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SYMPOSIUM^{xiii}
FOR NEW BAND MUSIC

UNIVERSITY OF RICHMOND, VIRGINIA
FEBRUARY 4, 5, 6, 1988

SYMPOSIUM XIII FOR NEW BAND MUSIC

with the

VIRGINIA INTERCOLLEGIATE BAND

Sponsored by the

VIRGINIA COLLEGE BAND DIRECTORS

NATIONAL ASSOCIATION

Dennis Zeisler
State Chairman

Symposium Coordinator

Gene Anderson
Director of Bands
University of Richmond

University of Richmond
Richmond, Virginia
February 4-6, 1988

SYMPOSIUM XIII

SCHEDULE OF EVENTS

THURSDAY, FEBRUARY 4

| | | |
|-------|--|---|
| Noon | Intercollegiate Band Registration | Fine Arts Building Lobby |
| 1:00 | Auditions | |
| | Piccolos, Flutes, Oboes | Fine Arts Building, Rm. 204 |
| | Clarinets | Fine Arts Building, Rm. 124 |
| | Saxophones, Low Reeds | Fine Arts Building, Rm. 12 |
| | Horns, Trumpets | North Court Recital Hall |
| | Trombones, Euphoniums, Tubas | Fine Arts Building, Rm. 10 (Band-Orchestra Room) |
| | Percussion | Fine Arts Building Camp Theater Stage |
| 4:00 | Initial Reading of All Compositions | Camp Theater |
| 6:00 | Dinner | |
| 7:30 | Rehearsal Chan Ka Nin, Foung Paul Hayden, Chalumeau Variations | Camp Theater |
| 10:30 | Dismissal | |

FRIDAY, FEBRUARY 5

- | | | |
|-------|---|----------------------------|
| 8:45 | Opening Remarks Sheldon Wettack, Dean of Arts and Sciences | Camp Theater |
| 9:00 | Rehearsal Jeffrey Bass, The Golden Dawn James Caldwell, Concerto for Wind Ensemble | Camp Theater |
| Noon | Luncheon for Composers and Directors E. Bruce Heilman Dining Hall | Richmond Room |
| 1:00 | Business Meeting Virginia College Band Directors Association Dennis Zeisler, ODU, Chair | Richmond Room |
| 2:00 | Rehearsal Henry Wolking, Concertino for Horn and Wind Symphony Frederick Speck, As Lightning Tears the Solemn Sky | Camp Theater |
| 7:00 | Rehearsal Dana Wilson, Piece of Mind Theodore Dollarhide, Faces at the Blue Front | |
| 10:00 | Dance / Social | Keller Hall Reception Room |

SATURDAY, FEBRUARY 6

- | | | |
|------|-----------------------------------|--------------|
| 9:00 | Review of all Compositions | Camp Theater |
| 2:00 | Final Reading of all Compositions | Camp Theater |

PROGRAM

Foung

Chan Ka Nin

Foung is a transliteration of a Chinese word meaning "wind." The piece consists of a combination of opposing elements: well-tempered pitch and microtonal pitch, metric and non-metric notation, dissonant clusters and consonant modal melodies, and fluctuating tempi. In general, the work unfolds itself with a gradual crescendo to a climactic middle section, followed by a soft section and finishing with a dynamic ending. The texture of the work is basically a prominent upper line supported by a background of changing timbres. A generative three-note cell, B-C#-G, is first introduced by the chimes near the beginning. Transformation of this cell in the melodic lines permeates the whole work. The harmony is mostly made up of clusters of seconds and sevenths; however, a "serene C major triad" is also used to enhance the sonic beauty. **Foung** won first prize in the Performing Rights Organization of Canada's Young Composers Competition held in 1979.

After graduating from the University of British Columbia, Chan studied further at Indiana University where he obtained his doctoral degree in composition. Currently he is teaching theory and composition at the University of Toronto. In 1982 he won the Bela Bartok International Composers' Competition and the International Horn Society Composition Contest. In 1986 his **Phantasmagoria** for solo harpsichord won three awards at the Alienor Composition Competition in Washington. His music has been performed by the National Arts Orchestra, Orchestra London Canada, Canadian Chamber Ensemble, the Kodaly Quartet, the Purcell Quartet, and the Societe de musique contemporaine du Quebec.

Chalumeau Variations

Paul Hayden

- Theme: Dirge
- Variation 1: Scherzoso
- Variation 2: Vigoroso
- Variation 3: Leggiero
- Variation 4: Slowly/Swing
- Variation 5: Tranquillo

Chalumeau Variations was composed for the Louisiana State University Wind Ensemble, Frank Wickes, Director, in 1987. The work consists of a theme -- played in the chalumeau register of the clarinets in the first section -- and five variations. The melodies in each variation are freely derived from the opening, rising motive of the original theme.

