



WORLD ASSOCIATION FOR SYMPHONIC BANDS AND ENSEMBLES

WASBE 2015



JULY 12-18

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CALIFORNIA

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8th–12th July 2016



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- 51872-MCD **University of Maryland Wind Orchestra (USA)** _____ CDs
Overture to "The Magic Flute" Mozart/arr. Blomheft - Fratres/Part arr. Briner - Chamber Symphony, Op. 9 1992/Schoenberg, - Comix Trips/Lansky - Libertango/Piazzolla arr. Scott
- 51873-MCD **The University of Houston Moores School Wind Ensemble (USA)** _____ CDs
Fanfare for the Uncommon Woman, No. 1/Tower - Distorted Visions/Blench - The Garden of Earthly Delights/Osmon
- 51874-MCD **Brooklyn Wind Symphony (USA)** _____ CDs
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- 51875-MCD **The Israel National Youth Wind Orchestra (Israel)** _____ CDs
Fanfare to Israel/Ben-Haim - From the Villages of East-Europe/Hajdu - "Winds of Jemen" Picture for Symphonic Band/Pigovát - Trrrra-pa-tam/Yusupov - Hillulah/Permont - Dedicated to Marc Chagall ("Hava Nagila") - Jewish - Rhapsody for Wind Orchestra/Pigovát
- 51876-MCD **Landesblasorchester Baden-Württemberg (Germany)** _____ CDs
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- 51877-MCD **Temple University Chamber Winds (USA)** _____ CDs
Overture to The Marriage of Figaro/Mozart/arr. Wendt - Hommage à l'ami Papageno/Françaix - Figures in the Garden/Dove - "Mozart new-look"/Françaix - Serenade in C minor K. 388/384.a/Mozart
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- 51879-MCD **University of Louisville Wind Ensemble (USA)** _____ CDs
In the World of Spirits/Broughton - Al Fresco/Husa - Engelsflügel/Dean - Sinfonietta No. 2/Badings - Concerto for Alto Saxophone and Wind Ensemble (Adam McCord, Saxophone)/Ticelli - The Frozen Cathedral/Mackey
- 51880-MCD **Pacific Symphonic Wind Ensemble (Canada)** _____ CDs
Commando March/Barber - The Banks of Newfoundland/Cable - Concerto for Clarinet and Wind Ensemble Michelle Anderson, Clarinet/Ticelli - Pavanne Gould - Connections/Branter - Seaquam: A Journey to the Sky/Stride
- 51881-MCD **The New Edmonton Wind Sinfonia (Canada)** _____ CDs
Fall Fair/Ridout/arr. Fralick - Ar-gard/Kuremanee - Riften Wed/Giroux-West - Colour Wheel/Forsyth - Dreaming of the Masters III (Jens Lindemann, trumpet)/Gilliland - Masque/Hesketh
- 51882-MCD **Lone Star Wind Orchestra (USA)** _____ CDs
Circus Overture/Bolcom - An Gè Fhàin (The Wild Goose)/George - Jungla/Ferran - Aspen Jubilee (Jennifer Ciobanu, soprano)/Nelson - Luminosity: Concerto for Wind Orchestra/ Schwantner - Bells Across the Atlantic/Gorb
- 51883-MCD **University of Saskatchewan Wind Orchestra (Canada)** _____ CDs
100 Years of Fanfares/Raum - Kalla (Dean McNeill, trumpet)/Gilliland - Stratford Suite, Mvt. III: Ode to Rosalind/Cable - Concert Overture in F Minor/O'Neill/ed. Oehlerking - Invisible Cities (TorQ Percussion Quartet)/Wijeratne - The Ride of the North West Mounted Police/Glen Broder/arr. Waldron/ed. Oehlerking
- 51884-MCD **The San Jose Wind Symphony (USA)** _____ CDs
Magnolia Star/Danyew - Concerto Grosso for Saxophone Quartet (The Première Saxophone Quartet)/Bolcom - Mare Tranquillitatis/Zare - Symphony No. IV: Bookmarks from Japan/Giroux-West
- 51885-MCD **Dallas Wind Symphony (USA)** _____ CDs
Millenium Canons/Putz/arr. Spede - The Dam Busters/Coates - The Polygon of Time/Lai - Concerto for Flute, Op. 39 (Marianne Gedigian, flute)/Liebermann/trans. Shaw - Symphony for Band: Wine-Dark Sea/Mackey
- 51886-MCD **Showa Wind Symphony (Tokyo, Japan)** _____ CDs
Downey Overture/Navarro - Toccata and Fugue d-moll/Bach/arr. Goto - Kokyōu/Amano - "Cane River" Murals/Ellerby - "The Earth" from "The Planets by Trouveré"/Nagao - Afferoce/Koh - A Wild Rose Above/Goto - Mont Fuji - la musique inspirée de l'estampe de Hokusai/Mashima
- 51887-MCD **WASBE International Youth Wind Orchestra** _____ CDs
Pulsar-Mimesis/Fayos-Jordán - Rapsodia Hermandina/Quinto Serna - Utopias (from 200. Tercera Suite Para Banda)/Valencia Rincón - Requiem/Maslanka - Commedia/Abigaña
- 51900-MCD **Convention Highlights "California Dreamin'" 2 CD Set (includes convention photographs)** _____ CDs

REPertoire SESSIONS

- 51888-MCD **Monday James Logan High School Band (USA)** _____ CDs
D'un Matin de Printemps/Boulangier/arr. Branciani - Impressionist Prints/Forte - Roma/Coleman - Letter from Sado/Blackshaw - The Witches' Cauldron/Comitas
- 51889-MCD **Tuesday Ohlone Wind Orchestra (USA)** _____ CDs
For the President's Own/D'Addona - Grand Fanfare/Williams - Salome/Wood - Starsplitter/Rothman - Berglicht/Waespi
- 51890-MCD **Wednesday Pacific Symphony Wind Ensemble (Canada)** _____ CDs
Symphony No. 6 (excerpts)/Boysen, Jr. - Luminosceñce/Biedenbender - Song and Legend/Suzuki - Rhythms of the Spirit/Stephenson - Spirit of the Dance/Wiffin
- 51891-MCD **Thursday University of Saskatchewan (Canada)** _____ CDs
Visionary for Wind Ensemble/Froelich - Miniatures Brasilianas (Set 1 or 2, selected mvts)/Noguiera - Motus Agni/Hahn - Sea Goddess/Kataoka
- 51892-MCD **Friday New Edmonton Wind Sinfonia (Canada)** _____ CDs
Hue and Cry/Stucky - Music with Chequered Ears/Basazs - Love, Transforming/Gorb - Bohemian Revelry/Gorb
- 51893-MCD **Saturday Amador Valley High School (USA)** _____ CDs
Champ de Mars Par Jouer de Lumere (excerpts)/Champagne - Fanfania, Garriso/Perez - On This Bright Morning/Maslanka - Persian Dances No. 2 & 3/Molokoupour - Arcana/Houben
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San Francisco



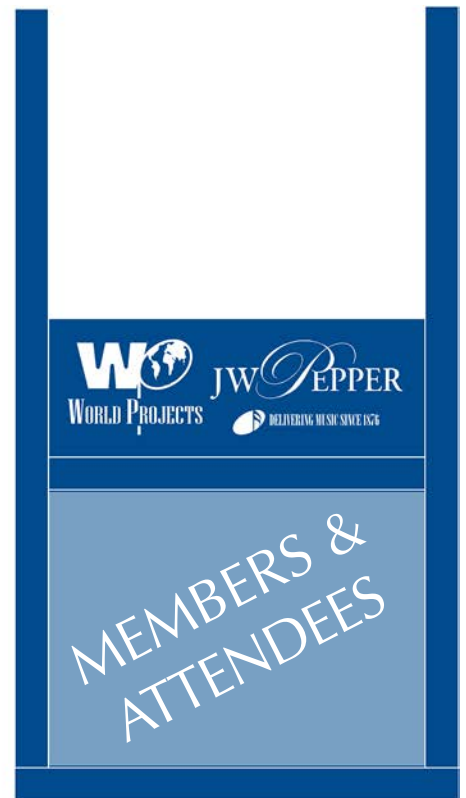
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CONFERENCE IDENTIFICATION

LANYARD COLOR GUIDE



Those wearing **RED LANYARDS** represent our WASBE Local Organizing Committee, World Projects staff members, WASBE Ambassadors from the Bay Area music community and San Jose State University volunteers.

This is the group that is here to help you throughout your WASBE 2015 Conference experience in San Jose, California.

For more information please view page 12.

Those wearing **GOLD LANYARDS** represent our industry members that are exhibiting at the WASBE 2015 Conference in San Jose, California.

Exhibitors can be found before, after and during intermission at every WASBE concert at the California Theatre.

For more information please view the exhibitor guide on page 74.

Those wearing **BLUE LANYARDS** represent our WASBE Board Members, performing group directors, lecturers, presenters and our 2015 WASBE Conference attendees.

The WASBE Board Members will also be further identified by a gold ribbon and they are eager to welcome you all to San Jose, California.

For more information please view page 10.



California Theatre Lobby, site of the 2015 WASBE Conference exhibits

A WELCOME MESSAGE FROM

WASBE
PRESIDENT

Bert Aalders
(The Netherlands)

WASBE PRESIDENT
2012-2015



Dear WASBE Members, Music Industry Leaders, Performers and Guests,

It is with a great deal of joy and excitement that I welcome you to the 16th international conference of the World Association for Symphonic Bands and Ensembles here in beautiful San Jose, California. It is profoundly important that wind band conductors, composers, music industry leaders and performers from throughout the world have the opportunity to come together in one place to meet, share ideas, listen to great music, renew friendships and begin new ones.

While we have taken full advantage of modern communication technology developed here in the Silicon Valley, we are also deeply aware of the importance of wind band people having the opportunity to come together face-to-face, without the use of technology, to learn from one another and to listen to live performances of the finest in wind band repertoire.

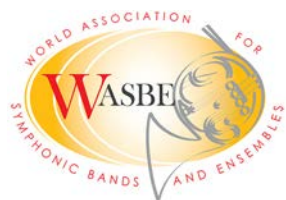
WASBE would like to take this opportunity to thank the people of San Jose and World Projects for the enormous amount of time and energy involved in producing this international event. It is my hope that you will enjoy your visit to California and will begin now to make plans to meet again in Utrecht, The Netherlands July 16-23, 2017 for our next international conference. Our next regional conference will be in Prague, Czech Republic, July 9-13, 2016.

I look forward to meeting you personally sometime this week.

Warm regards,

A handwritten signature in black ink, appearing to read 'Bert Aalders', written over a white background.

Bert Aalders, President
WASBE





A WELCOME MESSAGE FROM THE LOCAL ORGANIZING COMMITTEE

Deborah Lee Gibbs
(Australia/USA)

WORLD PROJECTS
INTERNATIONAL MUSIC PRODUCTIONS

Warmest of welcomes to all of the attendees, performers and industry professionals who are here to attend the 2015 WASBE Conference in San Jose, California. On behalf of World Projects and our partners who make up the local organizing committee, we wish you many great experiences during your stay in San Jose and hope you have a chance to explore the greater San Francisco bay area and some of the wonders of Northern California.

San Jose and the surrounding towns that make up the Silicon Valley are known as the progressive center of the Information-Technology industry. The greater San Francisco bay area is also known for the distinctive Victorian-era neighborhoods, its open-minded attitude and also its access to nature's beauty. We feel that there is something for everybody and hope you enjoy your time here.

World Projects, an international music production organization, is based right here in the San Francisco bay area. We are thrilled to have partnered with WASBE for the 2015 Conference and are looking forward to sharing what the city of San Jose has to offer in regards to performing venues, downtown facilities and access to music based resources at San Jose State University. We offer many thanks to Dr. Edward Harris for his contribution, generosity and flexibility in allowing the conference to take over the music campus during the week of the conference.

