This movement features a saxophone quartet (saxophone is Rob's primary instrument) while also attempting to be minimalist with material of rhythmic intensity and metallic percussion. Thank you Rob for showing me what a concert band is meant to be and being one of the people helping to push me into this field of music and composition



## **Athena (2023)**

**Sarah Griego**

University of North Florida Wind Symphony

Erin Bodnar, conductor

April 17, 2024

*Athena* is a musical snapshot of one of the most famous Ancient Greek Goddesses "Pallas Athena." Most notably known as the goddess of war and wisdom, this goddess was also seen as the protector of the city of Athens, the goddess of handicraft, as well as a protector over the women of Ancient Greece.

Movement One: "Pallas Athena: Guardian of the City", is a picture of the magnitude that is the city of Athens. Atop the city stands the magnificent Acropolis, a large temple dedicated to the Goddess, where citizens can worship and pay tribute to Athena for protection, guidance, and knowledge. This piece begins with a small prayer sung to the goddess by the alto saxophone and is developed throughout its entirety during the movement. From the tribal drum patterns, irregular meter, and modal tonality, this movement is an auditory photograph of the power and significance of the Athenian people, and their love for their guardian.

Movement Two: "The Owl and the Olive Tree", is a reflection of the well-known myth: The naming of the unnamed city, where two deities Poseidon, God of the Seas, and Pallas Athena compete to be the patron guardian of the city. King Cecrops proposes a contest between the two, and whoever wins shall be worshipped as guardian, and have the city named after them. Poseidon, striking the ground with his trident, emerges a large saltwater spring, guaranteeing domination of the seas. Athena, calmly pondering such a gift, decides to grab a handful of soil, and emerges from the mighty olive tree. Athena responds to the people, "My gift will give you food, shelter, warmth, oil, and much more. Make me your patron, and I will always protect you, my people."

The citizens voted democratically, and the results were close to equal; men for Poseidon, and women for Athena. However, there was one more woman than man, and therefore it was decided; Athena would be the Patron Goddess, and the city was to be named Athens. The olive tree is most known for its abundance of fruit but also known for its dual-colored leaves, both green and grey. This movement is a showcase of the beautiful display of colors and the growth of the tree, from soil to mighty giant. The owl, the patron animal of Athena and companion, is reflected by the counter lines of the horn and saxophone.

Movement Three: "The Destruction of Troy", is a telling of the brutality and massacre of the Trojan people by the Greeks. Athena is most well known for her war strategy and wisdom, which ensured the Greeks' success through the Trojan horse. Given as a gift with the inscription, "For their return home, the Greeks dedicate this offering to Athena", the Trojans foolishly accepted the gift and brought the horse within the city's walls. "The Tragedy of Cassandra," tells the tragic story of Cassandra, the sister of Hector, and Paris of Troy. Given the gift of prophecy, she was able to see the destruction of the great city, however, was cursed with the result of no one believing her. Desperate and horrified by the slaughter of her people, Cassandra flees to the palace of Athena, praying for mercy and grace. Unfortunately, Cassandra is caught by Ajax, the Greek, and meets her fate in the sacred palace of Athena, a place of sanctuary for women dedicated to chastity and purity. As a guardian of women, Athena sees such atrocity being committed and is enraged and furious. Athena decides to conspire with Poseidon to ensure Ajax's destruction and demise during his venture home. Athena was believed to have given mercy to many women affected by sexual violence, which include Nyctimene, a young woman who was abused and turned into an owl later becoming her companion, Medusa, another victim of violence in Athena's palace, later turned into a monster so foul, no man could ever touch her again without being destroyed. Medusa is later seen displayed on Athena's shield as an homage to her once beautiful disciple.





## Dissertations

### **An Unnecessary Barrier: A Critical History of Efforts to Define a Core Repertoire for the Wind Band**

**Trevor Frost**

*Submitted in partial fulfillment of requirements for the degree of Doctor of Musical Arts, Glenn Korff School of Music, University of Nebraska-Lincoln, April 15, 2024.*

The wind band saw significant development in its literature, instrumentation, and programming practices throughout the twentieth century. Midway through the twentieth century new discussions began to make their way into the forefront of the wind band profession's priorities, the identification of a "core" repertoire. Three significant studies aimed at identifying a "core" repertoire were done by Acton Eric Ostling Jr. (1978), Jay Warren Gilbert (1993), and Clifford N. Towner (2011). Along with these studies many smaller studies and surveys were being published with this same goal of identifying either a "performance core" or an "intellectual core." However, with new works of serious artistic merit constantly being written and included in these studies, it calls into question the purpose behind the efforts of identifying a "core".