Paul Hayden received his graduate degrees in composition from the University of Illinois at Urbana-Champaign after studying with Ben Johnston, Salvatore Martirano, and Thomas Fredrickson. His **Trio for Violin, Cello, and Piano** (1984) won first prize in the chamber music category of the Bradley University 1985 Fall Festival of the Arts National Composition Competition. **Scintilla** was a finalist in both the American Bandmasters Association's Ostwald 1986 Wind Ensemble Composition Competition and in Symposium for New Band Music XII. Hayden is presently an assistant professor of music at Louisiana State University.

The Golden Dawn

Jeffery Bass

- I. The Magician
- II. The High Priestess
- III. The Hierophant
- IV. The Tower
- V. The Devil
- VI. The World

Eash movement of **The Golden Dawn** is based on the title of a Tarot card, the ancestors of modern playing cards. Tarot Cards were thought to be symbolic of great, archetypal principles of nature and psychology, with each card possessing a specific occult meaning or emotional content. Used in modern times as fortune-telling cards, Tarot cards are believed by some scholars to be the remnants of a medieval philosophy whose roots extend back into Mediterranean and Middle Eastern antiquity. **The Golden Dawn** attempts to capture some of the "spirit" of these mysterious cards.

Jeffrey Bass was born in Albuquerque, New Mexico, and received his D.M.A. in composition from the University of Michigan, where his principal teachers were Leslie Bassett, William Bolcom, David Shifrin, and George Balch Wilson. He has received special recognition for his electronic music compositions at the International Computer Music Conference, the International Electronic Music Plus Festival, the Los Angeles New Music Festival, and the Bourges, France New Music Competition. Presently he holds a part-time teaching appointment in electronic music at the University of Michigan while working full-time as Coordinator of Astronomy at Cranbrook Institute of Science in Bloomfield Hills, Michigan.

Concerto for Wind Ensemble

James Caldwell

- I. Fluid
- II. Quiet
- III. Quick
- IV. Shimmering

The **Concerto for Wind Ensemble** was written at the request of Donald DeRoche and is dedicated to the DePaul University Wind Ensemble. The pitch material is derived from two pentatonic scales and their permutations, C-Eb-F-Ab-B in the first and third movements and C-E-F-A-B in the second and fourth movements. Although not sounding particularly tonal, each movement has a general focal pitch: C for the first movement, A for the second, Ab for the third, and F for the fourth. The rhythm in the **Concerto**, influenced by the composer's studies of Schoenberg and Brahms, employs small units of harmonic rhythm, contour, duration, orchestration, etc., which are grouped and regrouped to create a flexible, plastic rhythmic language.

James Caldwell is a native of Rochester, Michigan and holds degrees from Michigan State University, where he studied composition with Charles Ruggiero and David Liptak, and Northwestern University, where he studied with Alan Stout and M. William Karlins. His instrumental, electronic, and vocal music has been performed on New Music Chicago Spring Festivals, and in the states of Michigan, Ohio, and Massachusetts. Since 1985, he has been head of Theory-Composition-Music History at Western Illinois University in Macomb.

Concertino for Horn and Wind Symphony

Henry Wolking

Jennifer Burch, *French horn*

Concertino for Horn and Orchestra was commissioned in the spring of 1984 by Ed Allen, former Utah Symphony horn player, who is now principal horn with the New Zealand Symphony Orchestra. The work was recorded by Mr. Allen and the New Zealand Symphony in October, 1985. At the request of Gregg Hanson, University of Utah Director of Bands, the Concertino was transcribed by the composer for wind symphony, which was completed in February, 1986. Jennifer Burch, horn soloist, was born in New York and educated at the University of Michigan, where she studied with Louis Stout. She has also studied with John Covert of Ithaca College and Edwin Thayer, principal horn with the National Symphony. Ms. Burch is presently principal horn with the Richmond Symphony as well as horn instructor at Virginia Commonwealth University and the University of Richmond.

Henry Wolking received his B.E. from the University of Florida and his M.M. in composition from North Texas State University. He was the chairman of jazz theory for the National Association of Jazz Educators from 1976 to 1982. He has over fifty published jazz compositions for big band and combo and his first symphony, **Lydian Horizon**, was premiered by the Utah Symphony Orchestra and selected by the Kennedy Center Friedheim Awards panel as a semi-finalist in 1981-82. He is presently a professor of music and chair of the Jazz Studies Program at the University of Utah.

