

A History of the College Band Directors National Association  
Western/Northwestern Divisional Conferences from 1990–2016

by

Stephen Martin

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Graduate Supervisory Committee:

Sandra Stauffer, Chair  
Gary Hill  
Margaret Schmidt  
Jill Sullivan

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## ABSTRACT

The College Band Directors National Association (CBDNA) began holding national conferences in 1941, and the organization's six divisions have held biennial conferences on alternating years beginning in 1950. The CBDNA Statement of Purpose specifies, "CBDNA is committed to serving as a dynamic hub connecting individuals to communities, ideas and resources." The regional and national conferences are one of the strongest means to that end. This study presents a history and documentation of the events of the College Band Directors National Association Western/Northwestern Divisional Conference held in Reno, Nevada from 1990 to 2016. The events leading up to the first conference are reported. The details of the clinics and concerts are chronicled to provide a foundation for analyses of various trends and threads regarding number and types of ensembles that performed, types and content of clinics presented, trends in repertoire selection, details of featured composers and commissions, and a discussion of gender disparity across all of these facets.

## ACKNOWLEDGMENTS

I wish to express my deepest gratitude to the membership of the Western/Northwestern CBDNA. It has been a fascinating journey poring over the archives, seeking out documents, and most enjoyably talking with so many of you about your experiences at the conferences in Reno. Several individuals gave me significant amounts of their time, including Reed Chamberlin, Jim Cochran, Thomas Lee, Thomas Rohrer, and Will Plenk. I will always treasure our conversations and the deeper appreciation I now have for our profession in light of them. My most heartfelt thanks go to A. G. “Mack” McGrannahan, III. Mack, you are my teacher, mentor, role model, and friend. It goes without saying that this paper would never have happened without your tireless (and often thankless) efforts in producing these fourteen conferences. Furthermore, your meticulous archiving behaviors certainly bore great fruits, as a vast majority of the archival source material used in this research was from your personal collection. Furthermore, your efforts extended well beyond the archives. You answered countless questions, found me the next layer of detail, sent me to the right people, and endured several strenuous formal interviews as well. Your assistance with this project was invaluable and tireless. I owe you.

I also need to thank my team of professors and colleagues at ASU. Gary Hill, Margaret Schmidt and Jill Sullivan have all shaped me in different ways. I hear your voices in my head during my activities as a scholar or conductor. I have never met an educator with more faith in her students than Sandra Stauffer. Even though it has been a journey of many years, I always felt supported and nurtured. I have developed a hefty respect for the caliber of researchers present at—and produced by—the music education

faculty at Arizona State. I'm proud to join the list of scholars who call themselves Sun Devils, regardless of where their professional or personal paths have led them. I suppose a positive byproduct of my extended timeline is that I am old enough to appreciate what you bring to the table: you are rock-stars in our field and I can't express how fortunate I feel to work with each and all of you.

My friends, family, and colleagues have also been extremely supportive and understanding. M.J. Wamhoff and Gary P. Gilroy have been strong mentors for over half my life. My relationship with both of these men is full of love and respect. I would not be here without both of your encouragement and influence, mostly by your example. I have fond memories of my time at ASU with fellow graduate assistants Wes Brewer, Steve McKeithen and David Rickels. We were partners in crime, but also developed relationships that have persisted nearly ten years later. I'm privileged to be associated with such brilliant and hard-working scholars and educators. My friend and business colleague Aaron Hines has picked up the slack countless times in order to afford me the opportunity to work on this research. The stress he experienced as a result of my time away from our business did not go unnoticed, and I'm immeasurably grateful!

My family has been there encouraging me every step of the way. My amazing parents, brothers and sister have never doubted me. They were always there to offer encouragement and praise, sometimes when I needed it most. Thank you!

It has been a long road and no one knows that more than my wife and children, who have been suffering from absent daddy syndrome for many months now. However, through all of the nights and weekends apart, all I remember you saying is how you were

proud of me, and that you knew I could do it. I missed you dearly, sometimes going all day without a hug, settling for a quick phone call just to hear your voices.

But now it's done, and I'm very proud of it. You told me it would be worth it, and you were right. It is with great emotion and love that I whole-heartedly dedicate this body of work to you, as you were the inspiration for each and every minute of time spent. We did it together, and now its time to play.

## TABLE OF CONTENTS

	Page
LIST OF FIGURES .....	x
LIST OF PHOTOGRAPHS .....	xi
CHAPTER	
1 INTRODUCTION .....	1
Statement of Purpose .....	11
Research Questions.....	14
Rationale for the Study .....	15
Delimitations.....	18
Oraganization of the Dissertation .....	18
2 REVIEW OF LITERATURE .....	20
Studies about the CBDNA.....	21
Studies About Other National Music Organizations.....	27
Studies about Professional Development at Conferences.....	31
3 METHODS AND PROCEDURES .....	38
Sources of Information .....	41
4 AN OVERVIEW OF THE CONFERNCES: A CONSTANT EVOLUTION.....	45
Conference Venue .....	46
Concerts.....	47
The Intercollegiate Band.....	48
Guest Composer Concert.....	49
Clinics .....	50

CHAPTER	Page
	Conference Fees..... 51
	Conference Planning..... 52
	Social Events..... 54
	Vendors and Resources..... 56
	Summary ..... 56
5	1990 ..... 58
	Clinics and Business Meetings ..... 59
	Concerts and Other Performances ..... 62
	Observations and Conclusions..... 72
6	1992 ..... 73
	Clinics and Business Meetings ..... 74
	Concerts and Other Performances ..... 77
	Observations and Conclusions..... 89
7	1994 ..... 91
	Clinics and Meetings ..... 92
	Concerts and Other Performances ..... 94
	Observations and Conclusions..... 105
8	1996 ..... 107
	Clinics and Meetings ..... 108
	Concerts and Other Performances ..... 114
	Observations and Conclusions..... 121
9	1998 ..... 123

CHAPTER	Page
	Clinics and Meetings ..... 124
	Concerts and Other Performances ..... 128
	Observations and Conclusions..... 135
10 2000 .....	136
	Clinics and Meetings ..... 137
	Concerts and Other Performances ..... 141
	Observations and Conclusions..... 148
11 2002 .....	149
	Clinics and Meetings ..... 150
	Concerts and Other Performances ..... 156
	Observations and Conclusions..... 164
12 2004 .....	166
	Clinics and Meetings ..... 167
	Concerts and Other Performances ..... 170
	Observations and Conclusions..... 179
13 2006 .....	181
	Clinics and Meetings ..... 182
	Concerts and Other Performances ..... 186
	Observations and Conclusions..... 195
14 2008 .....	197
	Clinics and Meetings ..... 198
	Concerts and Other Performances ..... 201



CHAPTER	Page
	Observations and Conclusions..... 209
15 2010 .....	211
	Clinics and Meetings ..... 212
	Concerts and Other Performances ..... 215
	Observations and Conclusions..... 224
16 2012 .....	227
	Clinics and Meetings ..... 228
	Concerts and Other Performances ..... 231
	Observations and Conclusions..... 240
17 2014 .....	242
	Clinics and Meetings ..... 243
	Concerts and Other Performances ..... 247
	Observations and Conclusions..... 254
18 2016 .....	256
	Sessions and Meetings ..... 257
	Concerts and Other Performances ..... 260
	Observations and Conclusions..... 268
19 SUMMARY AND CONCLUSIONS .....	270
	Concerts..... 272
	Clinics ..... 277
	Gender..... 280
	The Intercollegiate Band..... 285

CHAPTER	Page
Changes to Conference Time Frame .....	286
Recommendations for Future Research .....	289
BIBLIOGRAPHY .....	291
APPENDIX	
A INDEX OF CONFERENCE ARCHIVE BINDERS .....	311
B LIST OF CLINICS AND MEETINGS .....	327
C REPERTOIRE PERFORMED BY YEAR .....	331
D CBDNA LIST OF STATES BY DIVISION .....	355
E LIST OF INTERCOLLEGIATE BAND PERFORMERS BY YEAR .....	357

## LIST OF FIGURES

Figure	Page
1. Floor plan of the Church Fine Arts Building, UNR.....	47
2. Fee schedule for preregistration, registration, ICB membership, and hotel lodging .....	52
3. UCLA Concert Program Image from 1990, page 2 .....	85
4. UCLA Concert Program Image from 1990, page 3 .....	86
5. Sample Map, Clinic Handout, " Enhancing Conducting Through Music Mapping," .....	244
6. List of works commissioned by members of the Western/Northwestern CBDNA.....	276
7. Clinicians by Conference Year .....	281
8. Conductors by Conference Year.....	282
9. Compositions Performed by Conference Year Listed by Composer's Gender.....	283
10. Guest Artists by Conference Year .....	284

## LIST OF PHOTOGRAPHS

Photograph	Page
1. John Thrasher, A.G. Mcgrannahan III, And Larry Gookin, Organizers of the 1990 Western/Northwestern CBDNA Conference.....	10
2. 2002 Banquet. Pictured Left to Right: Cort McClaren, David Gillingham And David Stanhope.....	55
3. 2002 Banquet Showing Jazz Ensemble Performance and Seating Arrangement for Attendees .....	55
4. University of Hawaii at Hilo Japanese Ensemble On Stage at Nightingale Hall, Reno, March 22, 1990.....	63
5. University Of Washington Wind Ensemble Surrounding the Audience at Nightingale Hall, March 23, 1990.....	67
6. University of Washington Wind Ensemble Surrounding the Audience (Opposite Perspective) at Nightingale Hall, March 23, 1990 .....	68
7. Earline Mcgrannahan, Tom Root, Weber State University, Craig Kirchhoff, University Of Minnesota, Ray Cramer, Indiana University. ....	74
8. Continental Trombone Quartet.....	235

## CHAPTER 1

### INTRODUCTION

This study chronicles the fourteen biennial Western/Northwestern Divisional conferences of the College Band Directors National Association (CBDNA) from 1990 to 2016. The rapid development of public school and university bands in the early part of the 20<sup>th</sup> century spurred several key individuals into action towards standardization, advocacy, and legitimacy. Discussion of the various iterations and forms of “wind bands” across time and world history is outside the scope of this text; however, it is worthy to explore the genesis of the American wind band and the challenges faced by its pioneers. Their passionate journeys built the foundation for our contemporary models for academic band programs and for organizations such as the CBDNA.

Several music educators have been instrumental in the development of the wind band in America, and their lives and contributions have been widely documented. The most famous of these include Albert Austin Harding, Mark Hindsley, and William Revelli. Harding’s contributions are discussed at length below, as his band clinics became a model for others around the country, including the CBDNA conferences studied in this research.<sup>1</sup>

Albert Austin Harding had a profound effect on the development of the early American wind band. Harding was Director of Bands at the University of Illinois from 1905 to 1948. During his tenure, he affected literally every aspect of the development of

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<sup>1</sup> Emmett O’Leary and Nathan Johnston. “A Content Analysis of Exhibitors at the Midwest Band and Orchestra Clinic: 1959–2007.” Poster presented at the Fifth Biennial Colloquium of the Instrumental Music Teacher Educators (IMTE), Mt. Sterling, Ohio, May 2013.

the wind band in schools in America.<sup>2</sup> Weber documented the myriad areas of involvement Harding had with the band movement, including developing the symphonic band instrumentation, organizing the University of Illinois band program without a model or imitation of other universities, transcribing operatic or orchestral works for band, Harding's relationships with iconic bandsmen such as John Philip Sousa, clinics at the University of Illinois beginning in 1930 for band teachers, and in his work as an adjudicator and guest conductor.<sup>3</sup> Harding would later be unanimously elected the first honorary life president of the CBDNA at the first annual meeting.<sup>4</sup>

The need for gathering and discussion of matters surrounding the school band was apparent to Harding in 1930 when he began hosting clinics at Illinois. An early iteration of these clinics was in place as early as 1919 when Harding formally invited band directors to his rehearsals, since they were on campus for the State High School Teachers Conference.<sup>5</sup> Furthermore, he asked them to submit repertoire requests to be played at these rehearsals to create a more relevant experience for those who attended.

The formal 1930 band clinic was a strong focus of Harding's drive and attention. It flourished and received positive acclaim as an event that filled a void of professional development for band directors. Following the second clinic in 1931, it was proposed that

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<sup>2</sup> Joseph Manfredo. "Albert Austin Harding and His Influence on the Development of the Instrumentation of the American Collegiate Wind Band," *Bulletin of the Council for Research in Music Education* 125 (1995): 60. <http://www.jstor.org/stable/40318726>.

<sup>3</sup> Calvin Earl Weber, "The Contribution Of Albert Austin Harding And His Influence On The Development Of School And College Bands," (Ed.D. diss, University of Illinois, 1963).

<sup>4</sup> Minutes of the First Annual Meeting of the CBDNA, Chicago, 1941: 4.

<sup>5</sup> Weber, "The Contribution Of Albert Austin Harding And His Influence On The Development Of School And College Bands," 166.

the Illinois Band Clinic receive the endorsement of the National School Band Association, therefore making it an event relevant to all American band directors. This proposal was accepted and the clinic became known as the National Band Clinic beginning in 1932. The clinic grew, morphed, and evolved into a comprehensive clinic for band, choir and orchestra educators in 1939. Due to the overwhelming response, the number of attendees immediately outgrew the facility. The offerings were scaled back to band only in 1940. This format persisted until 1954.

Mark Hindsley was the eventual successor of Harding at the University of Illinois. He assumed the role of Assistant Director of Bands in 1934 and worked directly under Harding. His accomplishments along with those of Harding were widely known, largely because his primary responsibility was directing the highly publicized marching band. Hindsley took a brief hiatus from Illinois between 1942 and 1946 when he served in World War II. He returned to Illinois in 1946 as Assistant Director, became Acting Director in 1948 when Harding retired, and Director in 1950. His lifetime achievements are well documented by Gregory.<sup>6</sup> He was a prominent figure in the early development of the CBDNA, and is credited with the formation of the CBDNA's "Declaration of Principles."<sup>7</sup>

William D. Revelli was a high school band director in Hobart, Indiana from 1925 through 1935<sup>8</sup> until he became the Director of Bands at the University of Michigan. It is

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<sup>6</sup> Earle Suydam Gregory, "Mark H. Hindsley - The Illinois Years" (D.M.A. diss, University of Illinois, 1982).

<sup>7</sup> John M. Seybert, "A History of the North American Band Directors' Coordinating Committee, 1960–1970" (Ph.D. diss, Indiana University, 2009), 28.

<sup>8</sup> James Edwin Moore, "The National School Band Contests from 1926 to 1931" (Ph.D. diss, University of Michigan, 1968), 134–135

impossible to summarize his illustrious and influential career in short form, but it has been well documented by Cavanaugh (1971)<sup>9</sup> and Talford (1985),<sup>10</sup> and described by myriad others within accounts of the development of the American school band. Revelli was a founding member of the CBDNA, which is further detailed below.

The College Band Directors National Association (CBDNA) was formed in 1941 in Chicago, Illinois when Revelli rallied his colleagues on the committee for college bands to split off from the then Music Educators National Conference.<sup>11</sup> First called the University and College Band Conductors Conference (UCBCC), the organization was renamed the College Band Directors National Conference in 1947 along with the drafting of a constitution and bylaws.<sup>12</sup>

The main impetus for the formation of a separate organization was to allow the college band directors to devote more exclusive time to “problems common to college bands.”<sup>13</sup> During the time the college band directors were initiating the formation of the CBDNA, some music educators believed that band was playing only a minor role in American colleges and universities. This sentiment was exemplified by the limited

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<sup>9</sup> George Alfred Cavanaugh, "William D. Revelli: The Hobart Years" (Ed.D. diss., University of Michigan, 1971).

<sup>10</sup> Gregory L. Talford, "William D. Revelli: An Introspective Study" (M.M. thesis, Central Michigan University, 1985).

<sup>11</sup> National Association for Music Education website, accessed June 7, 2016, <http://www.nafme.org/about>. In 1998, the Music Educators National Conference changed its name to MENC: The National Association for Music Education. On September 1, 2011, the name changed again to National Association for Music Education, or NAFME.

<sup>12</sup> Richard Lasko, "A History of the College Band Directors National Association" (Ed.D. diss, University of Cincinnati, 1971), 18.

<sup>13</sup> James E. Houlihan, "The Music Educators Conference in American Education" (D.A. diss., Boston University, 1961), 80.



amount of time allocated to college and university bands at meetings held by organizations such as MENC, as well as sparse band content found in publications of that era. In the first part of the 20<sup>th</sup> century, the main focus areas of MENC were centered on public school music, rather than college and university music programs, except for specific discussion of curriculum and placement policies of teacher education institutions.<sup>14</sup>

The first meeting of the CBDNA in 1941 was primarily an organizational session with the explicit purpose of setting up a leadership team and several committees on topics and issues the membership felt needed urgent attention. The original board was comprised of four seats: Honorary Life Chairman, Chairman, Vice-Chairman, and Secretary, plus six Members-At-Large. The eleven committees formed were Awards, Band Concerts and Literature, Rehearsal Schedule, Budget, Uniforms, Concert and Marching Bands in the Small College, Accrediting the Band in the University, Accrediting the Band in the College, Activity Calendar, Relations of the R.O.T.C. with the Band, and Scholarships and Student Assistants.<sup>15</sup>

The second national convention of the original UCBCC was held in Chicago in December of 1946 at the Congress Hotel. Much work had been done by the membership during the five years since the initiation of the organization in 1941, in spite of the lack of annual meetings. Arguably one of the most important items of the 1946 meeting was the adoption of a Declaration of Principles. The following Declaration of Principles was constructed and adopted by the UCBCC in general session on December 20, 1946:

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<sup>14</sup> Lasko, "A History of the College Band Directors National Association" 25.

<sup>15</sup> Ibid., 31–31.

WE AFFIRM our faith in and our devotion to the College Band, which, as a serious and distinctive medium of musical expression, may be of vital service and importance to its members, its institution and its art.

To ITS MEMBERS the College Band, through exemplary practices in organization, training, and presentation, should endeavor to provide effective experiences in musical education, in musical culture, in musical recreation, and in general citizenship.

To ITS INSTITUTION the College Band should offer adequate concerts and performances at appropriate functions and ceremonies, in the interests of musical culture and entertainment, and for the enhancement of institutional spirit and character.

To MUSIC as an art and a profession the College Band should bring increasing artistry, understanding, dignity, and respect, by thorough and independent effort within the band's own immediate sphere, by leadership in the secondary school music program, and by cooperation with all other agencies pursuing similar musical goals.

To THESE ENDS we, the members of this Conference, pledge ourselves to seek individual and collective growth as musicians, as teachers, as conductors, and as administrators.<sup>16</sup>

The organization met again the following year in Chicago on December 19–20, 1947. The Steering Committee Chairman Gerald D. Prescott presented the first draft of a constitution, which was adopted. This document officially changed the name of the organization to College Band Directors National Association. The constitution was supplemented with bylaws the following year and, along with a few revisions, the original constitution and bylaws are still in place today.

This dissertation focuses on the history of selected conferences of one division of the CBDNA. Article V of the CBDNA constitution sets forth the initial expectations for conferences of the organization. The original version read, “There shall be one official annual conference of the CBDNA. The date and place for the next annual meeting shall

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<sup>16</sup>University and College Band Conductors Conference, "Declaration of Principles," UCBCCC Second Annual Conference Proceedings (Chicago, 1946), Addenda.

be recommended by the Board of Directors and submitted for approval to the conference body in session. The sessions held at the time of the CBDNA meeting shall be open only to members of the CBDNA except as approved by the Board of Directors.”<sup>17</sup> Article II of the Bylaws adopted in 1948 outlined the need for divisional chairmen and the election mechanism for these positions. In the final general session at 2:00 PM on December 19, 1948, the membership elected six divisional chairmen as follows<sup>18</sup>:

- California-Western Division: Norman Hunt, Brigham Young University  
Provo, Utah
- Eastern Division: James B. Miller Champlain College  
Plattsburg, New York
- North Central Division: Joseph A. Gremelspacher, Indiana State Teachers  
College, Terre Haute, Indiana
- Northwest Division: Edmund P. Sedivy, Montana State College  
Bozeman, Montana
- Southern Division: John J. Morrissey, Tulane University  
New Orleans, Louisiana.
- Southwestern Division: Bernard Fitzgerald, University of Texas  
Austin, Texas

The chairman positions for each division were subsequently replaced with a complete set of officers. The current bylaws mandate four officers shall be in place.

Article II. E. states:

**Divisional Officers.** The Divisional officers shall consist of President, President-Elect, Vice-President and Secretary-Treasurer. The President-Elect shall automatically accede to the office of President, and the Vice-President shall automatically accede to the office of President-Elect. Divisional Vice-Presidents shall be nominated at the Divisional

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<sup>17</sup> Minutes of the Fourth Annual Meeting of the CBDNA, (Chicago, 1948): 12.

<sup>18</sup> Ibid., 14.

Conferences. The Divisional President will select a nominating committee who will submit two names for the office of Vice-President. The election shall be by secret ballot circulated via electronic means by the National Secretary within two weeks of the termination of the Divisional Conference. Ballots shall be submitted electronically to the National Secretary for tabulation within four weeks of the termination of the Divisional Conference. The newly elected Divisional Vice-President shall assume office at the next National Conference.

1. The Divisional President shall appoint a Secretary-Treasurer.
2. It shall be the duty of the Divisional President to organize and supervise the activities within his division. Divisional Presidents shall write letters of appointment to all officers of the Division, shall submit to the National President a list of Division officers, including state and committee chairmen.<sup>19</sup>

In 1950, the CBDNA amended Article V to state: "The CBDNA shall meet in national conference biennially in December of the alternate years, beginning in 1950, and divisional meetings shall be held biennially on the alternate years at a prescribed time and place convenient to a majority of the divisional members." This amendment solidified a system that designated the national conference as biennial and created divisional conferences that were to occur every other year in between the national conferences, placing the national conferences on odd years and divisional conferences on even years.<sup>20</sup>

From the adoption of the bylaws in 1948 through the time of this study, the national CBDNA membership has been organized into six divisions, each comprised of states in geographic proximity, currently the Western, Northwestern, North Central, Eastern, Southern and Southwestern divisions. The Western division is comprised of Arizona, California, Hawaii, Nevada and Utah. The Northwestern division of the

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<sup>19</sup> "Constitution and Bylaws," CBDNA, accessed January 16, 2016, <http://cbdna.org/cgi-bin/about4.pl>.

<sup>20</sup> Minutes of the Fifth Annual Meeting of the CBDNA, (Chicago, 1949): 9.

CBDNA is comprised of Alaska, Idaho, Montana, Oregon, Washington, and Wyoming.<sup>21</sup>

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In 1988, the Western and Northwestern divisions contemplated permanently combining their divisional conferences into a single event.<sup>23</sup> The Western and Northwestern divisions had intermittently hosted both joint and separate conferences after the CBDNA created the biennial national conference schedule. The leaders of both divisions found it an ongoing struggle to provide a meaningful conference program and manage to draw the necessary attendees from the tremendous geographic distance spanned by their member states to support a conference worthy of attendance.<sup>24</sup> In 1989, the board members of both divisions met in Reno, NV, to explore the idea of a joint conference.<sup>25</sup> It was their intention to pool resources and membership in order to attract higher numbers of attendees and fund a desirable amount of clinics/clinicians and performing ensembles.

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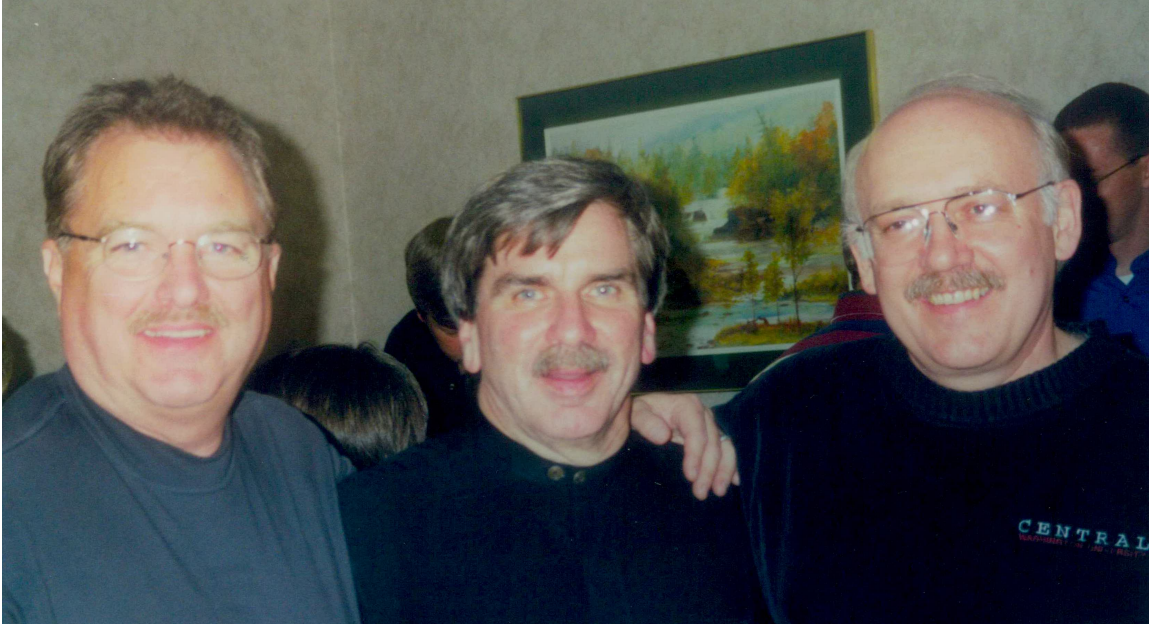
<sup>21</sup> CBDNA State Chair Handbook, 2001: 3, 11–12. This handbook lists the officers for each division and the state chairs within each division.

<sup>22</sup> A complete list of the states in each division is available in Appendix D “CBDNA List of States by Division”

<sup>23</sup> It is outside the scope of this study to compile a list of all divisional conferences. Limited information is available at CBDNA.org.

<sup>24</sup> In an informal conversation with McGrannahan, he cited these reasons as the primary impetus for discussions of the combined conference.

<sup>25</sup> “Western/Northwestern Division Conference CBDNA: A Historical Document,” Archive Binder 5: 1.



Photograph 1 John Thrasher, A.G. McGrannahan III, and Larry Gookin, organizers of the 1990 Western/Northwestern CBDNA conference. Photo from 2000 Conference Archive Binder.

After two years of planning and collaboration, the combined division conference became a reality. The first conference was held in Reno Nevada from March 22-24, 1990. The president of the Western Division was John Thrasher of Glendale Community College in Glendale, Arizona; the president of the Northwestern Division was Larry Gookin of Central Washington University in Ellensburg, Washington. The conference host was A.G. “Mack” McGrannahan, III of the University of Nevada, Reno. The conference hotel was the Holiday Inn located at 1000 E 6th St., Reno, NV, and the formal concert performances were presented in Nightingale Hall on the campus of the University of Nevada, Reno.<sup>26</sup> Over 100 directors attended the conference, and concerts averaged over 400 attendees.<sup>27</sup>

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<sup>26</sup> Schedule of Events, 1990 Western/Northwestern Divisional Conference Program, Archive Binder 1: 2-6.

<sup>27</sup> CBDNA Report, Summer 1990: 3.

The CBDNA membership reveres its national and divisional meetings as the highlight event of each year. Eric Rombach-Kendall, 2013 National President of the CBDNA articulates this point in his welcome message to the 2013 National Conference:

Our biennial national conference is perhaps our most important function as a national organization. Through inspiring performances by outstanding ensembles and their conductors we are reminded of the excellence that permeates our profession, the passion we have for our art, and the renewal that comes from hearing live performances of old and new repertoire. Likewise, we are inspired by the many presenters who share their knowledge and insight on a host of topics related to repertoire, performance practice, pedagogy, brain research, history, conductor health, marching band, music education, and technology.<sup>28</sup>

The opportunity for professional development through in-person collaboration and temporary immersion in a high-quality music environment is compelling to the members as both musicians and educators who share a common desire to improve and shape the face of college bands.

#### Statement of Purpose

The purpose of this study is to chronicle the fourteen biennial Western/Northwestern Combined Divisional CBDNA conferences spanning from 1990 to 2016. The organization and content of these conferences are highly regarded by the many within Western/Northwestern division membership. This study seeks to examine how these divisional conferences provided a valuable experience for their attendees, to illuminate the distinguishing features of these conferences including those which may be deemed worthy of replication at conferences in other divisions of the CBDNA, and to highlight the changes and progress that occurred between and across the fourteen

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<sup>28</sup> 2013 CBDNA National Conference Program, 1.

conferences that occurred in the time span covered in this study. The study also examines specific areas of the conferences that intersect with the global band community, including performance excellence, cultivation of the body of wind band literature, and professional growth and development of college band directors in relation to their extended professional community of composers, artists, and conductors.

This study was conducted at a unique point in the history of the Western/Northwestern Divisional conferences—the end of the 26-year string of 14 biennial conferences held in Reno, Nevada. The first conference was held from March 22–24, 1990 and the subsequent thirteen conferences were each held in March on even numbered years, all in Reno. All conferences through March, 2000 were three days in length (Thursday through Saturday). In 2002, the conference schedule expanded to four days and maintained that duration through the 2016 conference. This change occurred largely because the Intercollegiate Band conductor desired more time to rehearse with the full ensemble which prompted the board to move auditions from Thursday to Wednesday. Additionally, McGrannahan scheduled a clinic/rehearsal with his band (the University of Nevada Wind Ensemble) and the composer-in-residence for 11:00 A.M. on Wednesday, which became part of the conference program from 2002 forward.<sup>29</sup>

At the time of this study, the 2018 conference was organized and slated for Sonoma, California. Details of the proposed performance site and lodging options were discussed by the CBDNA Western/Northwestern membership at the general meeting of

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<sup>29</sup> A. G. McGrannahan, III in discussion with the author, December 15, 2015.



the 2016 conference. The discussion and interactions regarding this change were full of both excitement and apprehension about the new location.<sup>30</sup>

During the twenty-six years of the Reno-based Western/Northwestern Divisional conferences, the college band world experienced many significant events. The band community lost several of its iconic figures, many of whom were involved in the formation of the CBDNA. William D. Revelli, revered as a founding father of the American band movement and the chief organizer of the meetings that began the formation of the CBDNA, died in 1994 at age 92.<sup>31</sup> The death of Frederick Fennell in 2004 was also a great loss to the band community.<sup>32</sup> He was also present at the inaugural meeting of the CBDNA and went on to become one of the preeminent leaders and thinkers in the band world.

A notable leap in connection among the national membership occurred in 1998 with the launch of the CBDNA website ([www.cbdna.org](http://www.cbdna.org)). This technological advancement included demographic information about the national and divisional officers, divisions and conference information. Since that time, the site has grown to include numerous valuable resources that are freely accessible by the world-wide band community, including digital archives of the following materials: programs and/or minutes from national conference proceedings; scans or PDF files of the CBDNA reports which are a collection of articles and submissions from members which is published in

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<sup>30</sup> The researcher was present for this meeting and reports his personal observations.

<sup>31</sup> “William D. Revelli Papers 1907–1994 (bulk 1935–1991),” University of Michigan Library Online, accessed March 31, 2016, <http://quod.lib.umich.edu/b/bhlead/umich-bhl-9622?view=text>.

<sup>32</sup> “Frederick Fennell, 90, Innovative Band Conductor, Dies,” New York Times, accessed March 31, 2016, <http://www.nytimes.com/2004/12/09/arts/music/frederick-fennell-90-innovative-band-conductor-dies.html>.

the spring, summer, and fall; some content listings of the *CBDNA Journal* from 1984 to 2000; and access to CBDNA research. The members-only section of the site provides access to ten different email listserves of the membership in areas such as Band Music Education, Performance Materials and Concerns, Conducting Pedagogy, and Athletic Bands. This website functions as a repository and also as a portal to communicate immediately with all members who have elected to receive messages on those topics, facilitating an unprecedented level of nearly instant communication within the organization.

These historical people and events may or may not have influenced the regional or national conferences offered by the CBDNA, including those examined in this study. Nonetheless, it is the researcher's intent to be aware of the contextual happenings in the global band community during the evolution of the Western/Northwestern CDBNA divisional conferences and include relevant occurrences pertaining to this study.<sup>33</sup>

### Research Questions

As noted above, the purpose of this study is to chronicle the fourteen biennial Western/Northwestern Combined Divisional CBDNA conferences spanning 1990 to 2016. The study seeks to answer the following research questions:

1. How has the conference changed or evolved across 14 iterations?
2. Are there trends in the repertoire selection, or other features of compositions programmed and performed, including commissions?

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<sup>33</sup> It will be crucial to chronicle the infusion of technology into the methods of communication and planning of the conferences, as well as the way business is conducted during the conferences.

3. What facets of the conferences are unique or notable for the purpose of emulation or enhancement of other similar conferences?

#### Rationale for the Study

In 1988, Brookhart listed twenty-seven studies and papers on professional associations in music.<sup>34</sup> The earliest document in his bibliography is titled “A History of the Music Teachers' National Association from Its Organization in 1876 to 1893,” which was published in 1893. His annotation describes the document as:

A souvenir handbook published for the special meeting of the Association at the 1893 Chicago World's Fair Celebration. The title appears on the cover and at the top of each page as Historical Handbook of the Music Teachers' National Association. The narrative consists of brief summaries, with some commentary, of the annual reports of the first 15 meetings.<sup>35</sup>

Most entries in Brookhart's bibliography are from the mid-20<sup>th</sup> century and represent a wide range of music educator associations. The most pertinent to this study include the Music Teachers National Association, the Music Educators National Conference, the National Association of Jazz Educators, the American Choral Directors Association, the American String Teachers Association, and the CBDNA. Brookhart's document also includes more broadly related associations such as the National Association of Schools of Music, the National Council of the Arts in Education, and American Society of University Composers. This record of research demonstrates a need for documentation of the activity and progression of our national music organizations.

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<sup>34</sup> Edward Brookhart, *Music in American Higher Education: An Annotated Bibliography* (Warren, MI: Harmonie Park Press, 1988), 170–175.

<sup>35</sup> *Ibid.*, 174.

In his historical paper on the first meeting of the American Bandmasters Association, Davis<sup>36</sup> recounts the Association's strong desire to integrate social activities with the serious business topics the Association wished to address, study and influence.<sup>37</sup>

He states:

from the start, the founders intended to mix very serious business with social activities. In reflection, this should not be a surprising point. It must be remembered that one of the prime concerns of the charter members was professional ethics and the ability of bandmasters to deal with each other in a decent and friendly manner. Therefore, it can be assumed that one of the major reasons for the inclusion of social functions was to insure that no matter how heated a business discussion was it would be followed by a time of fellowship with good food and good music.<sup>38</sup>

In addition to the occurrence of music educator conferences, the analysis of content of such conferences is prevalent in the body of research, but still largely incomplete. Orman and Price<sup>39</sup> focused on the content of the MENC national conferences as well as an application of their method to four conferences that occurred in a parallel timeframe. Their approach was a content analysis of the sessions offered. The findings indicated varying importance among topics presented and an emphasis on performances. The MENC conferences between 1996 and 2004 maintained a strong majority of sessions dedicated to education.

As with past conferences, educational sessions continued to dominate, and the recent increases have almost returned their proportion in 2004 (75.5%) to their highest

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<sup>36</sup> Alan Lee Davis, "A History of the American Bandmasters Association" (DMA diss., Arizona State University, 1987).

<sup>37</sup> Davis, "A History of the American Bandmasters Association."

<sup>38</sup> Ibid. 32.

<sup>39</sup> Evelyn K. Orman and Harry E. Price, "Content Analysis of Four National Music Organizations' Conferences," *Journal of Research in Music Education*, Vol. 55, No. 2 (Summer, 2007), 148–161.

previously reported proportion of 76.4% in 1996; however, the variations are relatively small. Sessions including performances remained stable at 12.3% for both the 2002 and 2004 conferences; however, this was a continuation of the trend of decrease in these sessions, with a dramatic drop to the lowest proportional representation for any conference since a high of 28% in 1984 and a previously reported low of 17.2% in 2000.<sup>40</sup>

Discussion and study of content of conferences occurred decades prior to Orman and Price's research. For example, in his article in the 1928 *Music Supervisors Journal*, Roach argues "Most supervisors recognize the educational exhibits as an important factor in the success of the conference — many consider them equally important with the meetings."<sup>41</sup> Although there has been abundant study of the content and purpose of music educator conferences, the approaches and methods have varied substantially. Much of the variation is due to the inherent contradiction of purpose for the national meetings; some are billed as educational, others are aimed at addressing specific problems of the profession (and attempting to find solutions or resolutions), and others are more heavily aimed at socialization and fraternization of those in attendance. This difference in purpose can be illustrated by comparing the presence of exhibitors at the meetings. The NafME (formerly MENC) national meeting and the Midwest Clinic typically have hundreds of exhibitors onsite who aim to acquaint themselves with the membership and attendees. By contrast, a convention of the American Bandmasters or divisional CBDNA conference typically has only a handful of exhibitors if any at all. The focus and purpose

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<sup>40</sup> Ibid., 158.

<sup>41</sup> J. Tatian Roach, "Exhibits at the Sectional Conferences," *Music Supervisors' Journal*, Vol. 15, No. 2 (Dec., 1928), 37.

of each of these meetings/conventions are different and warrant exhibitors based on their purpose. Examining the content of the CBDNA divisional conferences will provide much needed chronicling of the events and facilitate discussion of the impact of the conferences within the national CBDNA and the wind band community.

### Delimitations

This study focused only on the development and happenings of the fourteen Western/Northwestern divisional conferences that occurred between 1990 and 2016. This study does not examine conferences held by the other five CBDNA divisions or the national CBDNA conferences held during this period. This study is not intended to be a comprehensive history of the CBDNA, its members or leadership, or its national impact on the wind band community and professionals. The study does not investigate other national band organizations, such as the American Bandmasters Association or the National Band Association.

### Organization of the Dissertation

Chapter One of this paper is a brief introduction to the CBDNA, its birth as an organization, and the sequence of events that led to the creation of divisional conferences. It also outlines the purpose of this study, the research questions addressed, the rationale for the study, and the delimitations of the content in this paper. Chapter Two is a review of existing literature related to the CBDNA, other state and national musical organizations, and professional development conferences. Chapter Three discusses the methods and procedures used in this study. Chapter Four provides an overview of the events of the 1990 through 2016 conferences. Chapters Five through Eighteen chronicle

the events of the fourteen divisional conferences. Chapter Nineteen provides discussion of the researcher's conclusions and recommendations for future research.

## CHAPTER 2

### REVIEW OF LITERATURE

In order to focus a topic of research that has intrinsic value as well as value to the body of literature in the field, it is necessary to ascertain what studies have been conducted in the same field and in similar or related fields. It is also important to review methodologies employed in these related studies so the researcher may be equipped with and advised by the successes and failures of previous investigators. Rainbow and Froelich state:

some data gathering must precede any final working of a research purpose. The gathering of information prior to conducting the actual study should accomplish two goals: The researcher should identify and confirm the existence of a substantial amount of relevant resources; and the researcher should identify specific ‘holes of knowledge’ about the event or persons under study.<sup>42</sup>

The following review of literature is organized into three major content areas. The first section contains studies related to the CBDNA. The second section includes literature about other music and band organizations with a strong emphasis on national organizations. Selected literature examining the larger and more preeminent state organizations is also included. The third section reviews literature focused on professional development.

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<sup>42</sup> Edward L. Rainbow and Hildegard C. Froehlich, *Research in Music Education: An Introduction to Systematic Inquiry* (Schirmer Books, 1987), 108.



## Studies about the CBDNA

Several scholars have written informative histories of the wind band movement, including Fennell (1954),<sup>43</sup> Whitwell (1985),<sup>44</sup> and Hansen (2005).<sup>45</sup> Whitwell has written five additional volumes that provide a comprehensive history of wind band movement. Other researchers have focused on particular topics within that movement, such as Carpenter (1970),<sup>46</sup> Jones (2002),<sup>47</sup> and Sullivan (2006).<sup>48</sup> Others have studied particularly noteworthy individuals in band history, including those mentioned earlier: Weber (1963),<sup>49</sup> Cavanaugh (1971),<sup>50</sup> Gregory,<sup>51</sup> Talford (1985),<sup>52</sup> and Manfredo (1995).<sup>53</sup> A complete review of this literature is beyond the scope of this study, which focuses on the

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<sup>43</sup> Frederick Fennell, *Time and the winds; a short history of the use of wind instruments in the orchestra, band and the wind ensemble* (Kenosha, Wis.: G. Leblanc, 1954).

<sup>44</sup> David Whitwell, *A Concise History Of The Wind Band, 2<sup>nd</sup> ed.* (Austin, Texas, Whitwell Publishing, 2010).

<sup>45</sup> Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago, Ill: GIA Publications, 2005).

<sup>46</sup> Kenneth W. Carpenter, "A History of the United States Marine Band" (Ph.D. diss., The University of Iowa, 1970).

<sup>47</sup> Patrick M. Jones, "A History of the Armed Forces School of Music" (Ph.D. diss., The Pennsylvania State University, 2002)

<sup>48</sup> Jill M. Sullivan, "Women's Military Bands in a Segregated Army: The 400<sup>th</sup> and 404<sup>th</sup> WAC Bands," *Journal of Band Research* 41 (2) (2006), 1–35.

<sup>49</sup> Weber, "The Contribution Of Albert Austin Harding And His Influence On The Development Of School And College Bands."

<sup>50</sup> Cavanaugh, "William D. Revelli: The Hobart Years"

<sup>51</sup> Gregory, "Mark H. Hindsley - The Illinois Years"

<sup>52</sup> Talford, "William D. Revelli: An Introspective Study"

<sup>53</sup> Manfredo. "Albert Austin Harding and His Influence on the Development of the Instrumentation of the American Collegiate Wind Band."

specific history of the CBDNA. This section includes studies that focus on the CBDNA, its history, and its conferences.

Halseth's historical dissertation from 1987 examined the impact of the CBDNA on the wind band repertoire.<sup>54</sup> He gathered data by visiting the CBDNA archives and interviewing national and divisional leadership through letters and phone calls. Halseth chronicles the development of the CBDNA music lists, the development of commissioning practices from informal discussion to national conferences to composition awards, followed by details of national and divisional commissioning activity. Halseth cites three quantitative studies of repertoire and performance data that provide both valuable information and models for possible future research. He found that the leadership of the CBDNA believed the legitimacy of the wind band was largely dependent on the quality and development of the repertoire; their focus was cultivating and promoting new original works for band by prominent, respected composers. Halseth also reported a large number of the CBDNA commissions have fallen into obscurity due to poor first impressions of the works. This information is valuable to this study, as it prompts the researcher to evaluate the disposition of the CBDNA commissions for frequency of performance at divisional conferences, especially those written since Halseth's study.

Jorgensen's article in the 1965 *Music Educators Journal* provides a short narrative description of the proceedings at the 1964 CBDNA National Conference in

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<sup>54</sup> Robert Edmore Powell Halseth, "The Impact of the College Band Directors National Association on Wind Band Repertoire" (DA Dissertation, University of Northern Colorado, 1987).

Tempe, Arizona.<sup>55</sup> His description is his personal account of the events and includes his perspective relative to the significance of specific facets and sessions of the conference. He discusses lectures presented by Ingolf Dahl and Gunther Schuller, two significant wind band composers. Both composers gave a lecture on their new work for band followed by performances of the piece. Jorgensen discusses other proceedings of the conference and summarizes his thoughts on the state of the symphonic band as a socially advancing medium, as well as the teacher's/conductor's responsibility in that advancement. This article serves as a micro-model for my analysis of the divisional conferences in this study, though I will rely on archival documents and interviews with individuals who planned, attended, and performed at the conferences rather than my own personal accounts.

Kish studied the compositions commissioned by the CBDNA membership from 1961–2001.<sup>56</sup> He visited the CBDNA national archives to obtain documents surrounding the organization and negotiation of the commissions, and contacted the composers and commissioners for their personal accounts of the processes. His study accounts for twenty-nine works commissioned either directly by the CBDNA or by consortiums of its members. His discussion of the history of the commissioning project will be useful in this study as it references the details of the sites of the premieres (identification of specific national or divisional conference), the performing ensembles, and the details of the commission. Kish also discusses each commission through the eyes of the conductor by

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<sup>55</sup> James R. Jorgenson, "Trends for Bands 'Scene' at CBDNA National Conference." *Music Educators Journal* 51, No. 5 (Apr. - May, 1965): 89–91

<sup>56</sup> David Lawrence Kish, "The College Band Directors National Association Commissioned Compositions, 1961–2001: A Survey And Analysis" (DMA dissertation, University of North Carolina at Greensboro, 2003).

providing a short biography of the composer, program notes and instrumentation, and performance notes derived from Kish's personal score study. These details will not be pertinent to this study, but Kish's conclusions may be helpful as a contextual framework for the national scene of the CBDNA during the first ten years examined in this study.

Hopwood's 1998 study of the repertoire performed at the CBDNA conferences between 1941 and 1995 provides a comprehensive list and analysis of the programming choices made by conductors of the groups selected to perform at both national and divisional conferences.<sup>57</sup> He collected programs from 118 of the 141 documented concerts using eight creative and exhaustive methods, including searching the CBDNA archives and contacting performing ensembles, conference hosts, and the companies employed to record the concerts. Hopwood referenced several previous studies of wind band repertoire and performance data. He then compiled a list of repertoire within the scope of his study and analyzed the data to rank works by total number of performances, ranking by the frequency of performances of type (style) of each work, and composers by total performances of any of their works. The methods and findings from Hopwood's paper will be valuable for the section of this study pertaining to commissions and repertoire specific to the scope of this study.

Lasko provides a comprehensive historical examination of the CBDNA proceedings from its inception through 1971.<sup>58</sup> He procured documents primarily through personal requests to the then-current national and divisional officers as well as several

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<sup>57</sup> Brian Keith Hopwood, "Wind Band Repertoire: Programming Practices at Conventions of the College Band Directors National Association" (DMA dissertation, Arizona State University, 1998).

<sup>58</sup> Richard Lasko, "A History of the College Band Directors National Conference" (Ed.D. dissertation, University of Cincinnati, 1971).

key figures in the initial organization of the CBDNA. He was fortunate that most were still living during the time of his study. He also reviewed committee reports and proceedings from the national and divisional meetings and conferences. Lasko focused his examination on (1) the organizational structure of the CBDNA, (2) the service functions of the CBDNA, (3) the study of band literature, (4) the study of band instrumentation, and (5) the CBDNA research studies concerned with tonal problems and tone quality. Lasko's study provides insight into the motivation for the organization of the CBDNA and its self-proclaimed purpose, followed by a documentation of the evolution of those purposes alongside the evolution of the college and university wind band. Lasko's study will be a valuable resource for the researcher because it outlines the motivation of the national CBDNA membership and how the divisional conferences reflect and enhance the agenda of the national organization.

Martin provides a historical narrative of the first Western/Northwestern Divisional conference held in Reno in 1990 in his unpublished manuscript.<sup>59</sup> Martin utilized conference archives kept by Mack McGrannahan, who hosted this and the subsequent twelve Western/Northwestern divisional conferences, as well as an interview conducted with McGrannahan to provide deeper understanding of the organization and proceedings of the conference. The narrative accounts of the proceedings provide a basis for much of the format of the current study.

Holvik performed a survey of 111 university and college band programs of CBDNA members in 1966 to determine if there was evidence of an "emerging band

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<sup>59</sup> Stephen G. Martin, "A History of the 1990 College Band Directors National Association Western/Northwestern Divisional Conference" (unpublished manuscript, Arizona State University, 2015)

repertory” among college band programs. He received responses from 78 schools which each provided their concert programs spanning 1961 through 1966. The results were reported in the form of a list of any composition that appeared more than ten times, and was sorted in order with the most-performed works at the top.<sup>60</sup> The list yielded 234 compositions. 136 were original works for band and 98 were transcriptions. He also classified the works into four categories and counted them as follows: 156 concert works, 43 marches, 15 show tunes or novelties, and 20 solos or ensembles with band. Though informal, Holvik’s method of survey and classification may serve as a model for similar classification of repertoire from the CBDNA conferences.

“MENC’s Associated Organizations: CBDNA” by Guy M. Duker provides a concise introduction into the genesis of the CBDNA and discussion about the CBDNA’s relationship to MENC as an associated organization.<sup>61</sup> After recounting the CBDNA’s Declaration of Principles, he summarizes the contributions of the CBDNA in the areas of standardized instrumentation, new compositions, music lists, the marching band, and various research papers. He concludes this article information on becoming a member of the CBDNA and lists the current officers.

Whitwell and Ostling compiled papers from the first 35 years of national CBDNA conferences.<sup>62</sup> The papers included were chosen by the compilers to be a representation of

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<sup>60</sup> Karl M. Holvik, "An Emerging Band Repertory, A Survey of the Members of the College Band Directors National Association," *Journal of Band Research* 6, no. 2 (Spring, 1970): 19.

<sup>61</sup> Guy M. Duker, “MENC’s Associated Organizations: CBDNA,” *Music Educators Journal* 58, no.4 (1971): 61.

<sup>62</sup> David Whitwell and Acton Ostling, *The College and University Band: An Anthology of Papers from the Conferences of the College Band Directors National Association, 1941–1975* (Reston, Va.: Music Educators National Conference, 1977)

the CBDNA's topics of discussion and concern during this time period. Some papers are accounts of sessions, some are surveys, and others are articles that were used as the basis of presentations at the conferences. After a preface including the CBDNA Declaration of Principles and a list of officers up to 1979, the materials are divided into six parts: "The Concert Band and Its Music," "The Concert Band and Its Instrumentation," "The Marching Band," "Techniques," "The Profession at Large," and "Composers' Analyses of Their Works for Band." The contents of this resource provide an in-the-moment look into the struggles and victories of bands and their directors during this 35-year span, which confirms the notion that the CBDNA was necessary, and illustrates the effectiveness of the CBDNA in uniting and strengthening the profession.

#### Studies About Other National Music Organizations

Davis documents the history and development of the American Bandmasters Association between 1929 and 1986 in his 1987 dissertation.<sup>63</sup> Davis collected information from organization records, private correspondence with key members involved in the early development of ABA, and personal interviews with present members. Key components of the study included an examination of ABA's efforts to standardize wind band instrumentation and the general efforts toward the betterment of bands in America. Davis's paper illustrates the need for historical account of the birth, development, and ongoing purposes of a national band organization, specifically an organization aimed at the betterment of the wind band. It will be useful in the current study for both the methods of data collection and rationale.

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<sup>63</sup> Davis, "A History of the American Bandmasters Association."

Warren examines the origin and development of the Music Education Research Council (MERC), a part of the now National Association for Music Education, in his 1966 dissertation.<sup>64</sup> His paper lacks a description of methods, but his sources indicate he procured bulletins, proceedings from national meetings, and letters from the organizers. The study is organized into three periods: Period I embodies the formative years and chronicles the proliferation of research and documentation; Period II is characterized as a period of self-reflection, regrouping, and retooling; Period III is chronicles the rebirth of the MERC as a more serious body of researchers concerned more with quality than quantity. The final period also saw the birth of the *Journal of Research in Music Education* and details the coordination between the *JRME* and the MERC. Warren's study illustrates the need for historical record of the development of national organizations that bring educators together for the advancement of music in our national educational system.

Lee reviewed the development of the Music Supervisors National Conference in his article in 2007.<sup>65</sup> He called his paper "A New Look," which is realized through his study of the birth of the MSNC in terms of contemporary social context and gender. His sources span nearly one hundred years, exemplifying his care for accurate information contemporary to the era of study juxtaposed with interpretations and ideas of present-day music education researchers. Lee's account of the formation of the MSNC and its

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<sup>64</sup> Fred Anthony Warren, "A History Of The Music Education Research Council And The Journal Of Research In Music Education Of The Music Educators National Conference" (D.Ed. diss., University of Michigan, 1966).

<sup>65</sup> William Lee, "A New Look at a Significant Cultural Moment: The Music Supervisors National Conference 1907–1932." *Journal of Historical Research in Music Education*, Vol. 28 (2) (April 2007): 93–110.



ideologies are in alignment with those of the CBDNA. It is this researcher's opinion that the founding of the CBDNA can be seen as an extension of the principles that drove the organization of the MSNC, specifically related to the development of instrumental music programs as discussed at the end of Lee's paper. The application of the democratic "music for all" of the MSNC that originated in singing was applied to instrumental music. The natural progression of this movement led to the need for music teachers and, subsequently, music education programs at universities. The colleges and universities therefore required instrumental music programs, and the college band became an integral part of these institutions. Lastly, the CBDNA was born from a sub-committee of MENC, which directly ties the CBDNA's lineage to the MSNC.

Vondran's more recent study chronicles the implementation and evolution of the Ostwald Award, a composition award issued by American Bandmasters Association.<sup>66</sup> His paper is based on written records and documentation he examined at the national ABA archives, which are housed at the University of Maryland, and personal interviews with several ABA members who have served on the Ostwald Award committee as well as recipients of the award. Vondran chronicles the many iterations of the award, including the financial support, the changes in rules, the addition of a commissioning element, and its final disposition as a biennial composition contest without the commissioning element. His outline of his interview procedures is highly comprehensive and useful for other researchers. Vondran was able to fill many gaps in the archival information through this

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<sup>66</sup> Shawn Vondran, "The Development of the Ostwald Award" (DMA Essay, University of Miami, 2009).

process. The researcher of this study is encouraged by the similarities present in the research methods used in this study and those used by Vondran.

In her study of the history of the western division of the MENC, Timmerman chronicles the birth of music education in the west, the development of an initial California state organization as a unit under the state Department of Education, its subsequent split into its own separate entity, and finally its merger with the MENC.<sup>67</sup> Her data sources include archival records of the proceedings of annual meetings, correspondence among members, publications, and interviews with nearly fifty people responsible for shaping and developing the music education community in the western states. Timmerman is hugely successful in her effort to chronicle the factual events while weaving in the personal opinions and experiences of her interviewees. Her account of the organization of the annual meetings is of import to this study, as many of the same factors are pertinent to this study of the CBDNA divisional conferences, including the selection of a desirable location, presentations and clinics of importance to the attendees, and maintaining a connection to the national purpose and agenda. The subject of her study is of personal importance to this researcher as he is a product of the system she studied; the researcher was born and raised in Modesto, California, and was an undergraduate student in Turlock and Fresno, California.

Other studies on the history of various national and prominent state organizations and their conferences include Biffle's study titled "A History of the Texas Music

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<sup>67</sup> Maurine Timmerman, "A History Of The Western Division Of The Music Educators National Conference" (D.Ed. diss., University Of Southern California, 1960).

Educators Association 1959–79,”<sup>68</sup> Seybert’s dissertation “A History of the North American Band Directors’ Coordinating Committee, 1960–1970,”<sup>69</sup> and Shoop’s 2007 study on the history of the Texas Bandmaster’s Association.<sup>70</sup> Houlihan<sup>71</sup> and Kauffman<sup>72</sup> discuss histories of the MENC, and Hedden<sup>73</sup> and John et al<sup>74</sup> provide insights into music education conferences and conventions.

### Studies about Professional Development at Conferences

The CBDNA members regard the national and divisional conferences as a primary responsibility of the organization. As stated by Rombach-Kendall in his address to the attendees of the 2013 CBDNA national conference,

Our biennial national conference is perhaps our most important function as a national organization. Through inspiring performances by outstanding ensembles and their conductors we are reminded of the excellence that permeates our profession, the passion we have for our art, and the renewal that comes from hearing live performances of old and new repertoire. Likewise, we are inspired by the many presenters who share their knowledge and insight on a host of topics related to repertoire,

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<sup>68</sup> George Leslie Biffle, “A History of the Texas Music Educators Association 1959–79” (Master’s thesis, Arizona State University, 1991), doi:10.16953/deusbed.74839.

<sup>69</sup> John M. Seybert, “A History of the North American Band Directors’ Coordinating Committee, 1960–1970” (Ph.D. diss., Indiana University, 2009).

<sup>70</sup> Stephen Scott Shoop, “The Texas Bandmasters Association: A Historical Study of Activities, Contributions, and Leadership (1920–1997)” (Ph.D. diss., University of North Texas, 2000).

<sup>71</sup> James Edward Houlihan, “The Music Educators National Conference in Music Education” (Ph.D. thesis, Boston University, 1961).

<sup>72</sup> Harry M. Kauffman, “A History Of The Music Educators’ National Conference” (thesis, George Peabody College for Teachers, 1942).

<sup>73</sup> Steven K Hedden, “Music Education Research: A Dozen Conventions and a Dozen JRME Volumes,” *The Bulletin of Historical Research in Music Education* 15, no. 1 (1993): 17–30.

<sup>74</sup> Robert W. John et al., “Abstracts of Research Reports from MENC National Convention, March 1972,” *Journal of Research in Music Education* 20, no. 2 (1972): 212–32.

performance practice, pedagogy, brain research, history, conductor health, marching band, music education, and technology.”<sup>75</sup>

Other researchers have examined the purpose and impact of professional development conferences. Price and Orman examined the content of professional development meetings for music educators in several studies.<sup>76</sup> Their first study in *Update: Applications of Research in Music Education* analyzed the sessions at the MENC national conferences between 1984 and 1998.<sup>77</sup> They extracted data from the published biennial conference programs to create a database of 2,898 sessions, then classified the sessions into six categories: educational, performance, industry, general music, research, and technology. Due to the disparity between years in the number of sessions, they presented their results in terms of proportion. Notable findings include stability in the proportion of educational presentations, though dramatically more of these sessions were sponsored by industry in the latter years. Performance sessions declined, and technology sessions increased. The latter is not surprising, since the rapid evolution of the personal computer was followed by industry, and myriad applications were developed to aid the music teacher and student. Price and Orman present an interesting question in their discussion related to their method:

Our analysis allowed for many perspectives and different emphases, resulting in overlapping categories. This aspect of our analysis can be

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<sup>75</sup> 2013 CBDNA National Conference Program, 1.

<sup>76</sup> Harry E. Price & Evelyn K. Orman, “MENC National Conferences 1984–1998: A Content Analysis,” *Update: Applications of Research in Music Education* 18(1999): 26–32; Harry E. Price & Evelyn K. Orman, “MENC 2000 National Biennial In-Service Conference: A Content Analysis,” *Journal of Research in Music Education* 49(3): 227–233; Evelyn K. Orman & Harry E. Price, “Content Analysis of Four National Music Organizations’ Conferences,” *Journal of Research in Music Education* 55(2): 148–161.

<sup>77</sup> Price and Orman, “MENC National Conferences 1984–1998,” 26–32.

regarded as both a strength, allowing for a breadth of perspective, and a weakness, giving an appearance, at least, of imprecision. Recognizing the diversity of the MENC membership, we chose to err on the side of broad representation rather than arbitrary "either/or" decisions. The subsequent analyses allowed for many perspectives of conference attendees to be addressed.<sup>78</sup>

This striking statement illustrates the potential crossover in the sessions presented, which is also reflected in the decisions made by educators about the products and companies they support. For example, does a band director buy reeds from Company A because he/she believes they provide the best quality or value, even though Company B sponsored a session the band director attended at a conference on helping clarinetists get over the break? Price and Orman's study provides a strong model for evaluating the content of conferences, which may be useful in this study when classifying sessions of the CBDNA Western/Northwestern divisional conferences.

A subsequent study by Price and Orman in *JRME* in 2001 examined the content of the 2000 MENC National Conference.<sup>79</sup> They employed similar methodology to their previous study and presented results in a similar matter. The discussion illuminates further trends in the dominance of industry-driven sessions, with another significant increase in technology-based sessions. They provide the following example:

If an attendee had randomly selected a session to attend at the 2000 MENC biennial conference, there was an 82% chance the person would have entered an educational session or a session with a performance. If the session entered was an educational session, there was a 40% chance that the session promoted a product, and a 70% chance that the item would be technology-related.<sup>80</sup>

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<sup>78</sup> Price and Orman, "MENC National Conferences 1984–1998," 31.

<sup>79</sup> Price & Orman, "MENC 2000 National Biennial In-Service Conference," 227–233.

<sup>80</sup> Price & Orman, "MENC 2000 National Biennial In-Service Conference," 232.

Price and Orman point out once again the potentially disturbing notion that the conference may be evolving into a trade show for the industry, though the proportion of research sessions did increase from 4.6% to 7.3% from 1998. They close their paper with the question, "Are industry products the principal interest?" The researcher finds this a fascinating question. What do attendees seek to gain from the offered session? Are their interest being served or the interests of the "paid sponsors?"

Price and Orman applied another iteration of their methodology to a broader study of the content of four national music organizations' conferences in a 2007 *JRME* article.<sup>81</sup> They studied the sessions of the 2002 and 2004 MENC biennial conferences, the 2002 and 2004 meetings of The Midwest Clinic: An International Band and Orchestra Conferences (Midwest), the 2002 and 2004 American Orff-Schulwerk Conferences and the 2003 and 2005 American Choral Directors Association (ACDA) Conventions (these only occur in odd-numbered years). As in their previous research, Price and Orman utilized the conference programs to classify sessions by category (e.g., business meeting, concerts, educational), subject area (e.g., general music, performance, administration, teacher education, research, technology), and focus (e.g., sessions focusing on bands were categorized as concert band, jazz band, or marching band). Additionally, the exhibit spaces for each conference were analyzed to gain a broader sense of the "presence of industry." The analysis across the sessions of the four conferences revealed similarities and differences, though none were very surprising to the researchers. This statement surrounding the presence of industry was notable:

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<sup>81</sup> Orman & Price, "Content Analysis of Four National Music Organizations' Conferences," 148–161.

...the Midwest conferences had 712 different exhibitors compared to 514 at the MENC conferences. In other words, while industry purchased 35% more exhibit booths at the Midwest conferences compared with the MENC conferences, more than double the proportion of sessions at the MENC conferences (33.7%) were industry-based (promoting products) compared to the Midwest conferences (15.9%).<sup>82</sup>

Professional development occurs at venues other than conferences. Conway studied the perceptions of professional development among experienced music teachers.<sup>83</sup> Her methodology was grounded in phenomenology and included interviewing 19 experienced music teachers. She supplemented the interviews with a focus group of four veteran teachers after she identified emerging themes that begged further inquiry. Her findings indicated a general dissatisfaction among the participants in regard to the forms of professional development that were prescribed by school or district administrations. The most poignant finding from her analysis was the common perception that informal interactions with other teachers was valued by teachers but not counted as professional development: “All teachers in the study viewed informal interactions with other music teachers as the most powerful form of music teacher professional development.”<sup>84</sup> She cites this finding as in alignment with several prior studies (Borko, 2004; Clement and Vandenberghe, 2000; Grossman, Wineburg & Woolworth, 2001; and McCotter, 2001). The other primary theme in Conway’s paper identifies the teachers’ perceptions about their need to be proactive in finding their own professional development and to seek ways

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<sup>82</sup> Orman & Price, “Content Analysis of Four National Music Organizations’ Conferences,” 160.

<sup>83</sup> Colleen M. Conway, “Experienced Music Teacher Perceptions of Professional Development Throughout Their Careers,” *Bulletin of the Council for Research in Music Education* No. 176 (Spring, 2008), pp. 7–18.

<sup>84</sup> Conway, “Experienced Music Teacher Perceptions of Professional Development Throughout Their Careers,” 12.

to learn from others. Both the methodology and the findings are valuable to the researcher for this study. The findings substantiate a rationale for the CBDNA conferences as a venue for informal interaction that those who attend may find valuable.

In her 2002 study of the self-expressed professional development needs of music educators, Bowles examined general preferences regarding motivation, sponsorship, leadership, format, accreditation, costs, location, housing, and study requirements found in her sample group.<sup>85</sup> She received completed questionnaires from 456 music educators in the upper Midwest. Her results were in congruence with common themes in professional journals, conferences, seminars, and workshops across the country at the time of her study. Bowles' questions were grounded in the idea that professional development was necessary, and she did not explicitly address the notion of perceived benefit of professional development. She found that a majority of the respondents preferred intensive multi-day workshops to other options such as intermittent weekday sessions or distance learning (e.g. correspondence or online learning). She noted that most respondents desired university-sponsored opportunities that would provide graduate credit. Bowles' paper has little relevance to this study other than supporting the notion that professional development needs to be relevant and valuable to the participant in order to facilitate growth.

The Fall 2007 issue of the *Journal of Music Teacher Education* was focused on professional development for music educators. Ester's article "Society for Music Teacher

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<sup>85</sup> Chelcy Bowles, "The Self-Expressed Professional Development Needs of Music Educators," *Update: Applications of Research in Music Education* 21(2) (2002), 35–41.



Education as Professional Development” opened the issue with an address that touts the progress of the Society for Music Teacher Education (SMTE) Areas for Strategic Planning and Action (ASPA), and specifically the success of the 2007 Symposium on Music Teacher Education: Collaborative Action for Change meeting.<sup>86</sup> Ester reports the details of the presenters and events of this meeting, as well as presentations at other national conferences by the SMTE Executive Board. His closing remarks are particularly relevant to the current study:

Given the pace of change in society at large and education in particular, quality professional development is an absolutely essential element of the profession. As music teacher educators, we are important sources of professional development for practicing teachers, frequently providing continuing education opportunities via sessions at state and regional conferences, consulting opportunities, and graduate courses—but how do we continue to grow and develop in the profession?

Other similar studies are available on the topic of professional development for public school music or arts teachers, including articles by Bauer,<sup>87</sup> Conway et al.,<sup>88</sup> and Eros.<sup>89</sup>

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<sup>86</sup> Don Ester, “Society for Music Teacher Education as Professional Development,” *Journal of Music Teacher Education*, 17, (Fall 2007): 3–4. <http://doi.org/10.1177/10570837070170010101>

<sup>87</sup> William I. Bauer, “Research on Professional Development for Experienced Music Teachers,” *Journal of Music Teacher Education*, 17, (Fall 2007): 12–21. <http://doi.org/10.1177/10570837070170010105>

<sup>88</sup> Colleen M. Conway et al., “Professional Development for Arts Teachers,” *Arts Education Policy Review*, 107, no. 1 (2005): 3–9.

<sup>89</sup> John Eros, “Second-Stage Music Teachers’ Perceptions of Their Professional Development,” *Journal of Music Teacher Education*, 22, no. 2, (2013): 20–33. <http://doi.org/10.1177/1057083712438771>

## CHAPTER 3

### METHODS AND PROCEDURES

Most historians argue that historical research is neither a tool for learning from the past nor a method to predict future events. They “propose that historical research should only be used as an effort toward understanding the past.”<sup>90</sup> There is a subtle difference between aiming to learn or improve upon the past, and simply gaining a clearer understanding of “what happened.” According to Heller, the writing of history is “the task of writing about the people, places, organizations, and events in order to satisfy their curiosity, create or correct the record, better understand the present, explain complex ideas, and facilitate healing of pathologies.”<sup>91</sup> The creation of an historical account of an event in the form of a comprehensive narrative can provide a foundation for deeper inquiry into meaning and significance of the event. In this way the researcher can look past raw data and discover threads between and among the chronicled events. In this study, it is the researcher’s intention to chronicle the events of each separate Western/Northwestern CBDNA conference in order to create a narrative across all fourteen conferences. The final section of this paper will examine trends, discontinuities, and changes across the narrative and discuss the significance of those findings.

Most historical papers and dissertations include definitions and discussions of source material and the methods of scrutiny necessary to validate source material. To be considered a primary source, a document, record, or artifact should present a firsthand

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<sup>90</sup> Edward L. Rainbow and Hildegard C. Froehlich, *Research in Music Education: An Introduction to Systematic Inquiry* (Schirmer Books, 1987), 107.

<sup>91</sup> George N. Heller, “Historical Research in Music Education and the Historiography of Kant, Spengler, and Foucault.” *Research and Issues in Music Education* 1 (1) (2003): 1.

account of the subject of study.<sup>92</sup> Eyewitness testimony is also a valuable type of primary source. Depending on the type of source, the passing of time between the event and the documentation may decrease the validity of the source, simply due to memory degradation or the change of perception in the creator of the material. For this reason, the most desirable documents are those created in the same time period as the events being studied. Printed materials such as correspondence, newspaper articles, and government records can often be considered primary sources. Additionally, audio or video recordings of the events being studied can be excellent primary sources, allowing the researcher the opportunity to – on some level – be “virtually present” at the event and provide an account of what can be seen or heard. Recordings of personal interviews or written questionnaires can also be considered primary sources. All primary sources must still be verified for accuracy to ensure the researcher minimizes the opportunities to mistake fact for interpretation, and to minimize the potential for the study to be misinformed due to conflicting evidence found in primary sources.

In the event a source is not an eyewitness account, the source must be considered secondary.<sup>93</sup> Secondary sources can be valuable in myriad ways, including corroboration of questionable primary sources and providing deeper context surrounding information found in primary sources. Sources that were created utilizing or referencing primary sources must also be considered secondary, such as books, entries or articles in encyclopedias or journals, and theses or dissertations. The researcher must carefully

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<sup>92</sup> Marybeth Gasman, ed., *The History of U.S. Higher Education: Methods for Understanding the Past* (New York: Routledge, 2010).

<sup>93</sup> Mark T. Gilderhaus, *History and Historians: A Historiographical Introduction* (New Jersey: Prentice Hall, 1992): 85–86.

consider whether a source qualifies as primary or secondary, because sources can appear to be primary when they are missing the key component of an eyewitness account. Recordings of interviews, correspondence, and newspaper articles may appear to be primary, but they are often second-hand accounts of the event.

The historical researcher must employ methods to evaluate a source for both authenticity and accuracy. It is possible for a primary source to contain errors, which often leads to a lengthy process of corroboration. In this study, some of the artifacts employed as primary sources will be programs from the performances at the conferences. The information regarding both works performed and personnel are often incorrect since the programs are created well in advance of the performance. Directors/conductors may submit a program containing more pieces than they actually performed, or they may have elected to omit a piece after printing the program. The researcher will use audio recordings of the performance to corroborate the selections listed in the program for each concert. The process of examining a document for internal validity involves checking dates, places, and other verifiable data contained in the document. The researcher must verify that different accounts of the same information are in alignment. When a discrepancy is discovered, it is necessary to extend the search to other sources that may provide a path to the facts through corroboration. In this study, some of the artifacts employed as primary sources will be programs from the performances at the conferences. The information regarding both works performed and personnel are often incorrect since the programs are created well in advance of the performance. Directors/conductors may submit a program containing more pieces than they actually performed, or they may have elected to omit a piece after printing the program. The researcher will use audio

recordings of the performance to corroborate the selections listed in the program for each concert.

External validity must also be considered by referencing other materials related to the subject of the study. For this purpose, the researcher must examine related materials for both specific and contextual information that will validate the authenticity of a document by its relationship to other primary sources such as photographs, or by considering factors such as the semantics of a source as related to its geographical location or time period. It may be necessary to employ experts in these areas of validation if this task becomes outside the scope of the researcher's expertise.

#### Sources of Information

For this study, various forms of primary source data were made available to the researcher by A. G. McGrannahan, III, who was the conference host for the 13 conferences held from 1990 through 2014. Reed Chamberlin succeeded McGrannahan in the fall of 2014 as Director of Bands at the University of Nevada and hosted the conference in 2016. McGrannahan is in possession of documentation for all conferences through 2014 in large binders that include the conference program, programs from all performance sessions, most handouts from clinic sessions, and various photographs taken at conferences through 2004. These archives currently reside at his personal residence in Reno, Nevada. The author was in possession of the archive binders for the duration of the study. They were returned to McGrannahan at the completion of this study. He has indicated his intention to transfer them to the CBDNA national archives at the University of Maryland in the near future.

A list of the materials in the archive binders can be found in Appendix A. For the purposes of this document, references for materials found in the archive binders are footnoted using the document format or title and the binder containing that document. For example, “Concert program, University of Hawaii, Hilo Chamber Players concert, March 20, 1990, Archive Binder 1.”

The subject and nature of the photographs found in the binders vary significantly from year to year. McGrannahan stated the CBDNA hired a professional photographer in 1990 to document each ensemble on stage.<sup>94</sup> There are also photographs of rehearsals, receptions and the formal banquet from 1990. In subsequent years, a formal photographer was not employed. McGrannahan and other various board members took snapshots, but most of the subjects are informal interactions during the conference, or taken at the annual banquet. Photographs are not included in the archives beyond the 2004 conference.

To corroborate the physical data in the archive binders, the author discussed the contents of the binders on various occasions with several CBDNA members for elaboration and clarification. These discussions have been documented and stored on the author’s personal computer and are footnoted throughout this document. McGrannahan was available and willing to answer questions encountered during review of the data. Many informal discussions occurred over the phone or in email communication. The author took notes in word processing documents during the phone calls, which are stored on the author’s personal computer. The author was present at the 2016 conference and

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<sup>94</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

collected documents similar to those found in the conference archive binders. Those documents were added to archive binder 5.

The researcher borrowed audio recordings of many concert performances through the 2014 conference from McGrannahan's archival material in order to corroborate the selections performed with those listed in the program as well as to cross-reference with a document that lists each piece performed in concert. The researcher was present at all concerts in 2016 and verified the selections performed were identical to those printed in the concert programs. Other relevant secondary sources were secured as necessary, including documents from the national CBDNA archives, the CBDNA website ([www.cbdna.org](http://www.cbdna.org)), local newspaper articles and press releases.

In the process of reviewing the digital scans of programs from National Conferences available on the CBDNA website, it was observed that several years were missing. The author borrowed copies the missing programs from McGrannahan and scanned them using a Xerox 700 multi-function scanner/printer. The resulting digital copies were saved on the author's personal computer and shared with McGrannahan, who forwarded them to the CBDNA webmaster. They were subsequently added to the website which now contains a completed archive of digital programs from every CBDNA National Conference.

It was necessary to use the internet to corroborate certain data, such as physical locations of universities, biographical data of performers listed in the clinic or concert programs including title, position, and gender, and to find copies of scores to verify instrumentation of certain selections performed on concerts, i.e. known chamber works that were not identified as such in the concert program.

The capitalization of words in titles of concert band pieces is highly inconsistent throughout the archives. When there are variations in the forms of words, capitalizations of titles, or other similar items in this paper, it is because the researcher chose to notate the title of the piece as listed in the concert program. For example, the word “Opus” may be notated as “Op.” or “op.” depending on how it reads in the program.

There are several appendices at the end of the document that provide lists of information not appropriate for the body of the paper, but may be of interest to the reader. Appendix A is a complete index of the contents of the archive binders provided by McGrannahan compiled by the researcher for reference. Appendixes B and C were lists originally compiled by McGrannahan in 2012 and made public at the 2012 conference. McGrannahan and the author updated them to include data from the 2014 and 2016 conferences. Appendix D is a list of states included in each CBDNA division, which was compiled by the author from CBDNA archival documents. Appendix E is a table listing the number of students from each school by year. The author compiled this data by counting performers from each school in each year’s Intercollegiate Band program.

The researcher completed the online refresher courses of the Collaborative Institutional Training Initiative (CITI Program). Per the Procedures for the Review of Human Subjects Research, this study is archival only and not subject to human subjects review, and therefore exempt.<sup>95</sup>

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<sup>95</sup> “Procedures for the Review of Human Subjects Research,” Arizona State University Research Integrity and Assurance, accessed February 12, 2016, <https://researchintegrity.asu.edu/sites/default/files/archive/IRB%20procedures.pdf>.



## CHAPTER 4

### AN OVERVIEW OF THE CBDNA WESTERN-NORTHWESTERN DIVISION CONFERENCES IN RENO, NEVADA: A CONSTANT EVOLUTION

The purpose of this study is to chronicle the fourteen biennial Western/Northwestern Combined Divisional CBDNA conferences spanning from 1990 to 2016. As indicated by Western/Northwestern members in informal conversations, the organization and content of these conferences are highly regarded within membership of these the divisions. This study seeks to examine how these fourteen divisional conferences provided a unique experience for their attendees, to illuminate the distinguishing features of these conferences including those which may be deemed worthy of replication at conferences in other divisions of the CBDNA, and to highlight the changes and progress that occurred between and across the fourteen conferences that occurred in the time span covered in this study. The study also examines specific areas of the conferences that intersect with the global band community, including performance excellence, cultivation of the body of wind band literature, and professional growth and development of college band directors in relation to their extended professional community of composers, artists, and conductors.

Many procedures, processes, and schedules had been finely tuned by the end of the 14-conference stretch in 2016. A. G. McGrannahan, III, site host for all but the 2016 conference, referred to the retooling and reconfiguring of the conference format as “a constant evolution.”<sup>96</sup> Different dimensions/aspects of the conference that evolved over time were the length of the concerts, selection of performing ensembles and clinicians,

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<sup>96</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

the “Quality Music Without Excessive Technical Demands” clinic, registration fees, commission consortiums, and the biennial planning sessions. Each of these changes occurred at its own pace, though some conference dimensions were related to others.

