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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

FAMILIARITY OF CBDNA COMMISSIONING PROJECTS AMONG COLLEGE BAND DIRECTORS IN THE UNITED STATES

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Musical Arts

By

SHELLEY MAE SMITHWICK
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FAMILIARITY OF CBDNA COMMISSIONING PROJECTS
AMONG COLLEGE BAND DIRECTORS IN THE UNITED STATES

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ABSTRACT

Smithwick, Shelley. "Familiarity of CBDNA Commissioning Projects among College Band Directors in the United States." D.M.A document, University of Oklahoma, 1999.

The purpose of the study was to determine familiarity among college band directors in the United States of band compositions generated through commissioning projects supported by the College Band Directors National Association. A survey instrument developed for use in this study examined the following: familiarity level of the band profession with each commissioned composition; profile of the directors who responded to the survey (profile determined by examining the following: age of respondent or number of years in the profession; attendance at band and/or music conferences; membership in CBDNA; previous commissioning activity; type and size of academic institutions; general student enrollment and/or music major enrollment at an institution); practical and artistic reasons given by respondents for choosing to perform or to not perform each of the works, and elements present in the director profiles that seemed to influence familiarity and frequency of performance of these works.

CHAPTER ONE

INTRODUCTION

The College Band Director's National Association (CBDNA) has long considered the commissioning of original works an important component of repertoire development for the wind band. In 1961, the organization established a commissioning project to encourage greater participation from the membership in generating quality compositions for the wind ensemble. The involvement of the CBDNA in this area reflects a growing trend in the development of wind band repertoire during the twentieth century, and since the inception of this regular commissioning activity in 1961, various CBDNA Commissioning Projects have generated at least twenty original wind band compositions.

Background

Prior to 1945, there was only a small repertoire of original works for the wind band.[1] At the 1946 CBDNA National Conference, William D. Revelli stated that "band leaders in colleges and universities must devise ways and means of motivating our better composers to give us masterpieces of

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[1]Frank Battisti, *The Twentieth Century American Wind Band/Ensemble* (Fort Lauderdale: Meredith Music Publications, 1995), 66.

original music."[2] Revelli's remarks echoed the concerns of Edwin Franko Goldman, conductor of the Goldman Band, and a pioneer in the history of commissioned band works. From the early 1920s until his death in 1956, Goldman successfully solicited wind band compositions from Gustav Holst, Ottorino Respighi, Percy Grainger, Virgil Thompson, Walter Piston, Peter Mennin, Robert Russell Bennett, Vincent Persichetti, Howard Hanson, and Morton Gould.[3] Commissions were awarded annually through Goldman's League of Composers Band Work Fund, established in 1949.[4]

Other historically important commissioning projects include the Sesquicentennial Celebration of the United States Military Academy at West Point, which in 1952 generated thirteen new additions to the band repertoire, largely through the efforts of Captain Francis E. Resta, conductor of the West Point Band. The National Intercollegiate Band, sponsored by the national band fraternities Kappa Kappa Psi and Tau Beta Sigma, has premiered over twenty works since the inception of their commissioning project in 1953. The American Waterways Wind Orchestra, established by Robert Boudreau in 1957, has commissioned over 350 wind band compositions. The Yale University Band, the University of Illinois Band, and the Ithaca High School Band have each

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[2]Frank Battisti, "The Legacy of Leaders with Vision," *The Instrumentalist*, January 1993, 18.

[3]Battisti, *Twentieth Century American Wind Band*, 66.

[4]Battisti, *Leaders with Vision*, 18.

actively commissioned works since the 1950s. The United States Air Force Band and the United States Marine Band also actively commission works for the band.[5]

One on-going academic commissioning project is the Walter Beeler Memorial Commission Series, established in 1975 by the Ithaca College School of Music. Funded by the school of music and its alumni, ten compositions for wind band were generated over ten years, including works by Karel Husa, Paul Creston, Armand Russell, Alfred Reed, Anthony Millner, Fisher Tull, Robert Jager, Philip Lang, Roger Nixon and David Amram. In 1987, the Walter Beeler Memorial Commission Series became the Walter Beeler Memorial Composition Prize, created to further encourage the composition and performance of the highest quality wind band literature in honor and memory of Ithaca College's renowned director of bands. The five prize-winning compositions to-date represent composers Paul Reale, Frank Ticheli, Warren Benson, Adam Gorb, and Jeffrey Hass. Appendix H provides a complete listing of awarded compositions in both of these series. The contest rules specify that compositions submitted should be conceived and constructed to ensure an effective performance by professional, university, and high school bands alike. The prize is $2,500, with a performance of the work at the annual Ithaca College Wind and Percussion Invitational.[6]

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[5]Battisti, *Twentieth Century American Wind Band*, 65-77.

[6]Walter Beeler Memorial Composition Prize Brochure, Ithaca College School of Music, 1998.

Professional band associations other than CBDNA also continue to seek ways to generate new compositions for band. In addition to the commissioning activities of the CBDNA, the American Bandmasters Association[7] and the National Band Association[8] also sponsor various commissioning projects. The American Bandmaster's Association annual composition competition, the Ostwald Band Composition Contest, has generated hundreds of new works since it was initiated in 1956. In 1992, the National Band Association (NBA) initiated sponsorship of a biennial Young Composers Band Composition Contest for Grade III/IV Concert Band. Anyone 30 years of age or younger may submit a work that meets the following requirements:" a work for concert band with no restrictions as to style or form. Compositions must be for Grade III/IV concert band and must not exceed 8 minutes in length." The prize is $1000 dollars. In addition, since 1977 the NBA has sponsored an annual band composition contest (now known as the William D. Revelli Memorial Band Composition Contest) that anyone may enter, regardless of age. Requirements are "a work for concert band/wind ensemble with no restrictions as to style, form or length." This contest awards $3000 to the winning composer. A complete listing of compositions is provided in Appendix I.

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[7]American Bandmasters Association Composition Prize Brochure, 1998.

[8]National Band Association Composition Prize Brochure, 1998.

While composition contests are one way to encourage composers to create for the wind band, a popular means of generating new music for the wind band has been established through the consortium commission. With increasing costs associated with commissioning, a group of individuals and institutions often combine resources to fund the commissioning fee (with input regarding instrumentation, style, and length of the work, often receiving a score and access to the parts as part of the consortium agreement). Contrary to composition contests, commissions tend to generate substantially higher compensation for the composer, often demonstrating a wider range of financial reward. As an example, until recently the average fee for a CBDNA commission had been approximately $4000,[9] yet altogether the awards range from non-payment (Aaron Copland, for *Emblems*)[10] to $33,500 (John Harbison, for *Olympic Dances*),[11] and currently to over $100,000 (Daren Hagen's opera *Bandanna*)[12].

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[9]Thomas C. Duffy, letter to Shelley Smithwick, 19 October 1995.

[10]Robert Halseth, "The Impact of the College Band Directors National Association on Wind Band Repertoire" (D.M.A. dissertation, University of Northern Colorado, 1987), 94.

[11]Thomas C. Duffy, phone interview by author, 19 October 1995.

[12]Brochure distributed with the CBDNA 1997-1998 Membership Directory.

CBDNA Commissioning Projects

Since its inception in 1941, the CBDNA has been in favor of commissioning new works of high quality for the band. However, no progress was made in that direction until the 1960s, and then only as a result of action at the division level. The CBDNA Commissioning Project was organized jointly by the Western and Northwestern Divisions, awarding the first commission to Ingolf Dahl, which resulted in his *Sinfonietta for Concert Band*, which was premiered in 1961.[13] In 1964, the national CBDNA commissioned Aaron Copland's *Emblems*. CBDNA continues to commission works for the wind band on both the divisional and national levels of the association. The national commissioning committee represents the membership via the geographical divisions of the CBDNA, with one member designated from each division. Applications for commissions are submitted throughout the year to members of the commissioning committee. The committee and the CBDNA Executive Board convene each December in Chicago at the Mid-West Band and Orchestra Clinic to study each application and select the next commission recipient. The responsibility of the committee is to offer the commission to the composer who will generate the most outstanding composition, regardless of status in the field.[14]

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[13]Halseth, Impact on Wind Band Repertoire, 88.

[14]Thomas C. Duffy, phone interview by author, 19 October 1995.

At the 1999 national conference of the CBDNA in Austin, Texas, a Commissioning Committee Membership Survey was circulated to all attending. This survey requested member views on the distribution of monetary resources, type of commission, recommended composers, and criteria for consortium membership. It also sought input for ideas on projects, publishing venues, and future funding. A copy of the survey is provided in Appendix L. The results of the survey will be published in the 1999 CBDNA Conference Proceedings.

The CBDNA Consortium Commissioning Project was established in 1991 with an initial budget of $10,000 paid from the association's general operating fund.[15] Originally conceived as a short-term project to stimulate commissioning activity within the membership, its success has generated consortium commissions through 1999.[16] Since the inception of the Consortium Commissioning Project, CBDNA has committed substantial financial resources toward consortium.

The most recent CBDNA commissioning project is an opera, *Bandanna*, by Daron Hagen, which was premiered at the 1999 national convention in Austin, Texas. The $100,000 commission included $20,000 for the librettist and another $20,000 for part extraction. In a brochure mailed with the 1997-98 CBDNA Membership Directory, the work was described as follows:

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[15]Richard Floyd, phone interview by author, 19 June, 1996.

[16]Ibid.

> This work is to be based on the Shakespeare play, *Othello,* and will have principal roles, a chorus, two sixty-minute acts, and a wind band accompaniment in the pit. The opera will begin with a Candide-style overture scored for band and is projected to be a work accessible to most ensembles in our organization. Potential suites of thematic material and incidental music may further increase our repertoire. As CBDNA seeks to continue collaborative commissions which increase our presence in the artistic life of this country, the opportunity to commission an opera with similarities to the Bernstein classic presents itself!

The brochure also indicated that the CBDNA national board had committed $20,000 to the project, had applied for a "Meet the Composer" grant with a possible $10,000-$30,000 contribution, and would continue to seek funding from other grant sources. The association sought to raise the remaining funds from CBDNA member institutions. The brochure advertised the following:

> There is something in this project for everyone whether or not your school has an opera program. You will be able to perform the overture, feature a soloist or vocal ensemble, present the opera in concert version, or collaborate with a university or professional opera company. All of these performance opportunities are tangible benefits of this project. The music will be accessible to players and audiences alike!

The brochure also lists "Hagen Consortium Opportunities" and indicates that a payment plan is available. A lengthy biography of the composer follows on the back page of the brochure. Appendix J presents a complete copy of the brochure. The Austin Lyric Opera company agreed to join CBDNA in this project by providing the singers and conductor for the conference premier of the concert version, with CBDNA providing the accompanying instrumental ensemble. The Austin Lyric Opera will act as the lead company in a consortium of

professional opera companies who will premier the main stage production during the 2000-2001 concert season, with an estimated production cost of $500,000 for scene construction, lighting, and costumes. The CBDNA web page posts an ongoing report of the current status of the Hagen commission; a complete synopsis of the plot, information, instrumentation of the concert adaptations, and information for opera companies interested in performance of the work.[17]

Current compositional activities outside of the CBDNA involve a variety of methods that influence the development of the wind ensemble repertoire. Creative commissioning activities continue to be generated by individuals as well as by academic institutions and various professional associations. Recently, a consortium of horn players representing ten schools commissioned *Sea Dreams*, a concerto for two horns and wind orchestra by David Maslanka. The piece was premiered over the Internet simultaneously by seven orchestras across the United States, and all seven performances can be seen and heard by visiting a particular web site (http://concerto.asu.edu/).[18] The Internet has become an efficient way to communicate information, and will increasingly serve as an effective vehicle to disseminate information about the wind band and its music.

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[17]College Band Directors National Association *Commissions* available from http://www.cbdna.org; Internet.

[18]"Internet Offers a New Concert Setting," *Yamaha Backstage Pass* 2 (1998): 4.

Need for the Study

With ever increasing resources being devoted to CBDNA commissioning projects and with the benefit of a widening historical perspective of four decades since the initial project, research is needed to discover the impact of the generated literature. This study seeks to determine if the college band profession at large is aware of the ongoing commissioning activities of the CBDNA. This paper will measure the level of familiarity with these commissioned compositions; it will determine what type of academic institutions are supporting these commissioning projects by performing the various works; and will determine what regional and/or national band conferences band directors have attended where they may have heard performances, recordings, or received written or verbal information regarding CBDNA commissions. Greater awareness of available commissioned works will assist wind conductors in the pursuit of new repertoire for the wind band.

Purpose

The purpose of this study is to determine familiarity among college band directors in the United States of band compositions generated through commissioning projects supported by the College Band Directors National Association.

This study seeks to assist the CBDNA by assessing the familiarity of the band profession at large of their

knowledge of CBDNA commissioned works. A survey instrument developed for use in this study will examine the following:

1. What is the familiarity level of the band profession with each commissioned composition?

2. What is the profile of the directors who responded to the survey? The following survey categories will be examined: age of respondent and number of years in the profession; attendance at band and/or music conferences; membership in CBDNA; previous commissioning activity; type and size of academic institutions; general student enrollment and/or music major enrollment at an institution.

3. What are the practical and artistic reasons given by respondents for choosing to perform each of the works, and what elements in the director profiles seem to influence familiarity and frequency of performance of these works?

4. What are the practical and artistic reasons given by respondents for choosing to not perform each of the works, and what elements in the director profiles seem to influence a lack of familiarity and frequency of performance of these works?

Methodology

In order to answer the research questions, an outline of the study is provided. Chapter 1 provides an introduction, background and purpose, while Chapter 2 reviews literature related to this area of study. Chapter 3 reviews the methodology involved in analyzing the data, with Chapter 4 presenting the raw data. Chapter 5 attempts to summarize the

data findings and make recommendations for areas of further study.

CHAPTER TWO

RELATED LITERATURE

Few studies are published that address the history and operations of the CBDNA. Lasko chronicles the history, research projects and conference proceedings from the inception of the organization through 1969.[1] In 1977, Whitwell and Ostling compiled and published reports presented at CBDNA conferences during 1941-1975.[2] A research endeavor prepared in 1991 by Amman for the 26th National CBDNA Conference in Kansas City, Missouri, contains a chronological account of conference activities from the group's inception.[3] The CBDNA *Journal* and the *Report* are regular publications of the organization, and provide the membership information regarding current research in the band field.[4] The association also maintains a national archives at the Music Library of the University of Maryland in College Park,

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[1]Richard Lasko, "A History of the College Band Directors National Association" (Ed.D. dissertation, University of Cincinnati, 1971).

[2]Whitwell, David, and Acton Ostling Jr. *The College and University Band* (Reston: MENC, 1977).

[3]Bruce T. Amman, *CBDNA - The First Fifty Years* (Sioux Falls: The 26th National Conference of the CBDNA, 1991).

[4]Michael Votta, ed. *CBDNA Journal* (Austin); and Douglas Stotter, ed. *CBDNA Report* (Austin).

Maryland, and an Internet site on the World Wide Web at http://www.cbdna.org.

Members of the CBDNA were surveyed by Holvik, who collected programs from concerts given between 1961-1966 in an attempt to compile a list of emerging band repertoire. He found a distinct preference for the performance of original works over transcriptions.[5] Hornyak used Holvik's study as a basis for his own compilation, incorporating a more complex system of analyzing the data. While he also studied frequency of performance of band repertoire and determined that college bands were programming more original works and fewer transcriptions, his survey cited 80 composers of original band compositions who had emerged in the 15 years since the completion of Holvik's study.[6] Similar research conducted by Fiese sought to identify performance frequency of specific works from the wind band repertoire as performed by college and university bands during the period from 1980-1985.[7]

One of the earliest studies on the commissioning of band compositions was undertaken by Nallin. His research included

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[5]Holvik, K. M. "An Emerging Band Repertoire: A Survey of the Members of the College Band Directors National Association." *Journal of Band Research* 6, 19-24.

[6]Hornyak, R. "The Repertoire of the College and University Band 1975-1982," (College Conservatory of Music, University of Cincinnati, Cincinnati), in Frank Battisti *The Twentieth Century American Wind Band/Ensemble* (Fort Lauderdale: Meredith Music Publications, 1995), 47-48.

[7]Richard K. Fiese, "College and University Wind Band Repertoire 1980-1985," *Journal of Band Research,* (month year): 17-42.

results from a questionnaire sent to music publishers who indicated their interest in new material for band.[8] Research by Bryan studied early commissioning activities of band associations and various individuals.[9] A doctoral essay by Nichols chronicles the significance of efforts of various individuals in the commissioning of new works, including Edwin Franko Goldman and his League of Composers, Robert Boudreau and the American Wind Symphony, and Frank Battisti and the Ithaca High School Band.[10] Belser studied premieres and commissions added to the band repertory through the influence of The Goldman Band, and verified 36 commissions premiered by the band under the influence of Edwin Franko Goldman and his son, Richard.[11]

The impact on new music for wind band composed as a result of commissioning activities generated by the CBDNA was studied by Halseth. His research documents the history of CBDNA commissioning activities from the inception of the organization through 1985. Halseth determines that "changes

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[8]Walter Nallin, "A Report Concerning the Possibilities of Commissioning New Band Compositions," in the *CBDNA Sixth Annual Conference Proceedings* (Chicago 1950), 4.