A defining feature of the wind band is the exponential growth of its literature through efforts by bandmasters such as A.A. Harding, E.F. Goldman, William D. Revelli, Frederick Fennell and others in starting in the twentieth century. These efforts inspired other bandmasters and school band conductors to commission composers who were beginning to experiment with writing for wind instruments whereas before bands would predominately use orchestral transcriptions.

As the number of new compositions being written grew at an exponential rate, programming practices began to shift from transcriptions to original wind band works. Major music distributors and conferences such as J.W. Pepper, Midwest Sheet Music, and The Midwest Clinic noticed these trends and fueled commissioning efforts and influenced the programming habits through their marketing strategies creating an ouroboros effect.

With the continuous exponential growth of the wind band literature through commissioning efforts and influencers affecting the programming practices of band directors the continuous need to define a "core" repertoire serves as an unnecessary barrier to what could be the next defining era of the wind band. This era would be defined as the pursuit of diversity and inclusion dedicated to experimentation, exploration, novelty, and growth.

## Dissertations

### **Symphony No. V: Elements (Julie Giroux, 2018); An Overview of Programmatic Elements and Performance Devices**

**Zackery Deininger**

*Submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Conducting, School of Music, University of South Carolina, March 27, 2023.*

Julie Giroux is a multi-faceted composer who has been writing for the wind band since the 1980s. Having composed and arranged over 125 works for wind band, Giroux has dedicated her compositional career to furthering the development of the wind band repertoire while simultaneously working to establish the wind band genre as an area of serious artistic merit. Giroux is in constant demand as a commissioned composer. Her projects are often commissioned by distinguished ensembles, both in the United States and around the world, and many of her pieces receive performances at significant events such as The Midwest Clinic Band and Orchestra Conference in Chicago, Illinois.

A composer of programmatic music, Giroux has brought to life the stories of many people, places, organizations, and current issues in society. Among her works are six symphonies. Each symphony portrays its own ideas through a skillful use of the wind ensemble. The purpose of this study is to explore the programmatic elements and performance devices of Julie Giroux's *Symphony No. V: Elements* (2018). This study addresses compositional intent through technique and analysis. To better understand the components employed by Giroux in her fifth symphony, a brief look at her first four symphonies is explored. Through an exploration of her symphonies, specifically *Symphony No. V: Elements*, the compositional techniques of Julie Giroux are dissected

## Dissertations

### **The Impact of College Students' Marching Band Participation on Academic Achievement at Predominantly Black Universities**

**Ramon W. Key Jr.**

*Submitted in partial fulfillment of the requirements for the degree of Doctor of Education, Bradley University, May 2024.*

Historically Black Colleges and Universities (HBCUs) and Predominantly Black Institutions (PBIs) provide access to education for many African Americans across the United States. These institutions offer a unique perspective on higher education in multiple disciplines, none more famous than music performance. The marching band, in particular, stands as a sense of pride for these institutions and allows students the opportunity to develop themselves as musicians while pursuing opportunities in higher education. This mixed methods action research study explores the successful strategies employed by college students at Predominantly Black Institutions (PBIs) to balance their time between marching band and academics. The study identified several themes related to effective time management and study practices students use to excel in both areas. Students prioritized study time to master all academic classes and adopted different study modes to maximize their time use. They also organized their time effectively to balance their study and practice routines. The themes related to practice highlighted the importance of reflective practice, group study, and independent practice styles, all of which enabled these exceptional college musicians to succeed in both music performance and academic study. Overall, this study sheds light on the positive impact of HBCUs and PBIs in educating diverse communities and promoting academic and musical excellence. By showcasing the successful strategies employed by college students, this study offers valuable insights into balancing multiple priorities and achieving success in different fields.