### Conference Venue

The venues were the same for concerts, clinics and hotel lodging for all fourteen Reno conferences with the only exception being the change of hotel in 2016. The repeated utilization of the Church Fine Arts (CFA) Building on the campus of the University of Nevada, Reno from year to year facilitated familiarity for repeat attendees. Every single formal concert performance for the complete history of the Reno conferences occurred in Nightingale Concert Hall in the CFA Building (see Figure 1).<sup>97</sup>

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<sup>97</sup> Schedules of events, 1990 through 2016 Conference Programs, Binder Archives 1–5.

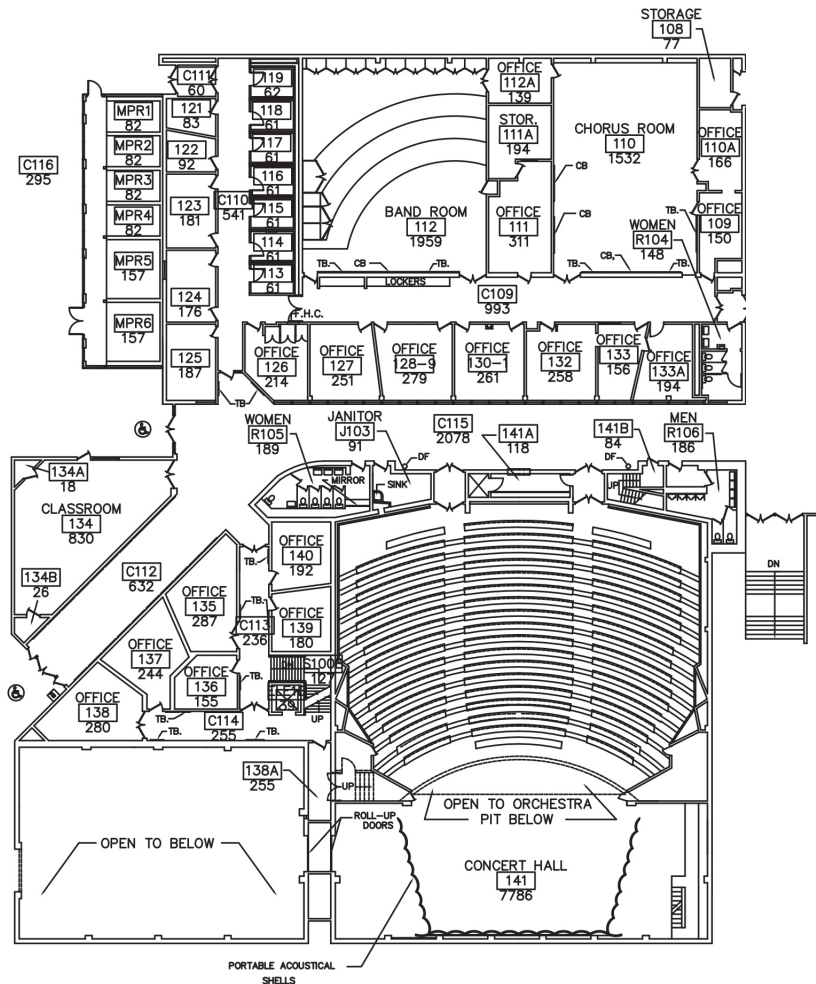


Figure 1 Floor plan of the Church Fine Arts Building, UNR

## Concerts

As noted above, concerts were held in Nightingale Hall, in the Church Fine Arts Building of the University of Nevada, Reno. The length of concerts for the CBDNA Western/Northwestern conferences was not initially specified.<sup>98</sup> There was a general expectation of approximately 60 minutes of performance time, or between 45 and 50 minutes of music. McGrannahan speculates that this expectation was rooted in the precedent set at other conferences, such as the Midwest Clinic and the CBDNA National

<sup>98</sup> Ibid.

conferences. The interval between starting times of consecutive performance times was 75 minutes, with the expectation that a 15-minute window between each performance would facilitate time for attendees to go to the lobby, mingle, and use the facilities. Concurrently, the exiting ensemble would clear the stage, the seating arrangement would be reset for the next ensemble, and the new ensemble could then take the stage and prepare for their performance.<sup>99</sup>

McGrannahan recalls an instance in 1994, the third Reno conference, when he had to ask a director to cut an entire piece from his program, as he would have been nearly 30 minutes overtime.<sup>100</sup> This spurred considerable discussion among the divisions' leadership between the 1994 and 1996 conferences and led to a standardized form that requested each performing group's program in advance for approval by a committee comprised of the two divisional boards. This strategy was discussed at the first planning meeting, which will be detailed later in this chapter.<sup>101</sup>

### The Intercollegiate Band

The Intercollegiate Band (ICB) was one of the most consistent performance facets of the fourteen CBDNA Western/Northwestern division conferences held in Reno, occurring every year in similar iterations. The conductor was unfailingly a well-respected, nationally recognized icon in the wind band community—a past, current, or elected CBDNA National President from 1992 through 1996, and the sitting president filling the role consistently from 1998 through 2016. The conductor selected the

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<sup>99</sup> Ibid.

<sup>100</sup> Ibid.

<sup>101</sup> Ibid.

repertoire each year and the concert was always the final formal performance of each conference.

The schools represented within the ensemble were always within the eleven states served by the Western and Northwestern Divisions of CBDNA, and the directors of those schools must be members of CBDNA for students from their respective institutions to participate. Criteria for eligibility to be nominated for the ICB were listed in the “Intercollegiate Band Information Sheet” sent to each director.<sup>102</sup> The requirements were as follows:

1. Student must be registered at your institution.
2. Student must be a regular member of the institution’s band program.
3. Each student should exhibit the highest level of performance.
4. Students currently enrolled in a high school music program are ineligible for the ICB.
5. Accepted students must be present for all activities: auditions, all rehearsals and performance.

#### Guest Composer Concert

Another consistent facet of the Reno conferences was the concert featuring the music of a single composer. These concerts began in 1996 when the host band—the University of Nevada Wind Ensemble under the direction of A. G. McGrannahan, III—presented a clinic/concert of the music of Eric Whitacre. Presentation of the music of a single composer in a single concert would persist throughout all Reno conferences through 2014.<sup>103</sup> Similar to other concerts, these composer events were held in Nightingale Hall. The band would play the selections as would be done in a concert performance, but the composer was invited to the stage to offer insight into the pieces either before or after each selection was performed. The composer often provided

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<sup>102</sup> 2014 Conference Information Packet, “Intercollegiate Band Information Sheet”

<sup>103</sup> Ibid.

suggestions for more informed performance, such as specific technical considerations or melodic/harmonic points of interest in the score. The discussion sometimes turned to the inspiration of the piece (i.e. the source material if an arrangement, or the circumstances that inspired the work). Other topics included the commissioning group or “inside knowledge” of any other sort that would not normally be gleaned from a traditional concert performance.<sup>104</sup>

McGrannahan utilized funding from the Music Department at UNR to pay for an early arrival of each composer on the UNR campus. During the first part of each conference week, activities with the composer often included rehearsing with the Wind Ensemble on Sunday evening and during regular weekday class time on Monday and Wednesday, and presenting clinics and master classes with composition students and other ensembles.<sup>105</sup> The activities varied depending on the composer’s strengths. For example, Whitacre’s visit involved much more choral activity than that of other composers, as he has written myriad choral works in addition to his works for band. Each year varied based on the current needs of the department and the particular composer.<sup>106</sup>

### Clinics

Clinics were an integral part of each Western/Northwestern Combined Divisional CBDNA conference in Reno. Clinic content included—but was not limited to—a wide range of topics such as reading sessions, conducting clinics, technology, panel discussions, master classes, and rehearsal techniques. Many clinicians were band

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<sup>104</sup> Ibid.

<sup>105</sup> Ibid.

<sup>106</sup> Ibid.

directors who members of the Western or Northwestern divisions of the CBDNA, as well as band directors or conductors from across the United States. Presenters included conductors, composers and scholars from Europe and Australia as well. Many clinicians were presenting sessions about their products, including books, methods, teaching aids and technology.

### Conference Fees

Registration fees for the conference fluctuated over the years. As to be expected, the price of registration rose across the fourteen conferences; however, the increase was not steady and there were periods of consistency where the fee remained the same across several conference years (see Figure 2). The hotel fees varied in some years because the rates were different for single, double, triple or quad occupancy, or—in the case of 2016—due to variations in the quality of the room (see Figure 2). The amount of increase in the cost of hotel rooms from 1990 to 2016 was the smallest increase of any of the fees at 180% of the lesser room fee, and 255% in the larger room fee in 2016. The increase in preregistration from \$30 in 1990 to \$115 in 2016 was 383%, and the increase in onsite registration was 338%. Intercollegiate band membership (ICB) increased 240% from \$25 in 1990 to \$60 in 2016.<sup>107</sup>

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<sup>107</sup> “Western/Northwestern Division Conference CBDNA: A Historical Document,” Archive Binder 5: 30–33.

Year	Pre-reg	Reg	ICB	Hotel
1990	\$30	\$40	\$25	\$47-\$53
1992	\$30	\$40	\$25	\$47-\$53
1994	\$60	\$70	\$30	\$49-\$53
1996	\$70	\$80	\$30	\$47-\$53
1998	\$70	\$80	\$40	\$53-\$56
2000	\$80	\$90	\$40	\$54-\$56
2002	\$80	\$95	\$50	\$59-\$61
2004	\$80	\$95	\$50	\$62
2006	\$80	\$100	\$50	\$67
2008	\$90	\$110	\$55	\$69
2010	\$90	\$110	\$55	\$69
2012	\$110	\$130	\$55	\$70
2014	\$110	\$130	\$55	\$71
2016	\$115	\$135	\$60	\$85-135

Figure 2. Fee schedule for preregistration, registration, ICB membership, and hotel lodging.

### Conference Planning

As noted above, the consistent iterations of combined Western/Northwestern Divisional conferences began in 1990. In 1995, the Western and Northwestern boards began engaging in biennial planning sessions during the non-conference years.<sup>108</sup> The planning sessions focused primarily on selection of performing ensembles and clinicians for the next biennial conference. Prior to these sessions, the ensembles and clinicians were selected informally in several ways. Sometimes McGrannahan, the conference host, received a phone call or correspondence offering to present a clinic or bring an ensemble to perform. Other times a member would recommend a particular clinician or ensemble based on personal knowledge or experience. And finally, in some instances, the timing of the conference lined up with an otherwise unrelated performance, tour, or event that facilitated the presence of a clinician or ensemble at the CBDNA conference. Two

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<sup>108</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.



notable examples discussed below include the performances by the Australian Youth Wind Orchestra (see chapters 5 and 7) and the Reno Philharmonic concert featuring the music of Sousa conducted by Keith Brion (see chapter 9). In both of these circumstances, the conference attendees benefitted from the serendipitous alignment of the schedules of the clinician and ensemble.<sup>109</sup>

Once regular, formal planning sessions commenced in 1995, the board was much more structured in the approach to selecting clinicians and ensembles. Regarding the ensembles, tapes and later digital recordings were submitted to the board in advance. The recordings were screened and preferred ensembles were selected. Subsequently, those ensembles were offered a performance slot. McGrannahan then communicated with the directors of the ensembles to compile a complete list of repertoire to be performed at the conference, help arrange transportation and lodging as necessary, and coordinate stage setup and rehearsals for the conference weekend.<sup>110</sup>

Selection of clinicians was not as formal as selection of ensembles. This process operated similarly to the previous years wherein clinicians submitted potential presentations to board members, or members recommended clinicians based on their knowledge of the potential clinicians' research, area of expertise, or other qualifying facet of their professional career that made them a candidate for a clinic presentation.<sup>111</sup>

The consortium commissioning project also changed over the years and hit its stride in 2004 with the commissioning of Eric Ewazen. Though organized by the Western

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<sup>109</sup> Ibid.

<sup>110</sup> Ibid.

<sup>111</sup> Ibid.

and Northwestern Division members of the CBDNA, the consortium was open to any school or ensemble that wished to contribute. The announcement was disseminated through the CBDNA website listserves and word of mouth.<sup>112</sup>

### Social Events

The attendees enjoyed a banquet in the hotel on the Friday night of each conference from 1990 through 2014. A meal was served to the attendees while they conversed and enjoyed light musical entertainment from a chamber or small ensemble — which were not listed in the programs—followed by a short program of recognition for performing ensembles, key personnel of the conference, and CBDNA leadership.<sup>113</sup> In 2016, the board changed the structure of this event to a more informal format for socializing for several reasons. Their aim was to save money and to allow the attendees time to enjoy dinner “on the town” in Reno on more night; they also felt the same amount of content could be accomplished in a shorter amount of time.<sup>114</sup>

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<sup>112</sup> Ibid.

<sup>113</sup> The author was present at banquets from 2004–2016.

<sup>114</sup> Reed Chamberlin in discussion with the author, June 19, 2016.



Photograph 2. 2002 Banquet. Pictured left to right: Cort McClaren, David Gillingham and David Stanhope. Source: Western/Northwestern Division Conference Archives.



Photograph 1. 2002 Banquet showing jazz ensemble performance and seating arrangement for attendees. Source: Western/Northwestern Division Conference Archives.

## Vendors and Resources

The format of the Reno conferences did not include a dedicated area for large exhibits or vendor displays. The only comparable area was the resource room managed by Shattinger Music. Jim Cochran of Shattinger Music Company, associate member of the CBDNA, first attended the Reno CBDNA conference in 1996. He set up a resource room of music in CFA room 134. He had copies of works performed on the concerts for sale and immediate acquisition. He also had an extensive selection of recordings, books, and study scores available for purchase.<sup>115</sup> Cochran was also the facilitator and co-coordinator with McGrannahan of the “Quality Music Without Excessive Technical Demands” clinics that began in 1996 and ran successively at each conference until 2012. Shattinger Music Company closed its doors in 2013.<sup>116</sup> Jeff Girard, Instrumental Specialist at Midwest Sheet Music (*formerly M-R Music*), provided the resource room during the 2014 and 2016 conferences.<sup>117</sup>

## Summary

This chapter is intended to provide an overview of the primary facets of the Reno conferences of the Western/Northwestern conferences from 1990 to 2016. The next 14 chapters will chronicle the detailed proceedings of each conference, including specific clinics, meetings, and performances and include a summary of interesting events specific to that conference year. The final chapter will provide a summary of trends and patterns,

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<sup>115</sup> Jim Cochran in discussion with the author, June 15, 2016.

<sup>116</sup> Ibid.

<sup>117</sup> The author was present.

as well as notable developments and changes that occurred across the 14-conference span in Reno.

## CHAPTER 5

1990

The first Western/Northwestern Divisional combined conference of the CBDNA held in Reno, Nevada occurred on March 22–24, 1990. This was not the first combined conference. The CBDNA National Archives have incomplete records of some version of a combined Western/Northwestern Divisional conference occurring in 1951 in Los Angeles, California, 1959 in Berkeley, California, sometime in the early 1960's in the Bay Area of California, and 1982 in Pullman, Washington.<sup>118</sup> For the 1990 conference, the president of the Western Division was John Thrasher of Glendale Community College in Glendale, Arizona; the president of the Northwestern Division was Larry Gookin of Central Washington University in Ellensburg, Washington. The conference host was A. G. McGrannahan, III of the University of Nevada, Reno. The conference hotel was the Holiday Inn located at 1000 E 6th St., Reno, and the formal concert performances were presented in Nightingale Hall on the campus of the University of Nevada, Reno.<sup>119</sup> Over 100 directors attended the conference, and concerts averaged over 400 attendees, including the general public and members of the Intercollegiate Band.<sup>120</sup>

The conference included seven clinic sessions, three business meetings, and fifteen concerts or performances.<sup>121</sup> The clinic sessions included presenters from within

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<sup>118</sup> Matthew Testa, CBDNA Archivist, email to the author, June 15, 2016.

<sup>119</sup> Concert Schedule, 1990 Western/Northwestern Divisional Conference Program, Archive Binder 1: 7–16.

<sup>120</sup> CBDNA Report, Summer 1990: 3.

<sup>121</sup> Welcome Letter, 1990 Conference Program, Archive Binder 1: 1. A. G. McGrannahan, III wrote a welcome letter as a preface to the conference program. This letter states, “When the conference ends on Saturday night, you will have had the opportunity to hear fifteen college bands and ensembles.”

the division, across the United States, and two sessions presented by Geoffrey Brand of the City of London Wind Ensemble as well as separate and combined business meetings for the divisions. The fifteen performances were presented by a variety of ensembles including college, university and youth wind bands, a saxophone quartet, two jazz ensembles, and the Intercollegiate Honor Band conducted by Colonel John R. Bourgeois of the United States Marine Band. These performances included large and small ensembles primarily led by division member universities, and also included guest performances by the Wytko Saxophone Quartet and a Youth Symphonic Band from Melbourne, Australia. Details of the clinics and concerts follow.

#### Clinics and Business Meetings

The clinics of the first Western/Northwestern division conference covered a wide variety of topics and included a highly regarded lineup of presenters. The first was labeled a clinic/concert at 1:30 p.m. on Thursday, March 22 in Nightingale Hall on the University of Nevada, Reno campus featuring the Joseph Wytko Saxophone Quartet from Arizona State University.<sup>122</sup> The members of the quartet were current Arizona State University saxophone professor Joseph Wytko on soprano saxophone, ASU undergraduate Anita Handelsman on alto saxophone, ASU undergraduate Michael LaMonica on tenor saxophone and ASU master's student Jeffery Anthony on baritone

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This was contradictory to the information in the Concert Schedule on page 7 where there were fourteen concerts listed. McGrannahan stated he included the Clinic/Concert by the Wytko Saxophone Quartet in his count of fifteen performances.

<sup>122</sup> The program for this event appears to be a standard list of repertoire, so it is unclear why this performance was designated a "clinic/concert." McGrannahan was unable to provide any detail on this ambiguity.

saxophone.<sup>123</sup> The quartet performed nine selections that featured a wide variety of music, ranging from transcriptions of *Fugue in G Minor* by J.S. Bach, transcribed by quartet member Michael LaMonica, to an arrangement of *Music from 'Star Wars'* by John Williams arranged by David Felten.<sup>124</sup>

The second clinic was held on Friday March 23 at 8:00 a.m. in the California Room at the Holiday Inn and was titled “The Use of the Computer in Marching Band Drill Design.” The presenter was Joe Manfredi of Purdue University. Geoffrey Brand of the City of London Wind Ensemble, England presented the next clinic on Friday at 9:00 a.m. in the Arizona Room at the Holiday Inn. Brand was in residence in the United States studying with various conductors on the west coast. He contacted McGrannahan and offered to present clinics at the 1990 conference.<sup>125</sup> Brand’s first clinic was titled “Consequences: A Consideration of the Responsibility of the Conductors’ Influence on a Performance.” The fourth clinic of the conference occurred at 2:00 p.m. on Friday in Nightingale Hall at UNR and was also presented by Geoffrey Brand. The format was a forum discussion and was titled “The Nature of Performance: A Consideration of the Elements of a Successful Performance.” The fifth and final clinic on Friday at 5:00 p.m. was titled “Survival of the Band in the 21<sup>st</sup> Century” and was held in room #112 in the Church Fine Arts building at UNR. The moderator was Dr. William Johnson of

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<sup>123</sup> Joseph Wytko, email to the author, June 15, 2016. The concert program did not contain biographical information for the quartet members. The author received this information from Wytko in response to an email request.

<sup>124</sup> Clinic/Concert program, Arizona State University Saxophone Quartet clinic/concert, March 22, 1990, Archive Binder 1.

<sup>125</sup> A. G. McGrannahan, III and Larry Gookin in discussion with the author, May 28, 2016. Gookin indicated Brand returned in 1992 under similar circumstances.



California Polytechnic State University at San Luis Obispo, and the panel was comprised of Larry Gookin of Central Washington University, David Becker of Lewis and Clark College, Geoffrey Brand, and John McCord of Ironwood High School in Glendale, Arizona.<sup>126</sup>

The schedule resumed at 8:00 a.m. on Saturday, March 24 with the separate business meetings of the Western and Northwestern CBDNA division members, located in rooms #112 and #110 respectively of the Church Fine Arts building. Immediately following at 8:45 a.m. in room #112, a joint meeting of the Western/Northwestern division CBDNA members was held. This meeting featured an address by Richard Floyd, Secretary/Treasurer of the National Office of CBDNA.<sup>127</sup>

Clinic sessions resumed on Saturday at 2:25 p.m. in Church Fine Arts room #14. Brian L. Bowman, Chief Master Sergeant and euphonium soloist of the United States Air Force presented his clinic entitled “The Elusive Enigmatic Euphonium,” which was sponsored by Willson Euphoniums. Mr. Bowman presented a comprehensive look at the euphonium within the band setting, with topics including tone quality, technical development, equipment, recordings, and repertoire.<sup>128</sup>

The seventh and final clinic of the conference was held at 4:00 p.m. in Church Fine Arts room #14. The session was called a “Composers Symposium” and was moderated by Dr. Thomas R. Root of Weber State University. The panel was comprised

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<sup>126</sup> Agenda for Clinic, Archive Binder 1.

<sup>127</sup> Agendas or minutes were not retained for these meetings and unavailable from the national CBDNA office. The address by Richard Floyd was noted in the Schedule of Events in the 1990 C.B.D.N.A. Western/Northwestern Divisional Conference Program: 5.

<sup>128</sup> Agenda for Clinic, Archive Binder 1.

of David R. Holsinger, music minister, worship leader, and composer in residence to Shady Grove Church in Grand Prairie, Texas, and Harry Bulow of the University of Hawaii, Hilo. The panel addressed the nature of composing for the contemporary wind band, using the discussion as a time for conductors to provide feedback to these two prolific and highly regarded composers. Within a framework of open dialogue, they posed the following questions:<sup>129</sup>

1. To what extent should we please versus educate, challenge versus elicit an emotional response from our audiences?
2. What are the characteristics of a successful wind/percussion work?
3. Do you have a sense of trends in contemporary music?
4. Has music evolves positively in the last 40 years?
5. Should works continue to be written for traditional full band?
6. What is your impression of the new works at this conference?

#### Concerts and Other Performances

Following the opening clinic/concert by the Wytko Saxophone Quartet described above, the second concert of the conference occurred at 3:30 p.m. on Thursday, March 22 in the Nightingale Concert Hall (as were all formal conference concerts) and was presented by the University of Hawaii, Hilo Chamber Players conducted by Dr. John Kusinski. The program included *Three Merry Marches, Opus 44* by Ernst Krenek; *Tower Music, Opus 129* by Alan Hovhaness; and *La Création du Monde* by Darius Milhaud. The ensemble featured two dancers during the Milhaud piece. The final selection of the

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<sup>129</sup>. Flyer, Composer's Forum, Archive Binder 1. This clinic was titled "Composer's Symposium" in the Schedule of Events in the conference program, but the flyer/handout for the clinic was titled "Composers Forum."

concert was the world premiere of a work by faculty member Harry Bulow titled *Kakkazan* and was performed by the University of Hawaii's Japanese Ensemble under the direction of George Durham. The Japanese ensemble (see Photograph 2) was comprised of 6 performers, only two of which were part of the Chamber Players, and utilized traditional Japanese instruments: the shime-daiko, shinobue, kane, and odaiko.<sup>130</sup>



Photograph 4. University of Hawaii at Hilo Japanese Ensemble on stage at Nightingale Hall, University of Nevada, Reno, March 22, 1990. Source: Western/Northwestern Division Conference Archives.

The third concert on March 22 occurred at 4:45 p.m. and featured the Washington State University Wind Ensemble conducted by L. Keating Johnson and Timothy Hoey.<sup>131</sup> The concert began with *Toccata Marziale* by Ralph Vaughan Williams. The second selection was a west coast premiere of *Scenes from Macbeth* by Charles Argersinger, which was commissioned by DePaul University to commemorate the 75<sup>th</sup> anniversary of

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<sup>130</sup> Concert program, University of Hawaii, Hilo Chamber Players concert, March 22, 1990, Archive Binder 1.

<sup>131</sup> 1990 Conference Program, Archive Binder 1: 3, 7. The Schedule of Events on page 3 listed this concert at 9:15 p.m., but the Concert Schedule on page 7 stated the concert was at 4:45 p.m. McGrannahan confirmed the performance took place at 4:45 p.m. in discussion with the author, May 28, 2016.

its school of music and completed in 1989. The piece is impressionistic rather than programmatic, reflecting inner feelings about the Macbeth drama and its metaphors rather than depicting specific events. The ensemble performed two movements of the Argersinger work, including “Daggers in men’s smiles” and “Fair is foul...” The final two selections were *Konzertmusik für Blasorchester, Opus 41* by Paul Hindemith and *Variants on a Mediaeval Tune* by Norman Dello Joio.<sup>132</sup>

The fourth concert occurred on Thursday night at 8:00 p.m. and was presented by the Pacific Lutheran University Wind Ensemble from Tacoma, Washington conducted by Thomas J. O’Neal. The program opened with *Merry Music for Wind Band* by Frigyes Hidas, followed by *Blithe Bells* and *The Gum-sucker’s March* by Percy Aldridge Grainger, then *Symphony No. 1: The Lord of the Rings*” by Johan de Meij. This new work for band by de Meij was rapidly gaining a reputation as a new staple in the literature at the time of this concert. The program closed with a new composition by Gregory Youtz, faculty member at Pacific Lutheran University. His new piece *Fire Works* was completed two years earlier on commission from the Wisconsin Band Directors Association and had been award the American Bandmasters Association Ostwald prize earlier in 1990. The composition treats the “entire wind ensemble like a giant drum set.” The design of the piece intended to portray “the wild flamboyance of a jazz or rock drum solo.”<sup>133</sup>

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<sup>132</sup> Concert program, Washington State University Wind Ensemble concert, March 22, 1990, Archive Binder 1.

<sup>133</sup> Concert program, Pacific Lutheran University Wind Ensemble concert, March 22, 1990, Archive Binder 1. Quotes were extracted from notes written by the composer.

Thursday evening at 10:30 p.m., The University of Hawaii, Hilo Jazz Ensemble performed in the Skyline Room at the Holiday Inn. The ensemble was under the direction of Harry Bulow. The atmosphere for this performance was much like a cocktail hour reception, although the conference program indicates this was a concert.<sup>134</sup> Various big band and jazz ensemble pieces were performed.

The concerts continued on Friday, March 23 at 10:15 a.m. with a performance by the Willamette University Band from Salem, Oregon conducted by Dr. Martin Behnke. Selections for the performance were *Little English Girl* by D. Delli Case, *Larghetto and Allegro* by Domenico Cimaros arranged by Arthur Benjamin and Eugene Rousseau and featuring student oboe soloist Dawna Davies, *Liturgical Dances* by David R. Holsinger, and four movements from *Songs of Abelard* by Norman Dello Joio featuring faculty baritone soloist Dr. Wallace Long, Willamette Director of Choral Activities. The program closed with *Galop Humoresque* by Claude T. Smith.<sup>135</sup>

The seventh conference concert was presented by the Los Medanos College<sup>136</sup> Concert Band from Pittsburg, California conducted by John F. Maltester. The ensemble presented seven selections as follows: *Vienna Philharmonic Fanfare* by Richard Strauss arranged by Wilfried Kornmeier, *Commando March* by Samuel Barber, *Elegy for a Young American* by Ronald Lo Presti guest conducted by Timothy M. Smith, director of bands at California Sate University, Hayward, *Introduction, Theme and Variations for Bb*

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<sup>134</sup> 1990 Conference Program, Archive Binder 1: 3. McGrannahan described the evenings as taking place in a banquet room with tables and chairs. Hors d'oeuvres were served and there was a bar serving beverages.

<sup>135</sup> Concert program, Willamette University Band concert, March 23, 1990, Archive Binder 1.

<sup>136</sup> Los Medanos College is a community college, but the formal title of the school does not include the word "Community."

*Clarinet and Band* by Giaocchino Rossini featuring student Kevin Morton on clarinet, *Fantasy* by Martin Rokeach, *Satiric Dances* by Norman Dello Joio, and *In Storm and Sunshine* by J. C. Heed edited by John Stevens. The fifth selection titled *Fantasy* was a new piece by Martin Rokeach commissioned in 1986 by the Northeastern University Band, Boston, Massachusetts.<sup>137</sup>

The University of Washington Wind Ensemble performed at 4:00 p.m. on Friday with Tim SalzmanSalzmann conducting. They opened their program with *Hearts Music* by David Diamond, which had been premiered on February 1, 1990 by the Cincinnati Conservatory of Music Wind Symphony and was specifically written for the CCM Wind Symphony and their conductor Eugene Corporon.<sup>138</sup> The second and third selections included a four-movement work entitled *Sinfonia XII* by Timothy Broege and *Chamber Concerto for Baritone Saxophone and Winds* by Walter Hartley featuring faculty member Michael Brockman on baritone saxophone. The fourth selection was a world premiere performance of a new work titled *East Wind* by William O. Smith. This piece was written for Salzman “as a celebration of the newly found freedom of Eastern European countries.”<sup>139</sup> For this piece, the ensemble relocated to the seating area of the auditorium and surrounded the audience members to create a “surround sound” effect (see

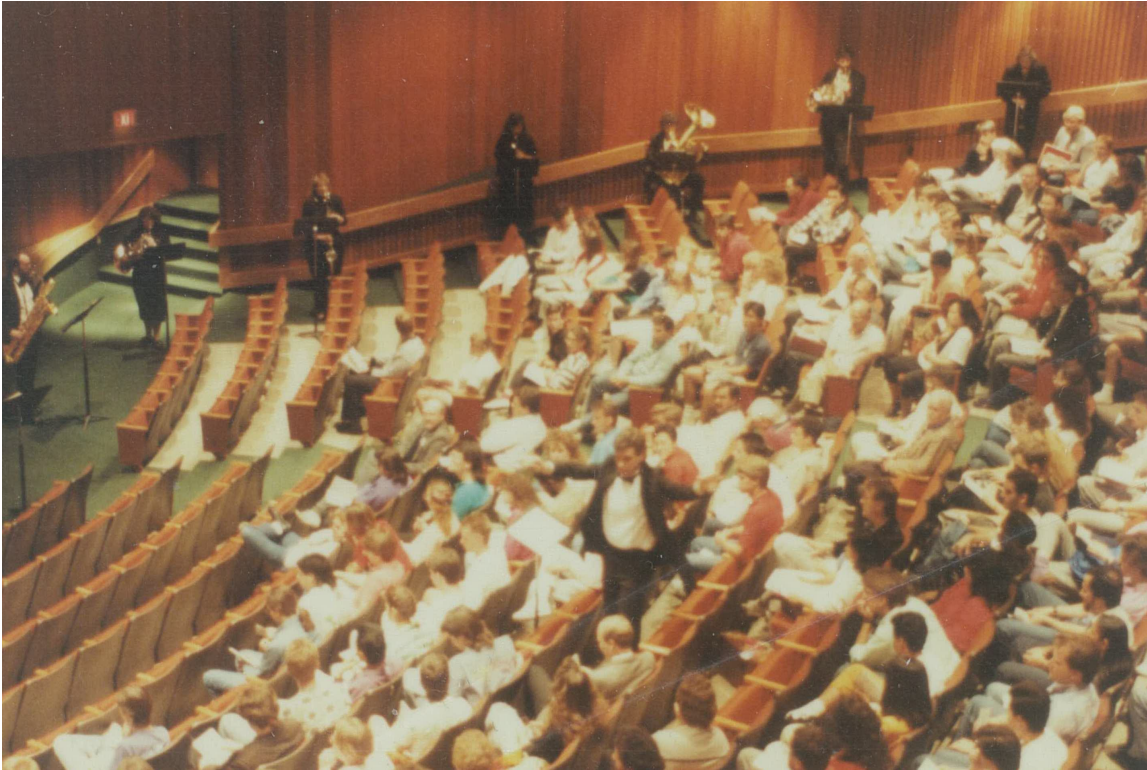
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<sup>137</sup> Concert program, Los Medanos College Concert Band concert, March 23, 1990, Archive Binder 1. The program listed the commissioning ensemble. I was unable to locate any other information about this piece. It is not published or available for sale at the time of this writing.

<sup>138</sup> Concert program, University of Washington Wind Ensemble concert, March 23, 1990, Archive Binder 1.

<sup>139</sup> Ibid.

Photographs 3 and 4). The program closed with *Dionysiaques, Opus 62* by Florent Schmitt, by Guy M. Duker.<sup>140</sup>



Photograph 5. University of Washington Wind Ensemble surrounding the audience at Nightingale Hall, University of Nevada, Reno, March 23, 1990. Source: Western/Northwestern Division Conference Archives.

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<sup>140</sup> Ibid.



Photograph 6. University of Washington Wind Ensemble surrounding the audience (opposite perspective) at Nightingale Hall, University of Nevada, Reno, March 23, 1990. Source: Western/Northwestern Division Conference Archives.

The final formal concert on Friday and ninth concert in the conference series featured the California State University, Long Beach Wind Symphony conducted by Larry Curtis. Their program of six selections began with *Prelude in E-flat Minor, Opus 34, no. 14* by Dimitri Shostakovich, transcribed by H. Robert Reynolds, followed by *Skating on the Sheyenne* by Ross Lee Finney. The third selection was *Concertino, Opus 26* by Carla Maria von Weber, transcribed by Guy M. Duker and featured the entire clarinet section. Next was *Semper Fidelis* by John Philip Sousa guest conducted by John Thrasher, president of the CBDNA Western Division, then *Prisms* by Bruce Edward Miller guest conducted by John Carnahan, Associate Director of Bands at CSU, Long



Beach. The final piece was a transcription by Guy M. Duker of the epic four-movement work *The Pines of Rome* by Ottorino Respighi.<sup>141</sup>

In similar fashion to Thursday night, the University of Nevada Jazz Ensemble performed in the Skyline Room at the Holiday Inn. They were directed by Larry Engstrom and performed a variety of big band and jazz ensemble music during the cocktail hour/reception atmosphere, which was again listed as a concert performance in the conference program.<sup>142</sup>

The concert presentations began again on Saturday morning at 9:45 a.m. in Nightingale Hall with the University of California at Los Angeles Wind Ensemble conducted by Dr. Thomas Lee. They opened their concert with “Jupiter, the Bringer of Jollity” from *The Planets* by Gustav Holst arranged by G. Smith, followed by *The Leaves Are Falling* by Warren Benson, and “*The Alcotts*” from *Piano Sonata No. 2* by Charles Ives. *Variations on “Mein junges Leben hat ein End”* by J.P. Sweelinck was guest conducted by Richard Floyd, Secretary/Treasurer of the National Office of CBDNA and followed by “Um Mitternacht” from *Ruckert Lieder* by Gustav Mahler. This piece was conducted by Dr. Lee and performed by a chamber ensemble comprised of players selected from the Wind Ensemble. The performance featured tenor soloist Timothy Mussard, faculty member of UCLA, as did the following selection *Shule Agra*, an old Irish air that was arranged for band and tenor voice by graduate assistant Ruth E. Desarno. It was ambiguous which pieces featured the tenor soloist. In the Concert

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<sup>141</sup> Concert program, California State University, Long Beach Wind Symphony concert, March 23, 1990, Archive Binder 1.

<sup>142</sup> Schedule of events, 1990 Conference Program, Archive Binder 1: 5.

Schedule of the conference program, the soloist was only listed for the Mahler piece. In the UCLA concert program in the archives, the soloist was listed under the Agra piece. After reviewing the program notes from the concert program, the author determined the soloist performed on both works.<sup>143</sup> The program concluded with *Savannah River Holiday* by Ron Nelson.<sup>144</sup>

The twelfth conference concert was at 11:00 a.m. and featured the Melbourne Youth Symphonic Band conducted by Russell Hammond performing a program of all Australian composers. Their performance was part of a 28-day tour by the ensemble of the United States and The United Kingdom, which started in Reno at the CBDNA conference. The program included: *Eminence* by Ralph Hutgren, *With My Swag* by Sean Thorne, *Molly on the Shore* by Percy Aldridge Grainger, *Bush Dance* by Ralph Hutgren, *Handel In the Strand* by Percy Aldridge Grainger and guest conducted by Alwyn Mott, Deputy Conductor of the Youth Symphonic Band, *Llwyn Onn* by Brian Hogg, and *Lincolnshire Posy* by Percy Aldridge Grainger.<sup>145</sup>

At 1:15 p.m., the University of Oregon Wind Ensemble performed with Wayne Bennett conducting. The first two selections were *Musica Boema* by Zdenek Lukas and *Prelude and Dance* by Paul Creston. Next was *Five Folksongs for Soprano and Band* by Bernard Gilmore featuring graduate teaching fellow Tonda Kemmerling as the soprano

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<sup>143</sup> 1990 Conference Program: 12 and Concert program, University of California, Los Angeles Wind Ensemble concert, March 24, 1990, Archive Binder 1.

<sup>144</sup> Concert program, University of California, Los Angeles.

<sup>145</sup> Concert program, Melbourne Youth Symphonic Band concert, March 24, 1990, Archive Binder 1.

soloist. *Symphony #3 for Band* by Vittorio Giannini was next, and the concert closed with “*Country Band*” *March* by Charles Ives arranged by James B. Sinclair.<sup>146</sup>

The fourteenth concert began at 8:00 p.m. and was presented by hosting ensemble, the University of Nevada, Reno Wind Ensemble conducted by A. G. “Mack” McGrannahan. Their program included *Shakata: Singing the World Into Existence* by Dana Wilson, a three-movement work titled *To These Unmeasured Mountains* by Thomas R. Root, and *Concert Piece for Euphonium and Band* by Claude T. Smith featuring euphonium soloist Brian L. Bowman of the U.S.A.F. Band. They closed their program with David R. Holsinger’s work *In The Spring, At The Time When Kings Go Off To War*, which had won the American Bandmasters Association Ostwald Competition in 1986.<sup>147</sup>

The final concert of the conference was at 9:15 p.m. and presented by the CBDNA Intercollegiate Band. The special guest conductor was Col. John R. Bourgeois of the “President’s Own” United States Marine Band. This ensemble was comprised of 97 students selected from 36 universities with directors who were members of the Western or Northwestern divisions of CBDNA.<sup>148</sup> The program opened with *The Gridiron Club March* by John Philip Sousa, followed by *Esprit De Corps* by Robert Jager. Next was *Trauersinfonie* by Richard Wagner arranged by Eric Leidzen. They closed their

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<sup>146</sup> Concert program, Oregon Wind Ensemble concert, March 24, 1990, Archive Binder 1.

<sup>147</sup> Concert program, University of Nevada Wind Ensemble concert, March 24, 1990, Archive Binder 1.

<sup>148</sup> Appendix E, List of Intercollegiate Band Performers by Year. The list of personnel reported 98 names, but one was duplicated in both Oboe and English Horn resulting in a total of 97 members.

concert with the Modest Mussorgsky masterpiece *Pictures at an Exhibition*, transcribed for band by Mark Hindsley.<sup>149</sup>

### Observations and Conclusions

The data above yield several interesting observations and conclusions. The clinic sessions included 13 unique presenters. All were men except one woman member of the Wytko Saxophone Quartet, and only Geoffrey Brand was a presenter in more than one clinic.<sup>150</sup> The presenters were all from the United States with the exception of Geoffrey Brand from London, England. All but four presenters were affiliated with Western or Northwestern division schools.<sup>151</sup>

Of a total of 72 works performed in formal concerts, men composed all of them and 4 were premiere performances.<sup>152</sup> All were performed in a traditional concert setting with the exception of *East Wind* by the University of Washington Wind Ensemble when the performers surrounded the listeners in the seating area of the concert hall. There were 19 different conductors and all were men. There were 7 guest artists, 6 men and 1 woman.

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<sup>149</sup> Concert schedule, 1990 Conference Program, Archive Binder 1: 16. McGrannahan indicated a separate concert program was not prepared for the Intercollegiate Band.

<sup>150</sup> The presidents of each division presided over multiple meetings, but were not presenting in an official capacity.

<sup>151</sup> Appendix B. The four non-divisional presenters were Bowman (DC), Brand (London), Holsinger (TX), and Manfredo (IN).

<sup>152</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives. The terms “World Premiere” and “Premiere Performance” are both used. It is unclear if this is intentional or carelessness. Regardless, these works would be new to the body of repertoire.

## CHAPTER 6

1992

The second CBDNA Western/Northwestern Divisional conference held in Reno, Nevada was from March 19–21, 1992. The president of the Western Division and conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada; the president of the Northwestern Division was Thomas J. O’Neal of Pacific Lutheran University in Tacoma, Washington. The conference hotel remained the Holiday Inn, the site of several clinics. All formal concert performances were again presented in Nightingale Hall and several clinics were hosted in rooms of the Church Fine Arts Building on the campus of the University of Nevada, Reno.<sup>153</sup> The number of attendees at this conference was unavailable.<sup>154</sup>

The conference included five clinic sessions, three business meetings, and sixteen concerts or performances.<sup>155</sup> The clinic sessions included presenters from within the division and across the United States, including the conductor of the US Air Force Band of the Golden West. There were also separate and combined business meetings for the divisions. The sixteen performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands, and two jazz ensembles, concluding with the Intercollegiate Honor Band conducted by Craig Kirchhoff, Director

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<sup>153</sup> Concert Schedule, 1992 Western/Northwestern Divisional Conference Program, Archive Binder 1.

<sup>154</sup> The author was unable to secure this information. He made inquiries with the national archives and several past CBDNA board members, none of which yielded any information.

<sup>155</sup> Schedule of events, 1992 Conference Program: 2–7.

of Bands at The Ohio State University in Columbus, Ohio and current National President-Elect of CBDNA. Details of the clinics and concerts follow.



Photograph 8voston University, 1961. mas Rhve thatto hear your voices.  
nt and praise, sometimes when I needed it most. Thank you!  
xperienc. Left to right: Earline McGrannahan, Tom Root, Weber State University, Craig Kirchhoff, University of  
Minnesota, Ray Cramer, Indiana University.

### Clinics and Business Meetings

The first clinic occurred on Thursday, March 19 at 1:00 p.m. in Nightingale Concert Hall at UNR. It was labeled a clinic/concert and was titled “The Music of James Sochinski,” presented jointly by Dr. James Sochinski, the Director of the Center for Digital Music at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, and the California State University, Fresno Wind Ensemble from Fresno, California, conducted by Lawrence R. Sutherland, Director of Bands at CSU, Fresno. The

concert included three works for band composed by Dr. Sochinski: *R.S.O. Fanfare No. 1*, *Halcyon Transfigured*, and *The Legend of Alcobaça*. The program did not include notes for the first piece. The second piece was commissioned by the Western and Northwestern Divisions of CBDNA and premiered on this performance. The work was highly programmatic based on the ancient tale of Halcyon through Ovid's *Metamorphoses*. The final work was commissioned by Dr. Lawrence Sutherland and the CSU, Fresno Wind Ensemble. The program notes contain text for each movement describing the powerful and gory nature of the Alcobaça legend.<sup>156</sup>

The second clinic, titled "The Composer's Forum: Everything You Wanted To Know, But Were Afraid To Ask," was presented later that day at 2:15 p.m. in room 110 of the Church Fine Arts building at UNR by two composers: David R. Holsinger, music minister, worship leader, and composer in residence at Shady Grove Church in Grand Prairie, Texas, and David Maslanka, a professional composer from Missoula, Montana.<sup>157</sup>

The third clinic was presented on Friday, March 20<sup>th</sup> at 8:00 a.m. in the Utah/Idaho rooms of the Holiday Inn hotel by Ray Cramer, Director of Bands at Indiana University in Bloomington, Indiana. The session was titled "Podium Personality" and covered five major topics related to conducting: Conducting Techniques, Productivity Through Personality, Verbal Communication Through Personality, Non-Verbal Communication Through Personality, and Leadership Through Personality. At 2:15 p.m. on March 20<sup>th</sup>, Dr. Robert Winter of the University of California, Los Angeles presented

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<sup>156</sup> Clinic/concert program, California State University, Fresno Wind Ensemble clinic/concert, March 19, 1992, Archive Binder 1.

<sup>157</sup> An agenda or notes from this clinic was not included in the conference archives.

a clinic on his project titled *The CD Companion Series and Stravinsky's Rite of Spring*.<sup>158</sup> *The CD Companion* is a CD-ROM that offers different insights into Stravinsky's work, including a continuous, real-time explanation of each passage, the ability to isolate individual sections while listening to the piece, and other spoken and illustrated insights into the patterns and construction of the piece.<sup>159</sup>

The divisional meetings of the Western and Northwestern CBDNA were held at 8:00 a.m. on Saturday, March 21<sup>st</sup> at the Holiday Inn in the California and Arizona rooms respectively. Immediately following at 8:45 a.m., the partition between the two rooms was opened and the combined divisions convened. This meeting featured addresses by Ray Cramer, national president of CBDNA, and Richard Floyd, national secretary/treasurer of CBDNA.<sup>160</sup>

The final clinic session of the conference, titled "Plan to Record the Band," was presented at 2:15 p.m. on Saturday, March 21<sup>st</sup> in room 110 of the Church Fine Arts building by Captain Philip C. Chevallard, Conductor of the United States Air Force "America's Band in Blue" based in Fairfield, California at Travis Air Force Base.<sup>161 162</sup>

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<sup>158</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>159</sup> "Past Projects," Arts Interactive, accessed January 28, 2016, <http://www.artsinteractive.org/projects.html>. Information on this site explained the CD Companion series.

<sup>160</sup> Schedule of events, 1992 Conference Program, Archive Binder 1: 5.

<sup>161</sup> "USAF Band of the Golden West History," Band of the Golden West, accessed April 2, 2016, <http://www.bandofthegoldenwest.af.mil/shared/media/document/AFD-130508-121.pdf>.

<sup>162</sup> An agenda or notes from this clinic was not included in the conference archives.



## Concerts and Other Performances

The first clinic/concert of the conference by the CSU, Fresno Wind Ensemble and Dr. James Sochinski was described in the previous section. The second concert was presented at 4:00 p.m. on March 19<sup>th</sup> in Nightingale Concert Hall by the California State University, Northridge Wind Ensemble and their conductor, Sir David Whitwell, Director of Bands and Professor of Music at CSUN in Los Angeles, California. The concert included four pieces: *American Games* by Nicholas Maw; *Merry Music* by Frigyes Hidas guest conducted by Professor Sang-Ha Park, Visiting Scholar and Associate Conductor of the CSUN Wind Ensemble, and Professor at Kwangju College of Education in Korea; *Time and the Winds* by Frank Erickson with the composer conducting; and *Tantivy* by David Diamond. The program lists seven movements for the first piece and indicates they are performed without pauses. The performance of the third piece was a world premiere and was conducted by the composer, Frank Erickson, who is recognized in the program as “one of the best known composers of American band music.”<sup>163</sup>

The third concert on Thursday at 5:15 p.m. in Nightingale Concert Hall featured the Utah State Symphonic Band from Logan, Utah, conducted by Dr. Dennis Griffin, Director of Bands at USU. The program included *Divertimento for Band, Opus 42* by Vincent Persichetti, *Fantasies on a Theme by Haydn* by Norman Dello-Joio, *Suite Francaise* by Darius Milhaud, “*Uranus*” from *The Planets* by Gustav Holst, transcribed by James Curnow, and *U.S. Army March* by Captain Thomas F. Darcy.<sup>164</sup>

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<sup>163</sup> Concert program, CSUN Wind Ensemble concert, March 19, 1992, Archive Binder 1.

<sup>164</sup> Concert program, Utah State Symphonic Band concert, March 19, 1992, Archive Binder 1.

The concerts continued in Nightingale Concert Hall on Thursday evening at 8:15 p.m. with the University of Montana Symphonic Winds from Missoula, Montana, under the direction of Thomas Cook, Director of Bands. The program was comprised of six pieces and opened with *Theme and Variations, Opus 43a* by Arnold Schoenberg, followed by a premiere performance of *Three Miniatures for Wind Ensemble* by Patrick C. Williams. The next piece performed was *Concerto in C Major* by Antonio Vivaldi, a work in three movements, transcribed by Alfred Reed for piccolo and band. This performance featured piccolo soloist Margaret Lund Schuberg, flute instructor and professor of music at the University of Montana. The fourth selection was *In Memoriam*, a dramatic and challenging work by David Maslanka written in 1989 in memory of Susan Lichtenwalter, the wife of Ray C. Lichtenwalter, Director of Bands at University of Texas at Arlington. Mrs. Lichtenwalter's premature death prompted the members of the UTA chapters of Kappa Kappa Psi and Tau Beta Sigma to commission Maslanka to write this piece, which is based on *Wer nur den lieben Gott lasst walten* by J. S. Bach. The chorale prelude setting for organ by Bach was frequently used in Susan's musical programming as a church organist.<sup>165</sup> Maslanka was likely in attendance at this performance, as he had presented a clinic earlier that same day.<sup>166</sup> The final two selections performed were *Walking Tune* by Percy Aldridge Grainger set for wind band by Larry D. Daehn, and "*King Cotton*" *March* by John Philip Sousa.<sup>167</sup>

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<sup>165</sup> Dedication from the composer, *In Memoriam* score.

<sup>166</sup> Schedule of events, 1992 Conference Program, Archive Binder 1: 2

<sup>167</sup> Concert program, University of Montana Symphonic Winds concert, March 19, 1992, Archive Binder 1.

The final formal concert on Thursday, March 19<sup>th</sup> in Nightingale Hall began at 9:30 p.m. and featured the University Wind Ensemble from the California State University, Fullerton and their conductor, Dr. Mitch Fennell. The program included five selections, beginning with *Fanfare and Allegro* by Clifton Williams, followed by *Overture in C for Wind Band* by Felix Mendelssohn, and “*The Alcotts*” from *Piano Sonata No. 2* by Charles Ives, transcribed for band by Richard E. Thurston. The fourth selection was *Introduction, Theme and Variations for B-flat Clarinet and Band* by Gioacchino Rossini, arranged by Ralph Hermann, and featured clarinetist Clarence Padilla, part time lecturer and instructor of clarinet at CSU, Fullerton. The final selection was *Symphony in B-flat for Concert Band* by Paul Hindemith.<sup>168</sup>

Thursday evening at 10:45 p.m., The University of Nevada Jazz Ensemble from Reno, Nevada performed in the Skyline Room at the Holiday Inn. The ensemble was under the direction of Larry Engstrom. As in the previous year, the atmosphere for this performance was a cocktail hour reception, though the conference program indicates this was a concert.<sup>169</sup> Various big band and jazz ensemble pieces were performed.

The Los Angeles Pierce College<sup>170</sup> Symphonic Band and their conductor Stephen P. Piazza from Los Angeles, California presented the first concert on Friday, March 20<sup>th</sup> at 10:00 a.m. in Nightingale Concert Hall. The program included *Circus Polka, composed for a Young Elephant* by Igor Stravinsky, *Overture to “Rienzi”* by Richard Wagner,

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<sup>168</sup> Concert program, California State University, Fullerton Wind Ensemble concert, March 19, 1992, Archive Binder 1.

<sup>169</sup> Schedule of events, 1992 Conference Program, Archive Binder 1: 3. McGrannahan confirmed these jazz performances followed a similar format from year to year.

<sup>170</sup> Pierce College is a community college, but the formal title of the school does not include the word “Community.”

transcribed for band by Mark Hindsley, *Symphonic Prelude, based on "Black is the Color of My True Love's Hair"* by Alfred Reed, and *In the Storm and Sunshine* by John C. Heed. The final selection by William Francis McBeth, *Of Sailors and Whales*, is comprised of five highly programmatic movements based on the story of Moby Dick. The program listed each movement title and a short passage of text with each movement as follows:<sup>171</sup>

- I. Ishmael: "I go to sea as a simple sailor"
- II. Queequeg: "It was quite plain that he must be some abominable savage, but Queequeg was a creature in the transitory state - neither caterpillar nor butterfly."
- III. Father Mapple: "This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog – in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy."
- IV. Ahab: "So powerfully did the whole grim aspect of Ahab affect me that for the first few moments I hardly noted the barbaric white leg upon which he partly stood."

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<sup>171</sup> Concert program, L.A. Pierce College Symphonic Band concert, March 20, 1992, Archive Binder 1.

V. The White Whale: “Moby Dick seemed combinedly possessed by all the angels that fell from heaven. The birds! –the birds! They mark the spot.”<sup>172</sup>

The eighth concert of the conference began at 11:15 a.m. on Friday featuring the University of Puget Sound Symphonic Band conducted by Robert Musser, Director of Bands and Chairman of the Wind and Percussion Department at the University of Puget Sound in Tacoma, Washington. Their program included four pieces: *March, Opus 99* by Sergei Prokofiev; *Atmospheres* by John Golland; three movements from the *Serenade No. 12 in c minor, K.V. 388* by Wolfgang Amadeus Mozart performed by a small ensemble of eight winds;<sup>173</sup> and *Suite-Divertimento* by Germaine Tailleferre scored for band by Désiré Dondeyne.<sup>174</sup>

The Central Washington University Symphonic Wind Ensemble and their conductor Larry Gookin performed six selections at 4:00 p.m. on Friday afternoon in Nightingale Concert Hall. The program opened with *Molly on the Shore* by Percy Aldridge Grainger, followed by *Masquerade for Band* by Vincent Persichetti, then *Prelude in the Dorian Mode* by Antonio de Cabezon, arranged by Percy Aldridge Grainger and conducted by Richard Floyd, the current national Secretary/Treasurer of CBDNA. The fourth selection was *Carnival of Venice* by Herbert L. Clarke, featuring Thomas Gause, Professor of Trumpet, Composition, Orchestration, and Jazz Studies at

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<sup>172</sup> Ibid.

<sup>173</sup> Although a small ensemble is not indicated in the program, this piece is scored for an octet of 2 oboes, 2 B $\flat$  clarinets, 2 bassoons, and 2 E $\flat$  horns. It is likely this piece was performed by a small ensemble.

<sup>174</sup> Concert program, University of Puget Sound Symphonic Band concert, March 20, 1992, Archive Binder 1.

CWU, on cornet. The final two selections were *Al Fresco* by Karel Husa and *Gazebo Dances* by John Corigliano. The latter work has three movements titled Overture, Adagio, and Tarantella.<sup>175</sup>

The final formal concert of Friday began at 5:15 p.m. in Nightingale Concert Hall with a performance by the host university band: the University of Nevada Wind Ensemble from Reno, Nevada and their conductor A. G. McGrannahan, III. Their program began with *Gavorkna Fanfare* by Jack Stamp followed by *Occident et Orient, Opus 25* by Camille Saint-Saens and revised by David Whitwell.<sup>176</sup> The third selection was *Celebrations (Cantata No. 3)* by Vincent Persichetti with text by Walt Whitman. This work is composed for combined wind ensemble and chorus and is comprised of nine movements: “Stranger,” “I Celebrate Myself,” “You Who Celebrate Bygones,” “There is That in Me,” “Sing Me the Universal,” “Flaunt Out O Sea,” “I Sing the Body Electric,” “A Clear Midnight,” and “Voyage.” The University of Nevada, Reno Symphonic Choir and their conductor, Bruce Mayhall, joined the Wind Ensemble for this performance. The remaining three selections on the program were *I’m Seventeen Come Sunday* by Percy Aldridge Grainger, *The Gridiron Club March* by John Philip Sousa guest conducted by Dr. Ray Cramer, Director of Bands at Indiana University, and *To Tame the Perilous Skies* by David R. Holsinger.<sup>177</sup>

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<sup>175</sup> Concert program, Central Washington University Symphonic Wind Ensemble concert, March 20, 1992, Archive Binder 1.

<sup>176</sup> According to the notes found in the score, Whitwell’s modern edition included a few important editions made by the composer subsequent to the original publication.

<sup>177</sup> Concert program, University of Nevada, Reno Wind Ensemble concert, March 20, 1992, Archive Binder 1.

The California State University, Fresno Jazz Ensemble under the direction of Dr. Larry Sutherland performed in the Skyline Room at the Holiday Inn on Friday evening at 10:30 p.m. In similar fashion to Thursday night's jazz performance, the atmosphere was much like a cocktail hour reception. Various big band and jazz ensemble pieces were performed.

Formal concerts resumed on Saturday, March 21<sup>st</sup> at 10:00 a.m. in Nightingale Concert Hall with a performance by the University of California, Los Angeles Wind Ensemble and their conductor Dr. Thomas Lee. The printed concert program included a sophisticated "key" that indicated which players performed on specific small ensemble pieces (See Figures 3 and 4.). The program began with *Marche Heroïque* by Camille Saint-Saëns, followed by three pieces grouped as "A Musical Montage" in the program. The first in the montage was *Lux Eterna for Five Masked Musicians* by George Crumb. This piece is scored for soprano voice, bass flute/recorder, sitar, and two percussionists.<sup>178</sup> The second piece in the montage was *Trio in B-flat Dur* by Joseph Triebensee, a trio for two oboes and English horn. To conclude the montage, the five percussionists from the ensemble were featured in *On the Woodpile* by Harry Breuer, arranged by Mitchell Peters, and scored for solo xylophone and two marimbas with each marimba part requiring two players. The remaining four works on the program were scored for full wind band. The selections were *Salvation is Created* by Pavel Tchesnokoff arranged by Bruce Houseknecht, *...and the mountains rising nowhere* by Joseph Schwantner, *Rolling*

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<sup>178</sup> This was verified by an examination of the score. The soprano is not specified in the program, but is probably one of the flute payers, based on codes of players for each piece in the program as shown in Figure 2 below.

*Thunder March* by Henry Fillmore edited by Frederick Fennell, and *Slava!* by Leonard Bernstein transcribed, by Clare Grundman.<sup>179</sup>

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<sup>179</sup> Concert program, University of California, Los Angeles Wind Ensemble concert, March 21, 1992, Archive Binder 1.



P R O G R A M

C A M I L L E S A I N T - S A È N S  
(1835 - 1921)

*Marche Heroïque*

A M U S I C A L M O N T A G E

G E O R G E C R U M B  
(1929 - )

*Lux Aeterna  
for Five Masked Musicians*

J O S E P H T R I E B E N S E E  
(1772 - 1846)

*Trio in B-flat Dur*

H A R R Y B R E U E R  
(1901 - )  
*arr. M. Peters*

*On the Woodpile*

\* \* \*

P A V E L T S C H E S N O K O F F  
(1877 - 1944)

*Salvation is Created*

J O S E P H S C H W A N T N E R ...and the mountains rising nowhere  
(1943 - )

H E N R Y F I L L M O R E  
(1881 - 1956)  
*arr. F. Fennell*

*Rolling Thunder March*

L E O N A R D B E R N S T E I N  
(1918 - 1990)

*Slava!*

Figure 3 UCLA Concert Program Image from 1990, page 2

UCLA WIND ENSEMBLE

FLUTE & PICCOLO

Arpi Anderson, *San Francisco*  
 Iris Gross, *Santa Monica* +  
 Shandra Love, *Pasadena*  
 Stephanie McNab, *Santa Monica*  
 Jennifer Rozario, *Sunnyvale*  
 Jennifer Sparks, *Los Angeles* +

OBOE & ENGLISH HORN

Kim Brashear, *Redondo Beach* °  
 Jessica Hoffman, *Cardiff, California* °  
 Rhiannon Jones, *Cardiff, Wales, U.K.* \*  
 Joyce Kelley, *Studio City* °

BASSOON

Rand Clark, *El Cerrito*  
 Peggi Smith, *Pasadena*

CLARINET

Helen Goode, *Willenball, England* \*  
 Paula Jones, *Builth Wells, Wales, U.K.* \*  
 Laurence Lew, *Santa Monica* \*  
 Carolina Musick, *Pasadena*  
 Yvonne Pargett, *Danville*  
 Bryan Peebler, *Houston, Texas*  
 David Weinstein, *Granada Hills*

BASS CLARINET

Erika Hiramatsu, *Los Altos*  
 Paula Jones, *Builth Wells, Wales, U.K.* \*

ALTO SAXOPHONE

Jennie Na, *Santa Monica*  
 Naoki Taniguchi, *San Jose*

BARITONE SAXOPHONE

Ken Fisher, *Encino*

+ Crumb, *Lux Aeterna*  
 ° Triebensee, [title]  
 ◇ Breuer

\*Graduate Student

HORN

Nathan Basinger, *Salt Lake City, Utah*  
 Dennis Cox, *Agoura Hills*  
 Bettie Jo Hoffman, *Cardiff, California*  
 Mike Stanley, *Thousand Oaks*  
 Zoë Werner, *Berkeley*

TRUMPET

Steve Bornstein, *Woodland Hills*  
 Dan Boyle, *Poway*  
 Gretchen Buchen, *El Segundo* \*  
 Wil Rose, *Daly City*  
 David Scott, *San Diego* \*  
 Denise Yeoh, *Singapore*

TROMBONE

Clifford Childers, *Los Angeles* \*  
 Kip Hickman, *San Diego*  
 Ethan Minton, *Bethesda, Maryland*  
 Mark Quan, *Los Angeles*

BASS TROMBONE

Kerry Farrell, *La Mesa*

EUPHONIUM

James Barrientes, *San Jose* \*

TUBA

Anthony Haro, *Moraga*  
 Steve Lurie, *Torrance*

PERCUSSION

Kevin Albert, *Pasadena* + ◇  
 Mike Larsen, *Thousand Oaks* ◇  
 Brian Olamit, *Sacramento* ◇  
 Peter Park, *San Jose* ◇  
 Ashwin Vasavada, *Stockton* ◇

SITAR

Jon Vogl, *Pasadena* \* +

PIANO

Angela Woo, *Los Angeles* \*

GRADUATE ASSISTANTS

Laurence Lew, *Santa Monica*  
 Aaron Smith, *Huntsville, Alabama* +  
 Angela Woo, *Los Angeles*

Figure 4 UCLA Concert Program Image from 1990, page 3

Saturday morning concerts in Nightingale Concert Hall concluded at 11:15 a.m. with a performance by the United States Air Force “America’s Band in Blue” conducted by Captain Philip C. Chevallard from Travis Air Force Base in Fairfield, California. The program began with the National Anthem followed by *Hail to the Spirit of Liberty* by John Philip Sousa. The performance continued with the following works: *Loch Ness, A Scottish Fantasy* by Johan de Meij, with five movements titled The Lake at Dawn, Unquhart Castle, Inverness: Bagpipes and Tourists, A Storm, and Conclusion; *Introduction, Theme and Variations for Bb Clarinet and Band* by Gioacchino Rossini<sup>180</sup> featuring clarinet soloist Bruce Foster; and *Suite Francaise* by Darius Milhaud. The first second and fifth movements of *Serenade for a Picket Fence* by Norman Leyden featured the percussion section. The final three selections were “Not While I’m Around” from *Sweeney Todd* by Stephen Soundheim arranged by Joseph Debrunner, featuring Sgt. Chauncey Roach; *La Boda de Luis Alonzo* by Geronimo Giminez; and *My Name is Old Glory* by Frank Skinner arranged by Don Miller and featuring narration by Chauncey Roach. The program concluded with a tag based on the Air Force song.<sup>181</sup>

On Saturday, March 21 at 4:00 p.m., the Linfield College Band presented a concert conducted by Dr. John Weddle. The program included *Marche Pour Harmonie et Fanfare* by Germaine Tailleferre, transcribed by Desire Dondeyne; movements two and three from *Three Chorale Preludes* by William Latham; *Wood Up Quickstep* by John Holloway arranged by Richard Franko Goldman; *Lacrymosa* by Wolfgang Amadeus

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<sup>180</sup> There was not a concert program in the conference archives, so the identity of the clarinet soloist was verified by listening to the spoken introduction on the recording of the concert.

<sup>181</sup> Concert programs, 1992 Conference Program, Archive Binder 1:13. There was not a concert program in the archive binders, so the program listed is extracted from the Conference Program and was corroborated using a recording of the concert.

Mozart arranged by Kenneth Steiger; *Scherzo Alla Marcia* by Ralph Vaughan Williams, *My Regards* by Edward Llewellyn featuring Joan Paddock, an undergraduate trumpet student at Linfield College; and all three movements from *A Moorside Suite* by Gustav Holst arranged by Denis Wright and guest conducted by Kenneth Steiger.<sup>182</sup>

The Oregon State University Symphonic Band conducted by James Douglass presented the next concert on Saturday, March 21, 1992 at 5:15 p.m.. The program opened with *The Southerner* by Russell Alexander followed by *Concerto for Two Trumpets* by Antonio Vivaldi arranged by Philip Lang. This piece has three movements and featured two guest trumpet soloists: Jiang Huiguo, former first trumpet of the Chinese Broadcasting Symphonic Orchestra, and Chen Yue, former first trumpet of the Chengdu Symphony Orchestra. The third selection was *English Dances, Set II* by Malcolm Arnold arranged by James Sudduth, followed by *Lorva Horovel*, subtitled “Songs from Lori” by Alfred Reed and guest conducted by Grant Okamura, Director of Bands at the University of Hawaii. The next selections were “The Wizard” from *Symphony No. 1 "Lord of the Rings"* by Johan de Meij and two movements titled “Dance of the Young Slave Maidens” and “General Dance of the Polovetsian Slaves” from *Polovetsian Dances, from Prince Igor* by Alexander Borodin. The final selection was *El Capitan* by John Philip Sousa.<sup>183</sup>

The final concert on Saturday began at 8:15 p.m. presented by the CBDNA Intercollegiate Band and their guest conductor Craig Kirchhoff, Director of Bands at The

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<sup>182</sup> Concert programs, 1992 Conference Program, Archive Binder 1:14. There was not a concert program in the archive binders, so the program listed is extracted from the Conference Program and was corroborated using a recording of the concert.

<sup>183</sup> Concert program, Oregon State University Symphonic Band concert, March 21, 1992, Archive Binder 1.

Ohio State University and the then National President-Elect of CBDNA. The 1992 version of this ensemble was comprised of 78 students selected from 25 universities with directors who were members of the Western or Northwestern divisions of CBDNA. The number of participants was 19 less than 1990. The number of schools represented was 11 less than the previous year.<sup>184</sup> The program included *Prelude in E Flat Minor, Op. 34, No. 14* by Dmitri Shostakovich, transcribed by H. Robert Reynolds, *Armenian Dances* by Aram Khachaturian, *Sounds, Shapes, and Symbols* by Leslie Bassett, *Funeral Marche* by Edvard Grieg edited by Frederick Fennell, and *Suite from The Pineapple Poll* by Arthur Sullivan arranged by Charles MacKerras.<sup>185</sup>

#### Observations and Conclusions

The clinicians and conductors were all from the United States this year, and one was a military band conductor. The performance by “America’s Band in Blue” was the first performance of a military band at the Reno conferences, and would be the first of only two throughout the fourteen Reno conferences; the latter performance was in 2008 by the same band. This year marked the first appearance of a clinic by a composer. Men presented all the clinic sessions, and all clinicians were either band directors or composers. There was not a clinic by a performing artist this year as there was in 1990 when Willson Euphoniums sponsored an appearance by Brian Bowman to play with the University of Nevada Wind Ensemble and present a clinic. The formal concerts were

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<sup>184</sup> Appendix D, List of Intercollegiate Band Performers by Year.

<sup>185</sup> Concert programs, 1992 Conference Program, Archive Binder 1:15. There was not a concert program in the archive binders, so the program listed is extracted from the Conference Program and was corroborated using a recording of the concert.

highlighted by a performance by Chinese trumpet soloists Jiang Huiguo & Chen Yue with the Oregon State University Symphonic Band.

Men composed all of 83 works performed in formal concerts of the second Reno conference and three of these works were premiere performances.<sup>186</sup> There were 21 different conductors, and all were men. The featured soloists appeared with various ensembles: 7 men and 2 women.<sup>187</sup>

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<sup>186</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.

<sup>187</sup> The names of the soloists were all determined by typical gender assignments. The name “Chauncey” was ambiguous, but McGrannahan confirmed he was a man.

## CHAPTER 7

1994

The third CBDNA Western/Northwestern divisional conference held in Reno occurred on March 17–19, 1994. The president of the Western Division was Patricia Hoy, Director of Bands at Northern Arizona University; the president of the Northwestern Division was Patrick Winters, Director of Bands at Eastern Washington University. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel remained the Holiday Inn, the site of several clinics. All formal concert performances were again presented in Nightingale Hall and several clinics were hosted in rooms of the Church Fine Arts Building on the campus of the University of Nevada, Reno.<sup>188</sup> The number of attendees at this conference was unavailable.<sup>189</sup>

The conference included eight clinic sessions, one business meeting, and sixteen concerts or performances.<sup>190</sup> The clinic sessions included presenters from members of the western and northwestern divisions, as well as guests from across the United States. There was one business meeting for the combined western and northwestern divisions of the CBDNA. The sixteen concerts included a variety of ensembles including college and university wind ensembles, symphonic bands, a youth band, a brass band, a clarinet choir, and a jazz ensemble, concluding with the Intercollegiate Honor Band conducted by Ray

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<sup>188</sup> Concert Schedule, 1994 Western/Northwestern Divisional Conference Program, Archive Binder 1.

<sup>189</sup> The author was unable to secure this information. He made inquiries with the national archives and several past CBDNA board members, none of which yielded any information.

<sup>190</sup> Schedule of events, 1994 Conference Program, Archive Binder 1: 2–4.

E. Cramer, Director of Bands at Indiana University in Bloomington, Indiana and the then National Past-President of CBDNA. Details of the clinics and concerts follow.

### Clinics and Meetings

The conference sessions began at 8:45 a.m. on Thursday March 17 in the Utah Room of the Holiday Inn with a clinic titled “Computer-Based Intonation Training” presented by Bruce Dalby, Assistant Professor of Music at the University of New Mexico. The next session titled “Interactive Computer Based Training” began at 10:00 a.m. in the Idaho Room of the Holiday Inn and was presented by Barry Kopetz, Director of Bands and Professor of Music at the University of Utah. Immediately following at 11:15 a.m. in the Arizona Room of the Holiday Inn, the third clinic session, titled “Composers Panel,” included panel members David Maslanka, Cindy McTee, William Penn, Daniel Bukvich, and Frank Ticheli. Works by Maslanka and Penn were performed later in this conference. The final clinic on Thursday began at 5:15 p.m. in the Utah Room and was labeled a “Round Table Discussion: Current Challenges and Solutions for College Marching and Athletic Bands.” The panel members were Rod Harkin of the University of Oregon, Scott Hagen of the University of Utah, Larry Gookin of Central Washington University, and Hank C. Feldman of the University of Arizona, and moderator Don Pederson of Brigham Young University. The conference program listed these topics for this discussion: “organizational strategies, increasing athletic requirements (women’s sports, etc.), funding, recruiting, alumni participation, and meeting educational and public relations goals.”<sup>191</sup>

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<sup>191</sup> Agendas or notes from these clinics were not included in the conference archives.



Sessions on Friday March 18, 1994 began in the Utah room at 8:00 a.m. with a clinic titled “Vivace – The Personal Accompaniment” presented by Douglas Reader.<sup>192</sup> At 1:30 p.m., Richard E. Strange, Director of Bands at Arizona State University presented a clinic/concert in Nightingale Hall at the University of Nevada, Reno titled “Conducting Problems & Solutions” focused on *Concerto for Piano & Wind Instruments* by Igor Stravinsky.<sup>193</sup> The clinic handout does not credit a specific ensemble as the demonstration band. However, the Arizona State Wind Ensemble performed this piece on their concert at 5:15 p.m. with Richard Strange conducting, so it is likely they were utilized as the demonstration band.

Saturday morning began with the CBDNA “General Meeting” at 8:00 a.m. in the Utah Room. Traditionally, the general meetings were presided over by the current presidents of each division.<sup>194</sup> This was the first instance of the Reno conferences where separate divisional meetings were not listed in the program. The next session at 9:00 a.m. in the Idaho Room was a clinic titled “Symphony No. 4” presented by the composer of the work, David Maslanka. The final clinic of the conference was presented at 2:15 p.m. in Nightingale Hall. The title was “Sousa Marches: Principles for Historically Informed Performances” and was presented by Frank Byrne, administrative assistant to Colonel John Bourgeois. Byrne was an authority on Sousa marches and edited several of them for Wingert-Jones Publications.<sup>195</sup> The demonstration ensemble was the University of

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<sup>192</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>193</sup> Clinic Handout, “Conducting Problems & Solutions,” Archive Binder 1.

<sup>194</sup> An agenda or notes from this meeting was not included in the conference archives.

<sup>195</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

Nevada, Reno Wind Ensemble conducted by A. G. McGrannahan, III.<sup>196</sup> The handout from the Conference Archives lists the following main topics of discussion: Researching Sousa Performance Practices, Sources of Information, and Clarify and Correct the Musical Notation.<sup>197</sup> The handout also includes a comparative analysis of five marches: *El Capitan*, *Fairest of the Fair*, *The Pathfinder of Panama*, *Solid Men to the Front*, and *The Washington Post*.

### Concerts and Other Performances

The first concert of the 1994 conference was presented at 1:30 p.m. on Thursday, March 17, 1994 by the Pacific Lutheran University Wind Ensemble from Tacoma, Washington and their conductor, Raydell C. Bradley, Director of Concert Bands. The concert opened with *Prelude* by Dmitri Shostakovich, transcribed by H. Robert Reynolds. The next two selections were both premiere performances of works commissioned by and written for the Pacific Lutheran University Wind Ensemble: *Four Chords* by Gregory Youtz, Professor of Composition at PLU, and *A Spring Fantasy* by Chris Halon, an undergraduate composition student at PLU. The fourth piece was *Adagio* by Joaquín Rodrigo. The next three works, all by Percy Aldridge Grainger, were listed in the program as “A Grainger Set:” *Mock Morris*, *Blithe Bells*, and *Molly on the Shore*. The final selection was the second movement titled “The Deathtree” from *A Passion Cantata for Winds, Percussion and Voices* by David Holsinger.<sup>198</sup>

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<sup>196</sup> The 1994 Conference Program does not credit the University of Nevada, Reno Wind Ensemble, but the details of this clinic were listed in the Historical Repertoire document in the Conference Archives.

<sup>197</sup> Frank Byrne, Clinic Handout, “Sousa Marches: Principles for Historically Informed Performance,” Archive Binder 1

<sup>198</sup> Concert program, Pacific Lutheran University Wind Ensemble concert, March 17, 1994, Archive Binder 1.

The California State University, Fresno British Brass Band and Clarinet Choir presented a joint concert at 2:45 p.m. on Thursday afternoon. Both ensembles were on stage for the entire concert, but alternated performances throughout until playing together for the final selection.<sup>199</sup> The Brass Band opened the program with two selections: *Rule Britannia* by Thomas Arne arranged by Gordon Langford, and *Fanfare and Flourishes* by James Curnow. The Clarinet Choir then performed *Adagio, K. 411* by W.A. Mozart arranged by Russell Howland. Next, the Brass Band played *Concerto Grosso* by Edward Gregson, followed by a performance by the Clarinet Choir of “Scherzo” from *Symphony No. 5* by Felix Mendelssohn arranged by Russell Howland. The Brass Band performed two consecutive pieces next. The first was *The Lark in the Clear Air* arranged for horn and brass band by Gordon Langford, featuring horn soloist Johnny Woody, former principal horn of the United States Air Force Band. Next was “Lord of the Dance” from Philip Wilby’s *Partita for Band (Postcards from Home)*. The Clarinet Choir performed *Fantasia and Fugue* by J.S. Bach arranged by Russell Howland. Next, the Brass Band performed “A Fanfare of Daffodils” and “Witch Hazel,” two movements from *Five Blooms in a Welsh Garden* by Gareth Wood, followed by the Clarinet Choir’s performance of *Adagio* by Samuel Barber arranged by Russell Howland. The concert’s grand finale included a combined performance of both groups playing John Philip Sousa’s *The Salvation Army March*.<sup>200</sup>

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<sup>199</sup> Ritchie Clendenin, email to the author, June 14, 2016. The concert program did not indicate if the ensembles remained on stage or alternated. The author contacted Clendenin to verify that both ensembles remained on stage for the entire concert.

<sup>200</sup> Concert program, California State University, Fresno British Brass Band and Clarinet Choir concert, March 17, 1994, Archive Binder 1.