[9]Paul R. Bryan, "Band Literature Developed by Band Associations," in Whitwell, David, and Acton Ostling Jr. *The College and University Band* (Reston: MENC, 1977), 45-50.

[10]William D. Nichols, "Factors Contributing to the Commissioning of American Band Works Since 1945" (D.M.A. essay, University of Miami, 1980).

[11]Robert S. Belser, "Original Works for Concert Band Premiered or Commissioned by Edwin Franko Goldman, Richard Franko Goldman, and the Goldman Band, 1919-1979" (D.M.A. thesis, The University of Iowa, 1994).

in repertorial perceptions and considerations of college band directors ultimately led to a new repertoire, and that these changes are in large part a consequence of the activities of the CBDNA in terms of awareness, presentation and stimulation as evidenced by their sponsorship of lists, hearings and commissions."[12]

These previous research endeavors point to an increasing interest in the various processes surrounding the commissioning of original works for the wind band. While many have studied the evolution of band repertoire and history of commissioning activities, no studies have been located that specifically address familiarity levels of college band directors with the commissioned band repertoire of the CBDNA.

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[12]Halseth, *Impact on Wind Band Repertoire*, 126.

CHAPTER THREE

METHODOLOGY

Commissioning projects of the CBDNA were identified from the existing CBDNA archives at the University of Maryland. To obtain a complete list of commissioned works, current and former Commission Chairpersons and Division Presidents were contacted regarding works commissioned during their tenure, as well as all past and present members of the various Commissioning Committees since 1961. The resulting list of commissions was cross-referenced and confirmed through information provided by CBDNA Officers Richard Floyd[1] and Thomas Duffy.

A survey instrument, the Composition Familiarity Report Form (CFRF), was created to assess individual levels of familiarity with the various commissioned compositions, and to also determine practical and artistic reasons for performance and non-performance of each work. An additional page on the survey instrument requested general information regarding school enrollment, number of music majors, number of concert bands/wind ensembles and type of degree program offered at the institution. Information regarding each band

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[1]Richard Floyd, phone interview by author, 19 June, 1996, and Thomas C. Duffy, letter to Shelley Smithwick, 19 October 1995.

director's professional title, age and years of service in the profession, attendance at major band conferences and any prior involvement in the commissioning of band works was also collected.

On October 10, 1997, a copy of the CFRF and cover letter was mailed to 1637 college band directors identified by the College Music Society's *Directory of Music Faculties in Colleges and Universities, United States and Canada, 1996-1997* (see Appendix A for a copy of the letter sent with the CFRF). In hopes of receiving a greater response, the entire population of band directors was surveyed instead of a random sample. Because the initial mailing was so large, no additional mailings were made to non-respondents. Follow-up phone calls during the month of December, 1997 to selected non-respondents yielded the return of only one additional survey. As of January 30, 1998, a total of 238 surveys (14.5 percent) had been returned, with 163 (10 percent) of those completed accurately and thus suitable for use in this study.

Correspondence with six additional non-respondents in January, 1999 determined the following reasons for surveys not being returned: five non-respondents did not remember ever receiving the survey, and the sixth non-respondent indicated time restraints as the reason for not returning the survey.

CHAPTER FOUR

PRESENTATION OF DATA

Appropriate totals and percentages have been reported when measurable and pertinent. Analysis of the data will be represented through various tables to show statistically significant values. The CFRF instrument was designed to examine levels of familiarity of the twenty compositions generated through various CBDNA commissioning projects. The CFRF was divided into four sections; assessment of levels of familiarity and performance of surveyed works; reasons for performance of surveyed works; reasons for non-performance of surveyed works; and professional profile of respondent and his or her academic institution. A replica of the four sections of the CFRF is located in Appendices B, C, D and E.

Respondent Profiles

Information establishing a profile of each respondent was gained through questions regarding professional title, age and number of years in the profession at the college level, attendance at various band and music conferences, membership in CBDNA, and previous commissioning experience. Current members of the CBDNA had a greater response rate to

the CFRF than non-members. Of the 163 responding to the survey, 136 were CBDNA members, while 27 were not members. It is not known if CBDNA members had a greater interest in completing the CFRF due to the direct relationship of the works in question to that professional association. Additionally, directors who had been involved in commissioning a work for the wind band had a higher response rate to the CFRF; some degree of involvement in commissioning a work for the wind band was reported by 107 respondents, while 56 indicated that they had not been involved in that activity. Table 1 shows the number and percentages of CBDNA members and non-members who responded to the survey, as well as their reported prior commissioning activity.

Table 1. Membership status and commissioning experience

Responses 163 total	CBDNA membership		Prior commissioning	
	Yes	No	Yes	No
Number	136	27	107	56
Percentage	83.44	16.56	65.64	34.36

Seventy-six respondents indicated their age as between 40-49 years. The 30-39 year category was indicated by thirty-six respondents, with thirty-five selecting the 50-59 bracket. Nine respondents were over 60, and five were

under 30. Two people did not circle a response in this category. Table 2 shows frequency of response and percentages in this category.

Table 2. Response to age category

Age	Number	Percentage
Under thirty	5	03.06
Thirty to thirty-nine years	36	22.08
Forty to forty-nine years	76	46.62
Fifty to fifty-nine years	35	21.47
Over 60	9	05.52
No answer given	2	01.23
Total	163	100.00

Service in the profession at the college level for 10-19 years was indicated by sixty-two of those responding. Thirty-five have taught 5-9 years, and thirty-three have taught 20-29 years. Eight taught for over 30 years, while twenty-three have been at the college level for less than 5 years. Table 3 illustrates this data.

Attendance at various music conferences was examined, with respondents asked to indicate how many times in the past six years they had attended the listed conferences. While examining the numbers, consideration must be given to certain facts: some conferences are held annually, while

Table 3. Number of years served in the profession

Years of service	Number	Percentage
Under five years	23	14.11
Five to nine years	35	21.47
Ten to nineteen years	62	38.04
Twenty to twenty-nine years	33	20.25
Thirty years or more	8	04.91
No answer given	2	01.23
Total	163	100.00

others meet bi-annually; the National Conference of the American Bandmasters Association can be attended only by their select membership; the biennial World Association of Symphonic Bands and Ensembles Conference has not been held in the United States since 1987; and MENC conferences are not band specific, like all of the other conferences listed. Additional conferences attended as indicated by respondents in the category "Other" included the following: British Association of Symphonic Bands and Wind Ensembles; Percussive Arts Society; World Saxophone Congress; International Trombone Association; International Trumpet Guild; various state music educators conferences; various state bandmaster association conferences; International Association of Jazz Educators; Conductors Guild Symposium, and the Music Association of California Community Colleges.

Conference attendance was highest at the Mid-West International Band and Orchestra Clinic, followed by attendance at the CBDNA regional and national conferences. Attendance frequencies for the conferences listed on the survey are shown in Table 4.

Table 4. Respondent attendance at various music conferences during the past six years

Conference	Frequency of response
American Bandmasters Association	88
College Band Directors National Association Regional Conference	250
College Band Directors National Association National Conference	217
Music Educators National Conference	196
Mid-West International Band & Orchestra Clinic	540
National Band Association-Regional Conference	41
National Band Association-National Conference	40
Southern Music Conference formerly Atlanta Band & Orchestra Conference	13
Western International Band Conference	13
World Association of Symphonic Bands and Ensembles Conference	35
Other	188

A profile of respondents academic institutions was established through questions regarding type of degree program offered; combined undergraduate and graduate student enrollment; combined undergraduate and graduate music major enrollment; and number of regularly scheduled concert bands and/or full wind ensembles in session during each semester or quarter. Categories established by Hornyak and utilized by Fiese were used in this study to breakdown responses from various institutions regarding type of degree program: A = 2 year institution with no music major degree program; B = 2 year institution with an associate degree music program; C = 4 year institution with no music major degree program; D = 4 year institution with baccalaureate degree music program; E = 4 year institution with baccalaureate and master degree music program; F = 4 year institution with baccalaureate, master and doctoral degree music program; G = other, please describe. Of the 163 directors responding, one was from a 2 year institution that does not offer a music degree; twenty-one were from a 2 year institution with an associate degree program; seven were from a 4 year institution with no music major degree program; fifty-four were from a 4 year institution with baccalaureate degree music program; fifty-six were from a 4 year institution with a baccalaureate and master degree music program; and twenty-four were from a 4 year institution with baccalaureate, master and doctoral degree

music program. Data regarding number and percent of responses can be found in Table 5.

Table 5. Type of institution and music degree program

Type of institution Type of music degree program	Number	Percent
2 year institution No music major degree program	1	00.61
2 year institution Associate degree music program	21	12.88
4 year institution No music major degree program	7	04.29
4 year institution Baccalaureate degree music program	54	33.13
4 year institution Baccalaureate and master degree music program	56	34.36
4 year institution Baccalaureate, master and doctoral degree music program	24	14.72
Other situations	0	00.00
Total	163	100.00

From information obtained regarding combined undergraduate and graduate student enrollment at individual institutions, ten respondents indicated under 1000; forty-eight indicated 1000-4999; twenty-six indicated 5000-9999;

forty-five indicated 10,000-19,999; and thirty-four indicated 20,000-over. Respondents reported their combined undergraduate/graduate music major enrollment as follows; seven responded that they have no music majors at their institution; thirty-two responded to under 50; thirty-two responded to 50-99; fifty-nine responded to 100-299; twenty-four responded to 300-500; and nine responded to 500-over. Table 6 shows the combined undergraduate/graduate student enrollment and the music major enrollment.

Table 6. Combined undergraduate/graduate student enrollment and music major enrollment

General Student	Number	Percent	Music Majors	Number	Percent
under 1000	10	06.13	none	7	04.29
1000-4999	48	29.45	under 50	32	19.63
5000-9999	26	15.95	50-99	32	19.63
10,000-19,999	45	27.61	100-299	59	36.20
20,000-over	34	20.86	300-500	24	14.72
			500-over	9	05.52
Total	163	100.00		163	100.00

Levels of Familiarity

The first section of the CFRF listed the surveyed CBDNA commissioned compositions in chronological order, and respondents utilized the following categories to report familiarity levels with the repertoire: A (conducted in performance); B (conducted in rehearsal or studied score); C (heard in performance, concert or recording); D (know of the work: saw title; heard about; read about); E (have no knowledge of the work: complete unfamiliarity). Respondents were asked to indicate their current level of familiarity with each composition regardless of when or where in their career that familiarity level was established. The familiarity may have been gained through a variety of experiences, including but not limited to, graduate school, a clinic or workshop experience, and previous or current employment in a band position. Respondents were asked to circle the letter that corresponded with the statement that best represented their familiarity with each work. A copy of the first section of the CFRF may be found in Appendix B, and a percentage of response for each work in each category can be found in Table 7.

Responses in Category A (conducted in performance) from the first section of the CFRF identified three compositions as most frequently performed; *Emblems* (54), followed closely by *Sinfonietta* (45) and *Laude* (42). The compositions *Colors and Contours* (18), *Dream Sequence* (10), *Tears* (11) and *Symphony AD 78* (8) fell into a lower level

Table 7. Frequency of response to various levels of familiarity

Composer and Title	A	B	C	D	E	NA	Total
Dahl-Sinfonietta...	45	47	46	15	10	0	163
Copland-Emblems	54	51	41	10	7	0	163
Meyerowitz-Three Comments...	0	1	4	12	146	0	163
Badings-Transitions	3	4	33	41	82	0	163
Kessner-Wind Sculptures	1	2	8	20	132	0	163
Hanson-Laude	42	26	48	33	14	0	163
Ward Steinman-Scorpio	1	2	6	13	141	0	163
Krenek-Dream Sequence	10	15	51	40	47	0	163
Davidosky-Consorts	0	1	17	30	115	0	163
Balentine-Good Night...	0	0	7	5	151	0	163
Lunde-Cobadinaas	0	2	3	5	153	0	163
Snow-Sinfonia Concertante	0	0	7	15	141	0	163
Bassett-Colors and Contours	18	27	48	34	36	0	163
Heiden-Voyage	1	1	11	21	127	2	163
Maslanka-Tears	11	20	49	34	49	0	163
Reller-Tré Moderne	0	0	1	8	153	1	163
Hodkinson-Due Cantata Brevis	0	1	5	11	145	1	163
Amis-Songfest	1	2	19	21	120	0	163
Jacob-Symphony AD78	8	13	40	36	66	0	163
Harbison-Olympic Dances	4	2	57	38	62	0	163

of performance frequency. A significant drop at this point led to single digit responses for *Transitions* (3), and *Olympic Dances* (4). Receiving just one performance response each were *Wind Sculptures*, *Scorpio*, *Voyage* and *Songs from Songfest*. Seven selections had not been conducted in performance by any of the 163 who completed the survey: *Three Comments on War*, *Consorts*, *Good Night to the Old Gods*, *Cobadinaas*, *Sinfonia Concertante*, *Tré Moderné* and *Due Cantata Brevis*. The responses fell distinctly into five groupings that are illustrated in Table 8.

Familiarity levels for Category E (no knowledge of the work) indicate that a majority of the respondents had absolutely no knowledge of many of these commissioned works. Table 9 provides a comparison of combined Categories A, B, C and D to Category E, and shows the disparity between those responding to the survey who have knowledge of the various works in some capacity compared with those who have entirely no knowledge of the work.

Table 8. Responses to Category A - Conducted in Performance

Group	Composer and Composition	Performance frequency	Percent
1	Copland-*Emblems*	54	33.13
	Dahl-*Sinfonietta*	45	27.60
	Hanson-*Laude*	42	25.77
2	Bassett-*Colors and Contours*	18	11.04
	Maslanka-*Tears*	11	6.75
	Krenek-*Dream Sequence*	10	6.13
3	Jacob-*Symphony AD 78*	8	4.90
	Harbison - *Olympic Dances*	4	2.45
	Badings-*Transitions*	3	1.84
4	Kessner-*Wind Sculptures*	1	0.61
	Ward Steinman-*Scorpio*	1	0.61
	Heiden-*Voyage*	1	0.61
	Amis-*"Songs" from Songfest*	1	0.61
5	Meyerowitz-*Three Comments On War*	0	
	Davidovsky-*Consorts*	0	
	Balentine-*Good Night…*	0	
	Lunde-*Cobadinaas*	0	
	Snow-*Sinfonia Concertante*	0	
	Reller-*Tré Moderné*	0	
	Hodkinson-*Due Cantata Brevis*	0	

Table 9. Comparison of familiarity categories

Compositions surveyed Composer and title	Combined Categories A-D know of the work in some capacity	Category E no knowledge of the work
Dahl - *Sinfonietta*	153	10
Copland - *Emblems*	156	7
Meyerowitz - *Three Comments*	17	146
Badings - *Transitions*	81	82
Kessner - *Wind Sculptures*	31	132
Hanson - *Laude*	149	14
Ward Steinman - *Scorpio*	22	141
Krenek - *Dream Sequence*	116	47
Davidovsky - *Consorts*	48	115
Balentine - *Good Night*	12	151
Lunde - *Cobadinaas*	10	153
Snow - *Sinfonia Concertante*	22	141
Bassett - *Colors and Contours*	127	36
Heiden - *Voyage*	36	127
Maslanka - *Tears*	114	49
Reller - *Tré Moderné*	10	153
Hodkinson - *Due Cantata Brevis*	18	145
Amis - *"Songs" from Songfest*	43	120
Jacob - *Symphony AD 78*	97	66
Harbison - *Olympic Dances*	101	62

Reasons for Performance

For each commissioned work that respondents indicated they had performed or anticipated performing in their current position, they were asked to indicate (circle only one) their best reason for choosing to perform the work from a list of three practical considerations and one from

a list of three artistic considerations. Practical Considerations included the following: Category A (instrumentation requirements can be satisfied); Category B (difficulty level or unique technical aspects attainable); Category C (rental or purchase cost affordable). Artistic Considerations included the following: Category D (quality level meets or exceeds your standard); Category E (colleague recommendation); Category F (composer reputation). In this area of the survey, respondents could instead choose either of the following answers: Category X (have not performed/do not anticipate performing this work); Category O (other). This page of the survey is duplicated in Appendix C.

In the reasons for performance section, Category B (difficulty level or unique technical aspects attainable) was selected most often as the most important practical reason for performance for each composition. Category A (instrumentation requirements can be satisfied) was the second choice, with Category C (rental or purchase cost affordable) rarely cited as a reason to perform a piece. Table 10 shows the number of responses in each category of practical reasons for performance.