## Dissertations

### **Latin American Music in the Wind Band Repertoire: Historical Context, Latin American Rhythms, and Interpretive Strategies**

**Andrey Cruz**

*Submitted in partial fulfillment of the requirements for the Degree of Doctor of Musical Arts, University of Oklahoma, April 2024.*

The rich and diverse musical heritage of Latin America offers an attractive repertoire for wind bands that deserves greater recognition in the United States. Despite proximity and cultural exchange, many exemplary works from Latin America remain unknown to conductors, music teachers, and audiences. This dissertation identifies four exemplary works, provides historical and cultural background of the Latin American music, and offers practical guidance for music teachers and directors to successfully perform this repertoire. Based on these four works by composers from Argentina (Valeria Pelka), Colombia (Oscar Trujillo), Costa Rica (Vinicio Meza), and Mexico (Estrella Cabildo), the research demonstrates the history of these genres, focusing pedagogically on the assimilation of rhythmic styles that evolve from the interaction of Amerindian, African, and European musical practices. By showcasing the richness and variety of Latin American wind band music, this study encourages its inclusion in the programming and curriculum of wind ensembles in the United States, fostering appreciation for cultural practices that were once alien, but now are part of the broad demographic spectrum of this country. Through exposure to these works, music educators can find new inspiration while modeling an inclusive curriculum, which is critical to progress as a society.



## News

### Carthage Band 150<sup>th</sup> Anniversary Year Celebration

In the fall of 1873, as the college entered its 26<sup>th</sup> year of existence, a small group of students were assembled under the leadership of professor of German (and cornetist), J. W. Helfrich, to form the first Carthage Band. In the 2023-24 academic year, the college is celebrating the 150<sup>th</sup> anniversary of that occasion which marks the start of one of the first college bands in the United States.

Beginning our celebration in September with the Homecoming Concert, the band welcomed former conductors Kenneth Winkle and Woodrow Hodges back to conduct an alumni band who then joined to also play with the combined current band members for a massed band of over 120 members. Music on that concert featured selections from the anniversary year of 1873, including John Philip Sousa's very first march, "Review" and W. C. Handy's "St. Louis Blues". The concert ended with a grand finale with the massed band and Carthage Choir performing "Old Hundredth Psalm Tune" by Ralph Vaughan Williams.

The Lakeside Band Festival brought alumna James Garbrecht '79 as guest conductor. Students from the region were treated to the wit and wisdom of one of Illinois most well-regarded band directors in a day of celebrating the many music educators who have graduated from Carthage over the years.

In January, the Wind Orchestra made their seventh trip to Japan on a study-tour focused on the music education system in that country. This marked the 20<sup>th</sup> anniversary since the first trip in 2004, and retraced many of the same sites as visited in the past, including stops in Osaka, Kyoto, Nara, Okayama, Kurashiki, Miyajima, Iwakuni and Hiroshima. The band was able to perform with students from other universities and high schools, as well give two concerts at an elementary school. Anniversary music again formed the basic program, but also included several works by Japanese composers. The highlight of these trips continues to be the joint concert presented at Kurashiki Sakuyo University, who has maintained a strong relationship with Carthage over the years.

We welcomed Chicago's Gaudete Brass Quintet in February as part of the Performing Arts Series to re-create the very first band concert at Carthage. Historic instruments from the time of the civil war were generously loaned by the 1<sup>st</sup> Brigade Band of Watertown, Wisconsin to lend authenticity to the event. The players of the Gaudete Brass then played selections on these instruments, emulating the sounds of that first six-piece brass band from 1873. The Carthage Band then played other selections from the first concert, as well as others pieces that would have been typical for that era, before combining with the Gaudete Brass in a grand finale.

## News

*(Continued)*

The year culminated with a gala “150<sup>th</sup> Anniversary Concert” in May. A new work was commissioned by the college, alumni and friends of the band for the occasion from composer Timothy Mahr. Dr. Mahr is professor emeritus of music from St. Olaf College, where he was Director of the St. Olaf Band for 29 years. He twice recipient of the ABA “Ostwald” Award for Composition, and has been invited to Carthage on multiple occasions to conduct his music. The resulting piece, Scene One: FORTITUDE, is a brilliant 15 minute work featuring piano, and based on a musical motif related to “142”, the band room number in the H. F. Johnson for the Fine Arts. Scene One: FORTITUDE portrays elements of struggle and perseverance that are essential for the growth of our students, and society at large – acknowledging the fortitude needed to make a difference. It is dedicated to Carthage band members, past and present, and as it is only “Scene One”, it shows the way to the future.