The next concert on Thursday was presented at 4:00 p.m. in Nightingale Hall by the Utah Valley State College Symphonic Band from Orem, Utah and their conductor Wayne E. Erickson. The program included *Commando March* by Samuel Barber, *Blue Lake Overture* by James Barnes Chance, *Trauersinfonie* by Richard Wagner arranged by Erik Leidzen, and *Centennial Vista* by Fisher Tull. The next piece, titled *Concertino for Clarinet, Opus 26* by Carl Maria von Weber arranged by Alfred Reed, featured principal clarinetist Christopher Davis. The final three selections were *Italian Polka* by Sergei Rachmaninoff arranged by Erik Leidzen, *Fanfare and Allegro* by Clifton Williams, and *March from "1941"* by John Williams arranged by Pippen.<sup>201</sup>

At 8:15 p.m., the Willamette University Wind Ensemble from Salem, Oregon presented their concert conducted by Dr. Martin Behnke, Director of Bands. The program began with *Rolling Thunder March* by Henry Fillmore edited by Frederick Fennell, then continued with *Fantasia on an English Folk Song* by Gordon Jacob, and *Willow, Willow* by Percy Aldridge Grainger orchestrated by Carl Simpson, featuring student Eric Tilton on euphonium. The next selection was titled *Fantasia and Dance* by Elliot Del Borgo. The next three pieces featured saxophone soloist Joseph Wytko, Professor of Saxophone at Arizona State University: "Meditative" and "Rhythmic" from Paul Creston's *Concerto for Alto Saxophone and Band*; "Saxophobia" from *Tribute to Rudy Wiedoeft* by Gunther

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<sup>201</sup> Concert program, Utah Valley State College Symphonic Band concert, March 17, 1994, Archive Binder 1. The arranger's first name was not listed in the program and no further information was found.

Schuller; and *Danny Boy*, a traditional Irish tune arranged by David R. Werden. The concert closed with *Puszta* by Jan van der Roost.<sup>202</sup>

Concerts on Thursday, March 17 concluded at 9:30 p.m. with a performance by the University of Nevada, Las Vegas Wind Symphony under the baton of Thomas Leslie, Director of Bands. The first two selections performed were *Celebrations* by John Zdechlik and *Ghost Train* by Eric Whitacre, at the time a senior composition major at UNLV. The third piece titled *Time Cries, Hoping Otherwise*, a concerto composed for alto saxophone and wind ensemble by Dana Wilson, featured professional jazz saxophonist Eric Marienthal. The next selection was *Report* by Lubos Fiser, followed by *Peterloo* by Malcolm Arnold, transcribed and guest conducted by Takayoshi Suzuki, Director of the Tokyo Conservatoire Shobi Wind Symphony. The final piece on the program was *The Battle of Shiloh* by Charles Barnhouse, edited by John P. Paynter.<sup>203</sup>

For the first time since the 1990 conference, the Thursday night program included later formal concerts, replacing the jazz performances that occurred at the Holiday Inn in 1990 and 1992. The 1994 conference incorporated seventeen formal concerts, which is two more than 1990 and one more than 1992. It is likely the switch to formal concerts on Thursday night was because there were too many concerts to fit in the schedule while still maintaining the three-day format of the conference.

Concerts resumed on Friday, March 18 at 9:30 a.m. in Nightingale Hall with a performance by the Northwest Nazarene College Concert Band from Nampa, Idaho

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<sup>202</sup> Concert program, Willamette University Wind Ensemble concert, March 17, 1994, Archive Binder 1.

<sup>203</sup> Concert program, University of Nevada, Las Vegas Wind Symphony concert, March 17, 1994, Archive Binder 1.

conducted by Michael Bankston, Director of Concert Bands at NNC. They opened their concert with five movements from *Carmina Burana* by Carl Orff arranged by John Krance: “O Fortuna, velut Luna,” “Fortune plango vulnera,” “Ecce gratum,” “Tan-Uf dem anger,” and “Were diu werlt alle min.” The next selections were *Princeton Variations* by David Shaffer and the complete *Water Music Suite* by George Frideric Handel. The program lists the next selection as “Theme and Variations” from *Rossini Revisited* by Gioachino Rossini,<sup>204</sup> which was guest conducted by Ronald Curtis<sup>205</sup> and featured director Michael Bankston performing on the Yamaha WXII Wind Controller, a device released in 1998 that is played like a woodwind instrument and passes MIDI signals to a synthesizer module to produce sound.<sup>206</sup> The last two selections performed were *The Marriage of Figaro* by W.A. Mozart, arranged by Earl Slocum, and *Jericho* by Morton Gould.<sup>207</sup> The program listed *Colonel Bogey* by Kenneth Alford as the final piece to be performed, but it was removed from the program due to the time constraints of the performance slot.<sup>208</sup>

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<sup>204</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016. The author is unable to locate a work for band called *Rossini Revisited*. It is likely this was a performance of Rossini’s popular concerto for clarinet. McGrannahan recalls Bankston used portions of the Theme and Variations.

<sup>205</sup> The program did not include biographical data for Ronald Curtis and there was no spoken announcement about him on the recording. However, “Ron Curtis” is listed as a bassoon player in the personnel list. It is likely Curtis was employed as a conductor for this single piece because Bankston was playing the wind controller.

<sup>206</sup> “Wind Controllers: WX7, WX11, WX5 by Yamaha,” Motunation.com, accessed June 13, 2016, <http://www.motunation.com/forum/viewtopic.php?f=1&t=21292>

<sup>207</sup> Concert program, Northwest Nazarene College Concert Band concert, March 18, 1994, Archive Binder 1.

<sup>208</sup> Verified by the author by listening to the concert recording.

Immediately following the NNC Concert Band at 10:45 a.m., the University of Arizona Wind Symphony performed under the baton of Gregg I. Hanson, Director of Bands and Professor of Music at AU. They opened their concert with David Maslanka's five-movement work *A Child's Garden of Dreams*, followed by *A Cornfield in July and the River* by William Penn. Jocelyn Reiter, Professor of Voice at the University of Arizona, was the featured mezzo-soprano soloist for this selection. The next piece was a rousing march written for the first football appearance of the band in 1928 titled *The University of Arizona March* by Joseph DeLuca. DeLuca was the band director in 1928 and dedicated the composition to the University. Enrique C. Feldman, Associate Director of Bands at the University of Arizona, conducted this performance of the school's march. The final two selections were *Solemn Fugue* by Clifton Williams and *Slava!* by Leonard Bernstein, transcribed for band by Clare Grundman.<sup>209</sup>

Friday afternoon concerts resumed with a clinic/concert by Richard Strange and the Arizona State University Wind Ensemble at 1:30 p.m. Details of the concert/clinic can be found above.

At 2:45 p.m. Friday afternoon, the University of British Columbia Wind Symphony from Vancouver, British Columbia, Canada performed with their conductor Martin Berinbaum, Director of Bands and Professor of Trumpet at UBC. The concert opened with *Serenade, Op. 7* by Richard Strauss,<sup>210</sup> followed by *Country Band March* by Charles Ives arranged by James Sinclair. The *Trombone Concerto* by Derek Bourgeois

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<sup>209</sup> Concert program, University of Arizona Wind Symphony concert, March 18, 1994, Archive Binder 1.

<sup>210</sup> This piece is for small ensemble, but the program does not indicate which players performed this selection.

featured Gordon Chery, Principal Trombonist of the Vancouver Symphony Orchestra. The concert concluded with *Fantasy Variations on a Theme by Paganini* by James Barnes.<sup>211</sup> The concert program originally listed *Symphonies of Wind Instruments* by Igor Stravinsky between the Strauss and Ives selections, but McGrannahan asked Berinbaum to remove it from the program due to time constraints of the concert schedule.<sup>212</sup>

Friday afternoon concerts continued at 4:00 p.m. with the Northern Arizona University Wind Symphony from Flagstaff, Arizona conducted by Patricia J. Hoy, Director of Bands at NAU, and president of the Western Division of CBDNA at the time. The concert opened with *Festmusik der Stadt Wien* by Richard Strauss. The program notes state this piece is for two brass choirs and also lists three trumpet soloists: Cindy Gould, faculty member at NAU, with Dean McComber and Tommy Johnston.<sup>213</sup> The next two pieces featured mezzo-soprano soloist Judith Cloud, also a composer and then coordinator of the vocal area for NAU. The first of the two pieces with soloist was *Three Japanese Dances* by Bernard Rogers, followed by *Um Mitternacht* by Gustav Mahler. The program concluded with a performance of all four movements from *Symphonic Metamorphosis on Themes of Carl Maria von Weber* by Paul Hindemith.<sup>214</sup>

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<sup>211</sup> Concert program, University of British Columbia Wind Symphony concert, March 18, 1994, Archive Binder 1.

<sup>212</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

<sup>213</sup> A complete biography was provided for Gould in the concert program, and all three trumpet soloists were identified in the personnel list of the program as “Trumpet Soloists.” McComber and Johnston were listed under Gould, but no additional information was available.

<sup>214</sup> Concert program, Northern Arizona University Wind Symphony concert, March 18, 1994, Archive Binder 1.



The Arizona State University Wind Ensemble from Tempe, Arizona performed at 5:15 p.m. under the baton of Richard E. Strange, Director of Bands at ASU. The program was organized chronologically by dates of composition and each segment was labeled by century, i.e. “18<sup>th</sup> Century Wind Music.” The first selection was “Allegro” from *Serenade No. 10 in Bb Major, K. 370a* by Wolfgang Amadeus Mozart and featured bassett horn guest artist Daniel N. Leeson, a man with an extraordinary biography including 30 years as an executive with IBM, functioning as a leading expert in the music of Mozart, and playing clarinet professionally in the Bay Area of California.<sup>215</sup> The second piece, representing the 19<sup>th</sup> century, was *Sinfonia for Winds* by Gaetano Donizetti. Two pieces represented the 20<sup>th</sup> century. *Concerto for Piano and Wind Instruments* by Igor Stravinsky featured pianist Walter A. Cosand, Keyboard Area Coordinator and Associate Professor of Music at ASU. The second 20<sup>th</sup> century work and final selection on the concert was all four movements from *Old Wine in New Bottles* by Gordon Jacob.<sup>216</sup>

The University of Nevada Jazz Ensemble performed in the Skyline Room at the Holiday Inn on Friday night at 9:30 p.m. The program lists “no host cocktails,” indicating the performance was informal and was performed to an audience of mingling attendees.<sup>217</sup>

Concerts began again on Saturday, March 19 at 10:00 a.m. with a performance by the California Polytechnic State University Wind Ensemble from San Luis Obispo, California conducted by William Johnson, Director of Bands at Cal Poly. The program opened with *Fanfare for the Great Hall* by Jack Stamp, followed by *Lonely Beach*,

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<sup>215</sup> Concert program, Arizona State University Wind Ensemble concert, March 18, 1994, Archive Binder 1.

<sup>216</sup> Ibid.

<sup>217</sup> Schedule of events, 1994 Conference Program, Archive Binder 1: 3.

*Normandy 1944* by James Barnes featuring the Sierra Women's Choir conducted by Michael Cleveland, a local Reno choral ensemble. Cal Poly faculty member and trombonist Andrew Malloy was featured on *Trombone Concerto, Opus 114b* by Derek Bourgeois, followed by *Overture to Reinzi* by Richard Wagner, transcribed by Mark Hindsley and conducted by David Whitwell, Director of Bands and Professor of Music at California State University, Northridge. The concert concluded with *Totentanz* by Franz Liszt, transcribed by Patrick Tucker, featuring pianist William T. Spiller, Assistant Professor of Music at Cal Poly.<sup>218</sup>

Saturday morning concerts continued at 11:15 a.m. with a performance by the University of Washington Wind Ensemble from Seattle, Washington conducted by Timothy Salzman, Associate Professor at UW and conductor of the Wind Ensemble and Symphonic Band. The program opened with *Sea Songs* by Thomas Knox conducted by Linda Moorhouse, Assistant Director of Bands at Louisiana State University in Baton Rouge, Louisiana. Richard Clary, Director of Bands at the University of Kentucky, guest conducted *Preludio* by Jean Sibelius, followed by the world premiere of *California Counterpoint: A Twittering Machine* by Cindy McTee, conducted by Timothy Salzman. This was the first instance of a performance of a piece by a woman composer since the CBDNA conferences began in Reno in 1990. A performance of *Concerto for Marimba and Wind Orchestra* by Timothy Broege featured marimbist Robert Meunier, Director of

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<sup>218</sup> Concert program, California Polytechnic State University Wind Ensemble concert, March 19, 1994, Archive Binder 1.

Bands and Assistant Professor of Percussion at Drake University in Des Moines, Iowa.

The concert concluded with *Dog Breath Variations* by Frank Zappa.<sup>219</sup>

Saturday afternoon's concerts began at 4:00 p.m. and featured the host ensemble, the University of Nevada Wind Ensemble from Reno, Nevada conducted by A. G. McGrannahan, III, Director of Bands at UNR, assisted by the UNR Concert Choir and Chamber Singers conducted by Bruce Mayhall, Director of Choral Activities at UNR. The first selection by James Barnes was *Fantasy Variations on a Theme by Paganini*, followed by *Golden Light* by David Maslanka. The next selection was *Irish Tune from County Derry* by Percy Aldridge Grainger, assisted by the UNR Concert Choir and Chamber Singers. This performance was interesting, as the band version does not have vocal music available. The choir parts are in six voices and edited by John Rutter, and the title on the sheet music is *Londonderry Air*. There are no printed words by Rutter so the notes are all sung on vowel sounds.

Next was *Shepherd's Hey*, also by Grainger, and performed only by the wind ensemble. The concert concluded with the second and third movements of Hector Berlioz's *Grande Symphonie Funebre et Triomphale*, edited by Sir David Whitwell and featuring trombone soloist Charles Wiese, undergraduate music education student at UNR, as well as the UNR Concert Choir and Chamber Singers.<sup>220</sup> The optional choral

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<sup>219</sup> Concert program, University of Washington Wind Ensemble concert, March 19, 1994, Archive Binder 1.

<sup>220</sup> Concert program, University of Nevada, Reno Wind Ensemble concert, March 19, 1994, Archive Binder 1.

parts utilized in this performance were not part of the original composition, but were added later by the composer.<sup>221</sup>

Saturday afternoon's concerts concluded at 5:15 p.m. with a performance by the Australian Youth Wind Orchestra. The wind orchestra's Musical Director and primary conductor was Russell Hammond. Other conductors were Stephen Williams and Scott Strachan, and the Executive Director was Janelle Dawson. The program<sup>222</sup> opened with *Celebrations* by John Zdechlik, followed by *On A Hymnsong of Lowell Mason* by David Holsinger conducted by Scott Strachan, and *The Immovable Do* by Percy Aldridge Grainger. The final two selections—*English Dances, Set II* by Malcolm Arnold and *Fiesta del Pacifico* by Roger Nixon—were conducted by Stephen Williams.

The final concert of the conference began on Saturday night at 8:15 p.m. and was presented by the 1994 CBDNA Intercollegiate Band, conducted by Ray E. Kramer, Director of Bands at Indiana University in Bloomington, Indiana. Cramer was also the current CBDNA National Past-President at the time of this writing. The 1994 version of this ensemble was comprised of 76 students selected from 36 universities with directors who were members of the Western or Northwestern divisions of CBDNA.<sup>223</sup> The number of participants was 2 less than 1992. The number of schools represented was 11 more than the previous year. Both 1990 and 1994 marked the highest number of participating schools for the remainder of the Reno conferences. The program opened with *Koenig's*

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<sup>221</sup> "Mémoires de Hector Berlioz," The Hector Berlioz Website, accessed June 13, 2016, <http://www.hberlioz.com/Writings/HBM50.htm>.

<sup>222</sup> There was not a concert program in the conference archives, but an archival recording was utilized to reconstruct the program in conjunction with a list of pieces "to be selected from" in the conference program.

<sup>223</sup> Appendix D, List of Intercollegiate Band Performers by Year.

*Marsch* by Richard Strauss, followed by both movements of *La Procession de Rocio* by Joaquin Turina, and then *Colonial Song* and *Gumsucker's March*, both by Percy Aldridge Grainger. The final two selections were *Polarities for Symphonic Band* by Frederick Fox and *Pathfinder of Panama* by John Philip Sousa.<sup>224</sup>

### Observations and Conclusions

The presenters were all from the United States. The “Composer’s Forum” expanded from the previous year, this time including five composers instead of only two. The composers were David Maslanka, Cindy McTee, William Penn, Dan Bukvich, and Frank Ticheli. The performance by the California State University, Fresno Brass Band and Clarinet Choir was the first concert that featured two separate ensembles on stage at the same time.

Regarding gender, the presentations were all by men except for Cindy McTee’s inclusion on the Composer’s Forum.” These clinicians were either band directors or composers. Of a total of 95 works performed in formal concerts at this conference, men composed all but one of them. The premiere performance of Cindy McTee’s *California Counterpoint: The Twittering Machine* marked the first performance of a composition by a woman after 224 performances of music by men. Including McTee’s work, there were three premiere performances at this conference; the other two were *Four Chords* by Gregory Youtz and *A Spring Fantasy* by Chris Halon.<sup>225</sup> 24 different conductors led conference performances: 22 men and 2 women. Patricia Hoy of Northern Arizona

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<sup>224</sup> Concert programs, 1994 Conference Program, Archive Binder 1:19. There was not a concert program in the archive binders, so the program listed is extracted from the Conference Program and was corroborated using a recording of the concert.

<sup>225</sup> Appendix C, Repertoire Performed By Ensemble. These data were assembled from both the Conference Program and concert programs in the archives.

University was the first woman director to bring an ensemble to the Reno conferences, and Linda Moorhouse was the first woman guest conductor with the University of Washington Wind Ensemble. Fourteen soloists were featured with various ensembles: 12 men and 2 women.

## CHAPTER 8

1996

The fourth Reno CBDNA Western/Northwestern divisional conference occurred on March 21–23, 1996. The president of the Western Division was Edward Harris, Director of Bands at California State University, Stanislaus in Turlock, California; the president of the Northwestern Division was David M. Becker, Director of Bands at Lewis & Clark College in Portland, Oregon. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel remained the Holiday Inn, the site of several clinics. All formal concert performances were again presented in Nightingale Hall and several clinics were hosted in rooms of the Church Fine Arts Building on the campus of the University of Nevada, Reno.<sup>226</sup> The number of attendees at this conference was unavailable.<sup>227</sup>

The conference included seven clinic sessions, three business meetings, and fourteen concerts or performances, which was three less than the previous conference.<sup>228</sup> The clinic sessions, including two panel discussions as well as separate and combined business meetings for the divisions, featured presenters from within the division and across the United States including two industry sessions. The fourteen performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands, a Canadian symphonic band, and a jazz ensemble, concluding with the

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<sup>226</sup> Concert Schedule, 1996 Western/Northwestern Divisional Conference Program, Archive Binder 2.

<sup>227</sup> The author was unable to secure this information. He made inquiries with the national archives and several past CBDNA board members, none of which yielded any information.

<sup>228</sup> Schedule of events, 1996 Conference Program, Archive Binder 2:3–8.

Intercollegiate Honor Band conducted by James Croft, Professor of Music and Director of Bands at Florida State University and current National Past-President of CBDNA.

Details of the clinics and concerts follow.

### Clinics and Meetings

The first clinic of the 1996 conference was an open rehearsal of the CBDNA Intercollegiate Band (ICB) at 9:30 a.m. on Thursday, March 21 in room 14 of the Church Fine Arts (CFA) building. The purpose of this clinic was to allow the attendees to observe the rehearsal techniques of the conductor at a time allotted in the formal conference schedule. The CBDNA board had noticed a trend in previous conferences where attendees were late to or absent from other clinics or concerts because they chose to observe the ICB rehearsal and the guest conductor. By allocating time within the formal schedule, it was believed attendees were more likely to attend surrounding clinics and concerts.<sup>229</sup> The second clinic titled “What’s New in Music Technology” began at 11:00 a.m. in the Gem Center of the Holiday Inn and was presented by Mike Klinger, creator of a company called *The Synthesis/M.I.D.I. Workshop*—a mecca of all things “music technology.” Klinger is based in Portland, Oregon and is the founder of the company. He has traveled the world teaching music educators how to use music-related software and technology.<sup>230</sup> He recalls the session to be centered on several key items of what he dubs the “Music Technology Food Groups,” which include Notation, Theory/Ear Training, Sequencing, Improvisation, and Digital Audio. Klinger said it was likely he

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<sup>229</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

<sup>230</sup> Mike Klinger in discussion with the author, June 29, 2016. An agenda or notes from this meeting was not included in the conference archives, but Klinger provided a brief history of the business in a phone conversation with the author.



would have discussed or demonstrated Finale, Encore/Master Tracks Pro, and Digital Performer.<sup>231</sup>

At 4:00 p.m. in Nightingale Hall, the University of Nevada Wind Ensemble and Chamber Singers from Reno, Nevada presented a clinic/concert titled “The Music of Eric Whitacre.” Eric Whitacre, a native of Nevada who was attending the Julliard School as a master’s student at the time of the conference,<sup>232</sup> composed all works performed on this concert. A. G. Mack McGrannahan, III was the conductor of the Wind Ensemble and Bruce Mayhall conducted the vocal ensembles.<sup>233</sup>

This was the first of many “clinic/concerts”—which later became “concerts” in 2000<sup>234</sup>—throughout the Reno conferences utilizing the University of Nevada, Reno Wind Ensemble. The format was generally the same each time. The ensemble would perform a work and, either before or after the performance, the composer would discuss details surrounding the subject matter, inspiration, compositional process or unique features of the piece. The purpose was to provide the composer the opportunity to share knowledge with the attendees in order to facilitate more informed future performances of the pieces.<sup>235</sup>

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<sup>231</sup> Mike Klinger, email to the author, June 29, 2016.

<sup>232</sup> John E. Hairel, "The Wind Band Music of Eric Whitacre with an Analysis and Discussion of Three Choral Works Adapted for Wind Band." (D.M.A. diss., University of Kentucky, 2009): 15. The clinic/concert program did not indicate Whitacre’s current affiliation. This document confirmed he was a student at Julliard in March 1996.

<sup>233</sup> Clinic/concert program, University of Nevada, Reno Wind Ensemble clinic/concert, March 21, 1996, Archive Binder 2.

<sup>234</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

<sup>235</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

The first piece on the program, titled *Water Night*, was unique to the CBDNA conference format because it was performed by the University of Nevada, Reno Chamber Singers and did not include any instrumentalists, showcasing Whitacre’s choral style. The University of Nevada, Reno Wind Ensemble performed the next selections, *Ghost Train* and *A Child’s First Glimpse of Infinity, While Looking through a Kaleidoscope*, the latter featuring soprano soloist Katherine DeBoer, Coordinator of Vocal Studies at UNR. The final piece on the concert, *Kubla Khan*, was a premiere performance and featured the combined Wind Ensemble and Choral Union along with DeBoer.<sup>236</sup> This massive ensemble was comprised of over 180 members.<sup>237</sup>

Part I of a two-part clinic titled “Quality Band Literature Without Excessive Technical Demands” was presented in the Arizona/California Rooms of the Holiday Inn at 8:00 a.m. on Friday morning. David Becker of Lewis & Clark College organized this session. The demonstration group was members of the Eastern Washington University, Lewis & Clark College, and Idaho State Wind Ensembles. Nine different conductors are listed in the conference program and clinic handout. The format of this clinic was essentially that of a reading session<sup>238</sup> in which each piece was played through under the direction of a different CBDNA member/guest conductor as follows:<sup>239</sup>

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<sup>236</sup> Clinic/concert program, UNR, Archive Binder 2.

<sup>237</sup> Ibid. 181 performers were listed in the concert program.

<sup>238</sup> The researcher is aware of the clinic format as he was part of several sessions with similar titles in future conferences.

<sup>239</sup> Clinic Handout, “Quality Band Literature Without Excessive Technical Demands,” Archive Binder 2.

*Polly Oliver* by Thomas Root, conducted by Patrick Brooks, Idaho State  
University

*Military Symphony in F* by François-Joseph Gossec, conducted by Bob Spittal,  
Gonzaga University, Washington

*SPQR* by Guy Woolfenden, conducted by Dan Cole-McCullough, Warner-Pacific  
College, Oregon

*Daydreams* by Timothy Mahr, conducted by Bob Belser, University of Wyoming

*Golden Light* by David Maslanka conducted by David Becker, Lewis & Clark  
College, Oregon

*Toccatarantella* by Robert Washburn, conducted by Philip Cansler, University of  
Portland, Oregon

*Deo Gracias* by Guy Woolfenden, conducted by Don Peterson, Brigham Young  
University, Utah

*As Torrents in Summer* by Edward Elgar, arranged by Albert Davis conducted by  
Steve Stroud, Modesto Junior College, California

*Fanfare, Ode & Festival* by Bob Margolis, conducted by Ed Smith, University of  
Redlands, California<sup>240</sup>

The next clinic, titled “Open Dialogue on Community College Issues and Their  
Relationship to Four Year Schools,” occurred at 2:00 p.m. in the Utah Room of the  
Holiday Inn. The format was a panel discussion with five directors as panelists: two

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<sup>240</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search.

community college directors, Dan Goulart from Santa Rosa Community College and John Thrasher from Glendale Community College, and three four-year college directors, Ed Harris from California State University, Stanislaus, Tim Smith from California State University, Hayward, and Gary Gilroy from California State University, Fresno. Stephen Stroud, Director of Bands at Modesto Junior College, moderated the discussion.

Immediately following at 3:00 p.m. in the same location, a clinic titled “University Athletic Bands” was presented in panel discussion format. The four panelists were directors of athletic bands at their respective universities: Robert Belser from the University of Wyoming, Gary Gilroy from California State University, Fresno, Patricia Hoy from Northern Arizona University, and Brad McDavid from the University of Washington. Donald Peterson, Marching Band Director at Brigham Young University, moderated the discussion.<sup>241</sup>

On Saturday morning at 8:00 a.m., Part II of “Quality Band Literature Without Excessive Technical Demands” clinic was presented in the Arizona/California Rooms of the Holiday Inn. The format and construction of the clinic was identical to Part I, including the members of the demonstration group and number of pieces/conductors presented. Unlike the first session, one conductor, Jim Cochran of Shattinger Music Company, was an industry member. The repertoire and conductors were as follows:<sup>242</sup>

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<sup>241</sup> Agendas or notes from these clinics were not included in the conference archives.

<sup>242</sup> Clinic Handout, “Quality Band Literature Without Excessive Technical Demands,” Archive Binder 2

*The Girl With the Flaxen Hair* by Claude Debussy, arranged by Michael Brand  
and conducted by Shelly Smithwick, Diablo Valley College,<sup>243</sup> California

*Fugue in D Minor* by Leonard Duarte, conducted by Alan Miller, Yuba College,  
California

*Hawaiiana* by Takeo Kudo,<sup>244</sup> conducted by John Kusinski, University of Hawaii,  
Hilo

*Waterdance* by Carl Strommen, conducted by John Thrasher, Glendale  
Community College, Arizona

*Resting in the Peace of His Hands* by John Gibson, conducted by Jim Cochran,  
Shattering Music Company

*Fantasia on an English Folk Song* by Gordon Jacob, conducted by Jonathan  
Good, Montana State University

*Rhosymedre* by Ralph Vaughan-Williams, conducted by Tracey Gibbens,  
University of Alaska, Fairbanks

*Suite Provençale* by Jan Van der Roost, conducted by Patrick Winters, Eastern  
Washington University

*The Ascension* by Robert W. Smith, conducted by Alan Sullivan, University of  
Nevada.<sup>245</sup>

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<sup>243</sup> “About DVC,” Diablo Valley College Website, accessed June 18, 2016, <http://www.dvc.edu/about>. Diablo Valley College is a community college, but the formal title of the school does not include the word “Community.” This has not been consistent throughout the conference archives.

<sup>244</sup> The clinic handout did not include Kudo’s first name. The researcher located him on faculty at the University of Hawai’i at Mānoa and emailed him on June 13, 2016. His response on June 14, 2016 confirmed he was the composer of *Hawaiiana* and provided his first name. Kudo also indicated the piece was unpublished.

<sup>245</sup> The locations of schools were verified using an internet search.

The final clinic of the 1996 conference titled “Music Matters: A New Philosophy of Music Education” was presented later that day at 3:15 p.m. in CFA room 112. The presenter was David Elliot, author of several music education articles and books, including a text with the same name as the clinic and published in 1995.<sup>246</sup>

Two successive business meetings occurred that afternoon. At 4:15 p.m., the Western and Northwestern Divisional meetings occurred in CFA rooms 112 and 110 respectively, and presided over by Ed Harris and David Becker, the divisional presidents listed above. At 5:00 p.m., the divisions joined for a combined divisional meeting in CFA room 14.<sup>247</sup>

#### Concerts and Other Performances

Concerts began on Thursday, March 21, 1996 at 1:30 p.m. with a performance by the Pacific Union College Wind Ensemble from Angwin, California, conducted by Kenneth Narducci, Professor of Music and PUC. The program opened with *Kitty Hawk* by John Cheetham and *Wine From These Grapes* by Francis McBeth, followed by “Rondeau,” “Aubade,” and Gigue,” three movements from *Illyrian Dances* by Guy Woolfenden. The final piece was *The Divine Comedy* by Robert W. Smith.<sup>248</sup>

At 2:45 p.m., the University of Montana Wind Ensemble from Missoula, Montana under the baton of Steve Bolstad, Director of Bands at UM. The concert opened with *Fanfare* by William Walton, followed by *Quiet City* by Aaron Copland orchestrated for winds by Donald Hunsberger and featuring two ensemble members: Leon Slater,

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<sup>246</sup> An agenda or notes from this meeting was not included in the conference archives.

<sup>247</sup> Agendas or notes from these meetings were not included in the conference archives.

<sup>248</sup> Concert program, Pacific Union College Wind Ensemble concert, March 21, 1996, Archive Binder 2.

trumpet, and Beth Antonopulos, English horn. The next selections were *Profanation, from Symphony No. 1* by Leonard Bernstein, transcribed by Frank Bencriscutto, *A Tuning Piece: Songs of Fall and Winter* by David Maslanka, and *Children's March: "Over the Hills and Far Away"* by Percy Aldridge Grainger, edited by Mark Rogers. The concert concluded with *Overture to Candide* by Leonard Bernstein, transcribed by Walter Beeler.<sup>249</sup>

The University of Nevada Wind, Reno Wind Ensemble presented a clinic/concert on Thursday afternoon at 4:00 p.m. featuring the music of Eric Whitacre. The details of this concert were outlined in the clinics section above.

Evening concerts commenced at 8:00 p.m. with a performance by the Washington State University Wind Symphony from Pullman, Washington and its conductor, L. Keating Johnson. They performed *Triumphmarsch* by Wilhelm Wieprecht edited by L. Keating Johnson and *Spiel* by Ernst Toch. Donald Hower, WSU faculty member, guest conducted *Neue Kameraden* by Carl Teike. The next piece was a world premiere performance of *Light from the Edge*, a three-movement work by Gregory W. Yasinitsky. The concert concluded with *Symphony in B Flat* by Paul Hindemith.<sup>250</sup>

The final concert of Thursday featured the University of Utah Wind Symphony from Salt Lake City, Utah, conducted by Barry E. Kopetz, Director of Bands and Professor of Music at UU. The program began with *Sicut Erat in Principio* from the

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<sup>249</sup> Concert program, University of Montana Wind Ensemble concert, March 21, 1996, Archive Binder 2.

<sup>250</sup> Concert program, Washington State University Wind Symphony concert, March 21, 1996, Archive Binder 2.

*Vespers* by Claudio Monteverdi,<sup>251</sup> followed by “Introduction and Rondo,” a movement from Ingolf Dahl’s three-movement work *Sinfonietta*, then *Colonial Song* by Percy Aldridge Grainger, and *Jug Blues and Fat Pickin’* by Don Freund. The third movement of Walter S. Hartley’s *Concerto for Saxophone and Band* titled “Allegro Scherzando” featured saxophonist Mark Ely, Associate Professor of Music and Saxophone at UU. The final two pieces were *The Raven* by Barry E. Kopetz and *Rolling Thunder March* by Henry Fillmore.<sup>252</sup>

Concerts began on Friday, March 21 at 10:30 a.m. with a performance by the Modesto Junior College Symphonic Band from Modesto, California under the baton of Stephen L. Stroud, Director of Bands at MJC. The program opened with *Smetana Fanfare* by Karel Husa. Next, *Centennial Fanfare-March* by Roger Nixon was guest-conducted by Laura Lehn, a local private music teacher in Modesto. Ensemble member Michael Morales was the featured euphonium soloist on *Morceau Symphonique* by Alexander Guilmant arranged by Wesley Shepherd. The next selections were *Das Liebesmahl der Apostel* by Richard Wagner arranged by M. Pohle, and *Before Thy Throne, I Now Appear* by J.S. Bach arranged by Daniel Bukvich. *Variations on "Jerusalem the Golden"* by Charles Ives, edited and arranged by Keith Brion, featured a brass quintet of student performers as follows: Tim Gardner and Kevin Tinkle, trumpets,

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<sup>251</sup> The arranger was not listed in the concert program.

<sup>252</sup> Concert program, University of Utah Wind Symphony concert, March 21, 1996, Archive Binder 2.



Jamie Winter, horn, Michael Morales, euphonium, and Joseph Alcala, tuba. The final selection was *The White Rose March* by John Philip Sousa.<sup>253</sup>

At 11:45 a.m., the University of Calgary Symphonic Band from Calgary, Alberta, Canada performed a concert under the direction of Jeremy S. Brown, Associate Professor of Music Education at UC. The program began with *Peterloo Overture* by Malcolm Arnold arranged by Charles Sayre, followed by *Hymn and Fuguing Tune No. 1* by Henry Cowell revised and edited by Jeremy S. Brown. Next on the program were *Jazz Suite No. 2* by Dmitri Shostakovich arranged by Johan deMeij, and *Funeral Marche* by Edvard Grieg, transcribed by Jan Ericksen and edited by Frederick Fennell. The concert concluded with *Watchman, Tell Us of the Night* by Mark Camphouse and *Marsch oder "die Versuchung"* by Marcel Wengler.<sup>254</sup>

Concerts resumed Friday afternoon at 4:15 p.m. with a performance by the University of Oregon Wind Ensemble from Eugene, Oregon and its conductor Robert Ponto, Director of Bands at the University of Oregon. The program included only three selections; all three are relatively lengthy works for band. The first selection was all four movements from *Four Scottish Dances* by Malcolm Arnold arranged by John P. Paynter. David Maslanka wrote both the remaining two pieces on the program: *Tears* and *Concerto for Marimba*. The latter featured guest artist and percussionist Jeffery Peyton as the marimba soloist. Peyton's biography describes him as a local Oregon resident and

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<sup>253</sup> Concert program, Modesto Junior College Symphonic Band concert, March 22, 1996, Archive Binder 2.

<sup>254</sup> Concert program, University of Calgary Symphonic Band concert, March 22, 1996, Archive Binder 2.

lists myriad accomplishments in the areas of performance, conducting, and composition.<sup>255</sup>

Friday's formal concerts concluded at 5:30 p.m. with a performance by the Brigham Young University Wind Symphony from Provo, Utah, under the baton of David Blackington, Director of Bands at BYU. The concert commenced with *Divertimento for Winds and Percussion* by Roger Cichy, followed by *Italian Polka* by Sergei Rachmaninov arranged by Erik Leidzen, and a world premiere performance of *Another Kind of Light* by Murray Boren, a BYU composition faculty member. The next selection was Frank Ticheli's *Amazing Grace*, followed by *Zaparozhski "Cossack" March* by Sergei Tvorum edited by Donald L. Peterson, who also guest conducted the performance.<sup>256</sup> The concert closed with *Zion* by Dan Welcher.<sup>257</sup>

The University of Nevada Jazz Lab I from Reno, Nevada presented an informal concert at 10:00 p.m. Friday night in the Skyline Room at the Holiday Inn. As in previous years, the atmosphere for this performance was much like a cocktail hour reception, though the conference program indicates this was a concert.<sup>258</sup> Various big band and jazz ensemble pieces were performed.

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<sup>255</sup> Concert program, University of Oregon Wind Ensemble concert, March 22, 1996, Archive Binder 2.

<sup>256</sup> The printed program included one page of sheet music labeled "Men's Voices (optional) which may indicate the editor's desire for the audience to sing, though the program notes offered no justification for the inclusion of this document.

<sup>257</sup> Concert program, Brigham Young University Wind Symphony concert, March 22, 1996, Archive Binder 2.

<sup>258</sup> Schedule of events, 1996 Conference Program, Archive Binder 2: 6. McGrannahan described the evenings as taking place in a banquet room with tables and chairs. Hors d'oeuvres were served and there was a bar serving beverages.

Formal concerts resumed Saturday, March 23 at 10:30 a.m. with a performance by the California State University, Hayward Wind Ensemble conducted by Timothy M. Smith, Director of Bands and Professor of Music at CSU, Hayward. The entire program is interesting because it was comprised entirely of compositions by CSUH faculty, student, and alumni composers that had been premiered within the last seven years. The first selection was *No Strings!* by Frank LaRocca, followed by *Synopsis* by Scott Nordgren, and *Unexpected Gifts* by Kathy Jackanich written for soprano, piano, and chamber winds. CSUH Professor Susan Witt performed the soprano solo and the composer played piano. The next selection was *Evolutionary Episodes* by Chuck MacKinnon, and the program concluded with a premiere performance of *The Gift of Music* by David H. Eshelman.<sup>259</sup>

Saturday morning concerts continued at 11:45 a.m. with a performance by the Western Washington University Wind Symphony from Bellingham, Washington under the baton of David Wallace, Director of Bands at WWU. The concert opened with *The Alcotts, from Piano Sonata No. 2 "Concord, Mass., 1840–1860"* by Charles Ives, transcribed by Richard E. Thurston. *Concerto for Tuba and Wind Ensemble* by Harold Owen featured tuba soloist Carla Rutschman, Professor of Music at Western Washington University.<sup>260</sup> The next selection was the two-movement work *Night Images* by Roger

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<sup>259</sup> Concert program, California State University, Hayward Wind Ensemble concert, March 23, 1996, Archive Binder 2.

<sup>260</sup> Carla Rutschman, email to the author, June 19, 2016. The program did not contain any biographical information for Carla Rutschman, but she confirmed her position at WWU in 1996 via email.

Briggs, followed by all six movements of *Lincolnshire Posy* by Percy Aldridge Grainger.<sup>261</sup>

At 2:00 p.m., the University of Hawai'i at Mānoa Wind Ensemble from Honolulu, Hawai'i presented their concert under the direction of Grant K. Okamura, Director of Bands and Professor of Music at UH. The concert began with *Canto IX: Waiting for the Key to the City of Dis* by J. Mark Scarce, followed by *Overture: Life of the Land* by Byron Yasui and guest-conducted by Thomas R. Bingham, Associate Director of Bands at UH. Assistant Director of Bands Gwen H. Nakamura guest conducted *Spoon River* by Percy Aldridge Grainger arranged by Glenn Bainum. *Concertpiece for Clarinet and Band* by Allen Trubitt featured clarinet soloist Henry Miyamura, Professor of Music at UH. The final two selections were *Elegy* by Mark Camphouse and *Postcard* by Frank Ticheli.<sup>262</sup>

The final concert of the 1996 conference was a performance by the 1996 Intercollegiate Band under the direction of James Croft, Professor of Music and Director of Bands at Florida State University and then current National Past-President of CBDNA. The 1996 ensemble was comprised of 82 students selected from 28 universities with directors who were members of the Western or Northwestern divisions of CBDNA.<sup>263</sup> The number of participants was the largest of the Reno conferences to date, at 6 more than 1994. The number of schools represented was 8 less than the previous year. The program

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<sup>261</sup> Concert program, Western Washington University concert, March 23, 1996, Archive Binder 2.

<sup>262</sup> Concert program, University of Hawai'i at Mānoa Wind Ensemble concert, March 23, 1996, Archive Binder 2.

<sup>263</sup> Appendix D, List of Intercollegiate Band Performers by Year.

included *Paris Sketches* by Martin Ellerby, *Bacchus on Blue Ridge* by Joseph Horowitz, *Day of Glory* by Richard Harvey arranged by H.B. Hingley, *Highlights from "Fiddler on the Roof"* by Jerry Bock arranged by Michael P. Buckley, and *His Honor March* by Henry Fillmore edited by Frederick Fennell.<sup>264</sup>

### Observations and Conclusions

For the second conference in a row, there was no military ensemble, presenter or conductor represented. This year marked the first presentation of the clinic titled "Quality Band Literature Without Excessive Technical Demands." The format and content of this clinic became a staple of the Reno conferences as discussed later in this paper. 1996 was also the first year of the resource room presented by Jim Cochran of Shattinger Music Company. Cochran was also instrumental in providing music for the "Quality Band Literature" session.

1996 was the first year A.G. McGrannahan, III presented a concert comprised entirely of pieces by a single composer. It was especially fitting that the composer was a native Nevadan who had found success as a composer. This would prove to be the first of many featured composer clinic/concerts facilitated by McGrannahan, which are discussed at length in future chapters.

Regarding gender, men presented or moderated all of the clinic sessions. Of the 89 works performed in formal concerts, men composed all but one. The single composition by a woman was a post-baccalaureate composition by CSU, Hayward alumnus, Kathy Jackanich. The 37 different conductors included 34 men and 3 women. Ten soloists were featured with various ensembles; 6 men and 4 women. The concerts

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<sup>264</sup> Concert Schedule, 1996 Conference Program, Archive Binder 2: 16.

included 4 premiere performances: *Kubla Khan* by Whitacre, *Light from the Edge* by Yasinitsky, *Another Kind of Light* by Boren, and *The Gift of Music* by Eshelman.<sup>265</sup>

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<sup>265</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.

## CHAPTER 9

1998

The fifth Reno CBDNA Western/Northwestern divisional conference occurred on March 12–14, 1998. The president of the Western Division was David Blackburn, Director of Bands at Brigham Young University in Provo, Utah; the president of the Northwestern Division was Robert Ponto, Director of Bands at Oregon University in Eugene, Oregon. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel was the Holiday Inn where many clinics were held and the attendees were encouraged to stay. Other clinics were presented in various rooms in the Church Fine Arts (CFA) Building on the campus of the University of Nevada, Reno, and all formal concert performances were again presented in Nightingale Hall in the CFA Building.<sup>266</sup> The number of attendees at this conference was unavailable.<sup>267</sup>

The conference included five clinic sessions, one business meeting, and fifteen concerts or performances.<sup>268</sup> The clinic sessions included presenters from within the division and across the United States. The fifteen performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands, and two jazz ensembles, concluding with the Intercollegiate Honor Band conducted by Allan McMurray, Director of Bands at the University of Colorado in Boulder, Colorado

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<sup>266</sup> Schedule of events, 1998 Western/Northwestern Divisional Conference Program, Archive Binder 2: 3–7

<sup>267</sup> The author was unable to secure this information. He made inquiries with the national archives and several past CBDNA board members, none of which yielded any information.

<sup>268</sup> Schedule of events, 1998 Conference Program, Archive Binder 2: 3–7

and the sitting National President of CBDNA at the time of the conference. A concert at the Pioneer Center in Reno, Nevada was listed in the conference program<sup>269</sup> but was designated as a non-conference event, so it was not included in the total of fifteen conference performances. The performing ensemble was the Reno Philharmonic Orchestra and the title of the concert was “Sousa at the Symphony” with guest conductor Keith Brion. Brion’s engagement with the RPO was the impetus for his involvement in the 1998 CBDNA Conference.<sup>270</sup> Details of the clinics and concerts follow.

### Clinics and Meetings

Clinics commenced at 9:30 a.m. on Thursday, March 12 in Room 14 of the Church Fine Arts (CFA) building with a 75-minute open rehearsal of the CBDNA Intercollegiate Band. Later that afternoon at 4:00 p.m., W. Francis McBeth presented a clinic/concert titled “Achieving Good Intonation and Balance” in Nightingale Hall along with the University of Nevada Wind Ensemble from Reno, Nevada conducted by A. G. McGrannahan, III. McBeth was Professor of Music at Ouachita University in Arkadelphia, Arkansas until he retired in 1996.<sup>271</sup> The concert program in the archives called this session “The Music of W. Francis McBeth,” subtitled “A Concert and Clinic with Conductor/Composer W. Francis McBeth.”<sup>272</sup> McBeth composed all of the music performed on this program, which opened with *The Land of El Dorado*. Following the

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<sup>269</sup> Ibid., 7.

<sup>270</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

<sup>271</sup> “William Francis McBeth,” The Encyclopedia of Arkansas History and Culture, accessed June 13, 2016, <http://www.encyclopediaofarkansas.net/encyclopedia/entry-detail.aspx?entryID=4559>. The clinic/concert program did not list an affiliation for McBeth. This site confirmed his retirement date.

<sup>272</sup> Clinic/concert program, University of Nevada, Reno Wind Ensemble clinic/concert, March 12, 1998, Archive Binder 2.



opening selection, McBeth presented his clinic. The handout in the archives is titled “Clinic Guide for *Effective Performance of Band Music*.” This guide includes diagrams of band instrumentation and McBeth’s recommendations for volume levels of each voice within the ensemble, as well as many excerpts from his compositions. The clinic/concert resumed with a performance of four movements from *The Gathering of the Waters*. This performance was assisted by the University of Nevada Men’s Glee Club, conducted by Bruce Mayhall. The final two selections were “Laude II” from *Laudes and Tropes* and all three movements from *Through Countless Halls of Air*.<sup>273</sup> This clinic/concert appears to have a substantial amount of content indicating it may have been longer than others. The next item on the conference program was scheduled for 90 minutes later, so it is possible this event was longer than the usual 60-minute concerts.<sup>274</sup>

The first clinic on Friday morning was “Quality Literature with Less Technical Demands” presented at 8:00 a.m. in the Washoe/Tahoe rooms of the Holiday Inn. Friday’s session was part one of a two-part series of clinics, and the format of these clinics is a reading session akin to those of a similar name presented in 1996. The conference archives contain a comprehensive clinic handout that lists each selection performed in both sessions of the clinic along with program notes, conductor’s notes, and considerations for performance for each selection. Sixteen conductors were listed in the conference program, and the handout indicated that the sessions would be split into two sessions of eight selections each. The demonstration ensemble was comprised of students

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<sup>273</sup> Ibid.

<sup>274</sup> Schedule of events, 1998 Conference Program, Archive Binder 2: 3.

from the University of Alaska - Fairbanks, Utah Valley State College, Snow College, and Southern Utah University. The repertoire and conductors for the first session were:<sup>275</sup>

*Triumphal Overture* by Anne McGinty, conducted by Larry Grandy, Shasta  
Community College, California

*Cajun Fold Songs #2* by Frank Ticheli, conducted by Jim Williamson, Southern  
Utah University

*Der Traum des Oenghus* by Rolf Rudin, conducted by Robert Spittal, Gonzaga  
University, Washington

*Into the Light* by Jay Bocook, conducted by Philip Cansler, University of  
Portland, Oregon

*Epinicion* by John Paulson, conducted by Hal Symms, Pima Community College,  
Arizona

*Italian Polka* by Sergei Rachmaninoff arranged by Eric Leidzen, conducted by  
Wayne Erickson, Utah Valley State College

*God of Our Fathers* by Claude T. Smith, conducted by Chris Bruya, Mt. Hood  
Community College, Oregon

*Aquarium* by Johan de Meij, conducted by Vance Larsen, Snow College, Utah<sup>276</sup>

The second and final clinic on Friday began at 2:30 p.m. in The Washoe/Tahoe rooms of the Holiday Inn. This session was presented by Keith Brion, Music Director of

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<sup>275</sup> Clinic Handout, "Quality Band Literature Without Excessive Technical Demands," Archive Binder 2.

<sup>276</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search.

his own New Sousa Band,<sup>277</sup> and was titled “Performance Practice for the Music Of John Philip Sousa.” The University of Nevada Wind Ensemble from Reno, Nevada conducted by A. G. McGrannahan, III assisted Mr. Brion as the demonstration ensemble. The clinic included performances of *The Invincible Eagle*, *Manhattan Beach*, *Washington Post*, and *The Stars and Stripes Forever*. All of these selections were composed by John Philip Sousa and arranged and adapted for modern bands by Keith Brion and Loras Schissel. Mr. Brion’s handout provided information on facets of performance of Sousa’s marches.<sup>278</sup>

Part two of “Quality Literature with Less Technical Demands” was presented on Saturday morning at 8:00 a.m. in the Washoe/Tahoe rooms at the Holiday Inn. The following selections were programmed:<sup>279</sup>

*Five Miniatures* by Joaquin Turina, conducted by Robert Belser, University of Wyoming

*As Summer was Just Beginning* by Larry Daehn, conducted by Shelley Smithwick, Diablo Valley College,<sup>280</sup> California

*First Suite in F* by Thom Ritter George, conducted by James Cochran, Shattinger Music Company

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<sup>277</sup> “General Info on Keith Brion and his New Sousa Band,” New Sousa Band, accessed June 13, 2016, [http://www.newsousaband.com/general\\_info.html](http://www.newsousaband.com/general_info.html). The New Sousa Band was formed in 1983 to record *The Sousa Legacy* for Bainbridge Records. The band selects its members from across the country by invitation only based on availability for upcoming tours and events.

<sup>278</sup> Clinic/concert program, “The March Music of John Philip Sousa,” University of Nevada, Reno Wind Ensemble clinic/concert, March 13, 1998, Archive Binder 2.

<sup>279</sup> Clinic Handout, “Quality Band Literature Without Excessive Technical Demands,” Archive Binder 2.

<sup>280</sup> Community college, but the formal title of the school does not include the word “Community.”

*Droylsden Wakes* by David Stanhope, conducted by Barry E. Kopetz, University of Utah

*Elegy and Affirmation* by Jack Stamp, conducted by John Thrasher, Glendale Community College, Arizona

*Introduction and Capriccio for Piano and 24 Winds* by John Barnes Chance, conducted by Daniel Cole-McCullough, University of Alaska

*On a Hymnsong of Lowell Mason* by David Holsinger, conducted by Steve Rochford, Irvine Valley College, California<sup>281</sup>

*Let Us Break Bread Together* arranged and conducted by Thomas Root, Weber State University, Utah<sup>282</sup>

Frank Ticheli presented the final clinic of the 1998 conference titled “Conductor Ticheli on Composer Ticheli” at 2:00 p.m. in room 14 of the CFA building. Non-concert sessions ended with the combined meeting of the Western and Northwestern divisions of CBDNA, which took place at 3:30 p.m. in room 112 of the CFA building with David Blackington and Robert Ponto presiding.<sup>283</sup> This was the first time since 1990 that separate divisional meetings were not listed in the conference program.

#### Concerts and Other Performances

The first concert on the 1998 conference program was presented at 1:30 p.m. on Thursday, March 12 by the Southern Oregon State University Symphonic Band from

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<sup>281</sup> “About,” Irvine Valley College Website, accessed June 18, 2016, <http://www.ivc.edu/about/Pages/default.aspx>. Irvine Valley College is a community college, though “community” is not in the name of the institution.

<sup>282</sup> The locations of schools were verified using an internet search.

<sup>283</sup> Schedule of events, 1998 Conference Program, Archive Binder 2: 6.

Ashland, Oregon and its conductor Cynthia Hutton, Assistant Professor of Music and Director of Band Activities at SOU. The program began with *Signature* by Jan Van der Roost, followed by *Canticle* by Jack Stamp, which was narrated by Michelle Curtis, flautist in the SOU Symphonic Band. The next selection was *Hans Christian Anderson Suite* by Soren Hyldgaard edited by Johan de Meij and guest-conducted by Allan McMurray, then national president of CBDNA, from the University of Colorado at Boulder. Rhett Bender, Assistant Professor of Music at SOU was the featured saxophone soloist on *Diversion for Alto Saxophone and Band* by Bernhard Heiden. The concert concluded with “Teil 1 and 2” from *Der Traum des Oenghus* by Rolf Rudin.<sup>284</sup>

The Utah State University Wind Orchestra from Logan, Utah under the baton of John Cody Birdwell, Director of Bands at USU, presented the next concert at 2:45 p.m. The first three selections were *Prelude, op. 34, no. 14* by Dmitri Shostakovich, transcribed by H. Robert Reynolds, *La Procession du Rocio* by Joaquin Turina, and three movements from *Folksongs for Band, Set III* by David Stanhope—“Droylsden Wakes,” “Lord Bateman,” and “Three Ships and Lisbon.” *Concertino for Four Percussion and Wind Ensemble* by David Gillingham featured Shannon Haddock, Tim Mason, Claire Passey, and David Ward, all percussionists from the USU Wind Orchestra. The final two selections were the second movement, “II. after ‘The Thunderer’,” from *Symphony on Themes of John Philip Sousa* by Ira Hearshen followed by *The Thunderer* by John Philip Sousa.<sup>285</sup>

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<sup>284</sup> Concert program, Southern Oregon State University Symphonic Band concert, March 12, 1998, Archive Binder 2.

<sup>285</sup> Concert program, Utah State University Wind Orchestra concert, March 12, 1998, Archive Binder 2.

W. Francis McBeth and the University of Nevada, Reno Wind Ensemble presented a clinic/concert titled “Achieving Good Intonation and Balance” at 4:00 p.m. on Thursday. The content of this clinic/concert is detailed in the clinics section above.

Concerts resumed Friday evening at 8:00 p.m. with a performance by the Los Medanos College Concert Band from Pittsburg, California and its conductor John F. Maltester, Director of Bands at LMC. The first two pieces on the program were *Duke of Marlborough Fanfare* by Percy Aldridge Grainger and *Without Warning, an Overture for the Uncommon Band* by Stephen Melillo. The program indicates these two pieces were to be performed “without interruption.”<sup>286</sup> The third selection was *On a Hymnsong of Lowell Mason* by David R. Holsinger. Sophomore flautist Reiko Kubota was the featured piccolo soloist on the third movement of *Concerto for Piccolo* by Antonio Vivaldi arranged by Alfred Reed. *Canticle for Three Solo Flutes and Wind Ensemble* by Elliott Del Borgo featured LMC flautists Reiko Kubota, Cheryl Beasley, and Sandra Massey. The program concluded with *Esprit de Corps* by Robert Jager.<sup>287</sup>

Thursday’s final concert began at 9:15 p.m. and was presented by the Boise State University Symphonic Winds from Boise, Idaho, and its conductor Marcellus Brown, Director of Bands and Professor of Trumpet at BSU. The program commenced with *British Eighth March* by Zo Elliott, followed by *Whatsoever Things* by Mark Camphouse

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<sup>286</sup> Concert program, Los Medanos College Concert Band concert, March 12, 1998, Archive Binder 2.

<sup>287</sup> Ibid.

and *Hell's Gate* by David Maslanka. The program concluded with “Finale” from *Symphony No. 3* by James Barnes.<sup>288</sup>

The first concert of Friday, March 13 began at 10:15 a.m. and was presented by the California State University, Long Beach Wind Symphony and its conductor, John Alan Carnahan, Director of Bands at CSULB. The first selection was *Fanfare from Festmusik der Stadt Wien* by Richard Strauss, arranged for the CSULB Wind Symphony for this performance by Greg Flores, Part-time Faculty at CSULB and Director of the University Varsity Band. Next was the premiere performance of *Dances of LACA*, composed for this performance by Bruce Edward Miller. Trombonist and Wind Symphony member Christopher Nichols was the featured soloist on *Bomnibone Brassbit* by Jan Sandstrom, followed by four movements from David Stanhope's *Folksongs for Band, Set II*, including “The Jolly Sailor,” “O Shepherd, O Shepherd, Won't You Come Home,” “Rufford Park Poachers,” and “The Keel Row.” The final selection was *Decline and Fall of a Bridge* by John Dankworth, transcribed by J. D. Morsch.<sup>289</sup>

The Pacific Lutheran University Wind Symphony, from Tacoma, Washington presented their concert at 11:30 a.m. under the direction of Raydell Bradley, Director of Concert Bands at PLU. The program opened with *Symphonic Dance #3, op. 46* by Sergei Rachmaninoff arranged by Masato Satoh, and two movements from *Dance Movements* by Philip Sparke—“Molto vivo” and “Lento.” The next three selections were listed under the subheading “Three Tunes from the Isles.” They included *The Padstow Lifeboat* by

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<sup>288</sup> Concert program, Boise State University Symphonic Winds concert, March 12, 1998, Archive Binder 2.

<sup>289</sup> Concert program, California State University, Long Beach Wind Symphony concert, March 13, 1998, Archive Binder 2.

Malcolm Arnold arranged by Ray Woodfield; *Danny Boy*, a traditional Irish folk tune arranged by Jeff Sizer and featuring trombonist Don Immel, visiting Assistant Professor of Jazz and Trombone Studies at PLU; followed by *Mock Morris* by Percy Aldridge Grainger arranged by Carl Simpson. The concert concluded with all three movements of *Apocalyptic Dreams (Symphony for Band)* by David Gillingham: I. The Vision, II. Cataclysmic Events, and III. Messianic Kingdom.<sup>290</sup>

Friday afternoon at 4:00 p.m., the California State University, Stanislaus Wind Ensemble from Turlock, California presented a concert with conductor Edward C. Harris, Professor of Music and Director of Bands at CSUS. The first two selections were *Danza de los Duendes* by Nancy Galbraith and “*Lads of Wamphray*” *March* by Percy Aldridge Grainger. CSUS Wind Ensemble saxophonist Heidi Etter and soprano Heather Heacox<sup>291</sup> were featured soloists on *Storyville for Wind Ensemble* by James Syler. The program concluded with *Samurai for Wind Ensemble* by Nigel Clarke.<sup>292</sup>

The final formal concert on Friday March 13 occurred at 5:15 p.m. and was presented by the University of Puget Sound Wind Ensemble from Tacoma, Washington under the baton of Dr. Robert Musser, Director of Bands and Professor of Woodwinds and Conducting at UPS. The concert opened with *The Mad Major* by Kenneth J. Alford edited by Frederick Fennell, followed by the first movement from *Dance Movements* by Philip Sparke titled “Ritmico,” The ensemble then performed all five movements from

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<sup>290</sup> Concert program, Pacific Lutheran University Wind Symphony concert, March 13, 1998, Archive Binder 2.

<sup>291</sup> The concert program did not provide biographical information for Heacox.

<sup>292</sup> Concert program, California State University, Stanislaus Wind Ensemble concert, March 13, 1998, Archive Binder 2.



*Van Gogh Portraits* by Aldo Forte: I. The Potato Eaters, II. La Berceuse, III. The Zouave, IV. The Drawbridge, and V. Finale: Self-Portrait of the Artiste. Senior saxophonist Brett Johnson was featured on *Concerto for Alto Saxophone and Wind Orchestra* by Ingolf Dahl, and the concert closed with three movements from *A Sea of Glass Mingled With Fire* by Robert Jager, including “Dance of the ‘Glory Hole’,” “Of ‘Seaforms,’ ‘Venetians’ and ‘Putti’,” and “The Boathouse Gang.”<sup>293</sup>

Friday evening at 9:30 p.m., the University of Hawai’i at Hilo Jazz Ensemble performed various big band selections during the post-banquet reception in the Skyline Room at the Holiday Inn. As in previous years, the atmosphere of this event was akin to a cocktail hour with seating at tables and chairs and a bar serving beverages.

Saturday morning concerts commenced at 10:15 a.m. with a concert presented by the University of California, Los Angeles Wind Ensemble and its conductor Thomas D. Lee, Director of Bands at UCLA. The program opened with *Marche Hongroise (Rakoczy)*, op.24 by Hector Berlioz arranged by Leonard Smith, followed by all three movements from *Symphony in B-flat* by Paul Hindemith. *Salvation is Created* by Pavel Tschesnokoff arranged by Bruce Houseknecht was guest-conducted by H. Dwight Satterwhite, Director of Bands at the University of Georgia in Athens, Georgia. UCLA graduate student Tony Spano, Jr. guest-conducted *Hill Song #2* by Percy Aldridge Grainger. The final two selections were *Molly on the Shore* by Percy Aldridge Grainger and *Blue Shades* by Frank Ticheli.<sup>294</sup>

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<sup>293</sup> Concert program, University of Puget Sound Wind Ensemble concert, March 13, 1998, Archive Binder 2.

<sup>294</sup> Concert program, University of California, Los Angeles Wind Ensemble concert, March 14, 1998, Archive Binder 2.

The University of Redlands Wind Symphony from Redlands, California performed at 11:30 a.m. under the baton of Eddie R. Smith, Professor of Music and Director of Bands and Orchestra at UR. The program opened with *Radetzky March* by Johann Strauss adapted by Alfred Reed, followed by two Percy Aldridge Grainger melodies set by Joseph Kreines, *Early One Morning* and *Six Dukes Went a Fishin'*. The fourth piece was *Symphony No. 6 for Band* by Vincent Persichetti. Next, the ensemble performed ten movements from *Façade* by William Walton with narration of Edith Sitwell's poems by Jon David Gruett, Assistant Professor of Voice and Vocal and Musical Theater Chair at UR. The text for the narration was seven pages long and included in the concert program. The concert concluded with "Opening Number," "Poll's Dance," and "Finale"—three movements from *Pineapple Poll* by Arthur Sullivan.<sup>295</sup>

The College Band Directors National Association Intercollegiate Band performed the final concert of the conference at 4:30 p.m. on Saturday under the direction of Alan McMurray, Director of Bands at the University of Colorado at Boulder and then National President of CBDNA. The 1998 version of this ensemble was comprised of 71 students selected from 28 universities with directors who were members of the Western or Northwestern divisions of CBDNA.<sup>296</sup> The number of participants was 11 less than 1996. The number of schools represented was the same as the previous year. The program consisted of the following selections: *Overture to "Candide"* by Leonard Bernstein

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<sup>295</sup> Concert program, University of Redlands Wind Symphony concert, March 14, 1998, Archive Binder 2.

<sup>296</sup> Appendix D, List of Intercollegiate Band Performers by Year.

arranged by Clare Grundman, *Cajun Folk Songs II* by Frank Ticheli, *Trauersinfonie* by Richard Wagner arranged by John Boyd, and *Soundings* by Cindy McTee.<sup>297</sup>

### Observations and Conclusions

The “Quality Literature with Less Technical Demands” returned—under a slightly different name than 1996—and occupied two clinic slots in the conference schedule. Jim Cochran of Shattinger Music was again present and provided a resource room. There were no other exhibits or industry presence. Other than the “Quality Literature” clinic, all three of the other clinics were focused on specific composers. The first and third of these featured music of W. Francis McBeth and Frank Ticheli, and both composers were present to give insight and commentary during the clinic.

Men presented or moderated all of the clinic sessions. The concerts and clinics consisted of 82 works performed and men composed all but 2. The compositions by women were *Triumphal Overture* by Anne McGinty and *Soundings* by Cindy McTee. This was the second time McTee had a composition programmed at a Reno CBDNA divisional conference, and this was performance particularly notable because the conductor of the ICB and then National President of CBDNA programmed her work. The 1998 concerts included only one premiere performance, down from multiple premieres during previous conferences.<sup>298</sup> Of 31 conductors, 29 were men and 2 were women. There were 15 soloists or narrators featured with various ensembles; 6 men and 9 women.

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<sup>297</sup> Concert Schedule, 1998 Conference Program, Archive Binder 2: 14

<sup>298</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.

## CHAPTER 10

2000

The sixth Reno CBDNA Western/Northwestern divisional conference occurred on March 16–18, 2000. The president of the Western Division was Thomas Lee, Director of Bands at the University of California, Los Angeles in Los Angeles, California; the president of the Northwestern Division was Patrick Brooks, Director of Bands and Professor of Music at Idaho State University in Pocatello, Idaho. A .G. McGrannahan, III of the University of Nevada in Reno, Nevada continued as conference host. The conference hotel remained the Holiday Inn, the site of several clinics. All formal concert performances were again presented in Nightingale Hall and several clinics were hosted in rooms of the Church Fine Arts Building on the campus of the University of Nevada, Reno.<sup>299</sup> The number of attendees at this conference was unavailable.<sup>300</sup>

The conference included five clinic sessions, one business meeting, and thirteen concerts or performances.<sup>301</sup> The clinic sessions included presenters from within the division and across the United States. The thirteen performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands, a chamber ensemble, and a jazz ensemble, concluding with the Intercollegiate Honor Band conducted by Eugene Corporon, Director of Wind Studies and Professor of Music at the University of North Texas in Denton, Texas and the National President of CBDNA

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<sup>299</sup> Schedule of events, 2000 Western/Northwestern Divisional Conference Program, Archive Binder 3:3–7.

<sup>300</sup> The author was unable to secure this information. He made inquiries with the national archives and several past CBDNA board members, none of which yielded any information.

<sup>301</sup> Schedule of events, 2000 Western/Northwestern Divisional Conference Program, Archive Binder 3: 3–7.

at the time of the conferences. For the sixth consecutive conference, the conference schedule remained Thursday through Saturday. Details of the clinics and concerts follow.

### Clinics and Meetings

Clinics at the 2000 conference began on the morning of Thursday, March 16 at 9:30 a.m. with an opportunity to observe an open rehearsal of the CBDNA Intercollegiate Band in room 14 of the Church Fine Arts (CFA) building on the UNR Campus. This was the first rehearsal for the 2000 ensemble and would include opening remarks from conductor, Eugene Corporon. No other clinics occurred on Thursday.<sup>302</sup>

Friday morning at 8:00 a.m. the first of the reading sessions, “Quality Band Literature Without Excessive Technical Demands, Part I,” returned to the schedule for a third consecutive conference and was presented in the Washoe/Tahoe rooms of the Holiday Inn. The clinic handout listed Thomas Root as the Session Coordinator and Program Editor and Wayne Erickson as the Band Coordinator. Eight selections were listed for part one of the clinic, and seven more selections for part two, which was scheduled for the following day (Saturday) at 8:00 a.m. The demonstration group consisted of performers from the College of Eastern Utah, Southern Utah University, Utah Valley State College, and Weber State University. Shattinger Music Company provided a price list for all pieces performed in the clinic session handout. The selections, composers, and conductors were:<sup>303</sup>

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<sup>302</sup> Schedule of events, 2000 Western/Northwestern Divisional Conference Program, Archive Binder 3: 3.

<sup>303</sup> Clinic Handout, “Quality Band Literature Without Excessive Technical Demands,” Archive Binder 3.

“Gallop” from the *Masquerade Suite* by Aram Khatchaturian, conducted by Dan Kalatarian, Idaho State University

*Into the Sun* by Greg Sanders, conducted by James Williamson, Southern Utah University

*Flourish for Glorious John* by Ralph Vaughn Williams, conducted by Donald Peterson, Brigham Young University

*Shenandoah* by Frank Ticheli, conducted by Timothy Reynolds, University of Oregon

*The Dragoon’s Farewell* by Percy Aldridge Grainger, conducted by Michael Burch-Pesses, Pacific University, Oregon<sup>304</sup>

*Castle Gap* by Clifton Williams, conducted by Greg Benson, College of Eastern Utah

*Mockbeggar Variations* by Guy Woolfenden, conducted by Wayne Erickson, Utah Valley State College

*A Jubilant Overture* by Alfred Reed, conducted by Richard L. McGee, Community College of Southern Nevada<sup>305</sup>

The second and final clinic on Friday, March 17 occurred at 2:00 p.m. in the Washoe/Tahoe rooms at the Holiday Inn. The title of the session was “The Next Level” presented by H. Robert Reynolds, Director of Bands at the University of Michigan.<sup>306</sup>

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<sup>304</sup> “Michael Burch-Pesses,” Faculty Biography on Pacific University Website, accessed June 18, 2016, <http://www.pacificu.edu/about-us/faculty/michael-burch-pesses-dma>. The clinic handout listed Burch-Pesses from “Pacific Lutheran University,” but he is later noted from “Pacific University.” This biography confirmed he was at Pacific University and he was a bandmaster in the US Navy immediately prior to his appointment at PU.

<sup>305</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search.

As noted earlier, Part II of “Quality Band Literature Without Excessive Technical Demands” was presented at 8:00 a.m. on Saturday. The program, composers, and conductors for this session were:<sup>307</sup>

*A Tribute to Grainger* by Chalon Ragsdale, conducted by James Cochran,  
Shattinger Music Company

*Ave Maria* by Franz Beibl adapted by Robert Cameron, conducted by Steven  
Bolstad, University of Montana

*Sinfonia Noblissima* by Robert Jager, conducted by Thomas Rohrer, Utah State  
University

*Desert Light* written and conducted by Thomas Root, Weber State University,  
Utah

*Old Home Days* by Charles Ives, conducted by Jonathan Elkus, University of  
California, Davis

*Canticle* by Jack Stamp, conducted by Patrick Winters, Eastern Washington  
University

*Overture on and Early American Folk Tune* by Claude T. Smith, conducted by  
Mark Ammons, Snow College, Utah<sup>308</sup>

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<sup>306</sup> “University loses renowned conductor Reynolds,” The Michigan Daily, accessed June 13, 2016, <https://www.michigandaily.com/content/university-loses-renowned-conductor-reynolds>. An agenda or notes from this clinic was not included in the conference archives. This site provided the affiliation of Reynolds at the time of the conference.

<sup>307</sup> Clinic Handout, “Quality Band Literature Without Excessive Technical Demands,” Archive Binder 3.

<sup>308</sup> The locations of schools were verified using an internet search.

On Saturday at 2:00 p.m. in room 14 of the CFA building, Keith Brion from San Jose State University in San Jose, California presented the final clinic of the 2000 conference titled “Percy Grainger’s Basement,” assisted by the Central Washington University Symphonic Wind Ensemble from Ellensburg, Washington conducted by Larry D. Gookin, Director of Bands at CWU. The handout from the conference archives lists six lesser-known works composed or set by Grainger: *Prelude in the Dorian Mode* by Antonio de Cabezón set for wind band by Percy Aldridge Grainger and edited by Keith Brion and Michael Brand; *O Mensch, Bewein’ Dein’ Sunde Gross* by J.S. Bach set for wind band by Percy Aldridge Grainger and edited by Keith Brion and Michael Brand; *Chorale No. 2 for Organ* by Cesar Franck set for wind band by Percy Aldridge Grainger and edited by Mark Rogers and Keith Brion; *Marching Song of Democracy* by Percy Aldridge Grainger edited by Keith Brion; *Country Gardens* by Percy Aldridge Grainger arranged by John Philip Sousa and edited by Keith Brion and Loras Schissel; and “*Folk Tune*” by Eugene Goossens set for wind band by Percy Aldridge Grainger.<sup>309</sup>

The combined Western/Northwestern business meeting was scheduled as a luncheon for 12:30 p.m. on Saturday in the Café 1001, a restaurant located in the Jot Travis Student Union on the campus UNR.<sup>310</sup> The presidents of each division were joint presiders of the meeting.<sup>311</sup>

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<sup>309</sup> Clinic Handout, “Percy Grainger’s Basement,” Archive Binder 3.

<sup>310</sup> A flyer in the 2000 conference archives announced the location was subsequently changed to the Sierra Room and the Holiday Inn.

<sup>311</sup> Schedule of events, 2000 Western/Northwestern Divisional Conference Program, Archive Binder 3: 7.



## Concerts and Other Performances

The first concert of the 2000 conference was presented at 3:00 p.m. on Thursday, March 16th by the California State University, San Bernardino Chamber Ensemble from San Bernardino, California, conducted by Robert Dunham, Director of Bands and Assistant Professor of Trumpet at CSUSB. The chamber ensemble was comprised of eight woodwind players. Their program included *Suite Française for Wind Octet* by Guy Woolfenden, *Miniatures for Wind Band* by William Walton arranged by Bram Wiggins, *Octoot for Wind Instruments* by P. D. Q. Bach edited by Professor Peter Schickele, and *Pieces of Eight for Woodwind Octet* by Jack Hawes.<sup>312</sup>

The California State University, Sacramento Wind Ensemble presented a concert at 4:15 p.m. under the baton of Robert Halseth, Director of Bands and Professor of Conducting/Wind Studies at CSUS. The concert began with *A Jubilant Prelude* by James Colonna, followed by *L'Inglesina* by David Delle Cese, and then all four movements from *Divertimento for Winds and Percussion* by Roger Cichy. The remaining three selections were *Amazing Grace* set by William Himes and arranged for wind band by Luis Maldonado, *Emblems* by Aaron Copland, and *Morning Star* by David Maslanka.<sup>313</sup>

Thursday evening concerts commenced at 8:00 p.m. with the Snow College<sup>314</sup> Wind Symphony from Ephraim, Utah conducted by Vance E. Larsen, Dean of the Division of Fine Arts at Snow College. The program opened with *Black Granite* by

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<sup>312</sup> Concert program, California State University, San Bernardino Chamber Ensemble concert, March 16, 2000, Archive Binder 3.

<sup>313</sup> Concert program, California State University, Sacramento Wind Ensemble concert, March 16, 2000, Archive Binder 3.

<sup>314</sup> Snow College is a community college, but the formal title of the school does not include the word "Community."

James Hosay followed by *Vesuvius* by Frank Ticheli. Trombonist J. Mark Ammons, Music Department Chairman, Director of Jazz Studies and Low Brass Instructor at Snow College, was the featured soloist for *Concerto for Trombone and Band* by Launy Grøndahl. The program continued with by *Rhosymedre (Prelude on a Welsh Tune)* by Ralph Vaughan Williams arranged by Walter Beeler. The final piece, titled *S.P.Q.R.* by Guy Woolfenden, included three movements: “Fosse Way,” “Notturmo,” and “Via Appia.”<sup>315</sup>

At 9:15 p.m., the University of Wyoming Wind Ensemble from Laramie, Wyoming performed the final concert of Thursday, March 16 with its conductor Robert Belser, Director of Bands at UW. After opening with *Canzona* by Peter Mennin, the ensemble played all five movements from *Five Miniatures* by Joaquin Turina arranged by John Krance, followed by *SHAKATA: Singing the World into Existence* by Dana Wilson. Next the ensemble gave a premiere performance of *Suite from “The Visit”* by Anne M. Guzzo. The concert concluded with *Tam O’Shanter* by Malcolm Arnold arranged by John Paynter.<sup>316</sup>

The California State University, Fullerton Wind Ensemble opened Friday’s concerts at 10:15 a.m. with their performance under the baton of Mitchell J. Fennell, Director of Bands at CSU, Fullerton. The program included *Bacchanale, op. 20* by Rolf Rudin, “Laboring Songs” and “Circular Marches” from *Symphony No. 3 “Shaker Life”*

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<sup>315</sup> Concert program, Snow College Wind Symphony concert, March 16, 2000, Archive Binder 3.

<sup>316</sup> Concert program, University of Wyoming Wind Ensemble concert, March 16, 2000, Archive Binder 3.

by Dan Welcher, and *J'ai ete au bal (I Went to the Dance)* by Donald Grantham.<sup>317</sup> This program contains only three selections, but each is longer than the average length of works for band: *Bacchanale, op. 20*<sup>318</sup> is approximately twelve minutes, the combined movements from Welcher's *Symphony No. 3* are approximately twenty minutes,<sup>319,320</sup> and *J'ai ete au bal* is approximately ten minutes.<sup>321</sup> The total performance time of these pieces is forty-two minutes. This amount of music is appropriate to fill a one-hour performance slot when also considering time for audience applause and space between pieces and movements.

Immediately following at 11:30 a.m., the University of Utah Wind Symphony from Salt Lake City, Utah performed, conducted by Barry E. Kopetz, Director of Bands and Professor of Music at UU. The program included *Awayday* by Adam Gorb, *Prelude, op. 34, no. 14* by Dmitri Shostakovich, transcribed by H. Robert Reynolds, and *Children's March* by Percy Aldridge Grainger edited by R. Mark Rogers. Principal trombonist and UU faculty member Larry Zalkind was listed as the featured soloist on a performance of

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<sup>317</sup> Concert program, California State University, Fullerton Wind Ensemble concert, March 17, 2000, Archive Binder 3.

<sup>318</sup> "Rolf Rudin – Bacchanale," YouTube, accessed June 13, 2016, <https://www.youtube.com/watch?v=886RWSZYmzE>. This site was utilized to obtain performance time for *Bacchanale*.

<sup>319</sup> "Symphony No. 3, "Shaker Life": I. Laboring Songs," YouTube, accessed June 13, 2016, <https://www.youtube.com/watch?v=qEgPLKW0Xks>. This site was utilized to obtain performance time for "I. Laboring Songs."

<sup>320</sup> "Circular Marches: (Movement 2, from Symphony No. 3, "Shaker Life")," J.W.Pepper, accessed June 13, 2016, [http://www.jwpepper.com/Circular-Marches/10025116.item#.V19\\_UGQrJFQ](http://www.jwpepper.com/Circular-Marches/10025116.item#.V19_UGQrJFQ). This site was utilized to obtain performance time for "II. Circular Marches."