Respondents determined that artistic considerations for performance were best measured by Category D (quality level meets or exceeds your standard), with Category F (composer reputation) as a close second choice. Category E,

Table 10. Practical considerations that determine reasons for performance

Compositions	A	B	C	N/R	Total
Sinfonietta	24	60	1	12	97
Emblems	28	72	1	11	112
Three Comments on War	1	1	0	6	8
Transitions	3	13	1	7	24
Wind Sculptures	1	4	0	6	11
Laude	23	54	0	11	88
Scorpio	1	6	0	6	13
Dream Sequence	10	30	2	4	46
Consorts	2	9	0	10	21
Good Night to the Old Gods	1	0	0	8	9
Cobadinaas	0	0	0	7	7
Sinfonia Concertante	1	1	0	7	9
Colors and Contours	17	30	2	9	58
Voyage	4	14	0	9	27
Tears	15	45	3	10	73
Tré Moderné	0	0	0	7	7
Due Cantata Brevis	1	5	2	9	17
"Songs" from Songfest	10	17	2	8	37
Symphony AD 78	14	24	2	7	47
Olympic Dances	13	26	3	10	52

Category A (instrumentation requirements can be satisfied)
Category B (difficulty level or unique technical aspects attainable)
Category C (rental or purchase cost affordable)
N/R indicates no response

Colleague recommendation, was not a significant factor in determining the artistic merit of a work. Table 11 shows responses in each category.

Table 11. Artistic considerations that determine reasons for performance

Compositions	D	E	F	N/R	Total
Sinfonietta	88	1	5	3	97
Emblems	78	4	25	5	112
Three Comments on War	1	1	0	6	8
Transitions	7	3	10	4	24
Wind Sculptures	1	4	0	6	11
Laude	52	9	23	4	88
Scorpio	1	2	4	6	13
Dream Sequence	22	5	17	2	46
Consorts	3	2	11	5	21
Good Night to the Old Gods	1	2	0	6	9
Cobadinaas	0	0	1	6	7
Sinfonia Concertante	0	1	3	5	9
Colors and Contours	36	3	15	4	58
Voyage	4	1	16	6	27
Tears	38	8	22	5	73
Tré Moderné	0	0	0	7	7
Due Cantata Brevis	3	1	8	5	17
"Songs" from Songfest	11	3	17	6	37
Symphony AD 78	12	3	27	5	47
Olympic Dances	24	5	17	6	52

Category D (quality level meets or exceeds your standard)
Category E (colleague recommendation)
Category F (composer reputation)
N/R indicates no response

Table 12 shows a comparison of responses.

Table 12. Numerical comparison of practical and artistic reasons for performance

Composer and Title	A	B	C	PNA	D	E	F	ANA
Dahl-Sinfonietta...	24	60	1	12	88	1	5	3
Copland-Emblems	28	72	1	11	78	4	25	5
Meyerowitz-Three Comments...	1	1	0	6	1	1	0	6
Badings-Transitions	3	13	1	7	7	3	10	4
Kessner-Wind Sculptures	1	4	0	6	1	4	0	6
Hanson-Laude	23	54	0	11	52	9	23	4
Ward Steinman-Scorpio	1	6	0	6	1	2	4	6
Krenek-Dream Sequence	10	30	2	4	22	5	17	2
Davidovsky-Consorts	2	9	0	10	3	2	11	5
Balentine-Good Night...	1	0	0	8	1	2	0	6
Lunde-Cobadinaas	0	0	0	7	0	0	1	6
Snow-Sinfonia Concertante	1	1	0	7	0	1	3	5
Bassett-Colors and Contours	17	30	2	9	36	3	15	4
Heiden-Voyage	4	14	0	9	4	1	16	6
Maslanka-Tears	15	45	3	10	38	8	22	5
Reller-Tré Moderne	0	0	0	7	0	0	0	7
Hodkinson-Due Cantata Brevis	1	5	2	9	3	1	8	5
Amis-Songfest	10	17	2	8	11	3	17	6
Jacob-Symphony AD 78	14	24	2	7	12	3	27	5
Harbison-Olympic Dances	13	26	3	10	24	5	17	6

Reasons for Non-Performance

Response in Category X (have not performed/do not anticipate performing this work) was substantial even for the compositions that rated a high familiarity level. Only four compositions had less than one hundred responses in this category; *Sinfonietta for Concert Band* (Dahl), sixty-five responses; *Emblems* (Copland), fifty-one responses; *Laude* (Hanson), seventy-five responses; and *Tears* (Maslanka), ninety responses. It is possible that some of those responding did not know enough about many of the compositions to make an informed answer. For each commissioned work that respondents indicated they had not performed or did not anticipate performing in their current position, they were asked to continue to the following page of the survey and indicate their best reason for choosing to not perform the work from a list of three practical considerations, and one from a list of three artistic considerations. Practical considerations included: Category A (instrumentation requirements can not be satisfied); Category B (difficulty level or unique technical aspects unattainable); Category C (rental or purchase cost not affordable). Category B (difficulty level or unique technical aspects unattainable), overwhelmingly received the highest rate of response for every composition, with Category A (instrumentation requirements) a distant second, followed by Category C (rental or purchase cost). Table 13 illustrates this data.

Table 13. Practical considerations that determine reasons for non-performance

Compositions	A	B	C	N/R	Total
Sinfonietta	3	31	0	3	37
Emblems	2	27	0	0	29
Three Comments on War	0	2	0	3	5
Transitions	2	9	2	6	19
Wind Sculptures	0	4	0	4	8
Laude	2	10	0	15	27
Scorpio	0	3	0	5	8
Dream Sequence	5	18	1	5	29
Consorts	2	7	0	2	11
Good Night to the Old Gods	0	3	0	2	5
Cobadinaas	0	1	0	6	7
Sinfonia Concertante	0	2	0	3	5
Colors and Contours	4	23	2	6	35
Voyage	0	2	0	3	5
Tears	2	8	1	7	18
Tré Moderné	0	1	0	2	3
Due Cantata Brevis	0	2	0	1	3
"Songs" from Songfest	2	3	0	3	8
Symphony AD 78	1	5	0	17	23
Olympic Dances	1	14	0	4	19

Category A (instrumentation requirements can not be satisfied)
Category B (difficulty level or unique technical aspects unattainable)
Category C (rental or purchase cost not affordable)
N/R indicates no response

Respondents determined that artistic considerations for non-performance were best measured by Category D, with Category F as a close second choice (see Table 14).

Table 14. Artistic considerations that determine reasons for non-performance

Compositions	D	E	F	N/R	Total
Sinfonietta	2	0	1	34	37
Emblems	0	0	0	29	29
Three Comments on War	1	0	2	2	5
Transitions	6	0	4	9	19
Wind Sculptures	2	0	2	4	8
Laude	11	1	1	14	27
Scorpio	0	0	3	5	8
Dream Sequence	4	0	4	21	29
Consorts	1	0	3	7	11
Good Night to the Old Gods	0	0	1	4	5
Cobadinaas	4	0	2	1	7
Sinfonia Concertante	0	0	2	3	5
Colors and Contours	6	0	3	26	35
Voyage	0	0	2	3	5
Tears	3	2	2	11	18
Tré Moderné	0	0	1	2	3
Due Cantata Brevis	0	0	1	2	3
"Songs" from Songfest	1	0	1	6	8
Symphony AD 78	14	0	1	8	23
Olympic Dances	3	0	1	15	19

Category D (quality level does not meet your standard)
Category E (colleague recommendation)
Category F (composer reputation)
N/R indicates no response

Table 15 shows a numerical comparison of practical and artistic responses for non-performance.

Table 15. Numerical comparison of practical and artistic reasons for non-performance

Composer and Title	A	B	C	PNA	D	E	F	ANA
Dahl-Sinfonietta...	3	31	0	3	2	0	1	34
Copland-Emblems	2	27	0	0	0	0	0	29
Meyerowitz-Three Comments...	0	2	0	3	1	0	2	2
Badings-Transitions	2	9	2	6	6	0	4	9
Kessner-Wind Sculptures	0	4	0	4	2	0	2	4
Hanson-Laude	2	10	0	15	11	1	1	14
Ward Steinman-Scorpio	0	3	0	5	0	0	3	5
Krenek-Dream Sequence	5	18	1	5	4	0	4	21
Davidovsky-Consorts	2	7	0	2	1	0	3	7
Balentine-Good Night...	0	3	0	2	0	0	1	4
Lunde-Cobadinaas	0	1	0	6	4	0	2	1
Snow-Sinfonia Concertante	0	2	0	3	0	0	1	3
Bassett-Colors and Contours	4	23	2	6	6	0	3	26
Heiden-Voyage	0	2	0	3	0	0	2	3
Maslanka-Tears	2	8	1	7	3	2	2	11
Reller-Tré Moderne	0	1	0	2	0	0	1	2
Hodkinson-Due Cantata Brevis	0	2	0	1	0	0	1	2
Amis-Songfest	2	3	0	3	1	0	1	6
Jacob-Symphony AD 78	1	5	0	17	14	0	1	8
Harbison-Olympic Dances	1	14	0	4	3	0	1	15

In this area of the survey, respondents had the option to choose either of the following answers: Category X (not enough knowledge about the work to answer questions); Category O (other). Category O on pages 2 and 3 of the CFRF provided a small space for respondents to write comments in addition to or in place of their circled responses regarding their reasons for performance or non-performance of each individual composition. Comments were either made in general, or directed at a particular composition, and while they can not be numerically calculated, they are vital to the comprehension of the entire study. Comments directed at specific compositions are available in Appendix F. General comments are listed as follows:

1. I do not have a "real band"- I have a collection of 30 instrumentalists (strings and winds).

2. My ensemble not quality to perform these works.

3. Difficulty at this university performing works of this technical difficulty.

4. Unfamiliarity (with all but the Dahl).

5. Sometimes just an artistic reason is enough (to perform).

6. At $600.00 per year for music purchase there is little opportunity to explore less known works. In addition my group has done 8 premiers and 12 American premiers of European wind band works - they are <u>way</u> ahead of us in certain areas.

7. My "college" band is a combination campus/community group. The student members are non-music majors. Although we can perform level 5 & 6 music, I mostly program pieces that will help build audience as well as challenge the players.

8. Limitations on time, resources at the moment (non-performance reason for entire list).

9. Unable to locate through conventional publisher... some of these I would buy just out of curiosity if I could locate them (i.e. Heiden, Krenek, Davidovsky).

10. Sorry, obviously I'm missing a great source of new band literature. I would be interested in learning more about these.

11. Would need much more knowledge of these pieces than I now have. Have an agenda of things I want to do (non-performance reasons).

12. Generally beyond the technical abilities of my ensembles and interest level of my audiences.

13. Most are not appropriate for community college - either difficulty, instrumentation, etc. I appreciate the quality and enjoy hearing these pieces.

14. Need time to study the scores. I have a definite negative opinion of some of the works.

15. As with most of these, X means 1. I don't anticipate performing these works only because I currently don't know them well enough to make an informed decision, or 2. I would like to perform them but do not currently have an ensemble of sufficient musical and technical resources to perform them.

16. Band program at my college is new so we have had no concert performances. Performance of many of these compositions is dependent on progress of concert band or wind ensemble.

17. Need more info.

18. Do I feel like a (expletive)

19. I do not object to any just didn't fit into programming.

Profiles Compared with Performance Frequency

Now that the data from the four survey pages has been presented, another view of the data will provide a profile of the respondents. In Table 8, the surveyed commissions have been grouped into five distinct categories of performance frequency, with Group 1 representing the three commissions with the highest frequency of performance. Aaron Copland's composition *Emblems* received the highest percentage of response in the Category A level of familiarity, with thirty-three percent (54) of the respondents indicating that they had conducted the work in performance at some point in their career. The commission by Ingolf Dahl, *Sinfonietta for Concert Band*, was conducted in performance by over twenty-seven percent (45) of the respondents, and Howard Hanson's *Laude* was conducted in performance by more than twenty-five percent (42) of the respondents. The CFRF did not allow for indication of exactly when the work was conducted; respondents may have conducted the work during their college career, or during another point in their teaching tenure, perhaps even performing the work more than once. Also unknown is what context the work was conducted in; those responding may have performed the work during graduate school, at the culmination of some type of clinic or honor band performance, or even with their own group. There may be situations other than those mentioned above that have generated a performance of the work.

A profile of the fifty-four responding who have conducted *Emblems* (Copland) in performance indicates that eighty-three percent (45) hold Director of Bands positions at their academic institution. Forty-two percent (23) reported being in the age category 40-49 years old, and thirty-eight percent (21) have served in the profession at the college level between 10-19 years. They have each attended the Mid-West International Band and Orchestra Clinic 4.3 times during the past six years, and ninety-four percent (51) of them are CBDNA members. Over eighty-five percent (46) have been involved in some kind of commissioning activity during their career. Forty-four percent (24) of those responding are employed at 4 year academic institutions that offer baccalaureate and master degrees in music, with the highest percentage (thirty-seven) at schools with a general student population of between 10,000-19,999 students, and thirty-seven percent (20) at institutions enrolling 100-299 music majors. Table 16 shows the categories that received the highest percentage of response from 54 respondents who have conducted *Emblems* (Copland) in performance.

The commission by Ingolf Dahl, *Sinfonietta for Concert Band,* was conducted in performance by forty-five of the respondents. Eighty-percent (36) indicated Director of Bands as their position; over fifty-five percent (25) indicated that their age is 40-49; and forty-two percent

Table 16. Profile, respondents who have conducted *Emblems* (Copland) in performance

Survey Questions	Categories	Number	Percentage
Professional title	DOB	45	83.33
Age	40-49	23	42.59
Years taught	10-19	21	38.88
Conferences	Mid-West	234	433.33
CBDNA member	Yes	51	94.44
Prior commissioning	Yes	46	85.18
Degrees offered	E	24	44.44
General enrollment	10,000-19,999	20	37.03
Music majors	100-299	20	44.44

(19) of the respondents have served in the profession 10-19 years. They have attended the Mid-West International Band and Orchestra Clinic 4.5 times during the past six years, and ninety-five percent (43) of them are CBDNA members. Over ninety-one percent (41) have been involved in some kind of commissioning activity during their career. Forty-two percent (19) of those responding are employed at 4 year academic institutions that offer baccalaureate and master degrees in music, with the highest percentage (forty percent) at schools with a general student population of over 20,000 students, and thirty-seven percent (17) at institutions enrolling 100-299 music majors. High response

categories for those who have conducted the *Sinfonietta for Concert Band* in performance are shown in Table 17.

Table 17. Profile, respondents who have conducted the *Sinfonietta for Concert Band* (Dahl) in performance

Survey Questions	Categories	Number	Percentage
Professional title	DOB	36	80.00
Age	40-49	25	55.55
Years taught	10-19	19	42.22
Conference attendance	Mid-West	204	453.33
CBDNA member	Yes	43	95.55
Prior commissioning	Yes	43	95.55
Degrees offered	E	19	42.22
General enrollment	Over 20,000	18	40.00
Music majors	100-299	17	37.77

Howard Hanson's *Laude* was conducted in performance by forty-two of the respondents. Seventy-eight percent (33) indicated Director of Bands as their position; over forty-seven percent (20) indicated that their age is 40-49; and thirty-eight percent (16) of the respondents have served in the profession 20-29 years. They have attended the Mid-West International Band and Orchestra Clinic 4.5 times during the past six years, and ninety percent (38) of

them are CBDNA members. Over eighty-five percent (36) have been involved in some kind of commissioning activity during their career. Thirty-five percent (15) of those responding are employed at 4 year academic institutions that offer baccalaureate and master degrees in music, with the highest percentage (thirty percent) at schools with a general student population of 1000-4999 students, and thirty-eight percent (16) at institutions enrolling 100-299 music majors. Table 18 shows the categories that received the highest rate of response from those who have conducted *Laude* (Hanson) in performance.

Table 18. Profile, respondents who have conducted *Laude* (Hanson) in performance

Survey Questions	Categories	Number	Percentage
Professional title	DOB	33	78.57
Age	40-49	20	47.61
Years taught	20-29	16	38.09
Conferences	Mid-West	191	454.76
CBDNA member	Yes	38	90.47
Prior commissioning	Yes	36	85.71
Degrees offered	E	15	35.71
General enrollment	1000-4,999	13	30.95
Music majors	100-299	16	38.09

By combining the data from these three profiles into one table, the number of similarities and disparities are better viewed. Table 19 shows the combined respondent profiles of those who have most frequently conducted the compositions in Group 1 (as shown in Table 8).