Our final concert program was also selected to honor the heritage of the band, while looking to the future. The most frequently performed composition by the band over the years was the highlight of the Concert Band portion, English Folk Song Suite, by Ralph Vaughan Williams. AMATI, our chamber winds ensemble, performed Frank Martin’s Concerto for Wind Instruments and Piano. The legacy of the brass choir was included with Samuel Barber’s Ascension Day Chorale. Home on the Range, written in 1873, was conducted by Madison Bazylewicz ’26, a music education major. Opening and closing the concert were both works honoring the Lutheran tradition, with James Curnow’s Rejouissance (based on “A Mighty Fortress is our God”) and Rolf Rudin’s Amen.

The college has taken a leading role in significant commissions from the past 15 years, including: James Stephenson’s this is most certainly true for the 500<sup>th</sup> Anniversary of the founding of the Lutheran Church, Alex Shapiro’s Liquid Compass for the 140<sup>th</sup> Anniversary of the Carthage Band, Stacy Garrop’s Mythology Suite, Xi Wang’s Winter Blossom, Martin Ellerby’s Soliloquy for Solferino, Jennifer Higdon’s Aspire, and three pieces for the 150<sup>th</sup> Anniversary of Carthage Women: Judy Bozone’s Rise Up!, Sydney Kjerstad’s Talitha Cumi, and Jocelyn Hagen’s Shieldmaiden



## From the CBDNA Archives

The Performing Arts Library at the University of Maryland is home to many special collections and documents. Among these are the CBDNA Archives. The archives contain administrative records, correspondence and information bulletins, membership listings, financial records, committee reports, surveys, questionnaires, publications, articles, conference programs and proceedings, photographs, and oral histories related to the CBDNA's mission of the teaching, performance, study and cultivation of music, with particular focus on wind band. These documents are organized according to the following categories:

- Governing Documents, 1950-2006
- Officers, 1953-1989
- Committees, 1952-1981 and undated
- Initiatives, 1939-1983 and undated
- Conferences, 1941-2011
- Publications, 1947-2004
- Divisions, 1945-1986 and undated

If you ever have an interest in accessing these documents, you'll need to create a researcher account online with the Special Collections in Performing Arts at the University of Maryland, navigate the list of records online, and select the box or boxes you would like from that list. After that, you'll request the box number and make an appointment to come visit College Park.

My name is Christine Higley and I recently completed my DMA in wind conducting at the University of Maryland. While there, I took on the project of combing through these records and making an index of what is there with the purpose of making it easier for anyone interested in looking through the archives to find things. The documents we've included in this Report are some letters pertaining to the 1981 CBDNA Conference as well as a report on the first CBDNA Conducting Symposium. Enjoy!

-Christine Higley



November 27, 1979

Mr. Gunther Schuller  
MAR-GUN Music  
167 Dudley Court  
Newton Centre, Massachusetts 02159

Dear Gunther:

As I mentioned to you earlier the College Band Directors National Association National Convention will be held at Ann Arbor in February of 1981. At that time we are looking forward to premiering your commission for our Symphony Band and the date has been set for Friday evening, February 13. I hope that Friday the 13th is not a superstitious day for you. It is the hope of both Frank Battisti and I that you will be able to be with us for that premier and to not only be in attendance at the performance but also address the membership of the college band conductors regarding the piece and other subjects you deem important. It would be helpful to us in our planning for the convention if you could confirm your availability and willingness to be here for the convention. We will have a rehearsal with our Symphony Band on your piece on Wednesday, February 11. It certainly would be good if you could be there at that time and perhaps stay for the premier. I know that your schedule is very tight and the amount of time you could be in Ann Arbor must necessarily be limited. Please let us know your desires and availability.

Everyone that I tell (and that is many) that you are writing a major work for us is universally enthusiastic. I am naturally extremely excited about this eventuality, and I can hardly wait to see the score. I know that I will be like a child at Christmas.