As Lightning Tears the Solemn Sky

Frederick Speck

Michael Davison, *trumpet*

As Lightning Tears the Solemn Sky was written while the composer was in residence as an associate artist at the Atlantic Center for the Arts. The music features solo trumpet and symphonic band in a display of both rugged power and virtuosity as well as the lyric, cantabile capabilities of the solo trumpet. Michael Davison, trumpet soloist, holds a D.M.A. in trumpet performance from the University of Wisconsin, Madison. He is currently Assistant Professor of Music, Brass Instructor, and Director of the Jazz Ensemble at the University of Richmond.

While earning his doctorate at the University of Maryland, Frederick Speck studied with Lawrence Moss and Mark Wilson. Other teachers have included Burton Beerman, Marilyn Shrude, Donald Wilson, and Joseph Schwanter. He has received grants and awards from such organizations as the Pennsylvania Council on the Arts, the Southeastern Composers' League, Mansfield University, and Gettysburg College. His music has been heard at the American Society of University Composers' National Conference, the Eastman Wind Ensemble Composition Symposium, the University of Delaware New Music Festival, and the Academia del Danza in Rome, Italy. Dr. Speck is Assistant Professor of Music at Gettysburg College in Gettysburg, Pennsylvania.

Piece of Mind

Dana Wilson

- I. Thinking
- II. Remembering
- III. Feeling
- IV. Being

Piece of Mind is, of course, a pun on the old expression, but is also one composer's representation of the workings of the human mind. The first movement, "Thinking," begins with a very simple four-note idea which grows seemingly of its own inertia -- as thinking about something often does -- while sometimes being joined or overwhelmed by other, related ideas. "Remembering," is structured in a manner similar to the way memory serves most of us -- not as a complete, logical thought, but as abrupt flashes of images or dialogue. In this case, the flashes view the four-note idea through various musical styles vividly entrenched in the composer's own memory and, it is hoped, in that of much of the audience. "Feeling" explores various states throughout the emotional spectrum while "Being" addresses a mental state that is rarely considered in our culture. Non-Western, particularly East Indian, musical styles are called upon to shape the four-note idea so as to conjure up and celebrate this marvelous attribute (this piece, this peace. . .) of the mind. **Piece of Mind** was premiered in New York City by the Ithaca College Wind Ensemble in 1987 and was that year's winner of the Sudler International Wind Band Composition Competition as well as the American Bandmasters' Association Ostwald Composition Contest.

Currently an associate professor at Ithaca College where he teaches theory, composition, and jazz courses, Dana Wilson holds a doctorate from the Eastman School of Music. He is active as a composer, jazz pianist, clinician, and conductor with several commissioned and published works to his credit. Dr. Wilson is co-author of **Contemporary Choral Arranging** and has written articles on diverse musical subjects.

Faces at the Blue Front

Theodore Dollarhide

Faces, composed in Ann Arbor, Michigan in 1978, is Dollarhide's third work for band. The piece is a musical impression of a magazine store in Ann Arbor called the Blue Front. This seedy or very colorful store sold every magazine available and, as a result, attracted an extremely eclectic and, at the very least, an interesting clientele -- from students to business executives to pornography collectors. There seemed to be a sinister air that enveloped the store, which was further heightened by the occasional police raid. The music relies on varying the speed and timbre of orchestration changes to capture the colorful and complex impression of the Blue Front.

Theodore Dollarhide, a native of California, began his musical training on the tuba. He graduated from San Jose State University and continued his studies in composition with Leslie Bassett, George Balch Wilson, and William Bolcom at the University of Michigan. In 1978-79, he studied with Eugene Kurtz in Paris as a Fulbright Fellow. From 1981-86 Dollarhide taught composition at La Trobe University in Melbourne, Australia. His works have been performed by the Sydney Symphony Orchestra, the Melbourne Symphony, and the Detroit Symphony. Currently he is fulfilling an invitation as Visiting-Professor in Composition at the College of Music, Yonsei University in Seoul, Korea.