Table 19. Combined profile, respondents who have conducted *Emblems* (Copland), *Sinfonietta for Concert Band* (Dahl) and *Laude* (Hanson) in performance

Category	Most Frequent Responses		
	Copland(54)	Dahl(45)	Hanson(42)
Title	DOB	DOB	DOB
Age	40-49	40-49	40-49
Years taught	10-19	10-19	20-29
Conferences	Mid-West	Mid-West	Mid-West
CBDNA member	51	43	38
Prior commissions	46	41	36
Degree offered	E	E	E
General student	10,000-19,999	Over 20,000	1000-4999
Music major	100-299	100-299	100-299

The three commissions conducted most often in performance were completely unknown by nineteen percent of the respondents. Data compiled from the thirty-one who responded as having no knowledge of *Emblems* (Copland), *Sinfonietta for Concert Band* (Dahl), and *Laude* (Hanson)

yields the following profile; sixty-four percent (20) indicated their position as something other than Director of Bands, Associate Director or Assistant Director; thirty-five percent (11) indicated that their age is 40-49; and thirty-two percent (10) of the respondents have served in the profession 10-19 years. They have attended the Mid-West International Band and Orchestra Clinic 1.5 times during the past six years, and twenty-two percent (7) of them are CBDNA members. Nineteen percent (6) have been involved in some kind of commissioning activity during their career. Fifty-one percent (16) of those responding are employed at 4 year academic institutions that offer a baccalaureate degree in music, with fifty-eight percent at schools with a general student population of 1000-4999 students, and forty-eight percent (15) at institutions enrolling under 50 music majors. This profile is presented in Table 20.

A comparison of the profiles of respondents who have conducted *Emblems* (Copland), *Sinfonietta for Concert Band* (Dahl), and *Laude* (Hanson) in performance with those respondents who have no knowledge of those works reveals a disparity among institution size, music major enrollment, and level of music degree offered. The highest percentage of those who have conducted the three works from Group 1

Table 20. Combined profiles, respondents who indicated no knowledge of *Emblems* (Copland), *Sinfonietta for Concert Band* (Dahl) and *Laude* (Hanson)

Category	Most Frequent Responses		
	Copland(7)	Dahl(10)	Hanson(14)
Title	Other	Other	Other
Age	30-39/50-59	40-49	30-39/40-49
Years taught	10-19	5-9	under 5/10-19
Conferences	Other	Mid-West	Mid-West
CBDNA member	0	4	3
Prior commissions	1	2	3
Degree offered	D	D	D
General student	1000-4999	1000-4999	1000-4999
Music major	Under 50	Under 50	Under 50

are active at four-year academic institutions that offer baccalaureate and master degrees in music, with an enrollment of 100-299 music majors, compared to the highest percentage of those who have no knowledge of the work who are active at 4 year academic institutions that offer only a baccalaureate music degree, and serve under 50 music majors. Also, several respondents (fourteen percent) who had no knowledge of those works indicated they had titles other than that of Director of Bands, Associate Director or Assistant Director. The CFRF allowed space for those

responding to write-in their title, and those who did not indicate Director of Bands, Associate Director or Assistant Director, indicated the following professional titles: Instructor in Music; Music Director; Professor of Music; Associate Professor of Music; Director of Instrumental Programs & Ensembles; Music Department Chairman; Department Program Director; Coordinator of Winds and Percussion; Coordinator of Music; Coordinator of Ensembles and Conducting; Director of Wind Symphony; Director of Concert Band; Director of Athletic Bands; Wind Ensemble Conductor.

A comparison of the profiles of respondents that reported having conducted *Emblems* (Copland) in performance, with those who had no knowledge of that work also reveals a disparity in the conference attendance category. Those who have conducted *Emblems* (Copland) in performance have the highest percentage of conference attendance at all but one of the conferences listed, and those who have no knowledge of *Emblems* (Copland) reported the lowest percentage of conference attendance, having attended the MENC conference seven times, Mid-West four times, and other conferences thirteen times. Table 21 shows a comparison of conference attendance.

Table 21. Comparison of conference attendance between those who have conducted *Emblems* (Copland) in performance and of those who have no knowledge of the work

Conferences	Have Conducted (54) Times Attended	Have Conducted (54) Percent	No Knowledge (7) Times Attended	No Knowledge (7) Percent
ABA	63	1.16	0	none
CBDNA regional	117	2.16	0	none
CBDNA national	99	1.83	0	none
MENC	64	1.18	7	1.00
Mid-West	234	4.33	4	.57
NBA regional	19	.35	0	none
NBA national	29	.53	0	none
SMC	8	.14	0	none
WIBC	3	.07	0	none
WASBE	11	.24	0	none
Other	53	1.42	0	none

The most prominent data from Table 21 indicates that the seven respondents who indicated having no knowledge of *Emblems* (Copland) reported limited attendance at the band conferences listed on the survey. Examination of conference attendance for respondents who had conducted *Emblems* (Copland), *Sinfonietta for Concert Band* (Dahl), and *Laude* (Hanson) in performance with those respondents who have no knowledge of those three works, also indicates that those

who reported no knowledge of the three works also reported minimal attendance at band conferences during the past six years. As mentioned earlier, some of these conferences occur every other year, some occur each year, and the ABA conference is open only to members. The only conference listed in the survey that is not a band-specific conference is the MENC conference, which also showed low attendance from respondents in the no knowledge category (Table 22).

Table 22. Conference Attendance - comparison of Category A respondents with Category E respondents

Conferences	Have Conducted (141) Times Attended	Have Conducted (141) Percent	No Knowledge (31) Times Attended	No Knowledge (31) Percent
ABA	175	1.24	3	.09
CBDNA regional	312	2.21	9	.29
CBDNA national	256	1.81	5	.16
MENC	186	1.31	18	.58
Mid-West	629	4.46	48	1.54
NBA regional	55	.39	6	.19
NBA national	80	.56	2	.06
SMC	21	.14	1	.03
WIBC	8	.05	1	.03
WASBE	37	.26	0	none
Other	178	1.26	29	.93

Of the 5 groups identified in Table 8, Group 2 represents three commissions with the second highest frequency of response to Category A (conducted in performance). In this group, *Colors and Contours* (Bassett) received the highest percentage of response in the Category A level of familiarity, with eleven percent (18) of the 163 respondents indicating that they had conducted the work in performance at some point in their career. The commission *Tears*, by David Maslanka, was conducted in performance by seven percent (11) of the respondents, and *Dream Sequence*, by Ernst Krenek, was conducted in performance by six percent (10) of the respondents.

A profile of the eighteen responding who have conducted *Colors and Contours* (Bassett) in performance indicates that eighty-three percent (15) hold Director of Bands positions at their academic institution. Fifty percent (9) reported being in the age category 40-49 years old, and fifty percent (9) have served in the profession at the college level between 10-19 years. They have attended the Mid-West International Band and Orchestra Clinic 4.4 times during the past six years, and ninety-four percent (17) of them are CBDNA members. Eighty-eight percent (16) have been involved in some kind of commissioning activity during their career. Fifty-five percent (10) of those responding are employed at 4 year academic institutions that offer baccalaureate and master degrees in music, with fifty percent (9) at schools with a general student

population of over 20,000, and fifty percent (9) at institutions enrolling 100-299 music majors. Table 23 provides a profile.

Table 23. Profile, respondents who have conducted *Colors and Contours* (Bassett) in performance

Survey Questions	Categories	Number	Percentage
Professional title	DOB	15	83.33
Age	40-49	9	50.00
Years taught	10-19	9	50.00
Conferences	Mid-West	80	444.44
CBDNA member	Yes	17	94.44
Prior commissioning	Yes	16	88.88
Degrees offered	E	10	50.00
General enrollment	over 20,000	9	50.00
Music majors	100-299	10	55.55

An examination of the profile of the eleven responding who have conducted *Tears* (Maslanka) in performance indicates that ninety percent (10) hold Director of Bands positions at their academic institution. Sixty-three (7) reported being in the age category 40-49 years old, and seventy-two percent (8) have served in the profession at the college level between 10-19 years. They have attended

the Mid-West International Band and Orchestra Clinic 4.4 times during the past six years, and ninety-one percent (10) of them are CBDNA members. Ninety-one percent (10) have been involved in some kind of commissioning activity during their career. Fifty-four percent (6) of those responding are employed at 4 year academic institutions that offer baccalaureate and master degrees in music, with fifty-four percent (6) at schools with a general student population of over 20,000, and thirty-six percent (4) at institutions enrolling 100-299 music majors (see Table 24).

Table 24. Profile, respondents who have conducted *Tears* (Maslanka) in performance

Survey Questions	Categories	Number	Percentage
Professional title	DOB	10	90.90
Age	40-49	7	63.63
Years taught	10-19	8	72.72
Conferences	Mid-West	48	266.66
CBDNA member	Yes	10	90.90
Prior commissioning	Yes	10	90.90
Degrees offered	E	6	54.54
General enrollment	over 20,000	6	54.54
Music majors	100-299	4	36.36

Of the ten responding who have conducted Dream Sequence in performance, a profile indicates that seventy percent (7) hold Director of Bands positions at their academic institution. Fifty-seven percent (4) reported being in the age category 40-49 years old, and eighty percent (8) have served in the profession at the college level between 10-19 years. They have attended the Mid-West International Band and Orchestra Clinic 4.8 times during the past six years. One hundred percent (10) of them are CBDNA members, and all of them have been involved in some kind of commissioning activity during their career. Sixty percent (6) of those responding are employed at 4 year academic institutions that offer baccalaureate, master and doctoral degrees in music, with sixty percent (6) at schools with a general student population of over 20,000, and forty percent (4) at institutions enrolling 300-500 music majors (see Table 25).

As demonstrated with Group 1, the number of similarities and disparities are better viewed by combining the data from these three profiles into one table. Table 26 provides a view of the commissions most frequently conducted in performance from Group 2, Table 8.

Returning again to Table 8, Group 3 represents three commissions with the third highest frequency of response to Category A (conducted in performance). In this group, *Symphony AD 68*, a posthumous publication of a composition

Table 25. Profile, respondents who have conducted *Dream Sequence* (Krenek) in performance

Survey Questions	Categories	Number	Percentage
Professional title	DOB	7	70.00
Age	40-49	4	40.00
Years taught	10-19	5	50.00
Conferences	Mid-West	48	480.00
CBDNA member	Yes	10	100.00
Prior commissioning	Yes	10	100.00
Degrees offered	F	6	60.00
General enrollment	over 20,000	6	60.00
Music majors	300-500	4	40.00

Table 26. Combined profiles, respondents who have conducted *Colors and Contours* (Bassett), *Tears* (Maslanka) and *Dream Sequence* (Krenek) in performance

Category	Most Frequent Responses		
	Bassett (18)	Maslanka (11)	Krenek (10)
Title	DOB	DOB	DOB
Age	40-49	40-49	40-49
Years taught	10-19	10-19	10-19
Conferences	Mid-West	Mid-West	Mid-West
CBDNA member	17	10	10
Prior commissions	16	10	10
Degree offered	E	E	F
General Student	over 20,000	over 20,000	over 20,000
Music Major	100-299	100-299	300-500

by Gordon Jacob, received the highest percentage of response in the Category A level of familiarity, with seventy-five percent (6) of the eight respondents indicating that they had conducted the work in performance at some point in their career. The commission *Olympic Dances*, by John Harbison, was conducted in performance by seventy-five percent (3) of the four responding to that work, and *Transitions*, by Henk Badings, was conducted in performance by each of the three respondents.

A profile of the eight responding who have conducted the *Symphony AD 78* (Jacob) in performance indicates that seventy-five percent (6) hold Director of Bands positions

at their academic institution. Seventy-five percent (6) reported being in the age category 50-59 years old, and sixty-two percent (5) have served in the profession at the college level between 20-29 years. They have attended the Mid-West International Band and Orchestra Clinic 3.2 times during the past six years, and eighty-seven percent (7) of them are CBDNA members, and the same number and percent have been involved in some kind of commissioning activity during their career. Sixty-two percent (5) of those responding are employed at 4 year academic institutions that offer baccalaureate and master degrees in music, with thirty-seven percent (3) at schools with a general student population of over 5000-9000, and another thirty-seven percent at schools with a general student population of over 20,000. Fifty percent (4) are at institutions enrolling 100-299 music majors. Table 27 provides number and percentage of responses for this data.

A profile of the four responding who have conducted *Olympic Dances* (Harbison) in performance indicates that seventy-five percent (3) hold Director of Bands positions at their academic institution. Fifty percent (2) reported being in the age category 40-49 years old, with two respondents having served in the profession at the college level between 10-19 years, and the other two for 20-29 years. They have attended the Mid-West International Band and Orchestra Clinic 4.5 times during the past six years, and all of them are CBDNA members that have been involved

Table 27. Profile, respondents who have conducted *Symphony AD 78* (Jacob) in performance

Survey Questions	Category	Number	Percentage
Professional title	DOB	6	75.00
Age	50-59	6	75.00
Years taught	20-29	5	62.50
Conference attendance	Mid-West	32	177.77
CBDNA member	Yes	7	87.50
Prior commissioning	Yes	7	87.50
Degrees offered	E	5	62.50
General enrollment	5000-9999	3	37.50
	over 20,000	3	37.50
Music majors	100-299	4	50.00

in some kind of commissioning activity during their career. Fifty percent (2) of those responding are currently employed at 4 year academic institutions that offer baccalaureate, master and doctoral degrees in music, with two respondents from schools with a general student population of over 10,000-19,999, and two at schools with a general student population of over 20,000. Fifty percent (2) are at institutions enrolling over 500 music majors. Because of the small number of responses to this composition (it was premiered in 1997), all categories receiving responses are included in Table 28.

Table 28. Profile, respondents who have conducted *Olympic Dances* (Harbison) in performance

Survey Questions	Categories	Number	Percentage
Professional title	DOB	3	75.00
	Other	1	25.00
Age	30-39	1	25.00
	40-49	2	50.00
	50-59	1	25.00
Years taught	10-19	2	50.00
	20-29	2	50.00
Conferences	Mid-West	18	450.00
CBDNA member	Yes	4	100.00
Prior commissioning	Yes	4	100.00
Degrees offered	B	1	25.00
	E	1	25.00
	F	2	50.00
General enrollment	10,000-19,999	2	50.00
	over 20,000	2	50.00
Music majors	under 50	1	25.00
	100-299	1	25.00
	over 500	2	50.00

Three of the respondents reported having conducted *Transitions*, by Henk Badings, in performance. A profile of the three indicates that all hold Director of Bands positions at their academic institution. The age categories 40-49, 50-59, and over 60 each had one response each. One respondent reported having served in the profession at the college level between 10-19 years, and the other two for

20-29 years. They have attended the Mid-West International Band and Orchestra Clinic 4.0 times during the past six years, and all of them are CBDNA members, with two of the three having been involved in some kind of commissioning activity during their career. One of those responding is employed at a 4 year academic institution that offers baccalaureate and master degree programs in music, the other two at institutions that offer baccalaureate, master and doctoral degrees in music. One respondent is from a school with a general student population of over 10,000-19,999, the other two are from schools with a general student population of over 20,000. Response to music major enrollment includes one response in each of the following categories; 100-299; 300-500; over 500. As with the profile of the *Olympic Dances* (Harbison), because of the small number of responses to this composition, all categories receiving responses are included in Table 29.

In Group 4 on Table 8, four compositions were conducted only once in performance; *Wind Sculptures*, by David Kessner; *Scorpio*, by David Ward-Steinman; *Voyage*, by Bernard Heiden; and *Songs from Songfest*, by Ken Amis. Table 30 shows the profile of these four respondents.

Table 29. Profile, respondents who conducted *Transitions* (Badings) in performance

Survey Questions	Categories	Number	Percentage
Professional title	DOB	3	100.00
Age	40-49	1	33.34
	50-59	1	33.33
	over 60	1	33.33
Years taught	10-19	1	33.34
	20-29	2	66.66
Conferences	Mid-West	12	400.00
CBDNA member	Yes	3	100.00
Prior commissioning	Yes	2	66.66
Degrees offered	E	1	33.34
	F	2	66.66
General enrollment	10,000-19,999	1	33.34
	over 20,000	2	66.66
Music majors	100-299	1	33.34
	300-500	1	33.33
	over 500	1	33.33

Table 30. Combined profile, respondents who have conducted Group 4 compositions in performance

Survey Questions	Categories	Number	Percentage
Professional title	DOB	4	100.00
Age	50-59	3	75.00
	over 60	1	25.00
Years taught	20-29	3	75.00
	over 30	1	25.00
Conferences	Mid-West	19	475.00
CBDNA member	Yes	4	100.00
Prior commissioning	Yes	4	100.00
Degrees offered	B	1	25.00
	F	3	75.00
General enrollment	5000-9999	1	25.00
	over 20,000	3	75.00
Music majors	50-99	1	25.00
	over 500	3	75.00

Because of the limited number of responses in Group 4 to having conducted the work in performance, a profile is provided that examines the other various levels of familiarity that include; Category B (studied score, conducted in rehearsal); Category C (heard in performance-concert or recording); Category D (know of the work: heard or read about). Of the 163 respondents to the survey, this

profile indicates familiarity with the following pieces at eighteen percent (30) with *Wind Sculptures* (Kessner); thirteen percent (21) with *Scorpio* (Ward-Steinman); twenty percent (33) with *Voyage* (Heiden); and twenty-five percent with *Songs from Songfest* (Amis). Table 31 presents the combined profiles of respondents who have not conducted the works in Group 4 in performance, yet have another level of familiarity with the compositions.