Cordially,

H. Robert Reynolds  
Professor of Music  
Director of University Bands

HRR/jn  
cc: Frank Battisti ✓

Letter from H. Robert Reynolds to Gunther Schuller about upcoming 1981 CBDNA conference



February 17, 1981

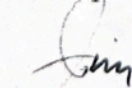
H. Robert Reynolds  
Director of Bands  
University of Michigan  
Ann Arbor, Michigan 48104

Dear Bob:

Just a note to thank you for the considerable efforts on your part which made the CBDNA Twenty-first National Conference in all ways a most successful meeting. And also to tell you that the thoroughness of your musicianship, and the high artistry of your conducting were never more in evidence than during last Wednesday evening's rehearsal on Schuller's "Symphony for Large Wind Orchestra." You are "tops", my young friend, absolutely the "tops." There just may be two or three like you in the world of school bands, and possibly only one. I think you know the identity of the other one. During your comparatively short tenure as Director of Bands at the University of Michigan, you have led that program, on that campus, to hitherto unheard of heights of musical artistry. If that sounds like heresy --- so be it.

It was a pleasure to sit next to you at the CBDNA banquet, and have an opportunity for a short visit; and also to visit with Margaret, who not only informed me about progress on her doctoral dissertation, but also that one of the first priorities toward enhancing your new home is to "insulate" it. So glad you two have joined that club. Linda and I went through that phase of home ownership just about two years ago. She joins with me in kind regards and cordial greetings to you two.

Always sincerely,



James Neilson, Director  
Educational Department

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*Letter from James Neilson to H. Robert Reynolds about 1981 CBDNA conference.*

Bob -

Please excuse this hand-written note, since I'm currently in the air somewhere between Detroit Metro Airport and Dallas Airport on my way back to Tucson. I wanted to share some thoughts with you while they are fresh on my mind.

First of all, congratulations on an excellent job of hosting CBDNA. Everything seemed to run as smoothly as possible. My main purpose, however, is to convey my sincere appreciation for your personal efforts in upgrading our profession. My feelings are a bit mixed however, because I must admit that I came away from this convention feeling even more inadequate! - but inspired.

In a short span of five years, you have rebuilt the University of Michigan Bands to a position of prominence among the college bands of the United States; this despite some built-in problems that you inherited when you took over. Your commissions have given the wind ensemble some significant repertoire such as those tremendous works of the other night - What a gas!! - And you have earned the respect of today's most important composers not only for yourself + Michigan, but for the entire college band + wind ensemble movement.

- OVER -

What I'm really leading up to is to thank you for all you've done for me personally. Although I've never been a student of yours, I feel that you've been a tremendous influence on my musical development! I'd also like to thank you for the personal favors + friendship that you've extended to me throughout the years. I know that you've done a lot for many other young conductors as well.

I hope this letter isn't too corny, but I wanted to express my feelings while the impressions were still fresh. When I get home, I am enclosing a check for \$50 to be used for a future commissioning project or anything else that would be appropriate. Please accept this with my sincere thanks.

By the way, thank you for your many kindnesses to Dr. Revelli as well.