One final welcome goes to the representatives and board members of WASBE. We first met WASBE in the year 2005 during the Singapore conference and after a 10 year collaboration through several conferences and projects we are very proud to be partnered with this organization. Many of the WASBE board members, presidents and past-presidents have become some of our most treasured colleagues and friends over the past decade, also joining us with our projects and music festivals as we attempt to do our part for the progression of wind ensemble music and music education across the globe.

On behalf of World Projects and the Local Organizing Committee we wish that the great culture of international music exchange will continue to grow and thrive for years to come. Welcome to California!

Deborah Gibbs

Deborah Lee Gibbs, President & CEO
WORLD PROJECTS INTERNATIONAL MUSIC PRODUCTIONS



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**as seen on the far left*

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**as seen on the far left*

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1981-1983	Trevor Ford	Skien, Norway
1983-1985	Francis Pieters	Kortrijk, Belgium
1985-1987	John Paynter (deceased)	Boston, USA
1987-1989	Jan Molenaar	Kerkrade, Netherlands
1989-1991	Vondis Miller (deceased)	Manchester, UK
1991-1993	Leif Jansson	Valencia, Spain
1993-1995	William Johnson	Hamamatsu, Japan
1995-1997	Wolfgang Suppan (deceased)	Schladming, Austria
1997-1999	Felix Hauswirth	San Luis Obispo, USA
1999-2001	Felix Hauswirth	Lucerne, Switzerland
2001-2002	Timothy Reynish	Jönköping, Sweden (2003)
2003-2005	Dennis Johnson	Singapore
2005-2007	Bert Aalders	Killarney, Ireland
2007-2009	Glenn D. Price	Cincinnati, USA
2009-2011	Leon Bly	Chiayi City, Taiwan ROC
2011-2012	Odd Terje Lysebo	

Web Site, Webmaster and Editor - Fergus O'Carroll

www.wasbe.org

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Rehearsal Hall Manager



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Symphonic Band Conductor
Student Volunteer Coordinator

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Saratoga High School

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Nathan Villanueva
Chien-Kai Wang
Kevin Michaels
Francisco Marquez
William Melendez
Anjelina Lopez-Rosende
Tatiana Ibarra
Priscilla Peraza
Michael Gray

Schedule of EVENTS

SUNDAY, JULY 12

REGISTRATION at California Theatre 1PM-830PM

CONCERT SERIES CALIFORNIA THEATRE

3PM
San Francisco Wind Ensemble (USA)
Conductor: Martin H. Seggelke

OPENING RECEPTION GORDON BIRSCH BREWERY & BAR

5-6:30 PM
Jens Lindemann, Keynote Speaker
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CONCERT SERIES CALIFORNIA THEATRE

8PM
University of Maryland Wind Orchestra (USA)
Conductor: Michael Votta Jr.

EXHIBITS OPEN AT CALIFORNIA THEATRE

MONDAY to FRIDAY
1PM-5PM
and
7PM to 11PM

MONDAY, JULY 13

REGISTRATION at San Jose State University 8AM-6PM

REPERTOIRE SESSION SAN JOSE STATE UNIVERSITY CONCERT HALL

9AM
(James Logan High School)

GENERAL MEETING (1) SAN JOSE STATE UNIVERSITY CONCERT HALL

10:30AM

CONCERT SERIES CALIFORNIA THEATRE

1:30PM
The University of Houston Moores School Wind Ensemble (USA)
Conductor: David Bertman

PRESENTATIONS SAN JOSE STATE UNIVERSITY

4:30PM
Dr. Jeffrey Boeckman
Dr. Christian Zembower
Dr. Vaclav Blahunek
Dr. Keith Kinder
Dr. Robert Cesario (5:15pm)

CONCERT SERIES CALIFORNIA THEATRE

8PM
Brooklyn Wind Symphony (USA)
Conductor: Jeff W. Ball

10:30PM RECEPTION
FAIRMONT HOTEL LOBBY
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TUESDAY, JULY 14

REGISTRATION at San Jose State University 8AM-6PM

REPERTOIRE SESSION SAN JOSE STATE UNIVERSITY CONCERT HALL

9AM
(Ohlone Wind Orchestra)

LECTURE SCHEDULE SAN JOSE STATE UNIVERSITY CONCERT HALL

10:30AM
"Seeking Quality" - Odd Lysebo

CONCERT SERIES CALIFORNIA THEATRE

1:30PM
The Israel National Youth Wind Orchestra (ISRAEL)
Conductor: Motti Miron

INSTRUMENTAL MASTERCLASS SAN JOSE STATE UNIVERSITY

4:30PM
Adam McCord - Saxophone

PRESENTATIONS SAN JOSE STATE UNIVERSITY

4:30PM
Professor Paul Niemisto
Dr. Jason Caslor
Dr. Clifford N. Towner
Dr. Marcelo Jardim/Dr. Shawn Smith
Dr. Karen Fannin (5:15PM)

CONCERT SERIES CALIFORNIA THEATRE

8PM
Landesblasorchester Baden-Württemberg (GERMANY)
Conductor: Björn Bus

WEDNESDAY, JULY 15

REGISTRATION at San Jose State University 8AM-6PM

REPERTOIRE SESSION SAN JOSE STATE UNIVERSITY CONCERT HALL

9AM
(Pacific Symphonic Wind Ensemble)

LECTURE SCHEDULE SAN JOSE STATE UNIVERSITY CONCERT HALL

10:30AM
"On Conducting" - Alberto Roque

CONCERT SERIES CALIFORNIA THEATRE

1:30PM
Temple University Wind Symphony: Chamber Winds (USA)
Conductor: Dr. Emily Threinen

3PM
University of Wisconsin-Milwaukee Wind Ensemble (USA)
Conductor: John A. Climer
Guest Conductor: Mark A. Norman

INSTRUMENTAL MASTERCLASS SAN JOSE STATE UNIVERSITY

5PM
Jens Lindemann - Trumpet

PRESENTATIONS SAN JOSE STATE UNIVERSITY

5PM
Dr. Cynthia Johnston
Dr. Danielle Gaudry
Dr. Jason Caslor
Dr. Christopher Unger

CONCERT SERIES CALIFORNIA THEATRE

8PM
University of Louisville Wind Ensemble (USA)
Conductor: Frederick Speck
Guest Conductor: Amy I. Acklin

THURSDAY, JULY 16

REGISTRATION at San Jose State University 8AM-6PM

REPERTOIRE SESSION SAN JOSE STATE UNIVERSITY CONCERT HALL

9AM
(University of Saskatchewan)

CONDUCTING MASTERCLASS SAINTE CLAIRE HOTEL

9:30am
University of Louisville
Chamber Winds
A Britten Celebration by Sergio Azevedo

WYWO OPEN REHEARSAL SAN JOSE STATE UNIVERSITY CONCERT HALL

10:30AM
(José R. Pascual-Vilaplana)

CONCERT SERIES CALIFORNIA THEATRE

1:30PM
Pacific Symphonic Wind Ensemble (CANADA)
Conductor: Dr. David Branter

3PM
New Edmonton Wind Sinfonia (CANADA)
Conductor: Raymond Baril

CONDUCTING MASTERCLASS SAINTE CLAIRE HOTEL

4PM
University of Louisville
Wind Orchestra
Hammersmith by Gustav Holst

PRESENTATIONS SAN JOSE STATE UNIVERSITY

5PM
Dr. Darrin Oehlerking
Dr. Dennis Llinas
James Dreiling
Dr. Laszlo Marosi

FRINGE CONCERT McAFEE CENTER SARATOGA HIGH SCHOOL

7:30PM
University of Milwaukee-Wisconsin
& Showa Wind Symphony

CONCERT SERIES CALIFORNIA THEATRE

8PM
Lone Star Wind Orchestra (USA)
Conductor: Eugene Migliaro Coporon

FRIDAY, JULY 17

REGISTRATION at San Jose State University 8AM-6PM

REPERTOIRE SESSION SAN JOSE STATE UNIVERSITY CONCERT HALL

9AM
(New Edmonton Wind Sinfonia)

CONDUCTING MASTERCLASS SAINTE CLAIRE HOTEL

9:30am
University of Louisville
Wind Orchestra
Symphony in Bb by Paul Hindemith

COMPOSERS INTERVIEW SAN JOSE STATE UNIVERSITY CONCERT HALL

10:30AM
Fergus O'Carroll, Moderator

FRINGE CONCERT CESAR CHAVEZ PLAZA

12PM
New Edmonton
Wind Sinfonia (CANADA)

CONCERT SERIES CALIFORNIA THEATRE

1:30PM
University of Saskatchewan
Wind Orchestra (CANADA)
Conductor: Dr. Darrin Oehlerking

3PM
San Jose Wind Symphony (USA)
Conductor: Edward C. Harris

CONDUCTING MASTERCLASS SAINTE CLAIRE HOTEL

4PM
University of Louisville
Wind Orchestra
Sinfonietta #2 by Henk Badings

GENERAL MEETING (2) SAN JOSE STATE UNIVERSITY CONCERT HALL

5PM

CONCERT SERIES CALIFORNIA THEATRE

8PM
Dallas Winds (USA)
Conductor: Jerry Junkin

10:30PM RECEPTION at the
FAIRMONT HOTEL LOBBY
SPONSORED BY UTRECHT 2017

SATURDAY, JULY 18

REGISTRATION at San Jose State University 8AM-10AM

REPERTOIRE SESSION SAN JOSE STATE UNIVERSITY CONCERT HALL

9AM
(Amador Valley High School)

CONDUCTORS INTERVIEW SAN JOSE STATE UNIVERSITY CONCERT HALL

10:30AM
Cynthia Johnson-Turner, Moderator

CONCERT SERIES CALIFORNIA THEATRE

1:30PM
Showa Wind
Symphony (JAPAN)
Conductor: Shintaro Fukumoto
Guest Conductors: Eugene
Migliaro Coporon, Yo Goto

4:30PM
WASBE Youth
Wind Orchestra
Conductor: José R. Pascual-Vilaplana

GALA BANQUET LOFT BAR & BISTRO

7PM

FRINGE CONCERT CASTELLO di AMOROSO (Napa Valley)

8PM
New Edmonton
Wind Sinfonia (CANADA)

University of Saskatchewan
Wind Orchestra (CANADA)

Landesblasorchester
Baden-Württemberg (GERMANY)

WASBE2015



San Jose STATE University

San Jose State University is conveniently located on 154 acres in downtown San Jose, midway between San Francisco and the Monterey/Carmel area at the sunny southern end of San Francisco Bay, and is easily accessible from area freeways.

Founded in 1857, San Jose State is the oldest public institution of higher education on the West Coast. From its beginnings as a normal school to train teachers for the developing frontier, SJSU has matured into a metropolitan university offering more than 134 bachelor's and master's degrees with 110 concentrations.

THE SCHOOL OF MUSIC AND DANCE AT SAN JOSE STATE UNIVERSITY

The [School of Music and Dance](#) has long been known for its excellence in performance, its leadership role within the arts community, and its strong commitment to the arts of the twenty-first century. In a state as culturally rich and diverse as California, new interdisciplinary opportunities among artists, performers, composers, and technology are abundant.

While planning for the future, we are constantly aware of the importance of our past traditions and history. The School continues its commitment to research, keeping scholarship and performance as our core values. Excellence in the artistic process, regardless of traditional or cutting edge technologies, remains our hallmark.

If you are a prospective student exploring education opportunities, we are honored by your consideration of the [San Jose State University School of Music and Dance](#). Please take a moment to browse our respective music and dance websites that best suit your interests.

Graduates of San José State University's School of Music include some of the finest music teachers, composers, and performers in the world. Our [award-winning faculty](#) have received Grammys, Guggenheims, grants from the National Endowment for the Arts, and many other honors and awards. Come make music with us!