Table 31. Combined profiles, respondents in Group 4 who have a familiarity level other than conducted in performance

Category	Most Frequent Responses			
	Kessner(30)	Steinman(21)	Heiden(33)	Amis(42)
Title	DOB	DOB	DOB	DOB
Age	40-49	40-49	40-49	40-49
Years taught	10-19	20-29	10-19	10-19
Conferences	Mid-West	Mid-West	Mid-West	Mid-West
CBDNA member	30	15	28	39
Prior Commissions	25	41	27	30
Degree Offered	E, F	E	E	E
General student	over 20,000	10,000-19,999	over 20,000	1000-4999
Music major	100-299	100-299	100-299	100-299

The final view of data for Group 4 is presented in Table 32, and shows the frequency of response and percentages for those reporting Category E (no knowledge of the work).

Table 32. Compositions in Group 4 that received only one performance - percent and frequency of response to Category E (no knowledge of the work)

Composition	Frequency	Percentage
Wind Sculptures	132	80.98
Scorpio	141	86.50
Voyage	127	77.91
"Songs" from Songfest	120	73.61

Seven of the compositions surveyed were not conducted in performance by any of the respondents: *Three Comments on War*, by Jan Meyerowitz; *Consorts*, by Mario Davidovsky; *Good Night To The Old Gods*, by J.S. Balentine; *Cobadinaas*, by Ivar Lunde; *Sinfonia Concertante*, by David Snow; *Tré Moderné*, by Paul Reller; and *Due Cantata Brevis*, by Sydney Hodkinson. Not only were these works not conducted by the respondents, they were also largely unknown by a majority of those responding. Table 33 shows percentage and frequency of response for those who reported having no knowledge of the works listed above.

Table 33. Response to Category E (no knowledge of the work) as reported for Group 5 compositions

Composition	Frequency	Percentage
Three Comments on War	146	89.57
Consorts	115	70.55
Good Night to the Old Gods	151	92.63
Cobadinaas	153	93.86
Sinfonia Concertante	141	86.50
Tré Moderné	153	93.86
Due Cantata Brevis	145	88.95

Because such a large percentage of respondents indicated having no knowledge of these works, a profile of respondents in this category would be too similar to the earlier general profile describing all respondents. Instead, a combined profile of respondents who indicated having some knowledge of these works (but had not conducted the work in a performance) is provided, and includes those responding to the following levels of familiarity: Category B (studied score or conducted in rehearsal); Category C (heard in performance, concert or recording); or Category D (know of the work, heard of or read about). Table 34 shows the combined profiles of respondents to categories on the CFRF that received the highest percentage of response to these works.

Table 34. Combined profiles of respondents who indicated familiarity levels of B, C, and D on the CFRF to Group 5 commissions

Category	Meyerowitz(17)	Davidovsky(48)	Balentine(12)	Lunde(10)	Snow(22)	Reller(9)	Hodkinson(16)
Title	DOB	DOB	DOB	DOB	DOB	DOB	DOB
Age	40-49	40-49	50-59	40-49	40-49	50-59	40-49
Years Taught	10-19	10-19	10-19	10-19	20-29	10-19 20-29	under 5 10-19
Conference Attendance	Mid-West	Mid-West	Mid-West	Mid-West	Mid-West	Mid-West	Mid-West
CBDNA Member	14	47	11	9	19	8	16
Prior Commissions	15	40	11	9	17	8	11
Degree Offered	F	E	E	E	F	F	E
Student Enrollment	10,000-19,000	10,000-19,999	over 20,000	10,000-19,999	over 20,000	over 20,000	over 20,000
Music Major Enrollment	300-500	100-299	100-299 300-500	100-299	100-299	100-299	100-299

Of special interest is a commission that attempted to respond to the CBDNA rationale in 1983 for the need of compositions to serve a greater portion of the membership and band community at large. *Colors and Contours* by Leslie Bassett was specifically designed to be playable by college bands having limited instrumentation and players of less than virtuoso technique. However, Table 35 reveals that *Colors and Contours* has been largely unperformed by respondents in this study; sixty-six percent of those surveyed indicated some level of knowledge of the work, yet only eleven percent have actually conducted the work in a performance, while twenty-two percent of respondents indicated they had absolutely no knowledge of the work.

Table 35. Frequency of response to *Colors and Contours* (Bassett), all levels of familiarity

Levels of Familiarity	Responses	Percentage
Conducted	18	11.04
Studied	27	16.56
Heard Of	48	29.44
Know Of	34	20.85
No Knowledge	36	22.08
Total	163	100.00

On the CFRF, respondents were asked to identify their age group. Regarding the Bassett composition, the highest levels of familiarity in each category were reported by respondents in the age group 40-49 (forty-six percent), while the lowest familiarity levels were reported from the under 30 age group (three percent), and the over 60 age group (five percent). Table 36 shows the frequency of response to familiarity levels from the various age categories.

Table 36. Comparison of familiarity levels with respondent age to *Colors and Contours* (Bassett)

Familiarity Level	Reported age of respondents					
	under 30	30-39	40-49	50-59	Over 60	N/A
Conducted	1	1	9	6	1	0
Studied	0	7	18	1	0	1
Heard	2	11	22	10	3	0
Know of	1	8	13	9	3	0
No knowledge	1	9	14	9	2	1
Total	5	36	76	35	9	2
Percent	3.06	22.08	46.62	21.47	5.52	1.22

The CFRF responses also indicated that those who have served in the profession at the college level for 10-19 years had the highest percentage of response across all

categories of familiarity (thirty-eight percent). Table 37 shows a comparison of reported age groups and years taught with the various levels of familiarity.

Table 37. Comparison of familiarity levels with respondent years in the profession to *Colors and Contours* (Bassett)

Familiarity Level	Years served in the college band profession					
	under 5	5-9	10-19	20-29	Over 30	N/A
Conducted	1	1	9	5	2	0
Studied	5	5	11	4	0	2
Heard	5	13	16	11	3	0
Know Of	6	9	11	7	1	0
No knowledge	6	7	15	6	2	0
Total	23	23	62	33	8	2
Percent	14.11	14.11	38.03	20.24	4.90	1.22

Further examination of the profiles of those responding to the Bassett commission found the highest percentage of familiarity in directors at four year institutions that offer baccalaureate degrees, and at four year institutions that offer baccalaureate and master degree music programs; thirty-three percent and thirty-four percent, respectively. Table 38 shows frequency of response in all categories of familiarity.

Table 38. Comparison of familiarity levels with types of degree programs as reported by respondents to *Colors and Contours* (Bassett)

Familiarity Level	A	B	C	D	E	F
Conducted	0	1	0	1	10	6
Studied	0	0	1	10	12	4
Heard	0	4	2	16	16	10
Know of	0	5	2	12	12	3
No knowledge	1	11	2	15	6	1
Total	1	21	7	54	56	24
Percent	0.61	12.88	4.29	33.12	34.35	14.72

A = 2 year institution with no music major degree program
B = 2 year institution with an associate degree music program
C = 4 year institution with no music major degree program
D = 4 year institution with baccalaureate degree music program
E = 4 year institution with baccalaureate and master degree music program
F = 4 year institution with baccalaureate, master and doctoral degree program

An examination of student enrollments indicate that respondents active at institutions with a general student population of 10,000-19,999 demonstrated the highest percentage of familiarity (twenty-seven percent) with *Colors and Contours* (Bassett). The lowest percentage of familiarity (less than one percent) was indicated by respondents at institutions with a general student enrollment of less than 1000. Respondents from institutions with a music major enrollment of 100-299 students had the

highest percentage of responses (thirty-six percent) overall to the Bassett commission, while only four percent of institutions with no music major enrollment had respondents who were familiar with the commission at some level. Table 39 shows comparisons of student enrollment and music major enrollment to levels of familiarity.

Table 39. Comparison of student and music major enrollment with familiarity levels of *Colors and Contours* (Bassett)

General Student	Conducted	Studied	Heard	Know Of	No Knowledge	Total	Percent
Under 1000	0	2	1	2	6	11	06.74
1000-4999	0	5	13	13	6	37	22.69
5000-9999	2	8	9	6	1	26	19.95
10,000-19,000	7	7	13	8	10	45	27.60
Over 20,000	9	5	12	5	3	34	20.85

Music Majors	Conducted	Studied	Heard	Know Of	No Knowledge	Total	Percent
None	0	1	2	1	3	7	04.29
Under 50	1	2	6	8	15	32	19.63
50-99	0	4	7	12	9	32	19.63
100-299	10	13	19	9	8	59	36.19
300-500	3	6	13	1	1	24	14.72
Over 500	4	1	1	3	0	9	05.52

CHAPTER FIVE

SUMMARY, CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

Summary

The purpose of this study was to determine the levels of familiarity among college band directors in the United States of band compositions generated through commissioning projects supported by the CBDNA. This study seeks to assist the CBDNA by assessing the familiarity of the band profession at large of their knowledge of CBDNA commissioned works.

Research Question One: What is the Familiarity Level of the Band Profession with each Commissioned Composition?

As was expected, the Composition Familiarity Report Form (CFRF) yielded a great variety of familiarity levels among the various compositions. Of the twenty CBDNA commissions surveyed in this study, three works received the highest frequency of performance (eighty-seven percent), and were known at some level by all but one percent of those responding: *Emblems* (Copland); *Sinfonietta for Concert Band* (Dahl); and *Laude* (Hanson). Known at some level includes responses to the following categories: Category A (conducted in performance); Category B (studied score or conducted in rehearsal); Category C (heard in performance, either a concert or a recording); Category D (know of the work, either heard of or read about). Two of these three compositions, the

Dahl *Sinfonietta* and Copland's *Emblems,* were the first two commissions awarded by CBDNA, and the high level of familiarity with these two compositions may be due to their long-term availability to the band community through publication. Hanson's *Laude,* is also published, and with the other two works, is readily available for study and performance.

Another three of the twenty compositions received a lower rate of response to performance frequency than the previous group, but were somewhat familiar to the respondents: *Colors and Contours* (Bassett); *Tears* (Maslanka); and *Dream Sequence* (Krenek) were known at some level by seventy-two percent of respondents to the CFRF. Three compositions rated a performance frequency in single digits, but were known at some level to fifty-six percent of the respondents: *Symphony AD 78* (Jacob); *Olympic Dances* (Harbison); and *Transitions* (Badings). All of these compositions are easily obtainable through rental or purchase, which may explain their familiarity level. The most recent commission on the survey, *Olympic Dances* (Harbison), was one of the most familiar compositions to respondents. This work was premiered at the 1997 CBDNA national conference, and was known at some level by sixty-one percent (101) of the respondents. The scope of this work, a ballet, is large enough to limit performance to those with available resources, yet it has already received more performances than over half of the compositions surveyed in this study. The

consortium involvement in this commission may have generated greater familiarity through access to the completed composition.

Four of the works had been conducted in performance by the respondents only one time each, and were known at some level to only twenty percent: *Wind Sculptures* (Kessner); *Scorpio* (Ward-Steinman); *Voyage* (Heiden); and *Songs from Songfest* (Amis). The availability of *Wind Sculptures* and *Scorpio* remain unknown to the CBDNA archives. *Songfest* continues to wait for resolution of the Leonard Bernstein estate before it can be made available. Boosey & Hawkes owns the rights, and a copy of the score can be borrowed from the editor, Ken Amis.

Seven of the compositions have never been conducted in performance by any of the respondents: *Three Comments on War* (Meyerowitz); *Consorts* (Davidovsky); *Good Night to the Old Gods* (Balentine); *Cobadinaas* (Lunde); *Sinfonia Concertante* (Snow); *Tré Moderné* (Reller); and *Due Cantata Brevis* (Hodkinson). These compositions were known at some level by twelve percent of respondents, but were completely unknown by eighty-eight percent of directors responding to the CFRF. Most of these less familiar works have never been available for rent or purchase - only *Sinfonia Concertante* is currently available through a publisher. It is difficult, if not impossible, for those in the band community to gain familiarity with works for which there is no score available

to study, no parts available for performance, and few, if any, existing recordings.

Many of these commissions seemingly received one performance, and immediately fell into obscurity, where they remain today. Time does not seem to be an overriding factor in familiarity, as one of the most familiar works was the one most recently composed. Four of the CBDNA commissions were created by composers who have been awarded the Pulitzer Prize in music; however, the commissions that were created by Aaron Copland (*Emblems*), Howard Hanson (*Laude*), and Leslie Bassett (*Colors and Contours*) received a high familiarity rating while the composition by Mario Davidovsky (*Consorts*) was virtually unknown.

Some observations, which may still pertain today regarding the lack of familiarity with so many of the CBDNA commissions, were voiced in an article published in 1970 by Warren Benson, citing reasons why conductors might have failed to recognize the wealth of older literature:

1. The lack of commitment to a broad base of literature that demonstrates the worthwhile benefits accruing from the performance of good music.
2. The lack of time or interest to do sufficient research to discover the wealth of small wind ensemble music of significance, be it past or present.
3. The lack of organizational ability to accomplish the division of large resources into smaller ensembles in a manner beneficial to the performers involved.
4. The preference for music that keeps everyone in the organization busy.

5. The weight of inertia - that which makes it so much easier to continue as one has, rather than implement a varied and stimulating musical experience. Another problem involving inertia centers about the difficulty of much modern wind ensemble music, especially for those whose theoretical training has been limited, and whose conducting experience has been developed primarily through contact with inferior wind music. It takes a great deal of energy, time and commitment to study a difficult contemporary score and then to carry it off effectively in performance.[1]

And, as recently as 1994, Donald Hunsberger voiced a similar concern:

> Contemporary music utilizes compositional and orchestration techniques involving new harmonic and rhythmic procedures, set theory, minimalist techniques, aleatoric improvisation, proportional notation, jazz techniques, and electronic media, all which require abilities not frequently taught in many traditional undergraduate and graduate music school programs.[2]

The tremendous discrepancy in familiarity with these commissions suggests there are many sides to this problem.

Research Question Two: What is the Profile of the Directors who Responded to the Survey?

Profiles relative to specific commissions have been examined earlier in the paper, but a general profile indicates that the majority of respondents (eighty-three percent) to this survey acknowledged active CBDNA membership. Members of this organization may have had a greater interest

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[1]Warren Benson, "Inertia and the Wind Ensemble," *The Wind Ensemble*, 2 (January 1970), 1-2; quoted in Frank J. Cipolla & Donald Hunsberger, *The Wind Ensemble and Its Repertoire* (Rochester: University of Rochester Press, 1994), 22-23.

[2]Cipolla, Frank J. and Donald Hunsberger, ed. *The Wind Ensemble and Its Repertoire* (Rochester: University of Rochester Press, 1994), 18.

in responding to this survey due to the direct relationship to CBDNA material. Sixty-five percent of respondents also indicated prior commissioning experience, another factor that may have influenced interest in completing this survey. Those who indicated that they were 40-49 years old had the highest percent of response (forty-seven percent), as did those who have served in the profession for 10-19 years (thirty-eight percent). The Mid-West International Band and Orchestra Clinic ranked highest in attendance by the respondents, who indicated that during the past six years they have attended that clinic 540 times, for an average of 3.3 times each. The next highest conference attendance was reported at the CBDNA regional conferences, which were attended 250 times during the past six years (1.5 times each), and national conferences (attended 217 times, or 1.3 times per respondent). The majority of CBDNA members who responded to this survey are also actively attending CBDNA events, where they would be most likely to hear performances of CBDNA commissions, especially premiere performances of commissioned works.

Overall, the distribution of responses showed no significant patterns. The highest rates of response came from directors at 4 year institutions offering baccalaureate and masters degrees in music (thirty-four percent). The highest rates of response to the general student enrollment category came from those at academic institutions with 1000-4999 students (twenty-nine percent). Institutions enrolling

100-299 music majors provided the highest response rate at thirty-six percent. As stated earlier, the survey did not determine when or where familiarity with the various compositions was gained, thus respondents in any category may have actually acquired their familiarity while involved at an institution whose profile fits an entirely different category than the institution where they teach. The study did seek, however, to determine if respondents would or would not perform the various compositions in their current situation. Complete data and distribution of responses is detailed in Chapter Four.

Research Question Three: What are the Practical and Artistic Reasons Given by Respondents for Choosing to Perform Each of the Works, and what Elements in the Director Profile seem to influence Familiarity and Frequency of Performance?

According to the respondents, technical ability of the performers is the primary practical reason for the selection of literature for performance. Fifty-four percent of respondents indicated that Category B (difficulty level or unique technical aspects attainable), was the most important reason regarding practical considerations for performance: Instrumentation concerns ranked a distant second (twenty-two percent), while cost was rarely cited as a factor (less than one percent). In the artistic considerations, the largest percentage of respondents chose Category D (quality level meets or exceeds your standard), as the most important artistic concern for performance. Category F (composer reputation), received eleven percent of the responses.

Category E (colleague recommendation), was selected by three percent of those responding, and therefore was not a strong factor in the selection of literature. Rapidly growing availability of recordings of band literature, along with frequent attendance at band conferences may have increased individual awareness to the point that colleague recommendation appears to be less crucial as a means of critical communication regarding literature.