<sup>321</sup> "J'ai été au bal - Individual Digital Teacher Resource Guide," GIA Publications, accessed June 13, 2016, [https://www.giamusic.com/search\\_details.cfm?title\\_id=21774](https://www.giamusic.com/search_details.cfm?title_id=21774). This site was utilized to obtain performance time for *J'ai ete au bal*.

the third movement of Johan deMeij's *T-bone Concerto*, but he was unable to attend due to scheduling conflicts with the Utah Symphony so this piece was not performed.<sup>322</sup> The concert closed with all four movements of *Southern Harmony* by Donald Grantham, and the third and fourth movements from *Third Suite* by Barry E. Kopetz, who conducted the ensemble on his own work.<sup>323</sup>

At 3:30 p.m. on Friday afternoon, the Riverside Community College Wind Ensemble from Riverside, California performed under the direction of Kevin A. Mayse, Director of Concert Bands at RCC. The first two pieces were *Armenian Dances, Part I* by Alfred Reed and *Spin* by Steven Schmidt. Keith Brion, a free-lance conductor and director of the New Sousa Band, guest conducted the wind ensemble on *Irish Tune, from County Derry* by Percy Aldridge Grainger edited by R. Mark Rogers. The program concluded with *Ghost Train* by Eric Whitacre and *Russian Christmas Music* by Alfred Reed.<sup>324</sup>

The University of Nevada Wind Ensemble presented Friday's final formal concert at 4:45 p.m. from Reno, Nevada conducted by A. G. McGrannahan, III. The wind ensemble was assisted by the University of Nevada Choral Union and its conductor, Bruce Mayhall. The concert was titled "The Music of James Syler," and Syler was present for the performance. The program opened with *The Hound of Heaven*, a six-movement work featuring Wind Ensemble member Antonio Cataldo as the trumpet

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<sup>322</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

<sup>323</sup> Concert program, University of Utah Wind Symphony concert, March 17, 2000, Archive Binder 3.

<sup>324</sup> Concert program, Riverside Community College Wind Ensemble concert, March 17, 2000, Archive Binder 3.

soloist. The movements are titled: “I Fled Him, down the nights,” “the gold gateways of the stars,” “within the little children’s eyes,” “Nature’s - share with me,” “And smitten me to my knee,” and “I am He whom thou seekest!” The piece is programmatic and based on the poem of the same title by British Poet Francis Thompson. The notes from the composer state, “ the allegorical title describes God has the loving hound who is in pursuit of the lost hare, the individual soul.”<sup>325</sup> The second and final selection was a premiere performance of *Symphony No. 1 “Blue”* for band and chorus, a piece commissioned by a consortium of CDBNA member schools and many of their choral departments. The UNR Concert Choir and Chamber singers assisted the wind ensemble as well as soprano soloist Katharine DeBoer, Director of Vocal Studies at UNR. The piece is in five movements: “Impending Blue,” “Dark Blue,” “Fading Blue,” “Still Point Blue,” and “True Blue.”<sup>326</sup>

As in previous years, the post-banquet reception included a performance by a big band jazz ensemble at 10:00 p.m. on Friday night in the Convention Center at the Holiday Inn. This room was the same space as the Holiday Inn meeting rooms, but the partitions were opened to create one large space.<sup>327</sup> The selected ensemble for the 2000 conference was the Los Medanos Community College Jazz Ensemble from Pittsburg, California under the direction of John F. Maltester. The atmosphere for this performance was much like a cocktail hour reception though the conference program indicates this was a concert. The selections to be performed were listed in the conference program,

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<sup>325</sup> Concert program, University of Nevada, Reno Wind Ensemble concert, March 17, 2000, Archive Binder 3.

<sup>326</sup> Ibid.

<sup>327</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

which stated the program would be chosen from the following pieces: *Angel Eyes* arranged by Ray Brown, *A Time for Love* arranged by Sammy Nestico, *America the Beautiful* arranged by Ray Brown, *Black, Brown and Beautiful* by Oliver Nelson, *Blues for the Two K's* by Ray Brown, *Easy to Love* arranged by Charlie Young, *Esperanza* by John LeBarbera, "*Greasy Sack Blues* by Don Rader, *It Certainly Is* by Ray Brown, *Malagueña* arranged by Bill Holman, *Smiletones* by Don Sebesky, *Step Right Up* by Oliver Nelson, *The Big Sur* by Kim Richmond, and *The Blues Machine* by Sammy Nestico.<sup>328</sup>

Formal concerts resumed Saturday morning at 10:15 a.m. with a performance by the California State University, Los Angeles Wind Ensemble and its conductor, Thomas Verrier, Director of Bands and Chair of Instrumental and Music Education areas at CSULA. The program opened with *Captain Blood Overture* by Erich Wolfgang Korngold scored by J. D. Norsch, followed by all four movements of *Paris Sketches* by Martin Ellerby. *Shenandoah* by Frank Ticheli was guest-conducted by Thomas Lee, Director of Bands from the University of California, Los Angeles. CSULA saxophone instructor Jeffery Becker was featured on a performance of all three movements from *Concerto for Alto Saxophone and Wind Orchestra* by Ingolf Dahl. The concert concluded with *Danzon Cubano* by Aaron Copland, transcribed by R. Mark Rogers.<sup>329</sup>

The Central Washington University Symphonic Wind Ensemble from Ellensburg, Washington performed at 11:30 a.m. with its conductor, Larry D. Gookin, Director of

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<sup>328</sup> Schedule of events, 2000 Conference Program, Archive Binder 3: 5.

<sup>329</sup> Concert program, California State University, Los Angeles Wind Ensemble concert, March 18, 2000, Archive Binder 3.

Bands and Professor of Trombone at CWU. The concert began with *Postcard* by Frank Ticheli, followed by *Prelude in a Dorian Mode* by Antonio de Cabezon, a setting for Wind Band by Percy Aldridge Grainger edited by Keith Brion and Michael Brand. The next piece was *Dreamcatcher* by Walter Mays followed by all four movements of *Pini di Roma* by Ottorino Respighi, transcribed by Yoshihiro Kimura. The movements are titled “Pini di Villa Borghese,” “Pini presso una Catacomba,” “Pini del Gianicolo,” and “Pini della Via Appia.” The performance concluded with *El Capitan* by John Philip Sousa, arranged and edited by Keith Brion and Loras Schissel.<sup>330</sup>

The first of the final two concerts of the conference began at 3:30 p.m. with the California State University, Northridge Wind Symphony under the baton of David Whitwell, Director of Bands at CSUN. At the conclusion of Whitwell’s biography in the program, it was noted he would retire at the end of the current semester.<sup>331</sup> The ensemble performed Beethoven’s original work for winds titled *Siegessinfonie*, all three movements from *Symphony of Songs* by David Whitwell, and *Dionysiaques* by Florent Schmitt arranged by M. Guy Duker.<sup>332</sup>

The last concert at 4:45 p.m. featured the CBDNA Intercollegiate Band conducted by Eugene Corporon, Professor of Music at the University of Texas in Denton, Texas. This year’s ensemble was comprised of 73 students selected from 24 universities.<sup>333</sup> The

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<sup>330</sup> Concert program, Central Washington University Symphonic Wind Ensemble concert, March 18, 2000, Archive Binder 3.

<sup>331</sup> Concert program, California State University, Northridge Wind Symphony concert, March 18, 2000, Archive Binder 3.

<sup>332</sup> Ibid.

<sup>333</sup> Appendix D, List of Intercollegiate Band Performers by Year.

number of participants was 2 more than 1998, which had been the largest to date. The number of schools represented was 4 less than the previous year. The program for this performance was *Vesuvius* by Frank Ticheli, *French Impressions* by Guy Woolfenden, *The Red Pony Suite* by Aaron Copland, *Resting in the Peace of His Hands* by John Gibson, and *Pastime* by Jack Stamp.

### Observations and Conclusions

Men presented or moderated all the clinic sessions. Of the 69 works performed at this conference, men composed all but one. The single composition by a woman was *Suite from "The Visit"* by Anne M. Guzzo, and this was the world premiere of the piece. This year's only other premiere performance was of Syler's *Symphony No. 1 "Blue."*<sup>334</sup> There were 27 different conductors and all were men. Two conductors conducted their own works in this conference year. They were Thomas Root of Weber State University and Barry E. Kopetz of the University of Utah. There were only 5 soloists featured with various ensembles in this conference year: 4 men and 1 woman, DeBoer, who was the soprano soloist with the University of Nevada, Reno Wind Ensemble. This was a dramatic decline in representation of women soloists, down from 9 women in 1998.

Bands from Snow College and Riverside Community College performed this year. This was the first time in the Reno conferences there were two community college bands featured in the formal concerts. The University of Nevada, Reno Wind Ensemble continued the trend of presenting a concert featuring the music of a single composer. James Syler was present for the premiere of his new work.

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<sup>334</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.



## CHAPTER 11

2002

The seventh Reno CBDNA Western/Northwestern divisional conference occurred on March 20–23, 2002. This was the first time the conference spanned four days since the first Reno conference in 1990. The conference host indicated the shift to four days was intended to facilitate a more comfortable period of time for auditioning and seating of the Intercollegiate Band (ICB) members. The compressed timing in previous years often resulted in auditions running late and imposing on the time allocated for the first rehearsal of the band.<sup>335</sup> The president of the Western Division was Robert Halseth, Director of Bands at California State University, Sacramento; the president of the Northwestern Division was Timothy Salzman, Director of Bands at the University of Washington in Seattle, Washington. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel was the Holiday Inn where many clinics were held and the attendees were encouraged to stay. Other clinics were presented in various rooms in the Church Fine Arts (CFA) Building on the campus of the University of Nevada, Reno, and all formal concert performances were again presented in Nightingale Hall in the CFA Building.<sup>336</sup> The number of attendees at this conference was unavailable.<sup>337</sup>

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<sup>335</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

<sup>336</sup> Schedule of events, 2002 Western/Northwestern Divisional Conference Program, Archive Binder 3: 3–6.

<sup>337</sup> The author was unable to secure this information. He made inquiries with the national archives and several past CBDNA board members, none of which yielded any information.

The conference included seven clinic sessions, one combined business meeting for the divisions, and twelve concerts or performances.<sup>338</sup> The clinic sessions included presenters from within the division, across the United States, and one each from England and Australia. The twelve performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands, a chamber ensemble, a saxophone quartet, and two jazz ensembles, concluding with the Intercollegiate Band conducted by Michael Haithcock, Director of Bands and Professor of Music at the University of Michigan in Ann Arbor, Michigan and the sitting National President of CBDNA at the time of the conference. Details of the clinics and concerts follow.

#### Clinics and Meetings

As noted above, the 2002 conference started on Wednesday. This was the first time the conference commenced prior to Thursday since the Reno conferences began in 1990. However, the 2002 conference program did not list clinics or concerts for the first day.<sup>339</sup> Instead, Wednesday's sessions included two open rehearsals, registration and seating placement for the ICB. The first open rehearsal featured the University of Nevada, Reno Wind Ensemble joined by David Gillingham who was part of the UNR clinic/concert later in the conference. The second open rehearsal was the University of Nevada, Reno Symphonic Band. The program lists "Guest Conductors" which refers to the conductors of the "Quality Music Without Excessive Technical Demands" clinic, which occurs later in the conference.<sup>340</sup>

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<sup>338</sup> Schedule of events, 2002 Conference Program, Archive Binder 3: 3–6.

<sup>339</sup> *Ibid.*, 3.

<sup>340</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

The first clinic session of 2002 began at 9:00 a.m. on Thursday, March 21<sup>st</sup> in Nightingale Concert Hall with “Quality Music Without Excessive Technical Demands.” This type of clinic had been offered in two parts in the previous three conferences, but was condensed to one session for 2002. The demonstration band was the University of Nevada Symphonic Band from Reno, Nevada under the direction of R. Alan Sullivan, Associate Director of Bands at UNR. The clinic handout was prepared by Jim Cochran of Shattering Music Company and included a page of notes for each piece, the price, and a summary of biographical information about the composer/arranger. The program included:<sup>341</sup>

*Amazing Grace* arranged by William Himes, conducted by Marcellus Brown,  
Boise State University, Idaho

*America the Beautiful* arranged James Balentine, conductor not listed<sup>342</sup>

*Child's Embrace* by Charles Rochester Young, conducted by Joan Paddock,  
Linfield College, Oregon

*Courtly Airs and Dances* by Ron Nelson, conducted by Jim Cochran, Shattering  
Music Company

*EUOUAE* by James Colonna, conducted by Jim Colonna, Laramie County  
Community College, Wyoming

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<sup>341</sup> Clinic Handout, “Quality Band Literature Without Excessive Technical Demands,” Archive Binder 3.

<sup>342</sup> McGrannahan was not able to provide this information and a recording was not available in the conference archive for 2002.

*Handel in the Strand* by Percy Aldridge Grainger, adapted by John Philip Sousa

arranged by Keith Brion and Loras Schissel, conducted by Jennifer

Martin, Truckee Meadows Community College, Nevada

*Kirkpatrick Fanfare* by Andrew Boysen, conducted by R. Alan Sullivan,

University of Nevada, Reno

*Lament and Tribal Dances* by Michael Sweeney, conducted by Monte Bairos,

Diablo Valley College,<sup>343</sup> California

*Mambo Furioso* by Brant Karrick, conductor not listed<sup>344</sup>

*Persistence of Time* by James Colonna conducted by John Kusinski, University of

Hawaii, Hilo

*Symphonies of Gaia* by Jayce John Ogren, conducted by Ken Ayoob, Humboldt

State University, California

*Voyage Through the Night* by Douglas Akey, conducted by Robert Spittal,

Gonzaga University, Oregon

*Wisconsin Soundscapes* by Roger Cichy, conducted by Robert Dunham,

California State University, San Bernardino<sup>345</sup>

The next clinic titled “Composer’s Forum” took place at 1:30 p.m. in the Washoe Room at the Holiday Inn. David Gillingham, composer and Professor of Music at Central Michigan University, and David Stanhope, Australian freelance composer and conductor

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<sup>343</sup> Community college, but the formal title of the school does not include the word “Community.”

<sup>344</sup> McGrannahan did not recall and a recording was not available.

<sup>345</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search.

were the presenting clinicians.<sup>346</sup> Timothy Reynish presented “Twenty Years of British Band Literature” at 4:15 p.m. in Nightingale Concert Hall. Reynish, a British conductor and retired (1998) Head of School of Wind and Percussion at the Royal Northern College of Music, was visiting Director of Wind Ensembles and Wind Conducting Studies at Baylor University and President of the World Association of Symphonic Bands and Ensembles (WASBE) at the time of the 2002 conference. His clinic handout was information on the World Association of Symphonic Bands (WASBE).<sup>347</sup> It provided details about the purpose of WASBE, resources for selecting international repertoire, lists of British music for wind band, and details on the commissioning project of the Royal Northern College of Music.<sup>348</sup>

Friday’s clinics commenced with a presentation titled “Teaching Conducting: Outside the Box” presented at 8:00 a.m. in the Washoe Room at the Holiday Inn by Michael Haithcock, the 2002 Intercollegiate band conductor and CBDNA National President. The clinic handout outlined the following headings/topics for discussion:

1. What is your definition of a “good” conductor?
2. How do our conducting classes typical reinforce this BOX?

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<sup>346</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>347</sup> Clinic Handout, “Twenty Years of British Band Literature,” Archive Binder 3.

<sup>348</sup> Concert program, Montana State University Wind Orchestra concert, March 21, 2002, Archive Binder 3.

3. How can we reverse the trend for all students not just the most talented ones who enter our advanced and graduate course? The theory of the BIG ROCKS?
4. How do you teach compelling musical leadership (subjective) when it is easier to teach controlling navigation (objective)?
5. Encourage students to be “doovers”
6. Implementation strategies

The handout also included a chart titled “Conducting Priorities: Sequencing in Pedagogy,” a sample schedule in chart form of assignments for an elementary conducting course followed by a narrative form of the same information, and a list of suggesting readings to the “feed the creative soul and imagination.”<sup>349</sup>

James Jordan presented a clinic that shares the title with his 1999 book “The Musician’s Soul.” The clinic took place on Friday afternoon at 2:00 pm in Nightingale Concert Hall. According to his biographical information, “Jordan is recognized and praised around the musical world as one of the nation’s pre-eminent conductors, writers, and innovators in choral music.”<sup>350</sup> A handout was not available in the archives, but the clinic was likely information on the content of his newly published book available through GIA Publications.

Saturday’s clinics began at 8:00 a.m. with a session titled “Evolution of Percussion and Its Impact on Conductors” presented by Cort McClaren. McClaren was

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<sup>349</sup> Clinic Handout, “Teaching Conducting: Outside the Box,” Archive Binder 3.

<sup>350</sup> James Jordan,” GIA Publications, accessed June 21, 2016, <https://www.giamusic.com/bios/james-jordan>.

Professor of Percussion Studies at the University of North Carolina, Greensboro and author of the 1994 book *The Book of Percussion Pedagogy* available through C. Alan Publications.<sup>351</sup>

The conference schedule indicates a “Luncheon meeting” at 12:30 p.m. in the Sierra and Nevada rooms at the Holiday Inn. Though it was not explicitly labeled in the conference program, this was the annual business meeting of the Western/Northwestern divisions of CBDNA.<sup>352</sup> The final clinic of the 2002 conference was titled “The Commission: ‘Songs without Words’” and was presented by David Stanhope at 2:30 p.m. in room 112 of the CFA building. Stanhope was the composer of *Songs Without Words*, which was to be premiered during the Intercollegiate Band concert at 3:30 p.m. the same day.<sup>353</sup> The title of this clinic is peculiar because this particular piece was not commissioned, but simply offered by the composer for performance at the 2002 conference.<sup>354</sup>

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<sup>351</sup> “McClaren, Cort,” C. Alan Publications, accessed June 21, 2016, [http://c-alanpublications.com/brands/McClaren,-Cort-\(b.-1949\).html](http://c-alanpublications.com/brands/McClaren,-Cort-(b.-1949).html).

<sup>352</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016. There has been a business meeting at each biennial conference, and no other instance of this meeting occurs in the conference schedule. The author confirmed with McGrannahan that this meeting was simply labeled differently in the 2002 program.

<sup>353</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016. An agenda or notes from this clinic was not included in the conference archives, but McGrannahan confirmed this clinic was similar each year: the composer would discuss the commissioning and composing processes, as well as insights specific to the new commission for 2002.

<sup>354</sup> Ibid.

## Concerts and Other Performances

The first concert of the conference occurred at 9:00 a.m. on Thursday, March 21<sup>st</sup> with a clinic/concert titled “Quality Music Without Excessive Technical Demands.” Details of this concert are outlined above.

Formal concerts commenced when the Brigham Young University Chamber Winds from Provo, Utah and their conductor David Blackington, Director of Bands at BYU performed at 3:00 p.m. The program opened with all seven movements from *Sept Dances* by Jean Françaix, followed by four of the five movements from *Selected Movements for Ten Wind Players from Carmina Burana* by Carl Orff arranged by Friedrich K. Wanek. The movements performed were “Fortune plango vulnera,” “In trutina,” “Tanz,” and “In taberna.” The program concluded with all three movements from *Divertissement* by Émile Bernard.<sup>355</sup>

The Los Medanos College Concert Band<sup>356</sup> from Pittsburg, California presented their concert on Thursday evening at 7:30 p.m. under the baton of John F. Maltester, Director of Bands at LMC. The program was as follows: *Flourish for Glorious John* by Ralph Vaughan Williams arranged by John Boyd, *Proclamations* by Thom Ritter George, *A Movement for Rosa* by Mark Camphouse, *Concertino for Percussion and Band* by Clifton Williams, *Navigation Inn* by Philip Sparke, and *Stars and Stripes Forever* by John Philip Sousa arranged by Newton Wayland. Wayland’s arrangement of America’s National March is a unique and playful take on the original. The program notes about the

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<sup>355</sup> Concert program, Brigham Young University Chamber Winds concert, March 21, 2002, Archive Binder 3.

<sup>356</sup> This was how the college name was printed in the handout. Los Medanos College is a community college, but the formal title of the school does not include the word “Community.”



piece state, “Modulating from key to key, odd-meter measures, and a tuba/piccolo duet on the piccolo solo, all make for a very interesting ‘encore.’”<sup>357</sup> Maltester programmed this same piece as his closing selection again in 2006.<sup>358</sup>

Thursday evening’s concerts concluded with a performance at 8:45 p.m. by the Montana State University Wind Orchestra from Bozeman, Montana and its conductor Jonathan Good, Director of Bands at MSU. The program opened with *Jubilee Overture* by Philip Sparke, followed by a world premiere performance of *Fractures* by David Smith. Timothy Reynish, visiting Director of Wind Ensembles and Wind Conducting Studies at Baylor University and clinician during the 2002 conference, guest conducted *Aue!* by Christopher Marshall. MSU Wind Orchestra member Andrew Shultz was the featured clarinet soloist on the second and third movements from the *Clarinet Concerto* by Martin Ellerby, followed by the final selection, titled *Masque* by Kenneth Hesketh.<sup>359</sup>

The first concert on Friday, March 22 began at 10:15 a.m. and featured the Whitworth College Wind Ensemble from Spokane, Washington led its conductor Richard Strauch, Associate Professor of Music at WC. The concert began with *Early Light* by Carolyn Bremer, followed by all four movements of *Four Maryland Songs* by Jack Stamp, which featured mezzo-soprano vocalist Angela Hunt, senior music education and vocal performance major at WC. The next selection was *Corde Natus Ex Parentis* by William Berry, followed by all three movements of Yasuhide Ito’s *Glorioso*. The

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<sup>357</sup> Concert program, Los Medanos College Concert Band concert, March 21, 2002, Archive Binder 3.

<sup>358</sup> Concert program, Los Medanos College Concert Band concert, March 16, 2006, Archive Binder 4.

<sup>359</sup> Concert program, Montana State University Wind Orchestra concert, March 21, 2002, Archive Binder 3.

program concluded with *The Little Ripper March* by David Stanhope, a clinician at the 2002 conference.<sup>360</sup>

The Utah State University Wind Orchestra from Logan, Utah performed at 11:30 a.m. under the baton of Thomas Rohrer, Director of Bands at USU. The concert began with *King David's Dance* by Stephen Shewan. The second selection was the world premiere performance of Keith Gates' *Double Concerto for Flute, Clarinet and Wind Ensemble* which was commissioned by ~ *Airfare* ~ , a classical flute-clarinet duo who were the featured soloists for this performance. The duo members were USU faculty members Leslie Timmons, flute and Nicholas Morrison, clarinet. The notes from the composer state that Timmons and Morrison had requested that he wrote one of the four movements as a duet for flute and clarinet without band accompaniment so it may be extracted and performed on recitals, completely removed from the large-scale wind band work. This is an unusual request, but a clever use of influence as the commissioners of the piece.<sup>361</sup>

The Gates premiere was followed by *Symphonic Movement* by Vaclav Nelhybel. A world premiere performance of *Concordia* by Randol Bass was next, a piece based on the poem of the same title by Geoffrey Paul Walker, which featured the USU Chamber Singers. Bass was the Music Director and Conductor of the Metropolitan Winds of Dallas, Texas, and this commission is his second collaboration with the USU Wind Orchestra; the first was as a solo pianist and guest conductor with the wind symphony in

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<sup>360</sup> Concert program, Whitworth College Wind Ensemble concert, March 22, 2002, Archive Binder 3.

<sup>361</sup> Concert program, Utah State University Wind Orchestra concert, March 22, 2002, Archive Binder 3.

April 2001. Bass originally scored this piece for piano and choir, with optional parts for brass quintet, percussion, double bass and two pianos. Along with the reorchestration in this adaptation for USU, he added a restatement of the initial verse and coda.<sup>362</sup> The program concluded with *Gloria* by Randol Bass and again featured the USU Chamber Singers.<sup>363</sup>

Friday afternoon concerts resumed at 3:30 p.m. with a performance by the Arizona State University Saxophone Quartet from Tempe, Arizona. The quartet was comprised of ASU students, including graduate student Todd Tucker, soprano saxophone, undergraduate Ryan Bledsoe, alto saxophone, graduate student Simon Hutchings, tenor saxophone, and undergraduate student Julian Peterson, baritone saxophone. In an electronic message to the author, Joseph Wytko, Professor of Saxophone at Arizona State University, reported he was originally invited by the CBDNA board to play this concert with his professional saxophone quartet, but was forced to cancel prior to the conference due to a family illness. He suggested the ASU student quartet take the performance slot. The board accepted Wytko's recommendation and the student quartet performed the concert below and also later on a new piece with the Intercollegiate Band.<sup>364</sup>

This is only the second performance by a small ensemble—excluding chamber ensembles performing works for winds—since the Reno conferences began in 1990. As noted earlier, the 1990 small ensemble performance was also presented by the ASU

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<sup>362</sup> Ibid., 6.

<sup>363</sup> Ibid.

<sup>364</sup> Joseph Wytko, e-mail message to author, June 15, 2016.

Saxophone Quartet. The program listed in the conference program<sup>365</sup> included *Wind Rose* by Warren Benson, *Quatuor de Saxophones* by Jindrich Feld, *Premier Quatuor, Op. 53* by Jean-Baptiste Singelee, and *Full English Breakfast* by Michael Mower.<sup>366</sup>

The final concert on Friday was presented at 4:30 p.m. by the University of Nevada Wind Ensemble from Reno, Nevada under the baton of A. G. McGrannahan, III, Director of Bands at UNR. The titled on the printed concert program was “The Music of David Gillingham;” Gillingham composed all selections and was a clinician earlier in the 2002 conference. McGrannahan arranged for Gillingham to be a composer in residence at the University of Nevada, Reno beginning Sunday, March 18, 2002. Gillingham rehearsed with the Wind Ensemble on Sunday evening and during regular weekday class time on Monday and Wednesday, and also gave clinics and master classes with composition students during the first part of the week. The UNR Music Department funded the expense for Gillingham’s extended stay.<sup>367</sup>

In similar format to previous UNR concerts featuring a composer, Gillingham spoke between the performances of his pieces to offer insight into the compositions. The program opened with *Ruffle and Flourish*, followed by *With Heart and Voice* and *Lamb of God*. The final two selections were *And Can It Be?* and *Internal Combustion*.<sup>368</sup>

Two jazz ensembles performed at the post-banquet reception 9:30 p.m. on Friday night in the Skyline Room at the Holiday Inn. The performance opened with the

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<sup>365</sup> A program or recording from this clinic was not included in the conference archives.

<sup>366</sup> Concert programs, 2002 Conference Program, Archive Binder 3: 12.

<sup>367</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

<sup>368</sup> Concert program, University of Nevada, Reno Wind Ensemble concert, March 22, 2002, Archive Binder 3.

University of Nevada Jazz Ensemble from Reno, Nevada under the direction of Leonard Neidhold, Jazz Ensemble Director at UNR, followed by the return of the 2000 conference reception ensemble, the Los Medanos College Jazz Ensemble from Pittsburg, California under the direction of John F. Maltester, Director of Bands at LMC. The atmosphere for this performance was much like a cocktail hour reception though the conference program indicates this then was a concert. Various big band and jazz ensemble pieces were performed, but the conference program did not have a list of selections to be performed (as listed in the 2000 conference program) for either ensemble.<sup>369</sup>

Saturday Morning concerts began at 10:00 a.m. with a performance by the Pacific Lutheran University Wind Ensemble from Tacoma, Washington and their conductor, Raydell C. Bradley, Director of Concert Bands. The program opened with *Olympic Fireworks* by David Stanhope, followed by *Wind From These Grapes* by W. Francis McBeth and *Be Thou My Vision* arranged by David Gillingham. As noted earlier, both Stanhope and Gillingham were present at the conference and presented the “Composer’s Forum” clinic on Thursday afternoon. Dan L. Peterson, Director of Bands at Truman State University in Kirksville, Missouri, guest conducted “Brasiliana,” the finale from *Chamber Symphony for Winds* by João Guilherme Ripper with the Chamber Winds.<sup>370</sup> The next selection was *October* by Eric Whitacre, followed by *Fairest of the Fair* by John Philip Sousa. The Sousa march was guest-conducted by Larry L. Bennett, Visiting Associate Director of Bands and Professor of Music at the University of Missouri-

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<sup>369</sup> Schedule of events, 2002 Conference Program, Archive Binder 3: 5.

<sup>370</sup> Concert program, Pacific Lutheran University Wind Ensemble concert, March 23, 2002, Archive Binder 3. The concert program did not specify which performers were part of the “Chamber Winds.”

Columbia. The final two selections were “after “Fairest of the Fair,” movement three of *Symphony on Themes by John Philip Sousa* by Ira Hearshen, and *Godspeed* by Stephen Melillo.<sup>371</sup>

The California State University, Stanislaus Wind Ensemble from Turlock, California performed at 11:15 a.m.<sup>372</sup> under the direction of its conductor, Stuart Sims, Director of Instrumental studies at CSUS. The program opened with *Machine, from Fifth Symphony* by William Bolcom, transcribed by Paul Lavender, followed by all nine sections of *Theme and Variations, Op. 43a* by Arnold Schoenberg.

The next selection was a premiere performance of *bumping prana*<sup>373</sup> by Tanner Menard. The program provides a subtitle of “for computer generated sounds, loudspeakers, and wind orchestra.” This piece was commissioned by Sims and the CSU, Stanislaus Music Department, and was the second time Sims has commissioned Menard; the first was a piece called *joe’s last mix*<sup>374</sup> in March 2000 when Sims was at the University of Michigan. The work unusual because it is written like an electronic dance track, but utilizes wind instruments for the sound source. The final three pieces were *Prelude in the Dorian Mode* by Antonio de Cabézon scored for wind band by Percy

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<sup>371</sup> Ibid.

<sup>372</sup> The Schedule of Events in the conference program indicated a start time of 11:15 a.m., but the program listing found later in the Concert Programs section indicated this concert began at 11:15 p.m. The concert program did not indicate a start time. Based on the flow of events in the Schedule of Events, the researcher is confident the concert began at 11:15 a.m. and the indication of “11:15 p.m.” in the Concert Programs section was a typo.

<sup>373</sup> Concert program, California State University, Stanislaus Wind Ensemble concert, March 3, 2002, Archive Binder 3. The title of the piece is not capitalized.

<sup>374</sup> Ibid. Again, the title is not capitalized.

Aldridge Grainger, *Jug Blues and Fat Pickin'* by Don Freund, and “*March,*” from *Symphonic Metamorphosis* by Paul Hindemith, transcribed by Keith Wilson.<sup>375</sup>

The final concert of Saturday and the 2002 conference was presented by the CBDNA Intercollegiate Band at 3:30 p.m. under the baton of Michael Haithcock, Director of Bands and Professor of Music at the University of Michigan in Ann Arbor and National President of CBDNA at the time of the 2002 conference. The 2002 version of the Intercollegiate Band was comprised of 82 students selected from 23 universities with directors who were members of the Western or Northwestern divisions of CBDNA.<sup>376</sup> The number of participants was 9 more than 2000 and largest to date. The number of schools represented was one less than the previous year. The program<sup>377</sup> commenced with *Parade, from Pacific Celebration Suite* by Roger Nixon, *To a Wild Rose, from Woodland Sketches* by Edward McDowell, and *Awayday* by Adam Gorb, followed by a world premiere performance of *Songs Without Words* composed and conducted by David Stanhope. He composed the piece for solo saxophone quartet and symphonic band,<sup>378</sup> and offered it to the CBDNA for a premiere performance on the 2002

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<sup>375</sup> Ibid.

<sup>376</sup> Appendix D, List of Intercollegiate Band Performers by Year.

<sup>377</sup> There were discrepancies in both *selections* and *order of performance* between the program listed in the Concert Programs section of the conference program and the actual printed concert program. This was the first time since 1990 there was a concert program for the ICB concert in the conference archives, and it was helpful in determining which selections were actually performed. The researcher corroborated the printed concert program with the Historical List of Repertoire found in the W/NW CBDNA archives. A recording was not available.

<sup>378</sup> “Songs without words [music] : for solo saxophone quartet and symphonic band / David Stanhope,” Trove, National Library of Australia, accessed April 1, 2016, (<http://trove.nla.gov.au/work/24764469?selectedversion=NBD24755144>). This site was used to verify the piece was written for solo saxophone quartet and symphonic band.

conference.<sup>379</sup> McGrannahan reported the Arizona State University saxophone quartet played with the Intercollegiate Band on this performance, which was verified by Joseph Wytko.<sup>380</sup> The program concluded with all four movements from the *Second Suite for Military Band* by Gustav Holst.<sup>381</sup>

### Observations and Conclusions

As noted in the beginning of this chapter, this was the first year the conference spanned 4 days, beginning on Wednesday and concluded Saturday. This format and schedule would persist through the final Reno conference in 2016. This year also marked the beginning of a five-conference span utilizing the University of Nevada, Reno Symphonic Band as the demonstration band for the “Quality Music Without Excessive Technical Demands” clinic session. This transition from the less cohesive approach of cobbling together a group from various schools allowed for the clinic to be presented in one session instead of two, and facilitated a more well-prepared ensemble since the group was able to rehearse the pieces prior to the conference as part of their regular class meetings.<sup>382</sup>

Men presented or moderated all the clinic sessions. Clinics featured composers who also had works performed. One concert was by the Arizona State University saxophone quartet. It was unusual to have a quartet as a formal concert and had not occurred since 1990 when the same ensemble performed at the first Reno conference.

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<sup>379</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

<sup>380</sup> Joseph Wytko, email to the author, June 15, 2016.

<sup>381</sup> Concert Program, 2002 ICB, Archive Binder 3.

<sup>382</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.



The clinics and concerts included performances of 65 works and men composed all but one. The single composition by a woman was *Early Light* by Carolyn Bremer. There were 6 premiere performances, including one written specifically for this conference by David Stanhope.<sup>383</sup> He was present to conduct the premiere performance of his work. There were 22 different conductors and all but 2 were men. There were only 4 soloists featured with various ensembles in this conference year; 2 men and 2 women.

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<sup>383</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.

## CHAPTER 12

2004

The eighth Reno CBNDA Western/Northwestern divisional conference occurred on March 24–27, 2004. The president of the Western Division was Thomas Root, Professor of Music and Director of Bands at Weber State University in Ogden, Utah; the president of the Northwestern Division was Larry D. Gookin, Director of Bands at Central Washington University in Ellensburg, Washington. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel remained the Holiday Inn, the site of several clinics. All formal concert performances were again presented in Nightingale Hall and several clinics were hosted in rooms of the Church Fine Arts Building on the campus of the University of Nevada, Reno.<sup>384</sup> The conferences archives list 77 paid attendees and 8 clinicians, guests, or hosts.<sup>385</sup>

Like the 2002 conference, there were no sessions on Wednesday, the first day, which was comprised of auditions for the Intercollegiate Band and rehearsals for clinic bands. Clinics and concerts occurred from Thursday through Saturday. The conference included six clinic sessions, one combined business meeting for the divisions, and thirteen concerts or performances.<sup>386</sup> The clinic sessions included presenters from within the division and across the United States. The thirteen performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands,

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<sup>384</sup> Schedule of events, 2004 Western/Northwestern Divisional Conference Program, Archive Binder 4: 4–7.

<sup>385</sup> Archival spreadsheet, “Conference 2004 Attendees,” provided by Greg Benson, 2004 Western Division Secretary/Treasurer.

<sup>386</sup> Schedule of events, 2004 Conference Program, Archive Binder 4: 4–7.

a community college honor band, and a jazz ensemble, concluding with the Intercollegiate Honor Band conducted by Gary W. Hill, Professor of Music and Director of Bands at Arizona State University in Tempe, Arizona and the sitting National President of CBDNA at the time of the 2004 conference. Details of the clinics and concerts follow.

### Clinics and Meetings

Clinics commenced on Thursday, March 25 at 8:00 a.m. in Nightingale Hall with “Quality Music Without Excessive Technical Demands.” This clinic topic had been presented in the four previous conferences in various forms. As in 2002, the demonstration band was the University of Nevada Symphonic Band from Reno, Nevada conducted by R. Alan Sullivan, Associate Director of Bands at UNR. Jim Cochran of Shattering Music prepared a handout for the clinic that listed fifteen works, complete with the list price, and a synopsis of each. A different CBDNA member/guest conductor led the ensemble in each selection:<sup>387</sup>

*Montana Fanfare* by Thomas Doss, conducted by R. Alan Sullivan, University Of  
Nevada, Reno

*Highland Fantasy* by Bruce Fraser, conducted by Jeffery Edom, California State  
University, Sacramento

*Alligator Alley* by Michael Daugherty, conducted by Robert Ponto, University Of  
Oregon

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<sup>387</sup> Clinic Handout, “Quality Band Literature Without Excessive Technical Demands,” Archive Binder 4.

*Shortcut Home* by Dana Wilson, conducted by Jennifer Martin, Truckee Meadows  
Community College, Nevada

*City Rain* by Judith Lang Zaimont, conducted by Monte Bairos, Diablo Valley  
Community College,<sup>388</sup> California

*Sleep* by Eric Whitacre, conducted by Brad McDavid, University Of Washington

*Distant Thunder Of The Sacred Forest* by Michael Sweeney, conducted by Meryl  
Wamhoff, Santa Rosa Community College, California

*Held Still In Quick Of Grace . . .* by Jack Stamp, conducted by Jim Cochran,  
Shattinger Music Company

*St. Florian Choral* by Thomas Doss, conducted by Cynthia Hutton, Southern  
Oregon University

*Greek Folk Song Suite* by Franco Cesarini, conducted by Mark Wolbers,  
University of Alaska at Anchorage

*Irish Trilogy* by Larry Daehn, conducted by Patrick Winters, Eastern Washington  
University

*Legends And Heroes* by Pierre La Plante, conducted by John Weddell, CSU,  
Stanislaus<sup>389</sup>

*Desert Light* by Thomas Root, conducted by Dick Mcgee, Community College Of  
Southern Nevada

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<sup>388</sup> This was how the college name was printed in the handout. Diablo Valley College is a community college, but the formal title of the school does not include the word “Community.”

<sup>389</sup> This was how the college name was printed in the handout. The formal name of the school is California State University, Stanislaus.

*Twilight In The Wilderness* by Christopher Tucker. The handout listed Tucker as both the composer and the conductor, but McGrannahan stated Tucker was not present. He could not recall who conducted this piece.<sup>390391</sup>

Blair Bollinger, bass trombonist of the Philadelphia Orchestra at the time of the 2004 conference, presented a trombone master class in Nightingale Hall at 3:30 p.m. on Thursday.<sup>392</sup> Bollinger was also a faculty member at Curtis and Temple University, as well as a renowned soloist and recording artist. He was recommended by Eric Ewazen to be the featured soloist the following day with the University of Nevada, Reno Wind Ensemble on Ewazen's composition for bass trombone and wind ensemble. UNR and McGrannahan funded his residence in Reno, during which time he also gave a master class with the UNR low brass studio and rehearsed with the University of Nevada, Reno Wind Ensemble during regular weekday class meetings prior to the conference.<sup>393</sup>

Both of the Friday clinics featured the conference guest composer Eric Ewazen, American composer and faculty member at the Julliard School since 1980.<sup>394</sup> The first was at 8:00 a.m. in the Washoe Room of the Holiday Inn and was titled "The Commission: Danzante," which was premiered the following Saturday by the

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<sup>390</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

<sup>391</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search.

<sup>392</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>393</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

<sup>394</sup> Concert program, University of Nevada, Reno Wind Ensemble concert, March 26, 2004, Archive Binder 4.

Intercollegiate Band and featured international trumpet soloist, Allen Vizzutti.<sup>395</sup> The second was at 1:30 p.m. in Nightingale Hall titled “Meet the Composer: Eric Ewazen.”<sup>396</sup>

Saturday morning’s clinics began at 8:00 a.m. with the “CBDNA Business Meeting & Breakfast” in the Skyline Room of the Holiday Inn.<sup>397</sup> The final two clinic sessions for 2004 were presented in room 14 of the CFA building. The first was “Fueling the Repertoire Fire” presented by Jim Cochran of Shattinger Music at 1:30 p.m. This was the first of four consecutive conferences that would have this clinic on the program, all presented by Cochran. The second was a trumpet master class by guest artist and soloist Al Vizzutti at 3:00 p.m.

#### Concerts and Other Performances

The first performance of 2004 was the clinic/concert “Quality Music Without Excessive Technical Demands” presented by the University of Nevada Symphonic Band and its conductor R. Alan Sullivan at 8:00 a.m. in Nightingale Hall. Further details of this clinic are outlined above.

The Weber State University Wind Ensemble from Ogden, Utah presented a concert at 1:00 p.m. with its conductor, Thomas Root, Professor of Music and Director of Bands at WSU. The program opened with *Carnival Overture* by Antonin Dvorak, transcribed by Leigh Steiger, and *Hill Song No. 2* by Percy Aldridge Grainger. The next selection was a world premiere performance of all three movements of *Suite: To These*

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<sup>395</sup> Concert program, 2004 Intercollegiate Band concert, March 27, 2004, Archive Binder 4.

<sup>396</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016. An agenda or notes from this clinic was not included in the conference archives, but McGrannahan confirmed this clinic was similar each year: the composer would discuss the commissioning and composing processes, as well as insights specific to the new commission for 2004.

<sup>397</sup> An agenda or notes from this clinic was not included in the conference archives.

*Unmeasured Mountains* by Thomas R. Root, with the composer conducting. The movements were titled: 1. Allegro Decisivo, 2. Romantico, and 3. Scherzo. The first two movements of the piece were originally written in 2003. The program notes indicate a dedication of the original work to Mack McGrannahan and the UNR Band as follows, “The first and second movements are based directly on the original version of this work, was composed for the University of Nevada Band, in 1991.”<sup>398</sup>. McGrannahan stated Root simply told him one day the he wanted to write a piece for him and McGrannahan gladly accepted.<sup>399</sup> The final three pieces were *Lads Of Wamphray* by Percy Aldridge Grainger, *The Promise Of Living* by Aaron Copland, transcribed by Kenneth Singleton, and *Fantasia On The Thanksgiving Hymn: O Lord, Thou Hast Set Us Free* by Thomas R. Root, again with the composer conducting. The last selection by Root was dedicated to the memory of his sister, Donna Root Hicks.<sup>400</sup>

Thursday afternoon concerts continued at 2:15 p.m. with a performance by the Boise State University Symphonic Winds, from Boise, Idaho under the baton of their conductor Marcellus Brown, Director of the University Symphonic Winds at BSU. The first selection was *Ritual Dances* by Shawn Okpebholo, followed by an appearance by guest conductor Harry Begian, one of the world’s most renowned band conductors,<sup>401</sup> who conducted *Armenian Dances, Part I* by Alfred Reed. Begian was Director of Bands

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<sup>398</sup> Concert program, Weber State University Wind Ensemble concert, March 25, 2004, Archive Binder 4.

<sup>399</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

<sup>400</sup> Concert program, Weber State University, Archive Binder 4.

<sup>401</sup> Concert program, Boise State University Symphonic Winds concert, March 25, 2004, Archive Binder 4. Biography for Begian.

at the University of Illinois, Urbana-Champaign from 1970 to 1984, and held the same position at Michigan State University and Wayne State University before that. Lynn Klock, Professor of Saxophone at the University of Massachusetts Amherst, was the featured soloist on alto saxophone in the *Sapphire Concerto* by Catherine McMichael. The program concluded with three movements from *Symphony In E-flat* by Shafer Mahoney, including “1. Fanfare (After Copland),” “4. Clang,” and “6. March.”<sup>402</sup>

Thursday evening’s two concerts began at 7:15 p.m. with the California Polytechnic University, San Luis Obispo Wind Ensemble from San Luis Obispo, California and its conductor William Johnson, Professor of Music at Cal Poly. The program opened with *J. S. Dances* by Donald Grantham. Kristin Harris, a fourth-year music major at Cal Poly, was the featured cellist on *Fantasy For Cello And Wind Ensemble* by Frigyes Hidas. The program continued with *Bacchanale* by Rolf Rudin and *Molly On The Shore* by Percy Aldridge Grainger, and concluded with *In A Cause Called “Glorious”* by Stephen Melillo.<sup>403</sup>

Thursday’s concerts concluded at 8:30 p.m. with a performance by the Musical Association of California Community Colleges (MACCC) Northern California Honor Band and its guest conductor Stuart Simms, Director of Instrumental Studies at California State University, Stanislaus in Turlock, California. This ensemble was comprised of 91 students from nine different community colleges in northern California. The program included *Königsmarsch* by Richard Strauss, arranged by Roland Barrett, *Prelude In A*

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<sup>402</sup> Ibid.

<sup>403</sup> Concert program, California Polytechnic University, San Luis Obispo Wind Ensemble concert, March 25, 2004, Archive Binder 4.



*Dorian Mode* by Antonia De Cabezon, set for wind band by Percy Aldridge Grainger, *Five Miniatures* by Joaquin Turina, arranged by John Krance, *The Alcotts, From Piano Sonata #2* by Charles Ives, transcribed by Richard Thurston, and *The Pathfinder Of Panama* by John Philip Sousa.<sup>404</sup>

Friday morning concerts commenced at 10: 00 a.m. when the San Jose State University Wind Ensemble from California took the stage under the leadership of its conductor Edward Harris, Director of the School of Music and Dance and Director of Bands at SJSU. The program began with *Fanfare: Sinfonia* by Jack Stamp and *The Echo Never Fades* by David R. Gillingham. Galen Lemmon, a professional percussionist and Instructor of Percussion at SJSU, was the featured percussionist during *Concerto for Percussion* by Joseph Schwantner, a piece in three movements that requires the soloist to play more than twenty different instruments, relocate several times and improvise in the third movement. The concert concluded with *Circular Marches* by Dan Welcher.<sup>405</sup>

The California State University, Fullerton Wind Ensemble presented the next performance at 11:15 a.m. under the baton of Mitchell J. Fennell, Director of the CSUF Wind Ensemble. This concert was the conclusion of a four-stop tour, which traversed north through California and culminated at the CBDNA conference.<sup>406</sup> The first selections included *Millennium Cannons* by Kevin Matthew Puts arranged for wind ensemble by Mark Spede and *Minstrels Of The Kells* by Dan Welcher, with a portion arranged by

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<sup>404</sup> Concert program, MACCC Northern California Honor Band concert, March 25, 2004, Archive Binder 4.

<sup>405</sup> Concert program, San Jose State University Wind Ensemble, March 26, 2004, Archive Binder 4.

<sup>406</sup> Concert program, California State University, Fullerton Wind Ensemble, March 26, 2004, Archive Binder 4.

Brandon Verrett, a bassoonist in the CSU, Fullerton Wind Ensemble.<sup>407</sup> CSU, Fullerton alumnus Nuno Da Silva was the featured clarinet soloist on *Black Dog* by Scott McAllister. Da Silva is Professor of Clarinet at Lisbon National Conservatory and the National Superior Academy of Music, and earned his master's degree in clarinet performance from CSU, Fullerton in 2003, just one year prior to his performance at the 2004 conference. The next selection was *O Magnum Mysterium* by Morten Lauridsen, transcribed by H. Robert Reynolds. Lauridsen personally requested Reynolds transcribe the work for wind band while they were both on faculty in the Thornton School of Music at the University of Southern California in Los Angeles. The resulting work was premiered in March 2003 and has become widely popular in the wind band community.<sup>408</sup> It was played twice at subsequent CBDNA Reno conferences in 2008 and 2010. The concert concluded with *Bells for Stokowski* by Michael Daugherty.<sup>409</sup>

Concerts continued at 3:00 p.m. with a performance by the Idaho State University Wind Ensemble from Pocatello, Idaho and its conductor Patrick Brooks, Director of Bands and Professor of Music at Idaho State University. The concert opened with *Proclamations* by Thom Ritter George followed by *Colors and Contours* by Leslie Bassett. *Pacem* by Robert Spittal was written for Patrick Brooks, the conductor, and the ISU Wind Ensemble, and the composer was present to guest conduct this performance. The next piece, titled *Concerto For Clarinet And Wind Ensemble* by Jeff Beal, is a two-movement work and featured clarinetist John Masserini, Woodwind Coordinator at ISU.

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<sup>407</sup> The program does not indicate why Verrett arranged a portion of this work.

<sup>408</sup> Brent Ryan Paris, "A Comparative Analysis of Morten Lauridsen's *O Magnum Mysterium* and H. Robert Reynolds' *Setting for Wind Band*" (M.M. thesis, Syracuse, University, 2012): 2.

<sup>409</sup> Concert program, California State University, Fullerton, Archive Binder 4.

The concerto was guest conducted by Chad Simons, Associate Director of Bands at ISU. The concert concluded with *Athletic Festival March* by Serge Prokofieff.<sup>410</sup>

The final concert of Friday began at 4:15 p.m. and featured the University Of Nevada Wind Ensemble, from Reno, Nevada and its conductor A. G. McGrannahan, III, Director of Bands at UNR. The program was titled *The Music of Eric Ewazen*, which continued a trend from previous conferences wherein the host band performed a program exclusively containing works written by the commissioned composer. The composer was asked to speak about and provide insights into the works performed. The program opened with *A Western Fanfare*, followed by *Celtic Hymns And Dances*, and *A Hymn For The Lost And The Living*.<sup>411</sup> The next selection, *Concerto for Bass Trombone and Wind Ensemble*, was originally written for piano and trombone and orchestrated for orchestra by the composer, and subsequently transcribed for band by Virginia Allen. This performance featured bass trombone soloist Blair Bollinger, bass trombonist of the Philadelphia Symphony Orchestra, who also gave a clinic during the conference. When McGrannahan selected this piece for this performance, he solicited Ewazen's opinion for the soloist, and Bollinger was strongly recommended.<sup>412</sup> The concert concluded with the second movement, "Above The Storm And The Fray," from the three-movement work

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<sup>410</sup> Concert program, Idaho State University Wind Ensemble, March 26, 2004, Archive Binder 4.

<sup>411</sup> The author was part of the University of Nevada, Reno Wind Ensemble while completing a master's in conducting at UNR. He played the opening trumpet solo on the performance of this work.

<sup>412</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

*Flight*, which was commissioned in 2001 by the United States Air Force Heritage of America Band to commemorate the 100<sup>th</sup> anniversary of powered flight.<sup>413</sup>

Friday night concerts concluded with a performance at 9:15 p.m. in the Skyline Room of the Holiday Inn by the University of Nevada Jazz Ensemble from Reno, Nevada under the direction of Leonard Neidhold, Jazz Instructor at UNR. As with previously documented jazz concerts in the Skyline Room, the atmosphere for this performance was much like a cocktail hour reception though the conference program indicates this was a concert. Various big band and jazz ensemble pieces were performed.<sup>414</sup>

Saturday morning concerts opened at 10:00 a.m. with a performance by the California State University, Fresno Wind Ensemble under the baton of Lawrence Sutherland, Director of Bands and Professor of Music at CSUF. The program was titled *The Music of Philip Wilby*, and much like the appearance by the Fresno State Wind Ensemble at the 1992 conference, the program was entirely comprised of music by a single composer.<sup>415</sup> Sutherland has been personal friends with Wilby for several decades and wanted to present a program featuring Wilby's music that also contained a variety of styles. He also asked Wilby to reorchestrate *Concerto 1945 and* bring Roger Webster over from England to play the solo cornet part.<sup>416</sup>

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<sup>413</sup> Concert program, University Of Nevada, Reno Wind Ensemble, March 26, 2004, Archive Binder 4.

<sup>414</sup> No program was available in the conference archives. The author played trumpet in this ensemble.

<sup>415</sup> Concert program, California State University, Fresno Wind Ensemble, March 27, 2004, Archive Binder 4.

<sup>416</sup> Lawrence R. Sutherland, email to the author, June 17, 2016.

The program began with *Symphonia Sacra . . . In Darkness Shine*, a work commissioned by Sutherland and the CSUF Wind Ensemble in 1985. *Concerto 1945*, originally a competition brass band work written for Roger Webster and the Black Dyke Band,<sup>417</sup> features solo cornet and is set in three movements titled “Energetico,” “Elegy” and “Finale and Reprise.” This performance was the American premiere of Wilby’s wind band orchestration and featured Roger Webster, international cornet soloist and former principal cornet of the Black Dyke Band. The final selection was *Paganini Variations by Wilby*, transcribed for winds by M. Scott McBride, former Associate Director of Bands at Fresno State.<sup>418 419</sup>

Immediately following, the University of Utah Wind Symphony from Salt Lake City performed at 11:15 a.m. conducted by Scott Hagen, Director of Bands and Professor of Music at UU. The program included *Ride* by Samuel Hazo, *Laboring Songs* by Dan Welcher, and all three movements of *Concertino for Trombone and Band* by Frank Ticheli, featuring trombone soloist Larry Zalkind, Principal Trombone of the Utah Symphony. The next composition in the performance was the world premiere of *Battle Musings* by Henry Wolking, a piece written for and dedicated to the UU Wind Ensemble and Scott Hagen. The concert concluded with *Ave Maria*, originally a choral piece by

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<sup>417</sup> “Black Dyke Band,” biography from the press kit, accessed May 28, 2016, <http://www.blackdykeband.co.uk/press-kit>. Brass band competitions are widely popular in the UK, and the Black Dyke Band has won the British Brass Band Championships 23 times as of this writing.

<sup>418</sup> “History of the Band,” Fresno State Bands, accessed June 1, 2016, <http://www.fresnostatebands.com/#!bmb-history/cxri>.

<sup>419</sup> Concert program, California State University, Fresno, Archive Binder 4.

Franz Biebl arranged for winds by Robert Cameron, followed by “Finale” from *Symphony No. 5* by Dmitri Shostakovich, transcribed by R. Mark Rogers.<sup>420</sup>

The final two concerts of 2004 began at 4:45 p.m. with a performance by the University of Hawaii Wind Ensemble from Honolulu, Hawai’i and its conductor Grant Okamura, Director of Bands at UH at Manoa. The concert opened with *Bugs* by Roger Cichy, followed by “Remembering the Future,” the third movement from *Wait Of The World* by Stephen Melillo. The Melillo work was guest conducted by Gwen H. Nakamura, Assistant Band Director at UH. The next selections were *October* by Eric Whitacre, followed by *Awayday* by Adam Gorb guest conducted by Dan Kalantarian, Associate Director of Bands at UH. The concert concluded with *Blue Shades* by Frank Ticheli and *In The Spring, At The Time When Kings Go Off To War* by David R. Holsinger.<sup>421</sup>

The College Band Directors National Association Intercollegiate Band performed at 6:00 p.m. under the baton of Gary Hill, Professor of Music and Director of Bands at Arizona State University in Tempe, Arizona and the current National President of CDBNA. This year’s ensemble was comprised of 64 students selected from 16 universities.<sup>422</sup> The number of participants was 18 less than 2002. The number of schools represented was 7 less than the previous year. This year marked both the smallest band and least number of participating universities within the span of conferences in Reno.

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<sup>420</sup> Concert program, University of Utah Wind Symphony, March 27, 2004, Archive Binder 4.

<sup>421</sup> Concert program, University of Hawaii Wind Ensemble, March 27, 2004, Archive Binder 4.

<sup>422</sup> Appendix D, List of Intercollegiate Band Performers by Year.

The program included *Selections from the "Danserye"* by Tielman Susato arranged by Patrick Dunnigan, *Emblems* by Aaron Copland, and the world premiere of the CBDNA commission *Danzante* by Eric Ewazen. The new work was a trumpet concerto in three movements titled "Colores," "Recuerdo *In Memory Of Raydell Bradley*," and "Azteca." Ewazen attended the Eastman School of Music as an undergraduate and was classmates with now international trumpet soloist and recording artist Allen Vizzutti. When asked who he desired to perform the trumpet solo on the premiere of this work, Ewazen enthusiastically requested Vizzutti, his "friend from college," who accepted the invitation, rehearsed with the ICB and performed on this concert.<sup>423</sup> The final piece on the program was *Dance of the Jesters* by Peter I. Tchaikovsky, transcribed by Ray Cramer.<sup>424</sup>

#### Observations and Conclusions

This conference featured two concerts showcasing music of a single composer. The first was The University of Nevada, Reno Wind Ensemble performing the music of Eric Ewazen, and the second was the California State University, Fresno Wind Ensemble playing the music of Philip Wilby under the direction of Lawrence R. Sutherland. The Ewazen concert was merely following the tradition McGrannahan had started in 1996 to feature music of a single composer. Sutherland chose to do a concert of Wilby's music because he was long-time friends with Wilby, and Wilby had written several pieces for

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<sup>423</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

<sup>424</sup> Concert program, 2004 Intercollegiate Band concert, March 27, 2004, Archive Binder 4.

CSU, Fresno, including the orchestration of *Concerto 1945* premiered at this conference featuring Roger Webster on cornet.<sup>425</sup>

There were three other premiere performances highlighted by the inaugural CBDNA commission by Eric Ewazen titled *Danzante*.<sup>426</sup> This commission marked the beginning of a tradition of commissioning a new work for the conference that persisted through 2016. It was also the only time the commission was written as a concerto, and was performed by the Intercollegiate Band. Allen Vizzutti's presence at the conference for his performance of Ewazen's piece added superstar flair to the weekend, causing a "buzz" up to the final concert on Saturday.<sup>427</sup>

Regarding gender, men presented or moderated all of the clinic sessions at the 2004 conference. This was the fourth consecutive conference without a woman clinician or presenter. Of 70 selections presented in the formal concerts, 2 were written by women composers: *City Rain* by Lang Zaimont and *Sapphire Concerto* for alto saxophone by Catherine McMichael. Of the 29 different conductors of concerts, 26 were men and 3 were women. There were 9 soloists featured with various ensembles; 8 men and 1 woman, Kristin Harris, who played the cello solo with the Cal Poly Wind Ensemble.

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<sup>425</sup> Lawrence R. Sutherland, email to the author, June 17, 2016.

<sup>426</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.

<sup>427</sup> The author was present.



## CHAPTER 13

2006

The ninth Reno Western/Northwestern divisional conference occurred on March 15–18, 2006. The president of the Western Division was John Maltester from Los Medanos College<sup>428</sup> in Pittsburg, California; the president of the Northwestern Division was Cynthia Hutton from Southern Oregon University in Ashland, Oregon. Hutton was the first woman president of either division since the first Reno conference in 1990. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel was the Holiday Inn where many clinics were held and the attendees were encouraged to stay. Other clinics were presented in various rooms in the Church Fine Arts (CFA) Building on the campus of the University of Nevada, Reno, and all formal concert performances were again presented in Nightingale Hall in the CFA Building.<sup>429</sup> The conferences archives list 65 paid attendees and 8 clinicians and guests, and 5 hosts.<sup>430</sup>

The conference included eight clinic sessions, one joint divisional business meeting, and thirteen concerts or performances.<sup>431</sup> The clinic sessions included presenters from within the division and across the United States. The thirteen performances were

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<sup>428</sup> This was how the college name was printed in the handout. Los Medano College is a community college, but the formal title of the school does not include the word “Community.”

<sup>429</sup> Schedule of events, 2006 Western/Northwestern Divisional Conference Program, Archive Binder 4: 4–7.

<sup>429</sup> Schedule of events, 2006 Conference Program, Archive Binder 4: 4–7.

<sup>430</sup> Archival spreadsheet, “Conference 2006 Attendees,” provided by Greg Benson, 2006 Western Division Secretary/Treasurer.

<sup>431</sup> *ibid.* Schedule of events: 4–7.

presented by a variety of ensembles including college and university wind ensembles, symphonic bands, and two jazz ensembles, concluding with the Intercollegiate Honor Band conducted by Jerry Junkin, Artistic Director and Conductor of the Dallas Wind Symphony and the Director of Bands at the University of Texas at Austin in Austin, Texas and the sitting National President of CBDNA. Details of the clinics and concerts follow.

### Clinics and Meetings

The first clinic session presented in Nightingale Hall on Thursday morning at 8:00 a.m. was the now traditional clinic/concert titled “Quality Music Without Excessive Technical Demands” featuring the University of Nevada Symphonic Band from Reno, Nevada and its conductor R. Alan Sullivan, Associate Director of Bands at UNR. As in previous years, the ensemble was guest conducted by CBDNA members on repertoire selected for its lack of excessive technical demands on the performers. The clinic handout was prepared by Jim Cochran and included a brief synopsis, list price, composer and publisher for each piece. The selections and conductors were:<sup>432</sup>

*Golden Sierra Reflections* by Gary P. Gilroy, conducted by R. Alan Sullivan,  
University of Nevada, Reno

*Bogorodiste Devo* by Sergei Rachmaninoff arranged by Timothy Salzman,  
conducted by Jim Cochran, Shattinger Music Company

*The Willows of Winter* by BJ Brooks, conducted by Cynthia Hutton, Southern  
Oregon University

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<sup>432</sup> Clinic Handout, “Quality Band Literature Without Excessive Technical Demands,” Archive Binder 4.

*Abracadabra* by Frank Ticheli, conducted by Sharon Jeskey, Associate CBDNA  
Member, San Luis Obispo High School, California<sup>433</sup>

*Danny Deever* by Percy Aldridge Grainger arranged by Chalon L. Ragsdale,  
conducted by Donald Peterson, Brigham Young University, Utah

*The Three Ravens* by Percy Aldridge Grainger arranged by Chalon L. Ragsdale,  
conducted by Monte Bairos, Diablo Valley Community College,<sup>434</sup>  
California

*Fantasy on a Theme by Sousa* by Andrew Boysen Jr., conducted by Brad  
McDavid, University of Washington

*Mosaic* by Stephen Paulus, conducted by Mark Wolbers, University of Alaska,  
Anchorage

*The Four Noble Truths*, by Philip Sparke, Movements III and II conducted by  
Paul Cummings, Humboldt State University, California

*Lux Aurumque* by Eric Whitacre, conducted by Marcellus Brown, Boise State  
University, Idaho

*And A Time* by Jeff Jordan, conducted by Stephen Rochford, Irvine Valley  
College, California

*Poem* by Scott Boerma, conducted by Scott Taube, Western Washington  
University

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<sup>433</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016. Jeskey was an Associate Member of CBDNA at the time of the conference.

<sup>434</sup> This was how the college name was printed in the handout. Diablo Valley College is a community college, but the formal title of the school does not include the word “Community.”

*Burlesco for Band* by Timothy Broege, conducted by Michael Burch-Pesses,  
Pacific University, Oregon<sup>435</sup>

A clinic titled “Fueling the Repertoire Fire” made its return from the 2004 conference in a presentation by Jim Cochran of Shattering Music Company at 3:30 p.m. in the Nevada Room at the Holiday Inn. The clinic handout lists fourteen works for band and the respective publishers. Cochran provided sample scores for attendees to peruse and played audio excerpts from the pieces, and gave insights regarding grade level, instrumentation and technical considerations for performance of the works.<sup>436</sup> All pieces presented in the clinic were available for purchase in the Cochran’s Resource Room, which was located in room 134 of the Church Fine Arts building near the entrance to the Nightingale Concert Hall.<sup>437</sup>

Two separate clinics occurred simultaneously on Friday, March 17 at 8:00 a.m. at the Holiday Inn. A clinic in the Nevada Room by Diane Maltester of Los Medanos Community College listed under two titles “Productivity in Sectional Rehearsals” and “Techniques on Effective Personal Practice.”<sup>438</sup> Concurrently, Roger Cichy presented a clinic in the Sierra Room titled “Prelude to the Commission with Roger Cichy.” Cichy was the commissioned composer for the 2006 conference and the University of Nevada, Reno Wind Ensemble premiered his new work later that day. The clinic handout included the instrumentation and composer’s notes from the score of Cichy’s new work

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<sup>435</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search.

<sup>436</sup> Jim Cochran in discussion with the author, June 15, 2016.

<sup>437</sup> Ibid.

<sup>438</sup> An agenda or notes from this clinic was not included in the conference archives.

*Pandemonium* as well as two pages of sketches and reductions from material found in the piece.<sup>439</sup>

The annual CBDNA Divisional Business Meeting began on Saturday morning at 7:00 a.m. in the Skyline Room of the Holiday Inn. Immediately following at 8:00 a.m., Robert Duke, Professor of Music at the University of Texas at Austin presented a clinic titled “The Goals of Intelligent Teaching: Artistry and Intellectual Depth” in the Skyline Room at the Holiday Inn.<sup>440</sup> McGrannahan reported Steve Bolstad of the University of Montana arranged for Duke’s appearance at this conference.<sup>441</sup>

The practice of scheduling two clinics in one time slot continued at 1:30 p.m. when Jonathan Elkus, Lecturer Emeritus at the University of California, Davis presented “The Music of Charles Ives” in room 110 of the Church Fine Arts building. Elkus is the author of *Charles Ives and the American Band Tradition: A Centennial Tribute*.<sup>442</sup> Fellow clinicians Keith Brion of the New Sousa Band and Larry Gookin of Central Washington University joined Elkus.<sup>443</sup> The clinic handout consisted of examples for the conducting practicum at the end of their presentation, which included sheet music from three of Ives’ pieces. The first was an excerpt from Elkus’ transcription from the original, orchestral version of *Decoration Day*, which notated a revised refrain of the end of the piece. The second and third excerpts were both from the “Interlude” sections of *Variations on*

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<sup>439</sup> Clinic Handout, “Pandemonium,” Archive Binder 3.

<sup>440</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>441</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

<sup>442</sup> Clinic Handout, “The Music of Charles Ives,” Archive Binder 4.

<sup>443</sup> *Ibid.*, 1. The conference program listed Elkus as the sole clinician, but the clinic handout listed the names of all three clinicians.

*America, one was the organ score* and the other was the band score for the related sections.<sup>444</sup>

Brad McDavid, Director of Athletic Bands at the University of Washington, presented “Developing an Effective Curriculum for Your Marching Band Techniques Course” in room 112 during the same timeslot. This was the second instance of a clinic with content aimed at course teaching or design since the Reno conferences began in 1990. The first—“Teaching Conducting: Outside the Box” by Michael Haithcock—was in 2002, and another was presented in 2016 by Glenn Price which is detailed later in this document.

The final clinic session listed in the program was scheduled at 3:00 p.m. on Saturday was titled “Rap Session” and listed various close-proximity rooms in the Church Fine Arts building. This is peculiar and the researcher suspected it might indicate a last minute cancellation of a clinic or concert. However, this was not true. McGrannahan reported that the membership had requested a time slot on the official conference program to convene and have “open floor” discussions about “hot topics of the day” in college band directing.<sup>445</sup> Each room was assigned by school size based on number of students enrolled.

#### Concerts and Other Performances

The first concert on Thursday morning at 8:00 a.m. was the clinic/concert titled “Quality Music Without Excessive Technical Demands” featuring the University of

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<sup>444</sup> Ibid.

<sup>445</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

Nevada Symphonic Band from Reno, Nevada and its conductor R. Alan Sullivan, Associate Director of Bands at UNR. Details of this clinic/concert are outlined above.

The Mt. San Antonio College Wind Ensemble<sup>446</sup> from Walnut, California presented the first concert on Thursday, March 16 at 1:00 p.m. under the baton of conductor Jason Chevalier, Director of Bands at Mt. San Antonio College. The program included *Overture for Winds* by Felix Mendelssohn arranged by John Boyd, *Sinfonia III* by Timothy Broege, *Be Thou My Vision* arranged by David Gillingham, all four movements from Vincent Persichetti's *Symphony for Band*, and *I'm Seventeen Come Sunday* by Percy Aldridge Grainger arranged by Larry Daehn.

The next concert featured the California State University, Stanislaus Wind Ensemble from Turlock, California conducted by Stuart Sims, Director of Instrumental Studies at CSUS at 2:15 p.m. The program opened with the first movement of Wolfgang Amadeus Mozart's *Serenade in E-flat, KV 375*,<sup>447</sup> followed by *Spin Cycle* by Scott Lindroth, *Lullaby for Kirsten* by Leslie Bassett, *Lollapalooza* by John Adams, transcribed by James Spinazzola, *Children's March "Over the Hills and Far Away"* by Percy Aldridge Grainger, and closed with *Redline Tango* by John Mackey.

Concerts on Thursday evening began at 7:00 p.m. with a performance by Los Medanos College Symphonic Band<sup>448</sup> from Pittsburg, California conducted by John

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<sup>446</sup> "Mt. San Antonio College," Home Page, accessed June 16, 2016, <http://www.mtsac.edu/>. This is a community college but is not indicated in the formal name of the school.

<sup>447</sup> This work is scored for 2 oboes, 2 clarinets, 2 horns and 2 bassoons but the concert program does not indicate which performers were part of the small ensemble.

<sup>448</sup> "About Los Medanos College," Los Medanos College, accessed June 16, 2016, <http://www.losmedanos.edu/aboutus/>. This is a community college but is not indicated in the formal name of the school.

Maltester, Director of Bands at LMC. The program commenced with *Windsprints* by Richard Saucedo, followed by *S'isch Äbe-n-e Mönsch Uf Ärde*, a Swiss Folk Song arranged by Thomas Rüedi and guest-conducted by Eric Hammer, Director of Bands and Professor of Music Education at the University of the Pacific in Stockton, California. The next piece was *Three Dance Episodes from Ballet Spartacus* by Aram Khachaturian, transcribed by Donald Hunsberger. The movements are labeled: “I. Dance Of The Greek Slave; Entrance Of The Merchants; Dance Of The Roman Courtesan; General Dance,” “II. Dance Of Phrygian; Dance Of An Egyptian Girl,” and “III. Sword Dance Of The Young Thracians.” Diane Maltester, LMC faculty member, was the featured clarinet soloist on the next composition, *Concertino For Clarinet And Band* by Frank Bencriscutto. Diane Maltester gave a clinic the following day, and was married to the conductor, John Maltester at the time of the conference.<sup>449</sup> The final selection was *Stars And Stripes Forever* by John Philip Sousa arranged by Newton Wayland. This arrangement was also utilized to close the LMC concert on their Reno conference performance in 2002.<sup>450</sup>

The University of Montana Symphonic Wind Ensemble from Missoula, Montana performed at 8:15 p.m. under the baton of Steve Bolstad, Director of Bands at UM. The program included *Ra!* by David Dzubay, *Farewell to Gray* by Donald Grantham, *Danse Funambulesque* by Jules Strens. The work by Strens—subtitled “Tightrope Walk”—was initially composed for chamber orchestra and scored for symphonic band by the

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<sup>449</sup> The author is professional acquaintances with the Maltesters.

<sup>450</sup> Concert program, Los Medanos College Symphonic Band, March 16, 2006, Archive Binder 4.



composer. It was conceived as accompaniment to choreographic improvisation.<sup>451</sup> *Molly on the Shore* by Percy Aldridge Grainger, *Emblems* by Aaron Copland, and *J'ai été au bal* by Donald Grantham, the second piece by this composer on the program.<sup>452</sup>

Friday morning's performances commenced at 10:00 a.m. with the Northern Arizona University Wind Symphony from Flagstaff, Arizona conducted by Daniel Schmidt, Director of Bands and Associate Professor of Music at NAU. The first selection was *La'i (Love Song)* by Bright Sheng. Two compositions by Rodney Rogers followed: "The evidence of things not seen," the second movement from his three-movement work titled *Air Mosaic*, and *Complicated Optimism*. Rogers, Professor of Composition at Arizona State University, was commissioned by the CBDNA to write *Air Mosaic* to commemorate the organization's 50<sup>th</sup> anniversary in 1991. *Complicated Optimism* was originally the second movement of *Two Views*, a piece for saxophones, piano, double bass and percussion, and was scored for band by the composer to be premiered on this performance.<sup>453</sup> The next selection was the third movement, "Passacaglia," from *Noblissima Visione* by Paul Hindemith, transcribed by George Sweet, followed by the American premiere of both movements of *Concerto pour les instruments a vent et le piano* by Frank Martin edited by Bastiaan Blomhert. The concert concluded with *Marching Song of Democracy* by Percy Aldridge Grainger.<sup>454</sup>

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<sup>451</sup> Concert program, University of Montana Symphonic Wind Ensemble, March 16, 2006, Archive Binder 4.

<sup>452</sup> Ibid.

<sup>453</sup> Concert program, Northern Arizona University Wind Symphony, March 17, 2006, Archive Binder 4.

<sup>454</sup> Ibid.

Immediately following at 11:15 a.m., the California State University, Long Beach Wind Symphony from Long Beach, California presented their concert under the baton of John Carnahan, Director of Bands and Chair of the Music Department at CSULB. The first selection, titled *Fanfare: 1 Chronicles, 13:8* by James Territo, was guest-conducted by Joan deAlbuquerque, Associate Director of Bands at CSULB, followed by all three movements of *Hemispheres* by Joseph Turrin: “I. Genesis,” “II. Earth Canto,” and “III. Rajas.” The next selection was *Contre Qui, Rose* by Morten Lauridsen, transcribed by H. Robert Reynolds. A performance of Ira Hearshen’s *A Danish Garden/After Percy Grainger, Dedicated to the Life and Work of Frederick Fennell* followed. The work has five movements including: “I. Bispens Datter Af Engeland,” “II. Per Svinedreng,” “III. Jerusalems Skomager,” “IV. Kaerlighedsvise (Utroskab I Kaerlighed),” and “V. Herr Peders Staldedreng.” The concert concluded with *Sasparilla* by John Mackey.<sup>455</sup>

The Brigham Young University Wind Symphony from Provo, Utah performed on Friday afternoon at 3:00 p.m. conducted by David Blackington, Director of Bands at BYU. The program began with *Radio Waves* by Fred Jewell edited by Timothy Rhea, followed by all four movements from *Band Dances* by Murray Boren: “Stomp,” “Tango,” “Waltz,” and “Dervish.” The concert continued with *La Procession Du Rocio, Op. 9* by Joaquin Turina arranged by Alfred Reed and the third movement, “Caccia,” of the *Horn Sonata No. 1* by Lawrence Lowe, orchestrated by Murray Boren, and featuring horn soloist Lawrence Lowe, Professor of Horn at BYU. The final two selections were

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<sup>455</sup> Concert program, California State University, Long Beach Wind Symphony concert, March 17, 2006, Archive Binder 4.

*Strike* by Stephen Jones and the overture from the 1886 version of the opera *Le roi d'Ys* by Edouard Lalo, arranged by Lucien Cailliet.<sup>456</sup>

Friday's formal concerts concluded at 4:15 p.m. with the University of Nevada Wind Ensemble from Reno, Nevada conducted by A. G. McGrannahan, III, Director of Bands at UNR. The concert was titled "The Wind Band Music of Roger Cichy," a program comprised entirely of music by the CBDNA commissioned composer Roger Cichy. This program was similar to previous featured-composer concerts wherein the host band performed works written by the commissioned composer and he was asked to speak about and provide insights into the works performed. Cichy holds bachelors and master's degrees in Music Education, but studied composition as a second area of concentration in both degree programs. At the time of the conference, he was a freelance composer and arranger who had written more than 300 compositions and arrangements for band, orchestra and the commercial music industry.<sup>457</sup>

The selections for this performance included *Fanfare for a Festive Day*, *Breakthrough*, and all three movements from *First Flights*, titled "Morning's Cold/A Day for History," "The Kittyhawk 'Flyer'," and "Success four flights..." The next piece was the world premiere of the commission by the CBDNA consortium titled *Pandemonium*. Cichy's program notes for the piece indicate the piece is not programmatic, but presents various musical forms that could be associated with the many different meanings of the word "pandemonium." He states, "You are given certain qualities of sound, melody and

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<sup>456</sup> Concert program, Brigham Young University Wind Symphony concert, March 17, 2006, Archive Binder 4.

<sup>457</sup> Concert program, University of Nevada, Reno Wind Ensemble, March 17, 2006, Archive Binder 4.

musical impressions during each segment and you must choose your own definition.”<sup>458</sup>

The concert concluded with all four movements from Cichy’s *Galilean Moons*:

“Ganymede,” “Callisto,” “Io,” and “Europa.”<sup>459</sup>

Two informal jazz concerts were presented consecutively in the Skyline Room at the Holiday Inn on Friday evening by the Los Medanos College Jazz Ensemble from Pittsburg, California at 9:15 p.m. under the direction of John Maltester, Director of Bands at LMC, and the University of Nevada, Reno Jazz Lab I at 10:45 p.m. directed by Andy Heglund, Jazz Ensemble Director and Professor of Percussion at UNR. As in previous years, the environment for these concerts was a cocktail hour setting, and—as in 2002—two ensembles were featured. This was the third time the LMC Jazz Ensemble had performed and the second time they split the concert with the Jazz Ensemble. Various big band and jazz ensemble pieces were performed, but the conference program did not have a list of selections to be performed for either ensemble.<sup>460</sup>

Formal concerts resumed Saturday morning at 10:00 a.m. with the Utah State University Wind Orchestra from Logan, Utah under the baton of Thomas Rohrer, Director of Bands at USU. The program opened with *"Overture" from Music for a Festival* by Gordon Jacob. Next, a performance of *When Hell Freezes Over: Double Concerto for Bass Clarinet, Baritone Sax, and Symphonic Wind Ensemble* by Michael Schelle, featured bass clarinetist Nicholas Morrison, Associate Director of Bands and Professor of Music at USU and baritone saxophonist Jon Gudmundson, Director of Jazz

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<sup>458</sup> Ibid.

<sup>459</sup> Ibid.

<sup>460</sup> Schedule of events, 2006 Conference Program, Archive Binder 4: 6.