The [Music Education program](#) at SJSU has produced some of California's leading educators, scholars, and administrators. The future for employment for our graduates in the field of music education remains bright! In fact, the School of Music consistently receives many more requests for certified teachers than it is able to accommodate.

The award-winning Composition program is led by two of today's most respected composers: [Dr. Pablo Furman](#) and [Dr. Brian Belet](#). The composition program provides one of the most diverse offerings in the state, including electro-acoustic composition, recording technology, and film scoring.

JSU's many Instrumental Performing Ensembles welcome both music majors and general students. Instrumental performance opportunities include Symphony Orchestra, Wind Ensemble, Symphonic Band, Jazz Orchestra, Afro-Latin Jazz Ensemble, jazz combos, chamber music, Spartan Pep Band, and the famous Spartan Marching Band.

Our Choral Ensembles have consistently earned top honors at some of the most prestigious national and international music festivals. Vocal performance opportunities include Opera Workshop, Choraliers, Concert Choir, Women's Chorus, and the Gospel Choir.

Musical performance is a high priority at SJSU. The university provides statewide, national, and international travel opportunities for its performing ensembles. The School's ensembles have consistently been selected to perform at prestigious conferences, including the [California Music Educators State Conference](#), the [American Choral Directors Association Conference](#), and the [College Band Directors National Conference](#).

Thanks to a number of generous endowments, annual talent-based scholarships totaling over \$100,000 per year are awarded to gifted music majors.

SAN JOSE STATE UNIVERSITY

One Washington Square,
San Jose, CA 95192
(408) 924-1000

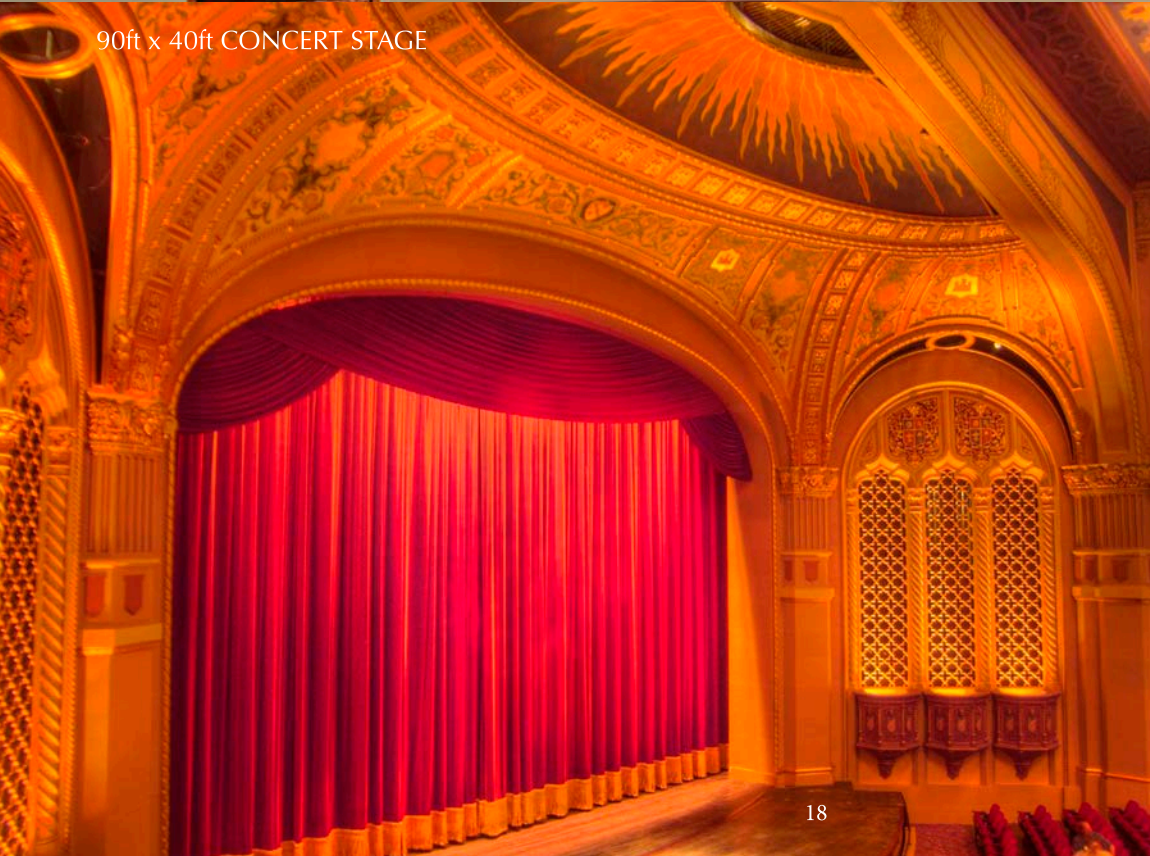
www.sjsu.edu

CALIFORNIA THEATRE

San Jose, California



1,122 SEATS - BUILT IN 1927 - RENOVATED IN 2004



90ft x 40ft CONCERT STAGE



ORIGINAL FEEL



DOWNTOWN LOCATION

VENUE INFORMATION

On opening day in April 1927, Hollywood stars came to San Jose to celebrate the opening of this lavish 1,122-seat theatre. It is recognized today as one of the best-preserved examples of 1920s-era motion picture houses in the United States.

This historic venue, originally known as the Fox Theatre, was designed in 1927 by architects Weeks and Day and once said to be “the finest theater in California.” The first film shown there was *An Affair of the Follies*, starring 1920s “it” girl, Billy Dove. The theater was immediately a hit with the community.

Over the years, it housed vaudeville shows and showed films in 3D and Cinemascope. In the 1960s and 1970s, the building passed through several owners and closed in 1973. In 1985, it was purchased by the Redevelopment Agency with the intention of preserving the City’s largest remaining downtown movie palace.

Construction began in July 2001 to renovate and restore the beautiful building. The \$75 million restoration was funded by the Redevelopment Agency of the City of San Jose and the Packard Humanities Institute, which financed over one-third of the project cost.

Converting the historic movie palace into a performing arts venue required construction work throughout the entire building and protection of the original ornamentation. The opulently ornamented historic interiors, with cast plaster ceilings and detail, were refurbished with decorative painting and the elaborately stenciled entry foyer ceiling was restored.

A new stagehouse (13 feet deeper and 20 feet wider and higher) was constructed behind the existing ornamented proscenium and extended to the adjacent hotel. The orchestra pit was enlarged to accommodate up to 56 musicians.

A three-story limestone building now links the theatre to Market Street and the convention district through a second main entrance that compliments the neighboring historic Sainte Claire Hotel. The building contains rehearsal space, dressing rooms, offices, and a side stage with truck loading.

A two-story addition on First Street, constructed on an adjacent vacant lot, contains restrooms, conference space, and beautiful outdoor courtyard.

The original marquee was recreated by studying historic drawings and photographs. The vertical blade sign, featuring a motif of California golden poppies animated with chase lights, was reproduced at its original size and detail.

Two Wurlitzer organs were commissioned by the Packard Humanities Institute for the building—a large theatre organ for the auditorium installed behind the historic plaster grillwork and a smaller organ behind the historic arched chambers in the lobby. The organs were assembled and installed by Edward Millington Stout III, and are owned and maintained by the Stanford Theatre Foundation.

The California is slightly smaller than England’s Glyndebourne and Venice’s historic Teatro la fenice, and is in the select ranks of the world’s most intimate opera houses. There are only twenty rows of seats in the orchestra section, five rows in the grand tier, and six in the mezzanine.

Each seat offers close proximity to the stage, essential for engaging theatre, and acoustics are excellent in all areas of the theatre. The intricately restored gallery-foyer and auditorium are surrounded by entirely new conveniences and comforts, including elevators, ample restrooms upstairs and down, a magnificent gallery, a foyer and even a courtyard complete with fountain.

It’s no surprise that this historical masterpiece is home to Opera San Jose and Symphony Silicon Valley, but meeting planners are delighted to discover that it’s also a special conference and meeting facility – a place to gather when spectacular atmosphere is called for, as well as state-of-the-art audio and visual technology you’d expect in Silicon Valley.

The California Theatre is also a special facility for wedding ceremonies, cocktail receptions, presentations, product launches, corporate meetings, motion picture screenings, concerts, private parties, and any event when a spectacular atmosphere is called for.

It is located two blocks from the San Jose Convention Center, and within easy walking distance of several parking lots and excellent restaurants.

FAST FACTS:

1,122 Seating Capacity,
(including up to 14 Wheelchair areas)

687 Orchestra Seats
(677 Fixed and up to 10 Wheelchair areas)

196 Mezzanine Seats
(192 Fixed and 4 Wheelchair areas)

239 Grand Tier Seats

State-of-the-art production and audio
visual technology

Stage Size: 90ft x 40ft
Active Stage Area (WxH): 60ft x 40ft

Stage Proscenium Opening (WxH):
31ft 6” x 44ft

85,000 total sq. ft.

Dressing Rooms
to accommodate between 67-74 people

Makeup Room
equipped for 8-10 stations, hair sinks, color
corrected lighting, continuous mirrors and ample
counter space

LOCATION:

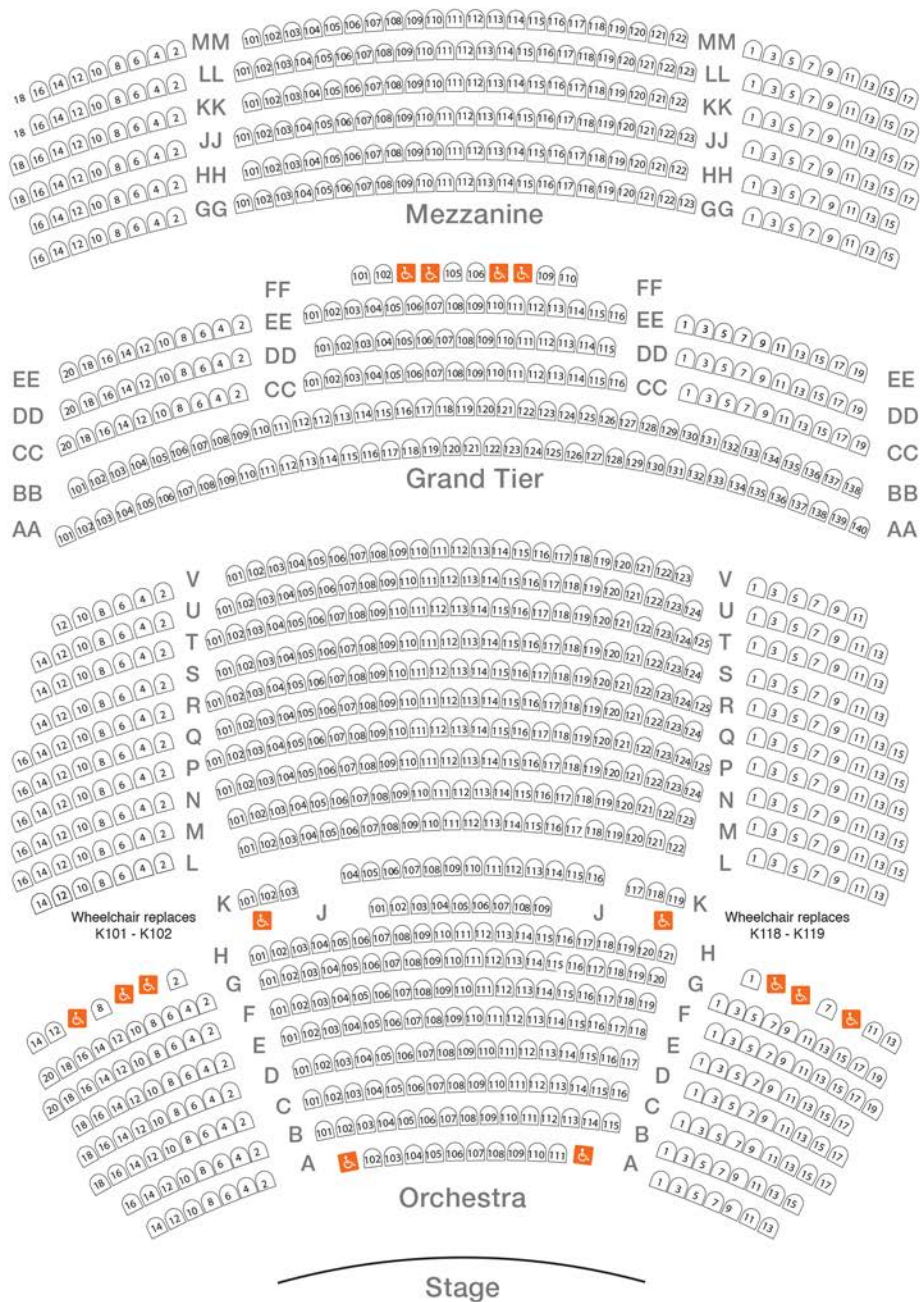
345 S 1st St, San Jose, CA 95113

(408) 295-9600

sanjosetheaters.org

CALIFORNIA THEATRE

SEATING PLAN



Please silence all cell phones and other electronic devices during the performances.
Photography, video, and audio recording of any kind is strictly prohibited.