COLLEGES AND UNIVERSITIES

George Mason University
Tony Maiello

Hampton University
Sylvester Young and Robert Ranson

James Madison University
Patrick Rooney

Liberty University
Ray Locy

Longwood College
Ralph Mohr

Lynchburg College
Patrick Gatti

Norfolk State University
Emery Fears

Old Dominion University
Dennis Zeisler

Radford University
Mark Camphouse

University of Richmond
Gene Anderson

University of Virginia
Stephen Layman

Virginia Commonwealth University
Terry Austin

Virginia Polytechnic and State University
James Sochinski

Virginia State University
Harold Haughton

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Music Director and Conductor, Roanoke Symphony Orchestra

Bennett Lentzner
Dean, College of Fine Arts, Radford University

Mark Camphouse
Director of Bands, Radford University

The Virginia College Band Directors National Association wishes to express its thanks to the staff of University of Richmond and members of the University of Richmond Bands for their assistance in hosting Symposium XIII.

1988 VIRGINIA INTERCOLLEGIATE BAND

FLUTE

Danny Arnette (GMU)
Carolyn Booker (UR)
Jean Brouwer (LU)
Delaninia Degree (HU)
Julie Demott (JMU)
Pamela Graul (RU)
Ellen Hammond (LC)
Linda Hill (RU)
Stephanie Jones (ODU)
Mara Kohls (VPI)
Tracey Oliver (HU)
Wendy Palmore (LGC)
Jill Pitkin (UVA)
Bill Smith (VPI)
Amy Thompson (VCU)

OBOE

Stephanie Anson (JMU)
Debbie Modlin (VCU)
Tammy Steuerwald (LU)

ENGLISH HORN

Stephanie Anson (JMU)

BASSOON

Shari Adams (UR)
Ellen McCall (UR)
Glen Short (UVA)
Anna Spots (HU)

CONTRABASSOON

Arlene Bowers (JMU)

E-FLAT SOPRANO CLARINET

Laura Anderson (JMU)

B-FLAT CLARINET

Laura Anderson (JMU)
Kim Bailey (RU)
Debbie Berman (UR)
Kerry Brown (RU)
Tracey Brown (NSU)
Cindy Church (LU)
Lee Cooper (ODU)
Terese Draggoo (LU)
Victor Goines (VCU)
Tamara Green (LC)
Theodore Jenifer (HU)
Tony Kasterelis (LGC)
JoMarie Leland (ODU)
Scott Leonard (VPI)
Cathy Lewis (UVA)
Thayne Parr (ODU)
Craig Sapp (UVA)
Jacquelyn Spady (VSU)
Tracey Staten (NSU)
Sharon Thomas (VPI)

ALTO CLARINET

Paul Fields (UVA)

BASS CLARINET

Jacqueline Bolis (NSU)
Tracey Hornby (RU)

CONTRABASS CLARINET

Shannon Wood (UR)

ALTO SAXOPHONE

Sam Cox (VCU)
Davie Debus (GMU)
Andre Jefferson (NSU)
Andrew Mason (UR)
Charles Miller (HU)
John Wilson (LU)

TENOR SAXOPHONE

Karen Fells (LGC)
Steve Maul (LU)
Robert Moore (VSU)
Jeff Spelman (UR)

BARITONE SAXOPHONE

Gregory Baldwin (VSU)

FRENCH HORN

Virginia Cutchins (LGC)
Eric Danuser (JMU)
Emily DeHaven (VPI)
Freddie Frazier (HU)
Mike Harrah (VCU)
Janel Murphy (UR)
Rachael Townsend (VPI)
Robert White (VSU)
Sandy Wightman (UVA)

TRUMPET

Tim Altman (VPI)
Charlie Bram (JMU)
Ronnie Byers (ODU)
Marvin Cliftman (NSU)
Daren Ferguson (HU)
Brian Lansing (UR)
David McQueen (VSU)
Ed Parker (RU)
Chris Smith (VSU)
Chris Sparrow (ODU)
Eddie Stallings (LGC)
Chris Young (UVA)

TROMBONE

Bruce Hall (ODU)
Edward Hall (VPI)
Courtney Reed (UR)
Bill Watson (HU)

EUPHONIUM

David Corey (NSU)
John Crossin (GMU)
Paul Dembowski (LGC)
Chris Gilbert (RU)
Reggie Johnson (VCU)
Ricky Knight (JMU)

TUBA

Barry Breeden (VCU)
Donna Cashman (JMU)
Charlie Edmond (VSU)
Kurt Hampton (VSU)
Reginald Linnette (NSU)
Joseph Martin (HU)
Karey Morris (LU)
Tom Schwalenberg (RU)

STRING BASS

Mike Sloan (VCU)

PERCUSSION

Dean Childs (HU)
Rodney Clark (LU)
Sam Elson (JMU)
Jim Latimer (RU)
Fred Mines (VCU)
Travis Thompson (ODU)

PIANO

Landon Bilyeu (VCU)

HARP

Zhe Zhi-Xie (VCU)