Studies and Assistant Professor of Saxophone at USU. The concert concluded with *Rapid Eye Movement* by Pauline Lueddeke and *for Doc Severinson... Trumpet Concerto No. 2* by Floyd Werle featuring trumpeter Adam Rapa, international soloist, recording artist and clinician, and drummer Joey Oakley.<sup>461</sup> Rohrer stated Rapa's appearance was subsidized by a grant from USU. Rapa was initially "a friend of a friend" and had worked with Rapa once before at USU.<sup>462</sup> who also starred in multiple iterations of *Blast!*, a smash Broadway production by James Mason that hybrids theater and drum corps.<sup>463</sup> One of Mason's similar productions was *Cyberjam*, which featured both Rapa and Oakley<sup>464</sup> and is likely a factor in why Rapa requested Oakley as the drum set player for this performance. According to Rohrer, the experience of playing in Reno with the guest artists was surreal. In order to have adequate rehearsal time, they utilized the space in a casino comedy club. They had to tear down the audience seating, set the rehearsal space, rehearse the pieces on their concert program, then reset the audience seating. This occurred multiple nights in a row leading to their concert performance.<sup>465</sup>

Immediately following at 11:15 a.m., the Central Washington University Wind Ensemble from Ellensburg, Washington performed, conducted by Larry Gookin, Director of Bands at CWU. They began their program with *Resonances I* by Ron Nelson, followed

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<sup>461</sup> Concert program, Utah State University Wind Orchestra, March 18, 2006, Archive Binder 4. The concert program did not include biographical information for Oakley.

<sup>462</sup> Tom Rohrer, in discussion with the author, June 20, 2016.

<sup>463</sup> "The Story of Blast," Blast, the Show website, accessed June 10, 2016, <http://www.blasttheshow.com/history.html>.

<sup>464</sup> "Cyberjam," London Theatre, accessed June 16, 2016, <https://www.londontheatre.co.uk/reviews/cyberjam>.

<sup>465</sup> Rohrer, June 20, 2016.

by *X2 - for Saxophone Quartet and Wind Ensemble* by Scott McAllister, which featured faculty member Shirley Diamond, soprano sax, and wind ensemble members Adam Pelandini, alto sax, Mark Claassen, tenor sax, and Bryan Drassal, baritone sax. Keith Brion, Music Director of the New Sousa Band, guest conducted *O Mensch, Bewein' Dein' Sunde Gross* by J.S. Bach/Percy Aldridge Grainger edited by Keith Brion and Michael Brand. Keith Brion guest conducted the next two selections under the heading "A Tribute to Charles E. Ives;" the two pieces were "*Decoration Day*" from *Four New England Holidays* and *March No. 6, "Here's to Good Old Yale"* both by Charles E. Ives, transcribed by Jonathan Elkus. *Decoration Day* would be discussed in Brion's clinic later that day. The concert concluded with *Bells for Stokowski* by Michael Daugherty.<sup>466</sup>

The final concert of the conference was presented at 5:00 p.m. by the College Band Directors National Association Intercollegiate Band, conducted by Jerry Junkin, Artistic Director and Conductor of the Dallas Wind Symphony and the Director of Bands at the University of Texas at Austin. Junkin was also the National President of the CBDNA at the time of the conference. The 2006 version of this ensemble was comprised of 93 students selected from 30 universities with directors who were members of the Western or Northwestern divisions of CBDNA.<sup>467</sup> The number of participants was 29 more than 2004, which had the smallest number of participants of any conference to-date. The number of schools represented was 14 more than the previous year. The increases in band size (45.3%) and number of participating schools (87.5%) were the largest between

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<sup>466</sup> Concert program, Central Washington University Wind Ensemble, March 18, 2006, Archive Binder 4.

<sup>467</sup> Appendix D, List of Intercollegiate Band Performers by Year.

two consecutive Reno conferences. The program included *Slava!* by Leonard Bernstein, transcribed by Clare Grundman, all three movements from the *First Suite in E-flat* by Gustav Holst, and the entire suite from *Carmina Burana* by Carl Orff arranged by John Krance.

### Observations and Conclusions

For the first conference since 2000, two community bands played in the same conference. This year those bands came from Mt. San Antonio College and Los Medanos College. A new scheduling strategy was employed when arranging clinic sessions: there were two sessions running concurrently in close proximity. This happened at 8:00 a.m. on Friday and 1:30 p.m. on Saturday. The board decided to try this in order to allow condense the schedule slightly while providing attendees the opportunity to see some of each clinic by “popping back and forth.”<sup>468</sup>

The clinic titled “Developing an Effective Curriculum for Your Marching Band Techniques Course” stands out because it is a marching band related topic, and discussed course design. Both of these topics were rarely presented or discussed at the Reno conferences; there were only three other sessions related to marching band (1990, 1994, and 1996), and two others focused on course design (2002, 2016).

Another new clinic addition was the “Rap Session” on Saturday afternoon. This clinic time was requested by attendees from previous years as a scheduled opportunity to sit and discuss current issues as a large group, as opposed to limiting those discussions to smaller conversations during breaks or meals.

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<sup>468</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

The clinic sessions were presented by the University of Nevada, Reno Symphonic Band, 7 men and one woman—the first appearance by a woman clinician since 1996. Diane Maltester’s clinic is the first record of a solo woman presenter at the Reno conferences. The first three appearances by women were previously part of a group or panel in 1990, 1994, and 1996). The performances totaled 70 selections, identical to the number presented in the previous year. There was only one work by a woman composer: *Rapid Eye Movement* by Pauline Lueddeke. There were 3 premiere performances including the CBDNA commission by Roger Cichy titled *Pandemonium*.<sup>469</sup> There were 27 different conductors, and 24 were men and 3 were women. There were 10 soloists featured with various ensembles; 8 men and 2 women.

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<sup>469</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.



## CHAPTER 14

2008

The tenth biennial CBDNA Western/Northwestern divisional conference in Reno occurred on March 19–22, 2008. The president of the Western Division was Wayne Erickson of Utah Valley University in Orem, Utah; the president of the Northwestern Division was Marcellus Brown of Boise State University in Boise, Idaho. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel remained the Holiday Inn, the site of several clinics. All formal concert performances were again presented in Nightingale Hall and several clinics were hosted in rooms of the Church Fine Arts Building on the campus of the University of Nevada, Reno.<sup>470</sup> The conferences archives list 71 paid attendees, 5 clinicians or guests, and 5 hosts.<sup>471</sup>

The conference included four clinic sessions, two business meetings, and twelve concerts or performances.<sup>472</sup> Though the number of clinic submissions was fewer this year, the sessions included presenters from within the division and across the United States, as well as separate business meetings for the divisions. The twelve performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands, a military concert band, and two jazz ensembles, concluding with the Intercollegiate Honor Band conducted by William Wakefield,

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<sup>470</sup> Schedule of events, 2008 Western/Northwestern Divisional Conference Program, Archive Binder 4: 4–7.

<sup>471</sup> Archival spreadsheet, “Conference 2008 Attendees,” provided by Greg Benson, 2008 Western Division Secretary/Treasurer.

<sup>472</sup> Schedule of events, 2008 Conference Program, Archive Binder 4: 4–7.

Professor of Music, Director of Bands and Chair of Ensembles at the University of Oklahoma in Norman, Oklahoma, and the sitting National President of CBDNA. Details of the clinics and concerts follow.

### Clinics and Meetings

Clinics commenced on Thursday, March 20 at 8:00 a.m. with another iteration of the recurring clinic/concert session titled “Quality Music Without Excessive Technical Demands” presented by the University of Nevada Symphonic Band from Reno, Nevada conducted by R. Alan Sullivan and guest conductors. The clinic handout included a catalog of the works performed on the concert along with a brief synopsis of each piece, a biography of the composer, and pricing and ordering information. The selections and conductors are as follows:<sup>473</sup>

*Albanian Dance* by Shelley Hanson, conducted by Monte Bairos, Diablo Valley Community College,<sup>474</sup> California

*Radiant Moonbeams* by David R. Gillingham, conducted by Mark Wolbers, University of Alaska, Anchorage

*Danza No. 2* by Bruce Yurko, conducted by Tony Clements, Ohlone College,<sup>475</sup> California

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<sup>473</sup> Clinic Handout, “Quality Band Literature Without Excessive Technical Demands,” Archive Binder 4.

<sup>474</sup> This was how the college name was printed in the handout. Diablo Valley College is a community college, but the formal title of the school does not include the word “Community.”

<sup>475</sup> “About Ohlone College,” Ohlone College Webiste, accessed June 16, 2016, <http://www.ohlone.edu/org/aboutohlone/>. Ohlone College is a community college, though “community” is not in the name of the institution.

*Tribute* by Travis J. Cross, conducted by Zane Douglass, Montana State  
University

*Epic of Gilgamesh* by Robert Rumbelow

MVT. I and II, conducted by Paul Cummings, Humboldt State University,  
California

MVT. III and IV, conducted by Mark Stickney, Southern Utah University

MVT. V and VI, conducted by Devin Otto, Eastern Washington University

*Song for Lyndsay* by Andrew Boysen, Jr., conducted by John Weddell, California  
State University, Stanislaus

*Dancing at Stonehenge* by Anthony Suter, conducted by Wayne Bailey, Arizona  
State University

*Symphony No. 4* by Andrew Boysen, Jr.

MVT. I and II, conducted by Chris Chapman, Oregon State University

MVT. III and IV, conducted by Alan Sullivan, University of Nevada, Reno

*Winter Dances* by Fergal Carroll

“November,” conducted by Donald Peterson, Brigham Young University, Utah

“December,” conducted by Tim Paul, University of Oregon

“January,” conducted by Jim Cochran, Shattinger Music Company

*Be Thou My Vision* arranged by Larry Clark, conducted by Monte Grise, Idaho  
State University

*With Pleasure* by John Philip Sousa/ed. Loras Schissel, conducted by Diane Soelberg, Brigham Young University, Idaho<sup>476</sup>

Jim Cochran of Shattering Music presented “Fueling the Repertoire Fire” at 3:30 p.m. in the Nevada Room of the Holiday Inn. This presentation in 2008 marked the third iteration of Cochran’s clinic with the same title. Cochran provided sample scores for attendees to peruse played audio excerpts from the pieces, and gave insights regarding grade level, instrumentation and technical considerations for performance of the works.<sup>477</sup>

Jennifer Martin presented “Frederick Fennell’s Contribution to the History of Performance of Wind Bands” on Friday, March 21 at 8:00 a.m. in the Nevada Room of the Holiday Inn. Martin’s biography states she is the Wind Ensemble Conductor and Instructor of Music Theory at Cuesta College in San Luis Obispo, California. The clinic handout included a copy of Fennell’s program with the Eastman Wind Ensemble from February 5, 1951, copies of the first page of his scores to Holst’s *First Suite in E-flat* and Sousa’s *The Stars and Stripes Forever*, a copy of a photograph of members of the 1948 Tanglewood faculty and students where Fennell is shown at 19 years old, and a letter from Percy Aldridge Grainger to Fennell acclaiming his performance of Lincolnshire Posy as “better than any performance I have ever heard of it.”<sup>478</sup>

The biennial divisional business meetings took place at 8:00 a.m. Saturday morning in the Sierra and Nevada rooms of the Holiday Inn. This was the first time the

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<sup>476</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search.

<sup>477</sup> Jim Cochran in discussion with the author, June 15, 2016. An agenda or notes from this clinic was not included in the conference archives and Cochran did not have an archival copy.

<sup>478</sup> Clinic Handout, “Frederick Fennell’s Contribution to the History of Performance of Wind Bands,” Archive Binder 4: 4.

conference program listed separate divisional meetings since 1998.<sup>479</sup> The final clinic titled “Rap Session” took place at 9:00 a.m. immediately following the business meetings in the same rooms slated for the divisional meetings.<sup>480</sup> This session followed a similar format as the 2006 conference, offering attendees an “open floor” for discussion of current issues and challenges facing the college band director.<sup>481</sup>

### Concerts and Other Performances

Concerts for the 2008 conference began on Thursday, March 20 at 8:00 a.m. with the clinic/concert session titled “Quality Music Without Excessive Technical Demands” presented by the University of Nevada Symphonic Band from Reno, Nevada conducted by R. Alan Sullivan and myriad guest conductors. Details and concert selections for this clinic/concert are outlined above.

The California State University, Los Angeles Wind Ensemble performed at 1:00 p.m. on Thursday, March 20 conducted by Abel Ramirez, Director of Bands and Assistant Professor at CSULA. The program opened with *Marche Heroique* by Camille Saint-Saëns, followed by *Concerto for Soprano Saxophone and Wind Ensemble* by John Mackey, which featured soprano saxophone soloist Jeff Benedict, freelance saxophone soloist, recording artist, and CSULA faculty member. The next selections were *Softly Dancing from the Polar Sky* by Sara Carina Graef, a piece written specifically for the CSULA Wind Ensemble, and *Slava!* by Leonard Bernstein, transcribed by Clare Grundman, which was guest conducted by Thomas Lee, Director of Bands and Professor

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<sup>479</sup> Agendas or notes from these clinics were not included in the conference archives.

<sup>480</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>481</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

at the University of California, Los Angeles. The program concluded with *Huapango!* by José Pablo Moncayo, transcribed by Leroy Osman<sup>482</sup>. Moncayo's original 1929 version was for orchestra and is known as "the unofficial second national anthem of Mexico."<sup>483</sup>

The Portland State University Wind Symphony presented the second concert on Thursday afternoon at 2:15 p.m. from Portland, Oregon conducted by Edward Higgins, Associate Professor of Conducting/Wind Studies and Director of Bands at PSU. The program's title "Voices from Afar" classifies the four selections into three geographic regions. The subtitle "From China" preceded *Romantic Charm of Pentatonism* and *Beautiful Evening of Prairie*, both by Wang He Sheng; the subtitle "From Brazil" preceded *Guanabara "Suite for Symphonic Band"* by Osvaldo Lacerda; the subtitle "From England" preceded *Three Shanties for Winds and Percussion* by Malcolm Arnold arranged by Jeff Krauklis.<sup>484</sup>

Thursday evening's two concerts commenced at 7:00 p.m. with a performance by the Snow College Wind Symphony from Ephraim, Utah conducted by Vance E. Larsen, Director of Bands at Snow College.<sup>485</sup> The program opened with *Lauds (Praise High Day)* by Ron Nelson, *Carnival* by Paul Basler, and *When I Close My Eyes I See Dancers* by Timothy Mahr. Trombonist Steven Hunter, Snow College alumnus and then current

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<sup>482</sup> Concert program, California State University, Los Angeles Wind Ensemble concert, March 20, 2008, Archive Binder 4.

<sup>483</sup> "Huapango by Jose Pablo Moncayo," Wind Band Literature, accessed June 16, 2016, <http://windliterature.org/2012/01/23/huapango-by-jose-pablo-moncayo/>.

<sup>484</sup> Concert program, Portland State University Wind Symphony concert, March 20, 2008, Archive Binder 4.

<sup>485</sup> "Degrees and Programs," Snow College Website, accessed June 16, 2016, <https://www.snow.edu/academics/degrees.html>. Snow College is a community college, though "community" is not in the name of the institution.

DMA student at the University of North Texas, was the featured soloist on *Rapsodia Borealis, A Nordic Rhapsody for Trombone and Wind Orchestra* by Søren Hyldgaard. The concert concluded with *Sanctuary* by Frank Ticheli and *Canzon, Fugato and Hymn* by Mark Camphouse.<sup>486</sup>

Thursday evening's concerts concluded at 8:15 p.m. with a concert by the University of Hawaii Wind Ensemble, from Honolulu, Hawai'i conducted by Grant Okamura, Director of Bands at UH. The first selections on the program were the second and third movements from *Symphony No. 1: "Gilgamesh"* by Bert Appermont, titled "Battle of Titans" and "Adventures in the Forest" respectively. Next on the program were the world premiere of *Distant Voices* by Thomas Osborne, a piece written for Grant Okamura and the UH Wind Ensemble, and a performance of *O Magnum Mysterium* by Morten Lauridsen, transcribed by H. Robert Reynolds. UH Assistant Band Director Gwen Nakamura guest conducted *Masque* by Kenneth Hesketh followed by *The Alcotts, from Piano Sonata No. 2* by Charles Ives, which was guest conducted by Brandt Payne, Associate Conductor of Bands at UH. The program concluded with *Redline Tango* by John Mackey.<sup>487</sup>

Concerts resumed Friday morning at 10:00 a.m. with the Western Washington University Wind Symphony from Bellingham, Washington conducted by Christopher Bianco. The program began with *Fairest of the Fair* by John Philip Sousa edited by Keith Brion and Loras Schissel, *Radiant Joy* by Steven Bryant, and *North, from Brooklyn*

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<sup>486</sup> Concert program, Snow College Wind Symphony concert, March 20, 2008, Archive Binder 4.

<sup>487</sup> Concert program, University of Hawaii Wind Ensemble concert, March 20, 2008, Archive Binder 4.

*Bridge for Clarinet and Symphony Band* by Michael Daugherty, which featured clarinet soloist Eugene Zoro, WWU Coordinator of Woodwind Performance Studies. The final selections were all five movements from *From an Alabama Songbook* by Donald Grantham and *Wedding Dance* by Jacques Press, transcribed by Herbert N. Johnston and edited by Frederick Fennell.<sup>488</sup>

The University of Arizona Wind Ensemble from Tucson, Arizona performed at 11:15 a.m. under the baton of Gregg Hanson, Director of Wind Bands and Professor of Conducting at UA. The program opened with the first movement titled “Locomotive” from *Four Factories* by Carter Pann, followed by all five movements from the *Concerto for Soprano Saxophone and Wind Ensemble* by John Mackey; the movement titles were “I. Prelude,” “Felt,” “Metal,” “Wood,” and “Finale.” The concerto featured saxophonist Tim McAllister, Assistant Professor at UA and international soloist and clinician. The program continued with *The University of Arizona March* by Joseph DeLuca and concluded with *Give Us This Day: Short Symphony for Wind Ensemble* by David Maslanka.<sup>489</sup>

Friday afternoon concerts opened at 3:00 p.m. with a performance by the Weber State University Wind Ensemble from Ogden, Utah conducted by Thomas Root, Professor of Music and Director of Bands at WSU. The concert began with *Stampede* by Steven Bryant, then *Molly on the Shore* by Percy Aldridge Grainger, followed by all three movements (“Moderately fast, with vigor,” “Andantino grazioso, fast and gay,” and

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<sup>488</sup> Concert program, Western Washington University Wind Symphony concert, March 21, 2008, Archive Binder 4.

<sup>489</sup> Concert program, University of Arizona Wind Ensemble concert, March 21, 2008, Archive Binder 4.



“Fugue”) from *Symphony in B-flat* by Paul Hindemith. The performance of *To Take the Children Home* by Thomas Root was the world premiere of the work with the composer conducting. The concert concluded with *Short Ride in a Fast Machine* by John Adams, transcribed by Lawrence Odom.<sup>490</sup>

The tradition of an afternoon performance by the host band continued on Friday at 4:15 p.m. with a concert by the University of Nevada Wind Ensemble from Reno, Nevada titled “The Wind Band Music of Mark Camphouse” conducted by A. G. McGrannahan, III. Camphouse, the CBDNA commissioned composer for 2008, was Professor of Music at George Mason University and his new work was premiered on this concert. In similar format to previous UNR concerts featuring a composer, Camphouse spoke between the performances of his pieces to offer insight into the compositions. The program began with *Symphonic Fanfare and Canzon*, then *Fugato and Hymn*, followed by the world premiere of Camphouse’s new work titled *Anthem*. Camphouse provides the following notes on the piece:

A one movement work that combines elements of the national anthems of both the United States and the Republic of Iraq, Anthem invites the listener to contemplate the ramifications of conflict and the meaning of war. A setting of the Iraqi national anthem, entitled "My Homeland," is combined with fragments of "The Star-Spangled Banner" in addition to an original ballad-like theme to create a meaningful and heartfelt new masterpiece for the wind band!<sup>491</sup>

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<sup>490</sup> Concert program, Weber State University Wind Ensemble concert, March 21, 2008, Archive Binder 4.

<sup>491</sup> “Anthem product listing page,” Neil A Kjos Music Publisher, accessed June 18, 2016, <http://www.jwpepper.com/10071603.item#.V2V2FGQrJFQ>. Program notes were retrieved from the publisher’s website as none were provided in the concert program.

The final selections were all three movements of *Three London Miniatures*, titled “Westminster Hymn,” “For England’s Rose,” and “Kensington March.” The concert concluded *Whatever Things*.<sup>492</sup> The conference program listed the members of the CBDNA consortium that funded the new composition:<sup>493</sup>

Andrews University, Alan Mitchell, Conductor

Auburn University, Richard Good, Conductor

Boise State University, Marcellus Brown, Conductor

Brigham Young University-Idaho, William Holman, Conductor

California Polytechnic State University-San Luis Obispo, William Johnson,  
Conductor

Central Washington University, Larry Gookin, Conductor

Concordia College-Moorhead, Nathaniel Dickey, Conductor

Eastern Illinois University, Milton Allen, Conductor

Eastern Washington University, Patrick Winters, Conductor

Houston Symphonic Band, Robert McElroy, Conductor

Irvine Valley College, Stephen Rochford, Conductor

La Sierra University, Kenneth Narducci, Conductor

Los Medanos College, John Maltester, Conductor

Metropolitan State College, David Kish, Conductor

Moravian College, James Barnes, Conductor

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<sup>492</sup> Concert program, University of Nevada, Reno Wind Ensemble concert, March 21, 2008, Archive Binder 4.

<sup>493</sup> 2008 Conference Program. p.18.

National Wind Band Honors Project, Rick Yancey, Conductor  
Pacific University, Michael Burch-Pesses, Conductor  
Sacramento Symphonic Winds, Lester Lehr, Conductor  
Towson University, Dana Rothlisberger, Conductor  
University of Minnesota-Morris, Martin Seggelke, Conductor  
University of Nevada, Reno, A. G. McGrannahan, III, Conductor  
University of Utah, Scott Hagen, Conductor  
Utah Valley State College, Wayne Erickson, Conductor

Another tradition continued Friday night with performances by two jazz ensembles in the Skyline Room at the Holiday Inn. The first began at 9:15 p.m. featuring the University of Nevada Jazz Lab I from Reno, Nevada under the direction of Andy Heglund, Jazz Ensemble Director and Professor of Percussion at UNR, followed immediately at 10:45 p.m. by the Boise State University Jazz Ensemble directed by Sandon Mayhew. Though the UNR Jazz Ensemble has performed multiple times at the Reno conferences, this was the first appearance by the Boise State Jazz Ensemble. As per the usual scenario on Friday night, the setting was informal as cocktails were served and the environment was that of a pseudo-jazz club. Various big band and jazz ensemble pieces were performed, but the conference program did not have a list of selections to be performed for either ensemble.<sup>494</sup>

Formal concerts resumed on Saturday morning at 11:15 a.m. with a concert presentation by the United States Air Force Band of the Golden West from Travis Air Force Base in Fairfield, California conducted by Major R. Michael Mench. This was the

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<sup>494</sup> Schedule of events, 2008 Conference Program, Archive Binder 4: 6.

first appearance of a U.S. military ensemble, conductor, clinician, or soloist since the 1992 conference when the same ensemble performed. In 1992, the band was operating under the name “America’s Band In Blue”.<sup>495</sup> The concert included the National Anthem by Francis Scott Key, *España* by Emmanuel Chabrier, transcribed by Lucien Cailliet and revised by Mark Rogers, *National Emblem* by Edwin Eugene Bagley arranged by Andre Kostelanetz and SSgt Art Wiggins. SSgt Wendy Hermes and SSgt Heather Holowecky were featured flute soloists on *Concertante for Two Flutes* by Domenico Cimarosa arranged by Paul Brink. The next selection, *Laurie’s Song* by Aaron Copland, transcribed by SSgt Jeremy Martin, featured vocalist A1C Rachel Trimble. The concert concluded with *Pas Redoublé* by Camille Saint-Saëns, transcribed by Arthur Frackenpohl, *Into the Clouds* by Richard Saucedo, and *Celebration* by Philip Sparke.<sup>496</sup>

The final concert of the 2008 conference was presented at 12:30 p.m. by the College Band Directors National Association Intercollegiate Band under the baton of William Wakefield, Professor of Music, Director of Bands and Chair of Ensembles at the University of Oklahoma and then current National President of CBDNA. The 2008 ensemble was comprised of 99 students selected from 28 universities.<sup>497</sup> The number of participants was 6 more than 2006; the number of schools represented was 2 less than the previous year. This was the largest ICB of any to perform at a conference in Reno. The program included *Festive Overture* by Dmitri Shostakovich edited by Donald

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<sup>495</sup> “USAF Band of the Golden West History,” Band of the Golden West, accessed April 2, 2016, <http://www.bandofthegoldenwest.af.mil/shared/media/document/AFD-130508-121.pdf>.

<sup>496</sup> Concert program, United States Air Force Band of the Golden West concert, March 22, 2008, Archive Binder 4.

<sup>497</sup> Appendix D, List of Intercollegiate Band Performers by Year.

Hunsberger, “At Peace” from *Four Factories* by Carter Pann, *Lollapalooza* by John Adams arranged by James Spinazzola, “Christus Factus Est” from *Two Solemn Chorales* by Antonin Bruckner, transcribed by Richard Thurston, and *Easter Monday on the White House Lawn* by John Philip Sousa, edited by Mark Rogers.<sup>498</sup>

### Observations and Conclusions

After nine prior conferences with only three total women clinicians, representation of women presenters became more consistent in 2008 and beyond. Jennifer Martin presented on Frederick Fennell made her the second solo woman presenter in two consecutive conferences. The “Rap Session” clinic returned from 2006, which indicates it, was successful in the prior year and valuable to the attendees.

2008 marked the return of a military presence to the Reno conferences with a performance by the Band of the Golden West from Travis Air Force Base in Fairfield, California. This is the same band that performed in 1992 (then under the title “America’s Band in Blue”) but was now under the command of Major R. Michael Mench. It would also be the final appearance by a military band of the 14 Reno conferences through 2016.

There were only four clinic sessions in 2008, which were presented by 2 men, one woman and the University of Nevada, Reno Symphonic Band. There were 66 selections performed. Curiously, this was the eighth consecutive conference that included either one or two works by a woman composer. This year the two pieces were *Albanian Dance* by Shelley Hanson *Softly Dancing From the Polar Sky* by Sara Carina Graef. The CBDNA

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<sup>498</sup> Concert program, College Band Directors National Association Intercollegiate Band concert, March 22, 2008, Archive Binder 4.

commission by Mark Camphouse titled *Anthem* was one of 3 premiere performances.<sup>499</sup> A total of 29 different conductors led the ensembles; 27 men and 2 women. There were a total of 7 soloists featured with various ensembles; 4 men and 3 women.

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<sup>499</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.

## CHAPTER 15

2010

The eleventh Reno Western/Northwestern divisional conference occurred on March 10–13, 2010. The president of the Western Division was Eric Hammer of the University of the Pacific in Stockton, California; the president of the Northwestern Division was Michael Burch-Pesses of Pacific University in Forest Grove, Oregon. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel was the same property as previous conferences, but Holiday Inn had sold the property to Ramada since the 2008 conference. Many of the key hotel personnel remained the same after the sale of the property, which prompted McGrannahan to continue to host the guest and clinics at the now-Ramada Hotel.<sup>500</sup> Many clinics were held at the Ramada and the attendees were encouraged to stay there. Other clinics were presented in various rooms in the Church Fine Arts (CFA) Building on the campus of the University of Nevada, Reno, and all formal concert performances were again presented in Nightingale Hall in the CFA Building.<sup>501</sup> The conferences archives list 73 paid attendees, 6 clinicians or guests, and 4 hosts.<sup>502</sup>

The conference included five clinic sessions, two business meetings, and twelve concerts or performances.<sup>503</sup> The clinic sessions included presenters from within the

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<sup>500</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

<sup>501</sup> Schedule of events, 2010 Western/Northwestern Divisional Conference Program, Archive Binder 5: 4–7.

<sup>502</sup> Archival spreadsheet, “Conference 2010 Attendees,” provided by Greg Benson, 2010 Western Division Secretary/Treasurer.

<sup>503</sup> Schedule of events, 2010 Conference Program, Archive Binder 5: 4–7.

division and across the United States, as well as separate business meetings for the divisions. The twelve performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands, a Canadian wind ensemble, and a jazz quartet, concluding with the Intercollegiate Honor Band conducted by Thomas C. Duffy, Director of Bands and Adjunct Professor at Yale University in New Haven, Connecticut and the sitting National President of CBDNA. Details of the clinics and concerts follow.

### Clinics and Meetings

The first clinic/concert of the conference titled “Quality Music Without Excessive Technical Demands” took place on Thursday, March 11<sup>th</sup> at 8:00 a.m. This marked the eighth consecutive appearance of this clinic/concert, which again featured the University of Nevada Symphonic Band from Reno, Nevada conducted by R. Alan Sullivan, Associate Director of Bands at UNR. As in previous years, the ensemble was guest conducted by CBDNA members on repertoire selected for its lack of excessive technical demands on the performers. The clinic handout was prepared by Jim Cochran of Shattinger Music Company and included a brief synopsis, list price, and publisher for each of the twelve pieces selected for the clinic/concert. The selections and conductors were as follows:<sup>504</sup>

*An American Fanfare* by Rick Kirby, conducted by Stephen Rochford, Irvine

Valley College, California<sup>505</sup>

Four Sketches for Band by Marco Putz

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<sup>504</sup> Clinic Handout, “Quality Music Without Excessive Technical Demands,” Archive Binder 5.

<sup>505</sup> Community college, though “community” is not in the name of the institution.



Movements I & II conducted by Edwin Powell, Pacific Lutheran University,  
Washington

Movements III & IV conducted by Ed Higgins, Portland State University, Oregon  
*He's Gone Away, American Folk Song* arranged by Rick Kirby, conducted by  
Jennifer Martin, Cuesta College,<sup>506</sup> California

*Colorado Peaks* by Dana Wilson, conducted by Mark Wolbers, University of  
Alaska, Anchorage

*Monterosi* by Jacob de Haan, conducted by Grant Linsell, Willamette University  
*Troopers' Tribunal* by Henry Fillmore edited by Robert E. Foster, conducted by  
Larry Stoffel, California State University, Northridge

*Heartland Sketches* by Mark Camphouse, conducted by Joan Paddock, Linfield  
College, Oregon

*Cantique de Jean Racine* by Gabriel Faure arranged by Monty R. Musgrave,  
conducted by Cynthia Hutton, Southern Oregon University

*Ghost Walk* by Chris Brubeck, conducted by Karen Gustafson, University of  
Alaska, Fairbanks

*Blue Sky Day* by Timothy Mahr, conducted by Andrew McMahan, California  
State University, Stanislaus

*Amen!* by Frank Ticheli, conducted by R. Alan Sullivan, University of Nevada,  
Reno

Three Klezmer Miniatures by Philip Sparke

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<sup>506</sup> "Accreditation," Cuesta College Website, accessed June 18, 2016,  
<http://www.cuesta.edu/aboutcc/planning/accreditation/index.html>. Cuesta College is a community college,  
though "community" is not in the name of the institution.

Movements I & II conducted by Sharon Jeskey, Associate CBDNA Member, San Luis Obispo High School, California

Movement III conducted by Jim Cochran, Shattinger Music Company<sup>507</sup>

Jim Cochran of Shattinger Music Company presented the fourth and final iteration of “Fueling the Repertoire Fire” at 3:30 p.m. in the Nevada Room of the Ramada Hotel.<sup>508</sup> Cochran provided sample scores for attendees to peruse played audio excerpts from the pieces, and gave insights regarding grade level, instrumentation and technical considerations for performance of the works.<sup>509</sup> The clinic handout notates eleven works for wind band in alphabetical order along with the composer, price, and product SKU numbers for reference when purchasing through Shattinger Music.

Tim Paul, Associate Professor of Music at the University of Oregon, presented “Repertoire and Its’ Responsibility”<sup>510</sup> on Friday, March 12<sup>th</sup> at 8:00 a.m. in the Nevada Room of the Ramada Hotel.<sup>511</sup> Guest composer Andrew Boysen, Jr. hosted “The

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<sup>507</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search

<sup>508</sup> The conference program listed the Nevada Room of the Holiday Inn, but this is one of several instances in the 2010 conference program where the Ramada was erroneously referred to as the Holiday Inn. There was no Holiday Inn property in Reno in 2010, and the names of the rooms refer to those in the Ramada Hotel.

<sup>509</sup> Jim Cochran in discussion with the author, June 15, 2016.

<sup>510</sup> Schedule of events, 2010 Conference Program, Archive Binder 5: 4–7. Clinic title reads “Repertoire and Its’ Responsibility,” but the word “Its” should not have an apostrophe.

<sup>511</sup> An agenda or notes from this clinic was not included in the conference archives.

Commission with Andrew Boysen, Jr.” at 1:15 p.m. in the Nevada Room of the Ramada Hotel.<sup>512</sup> Boysen was the commissioned composer for the 2010 conference.<sup>513</sup>

The separate business meetings of the Western and Northwestern divisions took place on Saturday morning at 7:30 a.m. at the Ramada Hotel in the Sierra and Nevada rooms respectively.<sup>514</sup> Paula Crider presented the final clinic of the conference titled “Artists/Conductors .or Music Educators” at 8:30 a.m. in the Nevada room at the Ramada Hotel.<sup>515</sup> Crider, Professor Emeritus at the University of Texas at Austin, was in Reno for a presentation to the Washoe County School District music teachers and offered to present at the CBDNA conference as well.<sup>516</sup>

#### Concerts and Other Performances

The first concert of the conference was referenced above: “Quality Music Without Excessive Technical Demands.” The concert occurred on Thursday, March 11<sup>th</sup> at 8:00 a.m. and featured the University of Nevada Symphonic Band from Reno, Nevada conducted by R. Alan Sullivan, Associate Director of Bands at UNR and a host of guest conductors. Details about this clinic/concert are outlined above.

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<sup>512</sup> An agenda or notes from this clinic was not included in the conference archives. It is likely Boysen spoke of the process of working with the consortium organizers and the inspiration behind the composition.

<sup>513</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016. An agenda or notes from this clinic was not included in the conference archives, but McGrannahan confirmed this clinic was similar each year: the composer would discuss the commissioning and composing processes, as well as insights specific to the new commission for 2010.

<sup>514</sup> Agendas or notes from these clinics were not included in the conference archives.

<sup>515</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>516</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

The La Sierra University Wind Ensemble from Riverside, California performed at 1:00 p.m. under the baton of Ken Narducci, Director of Wind and Percussion Studies at LSU. The program included *Godspeed!* by Stephen Mellilo, *Angels in the Architecture* by Frank Ticheli,<sup>517</sup> *Imagine, If You Will* by Timothy Mahr, both movements from *Give Us This Day* “*Short Symphony for Wind Ensemble*” by David Maslanka, and concluded with *December Dance* by Andrew Boysen, Jr.<sup>518</sup>

The next concert took place at 2:15 p.m. and featured the Idaho State University Wind Ensemble from Pocatello, Idaho conducted by Patrick Brooks, Director of Bands and Professor of Music at ISU. The first selections were *Canzon septimi toni No. 2* by Giovanni Gabrieli edited by Robert King,<sup>519</sup> *Tears* by David Maslanka, and *Acrostic Song from Final Alice* by David Del Tredici arranged by Mark Spede. A performance of all three movements of the *Concertino for Trombone and Band* by Ferdinand David, arranged by Charles T. Yeago, featured trombone soloist Gordon Wolfe, Principal Trombone of the Toronto Symphony Orchestra and faculty member of the Glenn Gould School. Conductor Brooks and Wolfe play together during the summers in the Sun Valley

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<sup>517</sup> The program notes indicate *Angels in the Architecture* calls for a soprano voice, but no one is acknowledged in the personnel or biographical sections of the concert program.

<sup>518</sup> Concert program, La Sierra University Wind Ensemble concert, March 11, 2010, Archive Binder 5.

<sup>519</sup> The traditional canzoni by Gabrieli were composed for one or several brass choirs. This piece was performed by a brass choir as verified by a recording of the concert. However, specific personnel for this performance were not indicated in the program.

Summer Symphony in Sun Valley, Idaho.<sup>520</sup> The concert closed with *Tarantella Forsennato* by Robert Spittal.<sup>521</sup>

Thursday evening concerts commenced at 7:00 p.m. with the University of Alberta Symphonic Wind Ensemble from Edmonton, Alberta, Canada under the baton of Angela Schroeder, Assistant Professor of Music, Director of Bands and Coordinator for the Winds and Percussion at UA. The program began with three United States premieres by Canadian composers.<sup>522</sup> The first was Jay Michalak 's transcription of *Bootlegger's Tarantella* by John Estacio, "one of Canada's most frequently performed and broadcast composers."<sup>523</sup> Next was *Loch Na Beiste* by Allan Gilliland which the program proclaims as "one of Canada's busiest composers."<sup>524</sup> Composer Fred Stride is most widely known for his jazz compositions and arrangements and is a member of the Canadian League of Composers. The performance of his piece titled *Trajectories for Solo Trumpet and Wind Ensemble* was the third U.S. Premiere on this concert. Jens Lindemann, international trumpet soloist, recording artist, and Professor of Trumpet at the University of California,

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<sup>520</sup> "Idaho State University music professor Brooks enjoys playing with Sun Valley Summer Symphony," ISU Headlines, accessed June 18, 2016, <http://headlines.isu.edu/?p=2028>.

<sup>521</sup> Concert program, Idaho State University Wind Ensemble concert, March 11, 2010, Archive Binder 5.

<sup>522</sup> "Biography," Website of John Estacio, accessed June 18, 2016, <http://www.johnestacio.com/biography.asp>; "Jay Michalak," Foothills Brass Website, accessed June 18, 2016, <http://www.foothillsbrass.ca/bio-jay>; "Fred Stride Biography," Website of Fred Stride, accessed June 18, 2016, <http://www.fredstride.com/bio.html>.

<sup>523</sup> Concert program, Alberta Symphonic Wind Ensemble concert, March 11, 2010, Archive Binder 5: 2.

<sup>524</sup> *Ibid.*, 4.

Los Angeles. The program concluded with *Lyric Essay* by Donald Coakley and *The Banks of Newfoundland* by Howard Cable.<sup>525</sup>

The University of Utah Wind Symphony from Salt Lake City, Utah performed at 8:15 p.m. conducted by Scott Hagen, Director of Bands and Professor of Music at UU. The program opened with *Fanfare For A Celebration* by Ron Nelson followed without pause by *Sensemaya* by Silvestre Revueitas arranged by Frank Bencriscutto. The next selection was “the logic of all my dreams,” the first movement from Steven Bryant’s *Alchemy and Silent Spaces*. Trombonist Donn Schaefer was featured on the first movement of *Concerto for Bass Trombone* by Daniel Schnyder arranged by Henry Howey. Schaefer, a faculty member of UU, has traveled the world as an international trombone soloist. The concert concluded with *Krump* by Scott McAllister and *Asphalt Cocktail* by John Mackey.<sup>526</sup>

Concerts resumed Friday morning at 10:00 a.m. with a performance by the University of Redlands Wind Ensemble from Redlands, California conducted by Eddie Smith, Director of Bands and Professor of Saxophone and Music Education at UR. The program included all three movements from Paul Hindemith’s *Symphony in B-flat*, followed by *As We Shine, Singing, Over Waterless Seas* by Anthony Suter, and *Fantasia on a Southern Hymn Tune* by Frederick Speck. The final selection, *Symphony No. 2* by

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<sup>525</sup> Ibid.

<sup>526</sup> Concert program, Utah Wind Symphony concert, March 11, 2010, Archive Binder 5.

Frank Ticheli, consisted of three movements: “Shooting Stars,” “Dreams Under a New Moon,” and “Apollo Unleashed.”<sup>527</sup>

Immediately following, the University of Montana Symphonic Wind Ensemble from Missoula, Montana performed at 11:15 a.m. under the baton of James Smart, Director of Bands and Trumpet at UM. The program opened with *Smetana Fanfare* by Karel Husa followed by *Raise the Roof* by Michael Daugherty featuring Robert LedBetter on timpani. LedBetter is Professor of Music and Director of Percussion Studies at UM. The next selection was a premiere performance of the composer’s revision of *Ascension* by James Mobberley. The piece was originally written in 1988 for the University of Missouri-Kansas City Wind Ensemble and Gary Hill, who was Director of Bands at UMKC at the time of composition. It is dedicated to Kenneth Wayne Hill, Mobberley’s college roommate who was killed in action in 1988 serving as a U.S. Marine during the Persian Gulf conflict.<sup>528</sup> Christopher Kirkpatrick, Assistant Professor of Clarinet at UM, was the featured bass clarinet soloist on *Drill* by Evan Ziporyn. The program concluded with *Aurora Awakes* by John Mackey.<sup>529</sup>

Friday afternoon concerts commenced at 3:00 p.m. with a concert titled "Prose, Poetry, and Paint" presented by the Northern Arizona University Wind Symphony from Flagstaff, Arizona conducted by Daniel J. Schmidt, Director of Bands and Associate Professor of Music at NAU. The program opened with *Chakra* by Narong Prangcharoen

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<sup>527</sup> Concert program, University of Redlands Wind Ensemble concert, March 12, 2010, Archive Binder 5.

<sup>528</sup> The piece was written for Gary Wayne Hill in memoriam of Kenneth Wayne Hill. Gary Hill confirmed these two men are not related and the similarity in name is purely coincidental.

<sup>529</sup> Concert program, University of Montana Symphonic Wind Ensemble concert, March 12, 2010, Archive Binder 5.

followed by *Contra Qui, Rose* by Morten Lauridsen, transcribed by H. Robert Reynolds, which was guest conducted by Elliot Tackitt, Associate Director of Bands at NAU. James Mobberley's *Words of Love* featured soprano vocalist Deborah Raymond, Associate Professor at NAU. The program concluded with all three movements from *Mathis der Maler* by Paul Hindemith, transcribed by Guy Duker. The movement titles were "Angelic Consort," "Entombment," and "The Temptation of St. Anthony."<sup>530</sup>

The final concert on Friday took place at 4:15 p.m. and was titled "The Wind Band Music of Andrew Boysen, Jr." presented by the University of Nevada Wind Ensemble from Reno, Nevada under the baton of A. G. McGrannahan, III. As at previous conferences, the host band programmed a concert comprised entirely of music composed by the CDBNA commissioned composer. This program was similar to previous featured-composer concerts wherein the host band performed works written by the commissioned composer and he was asked to speak about and provide insights into the works performed. The program began with *Kirkpatrick Fanfare* followed by *Symphony No. 3 "JFK,"* which featured violinist Stephanie Sant' Ambrogio and boy soprano Jeremy Townsley,<sup>531</sup> Next, the ensemble performed *Joyride* and *Song for Lyndsay*. The next selection was the world premiere of the newly commissioned work *Twilight of the Gods*. The program concluded with Boysen's *Frenzy*.<sup>532</sup>

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<sup>530</sup> Concert program, Northern Arizona University Wind Symphony concert, March 12, 2010, Archive Binder 5.

<sup>531</sup> The concert program did not provide biographical information on these soloists.

<sup>532</sup> Concert program, University of Nevada, Reno Wind Ensemble concert, March 12, 2010, Archive Binder 5.



The conference program listed the 2010 Composition Consortium Members as follows:<sup>533</sup>

Albion College, Samuel McIlhagga, Conductor  
Bemidji State University, Erika Svanoe, Conductor  
Bismarck State College, John Darling, Conductor  
Bowdoin College, John Morneau, Conductor  
Calgary Concert Band, Jeremy Brown, Conductor  
California State University, Fresno, Gary Gilroy, Conductor  
California State University, Sacramento, Robert Halseth, Conductor  
Coe College, William Carson, Conductor  
Columbus State Community College, Thomas Lloyd, Conductor  
Concord Band, James O'Dell, Conductor  
Concordia College, Minnesota., Nathaniel Dickey, Conductor  
Cuesta College, Jennifer Martin, Conductor  
Freedom High School, Florida, Franklin Jennings, Conductor  
Irvine Valley College, Steve Rochford, Conductor  
Kansas State University, Frank Tracz, Conductor  
La Sierra University, Ken Narducci, Conductor  
Minnesota State University, Mankato, Amy Roisum Foley, Conductor  
Missouri Western State University, Jeffrey Hinton, Conductor  
Nicholls State University, Greg Torres, Conductor  
Oregon State University, Chris Chapman, Conductor

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<sup>533</sup> Concert Programs, 2010 Program, Archive Binder 5: 18.

Pacific University, Michael Burch-Pesses, Conductor

Rice University, Chuck Throckmorton, Conductor

University of Georgia, Michael Robinson, Conductor

University of Nevada, Reno, A. G. McGrannahan, III, Conductor

University of Redlands, Eddie Smith, Conductor

Wilkes University, Philip Simon, Conductor

The list of commissioning people and schools is diverse on several levels. It is comprised of both 4-year and community colleges, a high school and two independent concert bands. There are also three women conductors on this list.

The conference program contains a curious notation for Friday evening. It simply says “Jazz” at 9:30 p.m. in the Skyline Room, with additional text indicating an open mic/jam session featuring the Jim Mazzaferro Quintet, an ensemble led by Mazzaferro, a high school teacher in northern California.<sup>534</sup> Almost every conference since 1990 included a jazz ensemble performance of some manner on one or many evenings, and the conference program invariably listed the jazz performance as a concert. For this year, the “concert” denotation is missing and a student ensemble is not listed as the performing ensemble.<sup>535</sup>

The final day of concerts commenced at 10:00 a.m. on Saturday with a concert by the California State University, Long Beach Symphonic Band conducted by Joan deAlbuquerque, Associate Director of Bands at CSULB. The program opened with the

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<sup>534</sup> The researcher is a personal acquaintance of Mazzaferro who was a high school teacher in northern California.

<sup>535</sup> Schedule of events, 2010 Program, Archive Binder 5: 6.

premiere of the band version of Joseph Turrin's *Scarecrow Overture*, followed by all four movements of *First Suite in F* by Thom Ritter George. Next, the ensemble played the third movement of *Concerto No. 2 for Marimba* by David Gillingham in a performance that featured marimba soloist Michael Carney, Director of Percussion Studies at CSULB and international performer.<sup>536</sup> CSULB Director of Bands John Carnahan guest conducted *Jesu, Joy of Man's Desiring* by J.S. Bach arranged by Alfred Reed. The program concluded with all four movements of John Philip Sousa's *People Who Live in Glass Houses* and finally *Turkey in the Straw*, arranged by Michael Markowski. This final piece is Markowski's self-proclaimed attempt to "resemble classic cartoon scoring" and take on an "almost storytelling narrative or three-act structure" instead of the standard theme-and-variations treatment of familiar melodies in large ensemble orchestrations.<sup>537</sup>

The Brigham Young University Wind Symphony from Provo, Utah performed at 11:15 a.m. conducted by Donald Peterson, Director of Bands at BYU. The program included *Festival Variations* by Claude T. Smith, *Prelude Op. 34, No. 14* by Dmitri Shostakovich, transcribed by H. Robert Reynolds, and *Guisanderie* by Faustin and Maurice Jeanjean featuring BYU clarinet professor Jaron Hinckley as the clarinet soloist. The final selections were *O Magnum Mysterium* by Morten Lauridsen, transcribed by H. Robert Reynolds, *Sasha Takes a Train* by Kim Portnoy, and *Pansori's Rhapsody* by Chang su KOH.<sup>538</sup>

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<sup>536</sup> Concert program, California State University, Long Beach Symphonic Band concert, March 13, 2010, Archive Binder 5: 5.

<sup>537</sup> Ibid. The program does not list this as an arrangement, but Markowski calls it that in the notes copied into the concert program.

<sup>538</sup> Concert program, Brigham Young University Wind Symphony concert, March 13, 2010, Archive Binder 5

The concerts concluded for 2010 at 3:00 p.m. on Saturday with a performance by the College Band Directors National Association Intercollegiate Band, conducted by Thomas C. Duffy, Director of Bands and Adjunct Professor at Yale University in New Haven, Connecticut and then current National President of CBDNA. The 2010 version of this ensemble was comprised of 84 students selected from 24 universities with directors who were members of the Western or Northwestern divisions of CBDNA.<sup>539</sup> The number of participants was 15 less than 2008. The number of schools represented was 4 less than the previous year. The program included *Canzona* by Peter Mennin, *Cheetah* by Karel Husa, *Chant Funeraire* by Gabriel Faure orchestrated by Myron Moss, "Tumbao" from *Sinfonia No. 3*, "Salsa" by Roberto Sierra, transcribed by Mark Scatterday, *Butterflies and Bees!* by Thomas C. Duffy, and "Country Band" March by Charles Ives arranged by James B. Sinclair.

#### Observations and Conclusions

A notable highlight from the 2010 formal concerts was the U.S. premiere of Fred Stride's *Trajectories for Solo Trumpet and Wind Ensemble*, as it featured Jens Lindemann, international trumpet soloist, recording artist, and Professor of Trumpet at the University of California, Los Angeles. The appearance by the Alberta Symphonic Wind Ensemble from Edmonton, Alberta, Canada under the baton of Angela Schroeder was significant for two reasons. First, it was the first appearance by a Canadian ensemble since 1994 and would be the last to appear at a Reno conference through 2016. Second, it was only the third time a formal concert was presented by an ensemble with a woman conductor—the first was Patricia Hoy in 1994, the second was Cynthia Hutton in 1998.

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<sup>539</sup> Appendix D, List of Intercollegiate Band Performers by Year.

Additionally, the California State University, Long Beach Symphonic Band conducted by Joan deAlbuquerque performed on Saturday morning. This was the second ensemble with a woman conductor within the same conference, which had not occurred in any prior Reno conference. There were no performances by community colleges at the 2010 conference, and would not be another performance by a community college band throughout the remaining Reno conferences.

2010 was the fourth and final iteration of “Fueling the Repertoire Fire” presented by Jim Cochran. It was also the last year the University of Nevada, Reno Symphonic Band would be the demonstration band for the “Quality Music Without Excessive Technical Demands” clinic, which was presented for the seventh consecutive conference.

The final clinic of the conference titled “Artists/Conductors...or Music Educators” was presented by Paula Crider, marking the third consecutive conference with a solo woman clinician. Four men and one woman presented at the clinic sessions. The performances included 70 selections. For the first time since 1992, there were no performances of works by women composers. There were 6 premiere performances, though only the CBDNA commission by Boysen was a true world premiere.<sup>540</sup> The other premieres were wither United States premieres of a work that had been previously performed abroad, or premieres of new versions for wind band. A total of 26 different conductors led the ensembles; 19 men and 7 women—the highest number of women conductors during the Reno conferences. This was the first Reno conference that hosted

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<sup>540</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.

two ensembles with primary conductors who were women. There were a total of 10 soloists featured with various ensembles; 8 men and 2 women.

## CHAPTER 16

2012

The twelfth Reno Western/Northwestern divisional conference occurred on March 14–17, 2012. The president of the Western Division was Thomas Rohrer from Utah State University in Logan, Utah; the president of the Northwestern Division was Chris Chapman from Oregon State University in Corvallis, Oregon. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel remained the Ramada, the site of several clinics. All formal concert performances were again presented in Nightingale Hall and several clinics were hosted in rooms of the Church Fine Arts Building on the campus of the University of Nevada, Reno.<sup>541</sup> The conferences archives list 60 paid attendees, 6 clinicians or guests, and 3 hosts.<sup>542</sup>

The conference included six clinic sessions, two business meetings, eleven concerts or performances, and a special “opening session,” a clinic/session title that had not been used in previous conferences.<sup>543</sup> The clinic sessions included presenters from within the division and across the United States, including a college football coach. There were separate business meetings for the western and northwestern divisions. The eleven performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands, two community bands, and a jazz combo, concluding with the Intercollegiate Honor Band conducted by Eric Rombach-Kendall, Professor of

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<sup>541</sup> Schedule of events, 2012 Western/Northwestern Divisional Conference Program, Archive Binder 5: 4–7.

<sup>542</sup> Archival spreadsheet, “Conference 2012 Attendees,” provided by Greg Benson, 2012 Western Division Secretary/Treasurer.

<sup>543</sup> Schedule of events, 2012 Conference Program, Archive Binder 5: 4–7.

Music at the University of New Mexico in Albuquerque, New Mexico and the sitting National President of CBDNA. This was the fewest number of concert performances at a Reno conference since they began in 1990. Details of the clinics and concerts follow.

### Clinics and Meetings

Gary Hill presented the first clinic of the 2012 conference “CBDNA Music Education Committee – A Report” on Thursday, March 15th at 9:00 a.m. in Nightingale Concert Hall.<sup>544</sup> A special session titled “Opening Session” occurred next at 10:00 a.m. and featured Chris Ault, the Head Football Coach of the University of Nevada, Reno Wolf Pack at the time of the conference. His presentation was called, “Inspiring the Team: Selected Thoughts About Large-Group Dynamics, Motivation, and On-Task Awareness.”<sup>545</sup> McGrannahan arranged this special talk in order to provide a “splash” at the beginning of the conference. Ault and McGrannahan had more than 30 years of history together as Ault was the head coach when McGrannahan restarted the Nevada Marching Band in 1981.<sup>546</sup>

The recurring clinic/concert titled “Quality Music Without Excessive Technical Demands” took place on Thursday, March 15<sup>th</sup> at 3:30 p.m. This was the ninth consecutive conference to feature this clinic/concert. The format and contributors remained the same, with the exception of the performing ensemble, which was the Reno Wind Symphony, an adult/community band from Reno, Nevada conducted by A. G.

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<sup>544</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>545</sup> Schedule of events, 2012 Conference Program, Archive Binder 5: 5.

<sup>546</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.



McGrannahan, III.<sup>547</sup> The clinic handout was again provided by Jim Cochran of Shattinger Music Company and provides the title, price and conductor of the thirteen works performed in the clinic/concert as follows:

*Foolish Fire* by Greg Simon, conducted by A. G. McGrannahan, III, University of Nevada, Reno

*Rest* by Frank Ticheli, conducted by A. G. McGrannahan, III, University of Nevada, Reno

*Elements (Petite Symphony)* by Brian Balmages, conducted by Joan Paddock, Linfield College, Oregon

*Prelude, Op. 34, No. 14* by Dmitri Shostakovich, transcribed by H. Robert Reynolds, conducted by Daniel Schmidt, Northern Arizona University

*Time Strains (After Tricycle)* by Andrew Boysen, Jr., conducted by Steve Rochford, Irvine Valley College, California<sup>548</sup>

*Lark in the Clear Air* by Clifton Taylor, conducted by Jim Cochran, Shattinger Music Company

*Io Tacer (I Will Keep Quiet)* by Carlo Gesulado, arranged by Robert J. Ambrose, transcribed by Fraser Linklater, conducted by Will Plenck, University of Nevada, Reno

*Sparkle* by William G. Harbison, conducted by Michael Burch-Pesses, Pacific University, Oregon

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<sup>547</sup> The author participated as a trumpet player in the Reno Wind Symphony.

<sup>548</sup> Community college, though “community” is not in the name of the institution.

*The Seal Lullaby* by Eric Whitacre, conducted by Chris Chapman, Oregon State University

*Walden* by Michael Markowski, conducted by Grant Linsell, Willamette University, Oregon

*Ritual* by Joseph Turrin, conducted by Dean Snavely, Central Washington University

*Let Your Spirit Sing* by Julie Giroux, conducted by Greg Benson, Utah State University

*Frenergy* by John Estacio, conducted by Tom Rohrer, Utah State University<sup>549</sup>

Friday clinics began with “In the Beginning, there was the Western/Northwestern Divisions of CBDNA – A 25-Year History,” presented at 8:00 a.m. in the Nevada and Tahoe Rooms of the Nevada by a panel of three band directors who were instrumental in the formation of the combined Western/Northwestern conferences beginning in 1990: John Thrasher, formerly of Glendale Community College; Larry Gookin, of Central Washington University, and Mack McGrannahan of the University of Nevada, Reno. The 29-page document distributed as a clinic handout was prepared primarily by McGrannahan and includes the following documentation: a welcome letter from McGrannahan; a history of the officers of each division; lists of concerts, performances, and clinics; a list of the officers’ duties; copies of the master calendars for the 2010 through 2014 conferences; and fee schedules for all of the conferences since 1990.<sup>550</sup>

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<sup>549</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search.

<sup>550</sup> The author utilized this document throughout this paper.

The next session, “The Commission with Julie Giroux,” featured the composer and occurred at 1:15 p.m. in the Nevada and Tahoe Rooms of the Ramada Hotel.<sup>551</sup> The next day, the biennial separate meetings for the Western and Northwestern divisions took place at 7:30 a.m. at the Ramada in the Sierra and Nevada rooms respectively.<sup>552</sup> Ray Cramer, formerly Director of Bands at Indiana University (retired 2005), presented a conducting clinic at 8:30 a.m. in room 112 of the Church Fine Arts building at UNR to close out the clinic sessions for 2012.

### Concerts and Other Performances

Concerts for the 2012 conference commenced on Thursday, March 15<sup>th</sup> at 1:00 p.m. with a performance by the Utah Valley University Wind Symphony from Orem, Utah conducted by James Colonna, Director of Bands at UVU. The concert opened with *Fanfare für die Wiener Philharmoniker* by Richard Strauss and *Folk Suite - Overture* by Morton Gould. Next were *Fantasies on a Theme by Haydn* by Norman Dello Joio and *Dancing Day* by Jim Colonna, and *It perched for vespers nine* by Joel Puckett. The program concluded with “Hedone,” the second movement from *Axis Mundi* by Steven Bryant.<sup>553</sup>

The next concert began at 2:15 p.m. and was presented by the Washington State University Wind Ensemble from Pullman, Washington conducted by Matthew Aubin,

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<sup>551</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016. An agenda or notes from this clinic was not included in the conference archives, but McGrannahan confirmed this clinic was similar each year: the composer would discuss the commissioning and composing processes, as well as insights specific to the new commission for 2012.

<sup>552</sup> Agendas or notes from these clinics were not included in the conference archives.

<sup>553</sup> Concert program, Utah Valley University Wind Symphony concert, March 15, 2012, Archive Binder 5.

Director of Orchestras and French Horn Instructor at WSU. The first selection was *New Dance* by Wallingford Reiger, followed by all five movements from Paul Hindemith's work for chamber winds *Septet*.<sup>554</sup> The movements are titled "Lebhaft," "Sehr langsam, frei," "MaBig schnell," "Sehr langsam," and "Schnell." Christopher Dickey guest conducted "No. 8 'Choral'" from Felix Mendelssohn's *Symphony No. 2*, transcribed by the conductor, Matthew Aubin. Next was a world premiere performance of *Nighthawk in Flight for Jazz Quartet and Wind Ensemble* by Gregory W. Yasinitsky. This work was composed for the WSU Wind Ensemble and the jazz quartet featured faculty members Dave Hagelganz, tenor saxophone, Frederick "Dave" Snider, bass, David Jarvis, drums, and the composer on baritone saxophone.<sup>555</sup> The concert concluded with four selected movements from *Yiddish Dances* by Adam Gorb: "I. Khosidl," "II. Terkishe," "III. Doina," and "V. Freylachs."<sup>556</sup>

The Reno Wind Symphony presented the clinic/concert "Quality Music Without Excessive Technical Demands" at 3:30 p.m. conducted by A. G. McGrannahan, III and various other guest conductors. The details of this concert/clinic are outlined in the clinics section above.

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<sup>554</sup> The program notes indicate this piece is written for flute, oboe, clarinet, bassoon, bass clarinet, trumpet and horn, but the program does not indicate which players participated in this performance.

<sup>555</sup> The concert program notes do not explicitly list Yasinitsky as a member of the quartet, but his biographical information indicates he is an accomplished saxophone soloist, and the program notes for *Nighthawk* reference a melodic statement "presented by the tenor and baritone saxophone soloists" as well as referring to the other three quartet members as "the composer's colleagues in *Nighthawk*." The conference program also lists Yasinitsky on baritone saxophone.

<sup>556</sup> Concert program, Washington State University Wind Ensemble concert, March 15, 2012, Archive Binder 5.

Thursday evening concerts began at 7:15 p.m. with the Los Angeles Pierce Symphonic Winds, a community band based at Los Angeles Pierce College from Woodland Hills, California conducted by Stephen Piazza. This was the first formal concert appearance of a community band at any of the Reno CBDNA conferences. Furthermore, the L.A. Pierce Symphonic Band performed in 1992, but was considered a *community* college band at that time. The concert began with the first three movements of *Symphonic Dances* by Yosuke Fukuda: “I. Renaissance Dances,” “II. Tango,” and “III. Hoedown,” followed by *Idyll, Op. 193-b* by Michael Kibbe, which featured three ensemble members: oboists Bob Crosby and Michael Kibbe with English hornist Gary Herbig.<sup>557</sup> The final three selections were *Siegfried’s Funeral Music from “Twilight of the Gods”* by Richard Wagner arranged by Dan Godfrey, *Theme and Variations, opus 43* by Arnold Schoenberg, and *March, Op. 99* by Sergei Prokofiev.<sup>558</sup>

Thursday night concerts concluded at 8:30 p.m. with a performance by the Pacific Lutheran University Wind Ensemble from Tacoma, Washington conducted by Edwin Powell, Director of Bands and Associate Professor of Music at PLU. The program commenced with *Finish Line* by Cindy McTee, followed by *The Spheres* by Ola Gjeilo. Next was a piece titled *The Monkey King* written for the PLU Wind Ensemble in 2009 by Pacific Lutheran University Professor of Music, Gregory Youtz, followed by *Ave Maria* by Josef Anton Bruckner, transcribed by Edwin Powell. The concert concluded with a

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<sup>557</sup> The concert program indicates the LA Pierce Symphonic Winds would premiere this piece but does not explicitly indicate *this performance* as the premiere. The conference program also did not specify. McGrannahan could not confirm. The author did not receive a response after attempting to contact the conductor.

<sup>558</sup> Concert program, Los Angeles Pierce Symphonic Winds concert, March 15, 2012, Archive Binder 5.

world premiere performance of Scott McAllister's *Mercury on the Moon*, featuring soloist PLU faculty member James Brown as both a tenor vocalist and guitar soloist. The program lists nine sections for *Mercury*: "Prologue," "Censored," "What They Call Me," "Jihad Jesus," "Ketchak," "Mrs. B," "Suicide in C," "Film at Eleven," and "Finale." An insert accompanied the concert program with the heading "Text and Music by Scott McAllister."<sup>559</sup> The insert provided text for seven of the nine movements, which was sung by Brown in the style of Freddie Mercury, the legendary lead singer of the rock band Queen.<sup>560</sup>

Concerts began on Friday morning at 10:00 a.m. with the University of Wyoming Wind Symphony from Laramie, Wyoming, conducted by Robert Belser, Director of Bands at UW. The concert opened with *Fanfare Ritmico* by Jennifer Higdon, followed by *Concerto for Saxophone and Wind Orchestra* by Ingolf Dahl featuring J. Scott Turpen, Professor of Saxophone and Director of Jazz Studies at UW. The concert featured the Continental Trombone Quartet on Eric Richards' *Concerto for Four Trombones and Wind Ensemble*. The quartet members were Peter Madsen, Director of Jazz Studies at the University of Nebraska, Mark Rabideau, jazz at the University of Wyoming, Doug Farwell, who teaches trombone and music technology at Valdosta State University in Valdosta, Georgia, and Steve Wilson, Associate Professor of Music at the University of Texas at El Paso. The program concluded with *March, from "Symphonic Metamorphosis*

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<sup>559</sup> Concert program, Pacific Lutheran University Wind Ensemble concert, March 15, 2012, Archive Binder 5.

<sup>560</sup> The author reviewed the recording of this concert. Brown spoke or sang the text— often utilizing electronic effects on his voice—in a manner resembling the voice of Mercury, and played electric guitar, complete with distortion and other rock effects.

on *Themes by Carl Maria von Weber*” by Paul Hindemith, transcribed by Keith Wilson.<sup>561</sup>



Photograph 8 Continental Trombone Quartet. Photo Courtesy of Getzen Company Inc.

The California State University, Northridge Wind Ensemble performed at 11:15 a.m. under the baton of Lawrence Stoffel, Director of Bands at CSUN. The program included *Overture for Band, Op. 24* by Felix Mendelssohn, and all four movements from Boris Kozhevnikov’s *Symphony No. 3 “Slavyanskaya.”* The movements of the latter work are titled “Allegro, decisively,” “Tempo of a slow waltz,” “Vivace,” and “Moderato – Joyously.” Next, Ray Cramer<sup>562</sup> guest conducted *The Pathfinder of Panama* by John Philip Sousa. Cramer is retired Director of Bands at Indiana University and a clinician at the 2012 conference. The final two selections were *Epinicion* (revised version) by John Paulson and *Three Dance Episodes from “On The Town”* by Leonard Bernstein,

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<sup>561</sup> Concert program, University of Wyoming Wind Symphony concert, March 16, 2012, Archive Binder 5.

<sup>562</sup> Concert program, California State University, Northridge Wind Ensemble concert, March 16, 2012, Archive Binder 5: 6.

transcribed by Marice Stith. The movements are titled “The Great Lover,” “Lonely Town: Pas de Deux,” and “Times Square: 1944.”<sup>563</sup>

The Oregon State University Wind Ensemble from Corvallis, Oregon conducted by Christopher C. Chapman, Director of Bands at OSU presented a program titled “Wind Immersions” at 3:00 p.m. on Friday. The first selections were *Myaku* by David Dzubay, and “Beneath,” the third movement from *Immersion* by Alex Shapiro, followed by the world premiere performance of *Currents* by Dana Reason. *Currents* was commissioned by the OSU Wind Ensemble for this performance. OSU Director of Athletic Bands Brad Townsend guest conducted *Hommage Á Rameau* by Claude Debussy arranged by Donald Hunsberger. Next was “Allegro Vivace” from *Sextet for Flute, Oboe, Clarinet, Bassoon, Horn and Piano* by Francis Poulenc. The final selection was *Huldigungsmarsch (Homage March)* by Richard Wagner edited by John R. Bourgeois.<sup>564</sup>

The final concert of Friday afternoon, titled “The Wind Band Music of Julie Giroux,” presented at 4:15 p.m. by the University of Nevada Wind Ensemble from Reno, Nevada under the baton of A. G. McGrannahan, III, Director of Bands at UNR. Giroux was the 2012 CBDNA commissioned composer and the first woman commissioned by this group, as well as the first woman composer featured on a complete concert of works by a single composer at the Reno conferences. In similar format to previous UNR concerts featuring a composer, Giroux spoke between the performances of his pieces to offer insight into the compositions.<sup>565</sup>

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<sup>563</sup> Ibid.

<sup>564</sup> Concert program, Oregon State University Wind Ensemble, March 16, 2012, Archive Binder 5.

<sup>565</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.



The program began with *An Epic Fanfare (A Fanfare of Epic Proportions)* from *Three Fanfares for Wind Band*, followed by *Mystery on Mena Mountain* and then *Culloden*, which included three movements titled “Heilan Lochs, Bairns & Heather,” “I Hae Grat for Tho’ I Kend,” and “We Toomed Our Stoops for the Gaudy Sodgers.” The world premiere performance of Giroux’s new work *Zephyr, Chorale and Dance*<sup>566</sup> was performed next, followed by *One Life Beautiful* with guest conductor Ray Cramer. The concert concluded with Giroux’s fast-paced *Overture in Five Flat*.<sup>567</sup>

The conference program listed the 2012 Composition Consortium Members as follows:<sup>568</sup>

California State University, Fresno, Gary Gilroy, Conductor

Coe College, William Carson, Conductor

Colorado Mesa University, Calvin Hofer, Conductor

Columbus State Community College, Thomas Lloyd, Conductor

Eastern Washington University, Patrick Winters, Conductor

Fresno City College, Dale Engstrom, Conductor

Fullerton College, Tony Mazzaferro, Conductor

Irvine Valley College, Steve Rochford, Conductor

Pacific University, Michael Burch-Pesses, Conductor

Sacramento Symphonic Winds, Lester Lehr, Conductor

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<sup>566</sup> In an informal conversation with McGrannahan, it was noted this piece was discarded after the performance and rewritten at the discretion of the composer. It is now published under the title *West Wind Overture*.

<sup>567</sup> Concert program, University of Nevada, Reno Wind Ensemble, March 16, 2012, Archive Binder 5.

<sup>568</sup> Concert Programs, 2012 Program, Archive Binder 5: 18.

Southern Illinois University, Edwardsville, John Bell, Conductor

University of Nevada, Reno, A. G. McGrannahan, III, Conductor

University of Portland, Patrick Murphy, Conductor

Utah State University Eastern, Gregory Benson, Conductor

This year's commissioning group consisted of ten four-year and four two-year colleges and universities. It was smaller than 2010 and lacked high school or independent/private ensemble participation altogether.

Friday evening featured an open mic session with the UNR Jazz Combo, at 9:30 p.m. in the Skyline Room at the Ramada. This was yet another morph from previous years, as the performing ensemble was a big band—sometimes two—until 2010, when it was a jazz combo. This year also featured a combo, but added the “open mic” label encouraging others to join the performance. As in previous years, the atmosphere was that of a jazz lounge. Cocktails were available for purchase and mingling was encouraged. Various jazz combo charts were performed but not specifically listed in the program.<sup>569</sup>

Saturday featured two concerts to close the conference. The first was presented at 10:00 a.m. by the California State University, Fresno Wind Orchestra under the baton of Gary P. Gilroy, Professor of Music and Director of Bands at CSUF. The program opened with the world premiere performance of *Visionary* by Kenneth Froelich, followed by *Rhapsody for Piano and Wind Ensemble* by John Heins, which featured piano soloist Andreas Werz, Professor of Music at CSUF. CSUF Interim Associate Director of Bands Adam Wilke guest conducted *Mountain Prayers* by Timothy Mahr, and CSUF Director

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<sup>569</sup> Schedule of events, 2010 Program, Archive Binder 5: 6.

of Bands Emeritus Lawrence R. Sutherland guest conducted Derek Bourgeois' *Serenade*. The concert concluded with all three movements from *La Fiesta Mexicana* by H. Owen Reed. The three movements were "I. Prelude and Aztec Dance," "II. Mass," and "III. Carnival."<sup>570</sup> The audience was very appreciative of the performance and offered several curtain calls for the ensemble and its conductors.<sup>571</sup>

The College Band Directors National Association Intercollegiate Band presented their program at 12:15 p.m. conducted by Eric Rombach-Kendall, Professor of Music at the University of New Mexico in Albuquerque, New Mexico and the then current National President of CDBNA. The 2012 ensemble was comprised of 90 students selected from 21 universities.<sup>572</sup> The number of participants was 6 more than 2010. The number of schools represented was 3 less than the previous year. The program was *Caccia and Chorale* by Clifton Williams, *Hymn to a Blue Hour* by John Mackey, *The Passing Bell* by Warren Benson, *Blithe Bells* by Johann Sebastian Bach orchestrated by Percy Aldridge Grainger, and *Kokopelli's Dance* by Nathan Tanouye.<sup>573</sup>

### Observations and Conclusions

The six formal clinics in 2012 were presented by 6 men and 1 woman. Giroux's clinic on her commission marked the fourth consecutive Reno conference with a woman

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<sup>570</sup> Concert program, California State University, Fresno Wind Orchestra concert, March 17, 2012, Archive Binder 5.

<sup>571</sup> The author was present at the concert and has poignant and emotional recollections of this particular performance. He earned his B.A. from Fresno State and has strong ties to the ensemble. Additionally, he was a student of Sutherland while at Fresno State and has strong personal relationships with both Gilroy and Wilke. His feelings of pride and joy at the conclusion of this concert were a strong impetus for the decision to write this document.

<sup>572</sup> Appendix D, List of Intercollegiate Band Performers by Year.

<sup>573</sup> Concert program, CBDNA Intercollegiate Band concert, March 17, 2012, Archive Binder 5.

presenter. There were a total of 63 selections performed. Interestingly, following a 2010 conference that was void of works by women composers, the 2012 conference contained the highest number of pieces by women composers since the Reno conferences began. Four women composers were represented in performances of 10 pieces. For the first time in the Reno conferences, the commission was awarded to a woman composer, Julie Giroux. In the tradition established in previous conferences, the host ensemble presented a concert consisting exclusively of pieces by Giroux. Five of her works were performed alongside the new commission for 2012. There were 4 other premiere performances, including *Currents*, commissioned by the Oregon State University Wind Ensemble for their 2012 CBDNA performance and composed by woman composer and OSU faculty member Dana Reason.<sup>574</sup>

Another anomalous occurrence in 2012—especially in light of the all-time high number of pieces by women composers—was the almost total absence of women conductors and soloists in the formal concerts. There were 25 different conductors with only one woman who conducted a single work on the “Quality Music” session, and 15 men soloists featured with various ensembles.

The utilization of the Reno Wind Symphony as the demonstration band for the “Quality Music” clinic is interesting because it is not a truly academic ensemble; it is most-accurately described as a community band.<sup>575</sup> Considering the underlying purpose of the clinic is to demonstrate how the music can be performed successfully without placing

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<sup>574</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.

<sup>575</sup> The author is a member of this ensemble.

excessive technical demand on the performers, it seems like a peculiar choice to utilize a demonstration band consisting of semi-professional and professional players.

## CHAPTER 17

2014

The thirteenth Reno Western/Northwestern divisional conference occurred on March 12–15, 2014. The president of the Western Division was Daniel J. Schmidt of Northern Arizona University in Flagstaff, Arizona; the president of the Northwestern Division was Tim Paul of the University of Oregon in Eugene, Oregon. The conference host was A. G. McGrannahan, III of the University of Nevada in Reno, Nevada. The conference hotel was the Ramada where many clinics were held and the attendees were encouraged to stay. Other clinics were presented in various rooms in the Church Fine Arts (CFA) Building on the campus of the University of Nevada, Reno, and all formal concert performances were again presented in Nightingale Hall in the CFA Building.<sup>576</sup> Tom Rohrer, the Western/Northwestern Division Executive Secretary 2014, reported there were 54 preregistrations and approximately 15-20 more on-site registrations.<sup>577</sup>

The conference included seven clinic sessions, two business meetings, and eleven concerts or performances.<sup>578</sup> The clinic sessions included presenters from within the division and across the United States, as well as separate business meetings for the divisions. The eleven performances were presented by a variety of ensembles including college and university wind ensembles, symphonic bands, a chamber ensemble, a community band, and a jazz combo, concluding with the Intercollegiate Honor Band

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<sup>576</sup> Schedule of events, 2014 Western/Northwestern Divisional Conference Program, Archive Binder 5: 4–7.

<sup>577</sup> Tom Rohrer, in discussion with the author, June 20, 2016.

<sup>578</sup> Schedule of events, 2014 Conference Program, Archive Binder 5: 4–7.

conducted by Stephen Peterson, Director of Bands at Ithaca College in Ithaca, New York and the sitting National President of CBDNA. Details of the clinics and concerts follow.

### Clinics and Meetings

Clinic sessions began on Thursday, March 13<sup>th</sup> with three consecutive sessions in the Sierra room at the Ramada. The first was titled “Lead, Follow, or Be Left Behind” presented at 9:00 a.m. by panelists Eric Hammer, Mark Lane, and Marcellus Brown, moderated by Tim Paul.<sup>579</sup> The following clinic titled “Using Mapping to Enhance Conducting” was presented at 10:00 a.m. by Kirt Saville and Rob Drum. The handout contents ask the attendees to start by conducting an excerpt, followed by creating a “map” of the piece.<sup>580</sup> The example maps are graphical representations of the music drawn in single lines that swirl, cross, bounce, etc. There was a video presentation of two side-by-side views of an undergraduate student conducting to the same audio recording. One side showed his pre-mapping conducting, and the other view was post-mapping, which included a poster-sized copy of his map in the background (see Figure 5).<sup>581</sup>

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<sup>579</sup> Clinic Handout, “Lead, Follow, or Be Left Behind,” Archive Binder 5.

<sup>580</sup> Clinic Handout, “Enhancing Conducting Through Music Mapping,” Archive Binder 5.

<sup>581</sup> The author secured a copy of the video from Saville via email.