PERFORMING ENSEMBLES

SAN FRANCISCO WIND ENSEMBLE

(Martin H. Seggelke) San Francisco, California - USA

UNIVERSITY OF MARYLAND WIND ORCHESTRA

(Michael Votta Jr.) College Park, Maryland - USA

UNIVERSITY OF HOUSTON MOORES SCHOOL WIND ENSEMBLE

(David Bertman) Houston, Texas - USA

BROOKLYN WIND SYMPHONY

(Jeff W. Ball) Brooklyn, New York - USA

THE ISRAEL NATIONAL YOUTH WIND ORCHESTRA

(Motti Miron) ISRAEL

LANDESBLASORCHESTER BADEN-WÜRTTEMBERG

(Björn Bus) Baden-Württemberg - GERMANY

TEMPLE UNIVERSITY WIND SYMPHONY: CHAMBER WINDS

(Dr. Emily Threinen) Philadelphia, Pennsylvania - USA

UNIVERSITY OF WISCONSIN-MILWAUKEE WIND ENSEMBLE

(John A. Climer) Milwaukee, Wisconsin - USA

UNIVERSITY OF LOUISVILLE WIND ENSEMBLE

(Frederick Speck) Louisville, Kentucky - USA

PACIFIC SYMPHONIC WIND ENSEMBLE

(Dr. David Branter) Vancouver, British Columbia - CANADA

NEW EDMONTON WIND SINFONIA

(Raymond Baril) Edmonton, Alberta - CANADA

LONE STAR WIND ORCHESTRA

(Eugene Migliaro Corporon) Dallas, Texas - USA

UNIVERSITY OF SASKATCHEWAN WIND ORCHESTRA

(Dr. Darrin Oehlerking) Saskatoon, Saskatchewan - CANADA

SAN JOSE WIND SYMPHONY

(Edward C. Harris) San Jose, California - USA

DALLAS WINDS

(Jerry Junkin) Dallas, Texas - USA

SHOWA WIND SYMPHONY

(Shintaro Fukumoto) Kawasaki - JAPAN

WASBE YOUTH WIND ORCHESTRA

(José Rafael Pascual-Vilaplana)



Martin H. Seggelke, *Conductor*

Paul Nolen, *Soprano Saxophone*

SAN FRANCISCO WIND ENSEMBLE

San Francisco, California, USA

PROGRAM

- Presented by guest host Jim Ripley, WASBE Secretary (USA) -

Toch, Ernst (1887-1964) AUT

'*Miniatur-Ouvertüre*' (1932) - 03:00 (Schott)

Rudin, Rolf (*1961) GER

'*World – Why – Die II ? op. 64*' (2001) - 19:00 (Edition Flor)

PREMIERE

Magnuson, Roy (*1983) USA

'*Book of the Dead – Concerto for Soprano Saxophone, Winds and Percussion*' (2012) - 27:00 (self-published)

Paul Nolen, Soprano Saxophone

Gallego, Martínez (*1969) ESP

'*Sinfonía No. 1 - Kaprekar*' (2011) - 28:00 (Piles)

CONCERT No. 2 - SUNDAY JULY 12, 2015 - 8PM, California Theatre



Michael Votta Jr., *Conductor*

UNIVERSITY OF MARYLAND WIND ORCHESTRA

College Park, Maryland, USA

PROGRAM

- Presented by guest host Odd Terje Lysebo, WASBE Immediate Past President (Norway) -

Mozart, Wolfgang Amadeus (arr. Bastiaan Blomhert) (1756-1791) AUT
'Overture to Magic Flute' (1791) - 08:00 (Florincor Editions)

Part, Arvo (arr. Beat Briner) (*1935) EST
'Fratres' (1977/1990) - 10:00 (Universal)

Schoenberg, Arnold (1874-1951) AUT
'Chamber Symphony, Op. 9 1992' (1906) - 25:00 (Kalmus)

INTERMISSION

Lansky, Paul (*1944) USA
'Comix Trips - 1. Leaping Lizards, 2. Holy Moly, 3. Good Grief, 4. What, Me Worry?' (2008) - 20:00 (Carl Fischer)

Piazzolla, Astor (arr. Jeff Scott) (1921-1992) ARG
'Libertango' (1974/2009) - 09:00 (Jeff Scott)

CONCERT No. 3 - MONDAY JULY 13, 2015 - 1:30PM, California Theatre



David Bertman, *Conductor*

UNIVERSITY OF HOUSTON MOORES SCHOOL WIND ENSEMBLE

Houston, Texas, USA

PROGRAM

- Presented by guest host Leon Bly, WASBE Past Presidents Advisory Council (Germany) -

Tower, Joan (*1938) USA

'Fanfare for the Uncommon Woman, No. 1' (1986) - 03:00 (Associated Music Publishers, Inc.)

Blench, Karl (*1981) USA

'Distorted Visions' (2011) - 12:00

Osmon, Leroy (*1948) USA

'The Garden of Earthly Delights' Ballet in Three Acts (2006) - 45:00 (RBC Publications)

UNITED STATES PREMIERE



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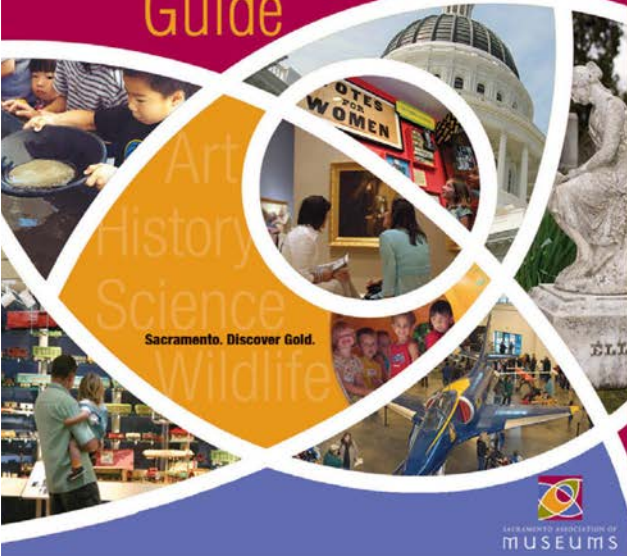
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Sacramento Museum Guide



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McClellan Park
(916) 643-3192

California Automobile Museum
2200 Front Street
(916) 442-6802

The California Museum
1020 "O" Street, corner
of 10th & O Streets
(916) 653-7524

California State Capitol Museum
Capitol Building, 10th and L Streets
(916) 324-0333

California State Military Museum
1119 2nd Street, Old Sacramento
(916) 854-1900

California State Railroad Museum
Corner 2nd and I Streets,
Old Sacramento
(916) 445-6645

California Statewide Museum Collection Center
4940 Lang Ave, Sacramento
(916) 263-0805

Center for Contemporary Art, Sacramento
1519 19th Street
(916) 498-9811

Center for Sacramento History
551 Sequoia Pacific Blvd.
(916) 808-7072

Crocker Art Museum
216 O Street
(916) 808-7000

Discovery Museum Science & Space Center
3615 Auburn Boulevard
(916) 808-3942

Don & June Salvatori California Pharmacy Museum
4030 Lennane Dr.
(916) 779-1410 ext. 326

Fairytale Town
Land Park Drive at
Sutterville Road
(916) 808-7462

Governor's Mansion State Historic Park
Corner 16th and H Streets
(916) 323-3047

Heidrick Ag History Center
1962 Hays Lane,
Woodland
(530) 666-9700

Leland Stanford Mansion State Historic Park
800 N Street
(916) 324-0575

Maidu Museum & Historic Site
1970 Johnson Ranch Drive,
Roseville
(916) 774-5934

Museum of Medical History
5380 Elvas Avenue
(916) 456-3152

Old Sacramento Schoolhouse Museum
1200 Front Street,
Old Sacramento
(916) 483-8818

Old Sacramento State Historic Park
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Old Sacramento
(916) 445-6645

Roseville Utility Exploration Center
1501 Pleasant Grove Blvd,
Roseville
(916) 746-1550

Sacramento Children's Museum
2701 Prospect Park Drive,
Rancho Cordova
(916) 638-7225

Sacramento Historic City Cemetery
Broadway at 10th Street;
park across street
(916) 448-0811

Sacramento History Museum
101 I Street, Old Sacramento
(916) 808-7059

Sacramento Zoo
Land Park Drive at
Sutterville Road
(916) 808-5888

Sojourner Truth Multicultural Arts Museum
2251 Florin Rd., #126
(916) 320-9573

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2618 K Street
(916) 324-0971

Sutter's Fort State Historic Park
2701 L Street
(916) 445-4422

Wells Fargo History Museum
1000 2nd Street, Old
Sacramento
(916) 440-4263

Wells Fargo History Museum
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(916) 440-4161

www.sacmuseums.org



David Maslanka clinics *On This Bright Morning* with Dan Chaston at Viewmont High School, Bountiful, U.T.
Photo: Matthew Maslanka

Have you programmed David Maslanka's music recently? Many new works are surprisingly accessible.

David's masterworks *A Child's Garden of Dreams* and *Symphony No. 4* have become staples of the wind band repertoire. However, you may need to accommodate limited rehearsal time or developing musicians. Perhaps you're looking to introduce your ensemble to David's compositional style.

David has many works that are compact and technically accessible while maintaining his distinctive voice. Recent pieces include *Illumination*, a 5-minute grade 3½ fanfare, and *On This Bright Morning*, a 9-minute grade 3½ rhapsody. There are many more choices. Our new guide to music will help you find works that fit your needs.