Research Question Four: What are the Practical and Artistic Reasons Given by Respondents for Choosing to Not Perform Each of the Works, and what Elements in the Director Profile seem to influence a lack of Familiarity and Frequency of Performance?

Category B (difficulty level or unique technical aspects unattainable), was the most often cited practical reason for non-performance of the surveyed works (fifty-eight percent). Category A (instrumentation requirements can not be satisfied), and Category C (rental or purchase cost not affordable), each received less than one percent response.

For the artistic considerations, Category D (quality level does not meet your standard), received the highest rate of response at nineteen percent. Next was Category F (composer reputation) at twelve percent, and Category E (colleague recommendation), which received less than one percent of response.

The comparison between practical and artistic categories indicates that non-performance of many of these works is due to one or more of the following factors: unattainable levels of technical difficulty, quality of the work and composer

reputation. Interestingly enough, the same criteria that governed selection of specific compositions also governed their non-selection.

Conclusions and Implications of the Study

The largest group of respondents held the title Director of Bands, and were CBDNA members 40-49 years old who have taught 10-19 years in the profession. They have been involved in prior commissioning projects and they attend conferences regularly.

While this group of respondents showed a fairly high level of familiarity with the twenty commissions, other respondents showed a low level of familiarity. Beyond familiarity, the only significant concerns in choosing whether to perform these compositions were difficulty levels and artistic quality. It is obvious that CBDNA, as an organization and as individual members, shows a concern for generating and performing literature of high artistic quality. In fact, in his 1987 study on CBDNA's impact on wind band repertoire, Robert Halseth reports that "the primary emphasis of all the CBDNA activity has been the repertoire. The greatest impact of the CBDNA through lists, hearings, contests, concerts and commissions, has been upon the repertoire."[3] The national and regional CBDNA conferences provide annual opportunities for college band directors to meet and share ideas through participation in workshops and

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[3]Halseth, *Impact on Wind Band Repertoire*, 126.

discussions, to peruse scores and to listen to live performances. The national CBDNA conference has become a showcase for outstanding wind ensembles to perform the newest literature.

Yet, in a letter published in the Spring 1997 *CBDNA Forum*, Mark Fonder, Associate Professor of Music at Ithaca College, speaks about his disappointment with the literature performed at the 1997 CBDNA national conference in Athens, Georgia:

> While I was impressed with the musicianship and professionalism of all of the ensembles, I came out of the CBDNA conference disappointed with the literature I heard at the concerts. Whether through commission, premiere or other programming, the vast majority of the music was virtuoso-level literature - almost completely to the exclusion of all other literature. It was almost like saying if it didn't tax the ensemble fully, it wasn't worthy. I believe that this conference virtually ignored literature playable by the other seventy-five percent of this nation's college wind bands.[4]

Greater regard for generating new commissions for compositions for wind ensembles at all levels of technical and musical abilities is obviously a concern. As a matter of fact, *Colors and Contours* by Leslie Bassett was the commission that attempted to respond to this need, and was specifically designed to be playable by college bands having limited instrumentation and players of less than virtuoso technique.[5] However, data in Table 35 revealed that *Colors*

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[4]Mark Fonder, "Open Letter to CBDNA Membership," *CBDNA Report* (Spring 1997): 17.

[5]Robert Halseth, "CBDNA Commission, 1985," *The School Musician*, 55 (December 1983), 48.

and Contours has been largely unperformed by respondents in this study. *Colors and Contours* was published by C.W. Peters in 1986, and has been in print continuously since then. A search located only a few recordings of the work; Wind Band Discography from Shattinger Music Company lists only one recording available, performed by the University of Miami, Ohio, and the University of North Texas includes a performance on a recent compact disc, which is the only recording of the work listed in the extensive Catalog of Band Recordings compiled by the West Coast Music Service. Even though *Colors and Contours* has not been widely accepted and performed, it was an attempt by CBDNA to serve every member of the association at some level. The rationale is explained by Halseth:

> Many members of the CBDNA find themselves in situations where they do not have access to so many good players. Often, the band is small or has limited availability of outstanding solo players. Yet these conductors also desire opportunities to explore and perform new music for winds and percussion. It is our desire to commission a work for band which incorporates high levels of artistic thinking and in-depth musicality into a framework which calls for limited instrumentation and modest technical demands.[6]

I agree with the statement Mark Fonder makes at the close of his letter to the CBDNA membership: "until our profession can claim a strong repertoire at all levels of difficulty, we will be living a superficial commitment toward advancing the art of the wind band."[7]

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[6]Halseth, *Impact on Wind Band Repertoire*, 104.

[7]Fonder, *Open Letter to CBDNA Membership*, 17.

The recent CBDNA commissions by Harbison and Hagen herald the venture of the wind band into the large-scale worlds of ballet and opera productions. Projects of this size and scope can either widen the gap between the association and its membership by encouraging virtuoso level writing, or can strengthen the bond by ensuring that commission awards better serve the variety of technical levels of performing groups that represent the profession. The opportunity for the Hagen commission to benefit the band community at large is hopeful through its promise that portions of the work will be published separately, and in more accessible versions.

The twenty compositions surveyed in this study represent a substantial investment by CBDNA, both financially and artistically, yet many of these commissions are out-of-print, and for several, the publisher remains unknown, even to the curator of the CBDNA archives.[8] Even the CBDNA web page, hopefully the most up-to-date source regarding commissioned works, lists the publishers of eight of the commissions as "unknown." Further research by the curator of the CBDNA archives determined that no copies of the "unknown" scores are kept in the CBDNA collection.[9] Perhaps future commissioning contracts could provide for an archival copy of the finished score to be made available for the membership to study. Each of these works were sought through a commission,

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[8]Bonnie Dopp, letter to Shelley Smithwick, 11 March, 1998.

[9]Ibid.

each received a premiere performance at a CBDNA conference, yet lack of availability and consequently, lack of performance, may have assisted their fall into obscurity. Many respondents indicated that they have not or do not anticipate performing the surveyed compositions, largely due to a lack of knowledge about the various works. Improved access to all of the CBDNA commissions would foster greater familiarity and increased interest in these works, perhaps yielding better support for future endeavors by the membership. Additionally, the CBDNA leadership could instigate a procedure to better inform the membership regarding the commissioning process. This might ensure that a greater variety of difficulty levels are represented in the commissions that are awarded.

Outside of the relatively small world of CBDNA members who regularly attend conferences, the compositions that CBDNA has commissioned are largely unknown. Perhaps, rather than spending all future commissioning funds on new works, some resources could be channeled into the creation and distribution of reference scores and recordings of existing commissioned works. With the technology currently available to produce and access music via the Internet, distribution of recordings could eventually be as simple as downloading recordings of commissioned works from the CBDNA web site. This type of access would allow for greater familiarity throughout the band community with each commissioned work.

The practice of commissioning new music for the wind ensemble is vital to ensure the growth of the medium. While compositional gems of the past should not be forgotten, current outstanding composers need to be encouraged to create new repertoire for the wind ensemble. As directors of wind ensembles and educators of musicians and audience members young and old, we must establish and honor a commitment to build the repertoire by commissioning and performing new music of high quality at a variety of levels of performance ability.

Recommendations for Further Study

This study sought to assist the CBDNA by assessing the familiarity of the band profession at large of their knowledge of CBDNA commissioned compositions. It is the opinion of this author that efforts toward commissioning new and viable music for the wind band would benefit from the following recommendations:

1. Further studies containing analyses of each CBDNA commissioned composition could help bring them to public attention;

2. A familiarity of literature study targeting smaller schools and schools with limited resources would further determine the repertoire needs of these institutions;

3. Familiarity studies with commissioned works sponsored by other organizations could be undertaken in order to see if a wider range of new repertoire is available.

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APPENDIX A

COPY OF SURVEY COVER LETTER

October 10, 1997

Dear College Band Director:

I am writing to request your assistance in obtaining information regarding your familiarity with selected commissioned works of the College Band Directors National Association (CBDNA); essentially, I hope to determine the level of your familiarity with these works, in addition to the reasons which influenced you to perform or to not perform these works.

I am currently a doctoral candidate in wind conducting at the University of Oklahoma, and am sending this survey to you in an effort to gather data for my research document. This survey is being sent to every college band director in the United States, as identified by a list from the College Music Society, to gain information regarding the impact of commissioning projects.

I sincerely appreciate your time and effort in completing the survey. It should take no longer than 15 minutes to read and complete the entire form. Let me assure you of total confidentiality on any information you submit as part of this survey. No names, or references to names of any persons or school names will appear in any printed draft of this document.

Please respond as soon as possible, and no later than October 31, 1997, in order to be included in the results. A self-adhesive return address label is enclosed for your convenience in returning the completed survey. And please, if you have any questions about any aspect of the survey, I would be happy to answer them. You may contact me as indicated below:

School phone: 510-685-1230 X827 E-mail: IDoBand@aol.com
Again, thank you for your assistance.

Sincerely,
Shelley Smithwick

APPENDIX B

COMPOSITION FAMILIARITY REPORT FORM - PAGE ONE

COMMISSIONED COMPOSITIONS REPORT FORM

Familiarity and performance information regarding CBDNA Commissions

The following is a list of selected CBDNA commissioned works since the inception of the first commissioning project in 1961, through the last National CBDNA Conference in Athens, Georgia in March 1997. The categories have been created to assess your familiarity with various CBDNA commissions, and to determine your reasons for deciding to perform or not to perform each composition. *Please circle the letter that corresponds with the statement that best represents your answer.*

Indicate your current level of familiarity with each composition regardless of when or where in your career that familiarity level was established (e.g., graduate school, conducting clinic, previous or current position, etc.)

Levels of Familiarity

A - Conducted in performance
B - Studied score; conducted in rehearsal
C - Heard in performance (concert or recording)
D - Know of the work (heard of or read about)
E - No knowledge of the work

Year	Composer	Title of Work	Familiarity Level (Circle Only One)				
1961	Ingolf Dahl	Sinfonietta for Concert Band	A	B	C	D	E
1964	Aaron Copland	Emblems	A	B	C	D	E
1964	Jan Meyerowitz	Three Comments on War	A	B	C	D	E
1973	Henk Badings	Transitions	A	B	C	D	E
1973	Daniel Kessner	Wind Sculptures	A	B	C	D	E
1975	Howard Hanson	Laude	A	B	C	D	E
1976	David Ward-Steinman	Scorpio	A	B	C	D	E
1977	Ernst Krenek	Dream Sequence	A	B	C	D	E
1981	Mario Davidovsky	Consorts	A	B	C	D	E
1983	J.S. Balentine	Good Night to the Old Gods	A	B	C	D	E
1983	Ivar Lunde Jr.	Cobadinaas	A	B	C	D	E
1983	David Snow	Sinfonia Concertante	A	B	C	D	E
1985	Leslie Bassett	Colors and Contours	A	B	C	D	E
1993	Bernard Heiden	Voyage	A	B	C	D	E
1994	David Maslanka	Tears	A	B	C	D	E
1994	Paul Reller	Tré Modemé	A	B	C	D	E
1995	Sydney Hodkinson	Due Cantata Brevis	A	B	C	D	E
1995	Ken Amis	"Songs" from Songfest (by Leonard Bernstein)	A	B	C	D	E
1995	Gordon Jacob	Symphony AD 78 (posthumous publication)	A	B	C	D	E
1997	John Harbison	Olympic Dances	A	B	C	D	E

APPENDIX C

COMPOSITION FAMILIARITY REPORT FORM - PAGE TWO

COMMISSIONED COMPOSITIONS REPORT FORM CONTINUED . . .

In your current position, IF YOU HAVE PERFORMED OR ANTICIPATE PERFORMING any of the following compositions, please circle the one letter in each category that best indicates your practical and artistic reason for choosing to perform those compositions. Circle X if you have not performed or do not anticipate performing the work. Use the space provided after "Other" for additional comments.

Reasons for performance

Practical Considerations
(Circle only one)

A - Instrumentation requirements can be satisfied

B - Difficulty level or unique technical aspects attainable

C - Rental or purchase cost affordable

Artistic Considerations
(Circle only one)

D - Quality level meets or exceeds your standard

E - Colleague recommendation

F - Composer reputation

X - Have not performed/do not anticipate performing this work

O - Other (please explain)

Title of Work	Practical Reasons	Artistic Reasons		Other
(Ingolf Dahl) *Sinfonietta for Concert Band*	A B C	D E F	X	O
(Aaron Copland) Emblems	A B C	D E F	X	O
(Jan Meyerowitz) Three Comments on War	A B C	D E F	X	O
(Henk Badings) Transitions	A B C	D E F	X	O
(Daniel Kessner) Wind Sculptures	A B C	D E F	X	O
(Howard Hanson) *Laude*	A B C	D E F	X	O
(David Ward-Steinman) Scorpio	A B C	D E F	X	O
(Ernst Krenek) Dream Sequence	A B C	D E F	X	O
(Mario Davidovsky) Consorts	A B C	D E F	X	O
(J.S. Balentine) Good Night to the Old Gods	A B C	D E F	X	O
(Ivar Lunde Jr.) *Cobadinaas*	A B C	D E F	X	O
(David Snow) Sinfonia Concertante	A B C	D E F	X	O
(Leslie Bassett) Colors and Contours	A B C	D E F	X	O
(Bernard Heiden) Voyage	A B C	D E F	X	O
(David Maslanka) Tears	A B C	D E F	X	O
(Paul Reller) Tré Moderné	A B C	D E F	X	O
(Sydney Hodkinson) Due Cantata Brevis	A B C	D E F	X	O
(Ken Amis) "Songs" from Songfest *(by Leonard Bernstein)*	A B C	D E F	X	O
(Gordon Jacob) Symphony AD 78 (posthumous publication)	A B C	D E F	X	O
(John Harbison) *Olympic Dances*	A B C	D E F	X	O

APPENDIX D

COMPOSITION FAMILIARITY REPORT FORM - PAGE THREE

COMMISSIONED COMPOSITIONS REPORT FORM CONTINUED . . .

In your current position, IF YOU HAVE NOT PERFORMED OR DO NOT ANTICIPATE PERFORMING any of the following compositions, please circle the one letter in each category that best indicates your practical and artistic reason for choosing to not perform those compositions. Circle X if you do not have enough knowledge about the work to answer the questions. Use the space provided after "Other" for additional comments.

Reasons for non-performance

Practical Considerations
(Circle only one)

A - Instrumentation requirements can not be satisfied

B - Difficulty level or unique technical aspects unattainable

C - Rental or purchase cost not affordable

Artistic Considerations
(Circle only one)

D - Quality level does not meet your standard

E - Colleague recommendation

F - Composer reputation

X - Not enough knowledge about the work to answer questions

O - Other (please explain)

Title of Work	Practical Reasons	Artistic Reasons		Other
(Ingolf Dahl) Sinfonietta for Concert Band	A B C	D E F	X	O
(Aaron Copland) Emblems	A B C	D E F	X	O
(Jan Meyerowitz) Three Comments on War	A B C	D E F	X	O
(Henk Badings) Transitions	A B C	D E F	X	O
(Daniel Kessner) Wind Sculptures	A B C	D E F	X	O
(Howard Hanson) Laude	A B C	D E F	X	O
(David Ward-Steinman) Scorpio	A B C	D E F	X	O
(Ernst Krenek) Dream Sequence	A B C	D E F	X	O
(Mario Davidovsky) Consorts	A B C	D E F	X	O
(J.S. Balentine) Good Night to the Old Gods	A B C	D E F	X	O
(Ivar Lunde Jr.) Cobadinaas	A B C	D E F	X	O
(David Snow) Sinfonia Concertante	A B C	D E F	X	O
(Leslie Bassett) Colors and Contours	A B C	D E F	X	O
(Bernard Heiden) Voyage	A B C	D E F	X	O
(David Maslanka) Tears	A B C	D E F	X	O
(Paul Reller) Tré Modemé	A B C	D E F	X	O
(Sydney Hodkinson) Due Cantata Brevis	A B C	D E F	X	O
(Ken Amis) "Songs" from Songfest (by Leonard Bernstein)	A B C	D E F	X	O
(Gordon Jacob) Symphony AD 78 (posthumous publication)	A B C	D E F	X	O
(John Harbison) Olympic Dances	A B C	D E F	X	O

APPENDIX E

COMPOSITION FAMILIARITY REPORT FORM - PAGE FOUR

Please provide information about yourself and your academic institution: fill in the blank or circle the statement that best represents your answer.