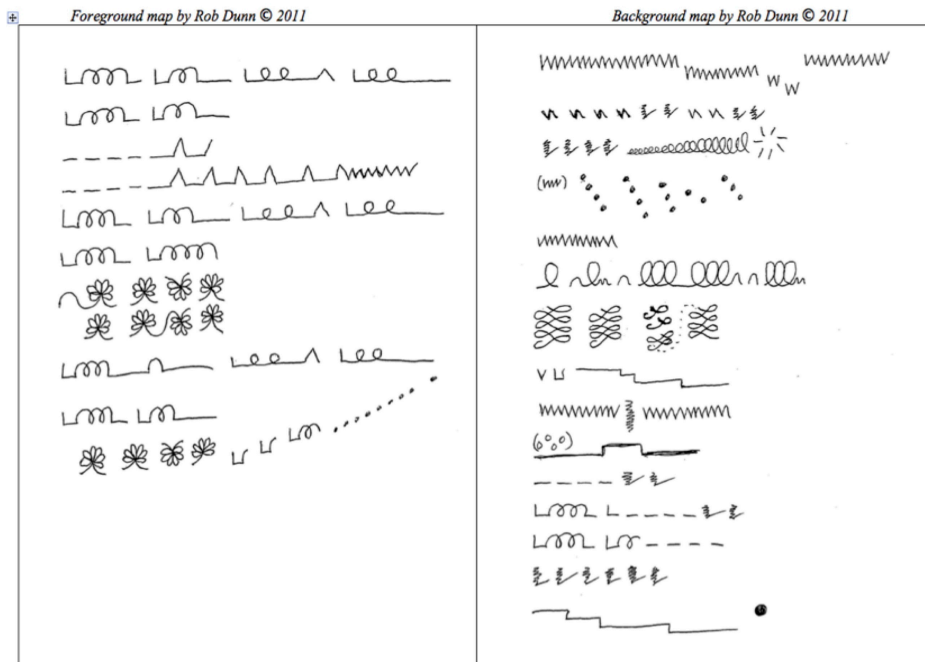


Figure 5. Sample Map, Clinic Handout, "Enhancing Conducting Through Music Mapping."

Darrell Brown presented "The Wind Band Music of Carlos Surinach" at 11:00 a.m.<sup>582</sup> Brown discussed eight wind band works by Surinach, provided sample scores, and played audio excerpts for the attendees. He recalls attendance of less than ten people at the clinic.<sup>583</sup>

The Reno Wind Symphony presented a clinic/concert titled "Chosen Gems for the Wind Band" at 3:30 p.m. in Nightingale Hall.<sup>584</sup> This was the second consecutive conference appearance for this ensemble. A. G. McGrannahan, III, Conductor of the Reno Wind Symphony, conducted along with several guest conductors. This clinic/concert replaced the long-running clinic/concert series titled "Quality Music

<sup>582</sup> Clinic Handout, "The Wind Band Music of Carlos Surinach," Archive Binder 5.

<sup>583</sup> Darrell Brown in discussion with the author, June 14, 2016.

<sup>584</sup> The researcher performed in this concert as a conductor and trumpet player.



Without Excessive Technical Demands.” The 2014 conference would have marked the tenth consecutive presentation of the “Quality Music” clinic, but the format was changed due to McGrannahan’s assessment that much of the literature selected was not satisfying the criteria of the clinic title; specifically relating the aspect of excessive technical demand.<sup>585</sup> A secondary factor in this modification was the 2013 closing of Shattinger Music Company, the clinic’s previous co-coordinator.<sup>586</sup> The nature of the program content was shifted to highlighting “gems” of the repertoire as selected by McGrannahan, but format of the performance remained the same: a rapid-fire concert set with a new or guest conductor for each piece.<sup>587</sup> The program lists the following selections and conductors:<sup>588</sup>

*Hounds of Spring* by Alfred Reed, conducted by A. G. “Mack” McGrannahan, III,

University of Nevada, Reno

*On a Hymnsong of Philip Bliss* by David R. Holsinger, conducted by David

Holsinger, Tennessee.

*American Riversongs* by Pierre La Plante, conducted by Michael Burch-Pesses,

Pacific University, Oregon

*Third Suite* by Robert Jager, conducted by Chris Chapman, Oregon State

University

*Commando March* by Samuel Barber, conducted by Chris Nicholas, Conductor

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<sup>585</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

<sup>586</sup> Jim Cochran in discussion with the author, June 15, 2016.

<sup>587</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016.

<sup>588</sup> Clinic Handout, “Chosen Gems,” Archive Binder 5.

*Prelude, Siciliano and Rondo* by Malcolm Arnold, arranged by John Paynter,  
conducted by Steve Rochford, Irvine Valley College, California

*Be Thou My Vision* arranged by David R. Gillingham, conducted by Tim Paul,  
University of Oregon

*Chorale and Shaker Dance* by John Zdechlik, conducted by Steve Martin, Reno  
Wind Symphony, Nevada<sup>589</sup>

Clinic sessions continued on Friday. Richard Taruskin, Professor of Music Scholarship at the University of California, Berkeley, presented “Text and Act” on Friday morning at 8:30 a.m. in the Sierra room at the Ramada Hotel.<sup>590</sup> Taruskin is the author of the universally acclaimed and award-winning five-volume work titled *The Oxford History of Western Music*, which is now available via an online subscription to libraries and universities. The clinic session title is the same as Taruskin’s 1995 book *Text and Act*, so it is likely he presented on the same material. Daniel Schmidt, the 2014 Western Division President, arranged Taruskin’s visit, who also spoke at the Friday evening banquet. “The Commission with David Holsinger” was presented by the composer at 1:15 p.m. in the Nevada and Tahoe rooms at the Ramada.<sup>591</sup>

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<sup>589</sup> The locations of schools in this list that do not have a state indicated in their name were verified using an internet search.

<sup>590</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>591</sup> A. G. McGrannahan, III in discussion with the author, June 14, 2016. An agenda or notes from this clinic was not included in the conference archives, but McGrannahan confirmed this clinic was similar each year: the composer would discuss the commissioning and composing processes, as well as insights specific to the new commission for 2014.

Saturday morning sessions began at 7:30 a.m. with the separate Western and Northwestern division meetings in the Sierra and Nevada rooms respectively.<sup>592</sup> Gary Hill from Arizona State University presented a conducting clinic at 10:45 a.m. in Nightingale Hall.<sup>593</sup>

### Concerts and Other Performances

The California State University, Los Angeles Wind Ensemble began the 2014 concerts with a performance at 1:00 p.m. on Thursday under the baton of Emily Moss, Director of Bands and Instrumental Music at CSULA. The program opened with *The Foundation March* by Richard Franko Goldman, followed by *Mannin Veen – A Manx Tone Poem* by Haydn Wood. Next, the ensemble performed *Black Dog* by Scott McAllister, which featured CSULA faculty member Helen Goode-Castro as the clarinet soloist. The final three selections were *The Lark in the Clear Air* by Clifton Taylor, *Cumba Cumbakin* by Tania Leon, and *Two-Lane Blacktop* by James M. David.<sup>594</sup>

The 2:15 p.m. concert featured the University of Arizona Wind Ensemble from Tucson, Arizona conducted by Gregg I. Hanson, Director of Wind Band Studies at UA. The first selection was *Vientos y Tangos* by Michael Gandolfi, followed by *Colonial Song* by Percy Aldridge Grainger, which was guest conducted by Kevin Holzman, Graduate Conductor. The performance continued with all three movements from Carter Pann's *The Three Embraces*; the movements are titled "I. Antique," "Calming," "II. With quiet longing," "and III. With rubato (a joyous celebration at first)." The concert

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<sup>592</sup> Agendas or notes from these clinics were not included in the conference archives.

<sup>593</sup> An agenda or notes from this clinic was not included in the conference archives.

<sup>594</sup> Concert program, California State University, Los Angeles Wind Ensemble concert, March 13, 2014, Archive Binder 5.

concluded with *Requiem* by David Maslanka and the fifth movement, “Freylachs,” of *Yiddish Dances* by Adam Gorb.<sup>595</sup>

The Reno Wind Symphony presented “Chosen Gems for the Wind Band” on Thursday afternoon at 3:30 p.m. The details of this clinic/concert are outlined above.

Thursday evening concerts commenced at 7:15 p.m. with a performance by the Brigham Young University, Idaho Symphony Band from Moscow, Idaho conducted by Diane Soelberg, Director of Bands and Chair of the Music Department at BYU, Idaho. The program began with “Night on Fire” from *The Soul Has Many Motions* by John Mackey, followed by *Paraphrase on ‘Nearer My God to Thee’* by Carl Nielsen. Next, the ensemble played the premiere performance of the wind band orchestration of *Leaving White* by Ben Taylor. Taylor received his BM from BYU, and *Leaving White* was originally written for the BYU Symphony Orchestra. This band orchestration was commissioned by the BYU, Idaho Symphony Band for this performance. Darrell Brown, Assistant Director of Bands at BYU, Idaho, guest conducted his own work *Kloulers March*, which was written for the Corpus Christi Municipal Band in 2012 when Brown was Assistant Professor of Music at Del mar College in Corpus Christi, Texas. The performance of the first movement of *Dodecafecta* by James Stephenson, titled “I. Vivace Fantastique,” featured the BYU, Idaho faculty brass quintet, including Ryan Nielson and Robert Sears on trumpet, Jon Klein on horn, Bryce Mecham on trombone, and Golden Lund on tuba. The performance of the final piece on this concert, *Caetê*

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<sup>595</sup> Concert program, University of Arizona Wind Ensemble concert, March 13, 2014, Archive Binder 5.

*Jururé – The Supplication of the Forest* by Edmundo Villani-Côrtés was the North American premiere.<sup>596</sup>

Thursday’s final concert was presented at 8:30 p.m. by the San Diego State University Wind Symphony from California under the baton of Shannon Kitelinger, Assistant Professor and Director of Bands at SDSU. The concert opened with *Smetana Fanfare* by Karel Husa, followed by *(Redacted)* by John Mackey. The ensemble’s performance of the third and fourth movements from *Symphony No. 29 for Baritone Horn (or Trombone) and Band, Op. 289* by Alan Hovhaness featured SDSU faculty member and international trombone soloist Eric Starr; the movement titles were “Lento-Allegro moderato-Presto” and “Finale: Maestoso.” The concert concluded with *Suite Dreams* by Steven Bryant and *Black Bolt!* by Jess Langston.<sup>597</sup>

The California State University, Stanislaus Wind Ensemble, from Turlock, California presented the first concert on Friday at 10:00 a.m. conducted by Stuart Sims, Associate Professor of Music and Director of Instrumental Studies at CSUS. The program opened with *Mothership* for orchestra and electronica (wind ensemble version) by Mason Bates, featuring ensemble members Joban Aguilar on soprano saxophone, Erik Edwards on drumset, Michal Golden on trumpet, and Hannah Grace Prendez on flute. The next three selections were *Arclight Alley* by David Werfelmann, *Gone* by Scott

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<sup>596</sup> Concert program, Brigham Young University, Idaho Symphony Band concert, March 13, 2014, Archive Binder 5.

<sup>597</sup> Concert program, San Diego State University Wind Symphony concert, March 13, 2014, Archive Binder 5.

McAllister, and *Point Blank* by Paul Dooley. The final selection, *Ára Bátor* by Kjartan Sveinsson, transcribed by David Vickerman, featured a small women's choir.<sup>598</sup>

Friday morning concerts continued at 11:15 a.m. with the San Jose State University Wind Ensemble from San Jose, California, under the baton of Edward C. Harris, Director of Bands at SJSU. The program commenced with *Downey Overture* by Oscar Navarro, followed by all four movements from *Concerto Grosso for Saxophone Quartet and Band* by William Bolcom, featuring the Premiere Saxophone Quartet. The members of the quartet were Dale Wolford, soprano saxophonist and SJSU faculty member, Kevin Stewart, alto saxophonist and faculty member at Cal State University, Stanislaus, and UC Davis,<sup>599</sup> David Henderson, tenor saxophonist and saxophone instructor at the University of the Pacific, and Aaron Lington, baritone saxophonist and Coordinator of Jazz Studies at SJSU. The movements of the Bolcom *Concerto Grosso* are titled "I. Lively," "II. Song Without Words," "III. Valse," and "IV. Badinerie." The final selections performed by the SJSU ensemble were *The Alcotts* by Charles Ives, transcribed by Jonathan Elkus, and all four movements from *The Soul Has Many Motions* by John Mackey: I. Violet Crown Fanfare, II. Night on Fire, III. Unquiet Spirits, and IV. The Ringmaster's March.<sup>600</sup>

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<sup>598</sup> Concert program, California State University, Stanislaus Wind Ensemble concert, March 14, 2014, Archive Binder 5.

<sup>599</sup> Kevin Stewart, email to the author, June 14, 2016. Stewart's biography did not contain his university affiliations at the time of the concert. These were confirmed after an email request from the author.

<sup>600</sup> Concert program, San Jose State University Wind Ensemble Wind Ensemble concert, March 14, 2014, Archive Binder 5.

On Friday afternoon at 3:00 p.m., the Utah State University Wind Orchestra from Logan, Utah presented “Legends: Old and New” conducted by Thomas Rohrer, Director of Bands at USU. The program included *Circus Overture* by William Schuman, *Handel in the Strand* by Percy Aldridge Grainger arranged by Richard Franko Goldman, “*Skyline*” from *Symphony No. 2 “The Big Apple”* by Johan de Meij, and all three movements of *Symphony No. 2 “A Lenda de Paio Gómez Chariño”* by Anton Alcalde: I. A Lenda (The Legend), II. A Paisaxe (The Landscape) and III. A Battalla (The Battle).<sup>601</sup>

Friday afternoon concerts concluded at 4:15 p.m. with the presentation of “The Wind Band Music of David R. Holsinger” by the University of Nevada Wind Ensemble from Reno, Nevada under the baton of A. G. McGrannahan, III, Director of Bands at UNR. The program included the newly commissioned work by Holsinger, who was present for the week as composer-in-residence. The selections included *A Call to Celebration, Prelude and Rondo, On a Hymn of Lowell Mason*, and *Cityscape I*. The University of Nevada Chamber Singers joined the Wind Ensemble for the performance of all four movements of *A Song of Moses*, titled “Listen O Heavens, I Will Speak!,” “I Will Proclaim the Name of the Lord!,” “The Lord’s Portion is His People,” and “See Now that I, Myself, Am He!” Next, the ensemble played the world premiere of *Connacht Rhapsody*, the commissioned work. The program concluded with *Liturgical Dances*.<sup>602</sup>

The conference program listed the following 2014 Composition Consortium Members:

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<sup>601</sup> Concert program, Utah State University Wind Orchestra concert, March 14, 2014, Archive Binder 5.

<sup>602</sup> Concert program, University of Nevada, Reno Wind Ensemble concert, March 14, 2014, Archive Binder 5.

Andrews University, Alan Mitchell, conductor  
California Baptist University, Guy Holliday, conductor  
Coe College, William Carson , conductor  
Columbus State Community College, Thomas Lloyd, conductor  
Concordia University Ann Arbor, William M. Perrine, conductor  
East Texas Baptist University, Mark Crim, conductor  
Eastern Arizona College, Geoff DeSpain, conductor  
Furman University, Leslie W. Hicken, conductor  
Irvine Valley College, Stephen Rochford, conductor  
Kansas State University, Frank Tracz, conductor  
Metropolitan State University of Denver, David Kish, conductor  
Mt. Hood Community College, Grant E. Linsell, conductor  
Nicholls State University, Gregory J. Torres, conductor  
Pacific University, Michael Burch-Pesses, conductor  
Pomona College, Graydon Beeks, conductor  
Rice University, Chuck Throckmorton, conductor  
Southern Illinois University, Edwardsville, John Bell, conductor  
Texas Woman's University, Russell Pettitt, conductor  
University of California, Berkeley, Robert Calonico, conductor  
University of Nevada, Reno, A. G. McGrannahan, III, conductor



Similar to the previous two conferences, the UNR Jazz Combo hosted an Open Mic session Friday night at 9:30 p.m. in the Skyline room of the Ramada Hotel. Various jazz charts were performed.<sup>603</sup>

Formal concerts resumed at 10:00 a.m. Saturday morning with the Arizona State University Chamber Winds from Tempe, Arizona conducted by Gary W. Hill, Professor of Music and Director of Bands at ASU. The Chamber Winds consisted of thirteen players and the program was comprised solely of Wolfgang Amadeus Mozart's *Serenade in B-flat Major, KV 361/370a "Gran Partita."* The movements are "Largo – Allegro molto," "Menuetto – Trio I-II," "Adagio," "Menuetto (Allegretto) – Trio I-II," "Romanze (Adagio – Allegretto – Adagio)," "Theme with Variations (Andante)," and "Finale (Molto allegro)."<sup>604</sup>

The College Band Directors National Association Intercollegiate Band presented the final concert of 2014 at 12:30 p.m., conducted by Stephen Peterson, Director of Bands at Ithaca College in Ithaca, New York and the then current National President of CBDNA. The 2014 version of this ensemble was comprised of 75 students selected from 17 universities with directors who were members of the Western or Northwestern divisions of CBDNA.<sup>605</sup> The number of participants was 15 less than 2012. The number of schools represented was 4 less than the previous year. The program was "March," from *Symphonic Metamorphosis of Themes by Carl Maria von Weber* by Paul

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<sup>603</sup> Concert Schedule, 2014 Western/Northwestern Divisional Conference Program, Archive Binder 5: 6.

<sup>604</sup> Concert program, Arizona State University Chamber Winds concert, March 15, 2014, Archive Binder 5.

<sup>605</sup> Appendix D, List of Intercollegiate Band Performers by Year.

Hindemith, transcribed by Keith Wilson, *Rhosymedre* by Ralph Vaughan Williams, transcribed by Walter Beeler, *Variants on a Medieval Tune* by Norman Dello Joio, *Rest* by Frank Ticheli, and both movements from *Sound and Smoke* by Viet Coung, titled “I. (feudal castle lights)” and “II. (avalanche of eyes).”<sup>606</sup>

### Observations and Conclusions

The conference offered seven clinics that were presented by 8 men. This broke the string of conferences with women presenters started in 2006. The appearance of Richard Taruskin is interesting as he is a renowned figure in musicology and author of the five-volume work titled *The Oxford History of Western Music*. In contrast to previous years, the content of the 2014 clinics was more scholarly, grounded in research and academia versus the majority of clinics in previous years that were more practical or performance based (i.e. conducting workshops, discussion of literature, composer forums and master classes).

Premiere performances were less prevalent than at prior conferences. Of the 3 premieres in 2014, the CBDNA commission was the only new work, the second was a regional premiere and the final was a premiere of the band version.<sup>607</sup> The span of three conferences from 2010 to 2014 presented a period of relative fluctuation in programming works of women composers, varying from none in 2010, to ten works by four women composers in 2012, and back to none in the current year. The performances included 56 selections all composed by men. Of the 21 different conductors, 18 were men and 3 were

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<sup>606</sup> Concert program, CBDNA Intercollegiate Band concert, March 15, 2014, Archive Binder 5.

<sup>607</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.

women. However, the three women were all primary conductors of ensembles performing formal concerts, the largest number of primary women conductors at any Reno conference since 1990. There were 15 soloists featured with various ensembles; 13 men and 2 women.

This conference marked the end of the perpetual clinic titled “Quality Music Without Excessive Technical Demands,” which appeared in nine consecutive clinics through 2012. It was replaced this year by a new clinic titled “Chosen Gems for the Wind Band” which followed the same format but had different criteria for the program selection, no longer factoring in technical demand, but focusing on popularity of the pieces in more of a “greatest hits of band music” approach.

## CHAPTER 18

2016

The fourteenth and final Western/Northwestern divisional conference held in Reno occurred on March 16–19, 2016. The president of the Western Division was John Carnahan of California State University, Long Beach in Long Beach, California; the president of the Northwestern Division was Chris Bianco of Western Washington University in Bellingham, Washington. The conference host was Reed Chamberlin of the University of Nevada in Reno, Nevada who took over as Director of Bands at UNR following McGrannahan’s retirement in 2014. The conference hotel was moved to the Peppermill Hotel and Casino, which was the site of all but one clinic. All formal concert performances and the final clinic session were presented in Nightingale Hall in the Church Fine Arts Building on the campus of the University of Nevada, Reno. Tom Rohrer, the Western/Northwestern Division Executive Secretary 2016, reported there were 54 paid registrations.<sup>608</sup>

The conference included six clinic sessions, one business meeting, and eleven concerts or performances.<sup>609</sup> The clinic sessions included presenters from within the division and across the United States, as well as a combined business meeting for the divisions. The eleven performances were presented by a variety of ensembles including college and university wind ensembles and symphonic bands, a community band, one “open-mic” jam session, and concluding with the Intercollegiate Honor Band conducted by Patrick Dunnigan, Director of Bands and Professor of Music at The Florida State

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<sup>608</sup> Tom Rohrer, in discussion with the author, June 20, 2016.

<sup>609</sup> Schedule of events, 2016 Conference Program, Archive Binder 5: 4–7.

University College of Music in Tallahassee, Florida and the sitting National President of CBDNA. Details of the clinics and concerts follow.

### Sessions And Meetings

Clinic sessions<sup>610</sup> commenced on Thursday, March 17 at 9:00 am in the Capri 1/Capri 2 Room at the Peppermill with a session titled “Realizing the Potential of Non-Major Ensembles: Serving a wide range of students from recruitment to graduation,” presented by William Plenk, Associate Director of Bands at the University of Nevada, Reno. The handout offers this synopsis of the clinic session:

Central to the function and mission of many institutions of higher education is offering students access to a variety of classes and experiences, thereby encouraging the pursuit of a well-rounded education. Within a music department, an inclusive approach can present challenges to conductors, especially when addressing a wide range of musicianship and motivation in students. Despite the difficulties, it remains the responsibility of ensemble conductors to provide a musically and educationally valuable experience for all students, and consistently produce high-quality performances.

This session will discuss strategies to optimize the productivity of predominantly non-major ensembles, with focus placed on building and maintaining performance standards, as well as creating musical, educational, and experiential value for students in the short and long term. Topics addressed will begin with recruiting and initial interactions with prospective students, and will track through the entirety of a four-year education.<sup>611</sup>

Clinic session continued with Mark Wolbers of the University of Alaska Anchorage presenting “Programming Quality Repertoire for the Small College Band” at

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<sup>610</sup> The 2016 conference program ceased the use of “clinic” and replaced it with “session.”

<sup>611</sup> Clinic Handout, “Realizing the Potential of Non-Major Ensembles: Serving a wide range of students from recruitment to graduation,” Archive Binder 5.

10:00 a.m. in the Capri 1/Capri 2 Room. The session is summarized in the conference program as follows:

In Nashville, at the 2015 CBDNA National Conference, it was observed that the repertoire presented by the selected performing ensembles bore little resemblance to what is feasible for the majority of the membership. To address this issue, the presenter shares two decades of experience programming for a small college band in the Last Frontier. How does one program music of artistic and educational merit when all the cards are not in the deck? Explore how to beat the house and engage in the best repertoire possible.<sup>612</sup>

Next, David Whitwell, Professor Emeritus from California State University, Northridge, presented “Economizing Score Study Time” at 11:00 a.m. in the Capri 1/Capri 2 Room. Whitwell’s presentation focused on the 19th century Viennese score study/memorization system. The clinic handout included excerpts of scores utilized in his demonstration of the Viennese study system.<sup>613</sup>

Sessions resumed Friday morning at 8:00 a.m. with a session titled “Cultivating Success in the Small University Band Program” presented jointly by Danielle Gaudry of California State University, East Bay and Lauren Reynolds of Central Connecticut State University in the Roma 1/Roma 2 Room. This session explored the challenges of university band programs in small music departments and proposed relevant strategies to develop and strengthen such programs.<sup>614</sup>

Glenn Price of the College-Conservatory of Music, University of Cincinnati presented “Teaching Undergraduate Conducting” in the Roma 1/Roma 2 Room. This

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<sup>612</sup> Clinic Handout, “Programming Quality Repertoire for the Small College Band,” Archive Binder 5.

<sup>613</sup> Clinic Handout, “Economizing Score Study Time,” Archive Binder 5.

<sup>614</sup> An agenda or notes was not provided in this clinic.

session presented effective teaching strategies and provided materials to enrich the content of college conducting courses, while simplifying implementation for the instructor. Topics covered included evaluation methods, independent study, group learning, and progression from basic to advanced conducting techniques. Additional materials and teaching aids were provided. The session handout provides a rationale (“Significance”) for the presentation, a list of challenges for both the instructor and the students, and “Objectives, Sources, and Philosophy.”<sup>615</sup> Much of the handout contents are excerpts from the presenter’s book, *The Eloquent Conductor*.<sup>616</sup>

The biennial CBDNA Western/Northwestern Division Members Meeting occurred at 3:30 p.m. in the Rotunda of the Mathewson-IGT Knowledge Center on the UNR campus. The topics included discussion about candidates for vice-presidents of both divisions, the 2018 conference site and venue changes, a statement from the author about this project, and a lengthy discussion about the national CBDNA position on the CMS report titled “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors.” Many referred to this document as “the CMS Manifesto on Large Ensembles,” as the report implies it is necessary to revamp our undergraduate music education programs in a way that could deteriorate the role of large ensembles.<sup>617</sup> This was the first time since 2006 that the biennial meeting was not split into separate divisional meetings.<sup>618</sup>

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<sup>615</sup> Clinic Handout, “Conducting Problems & Solutions,” Archive Binder 5.

<sup>616</sup> Glenn D. Price, *The Eloquent Conductor* (Chicago, IL: GIA Publications, 2016).

<sup>617</sup> Patricia Shehan Campbell et al, “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors,” *College Music Symposium* 56 (2016), accessed June 19, 2016, [http://symposium.music.org/index.php?option=com\\_k2&view=item&id=11118:transforming-music-study-](http://symposium.music.org/index.php?option=com_k2&view=item&id=11118:transforming-music-study-)

The final clinic session of 2016 was titled “Conducting Workshop” and presented Saturday morning at 11:45 a.m. by Dr. Thomas Lee in the Nightingale Concert Hall. Dr. Lee is Emeritus Professor and Director of Bands at the University of California, Los Angeles. It was a typical conducting workshop session with 3 graduate students serving as conductors. The demonstration ensemble was UCLA Chamber Winds, Travis Cross, Conductor. Three graduate students conducted separately and Lee led the critiques. He invited all attending CBDNA members who taught conducting to offer their observations. The conductors received multiple comments throughout the sessions as well as a written sheet of comments at the end.<sup>619</sup>

#### Concerts and Other Performances

Concerts commenced at 2:45 p.m. with the Nevada Wind Ensemble<sup>620</sup> from the University of Nevada, Reno conducted by R. Reed Chamberlin, Director of Bands at UNR. The program opened with *Ecstatic Fanfare* by Steven Bryant, followed by *Handel in the Strand* by Percy Aldridge Grainger, which was guest-conducted by A. G. McGrannahan, III, Director of Bands Emeritus at the University of Nevada, Reno. The program continued with all five movements of *Serenade, op. 1* by Vincent Persichetti, which was performed by a chamber ensemble comprised of selected members of the

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from-its-foundations-a-manifesto-for-progressive-change-in-the-undergraduate-preparation-of-music-majors&Itemid=126

<sup>618</sup> An agenda or notes from this clinic was not included in the conference archives. The author was present.

<sup>619</sup> Thomas Lee, email to the author, May 27, 2016. An agenda or notes from this clinic was not available at the clinic.

<sup>620</sup> Concert program, Nevada Wind Ensemble concert, March 17, 2016, Archive Binder 5. Chamberlin removed the “University of” from the ensemble’s title when he succeeded McGrannahan at UNR.



large ensemble.<sup>621</sup> The movements of the Persichetti piece are titled “I. Prelude,” “II. Episode,” “III. Song,” “IV. Interlude,” and “V. Dance.” The world premiere performance of Andrew Boysen, Jr.’s *Whispering of Fields Unsown* was next. This piece was commissioned by the CBDNA Western/Northwestern Bridgeworks Consortium, which was a similar group to previous years but was adorned with a new title.<sup>622</sup> Following the premiere, Associate Director of Bands at the University of Nevada, Reno William Plenk guest conducted *Strange Humors* by John Mackey, featuring graduate student Ben Prima on the djembe. The program concluded with both movements from *Lauda* by Steve Danyew; the movements are titled “I. Montis Dei” and “II. Hymnus Anima Mea.”<sup>623</sup>

The Reno Wind Symphony, a local community ensemble from Reno, Nevada, presented “Forgotten Gems” at 4:00 p.m. in a concert organized by A. G. McGrannahan, III, Conductor and Artistic Advisor of the RWS. Each piece on this program was conducted by a different conductor in similar fashion to the “Quality Music” clinic/concerts of previous years. This was the first time the RWS was listed as a formal concert performance instead of a clinic. For this performance, McGrannahan selected the pieces and offered the opportunity to guest conduct to a select group of CBDNA members. The program was as follows:<sup>624</sup>

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<sup>621</sup> The concert program does not indicate the chamber instrumentation, but the author was present at the concert and witnessed the reduction of instrumentation.

<sup>622</sup> The consortium members were not listed in the conference or concert program as in previous years.

<sup>623</sup> Concert program, Nevada Wind Ensemble concert, March 17, 2016, Archive Binder 5.

<sup>624</sup> Concert program, Reno Wind Symphony concert, March 17, 2016, Archive Binder 5.

*Symphonic Concert March* by Giouse Bonelli arranged by Leonard Falcone,  
conducted by Michael Burch-Pesses, Director of Bands, Pacific University  
and Conductor, Oregon Symphonic Band

*Allerseelen* by Richard Strauss arranged by Albert O. Davis, conducted by  
William Plenk, Associate Director of Bands, University of Nevada, Reno

*Pageant, Op. 59* by Vincent Persichetti, conducted by R. Reed Chamberlin,  
Director of Bands, University of Nevada, Reno

*Overture in B Flat* by Caesar Giovannini, conducted by Andrew McMahan,  
Director of Bands, California Polytechnic University, San Luis Obispo

*Dedicatory Overture* by Clifton Williams, conducted by Steve G. Martin,  
Associate Conductor, Reno Wind Symphony, Nevada

*Chester* by William Schuman, conducted by Patrick Brooks, Director of Bands,  
Idaho State University

*Symphony No. 1 for Band* by Claude T. Smith, conducted by A. G. McGrannahan,  
III, Director of Bands Emeritus, University of Nevada, Reno and  
Conductor, Reno Wind Symphony.

Thursday evening's performances began at 7:45 p.m. with a concert titled "Plate Lunch: Music of the Pacific Rim" presented by the University of Hawai'i Wind Ensemble from Honolulu, Hawai'i conducted by Jeffrey Boeckman, Associate Professor of Music and Director of Bands at UH. The program included *Etenraku* by Christopher Theofanidis, *Bali* by Michael Colgrass, a US premiere performance of *Presage* by Narang Prangcharoen, *Night Signal* by Toru Takemitsu, *Daydreams* by Takuma Itoh, and all four movements from *Suite from China West* by Chen Yi. The movements of the Chen

Yi suite are titled: “i. Introduction,” “ii. Meng Songs,” “iii. Zang Songs,” and “iv. Miao Dances.”<sup>625</sup>

Thursday’s final concert featured the University of Oregon Wind Ensemble at 9:00 p.m. under the baton of Rodney Dorsey, Director of Bands at Oregon. The program began with *Schism for Winds and Percussion* by David Biedenbender, followed by *From a Dark Millennium* by Joseph Schwantner, and then the second and third movements from the *Concerto for Soprano Saxophone and Band* by William Bolcom. The two movements of the Bolcom concerto were “II. Serenade” and “III. Caprice,” and featured Idit Shner, international saxophone soloist and recording artist and University of Oregon faculty member. The program concluded with *Here We Rest* by Anthony Barfield and the “Fever,” the third movement from *Lost Vegas* by Michael Daugherty.<sup>626</sup>

Friday concerts commenced at 1:00 p.m. with a performance titled “Then and Now” presented by the University Wind Ensemble from the University of California, Berkeley and Robert Calonico, Conductor and Berkeley faculty member. The concert included *Overture for Winds, op. 24* by Felix Mendelssohn arranged by John Boyd and all three movements of *Spiel für Blasorchester, op. 39* by Ernst Toch (titled “I. Ouverture,” “II. Idyll,” and “III. Buffo”). The final two selections were *Song* by William Bolcom arranged by Manley Romero, and all five movements of *Divertimento for Band*

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<sup>625</sup> Concert program, University of Hawai’i Wind Ensemble concert, March 17, 2016, Archive Binder 5.

<sup>626</sup> Concert program, University of Oregon Wind Ensemble concert, March 17, 2016, Archive Binder 5.

by Ira Hearshen titles as follows: “I. Ragtime,” “II. Blues,” “III. Mambo Loco,” “IV. Susan's Song,” and “V. March of the Little People.”<sup>627</sup>

The California State University Fullerton Symphonic Winds performed at 2:15 p.m. under the baton of Patricia Cornett, Associate Director of Bands at CSUF. The Wind Symphony is the premiere wind band at Fullerton, making the Symphonic Band the second tier band, and is comprised of primarily first and second year music majors.<sup>628</sup> The performance began with *Chester* by William Schuman. The next selections were *Avelynn's Lullaby* by Joel Puckett, a piece commissioned by CBDNA Western Division member John Carnahan of California State University, Long Beach. The tune in this piece is based on the lullaby the composer sings to his daughter each night to help her fall asleep.<sup>629</sup> Next was each of the *Three Cabaret Songs* by William Bolcom, arranged by Ian Frenkel, titled “Song of Black Max,” “Waitin,” and “Amor” featuring mezzo-soprano Nicole Baker, CSUF faculty member. The program concluded with *Allerseelen* by Richard Strauss, arranged by Albert O. Davis and *Phantastische Spirites* by Donald Grantham.<sup>630</sup>

Friday evening concerts commenced at 6:00 p.m. with the University of Puget Sound Wind Ensemble from Tacoma, Washington conducted by Gerard Morris, Director of Bands and Assistant Professor of Music at UPS. The program included *In This Broad*

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<sup>627</sup> Concert program, University of California, Berkeley Wind Ensemble concert, March 18, 2016, Archive Binder 5.

<sup>628</sup> Concert program, California State University Fullerton Symphonic Winds concert, March 18, 2016, Archive Binder 5.

<sup>629</sup> Ibid.

<sup>630</sup> Ibid.

*Earth* by Steven Bryant, all five movements from *Velocity Meadows: Five Dream Episodes* with music by Christopher Stark and video by Andrew Lucia and featuring Dan Williams, oboe soloist and UPS faculty member. The movements of *Velocity Meadows* are titled “Waves with Spectra,” “Pulse with Collapsing Phrases and Echoes,” III. Nostalgic Slow Dance with Rewind,” “IV. Stippled Canon with Bells,” and “V. Velocity Meadows.” The program concluded with *Pictures at an Exhibition* by Modest Mussorgsky orchestrated by Maurice Ravel and, transcribed by Erik Saras. The ensemble performed all movements, including:

Promenade

I. The Gnome

Promenade

II. The Old Castle

Promenade

III. Tuileries

IV. Cattle

Promenade

V. The Ballet of the Chicks in their Shells

VI. Samuel Goldenberg and Schmuÿle

VII. The Market at Limoges

VIII. Catacombs

With the Dead in a Dead Language

IX. The Hut on Fowl's Legs

## X. The Great Gate of Kiev<sup>631</sup>

Friday evening's formal concerts concluded at 7:15 p.m. with a performance by the Northern Arizona University Wind Symphony from Flagstaff, Arizona under the baton of Daniel Schmidt, Director of Bands and Professor of Music at NAU. The program began with *Hammersmith* by Gustav Holst, followed by all four movements from *Symphony No. 1* by Jack Stamp. The movements of the Stamp work are titled "I. Elegy," "II. Scherzo - Dance of the Hippos," "III. Romanza - with a nod to Aaron Copland," and "IV. Finale," and the performance featured NAU senior Shannon Cochran, soprano, in the third movement. The next selection was *Colonial Song* by Percy Aldridge Grainger featuring Shannon Cochran, soprano and Arizona music teacher Antonio Lozano, tenor. The concert concluded with "Dance 1" from *Jazz Suite No. 2* by Dmitri Shostakovich arranged by Johan de Meij.<sup>632</sup>

The Intercollegiate Band Members were invited to participate in a do-it-yourself Open Mic Jam Session at 10:00 p.m. in the Capri Ballroom at the Peppermill. There was not a core feature ensemble this year, which left the performance solely in the hands of the students. As in previous years, the atmosphere was similar to a cocktail hour, but it was different because there was not the traditional banquet preceding the reception. The board had decided to switch to a more informal format for socializing for several reasons; to save money, allow the attendees time to enjoy dinner "on the town" in Reno, and they

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<sup>631</sup> Concert program, University of Puget Sound Wind Ensemble concert, March 18, 2016, Archive Binder 5.

<sup>632</sup> Concert program, Northern Arizona University Wind Symphony, March 18, 2016, Archive Binder 5.

felt the same amount of content could be accomplished in a shorter amount of time.<sup>633</sup>

There was a cash bar and small hors d'ourves buffet for attendees to enjoy as well as a short program of recognition for performing ensembles, key personnel of the conference, and CBDNA leadership.<sup>634</sup>

Saturday's concerts commenced at 10:30 a.m. with the University of California Los Angeles Wind Ensemble conducted by Travis J. Cross, Associate Professor of Music at UCLA. The program included *Serenade, Op. 7* by Richard Strauss,<sup>635</sup> and *Sparrows* by Joseph Schwantner featuring soprano soloist Terri Richter, DMA Candidate and Teaching Associate at UCLA. The program concluded with *La création du monde, Op. 81a* by Darius Milhaud.<sup>636</sup>

The final concert of the 2016 conference was presented by the College Band Directors National Association Intercollegiate Band conducted by Patrick Dunnigan, Director of Bands and Professor of Music at The Florida State University College of Music in Tallahassee, Florida and the then current CBDNA National President. The 2016 ensemble was comprised of 88 students selected from 19 universities with directors who were members of the Western or Northwestern divisions of CBDNA.<sup>637</sup> The number of participants was 13 more than 2014. The number of schools represented was 2 more than

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<sup>633</sup> Reed Chamberlin in discussion with the author, June 19, 2016.

<sup>634</sup> The author was present.

<sup>635</sup> The program notes this piece is for thirteen wind instruments, but the specific performers are not indicated.

<sup>636</sup> Concert program, University of California Los Angeles Wind Ensemble concert, March 19, 2016, Archive Binder 5.

<sup>637</sup> Appendix D, List of Intercollegiate Band Performers by Year.

the previous year. This was the first time in five years there was increase in the number of schools who had students participate. The program opened with *Symphony No. 2* by Frank Ticheli. The movements were: “I. Shooting Stars,” “II. Dreams Under a New Moon,” and “III. Apollo Unleashed.” The last three selections were *Who Puts His Trust In God Most Just* by J.S. Bach, arranged by James Croft, *Passo a sei* from “William Tell” by Giacchino Rossini, arranged by the conductor, Patrick Dunnigan, and *Danzon No. 2* by Arturo Márquez, arranged by Oliver Nickel.<sup>638</sup>

### Observations and Conclusions

The six clinics offered were presented by 5 men and 2 women; the two women presented jointly. There were 47 selections performed in formal concerts; men composed all but one. Similar to 2014, premiere performances were again less prevalent. The CBDNA commission was premiered and a second work was labeled a North American premiere.<sup>639</sup> Of the 15 different conductors, 14 were men. The sole woman conductor was Patricia Cornett, the primary conductor of the CSU, Fullerton Symphonic Winds. Cornett and deAlbuquerque from CSU, Long Beach (who performed in 2010) are both primary conductors of the second band at their affiliated university. There were 7 soloists featured with various ensembles; 2 men and 5 women.

The most significant change from the previous thirteen conferences was person serving as conference host. McGrannahan had hosted all conferences from 1990–2014. His retirement in May of 2014 from the University of Nevada included passing the torch

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<sup>638</sup> Concert program, CBDNA Intercollegiate Band concert, March 19, 2016, Archive Binder 5.

<sup>639</sup> Appendix C. These data were assembled from both the Conference Program and concert programs in the archives.



as conference host to R. Reed Chamberlin, the new Director of Bands at UNR.

McGrannahan remained local in Reno during his retirement, and he assisted Chamberlin in many ways. Chamberlin was excited to assume the task of hosting the conference, and ambitious about providing the attendees with the staples of previous conferences and adding his own touch into the mix.

Another significant change from previous years was choice of the conference hotel property. All thirteen previous conferences were hosted at the same property, which was initially under the Holiday Inn name and was converted to a Ramada property between the 2008 and 2010 conferences. The new venue for 2016 was the Peppermill Resort Hotel. This property is much larger than the Ramada and offers significantly more options in both quantity and quality for dining and amenities.

## CHAPTER 19

### SUMMARY AND CONCLUSIONS

This study is about the history of the Western/Northwestern Combined Divisional CBDNA conferences that occurred in Reno, Nevada spanning from 1990 to 2016. These conferences are unique within the scope of the biennial divisional meetings of the CBDNA because all but the final conference (2016) were held at the same venue and hosted by the same person. The 2016 conference had a different host and hotel, but the performance venue remained the same. The 2018 conference will be held in Rohnert Park, California and hosted by Andy Collinsworth of Sonoma State University.

Several facets of the conferences are analyzed in this paper, including the concerts, clinics, the Intercollegiate Band, and changes to the overall format of the conference. The discussion of concerts includes details of the types of ensembles, the conductors, the repertoire—including premieres and commissions, and guest artists. The chronicling of clinic sessions includes details of clinic contents, information about the presenters, and discussion about their roles within the divisional and national CBDNA. The discussion about the “Quality Music Without Excessive Technical Demand” clinic sessions is particularly robust because it was the longest running clinic session of the Reno conferences, spanning nine conferences from 1996–2012.

The purpose of this study is to chronicle the fourteen biennial Western/Northwestern Combined Divisional CBDNA conferences spanning from 1990 to 2016. As indicated by Western/Northwestern members in informal conversations, the organization and content of these conferences are highly regarded within membership of these the divisions. This study seeks to examine how these 14 divisional conferences

provided a unique experience for their attendees, to illuminate the distinguishing features of these conferences including those which may be deemed worthy of replication at conferences in other divisions of the CBDNA, and to highlight the changes and progress that occurred between and across the fourteen conferences that occurred in the time span covered in this study. The study also examines specific areas of the conferences that intersect with the global band community, including performance excellence, cultivation of the body of wind band literature, and professional growth and development of college band directors in relation to their extended professional community of composers, artists, and conductors.

1. How has the conference changed or evolved across 14 iterations?
2. Are there trends in the repertoire selection, or other features of compositions programmed and performed, including commissions?
3. What facets of the conferences are unique or notable for the purpose of emulation or enhancement of other similar conferences?

It is important to acknowledge that much of the anecdotal information utilized in this document was obtained from A. G. “Mack” McGrannahan. As the organizer of 13 of the 14 conferences studied here, he is clearly an authority on the topic. However, it is possible that his version of events or proceedings may be incomplete or incorrect, or simply biased or opinionated. Whenever possible, details were corroborated by referencing archival documents or other attendees.

The remainder of this chapter summarizes the findings and makes recommendations for future research.

## Concerts

Concerts are the primary focus of the Western/Northwestern divisional conferences, which is indicated by how the program is heavily weighted with concert performances. The concerts provide the attendees the opportunity to hear each other's ensembles and listen to music, new and old, both for intrinsic enjoyment and to aid in future programming at their own institutions. Eric Rombach-Kendall, the 2013 CBDNA National President, reiterated this notion in his address to the 2013 National Conference attendees when he noted, "the renewal that comes from hearing live performances of old and new repertoire."<sup>640</sup>

The number of formal concerts at each conference ranged from eleven (2012, 2014, 2016) to seventeen (1994). In odd years between conferences, CBDNA members were asked to submit recordings of their ensembles. The board members of the Western and Northwestern divisions of CBDNA selected the performing ensembles by blind audition of the recordings at a meeting that occurred in June of odd years. Each performance was allocated 75 minutes on the conference schedule, and the performances were planned for 60 minutes, leaving 15 minutes for changing the stage and for attendees to use the restroom or mingle in the lobby. All formal concerts occurred in Nightingale Concert Hall in the Church Fine Arts Building on the Campus of the University of Nevada, Reno.

The following discussion includes several components of concerts at the Western/Northwestern CBDNA conferences. Several types of ensembles have performed and they vary in instrumentation (i.e. full wind band, chamber ensemble, or quartet) and

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<sup>640</sup> 2013 CBDNA National Conference Program, 1.

type of affiliated school or lack of affiliation to a school (i.e. four-year, two-year, community, or military). Other trends in the formal concert performances can be identified, including the high frequency of concerti, composers that are significantly more frequently played, the frequency of chamber ensemble works interwoven into the large ensemble programs, and the frequency of commissions, both those sponsored by CBDNA and those organized by the performing ensembles.

### Types of Ensembles

The large majority of performing ensembles are from schools within the Western and Northwestern divisions of the CBDNA. This includes four-year colleges and universities as well as community colleges, with the majority of the performances presented by four-year universities. There were also several performances presented by ensembles from schools not in the Western or Northwestern divisions, or who did not have affiliation with a college or university at all. These included two performances by the Australian Youth Band (1990 and 1994), two performances by the same military band (1992 and 2008), a community college honor band (2004), three performances by ensembles from Canadian universities (1994, 1996, and 2010), and two performances by community bands (2012 and 2016).<sup>641</sup> There were no performances by public school bands of any kind.

The inclusion of performances by the Air Force Band of the Golden West in 1992 and 2008 is interesting because it appears to mirror a tradition of other meetings such as the Midwest Clinic or the American Bandmasters Association convention, wherein a

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<sup>641</sup> Two performances by the Reno Wind Symphony are not included here. This ensemble was listed as the demonstration band for clinics and not part of the formal concert schedule.

“service band” is invited to perform and is often the featured or highlight performance of the conference/convention. The Air Force Band of the Golden West is based at Travis Air Force Base in Fairfield, California, which is 170 miles from Reno and easily accessible by ground transportation. The only other noted military presence at the Reno conferences was by Colonel John R. Bourgeois of the “President’s Own” United States Marine Band, who was the conductor of the first Intercollegiate Band in 1990.

There is also a notable prevalence for interspersing chamber ensemble works into the formal concert programs. There were six performances presented exclusively by chamber ensembles, and 10 large ensemble programs that contained at least one chamber ensemble selection on the program.

#### Repertoire

There were 997 individual performances of works performed on formal concerts between 1990 and 2016, including duplicate performances of the same piece and classifying multi-movement works as a single selection. Thirteen composers had pieces performed more than 10 times. The most commonly performed composer was Percy Aldridge Grainger who had 46 pieces performed. The remaining 12 composers and relative number of works performed were John Philip Sousa 29, Frank Ticheli 19, David Holsinger 16, Andrew Boysen, Jr. 14, David Gillingham 13, Paul Hindemith 13, Charles Ives 13, David Maslanka 13, John Mackey 12, Mark Camphouse 11, Richard Strauss 11 and Eric Whitacre 11. Grainger, Sousa, Hindemith, Ives, and Strauss were all deceased well before the beginning of the 1990 Reno conference. Of the remaining 8 composers all but Mackey are documented as clinicians at a Reno conference, several made multiple appearances.

Fourteen different women composers had a total of 29 works performed. There were no pieces by women composers performed in 1990, 1992, 2010, and 2014. There were one or two compositions by a woman played each year between 1994 and 2008, and also in 2016. There was a surge of performances of works by women in 2012 with 4 different composers represented, and six works by Julie Giroux who was also the commissioned CBDNA composer of 2014.

#### Premieres and Commissions

The CBDNA membership places immense value in expanding the wind band repertoire with quality works. This is evident in the 29 pieces written through commissions between 1961 and 2001.<sup>642</sup> The Western/Northwestern divisions have placed an emphasis on creating and performing new repertoire since the first conference in 1990, which had four premieres included in the concerts. . A total of 55 works were listed in concert programs as some form of premiere performance between 1990 and 2016 with 36 true world premieres. In 1992, Jim Sochinski was commissioned by members of the Western/Northwestern division to write a new work to be premiered on the 1992 conference by the California State University, Fresno Wind Ensemble, under the baton of Lawrence Sutherland, Director of Bands. Two subsequent premieres are particularly interesting: An independent consortium that consisted primarily of CBDNA member schools was formed in 2000 to commission a new piece by James Syler; that work, titled *Symphony No. 1 "Blue,"* was premiered at the 2000 Western/Northwestern divisional

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<sup>642</sup> Kish, The College Band Directors National Association Commissioned Compositions, 1961–2001: A Survey And Analysis: 131.

conference in Reno. The ICB premiered a new piece by Australian composer David Stanhope in 2002, though it was not commissioned by the CBDNA.

The 2004 Western/Northwestern division CBDNA conference in Reno marked the beginning of a tradition of commissioning a new work to be premiered at the conference and to bringing the composer to the conference, and often programmed on a concert featuring music of that composer’s works. This tradition persisted through the 2016 conference, resulting in seven new works for wind band commissioned from six different composers between 2004 and 2016, in addition to the pieces commissioned from Sochinski in 1992 and Syler in 2000. The composers and works are listed in Figure 6:

Year	Composer	Title
1992	Sochinski	Halcyon Transfigured
2000	Syler	Symphony No. 1 "Blue"
2004	Ewazen	Danzante
2006	Cichy	Pandemonium
2008	Camphouse	Anthem
2010	Boysen	Twilight of the Gods
2012	Giroux	Zephyr; Chorale and Dance
2014	Holsinger	Connacht Rhapsody
2016	Boysen	Whispering of Fields Unsown

Figure 6. List of works commissioned by members of the Western/Northwestern CBDNA

It is a widespread phenomenon to find a concerto or work for small ensemble and wind band programed on concerts at conferences and conventions. This is not unique to the CBDNA Western/Northwestern conferences, but was certainly prevalent during the 1990–2016 conferences. There were 167 formal concerts excluding the “Quality Band Literature Without Excessive Technical Demands” clinic/concerts and jazz performances. Of the 167, it is reasonable to exclude the 14 Intercollegiate Band performances as they are not generally be an appropriate setting for a soloist or guest ensemble. There were 93



of the remaining 153 formal concert performances that included some form of departure from a piece with full-band instrumentation, including concertos featuring one or more soloists and pieces that required reduced instrumentation of the full ensemble, such as an octet. This majority signifies a strong trend within these conferences to include a solo or small ensemble work.

#### Guest Artists

The prevalence of concerti and small ensemble works is accompanied by appearances by featured or guest artists. Much of the time, the solo or small ensemble performers were members of the performing ensemble or faculty from the ensemble's affiliated institution. Occasionally, the guest artist(s) were famous or professional, and often billed as "international" or "world-class" performers. These included Joseph Wytko on saxophone, Charles Wiese on trombone, Larry Zalkind on trombone, Blair Bollinger on bass trombone, Al Vizzutti on trumpet, and Adam Rapa on trumpet.

#### Clinics

Clinics were an integral part of each Western/Northwestern Combined Divisional CBDNA conference in Reno. They are the second most frequent item found on conference schedule each year (concerts are the most frequent). The number of clinics each year ranged from four (2008) to eight (1994, 2006). Clinic content included—but was not limited to—a wide range of topics such as reading sessions, conducting clinics, technology, panel discussions, master classes, and rehearsal techniques. Only 3 clinic presentations have a specific focus on topics related to music education. The author finds this low number of clinics on this topic surprising considering many of the directors attending a divisional conference may be charged with a broad spectrum of teaching

assignments.<sup>643</sup> It is recommended that board members encourage submissions on these topics in future requests for clinic presentations.

Many clinicians were band directors who members of the Western or Northwestern divisions of the CBDNA, as well as band directors or conductors from across the United States. Presenters included conductors, composers and scholars from Europe and Australia as well. Some clinicians were presenting sessions about their products, including books, methods, teaching aids and technology. The total number of clinicians was 101, 92 were men and 9 were women.

#### “Quality Music Without Excessive Technical Demand” Clinic

The recurrence of the “Quality Band Literature Without Excessive Technical Demands” at the majority of the Reno conferences is intriguing for several reasons. McGrannahan and Becker had seen this type of clinic presented at the national conference and thought it would be valuable to replicate on the divisional level. The 1996–2000 iterations were scheduled across two sessions, each on a different day. Different aspects of the format changed over its span of nine occurrences from 1996 to 2012.

The first “Quality Band Literature” clinic was organized in 1996 by David Becker from Lewis & Clarke College, and featured a demonstration group comprised of students from select CBDNA member schools. Three significant format changes occurred in 2002. First, the University of Nevada, Reno Symphonic Band assumed the role of the ensemble

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<sup>643</sup> It is outside the scope of this study to determine how many attendees have teaching assignments beyond conducting their ensembles. The author’s experience and informal conversations with attendees yielded a general consensus that a significant number of attendees were also charged with teaching a variety of courses including music education, methods, and techniques courses that are outside the more narrow scope of band conducting.

and continued through 2010. The decision to employ an intact ensemble as the demonstration ensemble in 2002 aided in the other two changes: shifting the location and adjusting the schedule; the “Quality Band Literature” clinic/concert was moved to Nightingale Hall and compressed to a single time slot. Because the performers were UNR students instead of ICB members and did not need transportation from the hotel, and the session no longer needed to be squeezed in between ICB rehearsals. In 2012, the final iteration of the “Quality Band Literature” clinic was presented utilizing the Reno Wind Symphony as the demonstration band. The Reno Wind Symphony is a local Reno adult/community band under the direction of A. G. McGrannahan.

One aspect of the “Quality Band Literature” that persisted across all nine conferences in which it occurred was the opportunity for CBDNA members to guest conduct the ensemble. Attendees reported an appreciation for the opportunity to learn new repertoire, conduct in front of their peers, add to their curriculum vitae, and help justify the use of time at the conference to their administration.<sup>644</sup> Fifteen women conductors—the majority across all 14 conferences—appeared as guest conductors of the “Quality Music” demonstration bands.

The “Quality Band Literature Without Excessive Technical Demands” clinic/concert did not appear on the conference program in 2014. As discussed earlier in this text, many attendees and the Western/Northwestern board members thought that the selections in 2010 and 2012 were too difficult and did not meet the criteria of the clinic title, and by 2014 Shattinger Music Co. was defunct, leaving the clinic without an organizer. For 2014, McGrannahan proposed a variation on the content of the previous

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<sup>644</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

sessions wherein a list of “Chosen Gems” would be submitted to the membership, allowing members to select a piece to guest-conduct as in previous sessions of the “Quality Band Literature Without Excessive Technical Demands” clinic/concerts. The Reno Wind Symphony became the demonstration band in 2012 and was later designated the “featured ensemble.” In 2016, the title and content changed once more to “Forgotten Gems” and the performance was listed in the conference program as a formal concert. McGrannahan provided a list of his impressions of underperformed-but-quality literature to the membership. Once again, members were able to select a piece to guest conduct on the performance.

### Gender

There are striking disparities in the data from these conferences surrounding gender. The next four paragraphs present quantity and frequency data about the gender of clinicians, conductors, composers, and soloists/guest artists.

Across the span of the 14 Reno conferences, there were 101 total clinicians. Nine were women and 92 were men (see Figure 7). The frequency of women clinicians was 9% and the frequency of men was 91%. Six conferences had no women clinicians, and only one year (2016) had two women clinicians. Three years had more than 10 men clinicians, and each of those years included one woman clinician.

Year	Women	Men
1990	1	14
1992	0	6
1994	1	13
1996	1	11
1998	0	3
2000	0	3
2002	0	7
2004	0	5
2006	1	7
2008	1	1
2010	1	3
2012	1	6
2014	0	8
2016	2	5
Total	9	92
Frequency	10%	90%

Figure 7. Clinicians by Conference Year

There were 353 conductors of individual pieces between 1990 and 2016 at the Western/Northwestern CBDNA Divisional conferences. These conductors include primary and guest conductors of performing ensembles, Intercollegiate Band conductors, and conductors of pieces performed on the “Quality Band Literature Without Excessive Technical Demands” sessions. Individuals who conducted multiple times within a single conference year were only counted once.

Twenty-nine conductors were women and 324 were men (see Figure 8). The frequency of women conductors was 8.2% and the frequency of men conductors was 91.8%. Three conferences had no women conductors, 10 conferences had between one and three women conductors, and one conference (2010) had seven women conductors. All but four conferences had 20 or more men conductors. The year with the fewest overall conductors was 2016, which had one woman and 14 men conductors. Fourteen

instances (48.3% of the total instances) of women conducting occurred on the “Quality Band Literature Without Excessive Technical Demands” sessions.

Year	Women	Men
1990	0	19
1992	0	21
1994	2	22
1996	3	34
1998	2	29
2000	0	27
2002	2	20
2004	3	26
2006	3	24
2008	2	27
2010	7	19
2012	1	24
2014	3	18
2016	1	14
Total	29	324
Frequency	8.2%	91.8%

Figure 8. Conductors by Conference Year

The 14 CBDNA Western/Northwestern regional conferences from 1990-2016 included performances of 997 individual pieces. Duplications of performances were counted in this total. Women composed 24 of the pieces, and men composed 973 (see Figure 9). The frequency of compositions by women was 2.4%, and the frequency of compositions by men was 97.6%. There were four years without a composition by a woman, nine years with only one or two compositions by a woman, and one year (2012) with 10 compositions by women. Of the 10 pieces by women composers in 2012, seven were by Julie Giroux, the CBDNA commissioned composer for the 2012 conference. Six of her works were performed on the featured composer concert with the University of Nevada, Reno Wind Ensemble. The seventh was performed during the “Quality Band Literature Without Excessive Technical Demands” clinic/concert. Of the remaining 14

pieces performed by women composers across the 14 conference years, 11 were performed on formal concerts and three were programmed on the “Quality Band Literature Without Excessive Technical Demands” sessions.

Year	Women	Men
1990	0	72
1992	0	83
1994	1	94
1996	1	88
1998	2	80
2000	1	68
2002	1	64
2004	2	68
2006	1	69
2008	2	64
2010	0	70
2012	10	53
2014	0	56
2016	1	46
Total	24	973
Frequency	2.4%	97.6%

Figure 9. Compositions Performed by Conference Year Listed by Composer’s Gender

There were 133 guest artists who performed with large ensembles at the 14 Western/Northwestern division conferences from 1990–2016. The number of women soloists was 36 and there were 97 men soloists (see Figure 10). The frequency of women soloists was 27% and the frequency of men soloists was 73%. All but 3 years had performances by three or less women soloists, and one year (2012) had none. The highest number of women soloists in one year was nine in 1998, which was the culmination of a steady increase since 1990 but was immediately followed by a drop to one woman soloist in 2000. The highest number of men soloists in one year was 14 in 2012—the same year there were no women soloists.

Year	Women	Men
1990	1	6
1992	2	7
1994	2	12
1996	4	6
1998	9	6
2000	1	4
2002	2	2
2004	1	8
2006	2	8
2008	3	4
2010	2	8
2012	0	14
2014	2	13
2016	5	2
Total	36	97
Frequency	27%	73%

Figure 10. Guest Artists by Conference Year

The data above surrounding gender participation in the presentations and performances at these conferences presents a huge disparity in the representation of men and women. The Western/Northwestern leadership should publicly identify this problem and work to correct the disparity by actively seeking/recruiting women clinicians and conductors, as well as encouraging women to compose music for band. Furthermore, the organization should look to present its members and conference attendees with practical methods for creating environments at their respective institutions that encourage women to pursue conducting and band directing, and even further to actively evaluate and reconstruct traditional (or legacy) paradigms that perpetuate (even inadvertently) the patriarchal stereotype associated with conducting and band directing.

This disparity is not a “new” problem. It goes back to the beginning of university bands and is evident when studying the beginning of CDBNA as outlined in the first chapter of this document. It is important that other divisional and national CBDNA



conferences are studied to determine if this disparity is mirrored in the national organization, and it is recommended that this line of inquiry be extended to all national music organizations. If similar disparity is found, the recommendations above apply to those organizations as well.

### The Intercollegiate Band

The Intercollegiate band was one of the most consistent performance facets of the fourteen CBDNA Western/Northwestern division conferences held in Reno, occurring every year in similar iterations. The conductor was unfailingly a well-respected, nationally recognized icon in the wind band community—a past, current, or elected CBDNA National President from 1992 through 1996, and the sitting president filling the role consistently from 1998 through 2016. All 14 conductors of the biennial Intercollegiate Bands were men. The conductor selected the repertoire and the concert was always the final formal performance of each conference.

The schools represented within the ensemble were always within the eleven states served by the Western and Northwestern Divisions of CBDNA, and the directors of those schools must be members of CBDNA for students from their respective institutions to participate. Since 1990, 110 unique schools have provided personnel, and 71 have done so in more than one year as illustrated in Appendix E. Twelve schools contributed thirty or more participants across the fourteen iterations of the ICB: California State University, Chico, California State University, Fresno, California State University, Humboldt, California State University, Sacramento, Irvine Valley College, Linfield College, Pacific University, Shoreline CC, Southern Oregon University, University of Nevada, Reno, University of the Pacific, and Utah Valley University.

California State University, Chico and California State University, Fresno both provided 42 total members across the 14 years, the highest amount of total participants by single schools. No school participated every year. Shoreline Community College provided a total of 30 members across 12 different conferences, the twelfth highest number of total participants and the highest number of years of participation during the fourteen years of conferences in Reno. Seven schools with students participating in the ICB were located more than 300 miles from the conference site: California State University Fresno, California State University Humboldt, Irvine Valley College, Linfield College, Pacific University, Shoreline CC, and Utah Valley University.

#### Changes to Conference Time Frame

Several facets of the CBDNA Western/Northwestern division conference held in Reno changed over the fourteen events from 1990 to 2016. One notable change was addition of a fourth day to the conference schedule in 2002. According to McGrannahan, the primary purpose of the additional day was to facilitate a faster start-up period for the Intercollegiate Band. The audition and seating of the ICB members was moved back from Thursday morning to Wednesday afternoon, which allowed them to have a preliminary rehearsal and meeting Wednesday night. In conference years 1990–2000, Thursday morning was almost entirely utilized for this seating/chairing process; the first productive rehearsal did not occur until Thursday afternoon. With the new schedule introduced in 2002, all Thursday and Friday ICB times could be more productively focused on rehearsal.

Several factors are affected when a conference extends an entire day, especially in this case when the additional day was added to the beginning of the schedule. The

attendees must pay for an additional night of lodging and be absent from their educational responsibilities for an additional day. Directors bringing students from their institutions to participate in the Intercollegiate Band (ICB) may have additional expenses related to the additional day of lodging for the students. Students may be forced to forgo the experience altogether if they must bear expenses related to participation or cannot afford to be away from their academic responsibilities.

The other benefit of shifting to a Wednesday start was the opportunity for the various conductors of the “Quality Band Literature Without Excessive Technical Demands” clinic/concert to rehearse the University of Nevada, Reno Symphonic Band on Wednesday. A Wednesday start made it possible to plan and organize a dedicated rehearsal with the resident band—the University of Nevada, Reno Symphonic Band—once that ensemble took over as the clinic demonstration group in 2002. The clinic organizers could reasonably require the conductors to be present to rehearse the piece they were conducting on the actual clinic, which provided for a more polished performance during the clinic/concert.

While these were the perceived advantages of an earlier start to the conference, anecdotal accounts indicate that many directors still did not arrive until Wednesday evening and did not participate in formal conference activities until Thursday morning.<sup>645</sup> The majority of attendees who arrived prior to Wednesday evening were either transporting ICB members, conducting on the rehearsal for the “Quality Band Literature Without Excessive Technical Demands” clinic/concert, or resided close enough that they could drive to Reno after working at least a partial day at their respective institutions.

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<sup>645</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016..

Along the same line of examination of the conference time frame, the trend over the last several conferences beginning in 2008 was for Saturday's events to be scheduled earlier in the day, therefore ending the conference earlier. Interestingly, if the primary impetus of the Wednesday start was to provide more hours for the ICB to rehearse, this trend of ending earlier on Saturday did not severely counteract the benefit of starting on Wednesday. For example, in 2000, the last year of the three-day format, the ICB had a total of 10 hours of rehearsal, consisting of two sessions on Thursday totaling 2 hours and 30 minutes, two sessions on Friday totaling 4 hours, and two sessions on Saturday totaling 3 hours and 30 minutes.<sup>646</sup> The ICB concert was scheduled for 4:45 p.m. on Saturday. In 2014<sup>647</sup>, the ICB rehearsal sessions included a total of 11 hours and 15 minutes of rehearsal, consisting of one session on Wednesday for 1 hour and 30 minutes, two sessions on Thursday totaling 5 hours, two sessions on Friday totaling 3 hours and 30 minutes, and one session on Saturday for 1 and 15 minutes. Shortening Saturday and moving up the ICB performance time had little effect on the overall rehearsal time of the band.

Other factors in the adjustment of the conference schedule were general travel needs of the attendees and participants. By adding Wednesday but limiting the day's agenda very specifically to activities of the ICB and the "Quality Band Literature Without Excessive Technical Demands" clinic/concert, attendees could choose to arrive Wednesday or Thursday. Similarly, shifting the Saturday evening activities into the

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<sup>646</sup> "Intercollegiate Band Schedule," Archive Binder 3.

<sup>647</sup> 2014 was the last year a complete "Intercollegiate Band Schedule" was provided in the archives.

afternoon afforded them the choice to depart Saturday evening once the official conference program concluded, or remain for informal social activities on Saturday evening.<sup>648</sup>

### Recommendations for Future Research

This study examined the Western/Northwestern Combined Divisional CBDNA conferences held in Reno NV between 1990 and 2016 by examining the historical documentation of these conferences and by collecting anecdotal data from key individuals involved in the hosting and planning of the conferences host. In direct relation to the topic of study, a qualitative study of the attendees would provide an entirely different level of understanding of the meaning and significance of the events chronicled in this paper. Interviewing attendees of these conferences to examine their perceptions and recollections of their experience surrounding the conventions and events within them would be invaluable. Additionally, a greater focus on the desire for personal interaction with fellow ensemble directors, both within and outside of the official conference program, should be discussed with attendees. A biographical study of the individuals who shaped and perpetuated the 1996–2016 Reno conferences would provide a strong foundation for connection of the above inquiry. This course of study is urgent due to the advanced age of the individuals.

The CBDNA membership places immense value in expanding the wind band repertoire with quality works. Kish<sup>649</sup> studied a forty year span of CBDNA commissions

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<sup>648</sup> A. G. McGrannahan, III in discussion with the author, May 28, 2016.

<sup>649</sup> Kish, “The College Band Directors National Association Commissioned Compositions, 1961–2001: A Survey And Analysis.”

(1961–2001) and found that many were never published or are now permanently out of print.<sup>650</sup> It would be valuable to study and examine CBDNA commissions that have fallen into obscurity.

On a broader scale, the historical band literature lacks a comprehensive study and recording of general CBDNA history from 1970 to present. Lasko's 1971<sup>651</sup> study is the latest available to this researcher that provides a comprehensive overview of CBDNA's national activity. A study of CBDNA history from 1970 to the present is warranted. Further, the history of divisional conferences since 1950 has been poorly recorded and needs further attention. More specifically, biographical research on the national and divisional officers and leadership is warranted, and the resulting threads and gaps would be an impetus for further inquiry.

More complete archival records could facilitate studies of the history of the CBDNA and its divisional conferences. During this study, the researcher found that documents available on the CBDNA website are incomplete or missing altogether. It is recommended that the CBDNA archives be reviewed, catalogued (which may reveal missing information), enhanced by soliciting contributions of important documents from members including oral histories, and/or converted to digital format to be made available at [www.cbdna.org](http://www.cbdna.org) for future researches.

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<sup>650</sup> Ibid. 148–150.

<sup>651</sup> Lasko, "A History of the College Band Directors National Association"

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### Performance Programs

(arranged chronologically)

- Clinic/Concert program, Arizona State University Saxophone Quartet clinic/concert, March 22, 1990, Archive Binder 1.
- Concert program, Pacific Lutheran University Wind Ensemble concert, March 22, 1990, Archive Binder 1.
- Concert program, Washington State University Wind Ensemble concert, March 22, 1990, Archive Binder 1.
- Concert program, California State University, Long Beach Wind Symphony concert, March 23, 1990, Archive Binder 1.
- Concert program, Los Medanos College Concert Band concert, March 23, 1990, Archive Binder 1.

Concert program, Melbourne Youth Symphonic Band concert, March 24, 1990, Archive Binder 1.

Concert program, Oregon Wind Ensemble concert, March 24, 1990, Archive Binder 1.

Concert program, University of Nevada Wind Ensemble concert, March 24, 1990, Archive Binder 1.

Concert program, University of Washington Wind Ensemble concert, March 23, 1990, Archive Binder 1.

Concert program, Willamette University Band concert, March 23, 1990, Archive Binder 1.

Clinic/Concert program, California State University, Fresno Wind Ensemble clinic/concert, March 19, 1992, Archive Binder 1.

Concert program, California State University, Fullerton Wind Ensemble concert, March 19, 1992, Archive Binder 1.

Concert program, California State University, Northridge Wind Ensemble concert, March 19, 1992, Archive Binder 1.

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Archive Binder 3.

Schedule of events, 2002 Western/Northwestern Divisional Conference Program,  
Archive Binder 3.

Schedule of events, 2004 Western/Northwestern Divisional Conference Program,  
Archive Binder 4.

Schedule of events, 2006 Western/Northwestern Divisional Conference Program,  
Archive Binder 4.

Schedule of events, 2008 Western/Northwestern Divisional Conference Program,  
Archive Binder 4.

Schedule of events, 2010 Western/Northwestern Divisional Conference Program,  
Archive Binder 5.