Check out our helpful guide at
davidmaslanka.com

Purchase music at
maslankapress.com

 MASLANKA PRESS



Jeffrey Hodes, *Clarinet*



Jeff W. Ball, *Conductor*



Samantha K. Enriquez, *Flute*

BROOKLYN WIND SYMPHONY

Brooklyn, New York, USA

PROGRAM

- Presented by guest host Marcelo Jardim, WASBE Board (Brazil) -

Markowski, Michael (*1986) USA
'*joyRIDE*' (2005/14) - 04:00 (www.michaelmarkowski.com)

McAllister, Scott (*1969) USA
'*Gone*' (2013) - 08:00 (Lydmusic.com)

Maslanka, David (*1943) USA
'*Clarinet Concerto - I. Lamentation, II. Dance*' (2014) - 25:00 (Carl Fischer)
Jeffrey Hodes, Clarinet

Gandolfi, Michael (*1956) USA
'*Flourishes and Meditations on a Renaissance Theme*' (2010) - 15:00 (www.michaelgandolfi.com/shop)

INTERMISSION

Mower, Mike (*1958) USA
'*Concerto for Flute and Wind Orchestra - I. Bright, III. Medium Swing*' (2003) - 13:00 (www.itchyfingers.com)
Samantha K Enriquez, Flute

Reed, H. Owen (1910-2014) USA
'*La Fiesta Mexicana - I. Prelude & Aztec Dance, II. Mass, III. Carnival*' (1949) - 21:00 (Alfred Music)

Cuong, Viet (*1990) USA
'*Moth*' (2013) - 08:00 (vietcuongmusic.com)



Motti Miron, *Conductor*

THE ISRAEL NATIONAL YOUTH WIND ORCHESTRA

ISRAEL

PROGRAM

- Presented by guest host Peter Bucher, WASBE Board (Switzerland) -

Ben-Haim, Paul (1897-1984) ISR
'*Fanfare to Israel*' (1950) - 06:40 (Israel Music Institute)

Hajdu, Andre (*1932) ISR
'*From the Villages of East-Europe* -1. *Intrada*, 2. *Mazurka (Poland)*, 3. *Quadrille Polka*, 4. *Ritornello*, 5. *Verbunkos (Transylvania)*,
6. *Doina - Hora*' (2005) - 16:20 (self-published)

Pigovat, Boris (*1953) ISR
'*Winds of Yemen - Picture for Symphonic Wind Band*' (2000) -18:00 (Piles)

INTERMISSION

Yusupov, Benjamin (*1962) - ISR
'*Trrrra-pa-tam*' (2013) - 08:30 (New Stream)

Permont, Haim (*1950) ISR
'*Hillulah*' (1999) - 08:50 (B&H)

Pigovat, Boris (*1953) ISR
'*Dedicated to Marc Chagall "Hava Nagila" - Jewish Rhapsody for Wind Orchestra*' (2003) - 09:30 (self-published)



Björn Bus, *Conductor*

LANDESBLASORCHESTER BADEN-WÜRTTEMBERG

Baden-Württemberg, GERMANY

PROGRAM

- Presented by guest host Felix Hauswirth, WASBE Past Presidents Advisory Council (Switzerland) -

Glère, Reinhold (arr. Robert Grechesky) (1874-1956) RUS

'Overture Solenelle op.72' (1937) - 08:00 (self-published)

Lancen, Serge (1922-2005) FRA

'Cap Kennedy' (1970) - 16:00 (Molenaar)

Stert, Johannes (*1963) GER

'Bachseits - 1. Elegy, 2. Intermezzo, 3. Andante – Pomposo – Fugue and Finale' (2011) - 12:30 (HAFABRA)

INTERMISSION

van der Heide, Hans (*1958) NED

'Symphony The Fool's Journey' part 1 to 3 (2012/14) - 40:00 (Heide Music)

UNITED STATES PREMIERE



Dr. Emily Threinen, *Conductor*

TEMPLE UNIVERSITY WIND SYMPHONY: CHAMBER WINDS

Philadelphia, Pennsylvania, USA

PROGRAM

- Presented by guest host Markus Mauderer, WASBE Executive Director (Germany) -

"Homage to Mozart"

Mozart, Wolfgang Amadeus (arr. Johann N. Wendt) (1756-1791) AUT

'Overture to *The Marriage of Figaro*' (1786) - 04:00 (Breitkopf & Hartel, Musica Rara)

Françaix, Jean (1912-1997) FRA

'Hommage à l'ami Papageno' (1984) - 09:00 (Schott)

Dove, Jonathan (*1959) ENG

'Figures in the Garden: 1. Dancing in the Dark, 2. Susanna in the Rain, 3. A Conversation, 4. Barbarina Alone, 5. The Countess Interrupts a Quarrel, 6. Voices in the Garden, 7. Nocturne: Figaro and Susanna' (1991) - 17:00 (Faber Music)

Françaix, Jean (1912-1997) FRA

'Mozart new-look' (1981) - 02:30 (Schott)

Mozart, Wolfgang Amadeus (1756-1791) AUT

'Serenade in C minor K. 388/384.a: 1. Allegro, 2. Andante, 3. Menuetto, 4. Allegro' (1784) - 22:30 (Baerenreiter)



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Tanya Kruse Ruck, *Soprano*



John A. Climer, *Conductor*



Mark A. Norman, *Guest Conductor*



Christopher Burns, *Visual Artist*

UNIVERSITY OF WISCONSIN-MILWAUKEE WIND ENSEMBLE

Milwaukee, Wisconsin, USA

PROGRAM

- Presented by guest host Bert Langelier, WASBE Board (Estonia) -

"Sights, Sounds and Songs"

Read Thomas, Augusta (*1964) USA

'Magnetic fireflies' (2001) - 05:30 (Hal Leonard)

Christopher Burns, Visual Artist

Hutcheson, Jere (*1938) USA

'Caricatures - Marcel Marceau, Edgar Allan Poe, Vincent Van Gogh, Andy Warhol, Camille Saint-Saëns' (1996/98) - 25:00 (13:30) (C. Alan)

Koh, Chang Su (*1970) JAP

'Lament for Wind Orchestra' (2002) - 06:00 (Bravo Music)

Gilmore, Bernard (1937-2013) USA

'Five Folksongs for Soprano and Band - Mrs. McGrath (Irish), All the Pretty Little Horses (American), Yerakina (Greek), A Fidler (Yiddish)' - (1963) 20:00 (15:00) (Maecenas) Tanya Kruse Ruck, soprano

Schuman, William (1910-1992) USA

'Newsreel in Five Shots' (1941) 09:00 (Hal Leonard)

Film compilation by Anthony Trchsel - Mark A. Norman, guest conductor

Ives, Charles (arr. James B. Sinclair) (1874-1954) USA

'Country Band March' (1903) - 04:30 (T. Presser)



Amy I. Acklin, *Guest Conductor*



Frederick Speck, *Conductor*



Adam McCord, *Saxophone*

UNIVERSITY OF LOUISVILLE WIND ENSEMBLE

Louisville, Kentucky, USA

PROGRAM

- Presented by guest host Bert Aalders, WASBE President (The Netherlands) -

Broughton, Bruce (*1945) USA

'In the World of Spirits' (2011) - 09:30 (Brubel Music)

Husa, Karel (*1921) TCH/USA

'Al Fresco' (1974) - 11:00 (Schirmer)

Dean, Brett (*1961) AUS

'Engelsflügel' (2013) - 07:30 (Boosey&Hawkes)

Amy I. Acklin, Guest Conductor

Badings, Henk (1907-1987) NED

'Sinfonietta No. 2 - 1. Proemiale, 2. Moto Martellato, 3. Canto Polimelodico, 4. Finale Scherzando' (1981) -17:00 (Molenaar)

INTERMISSION

Ticheli, Frank (*1958) USA

'Concerto for Alto Saxophone and Wind Ensemble - 1. Falcon Fantasy, 2. Silver Swan, 3. Black Raven' (2014) - 20:00 (Manhattan Beach Music)

Adam McCord, Saxophone

Mackey, John (*1973) USA

'The Frozen Cathedral' (2012) - 15:00 (Osti Music)



Dr. David Branter, *Conductor*

Michelle Anderson, *Clarinet*

PACIFIC SYMPHONIC WIND ENSEMBLE

Vancouver, British Columbia, CANADA

PROGRAM

- Presented By guest host Jozsef Czikota, WASBE Board (Hungary) -

Barber, Samuel (1910-1981) USA

'*Commando March*' (1943) - 03:30 (Schirmer)

Cable, Howard (*1920) CAN

'*The Banks of Newfoundland*' (2009) - 08:00 (Eighth Note Publications)

Ticheli, Frank (*1958) USA

'*Concerto for Clarinet and Wind Ensemble - 1. Rhapsody for George, 2. Song for Aaron, 3. Riffs for Lenny*' (2010) - 21:00 (Manhattan Beach)

Michelle Anderson, Clarinet

Branter, David (*1952) CAN

'*Connections*' (2015) - 02:30 (unpublished)

PREMIERE

Gould, Morton (arr. Gould) (1913-1996) USA

'*Pavanne*' (1938) - 03:00 (Alfred)

Stride, Fred (*1954) CAN

'*Seaquam: A Journey to the Sky*' (1997) - 13:40 (Last Time Out Music)



Raymond Baril, *Conductor*

Jens Lindemann, *Trumpet*

NEW EDMONTON WIND SINFONIA

Edmonton, Alberta, CANADA

PROGRAM

- Presented by guest host Yo Goto, WASBE Board (Japan) -

Ridout, Godfrey (Arr. Earl Fralick) (*1918) CAN
'Fall Fair' (1961) - 04:30 (Canadian Music Centre)

Kuremanee, Kitti (*1978) THA
'Ar-gard' (2008) - 07:30 (Retsel Mil Publications)

Giroux-West, Julie (*1961) USA
'Riften Wed' (2013) - 07:30 (Musica Propria, Inc.)

Forsyth, Malcolm (*1936) CAN
'Colour Wheel' (1978) - 07:15 (Counterpoint Musical Services)

Gilliland, Allan (*1965) CAN
'Dreaming of the Masters III - 1. 101 Damnations, 2. Prayer, 3. Lower Neighbours' - (2010/2013) 15:45
(www.allangilliland.com) Jens Lindemann, Trumpet

Hesketh, Kenneth (*1968) ENG
'Masque' (2000) - 06:00 (Faber Music)

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www.cityofsacramento.org/ccl/history
Convention Center
www.sacramentoconventioncenter.com
Crocker Art Museum
www.crockerartmuseum.org
Fairytale Town
www.fairytaletown.org

Historic City Cemetery
www.oldcitycemetery.com
Old Sacramento Historic District
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Sacramento History Museum
www.historicoldsac.org
Sacramento Metropolitan Arts
www.sacmetroarts.org

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2010 • 4'00" • Grade 5

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2010 • 3'00" • Grade 1

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Gabrieli's Trumpet
2008 • 6'30" • Grade 5

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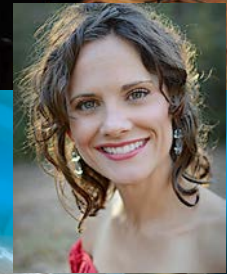
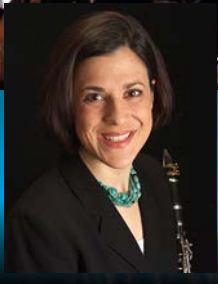
Anúnkasan, the Sky Spirit
2006 • 10'30" • Grade 5

Journey down Niagara
2005 • 3'30" • Grade 2

Twilight in the Wilderness
2003 • 7'45" • Grade 3

Americans Lost
2001 • 9'00" • Grade 3

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Kimberly Cole Luevano, *Clarinet*

Eugene Migliaro Corporon, *Conductor*

Jennifer Ciobanu, *Soprano*

LONE STAR WIND ORCHESTRA

Dallas, Texas, USA

PROGRAM

- Presented by guest host Fergus O'Carroll, WASBE Board (Ireland) -

Bolcom, William (*1938) USA
'Circus Overture' (2014) - 04:00 (E.B. Marks)

Schwantner, Joseph (*1943) USA
'Luminosity: Concerto for Wind Orchestra' (2015) - 20:00 (Schott Music)
Kimberly Cole Luevano, Clarinet

Gershwin, George (trans. by Derek Bourgeois) (1898-1937) USA
'Walking the Dog' (1937) - 03:30 (HAFABRA Music)
Kimberly Cole Luevano, Clarinet

George, Ryan (*1978) USA
'An Gé Fhiáin/The Wild Goose' (2014) - 11:30 (Fornine Music)

INTERMISSION

Gorb, Adam (*1958) BRIT
'Bells Across the Atlantic' (2013) - 04:30 (Studio Music)

Nelson, Ron (*1929) USA
'Aspen Jubilee' (1984) - 11:30 (Boosey & Hawkes)
Jennifer Ciobanu, Soprano

Ferran, Ferrer (*1966) ESP
'Jungla' (2006) - 15:30 (PILES Music/IVM)