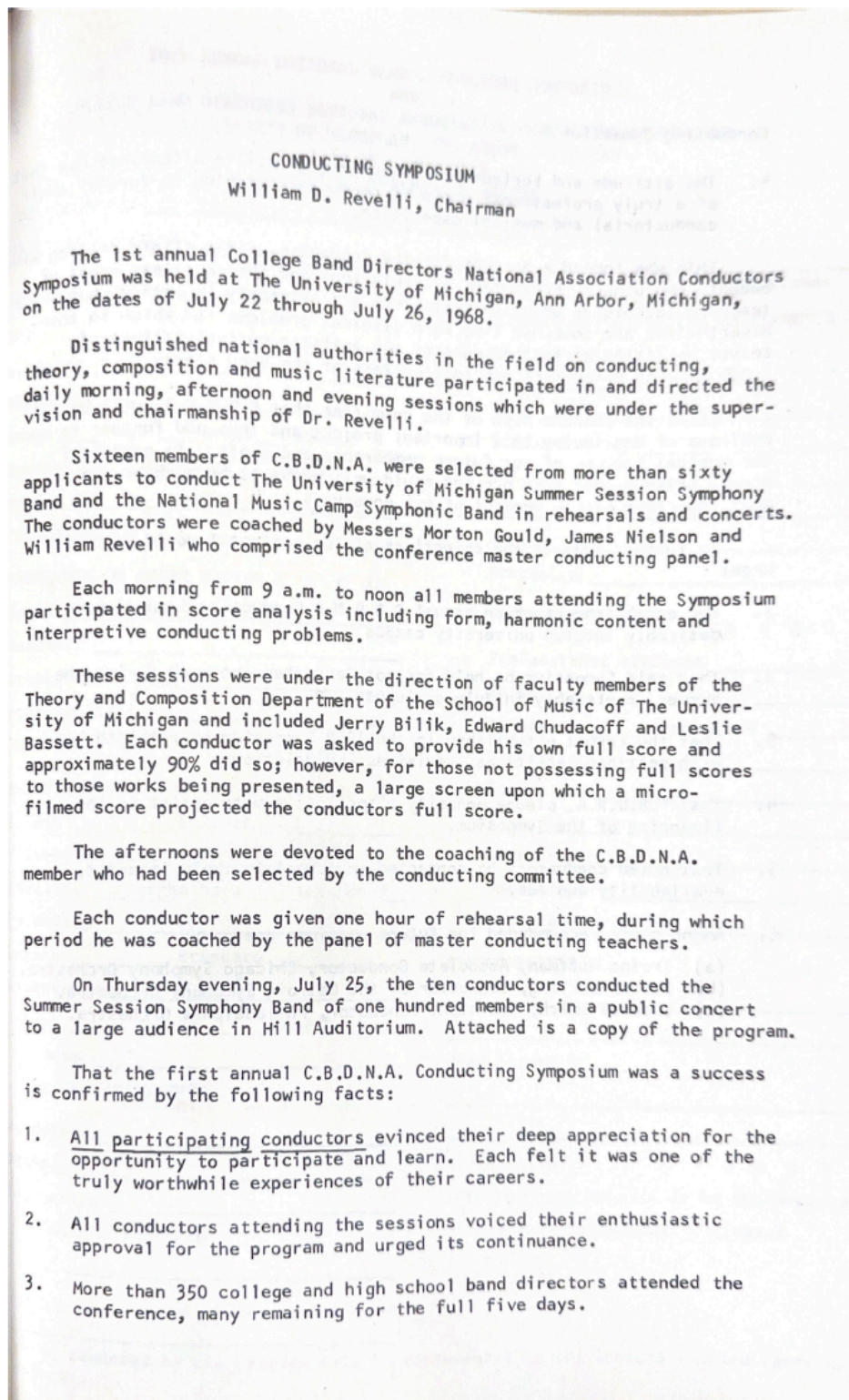
On another subject - I've enclosed a photo of my son Sean Patrick to give to Mrs. Norris. Pretty DAMNED GOOD LOOKING KID, ISN'T HE??

Please express my apologies to Mrs. N. for not being able to get over to Revelli Hall, but with the weather + lack of transportation, much less time, I hope she understands.

Best Wishes for a Great Spring - Hope we can ring you down here someday!

Respectfully,  
Jim Keene

Letter from Jim Keene to H. Robert Reynolds about 1981 CBDNA conference.



Conducting Symposium

2

4. The attitude and seriousness of purpose of all in attendance was that of a truly professional group of conductors wishing to further their conductorial and musical capacities.

This was indeed a program for the conductor--not a clinic dealing with budget, embouchure, breathing, articulations and the countless areas of teaching techniques which in themselves are extremely important, but which nevertheless are somewhat time worn clinical problems and which in themselves do little to further enhance the artistic musical stature of C.B.D.N.A. as conductors and interpreters of the band score.

It is the sincere hope of the committee that C.B.D.N.A. will be desirous of continuing this important project and thus add further to the musical stature of our future membership and goals. In essence I firmly believe that this project could well prove to be perhaps the most important single project of our endeavors.

To further improve the objectives of the project I would strongly urge:

1. The establishment of an annual C.B.D.N.A. Conducting Symposium on a desirably located university campus.
2. That said Symposium be held for not less than one week during the summer, preferably in July or August.
3. That the format established in the 1968 Symposium be retained but with pertinent additions, revisions and deletions.
4. That C.B.D.N.A. pledge annually a specific sum to assist in the financing of the Symposium.
5. That noted conductors be contacted to ascertain their interest, availability and fee.
6. Among those recommended for future sessions are:
  - (a) Irvine Hoffman, Associate Conductor, Chicago Symphony Orchestra.
  - (b) Sixten Ehrling, Conductor of the Detroit Symphony Orchestra.
  - (c) Charles Smith, Assistant Conductor, Philadelphia Orchestra.

*Report from William D. Reveilli about first CBDNA Conducting Symposium in 1968.*