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APPENDIX A  
INDEX OF CONFERENCE ARCHIVE BINDERS

Binder	Year	Document type	Subject	Title	Notes/Description
1	1990	Program	Conference	1990 C.B.D.N.A. Western/Northwestern Divisional Conference	Complete list of proceedings
1	1990	Guide	Conference	Mack's Guide to Fine Dining and Heavy Drinking	List of restaurants in Reno, NV, each rated on a scale of 1-5 batons
1	1990	Program	Concert	Joseph Wytko Saxophone Quartet	Thursday, March 22, 1990, 1:30 p.m., list of personnel and works performed
1	1990	Flyer	Concert	Joseph Wytko Saxophone Quartet	Promotional flyer for the quartet
1	1990	Program		University of Hawaii at Hilo Chamber Players, Jazz Ensemble, and Japanese Ensemble	
1	1990	Photograph	Concert	University of Hawaii at Hilo Chamber Players	Overhead view of ensemble seated on stage, conductor approaching podium
1	1990	Photograph	Concert	University of Hawaii at Hilo Chamber Players	Overhead view of ensemble on stage in performance
1	1990	Photograph	Concert	University of Hawaii at Hilo Chamber Players	Overhead view of ensemble seated on stage, conductor acknowledging the group after performance
1	1990	Photograph	Concert	University of Hawaii at Hilo Japanese Ensemble	Overhead view of ensemble on stage in performance
1	1990	Photograph	Concert	University of Hawaii at Hilo Japanese Ensemble	Overhead view of ensemble on stage in performance
1	1990	Photograph	Concert	University of Hawaii at Hilo Japanese Ensemble	Overhead view of ensemble on stage in performance
1	1990	Photograph	Concert	University of Hawaii at Hilo Japanese Ensemble	Overhead view of ensemble on stage in performance
1	1990	Photograph	Concert	University of Hawaii at Hilo Japanese Ensemble	Overhead view of ensemble on stage standing for ovation after performance
1	1990	Photograph	Concert	University of Hawaii at Hilo Japanese Ensemble	Overhead view of ensemble on stage standing for ovation after performance
1	1990	Program	Concert	Washington State University Wind Symphony	Thursday, March 22, 1990, 4:45 (or 9:15?)p.m., list of personnel and works performed
1	1990	Photograph	Concert	Washington State University Wind Symphony	Overhead view of ensemble on stage standing for ovation prior to performance
1	1990	Photograph	Concert	Washington State University Wind Symphony	Overhead view of ensemble on stage in performance
1	1990	Photograph	Concert	Washington State University Wind Symphony	Overhead view of ensemble on stage standing for ovation after performance
1	1990	Photograph	Concert	Washington State University Wind Symphony	Overhead view of ensemble on stage standing for ovation after performance
1	1990	Program	Concert	Pacific Lutheran University Wind Ensemble	Thursday, March 22, 1990, 8:00 p.m., list of personnel and works performed
1	1990	Photograph	Concert	Pacific Lutheran University Wind Ensemble	Overhead view of ensemble on stage standing for ovation prior to performance
1	1990	Photograph	Concert	Pacific Lutheran University Wind Ensemble	Overhead view of ensemble on stage standing for ovation prior to performance
1	1990	Photograph	Concert	Pacific Lutheran University Wind Ensemble	Overhead view of ensemble on stage standing for ovation after performance
1	1990	Photograph	Concert	Pacific Lutheran University Wind Ensemble	Overhead view of ensemble on stage standing for ovation after performance
1	1990	Photograph	Concert	Pacific Lutheran University Wind Ensemble	Overhead view of ensemble on stage standing for ovation after performance
1	1990	Photograph	Concert	Pacific Lutheran University Wind Ensemble	Overhead view of ensemble on stage standing for ovation after performance
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up from inside ensemble of conductor talking to players on stage

Binder	Year	Document type	Subject	Title	Notes/Description
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up from inside ensemble of conductor talking to players on stage
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up from inside ensemble of conductor talking to players on stage
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up from inside ensemble of conductor talking to players on stage
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up of players warming up and chatting
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up of players warming up and chatting off stage
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up of conductor talking with stage crew
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up of conductor talking with stage crew
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up of percussionist moving timpani
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up of players warming up and chatting
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up of players warming up and chatting off stage
1	1990	Photograph	Concert	Willamette University Concert Band	Close-up of players warming up and chatting off stage
1	1990	Photograph	Concert	Unidentified student performers	Congregating in concert hall lobby before/after performance
1	1990	Photograph	Concert	Unidentified student performers	Congregating in concert hall lobby before/after performance
1	1990	Photograph	Concert	Unidentified student performers	Congregating in concert hall lobby before/after performance
1	1990	Photograph	Concert	Unidentified student performers	Congregating in concert hall lobby before/after performance
1	1990	Photograph	Concert	Unidentified subjects (possibly UNR students?)	Congregating in concert hall lobby before/after performance
1	1990	Photograph	Concert	Unidentified student performers	Congregating in concert hall lobby before/after performance
1	1990	Program	Concert	Willamette University Concert Band	Friday March 23, 1990, 10:15 a.m., list of personnel and works performed
1	1990	Program	Concert	Los Medanos College Concert Band	Friday March 23, 1990, 11:30 a.m., list of personnel and works performed
1	1990	Photograph	Concert	Los Medanos College Concert Band	Overhead view of ensemble on stage during performance
1	1990	Photograph	Concert	Los Medanos College Concert Band	Overhead view of ensemble on stage during performance
1	1990	Photograph	Concert	Los Medanos College Concert Band	Overhead view of ensemble on stage
1	1990	Photograph	Concert	Los Medanos College Concert Band	Overhead view of ensemble on stage
1	1990	Photograph	Concert	University of Washington Wind Ensemble	Overhead view of brass ensemble surrounding audience in concert hall
1	1990	Photograph	Concert	University of Washington Wind Ensemble	Overhead view of brass ensemble surrounding audience in concert hall
1	1990	Photograph	Concert	University of Washington Wind Ensemble	Overhead view of brass ensemble surrounding audience in concert hall
1	1990	Photograph	Concert	University of Washington Wind Ensemble	Overhead view of brass ensemble surrounding audience in concert hall
1	1990	Agenda	Clinic	The Survival of the Band in the 21st Century	Agenda/flyer containing the agenda for the Panel Discussion
1	1990	Agenda	Clinic	The Survival of the Band in the 21st Century	Agenda/flyer containing the agenda for the Panel Discussion (duplicate)
1	1990	Program	Concert	University of Washington Wind Ensemble	Friday March 23, 1990, 4:00 p.m., list of personnel and works performed
1	1990	Photograph	Concert	University of Washington Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	University of Washington Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	University of Washington Wind Ensemble	Overhead view of ensemble on stage

Binder	Year	Document type	Subject	Title	Notes/Description
1	1990	Photograph	Concert	California Sate University, Long Beach	Overhead view of ensemble on stage
1	1990	Photograph	Concert	California Sate University, Long Beach	Overhead view of ensemble on stage
1	1990	Photograph	Concert	California Sate University, Long Beach	Overhead view of ensemble on stage
1	1990	Photograph	Concert	California Sate University, Long Beach	Overhead view of ensemble on stage
1	1990	Program	Concert	California Sate University, Long Beach	Overhead view of ensemble on stage
1	1990	Flyer	Clinic	Composer's Forum	Topics for Discussion
1	1990	Packet/Handout	Clinic	Brian L. Bowman, USAF	Materials Provided by Clinician
1	1990	Program	Concert	U.C.L.A. Wind Ensemble	Saturday March 24, 1990, 9:45 a.m., list of personnel and works performed
1	1990	Photograph	Concert	U.C.L.A. Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	U.C.L.A. Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	U.C.L.A. Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	U.C.L.A. Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	Australian Youth Wind Orchestra	Overhead view of ensemble on stage during performance
1	1990	Photograph	Concert	Australian Youth Wind Orchestra	Overhead view of ensemble on stage during performance
1	1990	Photograph	Concert	Australian Youth Wind Orchestra	Overhead view of ensemble on stage
1	1990	Photograph	Concert	Australian Youth Wind Orchestra	Overhead view of ensemble on stage
1	1990	Program	Concert	Australian Youth Wind Orchestra	List of personnel and works performed
1	1990	Program	Concert	The Melbourne Youth Symphonic Band	Saturday March 24, 1990, 11:00 a.m., list of personnel and works performed
1	1990	Program	Concert	The University of Oregon Wind Ensemble	Saturday March 24, 1990, 1:15 p.m., list of personnel and works performed
1	1990	Photograph	Concert	The University of Oregon Wind Ensemble	Overhead view of ensemble on stage during performance
1	1990	Photograph	Concert	The University of Oregon Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	The University of Oregon Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	The University of Oregon Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	University of Nevada, Reno Wind Ensemble	Overhead view of ensemble in rehearsal on stage
1	1990	Photograph	Concert	University of Nevada, Reno Wind Ensemble	Overhead view of ensemble in rehearsal on stage
1	1990	Photograph	Concert	University of Nevada, Reno Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	University of Nevada, Reno Wind Ensemble	Overhead view of ensemble on stage
1	1990	Program	Concert	University of Nevada, Reno Wind Ensemble	Saturday March 24, 1990, 8:00 p.m., list of personnel and works performed
1	1990	Photograph	Concert	University of Nevada, Reno Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Concert	University of Nevada, Reno Wind Ensemble	Overhead view of ensemble on stage
1	1990	Photograph	Clinic	Intercollegiate Band	Members during rehearsal
1	1990	Photograph	Clinic	Intercollegiate Band	Members during rehearsal
1	1990	Photograph	Clinic	Intercollegiate Band	Members during rehearsal
1	1990	Photograph	Clinic	Intercollegiate Band	Members during rehearsal
1	1990	Photograph	Concert	Unidentified Ensemble	Overhead view of ensemble on stage during performance
1	1990	Photograph	Concert	Unidentified Ensemble	Overhead view of ensemble on stage during performance
1	1992	Program	Conference	1992 C.B.D.N.A. Western/Northwestern Division Conference	Complete list of proceedings
1	1992	Guide	Conference	Mack's Guide to Fine Dining and Heavy Drinking	List of restaurants in Reno, NV, each rated on a scale of 1-5 batons

Binder	Year	Document type	Subject	Title	Notes/Description
1	1992	Program	Concert/Clinic	California State University Fresno Wind Ensemble	Thursday March 19, 1992, 1:00 p.m., list of personnel and works performed
1	1992	Program	Concert	California State University Northridge Wind Ensemble	Thursday March 19, 1992, 4:00 p.m., program notes and list of works performed
1	1992	Program	Concert	Utah State University Symphonic Band	Thursday March 19, 1992, 5:00 p.m., list of personnel and works performed
1	1992	Program	Concert	The University of Montana Symphonic Winds	Thursday March 19, 1992, 8:15 p.m., list of personnel and works performed
1	1992	Program	Concert	California State University Fullerton Wind Ensemble	Thursday March 19, 1992, 9:30 p.m., list of personnel and works performed
1	1992	Handout/Agenda	Clinic	Roy E. Cramer (DOB Indiana University)	Friday March 20, 1992, 8:00 a.m., topics for discussion
1	1992	Program	Concert	Pierce College Symphonic Band	Friday March 20, 1992, 10:00 a.m., list of personnel and works performed
1	1992	Program	Concert	University of Puget Sound Wind Ensemble	Friday March 20, 1992, 11:15 a.m., list of personnel and works performed
1	1992	Program	Concert	Central Washington University Symphonic Wind Ensemble	Friday March 20, 1992, 4:00 p.m., list of personnel and works performed
1	1992	Program	Concert	University of Nevada, Reno Wind Ensemble	Friday March 20, 1992, 5:15 p.m., list of personnel and works performed
1	1992	Program	Concert	UCLA Wind Ensemble	Saturday March 21, 1992, 10:00 a.m., list of personnel and works performed
1	1992	Program	Concert	Linfield College Wind Ensemble	Saturday March 21, 1992, 4:00 p.m., list of personnel and works performed
1	1992	Program	Concert	Oregon State University Symphonic Band	Saturday March 21, 1992, 5:15 p.m., list of works performed
1	1994	Program	Conference	1994 C.B.D.N.A. Western/Northwestern Divisional Conference	Complete list of proceedings
1	1994	Program	Concert	Pacific Lutheran University Wind Ensemble	Thursday March 17, 1994, 1:30 p.m., list of personnel and works performed
1	1994	Program	Concert	California State University, Fresno British Brass Band and Clarinet Choir	Thursday March 17, 1994, 2:45 p.m., list of personnel and works performed
1	1994	Program	Concert	Utah Valley State College Symphonic Band	Thursday March 17, 1994, 4:00 p.m., list of personnel and works performed
1	1994	Program	Concert	Willamette University Wind Ensemble	Thursday March 17, 1994, 8:15 p.m., list of personnel and works performed
1	1994	Program	Concert	University of Nevada, Las Vegas Wind Symphony	Thursday March 17, 1994, 9:30 p.m., list of personnel and works performed
1	1994	Program	Concert	Northwest Nazarene College	Friday March 18, 1994, 9:30 a.m., list of personnel and works performed
1	1994	Program	Concert	University of Arizona Wind Symphony	Friday March 18, 1994, 10:45 a.m., list of personnel and works performed
1	1994	Handout	Clinic	Conducting Problems and Solutions	Friday March 18, 1994, 2:45 p.m., list of personnel and works performed
1	1994	Program	Concert	University of British Columbia Wind Symphony	Friday March 18, 1994, 2:45 p.m., list of personnel and works performed
1	1994	Program	Concert	Northern Arizona University Wind Symphony	Friday March 18, 1994, 4:00 p.m., list of personnel and works performed
1	1994	Program	Concert	Arizona State University Wind Ensemble	Friday March 18, 1994, 5:15 p.m., list of personnel and works performed
1	1994	Menu	Banquet	CBDNA Western/Northwestern Division Conference	Friday March 18, 1994, 8:00 p.m., list of personnel and works performed
1	1994	Program	Concert	Cal Poly Symphonic Band	Saturday March 19, 1994, 10:00 a.m., list of personnel and works performed





Binder	Year	Document type	Subject	Title	Notes/Description
2	1996	Program	Concert	University of Utah Wind Symphony	Thursday March 21, 1996, 9:15 p.m., list of personnel and works performed
2	1996	Program	Concert	Modesto Junior College Symphonic Band	Friday March 22, 1996, 10:30 a.m., list of personnel and works performed
2	1996	Program	Concert	University of Calgary Symphonic Band	Friday March 22, 1996, 11:45 a.m., list of personnel and works performed
2	1996	Program	Concert	University of Oregon Wind Ensemble	Friday March 22, 1996, 4:15 p.m., list of personnel and works performed
2	1996	Program	Concert	Brigham Young University Wind Symphony	Friday March 22, 1996, 5:30 p.m., list of personnel and works performed
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Banquet	Unidentified C.B.D.N.A. Participants	
2	1996	Program	Concert	California State University, Hayward Wind Ensemble I	Saturday March 23, 1996, 10:30 a.m., list of personnel and works performed
2	1996	Program	Concert	Western Washington University Wind Symphony	Saturday March 23, 1996, 11:45 a.m., list of personnel and works performed
2	1996	Program	Concert	University of Hawaii Symphonic Wind Ensemble	Saturday March 23, 1996, 2:00 p.m., list of personnel and works performed
2	1996	Photograph	Gathering	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Gathering	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Gathering	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Gathering	Unidentified C.B.D.N.A. Participants	
2	1996	Photograph	Gathering	Unidentified C.B.D.N.A. Participants	
2	1998	Program	Conference	1998 C.B.D.N.A. Western/Northwestern Divisional Conference	Complete list of proceedings
2	1998	Guide	Conference	1998 C.B.D.N.A. Western/Northwestern Divisional Conference	Complete list of proceedings, includes transportation and other information
2	1998	Guide	Conference	Mack's Guide to Fine Dining and Heavy Drinking	List of restaurants in Reno, NV, each rated on a scale of 1-5 batons
2	1998	Program	Concert	Southern Oregon University Symphonic Band	Thursday March 12, 1998, 1:30 p.m., list of personnel and works performed
2	1998	Program	Concert	Utah State University Wind Orchestra	Thursday March 12, 1998, 2:45 p.m., list of personnel and works performed
2	1998	Program	Concert/Clinic	University of Nevada, Reno Wind Ensemble	Thursday March 12, 1998, 4:00 p.m., list of personnel and works performed
2	1998	Program	Concert	Los Medanos College Concert Band	Thursday March 12, 1998, 8:00 p.m., list of personnel and works performed
2	1998	Program	Concert	Boise State University Symphonic Winds	Thursday March 12, 1998, 9:15 p.m., list of personnel and works performed
2	1998	Packet/Handout	Clinic	Quality Literature with Less Technical Demands	Topics for Discussion/Materials Provided by Clinician
2	1998	Program	Concert	California State University, Long Beach Wind Symphony	Friday March 13, 1998, 10:15 a.m., list of personnel and works performed











Binder	Year	Document type	Subject	Title	Notes/Description
4	2006	Program	Concert	California State University, Stanislaus Wind Ensemble	Thursday March 16, 2006, 2:15p.m., list of personnel and works performed
4	2006	Handout	Clinic	Fueling the Repertoire Fire - Jim Cochran, clinician	List of Music available from Shattinger Music Company
4	2006	Program	Concert	Los Medanos College Concert Band	Thursday March 16, 2006, 7:00p.m., list of personnel and works performed
4	2006	Program	Concert	University of Montana-Missoula Symphonic Wind Ensemble	Thursday March 16, 2006, 8:15p.m., list of personnel and works performed
4	2006	Handout	Clinic	Pandemonium	Handout including Prelude to "Pandemonium"
4	2006	Program	Concert	Northern Arizona University Wind Symphony	Friday March 17, 2006, 10:00a.m., list of personnel and works performed
4	2006	Program	Concert	Long Beach State Wind Symphony	Friday March 17, 2006, 11:15a.m., list of works performed
4	2006	Program	Concert	Brigham Young University Wind Symphony	Friday March 17, 2006, 3:00p.m., list of personnel and works performed
4	2006	Program	Concert	University of Nevada, Reno Wind Ensemble	Friday March 17, 2006, 4:15p.m., list of personnel and works performed
4	2006	Program	Concert	Utah State University Wind Orchestra	Saturday March 18, 2006, 10:00a.m., list of personnel and works performed
4	2006	Program	Concert	Central Washington University Symphonic Wind Ensemble	Saturday March 18, 2006, 11:15a.m., list of personnel and works performed
4	2006	Handout	Clinic	Ives Conducting Session	Handout - Practicum and Audio/Print Suggestions
4	2006	Program	Concert	Intercollegiate Band	Saturday March 18, 2006, 5:00p.m., list of personnel and works performed
4	2008	Program	Conference	2008 C.B.D.N.A. Western/Northwestern Divisional Conference	Complete list of proceedings
4	2008	Handout	Conference	20-Year Historical Document	List of Conferences, Programs, Clinics
4	2008	Guide	Conference	Mack's Guide to Fine Dining and Heavy Drinking	List of restaurants in Reno, NV, each rated on a scale of 1-5 batons
4	2008	Packet/Handout	Concert/Clinic	Quality Literature without Excessive Technical Demands	List of music performed with program notes
4	2008	Program	Concert	California State University, Los Angeles Wind Ensemble	Thursday March 20, 2008, 1:00p.m., list of personnel and works performed
4	2008	Program	Concert	Portland State University Wind Symphony	Thursday March 20, 2008, 2:15p.m., list of personnel and works performed
4	2008	Program	Concert	Snow College Wind Ensemble	Thursday March 20, 2008, 7:00p.m., list of personnel and works performed
4	2008	Program	Concert	University of Hawaii Wind Ensemble	Thursday March 20, 2008, 8:15p.m., list of personnel and works performed
4	2008	Handout	Clinic	Frederic Fennell - Jennifer Martin, Clinician	Handout including program, notes, music
4	2008	Program	Concert	Western Washington University Wind Symphony	Friday March 21, 2008, 10:00a.m., list of personnel and works performed
4	2008	Program	Concert	University of Arizona Wind Ensemble	Friday March 21, 2008, 11:15a.m., list of personnel and works performed
4	2008	Program	Concert	Weber State University Wind Ensemble	Friday March 21, 2008, 3:00p.m., list of personnel and works performed
4	2008	Program	Concert	University of Nevada, Reno Wind Ensemble	Friday March 21, 2008, 4:15p.m., list of personnel and works performed
4	2008	Program	Concert	United States Air Force Band of the Golden West	Saturday March 21, 2008, 11:15a.m., list of personnel and works performed
4	2008	Program	Concert	Intercollegiate Band	Saturday March 21, 2008, 12:30p.m., list of personnel and works performed

Binder	Year	Document type	Subject	Title	Notes/Description
5	2010	Program	Conference	2010 C.B.D.N.A. Western/Northwestern Divisional Conference	Complete list of proceedings
5	2010	Guide	Conference	Mack's Guide to Fine Dining and Heavy Drinking	List of restaurants in Reno, NV, each rated on a scale of 1-5 batons
5	2010	Packet/Handout	Concert/Clinic	Quality Literature without Excessive Technical Demands	List of music performed with program notes
5	2010	Program	Concert	La Sierra University Wind Ensemble	Thursday March 11, 2010, 1:00p.m., list of personnel and works performed
5	2010	Program	Concert	Idaho State University Wind Ensemble	Thursday March 11, 2010, 2:15p.m., list of personnel and works performed
5	2010	Handout	Conference	Fueling the Repertoire Fire - Jim Cochran, clinician	List of Music available from Shattinger Music Company
5	2010	Program	Concert	University of Alberta Symphonic Wind Ensemble	Thursday March 11, 2010, 7:00p.m., list of personnel and works performed
5	2010	Program	Concert	University of Utah Wind Ensemble	Thursday March 11, 2010, 8:15p.m., list of personnel and works performed
5	2010	Program	Concert	University of Montana Symphonic Wind Ensemble	Friday March 12, 2010, 11:00a.m., list of personnel and works performed
5	2010	Program	Concert	Northern Arizona University Wind Symphony	Friday March 12, 2010, 3:00p.m., list of personnel and works performed
5	2010	Program	Concert	University of Nevada, Reno Wind Ensemble	Friday March 12, 2010, 4:15p.m., list of personnel and works performed
5	2010	Program	Concert	California State University Long Beach Symphonic Band	Saturday March 13, 2010, 10:00a.m., list of personnel and works performed
5	2010	Program	Concert	Brigham Young University Wind Symphony	Saturday March 13, 2010, 11:15a.m., list of personnel and works performed
5	2012	Program	Conference	2012 C.B.D.N.A. Western/Northwestern Divisional Conference	Complete list of proceedings
5	2012	Handout	Conference	Historical Document	List of Conferences, Programs, Clinics
5	2012	Flyer	Conference	C.B.D.N.A. 2013 Greensboro	C.B.D.N.A. 2013 Information
5	2012	Guide	Conference	Mack's Guide to Fine Dining and Heavy Drinking	List of restaurants in Reno, NV, each rated on a scale of 1-5 batons
5	2012	Program	Concert	Utah Valley University Wind Symphony	Thursday March 15, 2012, 1:00p.m., list of personnel and works performed
5	2012	Program	Concert	Washington State University Wind Ensemble	Thursday March 15, 2012, 2:15p.m., list of personnel and works performed
5	2012	Packet/Handout	Concert/Clinic	Quality Literature without Excessive Technical Demands	List of music performed
5	2012	Program	Concert	Los Angeles Pierce Symphonic Winds	Thursday March 15, 2012, 7:15p.m., list of personnel and works performed
5	2012	Program	Concert	Pacific Lutheran University Wind Ensemble	Thursday March 15, 2012, 8:30p.m., list of personnel and works performed
5	2012	Program	Concert	University of Wyoming Wind Symphony	Friday March 16, 2012, 10:00a.m., list of personnel and works performed
5	2012	Program	Concert	California State University Northridge Wind Ensemble	Friday March 16, 2012, 11:15a.m., list of personnel and works performed
5	2012	Program	Concert	Oregon State University Wind Ensemble	Friday March 16, 2012, 3:00p.m., list of personnel and works performed
5	2012	Program	Concert	University of Nevada, Reno Wind Ensemble	Friday March 16, 2012, 4:15p.m., list of personnel and works performed
5	2012	Program	Concert	Fresno State Wind Orchestra	Saturday March 17, 2012, 10:00a.m., list of personnel and works performed
5	2012	Program	Concert	Intercollegiate Band	Saturday March 17, 2012, 12:15p.m., list of personnel and works performed



Binder	Year	Document type	Subject	Title	Notes/Description
5	2014	Program	Conference	2014 C.B.D.N.A. Western/Northwestern Divisional Conference	Complete list of proceedings
5	2014	Flyer	Conference	Performance Schedule	Performance/Warm-up Schedule
5	2014	Flyer	Conference	Clinic/Meeting Schedule	Clinic/Meeting Schedule
5	2014	Flyer	Conference	2014 CBDNA Shuttle Schedule	Shuttle Schedule
5	2014	Flyer	Concert/Clinic	Chosen Gems, Clinic Session	List of proposed repertoire
5	2014	Flyer	Conference	2014 CBDNA Intercollegiate Band Shuttle Schedule	ICB Shuttle Schedule
5	2014	Flyer	Conference	ICB Master Schedule	ICB Schedule
5	2014	Guide	Conference	Mack's Guide to Fine Dining and Heavy Drinking	List of restaurants in Reno, NV, each rated on a scale of 1-5 batons
5	2014	Program	Concert	CSULA Wind Ensemble	Thursday March 13, 2014, 1:00p.m., list of personnel and works performed
5	2014	Program	Concert	University of Arizona Wind Ensemble	Thursday March 13, 2014, 2:15p.m., list of personnel and works performed
5	2014	Flyer	Clinic	Chosen Gems, Clinic Session	List of music performed
5	2014	Program	Concert	Brigham Young University - Idaho Symphony Band	Thursday March 13, 2014, 7:15p.m., list of personnel and works performed
5	2014	Program	Concert	San Diego State University Wind Symphony	Thursday March 13, 2014, 8:30p.m., list of personnel and works performed
5	2014	Program	Concert	CSU Stanislaus Wind Ensemble	Friday March 14, 2014, 10:00a.m., list of personnel and works performed
5	2014	Program	Concert	San Jose State University Wind Ensemble	Friday March 14, 2014, 11:15a.m., list of personnel and works performed
5	2014	Program	Concert	Utah State University Wind Orchestra	Friday March 14, 2014, 3:00p.m., list of personnel and works performed
5	2014	Program	Concert	University of Nevada, Reno Wind Ensemble	Friday March 14, 2014, 4:15p.m., list of personnel and works performed
5	2014	Program	Concert	Arizona State University Faculty-Student Chamber Players	Saturday March 15, 2014, 9:30a.m., list of personnel and works performed
5	2014	Program	Concert	Intercollegiate Band	Saturday March 15, 2014, 12:30p.m., list of personnel and works performed
5	2016	Program	Concert	2016 C.B.D.N.A. Western/Northwestern Divisional Conference	Complete list of proceedings
5	2016	Handout	Clinic	Realizing the Potential of Non-Major Ensembles: Serving a wide range of students from recruitment to graduation	Notes and PowerPoint slides
5	2016	Handout	Clinic	Economizing Score Study Time	Copies of score excerpts
5	2016	Program	Concert	Nevada Wind Ensemble	Thursday March 17, 2016, 2:45p.m., list of personnel and works performed
5	2016	Program	Concert	Reno Wind Symphony	Thursday March 17, 2016, 4:00p.m., list of personnel and works performed
5	2016	Program	Concert	University of Hawai'i Wind Ensemble	Thursday March 17, 2016, 7:45p.m., list of personnel and works performed
5	2016	Program	Concert	University of Oregon Wind Ensemble	Thursday March 17, 2016, 9:00p.m., list of personnel and works performed
5	2016	Handout	Clinic	Teaching Undergraduate Conducting	Agenda and photocopies from <i>The Eloquent Conductor</i>
5	2016	Flyer	Clinic	Teaching Undergraduate Conducting	Advertisement for <i>The Eloquent Conductor</i>
5	2016	Program	Concert	University of California, Berkeley Wind Ensemble	Friday March 18, 2016, 1:00p.m., list of personnel and works performed
5	2016	Program	Concert	California State University, Fullerton Symphonic Winds	Friday March 18, 2016, 2:15p.m., list of personnel and works performed
5	2016	Program	Concert	University of Puget Sound Wind Ensemble	Friday March 18, 2016, 6:00p.m., list of personnel and works performed
5	2016	Program	Concert	Northern Arizona University Wind Symphony	Friday March 18, 2016, 7:15p.m., list of personnel and works performed

Binder	Year	Document type	Subject	Title	Notes/Description
5	2016	Program	Concert	University of California, Los Angeles Wind Ensemble	Saturday March 19, 2016, 10:30a.m., list of personnel and works performed
5	2016	Program	Concert	2016 Intercollegiate Band	Saturday March 19, 2016, 1:15p.m., list of personnel and works performed

APPENDIX B

LIST OF CLINICS AND MEETINGS

YEAR	TITLE	CLINICIANS	TYPE
1990	Joseph Wytko Saxophone Quartet	Joseph Wytko, Anita Handelsman, Michael LaMonica, Jeffery Anthony	Clinic/Concert
1990	The Use of the Computer in Marching Band Drill Design	Joe Manfredi	Presentation
1990	Consequences: A Consideration of the Responsibility of the Conductor's Influence on a Performance	Geoffrey Brand	Presentation
1990	The Nature of Performance: A Consideration of the Elements of a Successful Performance	Geoffrey Brand	Presentation
1990	Panel Discussion: Survival of the Band in the 21st Century	Bill Johnson, Larry Gookin, David Becker, Geoffrey Brand, John McCord	Panel Discussion
1990	Composers Symposium	Thomas R. Root, moderator; David R. Holsinger, Harry Bulow	
1990	The Elusive, Enigmatic Euphonium	Brian Bowman	Master Class
1992	The Music of James Sochinski	James Sochinski	Presentation
1992	The Composer's Forum: Everything You Wanted to Know about Band Composition but Were Afraid to Ask	David Holsinger, David Maslanka	Panel Discussion
1992	Podium Personality	Ray Cramer	Presentation
1992	The CD Rom Companion Series: Stravinsky's Rite of Spring	Robert Winter	Presentation
1992	Plan to Record the Band	Philip C. Chevallard	Presentation
1994	Computer Based Intonation Training	Bruce Dalby	Presentation
1994	Interactive Computer Based Training	Barry Kopetz	Presentation
1994	Composer's Panel	Thomas Root, moderator, David Maslanka, Cindy McTee, William Penn, Dan Bukvich, Frank Ticheli	Panel Discussion
1994	Round Table Discussion: Current Challenges and Solutions for College Marching and Athletic Bands	Don Petersen, moderator, Rod Harkins, Scott Hagen, Larry Gookin, Hank Feldman	Panel Discussion
1994	Vivace – the Personal Accompaniment	Douglas Reader	Presentation
1994	Concerto for Piano and Wind Instruments – Igor Stravinsky: Conducting Problems and Solutions	Richard Strange	Presentation
1994	Mozart and Stravinsky	Dan Leeson	Presentation
1994	Sousa Marches: Principles for Historically Informed Performances	Frank Byrne	Clinic/Concert
1996	What's New in Music Technology	Mike Klinger	Presentation
1996	Quality Band Literature Without Excessive Technical Demands I	Eastern Washington University, Patrick Winters; Lewis & Clark College, David Becker; Idaho State University, Pat Brooks	Clinic/Concert
1996	The Wind Band Music of Eric Whitacre	Eric Whitacre	Clinic/Concert
1996	Open Dialogue on Community College Issues and Their Relationship in Four-Year Schools	Stephen Stroud, moderator, Dan Goulart, John Thrasher, Ed Harris, Tim Smith, Gary Gilroy	Panel Discussion
1996	University Athletic Bands: Panel Discussion	Robert Belser, Gary Gilroy, Patricia Hoy, Brad McDavid	Panel Discussion
1996	Quality Band Literature Without Excessive Technical Demands II	Eastern Washington University, Patrick Winters; Lewis & Clark College, David Becker; Idaho State University, Pat Brooks	Clinic/Concert
1996	Music Matters: A New Philosophy of Music Education	David Elliott	Presentation
1998	Achieving Good Intonation and Balance	W. Francis McBeth	Clinic/Concert
1998	Quality Literature with Less Technical Demands I	University of Alaska, Fairbanks, Daniel Cole-McCullough; Utah Valley State College, Wayne Erickson; Southern Utah University, James Williamson	Clinic/Concert
1998	Performance Practice for the Music of John Philip Sousa	Keith Brion	Clinic/Concert
1998	Quality Literature with Less Technical Demands II	University of Alaska, Fairbanks, Daniel Cole-McCullough; Utah Valley State College, Wayne Erickson; Southern Utah University, James Williamson	Clinic/Concert

YEAR	TITLE	CLINICIANS	TYPE
1998	Conductor Ticheli on Composer Ticheli	Frank Ticheli	Presentation
2000	Open Rehearsal of the ICB	Eugene Corporon	Open Rehearsal
2000	Quality Band Literature Without Excessive Technical Demands I	College of Eastern Utah, Greg Benson; Southern Utah University, James Williamson; Utah Valley State College, Wayne Erickson; Weber State University, Thomas Root	Clinic/Concert
2000	The Next Level	H. Robert Reynolds	Presentation
2000	Quality Band Literature Without Excessive Technical Demands II	College of Eastern Utah, Greg Benson; Southern Utah University, James Williamson; Utah Valley State College, Wayne Erickson; Weber State University, Thomas Root	Clinic/Concert
2000	Percy Grainger's Basement	Keith Brion	Presentation
2002	Quality Music Without Excessive Technical Demands	University of Nevada Symphonic Band, R. Alan Sullivan	Clinic/Concert
2002	Composer's Forum	David Gillingham, David Stanhope, Tim Salzman, moderator	Panel Discussion
2002	Twenty Years of British Band Literature	Timothy Reynish	Presentation
2002	Teaching Conducting: Thinking Outside the Box	Michael Haithcock	Presentation
2002	The Musician's Soul	James Jordan	Presentation
2002	Evolution of Percussion and Its Impact on Conductors	Cort McClaren	Presentation
2002	The Commission: 'Songs without Words'	David Stanhope	Presentation
2004	Quality Music Without Excessive Technical Demands	University of Nevada Symphonic Band, R. Alan Sullivan	Clinic/Concert
2004	Instrumental Clinic/Master Class	Blair Bollinger, Bass Trombone	Master Class
2004	The Commission: Danzante	Eric Ewazen	Presentation
2004	Meet the Composer	Eric Ewazen	Presentation
2004	Fueling the Repertoire Fire	Jim Cochran	Presentation
2004	Instrumental Clinic/Master Class	Alan Vizzutti, Trumpet	Master Class
2006	Quality Music Without Excessive Technical Demands	University of Nevada Symphonic Band, R. Alan Sullivan	Clinic/Concert
2006	Fueling the Repertoire Fire	Jim Cochran	Presentation
2006	Productivity in Sectional Rehearsals	Diane Maltester	Presentation
2006	Techniques on Effective Practice	Diane Maltester	Presentation
2006	Prelude to the Commission: Pandemonium	Roger Cichy	Presentation
2006	The Goals of Intelligent Teaching: Artistry and Intellectual Depth	Robert Duke	Presentation
2006	The Music of Charles Ives	Jonathan Elkus, Keith Brion, Larry Gookin	Presentation
2006	Developing an Effective Curriculum for Your Marching Band	Brad McDavid	Presentation
2008	Quality Music Without Excessive Technical Demands	University of Nevada Symphonic Band, R. Alan Sullivan	Clinic/Concert
2008	Fueling the Repertoire Fire	Jim Cochran	Presentation
2008	Frederick Fennell's Contribution to the History and Performance of Wind Bands	Jennifer Martin	Presentation
2008	Rap Session		Panel Discussion
2010	Quality Music Without Excessive Technical Demands	University of Nevada Symphonic Band, R. Alan Sullivan	Clinic/Concert
2010	Fueling the Repertoire Fire	Jim Cochran	Presentation
2010	Repertoire and Its' Responsibility	Tim Paul	Presentation
2010	The Commission with Andrew Boysen	Andrew Boysen	Presentation
2010	Artists/Conductors . . . or Music Educators	Paula Crider	Presentation
2012	CBDNA Music Education Committee – A Report	Gary Hill	Presentation
2012	Inspiring the Team: Selected Thoughts About Large-Group Dynamics, Motivation and On-Task Awareness	Chris Ault	Presentation

YEAR	TITLE	CLINICIANS	TYPE
2012	Quality Music Without Excessive Technical Demands	Reno Wind Symphony, A. G. McGrannahan, III	Clinic/Concert
2012	In the Beginning, there was the Western/Northwestern Divisions of CBDNA – A 25-Year History	John Thrasher, Larry Gookin, and A. G. McGrannahan, III	Presentation
2012	The Commission with Julie Giroux	Julie Giroux	Presentation
2012	Conducting Clinic with Ray Cramer	Ray Cramer	Master Class
2014	Lead, Follow, or Be Left Behind	Eric Hammer, Mark Lane, and Marcellus Brown	Presentation
2014	Using Mapping to Enhance Conducting	Kirt Saville	Presentation
2014	The Wind Band Music of Carlos Surinach	Darrell Brown	Presentation
2014	Chosen Gems for the Wind Band	Reno Wind Symphony, A. G. McGrannahan, III	Clinic/Concert
2014	Text and Act	Richard Taruskin	Presentation
2014	The Commission with David Holsinger	David Holsinger	Presentation
2014	Conducting Workshop	Gary Hill	Master Class
2016	Realizing the Potential of Non-Major Ensembles: Serving a wide range of students from recruitment to graduation	William Plenk	Presentation
2016	Programming Quality Repertoire for the Small College Band	Mark Wolbers	Presentation
2016	Economizing Score Study Time	David Whitwell	Presentation
2016	Cultivating Success in the Small University Band Program	Danielle Gaudry, Lauren Reynolds	Presentation
2016	Teaching Undergraduate Conducting	Glenn Price	Presentation

APPENDIX C

REPERTOIRE PERFORMED BY YEAR

YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
1990	Bach/LaMonica	Fugue in G Minor	Joseph Wytko Saxophone Quartet	Joseph Wytko	
1990	Mozart/Anthony	Menuet, from Eine Kleine Nactmusik	Joseph Wytko Saxophone Quartet	Joseph Wytko	
1990	Glasunow	Quartet, Op. 109	Joseph Wytko Saxophone Quartet	Joseph Wytko	
1990	Dzubay	Di/Con	Joseph Wytko Saxophone Quartet	Joseph Wytko	
1990	Foster/Ashford	American Folksong Suite	Joseph Wytko Saxophone Quartet	Joseph Wytko	
1990	Joplin	Ragtime Suite	Joseph Wytko Saxophone Quartet	Joseph Wytko	
1990	Finder/Alford-Colby	Break N' Sax	Joseph Wytko Saxophone Quartet	Joseph Wytko	
1990	Williams/Felten	Music from "Star Wars"	Joseph Wytko Saxophone Quartet	Joseph Wytko	
1990	Krenek	Three Merry Marches, Op. 144	Univ of Hawaii, Hilo Chamber Players	John Kusinsky	
1990	Hovhaness	Tower Music, Op. 129	Univ of Hawaii, Hilo Chamber Players	John Kusinsky	
1990	Milhaud	La Creation du Monde, Op. 81A	Univ of Hawaii, Hilo Chamber Players	John Kusinsky	
1990	Bulow	Kakkazan	Univ of Hawaii, Hilo Chamber Players	John Kusinsky	
1990	Vaughan Williams	Toccata Marziale	Washington State Univ Wind Sym	L. Keating Johnson	Tim Hoey, Conductor
1990	Argersinger	Scenes from Macbeth	Washington State Univ Wind Sym	L. Keating Johnson	
1990	Hindemith	Konzertmusik fur Blasorchester, Op. 41	Washington State Univ Wind Sym	L. Keating Johnson	
1990	Dello Joio	Variants on a Medieval Tune	Washington State Univ Wind Sym	L. Keating Johnson	
1990	Hidas	Merry Music for Wind Band	Pacific Lutheran Univ Wind Ens	Thomas J. O'Neal	
1990	Grainger	Blithe Bells	Pacific Lutheran Univ Wind Ens	Thomas J. O'Neal	
1990	Grainger	Gum-suckers March	Pacific Lutheran Univ Wind Ens	Thomas J. O'Neal	
1990	de Meij	Symphony No. 1	Pacific Lutheran Univ Wind Ens	Thomas J. O'Neal	
1990	Youtz	Fire Works	Pacific Lutheran Univ Wind Ens	Thomas J. O'Neal	
1990	Grundman	Fantasy on English Hunting Songs	Willamette University Con Band	Martin Behnke	
1990	Smith	Galop Humoresque	Willamette University Con Band	Martin Behnke	
1990	Cimarosa/Rousseau	Larghetto and Allegro	Willamette University Con Band	Martin Behnke	Dawna Davies, Oboe
1990	Della Cese	Little English Girl	Willamette University Con Band	Martin Behnke	
1990	Holsinger	Liturgical Dances	Willamette University Con Band	Martin Behnke	
1990	Dello Joio	Songs of Abelard	Willamette University Con Band	Martin Behnke	Wallace H. Long, Jr., Voice
1990	Strauss/Kornmeier	Vienna Philharmonic Fanfare	Los Medanos College Sym Band	John F. Maltester	
1990	Barber	Commando March	Los Medanos College Sym Band	John F. Maltester	
1990	Lo Presti	Elegy for a Young American	Los Medanos College Sym Band	John F. Maltester	Timothy M. Smith, Conductor
1990	Rossini	Introduction, Theme and Variations	Los Medanos College Sym Band	John F. Maltester	Kevin Morton, Clarinet
1990	Rokeach	Fantasy	Los Medanos College Sym Band	John F. Maltester	
1990	Dello Joio	Satiric Dances	Los Medanos College Sym Band	John F. Maltester	
1990	Heed/Stevens	In Storm and Sunshine	Los Medanos College Sym Band	John F. Maltester	
1990	Diamond	Heart's Music	Univ of Washington Wind Ens	Tim Salzman	
1990	Broege	Sinfonia XII	Univ of Washington Wind Ens	Tim Salzman	
1990	Hartley	Chamber Concerto for Bari Sax and Winds	Univ of Washington Wind Ens	David McCollough, Conductor	Michael Brockman, Bari Sax
1990	Smith, William O.	East Wind	Univ of Washington Wind Ens	Tim Salzman	
1990	Schmitt	Dionysiaques	Univ of Washington Wind Ens	Tim Salzman	
1990	Shostakovich/Reyno Ids	Prelude, Op. 34, No. 14	C S U, Long Beach Wind Sym	Larry Curtis	
1990	Finney	Skating on the Sheyenne	C S U, Long Beach Wind Sym	Larry Curtis	
1990	von Weber/Duker	Concertino, Op. 26	C S U, Long Beach Wind Sym	Larry Curtis	
1990	Sousa	Semper Fidelis	C S U, Long Beach Wind Sym	Larry Curtis	John Thrasher, Conductor
1990	Miller	Prisms	C S U, Long Beach Wind Sym	Larry Curtis	John Carnahan, Conductor
1990	Respighi/Duker	The Pines of Rome	C S U, Long Beach Wind Sym	Larry Curtis	
1990	Holst	Jupiter, the Bringer of Jollity	UCLA Wind Ensemble	Thomas Lee	
1990	Benson	The Leaves Are Falling	UCLA Wind Ensemble	Thomas Lee	
1990	Ives	The Alcotts, from Piano Sonata	UCLA Wind Ensemble	Thomas Lee	



YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
		No. 2			
1990	Sweelinck	Variations on "Mein junges Leben hat ein End"	UCLA Wind Ensemble	Thomas Lee	Richard Floyd, Conductor
1990	Mahler	Um Mitternacht	UCLA Wind Ensemble	Thomas Lee	
1990	Traditional	Shule Agra	UCLA Wind Ensemble	Thomas Lee	Timothy Mussard, Voice
1990	Nelson	Savannah River Holiday	UCLA Wind Ensemble	Thomas Lee	
1990	Hultgren	Eminence	Australian Youth Wind Orch	Russell Hammond	
1990	Thorne	With My Swag	Australian Youth Wind Orch	Russell Hammond	
1990	Grainger	Molly on the Shore	Australian Youth Wind Orch	Russell Hammond	
1990	Hultgren	Bush Dance	Australian Youth Wind Orch	Russell Hammond	
1990	Grainger	Handel in the Strand	Australian Youth Wind Orch	Russell Hammond	Alwyn Mott, Conductor
1990	Hogg	Llwyn Onn	Australian Youth Wind Orch	Russell Hammond	
1990	Grainger	Lincolnshire Posy	Australian Youth Wind Orch	Russell Hammond	
1990	Lukas	Musica Boema	Univ of Oregon Wind Ens	Wayne Bennett	
1990	Creston	Prelude and Dance, Op. 76	Univ of Oregon Wind Ens	Wayne Bennett	
1990	Gilmore	Five Folksongs for Soprano and Band	Univ of Oregon Wind Ens	Wayne Bennett	Tonda Kemmerling, Voice
1990	Giannini	Symphony No. 3	Univ of Oregon Wind Ens	Wayne Bennett	
1990	Ives/Sinclair	Country Band March	Univ of Oregon Wind Ens	Wayne Bennett	
1990	Wilson	Shakata: Singing the World into Existence	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1990	Root	To These Unmeasured Mountains	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1990	Smith, Claude T.	Concert Piece for Euphonium and Band	Univ of Nevada Wind Ensemble	A G McGrannahan III	Brian Bowman, Euphonium
1990	Holsinger	In the Spring, At the Time When Kings Go Off to War	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1990	Sousa	Gridiron Club March	1990 Intercollegiate Band	John R. Bourgeois	
1990	Jager	Esprit de Corps	1990 Intercollegiate Band	John R. Bourgeois	
1990	Wagner/Leidzen	Trauersinfonie	1990 Intercollegiate Band	John R. Bourgeois	
1990	Mussorgsky/Hindley	Pictures at an Exhibition	1990 Intercollegiate Band	John R. Bourgeois	
1992	Sochinski	R.S.O. Fanfare No. 1	C S U, Fresno Wind Ens	Larry Sutherland	James Sochinski, Clinician
1992	Sochinski	Halcyon Transfigured	C S U, Fresno Wind Ens	Larry Sutherland	James Sochinski, Clinician
1992	Sochinski	The Legend of Alcobaca	C S U, Fresno Wind Ens	Larry Sutherland	James Sochinski, Clinician
1992	Maw	American Games	C S U, Northridge Wind Ens	David Whitwell	
1992	Hidas	Merry Music for Wind Band	C S U, Northridge Wind Ens	David Whitwell	Sang-Ha Park, Conductor
1992	Erickson	Time and the Winds	C S U, Northridge Wind Ens	David Whitwell	Frank Erickson, Conductor
1992	Diamond	Tantivy	C S U, Northridge Wind Ens	David Whitwell	
1992	Persichetti	Divertimento, Op. 42	Utah State Univ Wind Ens	Dennis Griffin	
1992	Dello Joio	Fantasies on a Theme by Haydn	Utah State Univ Wind Ens	Dennis Griffin	
1992	Milhaud	Suite Francaise	Utah State Univ Wind Ens	Dennis Griffin	
1992	Holst/Curnow	Uranus, from The Planets	Utah State Univ Wind Ens	Dennis Griffin	
1992	Darcy	U. S. Army March	Utah State Univ Wind Ens	Dennis Griffin	
1992	Schoenberg	Theme and Variations, Op. 43a	Univ of Montana Sym Winds	Thomas H. Cook	
1992	Williams	Three Miniatures for Wind Ensemble	Univ of Montana Sym Winds	Thomas H. Cook	
1992	Vivaldi/Reed	Concerto in C Major for Piccolo	Univ of Montana Sym Winds	Thomas H. Cook	Margaret Schuberg, Piccolo
1992	Maslanka	In Memoriam	Univ of Montana Sym Winds	Thomas H. Cook	
1992	Grainger/Daehn	Walking Tune	Univ of Montana Sym Winds	Thomas H. Cook	
1992	Sousa	King Cotton March	Univ of Montana Sym Winds	Thomas H. Cook	
1992	Williams	Fanfare and Allegro	C S U, Fullerton Wind Ens	Mitchell Fennell	
1992	Mendelssohn	Overture in C	C S U, Fullerton Wind Ens	Mitchell Fennell	
1992	Ives/Thurston	The Alcotts, from Piano Sonata No. 2	C S U, Fullerton Wind Ens	Mitchell Fennell	

YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
1992	Rossini/Hermann	Introduction, Theme and Variations	C S U, Fullerton Wind Ens	Mitchell Fennell	Clarence Padilla, Clarinet
1992	Hindemith	Symphony in B Flat	C S U, Fullerton Wind Ens	Mitchell Fennell	
1992	Stravinsky	Circus Polka	Pierce College Sym Band	Stephen Piazza	
1992	Wagner/Hindsley	Overture to Rienzi	Pierce College Sym Band	Stephen Piazza	
1992	Reed	Prelude on Black is the Color of My True Love's Hair	Pierce College Sym Band	Stephen Piazza	
1992	Heed/Stevens	In Storm and Sunshine	Pierce College Sym Band	Stephen Piazza	
1992	McBeth	Of Sailors and Whales	Pierce College Sym Band	Stephen Piazza	
1992	Prokofiev/Yoder	March, Op. 99	Univ of Puget Sound Wind Ens	Robert Musser	
1992	Golland	Atmospheres	Univ of Puget Sound Wind Ens	Robert Musser	
1992	Mozart	Serenade No. 12 in C Minor	Univ of Puget Sound Wind Ens	Robert Musser	
1992	Tailleferre/Dondeyne	Suite - Divertimento	Univ of Puget Sound Wind Ens	Robert Musser	
1992	Grainger	Molly on the Shore	Central Washington Univ Wind Ens	Larry Gookin	
1992	Persichetti	Masquerade for Band	Central Washington Univ Wind Ens	Larry Gookin	
1992	Cabezon/Grainger	Prelude in the Dorian Mode	Central Washington Univ Wind Ens	Larry Gookin	Richard Floyd, Conductor
1992	Clarke	Carnival of Venice	Central Washington Univ Wind Ens	Larry Gookin	Thomas Gause, Trumpet
1992	Husa	Al Fresco	Central Washington Univ Wind Ens	Larry Gookin	
1992	Corigliano	Gazebo Dances	Central Washington Univ Wind Ens	Larry Gookin	
1992	Stamp	Gavorkna Fanfare	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1992	Saint-Saens/Whitwell	Occident et Orient, Op. 25	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1992	Persichetti	Celebrations	Univ of Nevada Wind Ensemble	A G McGrannahan III	UNR Symphonic Choir
1992	Grainger	I'm Seventeen Come Sunday	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1992	Sousa	Gridiron Club March	Univ of Nevada Wind Ensemble	A G McGrannahan III	Ray Cramer, Conductor
1992	Holsinger	To Tame the Perilous Skies	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1992	Saint-Saens	Marche Heroique	UCLA Wind Ensemble	Thomas Lee	
1992	Crumb	Lux Eterna	UCLA Wind Ensemble	Thomas Lee	
1992	Triebensee	Trio in B Flat Dur	UCLA Wind Ensemble	Thomas Lee	
1992	Breuer/Peters	On the Woodpile	UCLA Wind Ensemble	Thomas Lee	
1992	Tschesnokoff	Salvation is Created	UCLA Wind Ensemble	Thomas Lee	
1992	Schwantner	And the Mountains Rising Nowhere	UCLA Wind Ensemble	Thomas Lee	
1992	Fillmore/Fennell	Rolling Thunder March	UCLA Wind Ensemble	Thomas Lee	
1992	Bernstein/Grundman	Slava!	UCLA Wind Ensemble	Thomas Lee	
1992	Key	Star Spangled Banner	USAF America's Band in Blue	Cap. Philip Chevallard	
1992	Sousa	Hail to the Spirit of Liberty	USAF America's Band in Blue	Cap. Philip Chevallard	
1992	De Meij	Loch Ness, A Scottish Fantasy	USAF America's Band in Blue	Cap. Philip Chevallard	
1992	Rossini/Hermann	Introduction, Theme and Variations	USAF America's Band in Blue	Cap. Philip Chevallard	Brice Foster, Clarinet
1992	Milhaud	Suite Francaise	USAF America's Band in Blue	Cap. Philip Chevallard	
1992	Leyden	Serenade for a Picket Fence	USAF America's Band in Blue	Cap. Philip Chevallard	
1992	Soundheim/Debrunner	Not While I'm Around, from Sweeney Todd	USAF America's Band in Blue	Cap. Philip Chevallard	Chancey Roach, Vocalist
1992	Gimenez	La Boda de Luis Alonzo	USAF America's Band in Blue	Cap. Philip Chevallard	
1992	Skinner/Miller	My Name is Old Glory	USAF America's Band in Blue	Cap. Philip Chevallard	
1992		USAF Tag	USAF America's Band in Blue	Cap. Philip Chevallard	
1992	Tailleferre/Dondeyne	Marche Pour Harmonie et Fanfare	Linfield College Wind Ens	John Weddle	
1992	Latham	Three Chorale Preludes	Linfield College Wind Ens	John Weddle	
1992	Holloway	Wood Up Quickstep	Linfield College Wind Ens	John Weddle	Joan Paddock, Trumpet
1992	Mozart/Steiger	Lacrymosa, from the Requiem	Linfield College Wind Ens	John Weddle	Ken Steiger, Conductor

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1992	Vaughan Williams	Scherzo Alla Marcia	Linfield College Wind Ens	John Weddle	
1992	Grainger	Ye Banks and Braes O'Donnis Doon	Linfield College Wind Ens	John Weddle	
1992	Llewellyn/Voxman	My Regards	Linfield College Wind Ens	John Weddle	Joan Paddock, Trumpet
1992	Holst/Wright	A Moorside Suite	Linfield College Wind Ens	John Weddle	
1992	Alexander	The Southerner March	Oregon State Univ Sym Band	James Douglas	
1992	Vivaldi	Concerto for Two Trumpets	Oregon State Univ Sym Band	James Douglas	Jiang Huiguo & Chen Yue, Trumpet
1992	Arnold/Herbert	English Dances, Set Two	Oregon State Univ Sym Band	James Douglas	
1992	Reed	Armenian Dances II, Songs from Lori	Oregon State Univ Sym Band	James Douglas	Grant Okamura, Conductor
1992	de Meij	Symphony No. 1, Movement I	Oregon State Univ Sym Band	James Douglas	
1992	Borodin	Polovetsian Dances, from Prince Igor	Oregon State Univ Sym Band	James Douglas	
1992	Legiano	Pieces of Dreams	Oregon State Univ Sym Band	James Douglas	John Brye, Trumpet
1992	Sousa	El Capitan March	Oregon State Univ Sym Band	James Douglas	Robert Curtis, Conductor
1992	Shostakovich/Reyno lds	Prelude, Op. 34, No. 14	1992 Intercollegiate Band	Craig Kirchhoff	
1992	Khachaturian	Aremenian Dances	1992 Intercollegiate Band	Craig Kirchhoff	
1992	Bassett	Sounds, Shapes and Symbols	1992 Intercollegiate Band	Craig Kirchhoff	
1992	Grieg/Fennell	Funeral Marche	1992 Intercollegiate Band	Craig Kirchhoff	
1992	Sullivan/MacKerras	Suite from Pineapple Poll	1992 Intercollegiate Band	Craig Kirchhoff	
1994	Shostakovich/Reyno lds	Prelude, Op. 34, No. 14	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1994	Youtz	Four Chords	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1994	Halon	A Spring Fantasy	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1994	Rodrigo	Adagio	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1994	Grainger	A Grainger Set	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1994	Holsinger	The Deathtree	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1994	Langford	Rule Britannia	C S U, Fresno Brass Band	Ritchie Clendenin	
1994	Curnow	Fanfare and Flourishes	C S U, Fresno Brass Band	Ritchie Clendenin	
1994	Mozart/Howland	Adagio, K. 411	C S U, Fresno Clarinet Choir	Miles M. Ishigaki	
1994	Gregson	Concerto Grosso	C S U, Fresno Brass Band	Ritchie Clendenin	
1994	Mendelssohn/Howla nd	Scherzo, from Symphony No. 5	C S U, Fresno Clarinet Choir	Miles M. Ishigaki	
1994	Langford	The Lark in the Clear Air	C S U, Fresno Brass Band	Ritchie Clendenin	Johnny Woody, Horn
1994	Wilby	Lord of the Dance, from Partita for Band	C S U, Fresno Brass Band	Ritchie Clendenin	
1994	Bach/Howland	Fantasia and Fugue	C S U, Fresno Clarinet Choir	Miles M. Ishigaki	
1994	Wood	Five Blooms in a Welsh Garden	C S U, Fresno Brass Band	Ritchie Clendenin	
1994	Barber/Howland	Adagio	C S U, Fresno Clarinet Choir	Miles M. Ishigaki	
1994	Sousa	The Salvation Army March	C S U, Fresno Brass Band	Ritchie Clendenin	
1994	Barber	Commando March	Utah Valley State Col Sym Band	Wayne Erickson	
1994	Chance	Blue Lake Overture	Utah Valley State Col Sym Band	Wayne Erickson	
1994	Wagner/Leidzen	Trauersinfonie	Utah Valley State Col Sym Band	Wayne Erickson	
1994	Tull	Centennial Vista	Utah Valley State Col Sym Band	Wayne Erickson	
1994	von Weber/Reed	Concertino for Clarinet, Op. 28	Utah Valley State Col Sym Band	Wayne Erickson	Christopher Davis, Clarinet
1994	Rachmaninov/Leidz en	Italian Polka	Utah Valley State Col Sym Band	Wayne Erickson	
1994	Williams	Fanfare and Allegro	Utah Valley State Col Sym Band	Wayne Erickson	
1994	Williams	March from "1941"	Utah Valley State Col Sym Band	Wayne Erickson	
1994	Fillmore/Fennell	Rolling Thunder March	Willamette Univ Wind Ens	Martin Behnke	
1994	Jacob	Fantasia on an English Folk Song	Willamette Univ Wind Ens	Martin Behnke	
1994	Grainger/Simpson	Willow, Willow	Willamette Univ Wind Ens	Martin Behnke	Eric Tilton, Euphonium
1994	Del Borgo	Fantasia and Dance	Willamette Univ Wind Ens	Martin Behnke	
1994	Creston	Concerto for Alto Saxophone and Band	Willamette Univ Wind Ens	Martin Behnke	Joseph Wytko, Alto Sax

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1994	Schuller	Tribute to Rudy Wiedoeft, Movement III	Willamette Univ Wind Ens	Martin Behnke	Joseph Wytko, Alto Sax
1994	Traditional	Danny Boy	Willamette Univ Wind Ens	Martin Behnke	Joseph Wytko, Alto Sax
1994	Van der Roost	Puszta	Willamette Univ Wind Ens	Martin Behnke	
1994	Zdechlik	Celebrations	UNLV Wind Sym	Thomas G. Leslie	
1994	Whitacre	Ghost Train	UNLV Wind Sym	Thomas G. Leslie	
1994	Wilson	Time Cries, Hoping Otherwise	UNLV Wind Sym	Thomas G. Leslie	Eric Marienthal, Alto Sax
1994	Fiser	Report	UNLV Wind Sym	Thomas G. Leslie	
1994	Arnold/Suzuki	Peterloo	UNLV Wind Sym	Thomas G. Leslie	Takayoshi Suzuki, Conductor
1994	Barnhouse/Paynter	The Battle of Shiloh	UNLV Wind Sym	Thomas G. Leslie	
1994	Orff/Krance	Carmina Burana	Northwest Nazarene Col Con Band	Michael Bankston	
1994	Shaffer	Princeton Variations	Northwest Nazarene Col Con Band	Michael Bankston	
1994	Handel	Water Music Suite	Northwest Nazarene Col Con Band	Michael Bankston	
1994	Rossini	Rossini Revisited	Northwest Nazarene Col Con Band	Michael Bankston	Bankston, WC/ Curtis, Cond
1994	Mozart/Slocum	The Marriage of Figaro	Northwest Nazarene Col Con Band	Michael Bankston	
1994	Gould	Jericho Rhapsody	Northwest Nazarene Col Con Band	Michael Bankston	
1994	Alford	Colonel Bogey	Northwest Nazarene Col Con Band	Michael Bankston	
1994	Maslanka	A Child's Garden of Dreams	Univ of Arizona Wind Sym	Gregg I. Hanson	
1994	Penn	A Cornfield in July and the River	Univ of Arizona Wind Sym	Gregg I. Hanson	Jocelyn Reiter, Voice
1994	DeLuca	The University of Arizona March	Univ of Arizona Wind Sym	Gregg I. Hanson	Enrique Feldman, Conductor
1994	Williams	Solemn Fugue	Univ of Arizona Wind Sym	Gregg I. Hanson	
1994	Bernstein/Grundman	Slava!	Univ of Arizona Wind Sym	Gregg I. Hanson	
1994	Strauss	Serenade, Op. 7	Univ of British Columbia Wind Sym	Martin Berinbaum	
1994	Stravinsky	Symphonis of Wind Instruments	Univ of British Columbia Wind Sym	Martin Berinbaum	
1994	Ives/Sinclair	Country Band March	Univ of British Columbia Wind Sym	Martin Berinbaum	
1994	Bourgeois	Trombone Concerto, Op. 114b	Univ of British Columbia Wind Sym	Martin Berinbaum	Gordon Cherry, Trombone
1994	Barnes	Fantasy Variations on a Theme of Paganini	Univ of British Columbia Wind Sym	Martin Berinbaum	
1994	Strauss	Festmusik der Stadt Wien	Northern Arizona Univ Wind Sym	Patricia Hoy	
1994	Rogers	Three Japanese Dances	Northern Arizona Univ Wind Sym	Patricia Hoy	Judith Cloud, Voice
1994	Mahler	Um Mitternacht	Northern Arizona Univ Wind Sym	Patricia Hoy	Judith Cloud, Voice
1994	Hindemith	Sym Metamorphosis on Themes of von Weber	Northern Arizona Univ Wind Sym	Patricia Hoy	
1994	Mozart	Serenade No. 10 in B Flat Major, K. 370A	Arizona State Univ Wind Ens	Richard Strange	Daniel Leeson, Basset Horn
1994	Donizetti	Sinfonia for Winds	Arizona State Univ Wind Ens	Richard Strange	
1994	Stravinsky	Concerto for Piano and Wind Instruments	Arizona State Univ Wind Ens	Richard Strange	Walter Cosand, Piano
1994	Jacob	Old Wine in New Bottles	Arizona State Univ Wind Ens	Richard Strange	
1994	Stamp	Fanfare for the Great Hall	Cal Poly Univ Wind Ens	William Johnson	
1994	Barnes	Lonely Beach, Normandy, 1941	Cal Poly Univ Wind Ens	William Johnson	Sierra Women's Ensemble
1994	Bourgeois	Trombone Concerto, Op. 114b	Cal Poly Univ Wind Ens	William Johnson	Andrew Malloy, Trombone
1994	Wagner/Hindsley	Overture to Rienzi	Cal Poly Univ Wind Ens	William Johnson	Sir David Whitwell, Conductor
1994	Liszt/Tucker	Totentanz	Cal Poly Univ Wind Ens	William Johnson	
1994	Knox	Sea Songs	Univ of Washington Wind Ens	Timothy Salzman	Linda Moorhouse, Conductor
1994	Sibelius	Preludio	Univ of Washington Wind Ens	Timothy Salzman	Richard Clary, Conductor
1994	McTee	California Counterpoint: The Twittering Machine	Univ of Washington Wind Ens	Timothy Salzman	
1994	Broege	Concerto for Marimba and Wind Orchestra	Univ of Washington Wind Ens	Timothy Salzman	Robert Meunier, Marimba
1994	Zappa	Dog Breath Variations	Univ of Washington Wind Ens	Timothy Salzman	
1994	Sousa/Byrne	The Directorate	Univ of Nevada Wind Ensemble	A G McGrannahan III	Frank Byrne, Clinician

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1994	Sousa/Byrne	The Gladiator	Univ of Nevada Wind Ensemble	A G McGrannahan III	Frank Byrne, Clinician
1994	Sousa/Byrne	The Pathfinder of Panama	Univ of Nevada Wind Ensemble	A G McGrannahan III	Frank Byrne, Clinician
1994	Sousa/Byrne	Solid Men to the Front	Univ of Nevada Wind Ensemble	A G McGrannahan III	Frank Byrne, Clinician
1994	Sousa/Byrne	The Washington Post	Univ of Nevada Wind Ensemble	A G McGrannahan III	Frank Byrne, Clinician
1994	Barnes	Fantasy Variations on a Theme of Paganini	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1994	Maslanka	Golden Light	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1994	Grainger	Irish Tune from County Derry	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1994	Grainger	Shepherd's Hey	Univ of Nevada Wind Ensemble	A G McGrannahan III	
1994	Berlioz/Whitwell	Grande Symphonie Funebre et Triumphale	Univ of Nevada Wind Ensemble	A G McGrannahan III	Charles Wiese, Trombone
1994	Zdechlik	Celebrations	Australian Youth Wind Orch	Russell Hammond	
1994	Holsinger	On a Hymnsong of Lowell Mason	Australian Youth Wind Orch	Russell Hammond	Scott Strachan, Conductor
1994	Grainger	The Immovable Do	Australian Youth Wind Orch	Russell Hammond	
1994	Arnold	English Dances, Set Two	Australian Youth Wind Orch	Russell Hammond	Stephen Williams, Conductor
1994	Nixon	Fiesta Del Pacifico	Australian Youth Wind Orch	Russell Hammond	Stephen Williams, Conductor
1994	Strauss/Barrett	Konigsmarsch	1994 Intercollegiate Band	Ray E. Carmer	
1994	Turina/Reed	La Procession du Rocio, Op. 9	1994 Intercollegiate Band	Ray E. Carmer	
1994	Grainger	Colonial Song	1994 Intercollegiate Band	Ray E. Carmer	
1994	Grainger	The Gumsuckers March	1994 Intercollegiate Band	Ray E. Carmer	
1994	Fox	Polarities for Symphonic Band	1994 Intercollegiate Band	Ray E. Carmer	
1994	Sousa	The Pathfinder of Panama	1994 Intercollegiate Band	Ray E. Carmer	
1996	Cheetham	Kitty Hawk	Pacific Union College Wind Ens	Kenneth Narducci	
1996	McBeth	Wine from These Grapes	Pacific Union College Wind Ens	Kenneth Narducci	
1996	Woolfenden	Illyrian Dances	Pacific Union College Wind Ens	Kenneth Narducci	
1996	Smith, Robert W.	The Divine Comedy	Pacific Union College Wind Ens	Kenneth Narducci	
1996	Walton	Fanfare	Univ of Montana Wind Ens	Stephen Bolstad	
1996	Copland/Hunsberger	Quiet City	Univ of Montana Wind Ens	Stephen Bolstad	L Slater, B Antonopulos
1996	Bernstein/Benciscuto	Profanation, from Symphony No. 1	Univ of Montana Wind Ens	Stephen Bolstad	
1996	Maslanka	A Tuning Piece: Songs of Fall and Winter	Univ of Montana Wind Ens	Stephen Bolstad	
1996	Grainger/Rogers	Children's March "Over the Hills and Far Away"	Univ of Montana Wind Ens	Stephen Bolstad	
1996	Bernstein/Beeler	Overture to Candide	Univ of Montana Wind Ens	Stephen Bolstad	
1996	Whitacre	Water Night	Univ of Nevada Chamber Singers	A G McGrannahan III	Bruce Mayhall, Conductor
1996	Whitacre	Ghost Train	Univ of Nevada Wind Ensemble	A G McGrannahan III	Eric Whitacre, Clinician
1996	Whitacre	A Child's First Glimpse of Infinity, While . . .	Univ of Nevada Wind Ensemble	A G McGrannahan III	Katharine DeBoer, Voice
1996	Whitacre	Kubla Khan	Univ of Nevada Wind Ensemble	A G McGrannahan III	Eric Whitacre, Clinician
1996	Wieprecht/Johnson	Triumphmarsch	Washington State Univ Wind Sym	L. Keating Johnson	
1996	Toch	Spiel fur Blasorchester, Op. 39	Washington State Univ Wind Sym	L. Keating Johnson	
1996	Teike	Neue Kameraden	Washington State Univ Wind Sym	L. Keating Johnson	David Hower, Conductor
1996	Yasinitsky	Light from the Edge	Washington State Univ Wind Sym	L. Keating Johnson	
1996	Hindemith	Symphony in B Flat	Washington State Univ Wind Sym	L. Keating Johnson	
1996	Monteverdi	Sicut Erat in Principio	Univ of Utah Wind Sym	Barry E. Kopetz	
1996	Dahl	Introduction and Rondo	Univ of Utah Wind Sym	Barry E. Kopetz	

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1996	Freund	Jug Blues and Fat Pickin'	Univ of Utah Wind Sym	Barry E. Kopetz	
1996	Grainger	Colonial Song	Univ of Utah Wind Sym	Barry E. Kopetz	
1996	Hartley	Concerto for Saxophone and Band	Univ of Utah Wind Sym	Barry E. Kopetz	Mark Ely, Alto Sax
1996	Kopetz	The Raven	Univ of Utah Wind Sym	Barry E. Kopetz	
1996	Fillmore/Fennell	Rolling Thunder March	Univ of Utah Wind Sym	Barry E. Kopetz	
1996	Root	Polly Oliver	Quality Music Demonstration Band	Patrick Brooks	Idaho State University
1996	Gossec	Military Symphony in F	Quality Music Demonstration Band	Bob Spittal	Gonzaga University, Washington
1996	Woolfenden	SPQR	Quality Music Demonstration Band	Dan Cole-McCullough	Warner-Pacific College, Oregon
1996	Mahr	Daydreams	Quality Music Demonstration Band	Bob Belser	University of Wyoming
1996	Maslanka	Golden Light	Quality Music Demonstration Band	David Becker	Lewis & Clark College, Oregon
1996	Washburn	Toccatarantella	Quality Music Demonstration Band	Philip Cansler	University of Portland, Oregon
1996	Woolfenden	Deo Gracias	Quality Music Demonstration Band	Don Peterson	Brigham Young University, Utah
1996	Elgar/Davis	As Torrents in Summer	Quality Music Demonstration Band	Steve Stroud	Modesto Junior College, California
1996	Margolis	Fanfare, Ode & Festival	Quality Music Demonstration Band	Ed Smith	University of Redlands, California
1996	Husa	Smetana Fanfare	Modesto College Sym Band	Stephen L. Stroud	
1996	Nixon	Centennial Fanfare-March	Modesto College Sym Band	Stephen L. Stroud	Laura Lehn, Conductor
1996	Guilmant/Shepherd	Morceau Symphonique	Modesto College Sym Band	Stephen L. Stroud	Michael Morales, Euphonium
1996	Wagner/Pohle	Das Liebesmahl der Apostel	Modesto College Sym Band	Stephen L. Stroud	
1996	Bach/Bukvich	Before Thy Throne, I Now Appear	Modesto College Sym Band	Stephen L. Stroud	
1996	Ives/Brion	Variations on "Jerusalem the Golden"	Modesto College Sym Band	Stephen L. Stroud	
1996	Sousa	The White Rose March	Modesto College Sym Band	Stephen L. Stroud	
1996	Arnold/Sayre	Peterloo Overture	Univ of Calgary Sym Band	Jeremy S. Brown	
1996	Cowell/Brown	Hymn and Fuguing Tune No. 1	Univ of Calgary Sym Band	Jeremy S. Brown	
1996	Shostakovich/deMeijer	Jazz Suite No. 2	Univ of Calgary Sym Band	Jeremy S. Brown	
1996	Grieg/Ericksen/Fennell	Funeral Marche	Univ of Calgary Sym Band	Jeremy S. Brown	
1996	Camphouse	Watchman, Tell Us of the Night	Univ of Calgary Sym Band	Jeremy S. Brown	
1996	Wengler	Marsch Oder "Die Versuchung"	Univ of Calgary Sym Band	Jeremy S. Brown	
1996	Arnold/Paynter	Four Scottish Dances	Univ of Oregon Wind Ens	Robert Ponto	
1996	Maslanka	Tears	Univ of Oregon Wind Ens	Robert Ponto	
1996	Maslanka	Concerto for Marimba	Univ of Oregon Wind Ens	Robert Ponto	Jeffrey Peyton, Marimba
1996	Cichy	Divertimento for Winds and Percussion	Brigham Young Univ Wind Sym	David Blackinton	
1996	Rachmaninov/Leidzen	Italian Polka	Brigham Young Univ Wind Sym	David Blackinton	
1996	Boren	Another Kind of Light	Brigham Young Univ Wind Sym	David Blackinton	
1996	Ticheli	Amazing Grace	Brigham Young Univ Wind Sym	David Blackinton	
1996	Tvorum/Peterson	Zaparozhski "Cossack" March	Brigham Young Univ Wind Sym	David Blackinton	Donald Peterson, Conductor
1996	Welcher	Zion	Brigham Young Univ Wind Sym	David Blackinton	
1996	Debussy/Brand	The Girl With the Flaxen Hair	Quality Music Demonstration Band	Shelly Smithwick	Diablo Valley College, California
1996	Duarte	Fugue in D Minor	Quality Music Demonstration Band	Alan Miller	Yuba College, California
1996	Kudo	Hawaiiana	Quality Music Demonstration Band	John Kusinski	University of Hawaii, Hilo
1996	Strommen	Waterdance	Quality Music Demonstration Band	John Thrasher	Glendale Community College, Arizona
1996	Gibson	Resting in the Peace of His Hands	Quality Music Demonstration Band	Jim Cochran	Shattinger Music Company
1996	Jacob	Fantasia on an English Folk Song	Quality Music Demonstration Band	Jonathan Good	Montana State University
1996	Vaughan-Williams	Rhosymedre	Quality Music Demonstration Band	Tracey Gibbens	University of Alaska, Fairbanks
1996	Van der Roost	Suite Provençale	Quality Music Demonstration Band	Patrick Winters	Eastern Washington University

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1996	Smith	The Ascension	Quality Music Demonstration Band	Alan Sullivan	University of Nevada
1996	Neff	Four Wessex Songs, On Poems of Thomas Hardy	C S U, Hayward Wind Ens	Jerome Neff	K Smith Voice/J Neff Conductor
1996	Nordgren	Synopsis	C S U, Hayward Wind Ens	Timothy M. Smith	
1996	LaRocca	No Strings!	C S U, Hayward Wind Ens	Timothy M. Smith	
1996	Buegeleisen	Tribute to the Ancient Civilizations	C S U, Hayward Wind Ens	Timothy M. Smith	
1996	MacKinnon	Evolutionary Episodes	C S U, Hayward Wind Ens	Timothy M. Smith	
1996	Jackanich	Unexpected Gifts	C S U, Hayward Wind Ens	Timothy M. Smith	S.Witt_sop/Jackanich_pno
1996	Nordgren	The Cement Ship	C S U, Hayward Wind Ens	Timothy M. Smith	
1996	Eshelman	The Gift of Music	C S U, Hayward Wind Ens	Timothy M. Smith	
1996	Ives/Thurston	The Alcotts, from Piano Sonata No. 2	Western Washington Univ Wind Sym	David Wallace	
1996	Owen	Concerto for Tuba and Wind Ensemble	Western Washington Univ Wind Sym	David Wallace	Carla Rutschman, Tuba
1996	Briggs	Night Images	Western Washington Univ Wind Sym	David Wallace	
1996	Grainger/Fennell	Lincolnshire Posy	Western Washington Univ Wind Sym	David Wallace	
1996	Scarce	Canto IX: Waiting for the Key to the City of Dis	Univ of Hawaii Wind Ens	Grant K. Okamura	
1996	Yasui	Overture: Life of the Land	Univ of Hawaii Wind Ens	Grant K. Okamura	Thomas Bingham, Conductor
1996	Grainger/Bainum	Spoon River	Univ of Hawaii Wind Ens	Grant K. Okamura	Gwen Nakamura, Conductor
1996	Trubitt	Concert Piece for Clarinet and Band	Univ of Hawaii Wind Ens	Grant K. Okamura	Henry Miyamura, Clarinet
1996	Camphouse	Elegy	Univ of Hawaii Wind Ens	Grant K. Okamura	
1996	Ticheli	Postcard	Univ of Hawaii Wind Ens	Grant K. Okamura	
1996	Ellerby	Paris Sketches	1996 Intercollegiate Band	James Croft	
1996	Horowitz	Bacchus on Blue Ridge	1996 Intercollegiate Band	James Croft	
1996	Harvey/Hingley	Day of Glory	1996 Intercollegiate Band	James Croft	
1996	Bock/Buckley	Highlights from "Fiddler on the Roof"	1996 Intercollegiate Band	James Croft	
1996	Fillmore/Fennell	His Honor March	1996 Intercollegiate Band	James Croft	
1998	Van der Roost	Signature	Southern Oregon St Univ Sym Band	Cynthia Hutton	
1998	Stamp	Canticle	Southern Oregon St Univ Sym Band	Cynthia Hutton	Michelle Curtis, Narrator
1998	Hyltdgaard	Hans Christian Anderson Suite	Southern Oregon St Univ Sym Band	Cynthia Hutton	Allan McMurray, Conductor
1998	Heiden	Diversion for Alto Saxophone and Band	Southern Oregon St Univ Sym Band	Cynthia Hutton	Rhett Bender, Alto Sax
1998	Rudin	Der Traum des Oenghus	Southern Oregon St Univ Sym Band	Cynthia Hutton	
1998	Shostakovich/Reyno lds	Prelude, Op. 34, No. 14	Utah State Univ Wind Orch	John Cody Birdwell	
1998	Turina/Reed	La Procession du Rocio, Op. 9	Utah State Univ Wind Orch	John Cody Birdwell	
1998	Stanhope	Folksongs for Band, Set III	Utah State Univ Wind Orch	John Cody Birdwell	
1998	Gillingham	Concertino for Four Percussion and Wind Ensemble	Utah State Univ Wind Orch	John Cody Birdwell	S.Haddock/T.Mason/C.Passey /D.Ward
1998	Hearshen	Symphony on Themes of John Philip Sousa, II	Utah State Univ Wind Orch	John Cody Birdwell	
1998	Sousa/Fennell	The Thunderer	Utah State Univ Wind Orch	John Cody Birdwell	
1998	McBeth	This Land of Eldorado	Univ of Nevada Wind Ensemble	A G McGrannahan III	W. Francis McBeth, Clinician
1998	McBeth	The Gathering of the Waters	Univ of Nevada Wind Ensemble	A G McGrannahan III	U N R Men's Glee Club
1998	McBeth	Laudes and Tropes	Univ of Nevada Wind Ensemble	A G McGrannahan III	W. Francis McBeth, Clinician
1998	McBeth	Through Countless Halls of Air	Univ of Nevada Wind Ensemble	A G McGrannahan III	W. Francis McBeth, Clinician
1998	Grainger	Duke of Marlborough Fanfare	Los Medanos College Sym Band	John F. Maltester	
1998	Melillo	Without Warning, Overture for	Los Medanos College Sym Band	John F. Maltester	

YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
		the Uncommon Band			
1998	Holsinger	On a Hymnsong of Lowell Mason	Los Medanos College Sym Band	John F. Maltester	
1998	Vivaldi/Reed	Concerto in C Major for Piccolo	Los Medanos College Sym Band	John F. Maltester	Reiko Kubota, Piccolo
1998	Del Borgo	Canticle for Three Flutes and Wind Ensemble	Los Medanos College Sym Band	John F. Maltester	R.Kubota/C.Beasley/S.Massy
1998	Jager	Esprit de Corps	Los Medanos College Sym Band	John F. Maltester	
1998	Elliott	British Eighth March	Boise State Univ Sym Winds	Marcellus Brown	
1998	Camphouse	Whatever Things	Boise State Univ Sym Winds	Marcellus Brown	
1998	Maslanka	Hell's Gate	Boise State Univ Sym Winds	Marcellus Brown	
1998	Barnes	Symphony No. 3, Movement IV	Boise State Univ Sym Winds	Marcellus Brown	
1998	McGinty	Triumphal Overture	Quality Music Demonstration Band	Larry Grandy	Shasta Community College, California
1998	Ticheli	Cajun Fold Songs #2	Quality Music Demonstration Band	Jim Williamson	Southern Utah University
1998	Rudin	Der Traum des Oenghus	Quality Music Demonstration Band	Robert Spittal	Gonzaga University, Washington
1998	Bocook	Into the Light	Quality Music Demonstration Band	Philip Cansler	University of Portland, Oregon
1998	Paulson	Epimicton	Quality Music Demonstration Band	Hal Symms	Pima Community College, Arizona
1998	Rachmaninoff/Leidzen	Italian Polka	Quality Music Demonstration Band	Wayne Erickson	Utah Valley State College
1998	Smith	God of Our Fathers	Quality Music Demonstration Band	Chris Bruya	Mt. Hood Community College, Oregon
1998	de Meij	Aquarium	Quality Music Demonstration Band	Vance Larsen	Snow College, Utah
1998	Strauss/Flores	Fanfare from "Festmusic der Stadt Wien"	C S U, Long Beach Wind Sym	John Carnahan	
1998	Miller	Dances of LACA	C S U, Long Beach Wind Sym	John Carnahan	
1998	Sandstrom	Bombibone BrassBit	C S U, Long Beach Wind Sym	John Carnahan	Christopher Nichols, Trombone
1998	Stanhope	Folksongs for Band, Set II	C S U, Long Beach Wind Sym	John Carnahan	
1998	Dankworth/Morsch	Decline and Fall of a Bridge	C S U, Long Beach Wind Sym	John Carnahan	
1998	Rachmaninoff/Satoh	Symphonic Dance, Op. 45, No. 3	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1998	Sparke	Dance Movements, Movements III & IV	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1998	Arnold	Padstow Lifeboat	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1998	Traditional	Danny Boy	Pacific Lutheran Univ Wind Ens	Raydell Bradley	Don Immel, Trombone
1998	Grainger/Simpson	Mock Morris	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1998	Gillingham	Apocalyptic Dreams	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
1998	Sousa/Brion/Schissel	Manhattan Beach	Univ of Nevada Wind Ensemble	A G McGrannahan III	Keith Brion, Clinician
1998	Sousa/Brion/Schissel	The Invincible Eagle	Univ of Nevada Wind Ensemble	A G McGrannahan III	Keith Brion, Clinician
1998	Sousa/Brion/Schissel	Wasington Post	Univ of Nevada Wind Ensemble	A G McGrannahan III	Keith Brion, Clinician
1998	Sousa/Brion/Schissel	Stars and Stripes Forever	Univ of Nevada Wind Ensemble	A G McGrannahan III	Keith Brion, Clinician
1998	Galbraith	Danza de los Duendes	C S U, Stanislaus Wind Ens	Edward C. Harris	
1998	Grainger	Lads of Wamphrey	C S U, Stanislaus Wind Ens	Edward C. Harris	
1998	Syler	Storyville for Wind Ensemble	C S U, Stanislaus Wind Ens	Edward C. Harris	H.Heacox,Voice/H.Etter,Asax
1998	Clarke	Samurai for Wind Ensemble	C S U, Stanislaus Wind Ens	Edward C. Harris	
1998	Alford/Fennell	The Mad Major	Univ of Puget Sound Wind Ens	Robert Musser	
1998	Sparke	Dance Movements, Movement I	Univ of Puget Sound Wind Ens	Robert Musser	
1998	Forte	Van Gogh Portraits	Univ of Puget Sound Wind Ens	Robert Musser	
1998	Dahl	Concerto for Alto Saxophone and Wind Orchestra	Univ of Puget Sound Wind Ens	Robert Musser	Brett Johnson, Alto Sax
1998	Jager	A Sea of Glass Mingled with Fire	Univ of Puget Sound Wind Ens	Robert Musser	
1998	Turina/Krance	Five Miniatures	Quality Music Demonstration Band	Robert Belser	University of Wyoming
1998	Daehn	As Summer was Just Beginning	Quality Music Demonstration Band	Shelley Smithwick	Diablo Valley College, California
1998	George	First Suite in F	Quality Music Demonstration Band	James Cochran	Shattinger Music Company
1998	Stanhope	Droylsden Wakes	Quality Music Demonstration Band	Barry E. Kopetz	University of Utah
1998	Stamp	Elegy and Affirmation	Quality Music Demonstration Band	John Thrasher	Glendale Community College, Arizona



YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
1998	Barnes Chance	Introduction and Capriccio for Piano and 24 Winds	Quality Music Demonstration Band	Daniel Cole-McCullough	University of Alaska
1998	Holsinger	On a Hymnsong of Lowell Mason	Quality Music Demonstration Band	Steve Rochford	Irvine Valley College, California
1998	Traditional/Root	Let Us Break Bread Together	Quality Music Demonstration Band	Thomas Root	Weber State University, Utah
1998	Berlioz/Smith	Marche Hongroise (Rakoczy), Op. 24	UCLA Wind Ensemble	Thomas D. Lee	
1998	Hindemith	Symphony in B Flat	UCLA Wind Ensemble	Thomas D. Lee	
1998	Tschesnokoff	Salvation is Created	UCLA Wind Ensemble	Thomas D. Lee	Dwight Satterwhite, Conductor
1998	Grainger	Hill Song No. 2	UCLA Wind Ensemble	Thomas D. Lee	Tony Spano, Conductor
1998	Grainger	Molly on the Shore	UCLA Wind Ensemble	Thomas D. Lee	
1998	Ticheli	Blue Shades	UCLA Wind Ensemble	Thomas D. Lee	
1998	Strauss/Reed	Radetzky March	Univ of Redlands Sym Band	Eddie R. Smith	
1998	Grainger/Kreines	Early One Morning	Univ of Redlands Sym Band	Eddie R. Smith	
1998	Grainger/Kreines	Six Dukes Went a Fishin'	Univ of Redlands Sym Band	Eddie R. Smith	
1998	Persichetti	Symphony No. 6 for Band	Univ of Redlands Sym Band	Eddie R. Smith	
1998	Walton	Façade	Univ of Redlands Sym Band	Eddie R. Smith	Jon David Gruett, Narrator
1998	Sullivan/MacKerras	Suite from Pineapple Poll, Movement I, III & IV	Univ of Redlands Sym Band	Eddie R. Smith	
1998	Ticheli	Blue Shades	UCLA Wind Ensemble	Thomas D. Lee	Frank Ticheli, Clinician
1998	Bernstein/Grundman	Overture to Candide	1998 Intercollegiate Band	Allan McMurray	
1998	Ticheli	Cajun Folk Songs II	1998 Intercollegiate Band	Allan McMurray	
1998	Wagner/Boyd	Trauersinfonie	1998 Intercollegiate Band	Allan McMurray	
1998	McTee	Soundings	1998 Intercollegiate Band	Allan McMurray	
2000	Woolenden	Suite Francaise	C S U, San Bernadino Cham Winds	Robert Dunham	
2000	Walton/Wiggins	Miniatures for Wind Band	C S U, San Bernadino Cham Winds	Robert Dunham	
2000	Bach/Schickele	Octoot	C S U, San Bernadino Cham Winds	Robert Dunham	
2000	Hawes	Piece of Eight	C S U, San Bernadino Cham Winds	Robert Dunham	
2000	Colonna	A Jubilant Prelude	C S U, Sacramento Wind Ens	Robert Halseth	
2000	Delle Cese	L'Ingelina	C S U, Sacramento Wind Ens	Robert Halseth	
2000	Cichy	Divertimento for Winds and Percussion	C S U, Sacramento Wind Ens	Robert Halseth	
2000	Traditional/Himes	Amazing Grace	C S U, Sacramento Wind Ens	Robert Halseth	
2000	Copland/Hunsberger	Emblems	C S U, Sacramento Wind Ens	Robert Halseth	
2000	Maslanka	Morning Star	C S U, Sacramento Wind Ens	Robert Halseth	
2000	Hosey	Black Granite	Snow College Wind Sym	Vance Larsen	
2000	Ticheli	Vesuvius	Snow College Wind Sym	Vance Larsen	
2000	Gron Dahl	Concerto for Trombone and Band	Snow College Wind Sym	Vance Larsen	J. Mark Ammons, Trombone
2000	Vaughan Williams/Beeler	Rhosymedre, Prelude on a Welsh Hymn Tune	Snow College Wind Sym	Vance Larsen	
2000	Woolfenden	SPQR	Snow College Wind Sym	Vance Larsen	
2000	Mennin	Canzona	Univ of Wyoming Sym Band	Robert Belser	
2000	Turina/Krance	Five Miniatures	Univ of Wyoming Sym Band	Robert Belser	
2000	Wilson	Shakata: Singing the World into Existence	Univ of Wyoming Sym Band	Robert Belser	
2000	Guzzo	Suite from "The Visit"	Univ of Wyoming Sym Band	Robert Belser	
2000	Arnold/Paynter	Tam O'Shanter, Op. 51	Univ of Wyoming Sym Band	Robert Belser	
2000	Khatchaturian	ÓGallopÓ from the Masquerade Suite	Quality Music Demonstration Band	Dan Kalatarian	Idaho State University
2000	Sanders	Into the Sun	Quality Music Demonstration Band	James Williamson	Southern Utah University
2000	Vaughn Williams	Flourish for Glorious John	Quality Music Demonstration Band	Donald Peterson	Brigham Young University
2000	Ticheli	Shenandoah	Quality Music Demonstration Band	Timothy Reynolds	University of Oregon
2000	Grainger	The Dragoon's Farewell	Quality Music Demonstration Band	Michael Burch-Pesses	Pacific University, Oregon
2000	Williams	Castle Gap	Quality Music Demonstration Band	Greg Benson	College of Eastern Utah
2000	Woolfenden	Mockbeggar Variations	Quality Music Demonstration Band	Wayne Erickson	Utah Valley State College
2000	Reed	A Jubilant Overture	Quality Music Demonstration Band	Richard L. McGee	Community College of Southern Nevada

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2000	Rudin	Bacchanale, Op. 20	C S U, Fullerton Wind Ens	Mitchell J. Fennell	
2000	Welcher	Symphony No. 3 "A Shaker's Life"	C S U, Fullerton Wind Ens	Mitchell J. Fennell	
2000	Grantham	J'ai ete au bal (I Went to the Dance)	C S U, Fullerton Wind Ens	Mitchell J. Fennell	
2000	Gorb	Awayday	Univ of Utah Wind Sym	Barry Kopetz	
2000	Shostakovich/Reynolds	Prelude, Op. 34, No. 14	Univ of Utah Wind Sym	Barry Kopetz	
2000	Grainger/Rogers	Children's March "Over the Hills and Far Away"	Univ of Utah Wind Sym	Barry Kopetz	
2000	DeMeij	T-bone Concerto	Univ of Utah Wind Sym	Barry Kopetz	Larry Zalkind
2000	Grantham	Southern Harmony	Univ of Utah Wind Sym	Barry Kopetz	
2000	Kopetz	Third Suite	Univ of Utah Wind Sym	Barry Kopetz	
2000	Reed	Armenian Dances, Part I	Riverside College Wind Ens	Kevin A. Mayse	
2000	Schmidt	Spin	Riverside College Wind Ens	Kevin A. Mayse	
2000	Grainger	Irish Tune from County Derry	Riverside College Wind Ens	Kevin A. Mayse	Keith Brion, Conductor
2000	Whitacre	Ghost Train, The Ride	Riverside College Wind Ens	Kevin A. Mayse	
2000	Reed	Russian Christmas Music	Riverside College Wind Ens	Kevin A. Mayse	
2000	Syler	The Hound of Heaven	Univ of Nevada Wind Ensemble	A G McGrannahan III	James Syler, Clinician, Tony Cataldo, Trumpet
2000	Syler	Symphony No. 1 "Blue"	Univ of Nevada Wind Ensemble	A G McGrannahan III	Katharine DeBoer, Voice
2000	Ragsdale	A Tribute to Grainger	Quality Music Demonstration Band	James Cochran	Shattinger Music Company
2000	Beibl/Cameron	Ave Maria	Quality Music Demonstration Band	Steven Bolstad	University of Montana
2000	Jager	Sinfonia Nobilissima	Quality Music Demonstration Band	Thomas Rhorer	Utah State University
2000	Root	Desert Light	Quality Music Demonstration Band	Thomas Root	Weber State University, Utah
2000	Ives	Old Home Days	Quality Music Demonstration Band	Jonathan Elkus	University of California, Davis
2000	Stamp	Canticle	Quality Music Demonstration Band	Patrick Winters	Eastern Washington University
2000	Smith	Overture on and Early American Folk Tune	Quality Music Demonstration Band	Mark Ammons	Snow College, Utah
2000	Korngold/Morsch	Captain Blood Overture	C S U, Los Angeles Wind Ens	Thomas Verrier	
2000	Ellerby	Paris Sketches	C S U, Los Angeles Wind Ens	Thomas Verrier	
2000	Ticheli	Shenandoah	C S U, Los Angeles Wind Ens	Thomas Lee	
2000	Dahl	Concerto for Alto Saxophone and Wind Orchestra	C S U, Los Angeles Wind Ens	Thomas Verrier	Jeffrey Benedict, Alto Sax
2000	Copland/Rogers	Danzon Cubano	C S U, Los Angeles Wind Ens	Thomas Verrier	
2000	Ticheli	Postcard	Central Washington Univ Wind Ens	Larry Gookin	
2000	Cabezon/Grainger/Brion	Prelude in the Dorian Mode	Central Washington Univ Wind Ens	Larry Gookin	
2000	Mays	Dreamcatcher	Central Washington Univ Wind Ens	Larry Gookin	
2000	Respighi/Kimura	Pini di Roma	Central Washington Univ Wind Ens	Larry Gookin	
2000	Sousa/Brion/Schissel	Manhattan Beach	Central Washington Univ Wind Ens	Larry Gookin	
2000	Beethoven	Siegessinfonie	C S U, Northridge Wind Ens	David Whitwell	
2000	Whitwell	Symphony of Songs	C S U, Northridge Wind Ens	David Whitwell	
2000	Schmitt/Duker	Dionysiaques	C S U, Northridge Wind Ens	David Whitwell	
2000	Ticheli	Vesuvius	2000 Intercollegiate Band	Eugen Corporan	
2000	Woelfenden	French Impressions	2000 Intercollegiate Band	Eugen Corporan	
2000	Copland	The Red Pony Suite	2000 Intercollegiate Band	Eugen Corporan	
2000	Gibson	Resting in the Peace of His Hands	2000 Intercollegiate Band	Eugen Corporan	
2000	Stamp	Pastime	2000 Intercollegiate Band	Eugen Corporan	
2002	Himes	Amazing Grace arr.	Univ of Nevada Symphonic Band	Marcellus Brown conductor not listed	Boise State University, Idaho
2002	Ward/Balentine	America the Beautiful	Univ of Nevada Symphonic Band	Joan Paddock	Linfield College, Oregon
2002	Young	Child's Embrace	Univ of Nevada Symphonic Band	Joan Paddock	Linfield College, Oregon
2002	Nelson	Courtly Airs and Dances	Univ of Nevada Symphonic Band	Jim Cochran	Shattinger Music Company
2002	Colonna	EUOUAE	Univ of Nevada Symphonic Band	Jim Colonna	Laramie County Community College, Wyoming
2002	Grainger/Sousa/Brion/Schissel	Handel in the Strand	Univ of Nevada Symphonic Band	Jennifer Martin	Truckee Meadows Community College, Nevada

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2002	Boysen	Kirkpatrick Fanfare	Univ of Nevada Symphonic Band	R. Alan Sullivan	University of Nevada, Reno
2002	Sweeney	Lament and Tribal Dances	Univ of Nevada Symphonic Band	Monte Bairos	Diablo Valley College, California
2002	Karrick	Mambo Furioso	Univ of Nevada Symphonic Band	conductor not listed	
2002	Colonna	Persistence of Time	Univ of Nevada Symphonic Band	John Kusinski	University of Hawaii, Hilo
2002	Ogren	Symphonies of Gaia	Univ of Nevada Symphonic Band	Ken Ayoob	Humboldt State University, California
2002	Akey	Voyage Through the Night	Univ of Nevada Symphonic Band	Robert Spittal	Gonzaga University, Oregon
2002	Cichy	Wisconsin Soundscapes	Univ of Nevada Symphonic Band	Robert Dunham	California State University, San Bernardino
2002	Francaix	Sept Dances	Brigham Young Univ Chamber Winds	David Blackinton	
2002	Orff/Wanek	Carmina Burana	Brigham Young Univ Chamber Winds	David Blackinton	
2002	Bernard	Divertissement	Brigham Young Univ Chamber Winds	David Blackinton	
2002	Vaughan Williams/Boyd	Flourish for Glorious John	Los Medanos College Sym Band	John F. Maltester	
2002	George	Proclamations	Los Medanos College Sym Band	John F. Maltester	
2002	Camphouse	A Movement for Rosa	Los Medanos College Sym Band	John F. Maltester	
2002	Williams	Concertino for Percussion and Band	Los Medanos College Sym Band	John F. Maltester	
2002	Sparke	Navigation Inn	Los Medanos College Sym Band	John F. Maltester	
2002	Sousa/Wayland	Stars and Stripes Forever	Los Medanos College Sym Band	John F. Maltester	
2002	Sparke	Jubilant Overture	Montana State Univ Wind Orch	Jonathan E. Good	
2002	Smith, David	Fractures	Montana State Univ Wind Orch	Jonathan E. Good	
2002	Marshall	Aue!	Montana State Univ Wind Orch	Jonathan E. Good	
2002	Ellerby	Clarinet Concerto	Montana State Univ Wind Orch	Jonathan E. Good	Andrew Schultz, Clarinet
2002	Hesketh	Masque	Montana State Univ Wind Orch	Jonathan E. Good	
2002	Bremer	Early Light	Whitworth College Wind Ens	Richard Strauch	
2002	Stamp	Four Maryland Songs	Whitworth College Wind Ens	Richard Strauch	Angela Hunt, Voice
2002	Berry	Corde Natus Ex Parentis	Whitworth College Wind Ens	Richard Strauch	
2002	Ito	Glorioso	Whitworth College Wind Ens	Richard Strauch	
2002	Stanhope	Little Ripper	Whitworth College Wind Ens	Richard Strauch	
2002	Shewan	King David's Dance	Utah State Univ Wind Orch	Thomas P. Rohrer	
2002	Gates	Double Concerto for Flute, Clarinet and Wind Ens	Utah State Univ Wind Orch	Thomas P. Rohrer	L Timmons, Fl/N Morrison, Cl
2002	Nelhybel	Symphonic Movement	Utah State Univ Wind Orch	Thomas P. Rohrer	
2002	Bass	Concordia	Utah State Univ Wind Orch	Thomas P. Rohrer	U S U Chamber Singers
2002	Bass	Gloria	Utah State Univ Wind Orch	Thomas P. Rohrer	U S U Chamber Singers
2002	Benson	Wild Rose	Arizona St Univ Saxophone Quartet		
2002	Feld	Quatuor de Saxophones	Arizona St Univ Saxophone Quartet		
2002	Singelee	Premier Quatuor, Op. 53	Arizona St Univ Saxophone Quartet		
2002	Mower	Full English Breakfast	Arizona St Univ Saxophone Quartet		
2002	Gillingham	Ruffle and Flourish	Univ of Nevada Wind Ensemble	A G McGrannahan III	David Gillingham, Clinician
2002	Gillingham	With Heart and Voice	Univ of Nevada Wind Ensemble	A G McGrannahan III	David Gillingham, Clinician
2002	Gillingham	Lamb of God	Univ of Nevada Wind Ensemble	A G McGrannahan III	David Gillingham, Clinician
2002	Gillingham	And Can It Be?	Univ of Nevada Wind Ensemble	A G McGrannahan III	David Gillingham, Clinician
2002	Gillingham	Internal Combustion	Univ of Nevada Wind Ensemble	A G McGrannahan III	David Gillingham, Clinician
2002	Stanhope	Olympic Fireworks	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
2002	McBeth	Wine from These Grapes	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
2002	Gillingham	Be Thou My Vision	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
2002	Ripper	Brasliana	Pacific Lutheran Univ Wind Ens	Raydell Bradley	Dan L. Peterson, Conductor
2002	Whitacre	October	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
2002	Sousa	Fairest of the Fair	Pacific Lutheran Univ Wind Ens	Raydell Bradley	Larry L. Bennett, Conductor

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2002	Hearshen	Symphony on Themes of John Philip Sousa, II	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
2002	Melillo	Godspeed!	Pacific Lutheran Univ Wind Ens	Raydell Bradley	
2002	Bolcom/Lavender	Machine, from Fifth Symphony	C S U, Stanislaus Wind Ens	Stuart Sims	
2002	Schoenberg	Theme and Variations, Op. 43a	C S U, Stanislaus Wind Ens	Stuart Sims	
2002	Menard	Bumping Prana	C S U, Stanislaus Wind Ens	Stuart Sims	
2002	Cabezon/Grainger	Prelude in the Dorian Mode	C S U, Stanislaus Wind Ens	Stuart Sims	
2002	Freund	Jug Blues and Fat Pickin'	C S U, Stanislaus Wind Ens	Stuart Sims	
2002	Hindemith/Wilson	March, from Symohnic Metamorphosis	C S U, Stanislaus Wind Ens	Stuart Sims	
2002	Nixon	Parade, from Pacific Celebration Suite	2002 Intercollegiate Band	Michael Haithecock	
2002	McDowell	To a Wild Rose, from Woodland Sketches	2002 Intercollegiate Band	Michael Haithecock	
2002	Gorb	Awayday	2002 Intercollegiate Band	Michael Haithecock	
2002	Stanhope	Songs Without Words	2002 Intercollegiate Band	Michael Haithecock	
2002	Holst	Second Suite for Military Band	2002 Intercollegiate Band	Michael Haithecock	
2004	Doss	Montana Fanfare	Univ of Nevada Symphonic Band	R. Alan Sullivan	University Of Nevada, Reno
2004	Fraser	Highland Fantasy	Univ of Nevada Symphonic Band	Jeffery Edom	California State University, Sacramento
2004	Daugherty	Alligator Alley	Univ of Nevada Symphonic Band	Robert Ponto	University Of Oregon
2004	Wilson	Shortcut Home	Univ of Nevada Symphonic Band	Jennifer Martin	Truckee Meadows Community College, Nevada
2004	Lang Zaimont	City Rain	Univ of Nevada Symphonic Band	Monte Bairos	Diablo Valley Community College, California
2004	Whitacre	Sleep	Univ of Nevada Symphonic Band	Brad McDavid	University Of Washington
2004	Sweeney	Distant Thunder Of The Sacred Forest	Univ of Nevada Symphonic Band	Meryl Wamhoff	Santa Rosa Community College, California
2004	Stamp	Held Still In Quick Of Grace . . .	Univ of Nevada Symphonic Band	Jim Cochran	Shattinger Music Company
2004	Doss	St. Florian Choral	Univ of Nevada Symphonic Band	Cynthia Hutton	Southern Oregon University
2004	Cesarini	Greek Folk Song Suite	Univ of Nevada Symphonic Band	Mark Wolbers	University of Alaska at Anchorage
2004	Daehn	Irish Trilogy	Univ of Nevada Symphonic Band	Patrick Winters	Eastern Washington University
2004	La Plante	Legends And Heroes	Univ of Nevada Symphonic Band	John Weddell	CSU, Stanislaus
2004	Root	Desert Light	Univ of Nevada Symphonic Band	Dick Mcgee	Community College Of Southern Nevada
2004	Dvorak/Steiger	Carnival Overture	Weber State Univ Wind Ens	Thomas Root	
2004	Grainger	Hill Song No. 2	Weber State Univ Wind Ens	Thomas Root	
2004	Root	Suite: To These Unmeasured Mountains	Weber State Univ Wind Ens	Thomas Root	
2004	Grainger	Lads of Wamphray	Weber State Univ Wind Ens	Thomas Root	
2004	Copland	The Promise of Living	Weber State Univ Wind Ens	Thomas Root	
2004	Root	Fantasia on the Thanksgiving Hymn: O Lord, . . .	Weber State Univ Wind Ens	Thomas Root	
2004	Okpeboto	Ritual Dances	Boise State Univ Sym Winds	Marcellus Brown	
2004	Reed	Armenian Dances, Part I	Boise State Univ Sym Winds	Marcellus Brown	Harry Begian, Conductor
2004	McMichael	Sapphire Concerto	Boise State Univ Sym Winds	Marcellus Brown	Lynn Klock, Alto Sax
2004	Mahoney	Symphony in E Flat	Boise State Univ Sym Winds	Marcellus Brown	
2004	Grantham	J. S. Dances	Cal Poly Univ Wind Ens	William Johnson	
2004	Hidas	Fantasy for Cello and Wind Ensemble	Cal Poly Univ Wind Ens	William Johnson	Kristin Harris, Cello
2004	Rudin	Bacchanale, Op. 20	Cal Poly Univ Wind Ens	William Johnson	
2004	Grainger	Molly on the Shore	Cal Poly Univ Wind Ens	William Johnson	
2004	Melillo	In a Cause Called "Glorious"	Cal Poly Univ Wind Ens	William Johnson	
2004	Strauss/Barrett	Konigsmarsch	MACCC, Nor Cal Honor Band	Stuart Simms	
2004	Turina/Krance	Five Miniatures	MACCC, Nor Cal Honor Band	Stuart Simms	
2004	Cabezon/Grainger	Prelude in the Dorian Mode	MACCC, Nor Cal Honor Band	Stuart Simms	
2004	Ives/Thurston	The Alcotts, from Piano Sonata No. 2	MACCC, Nor Cal Honor Band	Stuart Simms	
2004	Sousa	The Pathfinder of Panama	MACCC, Nor Cal Honor Band	Stuart Simms	

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2004	Stamp	Fanfare: Sinfonia	San Jose State Univ Wind Ens	Edward C. Harris	
2004	Gillingham	The Echo Never Fades	San Jose State Univ Wind Ens	Edward C. Harris	
2004	Schwantner/Boysen	Concerto for Percussion	San Jose State Univ Wind Ens	Edward C. Harris	Galen Lemmon, Percussion
2004	Welcher	Circular Marches	San Jose State Univ Wind Ens	Edward C. Harris	
2004	Puts/Spede	Millenium Cannons	C S U, Fullerton Wind Ens	Mitchell Fennell	
2004	Welcher	Minstrels of the Kells	C S U, Fullerton Wind Ens	Mitchell Fennell	
2004	McAllister	Black Dog	C S U, Fullerton Wind Ens	Mitchell Fennell	Nuno Da Silva, Clarinet
2004	Lauridsen/Reynolds	O Magnum Mysterium	C S U, Fullerton Wind Ens	Mitchell Fennell	
2004	Daugherty	Bells for Stokowski	C S U, Fullerton Wind Ens	Mitchell Fennell	
2004	George	Proclamations	Idaho State Univ Wind Ens	Patrick Brooks	
2004	Basset	Colors and Contours	Idaho State Univ Wind Ens	Patrick Brooks	
2004	Spittal	Pacem	Idaho State Univ Wind Ens	Patrick Brooks	Robert Spittal, Conductor
2004	Beal	Concerto for Clarinet and Wind Ensemble	Idaho State Univ Wind Ens	Patrick Brooks	Chad Simmons, cond/John Masserini, Clarinet
2004	Prokofieff/Goldman	Athletic Festival March, Op. 69, No. 1	Idaho State Univ Wind Ens	Patrick Brooks	
2004	Ewazen	A Western Fanfare	Univ of Nevada Wind Ens	A G McGrannahan III	Eric Ewazen, Clinician
2004	Ewazen	Celtic Hymns and Dances	Univ of Nevada Wind Ens	A G McGrannahan III	Eric Ewazen, Clinician
2004	Ewazen	A Hymn for the Lost and Living	Univ of Nevada Wind Ens	A G McGrannahan III	Eric Ewazen, Clinician
2004	Ewazen	Concerto for Bass Trombone and Wind Ensemble	Univ of Nevada Wind Ens	A G McGrannahan III	Blair Bollinger, Bass Tromb
2004	Ewazen	Flight, Movement II	Univ of Nevada Wind Ens	A G McGrannahan III	Eric Ewazen, Clinician
2004	Wilby	Symphonia Sacra . . . In Darkness Shine	C S U, Fresno Wind Ens	Lawrence Sutherland	
2004	Wilby	Concerto 1945	C S U, Fresno Wind Ens	Lawrence Sutherland	Roger Webster, Cornet
2004	Wilby/McBride	Paganini Variations	C S U, Fresno Wind Ens	Lawrence Sutherland	
2004	Hazo	Ride	Univ of Utah Wind Sym	Scott Hagen	
2004	Welcher	Laboring Songs	Univ of Utah Wind Sym	Scott Hagen	
2004	Ticheli	Concertino for Trombone and Band	Univ of Utah Wind Sym	Scott Hagen	Larry Zalkind, Trombone
2004	Wolking	Battle Musings	Univ of Utah Wind Sym	Scott Hagen	
2004	Biebl/Cameron	Ave Maria	Univ of Utah Wind Sym	Scott Hagen	
2004	Shostakovich/Rogers	Finale, from Symphony No. 5, Op. 47	Univ of Utah Wind Sym	Scott Hagen	
2004	Cichy	Bugs	Univ of Hawaii Wind Ens	Grant Okamura	
2004	Melillo	Wait of the World	Univ of Hawaii Wind Ens	Grant Okamura	Gwen Nakamura, Conductor
2004	Whitacre	October	Univ of Hawaii Wind Ens	Grant Okamura	
2004	Gorb	Awayday	Univ of Hawaii Wind Ens	Grant Okamura	Dan Kalantarian, Conductor
2004	Holsinger	In the Spring, At the Time When Kings Go Off to War	Univ of Hawaii Wind Ens	Grant Okamura	
2004	Susato/Dunnigan	Selections from the "Danserye"	2004 Intercollegiate Band	Gary Hill	
2004	Copland/Hunsberger	Emblems	2004 Intercollegiate Band	Gary Hill	
2004	Ewazen	Danzante	2004 Intercollegiate Band	Gary Hill	Al Vizzutti, Trumpet
2004	Tchaikovsky/Cramer	Dance of the Jesters	2004 Intercollegiate Band	Gary Hill	Encore
2006	Gilroy	Golden Sierra Reflections	Univ of Nevada Symphonic Band	R. Alan Sullivan	University of Nevada, Reno
2006	Rachmaninoff/Salzman	Bogorodiste Devo	Univ of Nevada Symphonic Band	Jim Cochran	Shattinger Music Company
2006	Brooks	The Willows of Winter	Univ of Nevada Symphonic Band	Cynthia Hutton	Southern Oregon University
2006	Ticheli	Abracadabra	Univ of Nevada Symphonic Band	Sharon Jeskey	San Luis Obispo High School, California
2006	Grainger	Danny Deever	Univ of Nevada Symphonic Band	Donald Peterson	Brigham Young University, Utah
2006	Grainger	The Three Ravens	Univ of Nevada Symphonic Band	Monte Bairos	Diablo Valley Community College, California
2006	Boysen	Fantasy on a Theme by Sousa	Univ of Nevada Symphonic Band	Brad McDavid	University of Washington
2006	Paulus	Mosaic	Univ of Nevada Symphonic Band	Mark Wolbers	University of Alaska, Anchorage
2006	Sparke	The Four Noble Truths, Movements III and II	Univ of Nevada Symphonic Band	Paul Cummings	Humboldt State University, California

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2006	Whitacre	Lux Aurumque	Univ of Nevada Symphonic Band	Marcellus Brown	Boise State University, Idaho
2006	Jordan	And A Time	Univ of Nevada Symphonic Band	Stephen Rochford	Irvine Valley College, California
2006	Boerma	Poem	Univ of Nevada Symphonic Band	Scott Taube	Western Washington University
2006	Broege	Burlesco for Band	Univ of Nevada Symphonic Band	Michael Burch-Pesses	Pacific University, Oregon
2006	Mendelssohn/Boyd	Overture for Winds, Op. 24	Mt. San Antonio College Wind Ens	Jason Chevalier	
2006	Broege	Sinfonia III	Mt. San Antonio College Wind Ens	Jason Chevalier	
2006	Gillingham	Be Thou My Vision	Mt. San Antonio College Wind Ens	Jason Chevalier	
2006	Persichetti	Symphony for Band	Mt. San Antonio College Wind Ens	Jason Chevalier	
2006	Grainger/Daehn	I'm Seventeen Come Sunday	Mt. San Antonio College Wind Ens	Jason Chevalier	
2006	Mozart	Serenade in E Flat, K. 375, Mvt. I	C S U, Stanislaus Wind Ens	Stuart Sims	
2006	Lindroth	Spin Cycle	C S U, Stanislaus Wind Ens	Stuart Sims	
2006	Bassett	Lullaby for Kirsten	C S U, Stanislaus Wind Ens	Stuart Sims	
2006	Adams/Spinazzola	Lollapalooza	C S U, Stanislaus Wind Ens	Stuart Sims	
2006	Grainger/Erickson	Children's March "Over the Hills and Far Away"	C S U, Stanislaus Wind Ens	Stuart Sims	
2006	Mackey	Redline Tango	C S U, Stanislaus Wind Ens	Stuart Sims	
2006	Saucedo	Windsprints	Los Medanos College Sym Band	John F. Maltester	
2006	Swiss Folk Song/Ruedi	S'isch Abe-N-E Monsch Uf Arde	Los Medanos College Sym Band	John F. Maltester	Eric Hammer, Conductor
2006	Khachaturian/Hunsberger	Three Dance Episodes, from Spartacus	Los Medanos College Sym Band	John F. Maltester	
2006	Beneriscutto	Concertino for Clarinet and Band	Los Medanos College Sym Band	John F. Maltester	Diane Maltester, Clarinet
2006	Sousa/Wayland	Stars and Stripes Forever	Los Medanos College Sym Band	John F. Maltester	
2006	Dzubay	Ra!	Univ of Montana Wind Ens	Steve Bolstad	
2006	Grantham	Farewell to Gray	Univ of Montana Wind Ens	Steve Bolstad	
2006	Strens	Danse Funambulesque	Univ of Montana Wind Ens	Steve Bolstad	
2006	Grainger	Molly on the Shore	Univ of Montana Wind Ens	Steve Bolstad	
2006	Copland/Hunsberger	Emblems	Univ of Montana Wind Ens	Steve Bolstad	
2006	Grantham	J'ai ete au bal (I Went to the Dance)	Univ of Montana Wind Ens	Steve Bolstad	
2006	Sheng	La'I (love Song)	Northern Arizona Univ Wind Sym	Daniel Schmidt	
2006	Rodney Rogers	The Evidence of Things Not Seen	Northern Arizona Univ Wind Sym	Daniel Schmidt	
2006	Rodney Rogers	Complicated Optimism	Northern Arizona Univ Wind Sym	Daniel Schmidt	
2006	Hindemith/Sweet	Nobilissima Visione, Mvt. III	Northern Arizona Univ Wind Sym	Daniel Schmidt	
2006	Martin	Concerto pour les instruments a vent et le piano	Northern Arizona Univ Wind Sym	Daniel Schmidt	
2006	Grainger	Marching Song of Democracy	Northern Arizona Univ Wind Sym	Daniel Schmidt	
2006	Territo	Fanfare: I Chronicles, 13:8	C S U, Long Beach Wind Sym	John Carnahan	Joan deAlberquerque, Conductor
2006	Turrin	Hemispheres	C S U, Long Beach Wind Sym	John Carnahan	
2006	Lauridsen/Reynolds	Contre Qui, Rose	C S U, Long Beach Wind Sym	John Carnahan	
2006	Hearshen	A Danish Garden/After Percy Grainger	C S U, Long Beach Wind Sym	John Carnahan	
2006	Mackey	Saspaillo	C S U, Long Beach Wind Sym	John Carnahan	
2006	Jewell/Rhea	Radio Waves	Brigham Young Univ Wind Sym	David Blackington	
2006	Boren	Band Dances	Brigham Young Univ Wind Sym	David Blackington	
2006	Turina/Reed	La Procession du Rocio, Op. 9	Brigham Young Univ Wind Sym	David Blackington	
2006	Lowe/Boren	Sonata No. 1 for Horn, Movement III	Brigham Young Univ Wind Sym	David Blackington	Laurence Lowe, Horn
2006	Jones	Strike	Brigham Young Univ Wind Sym	David Blackington	
2006	Lalo/Calliet	Le Rroi D'y's	Brigham Young Univ Wind Sym	David Blackington	
2006	Cichy	Fanfare for a Festiva Day	Univ of Nevada Wind Ens	A G McGrannahan III	Roger Cichy, Clinician
2006	Cichy	Breakthrough	Univ of Nevada Wind Ens	A G McGrannahan III	Roger Cichy, Clinician

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2006	Cichy	First Flights	Univ of Nevada Wind Ens	A G McGrannahan III	Roger Cichy, Clinician
2006	Cichy	Pandemonium	Univ of Nevada Wind Ens	A G McGrannahan III	Roger Cichy, Clinician
2006	Cichy	Galilean Moons	Univ of Nevada Wind Ens	A G McGrannahan III	Roger Cichy, Clinician
2006	Jacob	Overture, from Music for a Festival	Utah State Univ Wind Orch	Thomas Rhorer	
2006	Schelle	When Hell Freezes Over	Utah State Univ Wind Orch	Thomas Rhorer	Gudmundson, Morrison
2006	Lueddeke	Rapid Eye Movement	Utah State Univ Wind Orch	Thomas Rhorer	
2006	Werle	Trumpet Concerto No. 2, for Doc Severinsen	Utah State Univ Wind Orch	Thomas Rhorer	A Rapa, J Oakley
2006	Nelson	Resonances I	Central Wash Univ Wind Ens	Larry Gookin	
2006	McAllister	X2 for Saxphone Quartet and Wind Ensemble	Central Wash Univ Wind Ens	Larry Gookin	S.Diamond,s.sax/A.Pelandini, a.sax/M.Claassen,t.sax/B.Drasal,b.sax
2006	Grainger/Brion/Brand	O Mensch, Bewein' Dein' Sunde Gross	Central Wash Univ Wind Ens	Larry Gookin	Keith Brion, Conductor
2006	Ives/Elkus	Decoration Day, from Four New England Holidays	Central Wash Univ Wind Ens	Larry Gookin	Keith Brion, Conductor
2006	Ives/Elkus	March No. 6, Here's to Good Old Yale	Central Wash Univ Wind Ens	Larry Gookin	Keith Brion, Conductor
2006	Daugherty	Bells for Stokowski	Central Wash Univ Wind Ens	Larry Gookin	
2006	Bernstein/Grundman	Slava!	2008 Intercollegiate Band	Jerry Junkin	
2006	Holst	First Military Suite in E Flat	2008 Intercollegiate Band	Jerry Junkin	
2006	Orff/Krance	Carmina Burana	2008 Intercollegiate Band	Jerry Junkin	
2008	Hanson	Albanian Dance	Univ of Nevada Symphonic Band	Monte Bairos	Diablo Valley Community College, California
2008	Gillingham	Radiant Moonbeams	Univ of Nevada Symphonic Band	Mark Wolbers	University of Alaska, Anchorage
2008	Yurko	Danza No. 2	Univ of Nevada Symphonic Band	Tony Clements	Ohlone College, California
2008	Cross	Tribute	Univ of Nevada Symphonic Band	Zane Douglass	Montana State University
2008	Rumbelow	Epic of Gilgamesh, MVT. I and II	Univ of Nevada Symphonic Band	Paul Cummings	Humboldt State University, California
2008	Rumbelow	Epic of Gilgamesh, MVT. III and IV	Univ of Nevada Symphonic Band	Mark Stickney	Southern Utah University
2008	Rumbelow	Epic of Gilgamesh, MVT. V and VI	Univ of Nevada Symphonic Band	Devin Otto	Eastern Washington University
2008	Boysen	Song for Lyndsay	Univ of Nevada Symphonic Band	John Weddell	California State University, Stanislaus
2008	Suter	Dancing at Stonehenge	Univ of Nevada Symphonic Band	Wayne Bailey	Arizona State University
2008	Boysen	Symphony No. 4, MVT. I and II	Univ of Nevada Symphonic Band	Chris Chapman	Oregon State University
2008	Boysen	Symphony No. 4, MVT. III and IV	Univ of Nevada Symphonic Band	R. Alan Sullivan	University of Nevada, Reno
2008	Carroll	Winter Dances: "November"	Univ of Nevada Symphonic Band	Donald Peterson	Brigham Young University, Utah
2008	Carroll	Winter Dances: "December"	Univ of Nevada Symphonic Band	Tim Paul	University of Oregon
2008	Carroll	Winter Dances: "January"	Univ of Nevada Symphonic Band	Jim Cochran	Shattinger Music Company
2008	Trad./Clark	Be Thou My Vision	Univ of Nevada Symphonic Band	Monte Grise	Idaho State University
2008	Sousa/Schissel	With Pleasure	Univ of Nevada Symphonic Band	Diane Soelberg	Brigham Young University, Idaho
2008	Saint-Saens	Marche Heroique	C S U, Los Angeles Wind Ens	Abel Ramirez	
2008	Mackey	Concerto for Soprano Sax and Wind Ensemble	C S U, Los Angeles Wind Ens	Abel Ramirez	Jeffrey Benedict, Soprano Sax
2008	Graef	Softly Sancing from the Polar Sky	C S U, Los Angeles Wind Ens	Abel Ramirez	
2008	Bernstein/Grundman	Slava!	C S U, Los Angeles Wind Ens	Abel Ramirez	Thomas D. Lee, Conductor
2008	Moncayo/Osman	Huapango!	C S U, Los Angeles Wind Ens	Abel Ramirez	
2008	Hesheng	Romantic Charm of Pentatonism	Portland State Univ Wind Sym	Edward Higgins	
2008	Hesheng	Beautiful Evening of Prairie	Portland State Univ Wind Sym	Edward Higgins	
2008	Lacreda	Guanabara Suite for Symphonic Band	Portland State Univ Wind Sym	Edward Higgins	
2008	Arnold/Krauklis	Three Shanties for Winds and Percussion	Portland State Univ Wind Sym	Edward Higgins	
2008	Nelson	Lauds (Praise High Day)	Snow College Wind Ens	Vance Larsen	
2008	Basler	Carnival	Snow College Wind Ens	Vance Larsen	
2008	Mahr	When I Close My Eyes I See	Snow College Wind Ens	Vance Larsen	

YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
		Dancers			
2008	Hyldgaard	Rapsodia Borealis	Snow College Wind Ens	Vance Larsen	Steve Hunter, Trombone
2008	Ticheli	Sanctuary	Snow College Wind Ens	Vance Larsen	
2008	Camphouse	Canzon, Fugato and Hymn	Snow College Wind Ens	Vance Larsen	
2008	Appermont	Symphony No. 1 "Gilgamesh", Mvt II & III	Univ of Hawaii Wind Ens	Grant Okamura	
2008	Osborne	Distant Voices	Univ of Hawaii Wind Ens	Grant Okamura	
2008	Lauridsen/Reynolds	O Magnum Mysterium	Univ of Hawaii Wind Ens	Grant Okamura	
2008	Hesketh	Masque	Univ of Hawaii Wind Ens	Grant Okamura	Gwen Nakamura, Conductor
2008	Ives/Thurston	The Alcotts, from Piano Sonata No. 2	Univ of Hawaii Wind Ens	Grant Okamura	Brandt Payne, Conductor
2008	Mackey	Redline Tango	Univ of Hawaii Wind Ens	Grant Okamura	
2008	Sousa/Brion/Schisse l	Fairest of the Fair	Western Wash Univ Wind Sym	Christopher Bianco	
2008	Bryant	Radiant Joy	Western Wash Univ Wind Sym	Christopher Bianco	
2008	Daugherty	North, from Brooklyn Bridge	Western Wash Univ Wind Sym	Christopher Bianco	Eugene Zoro, Clarinet
2008	Grantham	From An Alabama Songbook	Western Wash Univ Wind Sym	Christopher Bianco	
2008	Press/Johnston/Fenn ell	Wedding Dance	Western Wash Univ Wind Sym	Christopher Bianco	
2008	Pann	Four Factories, Locomotive	Univ of Arizona Wind Ens	Gregg Hanson	
2008	Mackey	Concerto for Soprano Sax and Wind Ensemble	Univ of Arizona Wind Ens	Gregg Hanson	Timothy McAllister, Sop Sax
2008	DeLuca	The University of Arizona March	Univ of Arizona Wind Ens	Gregg Hanson	
2008	Maslanka	Give Us This Day	Univ of Arizona Wind Ens	Gregg Hanson	
2008	Bryant	Stampede	Weber State Univ Wind Ens	Thomas Root	
2008	Grainger	Molly on the Shore	Weber State Univ Wind Ens	Thomas Root	
2008	Hindemith	Symphony in B Flat	Weber State Univ Wind Ens	Thomas Root	
2008	Root	To Take the Children Home	Weber State Univ Wind Ens	Thomas Root	
2008	Adams/Odom	Short Ride in a Fast Machine	Weber State Univ Wind Ens	Thomas Root	
2008	Camphouse	Symphonic Fanfare	Univ of Nevada Wind Ens	A G McGrannahan III	Mark Camphouse, Clinician
2008	Camphouse	Canzon, Fugato and Hymn	Univ of Nevada Wind Ens	A G McGrannahan III	Mark Camphouse, Clinician
2008	Camphouse	Anthem	Univ of Nevada Wind Ens	A G McGrannahan III	Mark Camphouse, Clinician
2008	Camphouse	Three London Miniatures	Univ of Nevada Wind Ens	A G McGrannahan III	Mark Camphouse, Clinician
2008	Camphouse	Whatever Things	Univ of Nevada Wind Ens	A G McGrannahan III	Mark Camphouse, Clinician
2008	Key	Star Spangled Banner	U.S. Air Force Band of Golden West	Maj R. Michael Mench	
2008	Chabrier/Calliet/Rog ers	Espana	U.S. Air Force Band of Golden West	Maj R. Michael Mench	
2008	Bagley/Kostelanetz/ Wiggins	National Emblem	U.S. Air Force Band of Golden West	Maj R. Michael Mench	
2008	Cimara/Brink	Concertante for Two Flutes	U.S. Air Force Band of Golden West	Maj R. Michael Mench	Hermes/ Holowecky, Flute
2008	Copland/Martin	Laurie's Song	U.S. Air Force Band of Golden West	Maj R. Michael Mench	Rachel Trimble, Voice
2008	Saint- Saens/Frackenphol	Pas Redouble	U.S. Air Force Band of Golden West	Maj R. Michael Mench	
2008	Saucedo	Into the Clouds	U.S. Air Force Band of Golden West	Maj R. Michael Mench	
2008	Sparke	Celebration	U.S. Air Force Band of Golden West	Maj R. Michael Mench	
2008	Shostakovich/Hunsb erger	Festive Overture	2008 Intercollegiate Band	William Wakefield	
2008	Pann	Four factories, At Peace	2008 Intercollegiate Band	William Wakefield	
2008	Adams/Spinazzola	Lollapalooza	2008 Intercollegiate Band	William Wakefield	
2008	Bruckner/Thurston	Two Solemn Chorales, Christus Factus Est	2008 Intercollegiate Band	William Wakefield	
2008	Sousa/Rogers	Easter Monday on the White House Lawn	2008 Intercollegiate Band	William Wakefield	
2010	Kirby	An American Fanfare	Univ of Nevada Symphonic Band	Stephen	Irvine Valley College,



YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
				Rochford	California
2010	Putz	Four Sketches for Band, MVTs. I & II	Univ of Nevada Symphonic Band	Edwin Powell	Pacific Lutheran University, Washington
2010	Putz	Four Sketches for Band, MVTs. III & IV	Univ of Nevada Symphonic Band	Ed Higgins	Portland State University, Oregon
2010	Trad./Kirby	He's Gone Away, American Folk Song	Univ of Nevada Symphonic Band	Jennifer Martin	Cuesta College, California
2010	Wilson	Colorado Peaks	Univ of Nevada Symphonic Band	Mark Wolbers	University of Alaska, Anchorage
2010	de Haan	Monterosi	Univ of Nevada Symphonic Band	Grant Linsell	Willamette University
2010	Fillmore/Foster	Troopers' Tribunal	Univ of Nevada Symphonic Band	Larry Stoffel	California State University, Northridge
2010	Camphouse	Heartland Sketches	Univ of Nevada Symphonic Band	Joan Paddock	Linfield College, Oregon
2010	Faure/Musgrave	Cantique de Jean Racine	Univ of Nevada Symphonic Band	Cynthia Hutton	Southern Oregon University
2010	Brubeck	Ghost Walk	Univ of Nevada Symphonic Band	Karen Gustafson	University of Alaska, Fairbanks
2010	Mahr	Blue Sky Day	Univ of Nevada Symphonic Band	Andrew McMahan	California State University, Stanislaus
2010	Ticheli	Amen!	Univ of Nevada Symphonic Band	R. Alan Sullivan	University of Nevada, Reno
2010	Sparke	Three Klezmer Miniatures, MVTs. I & II	Univ of Nevada Symphonic Band	Sharon Jeskey	San Luis Obispo High School, California
2010	Sparke	Three Klezmer Miniatures, MVTs. I & II	Univ of Nevada Symphonic Band	Jim Cochran	Shattinger Music Company
2010	Melillo	Godspeed!	La Sierra Univ Wind Ensemble	Ken Narducci	
2010	Ticheli	Angels in the Architecture	La Sierra Univ Wind Ensemble	Ken Narducci	
2010	Mahr	Imagine, If You Will	La Sierra Univ Wind Ensemble	Ken Narducci	
2010	Maslanka	Give Us This Day	La Sierra Univ Wind Ensemble	Ken Narducci	
2010	Boysen	December Dance	La Sierra Univ Wind Ensemble	Ken Narducci	
2010	Gabrieli/King	Canzon septimi toni No. 2	Idaho State Univ Wind Ens	Patrick Brooks	
2010	Maslanka	Tears	Idaho State Univ Wind Ens	Patrick Brooks	
2010	Del Tredici/Spede	Acrostic Song from Final Alice	Idaho State Univ Wind Ens	Patrick Brooks	
2010	David/Yeago	Concertino for Trombone and Band	Idaho State Univ Wind Ens	Patrick Brooks	Gordon Wolfe, Trombone
2010	Spittal	Tarantella Forsennato	Idaho State Univ Wind Ens	Patrick Brooks	
2010	Estascio/Michalak	Bootlegger's Tarantella	Univ of Alberta Sym Wind Ens	Angela Schroeder	
2010	Gilliland	Loch Na Beiste	Univ of Alberta Sym Wind Ens	Angela Schroeder	
2010	Stride	Trajectories for Solo Trumpet and Wind Ensemble	Univ of Alberta Sym Wind Ens	Angela Schroeder	Jens Lindemann, Trumpet
2010	Coakley	Lyric Essay	Univ of Alberta Sym Wind Ens	Angela Schroeder	
2010	Cable	The Banks of Newfoundland	Univ of Alberta Sym Wind Ens	Angela Schroeder	
2010	Nelson	Fanfare for a Celebration	Univ of Utah Wind Ensemble	Scott Hagen	
2010	Revueletas/Bencriscutto	Sensemaya	Univ of Utah Wind Ensemble	Scott Hagen	
2010	Bryant	Alchemy in Silent Spaces	Univ of Utah Wind Ensemble	Scott Hagen	
2010	Schnyder	Concerto for Bass Trombone, I	Univ of Utah Wind Ensemble	Scott Hagen	Donn Schaefer, Bass Trombone
2010	McAllister	Krump	Univ of Utah Wind Ensemble	Scott Hagen	
2010	Mackey	Asphalt Cocktail	Univ of Utah Wind Ensemble	Scott Hagen	
2010	Hindemith	Symphony in B Flat	Univ of Redlands Wind Ens	Eddie R. Smith	
2010	Suter	As We Shine, Singing, Over Waterless Seas	Univ of Redlands Wind Ens	Eddie R. Smith	
2010	Speck	Fantasia on a Southern Hymn Tune	Univ of Redlands Wind Ens	Eddie R. Smith	
2010	Ticheli	Symphony No. 2	Univ of Redlands Wind Ens	Eddie R. Smith	
2010	Husa	Smetana Fanfare	Univ of Montana Sym Wind Ens	James Smart	
2010	Daugherty	Raise the Roof	Univ of Montana Sym Wind Ens	James Smart	Robert LedBetter, Timpani
2010	Mobberley	Ascension	Univ of Montana Sym Wind Ens	James Smart	
2010	Ziporyn	Drill	Univ of Montana Sym Wind Ens	James Smart	C.Kirkpatrick, Bass Clarinet
2010	Mackey	Aurora Awakes	Univ of Montana Sym Wind Ens	James Smart	
2010	Prangcharoen	Chakra for Large Wind Ensemble	Northern Arizona Wind Sym	Daniel Schmidt	
2010	Lauridsen/Reynolds	Contre Qui, Rose	Northern Arizona Wind Sym	Daniel Schmidt	
2010	Mobberley	Words of Love	Northern Arizona Wind Sym	Daniel Schmidt	Deborah Raymond, Soprano

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2010	Hindemith/Duker	Mathis der Maler	Northern Arizona Wind Sym	Daniel Schmidt	
2010	Boysen	Kirkpatrick Fanfare	Univ of Nevada Wind Ens	A G McGrannahan III	Andrew Boysen, Jr, Clinician
2010	Boysen	Symphony No. 3 "J F K"	Univ of Nevada Wind Ens	A G McGrannahan III	Sant'Ambrogio, clo/Townsley, sop
2010	Boysen	Joyride	Univ of Nevada Wind Ens	A G McGrannahan III	Andrew Boysen, Jr, Clinician
2010	Boysen	Song for Lyndsay	Univ of Nevada Wind Ens	A G McGrannahan III	Andrew Boysen, Jr, Clinician
2010	Boysen	Twilight of the Gods	Univ of Nevada Wind Ens	A G McGrannahan III	Andrew Boysen, Jr, Clinician
2010	Boysen	Frenzy	Univ of Nevada Wind Ens	A G McGrannahan III	Andrew Boysen, Jr, Clinician
2010	Turrin	Scarcrow Overture	CSU Long Beach Sym Band	Joan deAlbuquerque	
2010	George	First Suite in F	CSU Long Beach Sym Band	Joan deAlbuquerque	
2010	Gillingham	Concerto No. 2 for Marimba, III	CSU Long Beach Sym Band	Joan deAlbuquerque	Michael Carney, Marimba
2010	Bach/Reed	Jesu, Joy of Man's Desiring	CSU Long Beach Sym Band	Joan deAlbuquerque	John Carnahan, Conductor
2010	Sousa/Bourgeois	People Who Live in Glass Houses	CSU Long Beach Sym Band	Joan deAlbuquerque	
2010	Markowski	Turkey in the Straw	CSU Long Beach Sym Band	Joan deAlbuquerque	
2010	Smith	Festival Variations	Brigham Young Univ Wind Sym	Don L. Peterson	
2010	Shostakovich/Reynolds	Prelude, Op. 34, No. 14	Brigham Young Univ Wind Sym	Don L. Peterson	
2010	Jeanjean/Jeanjean	Guisganderie	Brigham Young Univ Wind Sym	Don L. Peterson	Jaren Hinckley, Clarinet
2010	Lauridsen/Reynolds	O Magnum Mysterium	Brigham Young Univ Wind Sym	Don L. Peterson	
2010	Portnoy	Sasha Takes a Train	Brigham Young Univ Wind Sym	Don L. Peterson	
2010	su KOH	Pansori'c Rhapsody	Brigham Young Univ Wind Sym	Don L. Peterson	
2010	Mennin	Canzona	2010 Intercollegiate Band	Thomas C. Duffy	
2010	Husa	Cheetah	2010 Intercollegiate Band	Thomas C. Duffy	
2010	Faure/Moss	Chant Funeraire	2010 Intercollegiate Band	Thomas C. Duffy	
2010	Sierra/Scatterday	Tumbao, from Sinfonia No. 3 "Salsa"	2010 Intercollegiate Band	Thomas C. Duffy	
2010	Duffy	Butterflies and Bees!	2010 Intercollegiate Band	Thomas C. Duffy	
2010	Ives/Sinclair	Country Band March	2010 Intercollegiate Band	Thomas C. Duffy	
2012	Strauss	Fanfare fur die Wiener Philharmoniker	Utah Valley Univ Wind Sym	James Colonna	
2012	Gould/Lang/Colonna	Folk Suite, Overture	Utah Valley Univ Wind Sym	James Colonna	
2012	Dello Joio	Fantasies on a Theme by Haydn	Utah Valley Univ Wind Sym	James Colonna	
2012	Colonna	Dancing Day	Utah Valley Univ Wind Sym	James Colonna	
2012	Puckett	It Perched for Vespers	Utah Valley Univ Wind Sym	James Colonna	
2012	Bryant	Axis Mundi, Hedone	Utah Valley Univ Wind Sym	James Colonna	
2012	Riegger	New Dance	Washington State Univ Wind Ens	Matthew Aubin	
2012	Hindemith	Septet	Washington State Univ Wind Ens	Matthew Aubin	
2012	Mendelssohn/Aubin	Symphony No. 2, No. 8 "Choral"	Washington State Univ Wind Ens	Matthew Aubin	Chris Dickey, Conductor
2012	Yasinitsky	Nighthawk in Flight	Washington State Univ Wind Ens	Matthew Aubin	Nighthawk Fac Jazz Quartet
2012	Gorb	Yiddish Dances	Washington State Univ Wind Ens	Matthew Aubin	
2012	Simon	Foolish Fire	Reno Wind Symphony	A. G. McGrannahan, III	University of Nevada, Reno
2012	Ticheli	Rest	Reno Wind Symphony	A. G. McGrannahan, III	University of Nevada, Reno
2012	Balmages	Elements (Petite Symphony)	Reno Wind Symphony	Joan Paddock	Linfield College, Oregon
2012	Shostakovich/Reynolds	Prelude, Op. 34, No. 14	Reno Wind Symphony	Daniel Schmidt	Northern Arizona University Irvine Valley College, California
2012	Boysen	Time Strains (After Tricycle)	Reno Wind Symphony	Steve Rochford	
2012	Taylor	Lark in the Clear Air	Reno Wind Symphony	Jim Cochran	Shattinger Music Company
2012	Gesulado/Ambrose/ Linklater	Io Tacer (I Will Keep Quiet)	Reno Wind Symphony	Will Plenk	University of Nevada, Reno

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2012	Harbison	Sparkle	Reno Wind Symphony	Michael Burch-Pesses	Pacific University, Oregon
2012	Whitacre	The Seal Lullaby	Reno Wind Symphony	Chris Chapman	Oregon State University
2012	Markowski	Walden	Reno Wind Symphony	Grant Linsell	Willamette University, Oregon
2012	Turrin	Ritual	Reno Wind Symphony	Dean Snavelly	Central Washington University
2012	Giroux	Let Your Spirit Sing	Reno Wind Symphony	Greg Benson	Utah State University
2012	Estacio	Frenergy	Reno Wind Symphony	Tom Rohrer	Utah State University
2012	Fukuda	Symphonic Dances	Los Angeles Pierce Sym Winds	Stephen Piazza	
2012	Kibbe	Idyll, Op.193-b	Los Angeles Pierce Sym Winds	Stephen Piazza	Crosby,Kibbe,ob/Herbig, E.hn
2012	Wagner/Godfrey	Siegfried's Funeral Music, from Twilight of the Gods	Los Angeles Pierce Sym Winds	Stephen Piazza	
2012	Schoenberg	Theme and Variations, Op. 43a	Los Angeles Pierce Sym Winds	Stephen Piazza	
2012	Prokofiev/Yoder	March, Op. 99	Los Angeles Pierce Sym Winds	Stephen Piazza	
2012	McTee	Finish Line	Pacific Lutheran Univ Wind Ens	Edwin Powell	
2012	Gjeilo	The Spheres	Pacific Lutheran Univ Wind Ens	Edwin Powell	
2012	McAllister	Mercury on the Moon	Pacific Lutheran Univ Wind Ens	Edwin Powell	James Brown, Tenor & Guitar
2012	Higdon	Fanfare Ritmico	Univ of Wyoming Wind Sym	Robert Belser	
2012	Dahl	Concerto for Alto Saxophone and Wind Orchestra	Univ of Wyoming Wind Sym	Robert Belser	J. Scott Turben, Alto Sax
2012	Richards	Concerto for Four Trombones and Wind Ensemble	Univ of Wyoming Wind Sym	Robert Belser	Continental Tromb Quartet
2012	Hindemith/Wilson	March, from Symohnic Metamorphosis	Univ of Wyoming Wind Sym	Robert Belser	
2012	Mendelssohn/Boyd	Overture for Winds, Op. 24	C S U, Northridge Wind Ens	Lawrence Stoffel	
2012	Kozhevnikov	Symphony No. 3 "Slavyanskaya	C S U, Northridge Wind Ens	Lawrence Stoffel	
2012	Sousa	The Pathfinder of Panama	C S U, Northridge Wind Ens	Lawrence Stoffel	Ray Cramer, Conductor
2012	Paulson	Epinicion	C S U, Northridge Wind Ens	Lawrence Stoffel	
2012	Bernstein/Stith	Three Dance Episodes from On the Town	C S U, Northridge Wind Ens	Lawrence Stoffel	
2012	Dzubay	Myaku	Oregon State Univ Wind Ens	Christopher Chapman	
2012	Shapiro	Immersion	Oregon State Univ Wind Ens	Christopher Chapman	
2012	Reason	Currents	Oregon State Univ Wind Ens	Christopher Chapman	
2012	Debussy/Hunsberger	Hommage a Rameau	Oregon State Univ Wind Ens	Christopher Chapman	
2012	Poulenc	Sextet for Flute, Oboe, Clarinet, Bsn, Horn and Piano	Oregon State Univ Wind Ens	Christopher Chapman	
2012	Wagner/Bourgeois	Huldigungsmarsch	Oregon State Univ Wind Ens	Christopher Chapman	
2012	Giroux	An Epic Fanfare	Univ of Nevada Wind Ens	A G McGrannahan III	Julie Giroux, Clinician
2012	Giroux	Mystery on Mena Mountain	Univ of Nevada Wind Ens	A G McGrannahan III	Julie Giroux, Clinician
2012	Giroux	Culloden	Univ of Nevada Wind Ens	A G McGrannahan III	Julie Giroux, Clinician
2012	Giroux	Zephyr, Chorale and Dance	Univ of Nevada Wind Ens	A G McGrannahan III	Julie Giroux, Clinician
2012	Giroux	One Life Beautiful	Univ of Nevada Wind Ens	A G McGrannahan III	Ray Cramer, Conductor
2012	Giroux	Overture in Five Flat	Univ of Nevada Wind Ens	A G McGrannahan III	Julie Giroux, Clinician
2012	Froelich	Visionary	C S U, Fresno Wind Orchestra	Gary P. Gilroy	
2012	Heins	Rhapsody for Piano and Wind Ensemble	C S U, Fresno Wind Orchestra	Gary P. Gilroy	Andreas Werz, Piano
2012	Mahr	Mountain Prayers	C S U, Fresno Wind Orchestra	Gary P. Gilroy	Adam Wilke, Conductor
2012	Bourgeois	Serenade	C S U, Fresno Wind Orchestra	Gary P. Gilroy	Larry Sutherland, Conductor
2012	Reed	La Fiesta Mexicana	C S U, Fresno Wind Orchestra	Gary P. Gilroy	
2012	Williams	Caccia and Chorale	2012 Intercollegiate Band	Eric Rombach- Kendall	
2012	Mackey	Hymn to a Blue Hour	2012 Intercollegiate Band	Eric Rombach- Kendall	
2012	Benson	The Passing Bell	2012 Intercollegiate Band	Eric Rombach- Kendall	
2012	Bach/Grainger	Blithe Bells	2012 Intercollegiate Band	Eric Rombach-	

YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
				Kendall	
2012	Tanouye	Kokopelli's Dance	2012 Intercollegiate Band	Eric Rombach-Kendall	
2014	Goldman	The Foundation March	C S U , Los Angeles Wind Ens	Emily Moss	
2014	Wood	Mannin Veen	C S U , Los Angeles Wind Ens	Emily Moss	
2014	McAllister	Black Dog	C S U , Los Angeles Wind Ens	Emily Moss	Helen Goode-Castro, Clarinet
2014	Taylor	The Lark in the Clear Air	C S U , Los Angeles Wind Ens	Emily Moss	
2014	Leon	Cumba Cumbakin	C S U , Los Angeles Wind Ens	Emily Moss	
2014	David	Two-Lane Blacktop	C S U , Los Angeles Wind Ens	Emily Moss	
2014	Gandolfi	Vientos y Tangos	University of Arizona Wind Ens	Gregg Hanson	
2014	Grainger	Colonial Song	University of Arizona Wind Ens	Gregg Hanson	Kevin Holzman, Cond
2014	Pann	The Three Embraces	University of Arizona Wind Ens	Gregg Hanson	
2014	Maslanka	Requiem	University of Arizona Wind Ens	Gregg Hanson	
2014	Gorb	Yiddish Dances, IV	University of Arizona Wind Ens	Gregg Hanson	
2014	Reed	Hounds of Spring	Reno Wind Symphony	A. G. McGrannahan, III	University of Nevada, Reno
2014	Holsinger	On a Hymmsong of Philip Bliss	Reno Wind Symphony	David Holsinger	Tennessee
2014	La Plante	American Riversongs	Reno Wind Symphony	Michael Burch-Pesses	Pacific University, Oregon
2014	Jager	Third Suite	Reno Wind Symphony	Chris Chapman	Oregon State University
2014	Barber	Commando March	Reno Wind Symphony	Chris Nicholas	Conductor
2014	Arnold/Paynter	Prelude, Siciliano and Rondo	Reno Wind Symphony	Steve Rochford	Irvine Valley College, California
2014	Gillingham	Be Thou My Vision	Reno Wind Symphony	Tim Paul	University of Oregon
2014	Zdechlik	Chorale and Shaker Dance	Reno Wind Symphony	Steve Martin	Reno Wind Symphony, Nevada
2014	Mackey	Night of Fizare, from The Soul Has Many Motions	Brigham Young Univ Symp Band	Diane Soelberg	
2014	Nielsen	Paraphrase on "Never My God to Thee"	Brigham Young Univ Symp Band	Diane Soelberg	
2014	Taylor	Leaving White	Brigham Young Univ Symp Band	Diane Soelberg	
2014	Brown	Kloulers March	Brigham Young Univ Symp Band	Diane Soelberg	Darrell Brown, Conductor
2014	Stephenson	Dodecafecta, Movement I	Brigham Young Univ Symp Band	Diane Soelberg	BYU Idaho Brass Quintet
2014	Villani-Cortes	Caete Jurure - The Supplication of the Forest	Brigham Young Univ Symp Band	Diane Soelberg	
2014	Husa	Smetana Fanfare	San Diego State Univ Wind Sym	Shannon Kitelinger	
2014	Mackey	(Redacted 2013)	San Diego State Univ Wind Sym	Shannon Kitelinger	
2014	Hovhaness	Symphony No. 29 fro Trombone and Band, Mvt 3-4	San Diego State Univ Wind Sym	Shannon Kitelinger	Eric Starr, Trombone
2014	Bryant	Suite Dreams	San Diego State Univ Wind Sym	Shannon Kitelinger	
2014	Turner	Black Bolt!	San Diego State Univ Wind Sym	Shannon Kitelinger	
2014	Bates	Mothership	C S U Stanislaus Wind Ensemble	Stuart Sims	J.Aguilar/E.Edwards/M.Golden/H.Predez
2014	Werfelmann	Arclight Alley	C S U Stanislaus Wind Ensemble	Stuart Sims	
2014	McAllister	Gone	C S U Stanislaus Wind Ensemble	Stuart Sims	
2014	Dooley	Point Blank	C S U Stanislaus Wind Ensemble	Stuart Sims	
2014	Sveinsson/Vickerman	Ara Batur	C S U Stanislaus Wind Ensemble	Stuart Sims	
2014	Navarro	Downey Overture	San Jose State Univ Wind Ens	Ed Harris	
2014	Bolcom	Concerto Grosso for Saxophone Quartete and Band	San Jose State Univ Wind Ens	Ed Harris	Premiere Saxophone Quartet
2014	Ives/Elkus	The Alcotts	San Jose State Univ Wind Ens	Ed Harris	
2014	Mackey	The Soul Has Many Emotions	San Jose State Univ Wind Ens	Ed Harris	
2014	Schuman/Owen	Circus Overture	Utah State Univ Wind Orchestra	Thomas Rohrer	
2014	Grainger	Handel in the Strand	Utah State Univ Wind Orchestra	Thomas Rohrer	
2014	De Meij	Skyline, from Symphony No. 2	Utah State Univ Wind Orchestra	Thomas Rohrer	
2014	Alcade	Symphony No. 2 "A Lenda de Paio GomeznCharino"	Utah State Univ Wind Orchestra	Thomas Rohrer	
2014	Holsinger	A Call to Celebration	Univ of Nevada Wind Ens	A G McGrannahan III	David Holsinger, Clinician

YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
2014	Holsinger	Prelude and Rondo	Univ of Nevada Wind Ens	A G McGrannahan III	David Holsinger, Clinician
2014	Holsinger	On a Hymnsong of Lowell Mason	Univ of Nevada Wind Ens	Trevor Bailey	David Holsinger, Clinician
2014	Holsinger	Cityscape I	Univ of Nevada Wind Ens	A G McGrannahan III	David Holsinger, Clinician
2014	Holsinger	A Song of Moses	Univ of Nevada Wind Ens	A G McGrannahan III	Univ of Nevada Cham Singers
2014	Holsinger	Connacht Rhapsody	Univ of Nevada Wind Ens	David Holsinger	David Holsinger, Clinician
2014	Holsinger	Liturgical Dances	Univ of Nevada Wind Ens	A G McGrannahan III	David Holsinger, Clinician
2014	Mozart	Serenade in B Flat, KV 361/370a "Gran Partita"	Arizona State Univ Cham Players	Gary W. Hill	
2014	Hindemith/Wilson	March, from Symphonic Metamorphosis	2014 Intercollegiate Band	Stephen Peterson	
2014	Vaughan Williams/Beeler	Rhosymedre, Prelude on a Welsh Hymn Tune	2014 Intercollegiate Band	Stephen Peterson	
2014	Dello Joio	Variants on a Medieval Tune	2014 Intercollegiate Band	Stephen Peterson	
2014	Ticheli	Rest	2014 Intercollegiate Band	Stephen Peterson	
2014	Cuong	Sound and Smoke for Wind Band	2014 Intercollegiate Band	Stephen Peterson	
2016	Bryant	Ecstatic Fanfare	Univ of Nevada Wind Ens	R. Reed Chamberlin	
2016	Grainger/Brion/Schissel	Handel in the Strand	Univ of Nevada Wind Ens	R. Reed Chamberlin	A G McGrannahan III
2016	Persichetti	Serenade, Op. 1	Univ of Nevada Wind Ens	R. Reed Chamberlin	
2016	Boysen	Whispering of Fields Unsown	Univ of Nevada Wind Ens	R. Reed Chamberlin	
2016	Mackey	Strange Humprs	Univ of Nevada Wind Ens	R. Reed Chamberlin	William Plenk
2016	Danyew	Lauda	Univ of Nevada Wind Ens	R. Reed Chamberlin	
2016	Bonelli/Falcone	Symphonic Concert March	Reno Wind Symphony	A G McGrannahan III	Michael Burch-Pesses
2016	Strauss/Davis	Allerseelen	Reno Wind Symphony	A G McGrannahan III	William Plenk
2016	Persichetti	Pageant, Op. 59	Reno Wind Symphony	A G McGrannahan III	R Reed Chamberlin
2016	Giovannini/Robinson	Overture in B Flat	Reno Wind Symphony	A G McGrannahan III	Andrew McMahan
2016	Williams	Dedicatory Overture	Reno Wind Symphony	A G McGrannahan III	Steve G. Martin
2016	Schuman	Chester	Reno Wind Symphony	A G McGrannahan III	Patrick Brooks
2016	Smith	SymPhony No. 1 for Band	Reno Wind Symphony	A G McGrannahan III	A G McGrannahan III
2016	Theofanidis	Etenraku	Univ of Hawaii Wind Ens	Jeffery Boeckman	
2016	Colgrass	Bali	Univ of Hawaii Wind Ens	Jeffery Boeckman	
2016	Prangcharoen	Presage	Univ of Hawaii Wind Ens	Jeffery Boeckman	
2016	Takemitsu	Night Signal	Univ of Hawaii Wind Ens	Jeffery Boeckman	
2016	Itoh	Daydreams	Univ of Hawaii Wind Ens	Jeffery Boeckman	
2016	Yi	Suite from China West	Univ of Hawaii Wind Ens	Jeffery Boeckman	
2016	Biedenbender	Schism for Winds and Percussion	Univ of Oregon Wind Ens	Rodney Dorsey	
2016	Schwantner	From a Dark Millennium	Univ of Oregon Wind Ens	Rodney Dorsey	
2016	Bolcom	Concerto for Soprano Saxophone and Band	Univ of Oregon Wind Ens	Rodney Dorsey	Idit Shner, Soprano Saxophone
2016	Barfield	Here We Rest	Univ of Oregon Wind Ens	Rodney Dorsey	
2016	Daugherty	Lost Vegas, III Fever	Univ of Oregon Wind Ens	Rodney Dorsey	
2016	Mendelssohn/Boyd	Overture for Winds, Op. 24	U C, Berkeley Wind Ensemble	Robert Calonico	
2016	Toch	Spiel fur Blasorchester, Op. 39	U C, Berkeley Wind Ensemble	Robert Calonico	
2016	Bolcom/Romero	Song	U C, Berkeley Wind Ensemble	Robert Calonico	
2016	Hearshen	Divertimento for Band	U C, Berkeley Wind Ensemble	Robert Calonico	
2016	Schuman	Chester	C S U, Fullerton Symphonic Winds	Patricia Cornett	
2016	Puckett	Avelynn's Lullaby	C S U, Fullerton Symphonic Winds	Patricia Cornett	

YEAR	COMPOSER/ ARRANGER	TITLE	ENSEMBLE	CONDUCTOR/ LEADER	OTHER NOTES
2016	Bolcom/Frenkel	Three Cabaret Songs	C S U, Fullerton Symphonic Winds	Patricia Cornett	Nicole Baker, Mazzo Soprano
2016	Strauss/Davis	Allerseelen	C S U, Fullerton Symphonic Winds	Patricia Cornett	
2016	Grantham	Phantastickie Spirites	C S U, Fullerton Symphonic Winds	Patricia Cornett	
2016	Bryant	In This Broad Earth	Univ of Pudget Sound Wind Ens	Gerard Morris	
2016	Stark/Lucia	Velocity Meadows: Five Dream Episodes	Univ of Pudget Sound Wind Ens	Gerard Morris	Dan Williams, Oboe
2016	Mussorgsky/Ravel/Saras	Pictures At an Exhibition	Univ of Pudget Sound Wind Ens	Gerard Morris	
2016	Holst	Hammersmith	Northern Arizona Univ Wind Symphony	Daniel Schmidt	
2016	Stamp	Symphony No. 1	Northern Arizona Univ Wind Symphony	Daniel Schmidt	Shannon Cochran, Soprano
2016	Grainger	Colonial Song	Northern Arizona Univ Wind Symphony	Daniel Schmidt	S Cochran, Sop,A. Lozano, Ten
2016	Schostakovich/De Meij	Dance 1	Northern Arizona Univ Wind Symphony	Daniel Schmidt	
2016	Strauss	Serenade, Op. 7	UCLA Wind Ensemble	Travis Cross	
2016	Schwantner	Sparrows	UCLA Wind Ensemble	Travis Cross	Terri Richter, Soprano
2016	Milhaud	La Creation du Monde, Op. 81A	UCLA Wind Ensemble	Travis Cross	
2016	Marquez/Nickel	Danzon No. 2	2016 Intercollegiate Band	Patrick Dunnigan	
2016	Rossini/Dunnigan	Passo a Sei	2016 Intercollegiate Band	Patrick Dunnigan	
2016	Bach/Croft	Who Puts His Trust in God Most	2016 Intercollegiate Band	Patrick Dunnigan	
2016	Ticheli	Symphony No. 2	2016 Intercollegiate Band	Patrick Dunnigan	

APPENDIX D

CBDNA LIST OF STATES BY DIVISION

**Eastern**

Connecticut  
Delaware  
Maine  
Maryland  
Massachusetts  
New Hampshire  
New Jersey  
New York  
Pennsylvania  
Rhode Island  
Vermont  
Washington DC

**Northcentral**

Illinois  
Indiana  
Iowa  
Michigan  
Minnesota  
Nebraska  
North Dakota  
Ohio  
South Dakota  
Wisconsin

**Northwestern**

Alaska  
Idaho  
Montana  
Oregon  
Washington  
Wyoming

**Southern**

Alabama  
Florida  
Georgia  
Kentucky  
Louisiana  
Mississippi  
North Carolina  
South Carolina  
Tennessee  
Virginia  
West Virginia

**Southwestern**

Arkansas  
Colorado  
Kansas  
Missouri  
New Mexico  
Oklahoma  
Texas

**Western**

Arizona  
Northern California  
Southern California  
Hawaii  
Nevada  
Utah



APPENDIX E

LIST OF INTERCOLLEGIATE BAND PERFORMERS BY YEAR

School	1990	1992	1994	1996	1998	2000	2002	2004	2006	2008	2010	2012	2014	2016	Total
American River College	2		2												4
Arizona State University	2					3								1	6
Azusa Pacific					2	3	4	5	5			3	4		26
Boise State University	3					4			4	5		5			21
Brigham Young University							6	5	4						15
Brigham Young University, Idaho	3									4	4			4	15
California Lutheran University			3		1					2					6
Central Arizona College	2	1	1		1										5
Clackamas CC								3		3					6
CSU Chico							3	5		6	4	11	9	4	42
CSU East Bay	5	4	5										6		20
CSU Fresno	4	4	4		6	5	4		6	6	3				42
CSU Fullerton		5	1												6
CSU Humboldt			1	2	4	4	5		5	5	4	7		3	40
CSU Los Angeles					2							4		7	13
CSU Northridge			1							3			4	8	16
CSU Sacramento			3		6	3	5		4	3	4	5		5	38
CSU San Bernadino							4	5		1					10
CSU Stanislaus	5	4	5	3					4		3				24
Diablo Valley College		2	1	3											6
George Fox University										2	4	2			8
Glendale CC	4	1													5
Gonzaga University	2		1				1		2	2					8
Grand Canyon University	3	4	2												9
Hartnell College	2														
Idaho State University						4			6						10
Irvine Valley College						2	4	5	2	2	4	4	7	4	34
Lewis & Clark College	3	4	3	4	4		4			2	4				28
Linfield College	3		2	2	2	6	7	2			5	4	7		40
Long Beach CC	1		2												3
Los Angeles Pierce College	2	2	2	2											8
Masters College						2	1	4	3	2	3	3			18
Northern Arizona University	4			5								1			10
Oregon State University									3		4				7
Pacific Lutheran University		5				1									6
Pacific University				3	3	3	5		4	4	5	3	5	4	39
Pasadena City College	3	4	1		2	2	4								16
Pima CC		4	1		5					1					11
Pomona College		1		1	2	2			1	2			2		11
Riverside CC								5	2						7
Rocky Mountain College						1			2						7
Saddleback College	2	4	2	4							4				16
San Francisco State University	3	2	3	3	3							7	4		25
San Joaquin Delta College										8		12			20
Santa Rosa Junior College				3	3				2				2		10
Shoreline CC			3	3	2	1	3	2	3	3	2	2	3	3	30
Sierra College			1								1				2
Snow College	1								4					9	14
Solano Community College	1														
Sonoma State University											4	4	5	7	20
Southern Oregon University				4		5	4	6	1	6	6				32
Southern Utah University				5	4	5		3	1						18
UC Berkeley	3	3	2											2	10
UC Davis					2					2					4
University of Alaska, Anchorage													3		3
University of Arizona			5						2						7
University of Hawaii, Hilo	2	3	1												6
University of Nevada, Las Vegas		3	3	3											9
University of Nevada, Reno	3					3		4	7	3		5	1	7	33

School	1990	1992	1994	1996	1998	2000	2002	2004	2006	2008	2010	2012	2014	2016	Total
University of Redlands	4														
University of the Pacific	3	4	5	2		4			3	5	4	2	5		37
University of Utah		2	3		2			4	3						14
Utah State University	2	5										4			11
Utah Valley University	1			4		2	4	5	5	7	3			2	33
Weber State	2					4	8								14
Western New Mexico University					1	3									4
Western Oregon University	3	1	1	1	2										8
Western Washington University												1	4	4	9
Westmont College				3	1		2								6
Willamette University				4	3										7
Yuba Community College							1		1		2				4
<b>Total Performers</b>	97	78	76	82	71	73	82	64	93	99	84	90	75	88	1152
Difference from previous year		(19)	(2)	6	(11)	2	9	(18)	29	6	(15)	6	(15)	13	
<b>Number of Schools represented</b>	76	25	36	28	28	24	23	16	30	28	24	21	17	19	
Difference from previous year		(51)	11	(8)		(4)	(1)	(7)	14	(2)	(4)	(3)	(4)	2	