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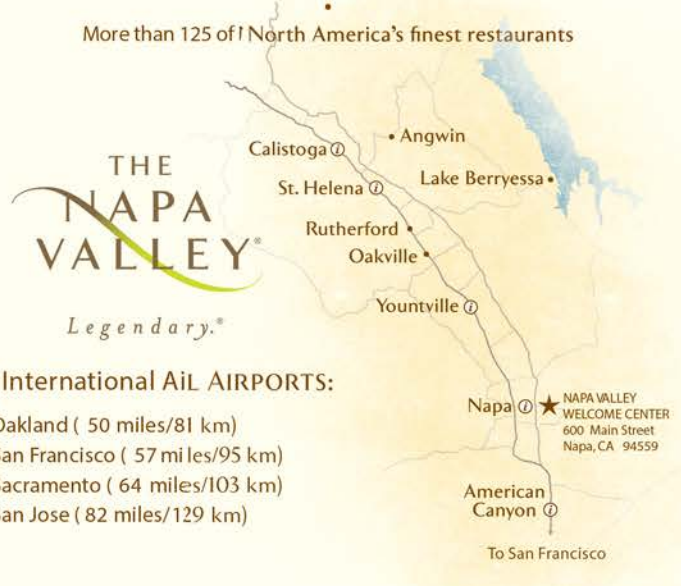
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Dean McNeill, *Trumpet*

Dr. Darrin Oehlerking, *Conductor*

TorQ Percussion Quartet

UNIVERSITY OF SASKATCHEWAN WIND ORCHESTRA

Saskatoon, Saskatchewan, CANADA

PROGRAM

- Presented by guest host Dennis Johnson, WASBE Parliamentarian -

Raum, Elizabeth (*1945) CAN
'100 Years of Fanfares' (2005) - 03:30 (Canadian Music Centre)

Gilliland, Allan (*1965) CAN
'Kalla' (2009) - 08:00 (self-published)
Dean McNeill, Trumpet

Cable, Howard (*1920) CAN
'Stratford Suite, Mvt. III - *Ode to Rosalind*' (1964) - 4:00 (Chappel - out of print)

O'Neill, Charles (ed. Darrin Oehlerking) (1882-1964) CAN
'Concert Overture in F Minor' (1931) - 10:00 (manuscript)

Wijeratne, Dinuk (*1978) CAN
'Invisible Cities' (2014) - 30:00 (self-published)
TorQ Percussion Quartet

Glen Broder, Annie (arr. John Waldron, ed. Darrin Oehlerking) (1850-1937) CAN
'The Ride of the North West Mounted Police' (1906) - 02:00 (manuscript)



Edward C. Harris, *Conductor*



The Premiere Saxophone Quartet

SAN JOSE WIND SYMPHONY

San Jose, California, USA

PROGRAM

- Presented by guest host Deborah Lee Gibbs, World Projects & LOC Chair -

Danyew, Steve (*1983) USA

'*Magnolia Star*' (2012) 06:15 (Steve Danyew)

Bolcom, William (*1938) USA

'*Concerto Grosso for Saxophone Quartet - 1. Lively, 2. Song Without Words, 3. Valse, 4. Badinerie*' (2009)

24:00 (Edward B. Marks Music Company and Bolcom Music)

The Premiere Saxophone Quartet

Zare, Roger (*1985) USA

'*Mare Tranquillitatis*' (2007) 06:30 (Roger Zare/ASCAP)

Giroux-West, Julie (*1961) USA

'*Symphony No. IV: Bookmarks from Japan - 1. Fuji-san "Mt. Fuji", 2. Nihonbashi "Bridge Market", 3. The Great Wave off Kanagawa "The Life of One Wave", 4. Kinryu-zan Sensō-ji "Thunder Gate", 5. Evening Snow at Kambara "Light is the Touch", 6. Hakone "Drifting"*'

(2013) 20:40 (Musica Propria, Inc.)

Julie Giroux

Bookmarks from Japan

I. Fuji-san - *"Mt. Fuji"*

II. Nihonbashi - *"Bridge Market"*

III. The Great Wave off Kanagawa
"The Life of One Wave"

IV. Kinryu-zan Sensōji
"Thunder Gate"

V. Evening Snow at Kambara
"Light is the Touch"

VI. Hakone - *"Drifting"*

Riften Wed

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Jerry Junkin, *Conductor*



Marianne Gedigian, *Flute*

DALLAS WINDS

Dallas, Texas, USA

PROGRAM

- Presented by guest host Cynthia Johnston-Turner, WASBE Board (Canada/USA) -

Puts, Kevin (trans. Mark Spede) (*1972) USA

'Millennium Canons' (2001/03) - 07:00 (Bill Holab Music)

Lai, Lam (1980) HKG

'The Polygon of Time' (2014) - 07:00 (self-published)

Liebermann, Lowell (trans. Brian Shaw) (*1961) USA

'Concerto for Flute op. 39 - 1. Moderato, 2. Molto Adagio, 3. Presto' (1992) 22:00 (Presser)

Marianne Gedigian, Flute

INTERMISSION

Mackey, John (*1973) USA

'Symphony for Band: Wine-Dark Sea - 1. Hubris, 2. Immortal thread, so weak, 3. the attentions of souls' (2013) - 30:00 (Osti Music)

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Eugene Migliaro Corporon, *Guest Conductor*



Shintaro Fukumoto, *Conductor*



Yo Goto, *Guest Conductor*

SHOWA WIND SYMPHONY

Kawasaki, JAPAN

PROGRAM

- Presented by guest host William Johnson, WASBE President-Elect -

Navarro, Oscar (*1981) ESP
'Downey Overture' (2011) - 05:30 (Oscar Navarro Music)

Bach, Johann Sebastian (Arr. Goto, Yo) (1685-1750) GER
'Tocatta and Fugue D minor' (ca. 1705/2014 arr.) - 10:00 (manuscript)

Amano, Masamicz (*1957) JAP
'Kokyou - 1.Sousyun, 2.Warabe-Uta, 3.Kokyou' (2009) - 09:00 (Foster Music)

Ellerby, Martin (*1957) ENG
'Cane River Murals - 1. Spring Planting (Spiritual), 2. Wash Day (Scherzo), 3. Baptism, Wedding & Funeral (Triptych), 4. Honky Tonk (Blues), 5. Pecan Harvest (Celebration)' (2013) - 16:00 (Studio Music) Eugene Migliaro Corporon, Guest conductor

INTERMISSION

Nagao, Jun (*1964) JAP
"The Earth" from *The Planets by Trouvere*' (2014) - 07:00 (Foster Music)

Koh, Chang Su (*1970) KOR
'Afferoce' (2014) - 10:00 (Cafua Records)

Goto, Yo (*1958) JAP
'A Wild Rose Above' (2014) - 09:00 (Manuscript) Yo Goto, Guest conductor

Mashima, Toshio (*1949) JAP
'Mont Fuji - la musique inspirée de l'estampe de Hokusai' (2014) - 10:00 (Atelier M Inc.)



José Rafael Pascual-Vilaplana, *Conductor*

WASBE YOUTH WIND ORCHESTRA

FEATURING INTERNATIONAL PERFORMERS

PROGRAM

- Presented by guest host Glenn Price, WASBE Past-Presidents Advisory Council -

Fayos-Jordán, José M. (*1980) ESP

'Pulsar-Mimesis - 1. Pulsation-Magnetic Fields, 2. Gravity-Density, 3. Movement-Expansion' (2015) - 18:00
PREMIERE

Quinto Serna, Santiago (*1971) ESP

'Rapsodia Hernandina' (2010) - 20:00 (Ed. Omnes Bands)

Valencia Rincón, Victoriano (*1970) COL

'Utopías' - (from 200. Tercera Suite Para Banda) (2010) - 06:30 (Ed. Piles)

Maslanka, David (*1943) USA

'Requiem' (2011) - 11:00 (C. Fischer)

Abigaña, Brett (*1980) USA

'Symphony No. 2 "La Commedia" - 1. Inferno, 2. Purgatorio, 3. Paradiso' (2015) - 20:00
PREMIERE

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WASBE YOUTH WIND ORCHESTRA

The WASBE SAN JOSE 2015 **WASBE YOUTH WIND ORCHESTRA** (WYW) includes accomplished young musicians from 10 countries and 14 US states. The WYW features eclectic repertoire including a world premiere from the pen of Brett Abigaña. Under the baton of the distinguished Spanish conductor **José Rafael Pascual Vilaplana**, the WYW is an exciting and vital part of WASBE SAN JOSE 2015.

The WASBE Youth Wind Orchestra is an integral part of every WASBE Conference. The performers who make up the international ensemble rehearse during the course of the week and after an exciting array of fine concerts from other attending ensembles during the week, WYW bring the Conference to a close with a performance at the beautiful and historic California Theatre in downtown San Jose.

2015 WASBE YOUTH WIND ORCHESTRA PERFORMING ARTISTS

PICCOLO

Sara Beck (Utah, USA)

FLUTE

Ingrid Dye (Alaska, USA)
Mattie Kotzur (Texas, USA)

OBOE

Andrew Magie (California, USA)
Martin Monson (California, USA)

CLARINET

Brandon Burgess (New York, USA)
Jec Cabales (California, USA)
Diana María Osorio Cárdenas (Colombia)
Gloria Inés Orozco Dorado (Colombia)
Juan Sebastián Ramírez Fajardo (Colombia)
Maricela Leiton Melo (Colombia)
Francisco Borja Prieto (Colorado, USA)
Jaime Alberto Ramírez Fajardo (Colombia)
Mitchell Stokes (North Carolina, USA)

BASS CLARINET

Joshua Hurst (Utah, USA)
Shaniee Parker (California, USA)

BASSOON

Grace Houde (Florida, USA)
Eliana Solarte Lopez (Colombia)

SOPRANO SAXOPHONE

Lauren Wasynczuk *also ALTO SAXOPHONE (California, USA)

ALTO SAXOPHONE

Ana Raquel Martins (Portugal)
John Seaton (Illinois, USA)

TENOR SAXOPHONE

Cole Knutson (Canada)
Juan Fernando Manrique Ramírez (Colombia)

BARITONE SAXOPHONE

Michael Booker (California, USA)

FRENCH HORN

Andrea Dicks (Canada)
Roberto Figueroa (California, USA)
Filip Lazar (Slovenia)
Adrián Lavía Pintos (Spain)
Theresa Van Hyning (Alaska, USA)
Pedro Vidal (Dominican Republic)

TRUMPET

Saori Kataoka (Kentucky, USA)
Frederico Montes (Florida, USA)
Alejandro Orozco Hincapié (Colombia)
Andres Ariel Vidal Perez (Dominican Republic)
Jacinda Ripley (Wisconsin, USA)

TROMBONE

Ian Brown (Pennsylvania, USA)
Clara Daly Donnellan (Ireland)
Sasha Schumacher (Idaho, USA)

BASS TROMBONE

Matthias Fresacher (Australia)

EUPHONIUM

Boonyarit Kittaweeptak (UK)
Inês Sofia Rodriguez Luzio (Portugal)

TUBA

Juan García Rosario Jr. (Dominican Republic)
Curtis Thornton (Georgia, USA)
Sergi Vañó-Peidro (Spain)

PERCUSSION

Edward Ricardo Delgado Estrada (Colombia)
Juan José Morel González (Dominican Republic)
Sharon Pauline Bravo Muñoz (Colombia)
Shana Pistilli (Pennsylvania, USA)
Jorge Alberto González-Reynoso Sarabia (Spain)
Alexander Vaillant (Pennsylvania, USA)
Juan Carlos Pachajoa Estrada (Colombia)