1. What is your professional title? _____
(Director of Bands, Associate Director of Bands, etc.)

2. Does your teaching assignment include conducting a collegiate concert band/wind ensemble?
(Circle one) YES NO

3. What is your age? (Circle one) under 30 30-39 40-49 50-59 60-over

4. How many years have you served in the profession at the college level?
(Circle one) under 5 5-9 10-19 20-29 30-over

5. Indicate how many times you have attended each of the following conferences during the past six years:

_____ American Bandmasters Association Regional Conference
_____ American Bandmasters Association National Conference
_____ College Band Directors National Association Regional Conference
_____ College Band Directors National Association National Conference
_____ Music Educators National Conference
_____ Mid-West International Band & Orchestra Clinic
_____ National Band Association Regional Conference
_____ National Band Association National Conference
_____ Southern Music Conference (formerly Atlanta Band & Orchestra Conference)
_____ Western International Band Conference
_____ World Association of Symphonic Bands & Ensembles Conference
_____ Other (please indicate): _____

6. Are you currently a member of CBDNA? (Circle one) YES NO

7. Have you ever commissioned or been involved in commissioning a work for the wind band?
(Circle one) YES NO

8. Circle the letter that best describes the degree program offered at your institution: (Circle one)

A = 2 year institution with no music major degree program
B = 2 year institution with an associate degree music program
C = 4 year institution with no music major degree program
D = 4 year institution with baccalaureate degree music program
E = 4 year institution with baccalaureate and master degree music program
F = 4 year institution with baccalaureate, master and doctoral degree music program
G = other, please describe_____

9. What is the current combined undergraduate/graduate student enrollment at your institution?
(Circle one) under 1000 1000-4999 5000-9999 10,000-19,999 20,000-over

10. What is the current combined undergraduate/graduate music major enrollment at your institution?
(Circle one) under 50 50-99 100-299 300-500 500-over

11. How many regularly scheduled concert bands and/or full wind ensembles are in session at your institution during the following time periods? (Do not include marching, jazz or athletic bands)

Semester System: Fall Semester _____ Spring Semester _____
Quarter System: Fall Quarter _____ Winter Quarter _____ Spring Quarter _____

APPENDIX F

RESPONDENT COMMENTS FROM COMPOSITION FAMILIARITY REPORT FORM CATEGORY "OTHER"

Sinfonietta for Concert Band, by Ingolf Dahl (1961)

too difficult; good music; musical substance; would like to do it; have and will again; depends on talent 'pool'; audience appeal (non-performance reason); no artistic reason not to; would perform; waiting for right players; too difficult for my players; I artistically enjoy this work-my ensemble could not perform this; not appropriate for our audience; we plan to perform this work.

Emblems, by Aaron Copland (1964)

stylistically not appropriate; good music; recently performed; musical substance; have and will again; conducted as guest; have performed other works by composer but not listed one; audience appeal (non-performance reason); would perform; done it recently; fits into programming.

Three Comments on War, by Jan Meyerowitz (1964)

may perform once I learn it; unfamiliar; need to find out about it; audience appeal (non-performance reason).

Transitions, by Henk Badings (1973)

good music; doesn't fit the style of music that is most appropriate for my program; don't care for it; audience appeal (non-performance reason); played in performance-never saw a score; lack of interest; style (non-performance reason).

Wind Sculptures, by Daniel Kessner (1973)

need to find out about it; style (non-performance reason).

Laude, by Howard Hanson (1975)

good music; I don't care for it; I just don't care for it; have performed other works by composer but not listed ones; no practical reason not to; would perform; would like to play it!; don't care for the piece enough to program; will in the future; style (non-performance reason).

Scorpio, by David Ward-Steinman (1976)

will perform.

Dream Sequence, by Ernst Krenek (1977)

good music; musical substance; have and will again; might do; difficulty; musically too sophisticated (non-performance reason); possibly will perform.

Consorts, by Mario Davidovsky (1981)

style (non-performance reason).

Good Night To the Old Gods, by J. S. Balentine (1983)

uncertain of availability.

Cobadinaas, by Ivar Lunde Jr. (1983)

do not consider to be of same quality as most of this list; not programmed yet.

Sinfonia Concertante, By David Snow (1983)

will perform; would need to hear it again.

Colors and Contours, by Leslie Bassett (1985)

good music; too much money for the work; not sure why I haven't done this-I suppose I am not familiar enough with it!; recently performed; musical substance; depends on talent 'pool'; not attracted to it; doesn't work into my programming right now; would perform; musically too sophisticated (non-performance reason); will in the future.

Voyage, by Bernard Heiden (1993)

maybe?; programming considerations; might consider.

Tears, by David Maslanka (1994)

good music; doesn't fit the style of music that is most appropriate for my program; part of commission; maybe; recently performed; musical substance; have not gotten around to it; will be performing other titles by Maslanka; like composer; depends on talent 'pool'; don't like this; I <u>really</u> hate Maslanka's "music"; would perform; chose other Maslanka works; I would consider this work; will in the future; hasn't fit in programming yet.

Tré Moderné, by Paul Reller (1994)

will perform; hasn't fit in programming yet.

Due Cantata Brevis, by Sydney Hodkinson (1995)

hasn't fit in programming yet.

Songs from Songfest, by Leonard Bernstein, arr. Ken Amis (1995)

don't know yet; may perform later; would perform; don't know enough to respond under Practical and Artistic categories; possibly; will in the future; hasn't fit in programming yet; plan to perform.

Symphony AD 78, by Gordon Jacob (1995)

anticipate performance; waiting to look more closely at a score; don't care for it; programming considerations; have performed other works by composer but not listed one; might consider; would perform; may perform; don't care for the piece enough to perform; possibly; lack of interest; uncertain; hasn't fit in programming yet; plan to perform.

Olympic Dances, by John Harbison (1997)

other ensemble in school currently performing this piece; anticipate performance; waiting to look more closely at a score; performing now; musical substance; dancers? (non-performance reason); programming considerations; no artistic reason not to; would select another Harbison work first; would perform; possibly; will in the future; style (non-performance reason); hasn't fit in programming yet.

APPENDIX G

COMMISSIONING SPECIFICS OF SURVEYED CBDNA COMMISSIONS

1961 Ingolf Dahl - *Sinfonietta for Concert Band*

Commissioned by: Western/Northwest Divisions of CBDNA.
Project Chairman: William Schaefer and Robert Vagner.
Premier: January, 1961 by the University of Southern California Band in Los Angeles, Ingolf Dahl conducting.
Publisher: Tetra Music.

1964 Aaron Copland - *Emblems*

Commissioned by: National CBDNA.
Project Chairman: William Schaefer.
Premier: December 1964 at the CBDNA 13th National Conference in Tempe, Arizona, by the University of Southern California Band, William Schaefer conducting.
Publisher: Boosey & Hawkes.

1964 Jan Meyerowitz - *Three Comments on War*

Commissioned by: Southern Division CBDNA and the Ostwald Foundation.
Premier: December 1964 at the CBDNA 13th National Conference in Tempe, Arizona, by the University of New Mexico Concert Band, William Rhodes conducting.
Availability: Unknown.

1973 Henk Badings - *Transitions*

Commissioned by: National CBDNA.
Project Chairman: William Schaefer.
Premier: January 1973 at the CBDNA 17th National Conference in Champaign, Illinois, by the University of Illinois Band, Harry Begian conducting.
Publisher: Shawnee Press Inc.

1973 Daniel Kessner - *Wind Sculptures*

Commissioned by: Western Division CBDNA.
Project Chairman: Ronald Johnson, Modesto Junior College.
Premier: February 1974 at the combined Western/Northwestern Division Conference at Foothill College, California, by the University of the Pacific Wind Ensemble, David Godecke conducting.
Publisher: Alexander Broude.

1975 Howard Hanson - *Laude*

Commissioned by: National CBDNA.
Project Chairman: Frank Bencriscutto.
Premier: 1975 CBDNA 18th National Conference at Berkeley, California, by California State University Long Beach, Larry Curtis conducting.
Publisher: Carl Fischer Inc.

1976 David Ward Steinman - *Scorpio*

Commissioned by: Western Division CBDNA.
Project Chairman: Charles Yates, San Diego State University.
Premier: 1976 Western Division Conference at the University of Arizona, by San Diego State University Wind Ensemble, Charles Yates conducting.
Publisher: G. Schirmer.

1977 Ernst Krenek - *Dream Sequence*

Commissioned by: National CBDNA.
Project Chairman: H. Robert Reynolds.
Premier: March, 1977, CBDNA 19th National Conference, Baylor University Wind Ensemble, Ernest Krenek conducting.
Publisher: Joseph Boonin EAM.

1981 Mario Davidovsky - *Consorts*

Commissioned by: National CBDNA.
Project Chairman: H. Robert Reynolds.
Premier: February 1981, CBDNA 21st National Conference, Ann Arbor, Michigan, University of Northern Colorado Wind Ensemble, Eugene Corporon, conductor.
Availability: Unknown.

1983 James Scott Balentine - *Good Night to the Old Gods*

Commissioned by: National CBDNA.
Project Chairman: Donald Hunsberger.
Premier: March 1983, CBDNA 22nd National Conference, Atlanta, Georgia, by the California State University Long Beach Band, Larry Curtis conducting.
Availability: Unknown.

1983 Ivar Lunde Jr. - *Cobadinaas*, concert piece for oboe, clarinet, bassoon and symphonic band

Commissioned by: National CBDNA.
Project Chairman: Donald Hunsberger.
Premier: March 1983, CBDNA 22nd National Conference, Atlanta, Georgia, by the Western Michigan University Symphony Band, Richard Suddendorf, conductor.
Availability: Unknown.

1983 David Snow - *Sinfonia Concertante* for horn, piano, percussion and winds

Commissioned by: National CBDNA.
Project Chairman: Donald Hunsberger.
Premier: March 1983, CBDNA 22nd National Conference, Atlanta, Georgia, by the University of Wisconsin-Milwaukee Wind Ensemble, Thomas Dvorak conducting.
Publisher: Vineyard Haven Music.

1985 Leslie Bassett - *Colors and Contours*

Commissioned by: National CBDNA.
Project Chairman: Robert Halseth.
Premier: March 1985, CBDNA 23rd National Conference in Boulder, Colorado, by the McNeese State University Wind Ensemble, David Waybright conducting.
Publisher: C.W. Peters.

1993 Bernard Heiden - *Voyage*

Commissioned by: Unknown.
Project Chairman: Unknown.
Premier: Unknown.
Publisher: MMB Music (rental).

1994 David Maslanka - *Tears*

Commissioned by: Wisconsin Chapter of CBDNA.
Project Chairman: Larry Harper, Carroll College.
Premier: October 1995, Wisconsin Music Educators Conference, Madison, Wisconsin Intercollegiate Honor Band, Allan McMurray conducting.
Publisher: Carl Fischer (rental).

1994 Paul Reller - *Tré Moderné*

Commissioned by: Unknown.
Project Chairman: Robert Garafalo.
Premier: Unknown.
Availability: Unknown.

1995 Sydney Hodkinson - *Due Cantata Brevis*

Commissioned by: Unknown.
Project Chairman: Mark Scatterday.
Premier: Unknown.
Publisher: Theodore Presser Co.(rental).

1995 Ken Amis -*"Songs" from Songfest* (by Leonard Bernstein)

Commissioned by: Unknown.
Project Chairman: Frank Battisti.
Premier: none at a CBDNA conference.
Publisher: available from Ken Amis, email address: amiscircle@aol.com

1995 Gordon Jacob - *Symphony AD 78* (posthumous publication)

Commissioned by: Arthur Doyle.
Project Chairman: Tom Duffy.
Premier: none at a CBDNA conference.
Publisher: G.M. Brandt.

1997 John Harbison - *Olympic Dances*

Commissioned by: National CBDNA.
Project Chairman: Tom Duffy.
Premier: February 1977, CBDNA 29th National Conference, Athens Georgia, by University of North Texas Wind Symphony with the Pilobus Dance Theatre, Eugene Corporon conducting.
Publisher: rental from G. Schirmer.

1999 Daron Hagen - *Bandanna*

Commissioned by: CBDNA National.
Project Chairman: Michael Haithcock.
Premiere: CBDNA National Conference, Austin, Texas, February 1999. *Bandanna Overture* premiered by the Small College Intercollegiate Band, H. Robert Reynolds, conductor. The complete opera *Bandanna* premiered by the University of Texas Opera Theatre, Michael Haithcock, conductor.
Publisher: E.C. Schirmer.

APPENDIX H

WALTER BEELER MEMORIAL COMPOSITION AND COMMISSION AWARD RECIPIENTS

The Walter Beeler Memorial Commission Prize

Year	Composer	Title of Composition
1975	Karel Husa	Al Fresco
1976	Paul Creston	Liberty Song '76
1977	Armand Russell	Myth for Winds and Percussion
1978	Alfred Reed	Othello
1979	Anthony Milner	Concerto for Symphonic Wind Band
1980	Fisher Tull	Concerto Grosso for Brass Quintet & Band
1981	Robert Jager	Concerto for Band
1982	Philip Lang	Tribute
1983	Roger Nixon	San Joaquin Sketches
1984	David Amram	Andante and Variations on a Theme for Macbeth

The Walter Beeler Memorial Composition Prize

1987	Paul Reale	Moonrise, A Polonaise, Early Light
1989	Frank Ticheli	Music for Winds and Percussion
1992	Warren Benson	Adagietto (commissioned by Ithaca College in honor of the College centennial)
1994	Adam Gorb	Metropolis
1996	Jeffrey Hass	Lost in the Funhouse

APPENDIX I

WILLIAM D. REVELLI MEMORIAL BAND COMPOSITION CONTEST AWARD RECIPIENTS

William D. Revelli Memorial Band Composition Contest Award Recipients

Year	Composer	Title of Composition
1977	Jerome Sorczek	Variations for Band
1979	Harry Bulow	Textures
1980	Byron Tate	Between Worlds
1981	David Gillingham	Concerto for Bass Trombone and Band
1983	Gregory Youtz	Scherzo on a Bitter Moon
1984	Arthur Gottschalk	Concerto for Wind and Percussion Orchestra
1985	Michael Colgrass	Winds of Nagual
1987	Anthony Iannaccone	Apparitions for Symphonic Band
1988	Martin Mailman	For Precious Friends Hid In Death's Dateless Nights
1989	Gordon Ring	Concerto for Piano, Winds and Percussion
1990	Paul Epstein	The Adventures of Matinee Concerto, as broadcast Live From The Late Twentieth Century; With Notes.
1991	Mark Camphouse	To Build A Fire
1992	Ron Nelson	Passacaglia (Homage on B-A-C-H)
1993	Jim Sylar	The Hound of Heaven
1994	Jeffrey Hass	Lost in the Funhouse
1995	Donald Grantham	Bum's Rush
1996	Walter Mays	Dreamcatcher
1997	Warren Benson	The Drums of Summer

APPENDIX J

CBDNA BROCHURE - HAGEN COMMISSION

CBDNA Commissioning Consortium Presents

Othello

Premiere set for Austin at the 1999 CBDNA Convention

The board of CBDNA has commissioned Daron Aric Hagen to compose an opera for our 1999 convention to be based on the Shakespeare play, Othello. This work will have principal roles, a chorus, two sixty-minute acts, and a wind band accompaniment in the pit. The composer and his chosen librettist, Princeton professor Paul Muldoon, are already at work on this exciting project.

The opera will begin with a *Candide*-style overture scored for band and is projected to be a work accessible to most ensembles in our organization. Potential suites of thematic material and incidental music may further increase our repertoire. As CBDNA seeks to continue collaborative commissions which increase our presence in the artistic life of this country, the opportunity to commission an opera with similarities to the Bernstein classic presents itself!

Daron, committed to writing operas as his primary composition outlet, has written several operas and the most notable, *Shining Brow*, has received wide critical acclaim. Much of Daron's music is heavily influenced by Bernstein's music and *Shining Brow* is dedicated to his memory. Daron has exclusive publishing rights with E.C. Schirmer and their recording label ARSIS. The publisher will be happy to assist you with perusal scores and tapes. Also, Daron Aric Hagen has a web page where you can access more information about this young, talented composer:

http://www.spacelab.net/~hagen/index.html

The Austin Lyric Opera company has agreed to join CBDNA in this project by providing the singers and conductor for the premiere in Austin during our 1999 convention. This performance will be a concert production, however, the Austin Lyric Opera and a consortium of professional opera companies will premiere the mainstage production during the 2000-2001 concert season.

"Mr. Hagen is born to write operas." Chicago Tribune

"...a superb ear for catching the inflections of speech and supporting them sensitively with music." Baltimore Sun

"A composer who can crystallize a moment in musical magic is a rarity: expect to hear more of Hagen." Washington Post

"Stately, chimerical and beautiful work." New York Times

"Dangerously beautiful." New York Post

"*Shining Brow* deserves the Pulitzer Prize!" Capital Times, Madison WI

Outline of Contractual Agreements

1. CBDNA has commissioned Daron Hagen to compose an opera based on a modern version of Othello for a fee of $100,000.

2. The fee includes the librettist cost ($20,000) and the cost of copying parts ($20,000).

3. The money will be dispersed at regular contracted intervals as the composer meets specific progress deadlines toward completion of the work.

4. The Austin Lyric Opera (ALO) will provide, at no cost to CBDNA, an experienced opera conductor and cast of singers to present a concert version of the opera during our Austin conference.