REPERTOIRE SESSIONS - 9AM, MONDAY - SATURDAY, SAN JOSE STATE UNIVERSITY CONCERT HALL

TITLE	COMPOSER	GRADE	PUBLISHER	DISTRIBUTOR	TIME
Monday, July 13					
JAMES LOGAN HIGH SCHOOL - ADAM WILKE, Conductor					
Impressionist Prints	Forte, Aldo	5	TRN		10:00
Roma	Coleman, Valerie	4.5	Presser	Presser	11:00
Letter form Sado	Blackshaw, Jodi	2.5	HL	HL	4:00
Witches' Cauldron, The	Comitas, Alexander	6	Hafabra	Hafabra	10:30
D'un Matin de Printemps	Boulanger, Lili / Branciard, Francois	5	Ed Robert Martin	Ed Robert Martin	4:45
Tuesday, July 14					
OHLONE WIND ORCHESTRA - TONY CLEMENTS, Conductor					
Grand Fanfare	Castro D'Addona, Giancarlo	5	Editions Bim	Editions Bim	9:00
Salome	Wood, Gareth	6	Maecenas Music	LudwigMasters Music	14:00
Starsplitter	Rothman, Philip	5	Rothman	M-R Music	6:00
For the President's Own	Williams, John	5	Hal Leonard	Hal Leonard	4:30
Berglicht	Wasespi, Oliver	4	Beriato Music	Hal Leonard	14:00
Wednesday, July 15					
PACIFIC SYMPHONIC WIND ENSEMBLE - DAVID BRANTER, Conductor					
Luminescence	Biedenbender, David	4	Biedenbender	Biedenbender	6:00
Song and Legend	Suzuki, Eiji	3	Bravo	Bravo	7:30
Rhythms of the Spirit	Stephenson, James	5	Stephenson	Stephenson	9:00
Symphony No. 6 (excerpts)	Boysen Jr., Andrew	6	Boysen	Boysen	35:00
Spirit of the Dance	Wiffin, Rob	5	Studio	Studio	13:00
Thursday, July 16					
UNIVERSITY OF SASKATCHEWAN - DARRIN OEHLERKING, Conductor					
Visionary for Wind Ensemble	Froelich, Kenneth	5	Froelich	Froelich	4:00
Miniatures Brasilianes (Set 1 or 2, selected mvts)	Nogueira	3.5	Ruh	Ruh	9:00
Motus Agni	Hahn, Patrick	4.5	Tierolff	Tierolff	8:15
Sea Goddess	Kataoka, Hioaki	5	Bravo	Bravo	9:00
Friday, July 17					
NEW EDMONTON WIND SINFONIA - RAYMOND BARIL, Conductor					
Hue and Cry	Stucky, Steven	5	Presser	Presser	4:15
Music with Chequered Ears	Basazs, A	3.5	Editions Musica Budapest	HL	9:00
Krakatoa	Wong, Kah Chun	5	Tierolff	Tierolff	10:30
Love Transforming	Gorb, Adam	5.5	Maecenas	LudwigMasters	13:00 (or less)
Bohemian Revelry	Gorb, Adam	5	Bryant	Bryant	10:00
Saturday, July 18					
AMADOR VALLEY HIGH SCHOOL - JONATHAN GRANTHAM, Conductor					
Fanfarria	Garriso, J. Perez	4	Molenaar	Molenaar	3:30
On This Bright Morning	David Maslanka	4.5	Maslanka	Maslanka	9:45
Persian Dances No. 2 & 3	Molookpour, Amir	3	Hafabra	Hafabra	3:30 each
Champ de Mars Par Jour de Lumere (excerpts)	Champagne, Eric	6	Editions GAM	Editions GAM	20:00
Arcana	Houben, Kevin	4	Dehaske	HL	10:30

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Mitchell J. Fennell
Director of Wind Studies; University Wind Symphony,
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Patricia Cornett
Conductor, Symphonic Winds



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Odd Terje Lysebo (Norway)

TUESDAY JULY 14, 10:30AM

LECTURE

SAN JOSE STATE UNIVERSITY CONCERT HALL



ODD TERJE LYSEBO, NORWAY

Odd Terje Lysebo has a large musical background, among others with studies in theory and composition with Antonio Bibalo and conducting with Øivin Fjeldstad in Oslo, Igor Markevitsj in Paris, Herbert Blomstedt in Copenhagen and Frederick Fennell in USA.

For many years he has guest conducted and lectured all over Europe, Asia, U.S.A. and Canada.

Odd Terje Lysebo is an authority on Dmitri Shostakovich and his music. He has discovered and reconstructed the opera "The Priest and his servant Balda". The performance is with soloists, choir, wind orchestra, human size puppets and animation movie - a new and very interesting concept. The opera has had several performances in different countries. Odd Terje Lysebo has dedicated much of his time to contemporary music. Many Norwegian and foreign composers have written music to him. He has worked very closely with composers as Arne Nordheim, Antonio Bibalo, Karel Husa and Warren Benson. He has conducted many world premieres and has had a lot of European or Norwegian premieres of important works by composers like Karel Husa, Warren Benson, Gunther Schuller, Joseph Schwantner, Chen Yi, John Corigliano, Olivier Messiaen, Paul Hindemith among others. He has made several CD recordings on different labels. He is a well know arranger of band music and has arranged more than 400 hundred works for band. Many of them are large orchestral works like Stravinsky – The Rite of Spring, The Firebird suite and Petrushka suite. Bartok – Concerto for orchestra and The Miraculous Mandarin, Mahler – Symphony no. 3 complete and several works by Shostakovich and Prokofiev.

For his work Odd Terje Lysebo has received many awards The Phi Mu Alpha Sinfonia Orpheus Award for his "significant and lastingly contribution to the cause of music in America", Larvik Award of Culture, Norwegian Honorary Medal for Conductors, Prize of Culture of Hedrum Sparebank. He is Honorary Member of the International Music Camp, ND, Honorary Member of four Norwegian Bands and has Honors from St. Olaf College and Purdue University.

With his membership no. 009 Mr. Lysebo has been a dedicated member of WASBE since the foundation. He has performed and lectured on several international conferences from 1985 up to now. He has served on the board for many years and is former president. He is now past president and member of the WASBE commissioning program committee. is music for wind instruments.

SEEKING QUALITY

"The enigma of developing the wind repertoire, and searching for the unknown wind music of high artistic quality".

As conductors for wind ensembles or bands, we all find it difficult to always present music of high quality. We feel that there is not much to select from. Because of that, we play the same music our colleagues play. Is it a limited repertoire?

The lecture will discuss what are the secrets behind searching for the new wind literature, and how do we search for new music and how can we develop the repertoire.

Why is it so difficult to find quality music for winds, or is it really?

Quality in wind music - is it important in all levels?

What is quality – what is taste?

What is art and what is craftsmanship?

Is taste more important than art?

Does the audience value artistic, quality music?

The art of selecting repertoire

How to find the artistic important works?

How to search for the new works of high quality?

Developing of the repertoire for winds – commissions

New compositions will be presented, new works of contemporary composers as well as unknown music for wind by earlier composers.

The international scene of wind literature will be discussed.
How to make concerts programs

The difference in instrumentation - is that a challenge?

LECTURE SERIES

Alberto Roque (Portugal)

WEDNESDAY JULY 15, 10:30AM

LECTURE

SAN JOSE STATE UNIVERSITY CONCERT HALL



ALBERTO ROQUE, PORTUGAL

Alberto Roque began his musical studies at the Artistic and Musical Society of Pousos (SAMP) in Portugal. He continued his studies at the National Superior Academy of Orchestra in Lisbon, where he, studied Orchestral Conducting with Jean-Marc Burfin. In 1998, he won first prize in the International Contest of Oriental Foundation for Young Conductors of Orchestra. In 2001 he achieved his "Perfeccionement" in Orchestral Conducting with Jean-Sébastien Béreau, at the Conservatoire Jean-Philippe Rameau established in Dijon, France.

Since 2004, Mr. Roque has been conductor of the Lisbon College of Music Wind Ensemble. During his time at the college, he has created a Wind Conducting Class and the Chamber winds "Camerata de Sopros Silva Dionísio". He is also a guest conductor of the Orquestra Metropolitana de Lisboa and Orquestra do Algarve and has conducted many soloists including Claude Delangle (France), James Houlik (USA), Pedro Carneiro (Portugal), Mário Laginha & Maria João (Portugal), and Roger Hodgson (Supertramp).

From 2009 to 2011 he was member of the Artistic Planning Committee of WASBE's 15th Conference – Chiayi City, Taiwan. He is a founding member of saxophone quartet Saxofínia.

"YOU AND YOUR SCORE"

Thinking where to start? What is my main goal for this Music? Should I listen to some recordings of it? Oh! There is no recording... it is a new work that I will premiere!!!

What kind of literature do I know that can help me to better understand my score? Is it all about Music?

I believe most of us ask ourselves these questions every time we get a new score. So let us take some time to try and answer them, in order to share our experiences.

Where to start?

Each conductor is a different person, and each has a different musical background that will influence the way he or she looks at the music and makes choices. A keyboard musician will for instance make a first connection with the music from a more harmonic point of view, and a saxophone player will maybe look for nice melodic lines and how to create a melodic flow. Fortunately a number of experienced conductors have shared with us some different ways and techniques for approaching a new score. Sir Adrian Boult, in Section VII of his book *A Handbook on The Technique of Conducting*, gave us some thoughts on how to prepare a score. Frank Battisti and Robert Garofalo shared a well-organized way to jump into a new score with their amazing book *Guide to Score Study*. Felix Hauswirth in his *Score Study* (you can find it in German edition as *Partiturstudium*, and in French edition as *Étude de La Partition*) also identified important steps, and some of these are easily forgotten when we focus on anticipating problems that may not even happen!

Getting back to us as musicians the second question presents itself:

What is my main goal for this Music?

*San Jose State University Concert Hall,
site of the 2015 WASBE Lectures.*



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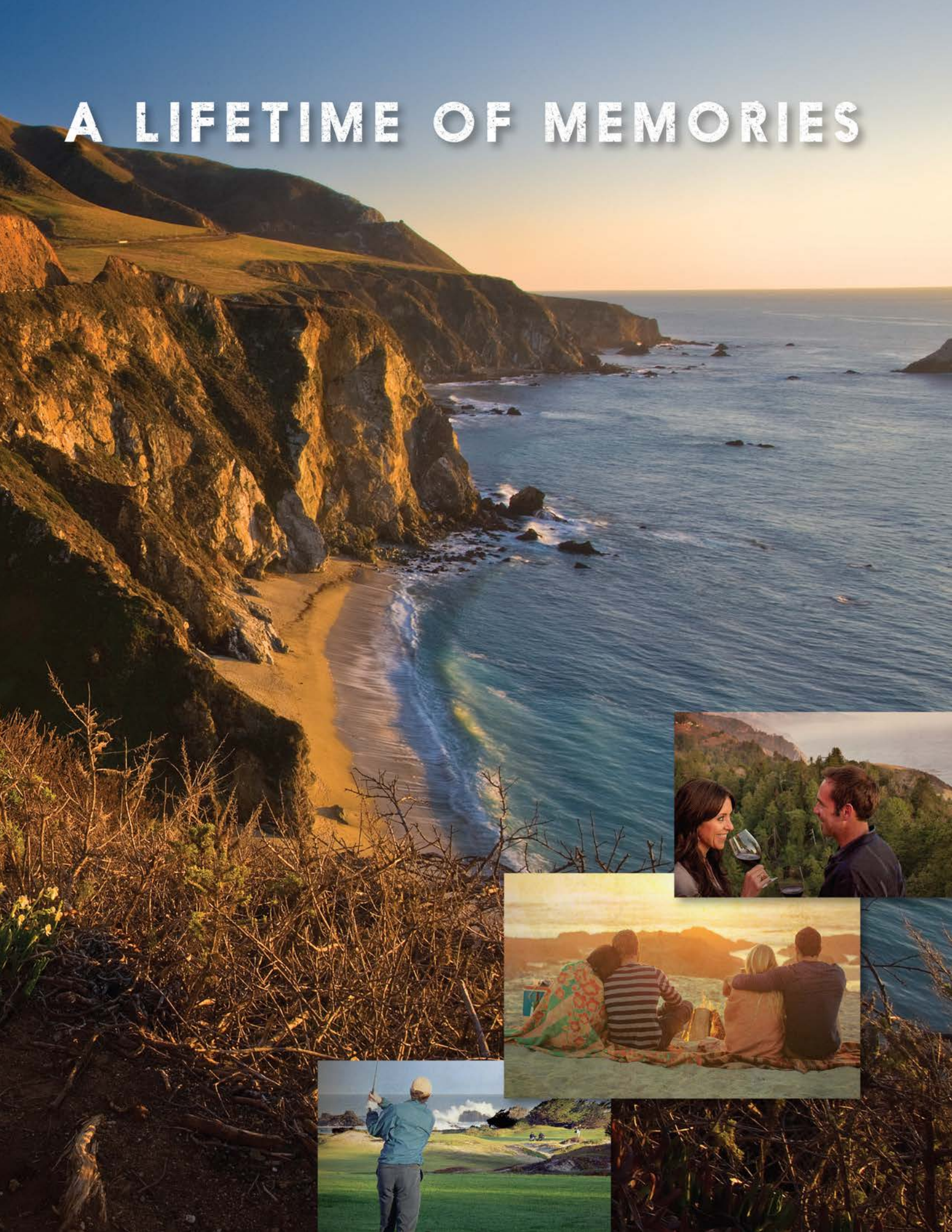
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SCHEDULE OF PRESENTATIONS