5. CBDNA will provide the accompanying ensemble for this concert performance.

6. ALO will invite representatives from major opera press outlets and the executive staffs of opera companies from around the world to this performance.

7. ALO will act as the lead company in a consortium of professional opera companies to produce the stage production (scenes, lighting, costumes etc.) at an estimated cost of $500,000.

8. ALO will have the right to the premiere full-stage performance in November 2000.

9. Additional production consortium participants will have exclusive full-stage performance rights until September 1, 2001, at which time other professional and university companies will have rental access to the production through ALO.

10. Universities may present concert performances of the work immediately following the Austin conference with materials available from E.C. Schirmer.

Paying for the Project

1. The CBDNA national board has committed $20,000 to the project.

2. CBDNA has applied for a Meet The Composer grant with a possible $10,000-$30,000 contribution and will continue to seek funding from other grant sources.

3. CBDNA will raise the remaining funds from CBDNA member institutions. There is something in this project for everyone whether or not your school has an opera program. You will be able to perform the overture, feature a soloist or vocal ensemble, present the opera in concert version, or collaborate with a university or professional opera company. All of these performance opportunities are tangible benefits of this project. The music will be accessible to players and audiences alike!

Hagen Consortium Opportunities

Contribute to the Hagen Consortium and receive the following benefits:

$500
- -Acknowledgment in the score
- -One free copy of the score and parts to the overture

$1,000
- -Acknowledgment in the score
- -One free copy of the score and parts to the overture
- -One free rental of band materials for a concert (non-staged) performance

$3,000
- -Acknowledgment in the score
- -One free copy of the score and parts to the overture
- -One free rental of band materials for a concert performance
- -Free cast vocal scores for one concert performance

$5,000
- -Acknowledgment in the score
- -One free copy of the score and parts to the overture
- -One free rental of band materials for a concert performance
- -Free cast vocal scores for one concert performance
- -No royalty fees (the equivalent of our rental fees), will be charged by the publisher for one run of full stage productions up to five shows

$10,000
- -Acknowledgment in the score
- -One free copy of the score and parts to the overture
- -One free rental of band materials for a concert performance
- -Free cast vocal scores for one concert performance

-No royalty fees (the equivalent of our rental fees), will be charged by the publisher for one run of full stage productions up to five shows

-Free rental of stage production (sets, lights, and costumes) valued at $35,000 from Austin Lyric Opera as available

How to Contribute

Send a letter of intent to: Michael Haithcock, Chair
CBDNA Commissioning Committee
School of Music, PO Box 97408
Baylor University. Waco, TX
76798

You will be invoiced from the CBDNA national office for the amount you wish to contribute as stated in the letter of intent. Your letter can also request specific invoice dates that allow you to spread the payments through August 1, 1998. For more information call Michael Haithcock at 254-755-1011, ext. 6532 or email questions to

michael_haithcock@baylor.edu

You may fax your letter of intent to Michael Haithcock at 254-755-3574.

Daron Aric Hagen

Daron Aric Hagen was born in 1961 in Milwaukee, Wisconsin, and began his musical training at the University of Wisconsin-Madison. At the age of fifteen, his orchestral music came to the attention of Leonard Bernstein, whose enthusiastic comments led to Hagen's eventual enrollment at the Curtis Institute of Music. While still a student of Ned Rorem's there, Hagen's *Prayer for Peace* was introduced by the Philadelphia Orchestra, an honor last bestowed on the work of the young Samuel Barber. Before graduating from Julliard, where he studied with David Diamond and Joseph Schwantner, he had begun fulfilling commissions offered by the New York Philharmonic and other major American orchestras.

International critical and popular acclaim greeted the 1993 premiere by the Madison Opera of his first major theatrical work, *Shining Brow*, about American architect Frank Lloyd Wright.*Vera of Las Vegas*, an hour long "operatic entertainment," was recorded by the UNLV Opera Theatre in March of 1996. Other recent premieres include a *Concerto for Cello and Chamber orchestra* (American Symphony Chamber Orchestra, Robert LaRue, soloist), *Stewards of Your Bounty* (Moravian Music Festival Chorus and Orchestra), a *Love Scene from Romeo and Juliet*, for soprano, baritone, flute, violin, cello and piano, and *Merrill Songs*, for voice and piano, and

Mendota, Mendota, a scena for tenor and fifteen instruments for Paul Sperry.

Hagen has recently joined the faculty of the Curtis Institute of Music, in Philadelphia, and has been of the faculty of Bard College since 1988. He has also taught at New York University and the City College of New York. Hagen has served as composer-in-residence for the Long Beach (CA) Symphony (1991-1992), the Camargo Foundation in Cassis, France (1989), and has received a Rockefeller Foundation Residency at Bellagio, in Italy (1993), as well as a Tanglewood Music Center Fellowship (1986). He has served as a panelist for the National Endowment of the Arts and other organizations while holding membership in the Corporation of Yaddo.

His works have received numerous awards and prizes, including the Kennedy Center Friedheim Award, the Bearns Prize of Columbia University, the ASCAP-Nissim Prize for Orchestral Composition, the Charles Ives Scholarship of the American Academy and Institute of Arts and Letters, the Barlow Endowment International Composition Prize in Chamber Music, multiple BMI and ASCAP young composer prizes, as well as residencies at Yaddo, the MacDowell Colony, and the Virginia Center for the Creative Arts.

Hagen has appeared as a piano soloist with the Denver Chamber Orchestra, the Orchestra Society of Philadelphia, and the Hudson Valley Philharmonic, and has since 1982 been a regular visiting conductor of the Orchestra Society of Philadelphia. He has appeared frequently as a chamber musician, notably as an accompanist of American art song. He has contributed essays and musical reviews to *EAR Magazine*, *7 Days*, the *Contemporary Music Review*, and other journals. He is also the Founding Director of the Perpetuum Mobile New Music Series. Hagen, thirty-six, lives in New York City.

Bibliography

"Everything Old is New Again", Daron Hagen. *Contemporary Music Review*, 1992, Vol. 6, Part 2, pp. 51-52.

"Learning with Daron", Ned Rorem. *Opera News*, April 10, 1993, p.29.

APPENDIX K

PROGRAM NOTES AND SYNOPSIS FROM BANDANNA

Program Notes

The operas I have written with my librettist-partner Paul Muldoon share a basic tension between characters who can accept that love is earned or is temporary, and those who demand that love be absolute. Naturally we see those who wish love to be definitive as adolescent or crazy, yet we are drawn to them because we empathize with their longing for purity. For better or worse, they have put themselves on the line for what they feel. Bandanna's story was described by an Irish Times critic this week as "Touch of Evil meets Othello." There is an affectionate debt owed, at least on the part of the composer, to the screenplays of Francois Truffaut and Orson Welles, but that influence is not central to the story the authors are telling. Our opera ends with the words, "To live is to sleep, to die awaken" interwoven with words from the Catholic requiem. Dedicated to the memories of Olivia Kuenne, a girl cut down at the age of six by a freak accident, and my brother Britt Arvid Hagen, who died suddenly of pneumonia at the age of forty. Bandanna was written in the firm belief that remembering the dead permits one to struggle against the transience of life. Furthermore, our story's contemporary usefulness may stem more perhaps from its meditation on Spenglerian moral relativism than it's revisitation of the simple truth that people, no matter who they are, "tend to overstep the line."

Synopsis

Prologue

On a moonless night in November 1968, at a liminal zone in the desert, a terrified group of women and men attempt a border crossing into the US. Their leader steps forward to meet Jake, a policeman.

Act 1

The company is swallowed up by townspeople celebrating the Day of the Dead on the main street of a tiny town straddling the border. We meet Emily, Jake's fiancee, and Mona, the wife of Jake's boss, Morales. Mona gives Emily, who is weeping, her bandanna. Jake joins the other two men at the cantina: Cassidy, another policeman who has just been promoted to captain over Jake by Morales, and Kane, a labor organizer from Chicago who is in town to organize the local onion picker. A brawl breaks out when Kane accuses Jake of sneaking immigrants across the border for the money. Morales, the chief of police, enters and arrests Cassidy and orders the crowd to disperse.

Later that night, in front of Morales' and Jake's homes, Morales muses on the day's events. Across the street Emily and Mona are tending to Jake's injuries. They have tied up a

gash on his arm with the bandanna. Mona claims and reassures her husband. Emily and Jake seem to be at cross-purposes. Furious with both Cassidy and Morales, Jake toys with the idea of revenge: he'll use Mona's bandanna somehow to remind Morales "that he too was dispossessed."

Later that night at the liminal zone, a place of "ghostlier demarcations," Jake, now quite drunk, awaits a new group of immigrants. Kane, also drunk, shows up and convinces Jake to use Mona's bandanna as the proof he needs to convince Morales that she is sleeping with Cassidy.

The next day Kane delivers a stump speech to a group of migrant onion pickers. His grandiose rhetoric is intercut with asides during which he reveals the contempt he actually feels. Morales and Jake arrive to break up the "illegal assemble" and a standoff ensues. The group's leader recognizes Jake and Morales' suspicions that Jake has been corrupted are confirmed. Exposed, Jake feels "forced to screw Morales over." He plants the suspicion and Morales' insecurities do the rest.

Act II

A few evenings later, at Jake and Emily's wedding party, Morales delivers a toast to the bride and groom. He's obviously the worse for wear and during the course of the dances, he and Mona quarrel. Kane toys with a young Mexican girl, and Jake sends Cassidy to ask Mona to dance. She is initially reluctant, but increasingly responsive and finally places a marigold between her teeth, driving Morales over the edge. He calls Mona a whore and lunges for her. She and Cassidy flee.

Later that night, at the liminal zone, Kane is left alone with the young girl. "I've only just understood," he says to himself. "I hit upon the scheme simply because I could."

Later, Mona is hiding in a sad motel room because her husband has been stalking her. Emily enters with some groceries and after a brief visit, she leaves to join Jake who has been fired by Morales. Mona kneels by the bed to say her prayers. Morales enters and fashions the bandanna into a noose to strangle Mona. As she is dying she cries out. Jake and Emily hear her cry and they enter the motel. Morales pivots, fires wildly and kills Jake. Realizing the burden of what he has done, Morales puts the gun to his mouth and fires. The townspeople stream in as the curtain falls.

APPENDIX L

CBDNA COMMISSIONING COMMITTEE MEMBERSHIP SURVEY

CBDNA National Commissioning Committee
Membership Survey, February 1999

In an effort to better serve each of you - and to generate and assimilate ideas further advancing the cultivation of an even greater body of artistically meritorious literature for wind bands of all levels - we ask that you take a few moments to complete this survey. Your views will be used to help guide the National Commissioning Committee's philosophy, thereby influencing the future distribution of funds administered by the committee. Please bring your completed form to your divisional meeting on Saturday. On behalf of your committee representatives, I thank you! Gary W. Hill, chair.

I. Distribution of Monetary Resources
The CBDNA board allocates an annual budget to the National Commissioning Committee. The committee is empowered to distribute funds as it deems appropriate. Please give your opinion regarding the disbursement of available monies, as well as the portion of total funds you believe should be earmarked for each proposed use:

Proposed Use (Yes or No and %)

A. Funds should be used to initiate consortia (e.g., Hagen opera)
B. Funds should be used to support consortia of members
C. Other (please list)

II. If you answered "yes" to I.A., please complete this section.

A. CBDNA should initiate consortia to produce:

Proposed Commission (Yes or No)
1. A work for wind band (i.e., no additional forces)
2. A work for wind band and chorus
3. A work for wind band and soloist(s)
4. A ballet with wind band music
5. An opera with an ensemble of winds
6. A work of musical theater with an ensemble of winds
7. Other (please list)

II. B. List composers that you would like to have such a work from:

III. If you answered "yes" to I.B., please complete this section.

A. Support of consortia of members should be determined using the following criteria:

Criterion (Yes No)
1."First come, first serve"
2. With a fixed, maximum dollar amount for each project
3. According to the adjudicated merit of each project
4. According to the number of members in a consortium
5. Other (please list)

IV. Additional Ideas

Project (Yes or No)

A. Historical Ventures

1. Investigate the feasibility of supporting the publication of facsimile editions (e.g., from the Library of Congress archives)
2. Other:

B. Publishing Ventures

1. Investigate the viability of producing CBDNA publications of compositions (e.g., new or "out-of-print"
2. Other

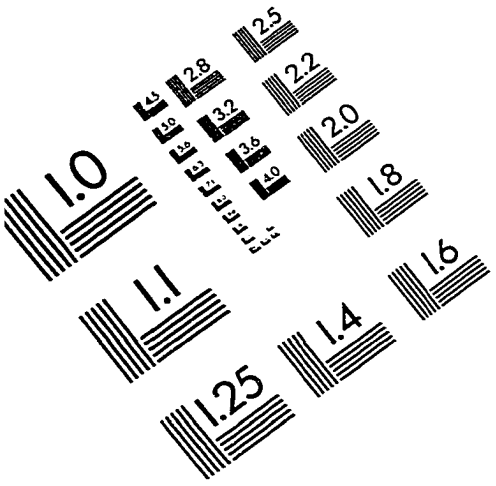
C. Future Funding

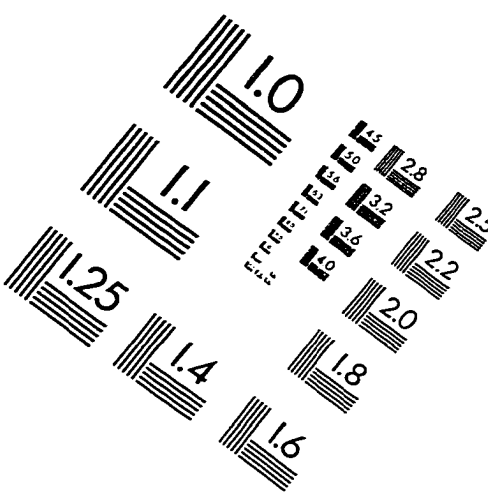
1. Investigate the creation and development of a CBDNA endowment for the commissioning of new works for wind band

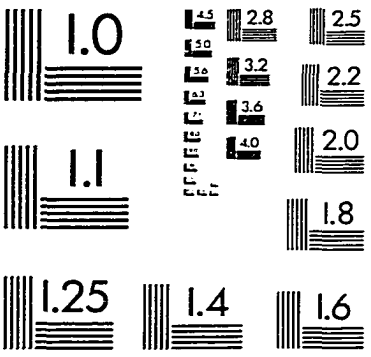
2. Other

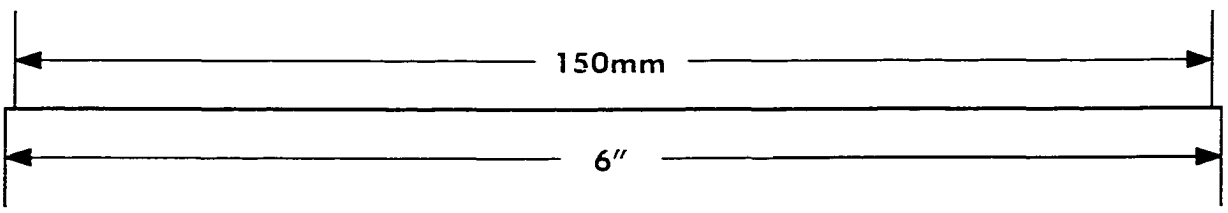
V. Please add any additional thought that you may have (or give them to your representative)

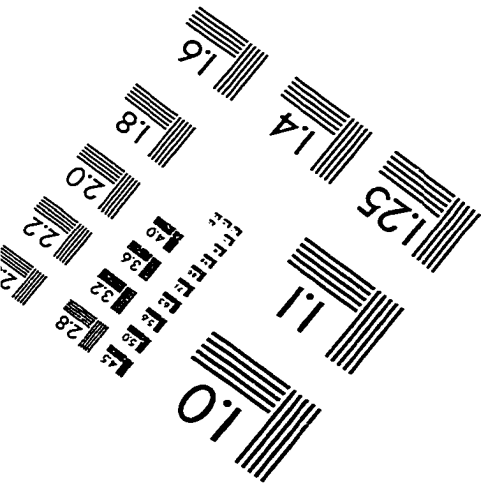
IMAGE EVALUATION
TEST TARGET (QA-3)

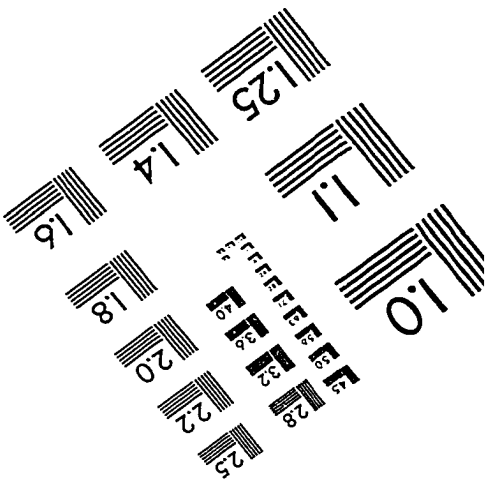












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