SAN JOSE STATE UNIVERSITY MUSIC BUILDING

Monday, July 13

4:30PM

Dr. Jeffrey Boeckman
Room 182

'Appoggiaturas, Nachschlags, and other Forgotten Terms: Ornamentation & Articulation in the Mozart Wind Serenades'

Dr. Christian Zembower
Room 161

'Singular Successes: Contributions to the Wind Band Idiom'

Dr. Václav Blahunek
Room 250

'Czech Wind Band Music - Analysis/an overview'

Dr. Keith Kinder
Room 160

'Lost (and Found) 19th Century Wind Band Music'

5:15PM

Dr. Robert James Cesario
Room 160

'Uni Phillipiana and A Day on the Farm, Two unpublished works for band by Ferde Grofé'

Tuesday, July 14

4:30PM

Prof. Paul Niemisto
Room 182

'The Finnish Brass Septet: Tradition and Rebirth. A lecture recital.'

Dr. Jason Caslor
Room 161

'Giya Kancheli's Magnum Ignotum for Wind Ensemble: Composing in the Present without Compromising the Past'

Dr. Clifford N. Towner
Room 250

'Play: Rehearsing with the mindset of a child and the skills of an adult'

Dr. Marcelo Jardim
Dr. Shawn Smith
Room 160

'The Brazilian Soul: The Music of Villa-Lobos for Wind Band, Chamber Winds and Wind Orchestra'

5:15PM

Dr. Karen Fannin
Room 161

'Making a Connection: Applying Interdisciplinary Scholarship to Form Meaningful Musical Connections with Our Ensembles and Audiences'

Wednesday, July 15

5:00PM

Dr. Cynthia Johnston Turner

Room 182

'Wearable and Other Digital Technologies: Music Pedagogy, and Performance'

Dr. Danielle Gaudry
Room 161

'L'Age d'or of the Chamber Wind Ensemble'

Dr. Jason Caslor
Room 250

'CONNECT! High-Fidelity Virtual Rehearsals with the Click of a Button'

Dr. Christopher Unger

Room 160

'Under the Influence: the Overt Influence of Bartok, Schoenberg, Lutoslawski, and Handel on Leo Brouwer's Cancion de Gesta'

Thursday, July 16

5:00PM

Dr. Darrin Oehlerking
Room 182

'The Music and History of the Royal Canadian Mounted Police Bands (1876-1993)'

Dr. Dennis Llinás
Room 161

'How is that Expressive? Using Research and Practical-based Knowledge to Conduct Expressively'

James Dreiling
Room 250

'Guy Woolfenden: A Composer's Musical DNA'

Dr. Laszlo Marosi
Room 160

'The Band Music of Hungarian Composer Frigyes Hidas'

FEATURED GUEST PRESENTERS



Dr. Jeffrey Boeckman (USA)
Monday, July 13

'Appoggiaturas, Nachschlags, and other Forgotten Terms: Ornamentation & Articulation in the Mozart Wind Serenades'

Dr. Jeffrey Boeckman is the Director of Bands at the University of Hawai'i. He conducts the Wind Ensemble, teaches courses in conducting and wind literature, and oversees the entire UH Bands program. In the first years under

his direction, the UH Bands have embarked on an ambitious agenda of programming, commissioning, touring, and professional development, including collaborations with guest artists, the UH Conductors Workshop, and a composer residency program, all with the goal of developing the UH Bands into a national- and international-profile band program.

Prior to this appointment, Dr. Boeckman held positions at California State University-San Bernardino (where he founded the Inland Empire Youth Wind Symphony) and Texas A&M University-Commerce. He also directed the bands and orchestra program at Shasta High School in Northern California, and served as conductor

of the Redding Symphony Youth Orchestra and guest conductor for the Redding Symphony Orchestra.

Dr. Boeckman has served as conductor with the Hawai'i Symphony Orchestra and Chamber Music Hawai'i, and has guest conducted with both the Oahu Band Director Association and Central District Honor Groups. He has served as an adjudicator and clinician across the country, and as a guest conductor in several states, including the Indiana University Summer Music Clinic Symphony Orchestra and the San Diego Winds. Ensembles under his direction have performed at such venues as the California, Hawai'i, and Texas MEA Conferences and in locations throughout North America and Europe. His scholarly

work has been presented at the World Association of Symphonic Bands and Ensembles (WASBE) International Conference, College Band Directors National Association (CBDNA) National Conference, and the California & Hawaii Music Educators Association State Conferences, and has been published in the *Journal of Band Research*. His book, *A Counterpoint of Characters: the Music of Michael Colgrass*, was published by VDM Verlag.

Dr. Boeckman holds degrees from the University of California at Berkeley, the University of Arizona, and the University of Wisconsin-Madison. His principal conducting teachers include Michael Senturia, Gregg Hanson and James Smith.

The three great wind serenades of Mozart are cornerstones of the chamber winds literature and staples of our performing repertoire. In preparing these works, we are confronted with a variety of grace notes, appoggiaturas, vorschlags, & etc., with all the interpretative decisions they demand. Are vorschlags usually stressed or unstressed? What is the difference between a grace note, an appoggiatura and an acciaccatura, and where were they placed? Are those dots or strokes, and do they ask for separation and/or emphasis? Where do we turn for musical guidance?

While performing editions and professional recordings give no clear consensus, musicological sources new and old do help us define these terms. More, they suggest what these markings mean within their musical context. With the University of Maryland Wind Octet serving as a demonstration ensemble, we'll explore how various interpretations of the ornaments lead to markedly distinct interpretations. Guided, then, by the notation, the context, our knowledge of Mozart's era & style, and finally by our own musicianship, we'll attempt to define a "historically-informed performance practice" for the Mozart wind serenades.

Dr. Christian Zembower (USA)
Monday, July 13

'Singular Successes: Contributions to the Wind Band Idiom'

Dr. Christian Zembower is Director of Bands and associate professor of music at East Tennessee State University in Johnson City, Tennessee. His duties include conducting the wind ensemble, concert band and chamber winds, teaches beginning and advanced conducting, band literature, instrumental music education methods courses, and leads all aspects concerning the ETSU Bands program. Over the last year, with the implementation of football on campus, he has developed and coordinated the plans and preparation of redeveloping the marching band at ETSU, and the hiring of an additional director position. Prior to his appointment in May, 2006 at ETSU, Dr. Zembower served for eight years (1996 – 2006) as



the assistant director of bands at Ball State University in Muncie, Indiana. While at Ball State, his duties involved instructing the "Pride of Mid-America" Marching Band, conducting the Symphony Band, teaching beginning and intermediate conducting classes, and coordinating activities of the pep band during the basketball season at BSU. Before coming to Ball State in 1998, he taught on the faculty as a doctoral graduate assistant at the University of Southern Mississippi, and was director of bands at Musselman High School in Inwood, West Virginia from 1992 through 1996.

He holds a Doctorate in Music Education (emphasis in wind band) from the University of Southern Mississippi in Hattiesburg where he studied with Dr. Thomas Frschillo and Dr. Charles Elliott, a Master of Arts degree in Music Education from Indiana University of Pennsylvania where he studied with Dr. Jack Stamp and Dr. Gary Bird, a Bachelor of Science degree in Music Education from Frostburg State University, and an Associate in Arts degree from Potomac State College in Keyser, WV. An active and sought out clinician and conductor, he has adjudicated and/or guest conducted middle school and high school honor bands throughout the mid-Atlantic, mid-western, and southeastern regions of the United States. Dr. Zembower has participated in various conducting clinics receiving instruction from such notables as H. Robert Reynolds, Allan McMurray, Craig Kirchoff, Tom Lee, Eugene Migliaro Corporon, and Jack Stamp. During the summers of 2007 and 2008, Dr. Zembower hosted a week-long summer conducting symposium on the ETSU campus, where he had the great opportunity to work alongside conductors/composers, Dr. Jack Stamp (June, 2007), and Dr. Timothy Mahr (June, 2008). In April, 2010, Dr. Zembower was awarded the honor of receiving a Distinguished Teaching Award in the College of Arts and Sciences at ETSU. Of the three teaching awards given, his was the only student-nominated application.

An avid performer on euphonium and trombone, Dr. Zembower is a member of the *Keystone Winds*, a professional wind ensemble comprised of music alumni and faculty from Indiana University of Pennsylvania, conducted by Jack Stamp. Since its inception in 1992, this ensemble has recorded and produced over fifteen compact discs of classic and contemporary band literature on the Citadel, Klavier, and GIA Publications recording labels. An active researcher, he has published articles in the *Journal of Band Research*, *Update*, the *Southeastern Journal of Music Education*, *The Instrumentalist*, *The Tennessee Musician*, *The Indiana Musicator*, and has contributed chapter analyses in multiple volumes of the *Teaching Music through Performance in Band* series.

He holds memberships in the College Band Directors National Association, the National Band Association, the East Tennessee School Band and Orchestra Association, the Tennessee Bandmasters Association, the World Association of Symphonic Bands and Ensembles, and the Music Educators National Conference.

As with any creative mind, inventive success can be through multiple attempts to achieve that desired result, a) through calculated thought and process from hours of research and preparation; b) just by accident; or c) from that one-time creative endeavor that proved quite successful at that moment, but was never repeated again.

As in the case with the following eleven composers, the latter description is synonymous with their result: a singular, creative success in the wind band idiom of which their one-time contribution has proved quite invaluable to the genre, and the wind band composition world is forever in their debt. These eleven composers were all very successful in their compositional output in other genres, but only contributed one (published) work to the wind band idiom.

Those of us in younger generations do not tend to remember that even only 60-70 years ago, the choices for finding original works for wind band was a much more difficult task. Edwin Franko Goldman believed in this young medium and forged ahead with his requests and invitations to prominent composers for commissions of new works for band to begin creating a repertoire. Of the eleven works included in this study, Goldman had direct involvement with over half of the genesis of these works. Including the other works in this study with this group, these are great cornerstones and pillars of the wind band literature.



Dr. Václav Blahunek (TCH)
Monday, July 13

'Czech Wind Band Music - Analysis/An Overview'

Vaclav Blahunek (*23. 4. 1971 in Olomouc, Czech Republic) graduated from

the Music Faculty of the Prague Academy where he studied clarinet (under Petr Cap) and then conducting (under Radomil Eliska, Josef Kuchinka, Frantisek Vajnar, Jiri Chvala, Pavel Pokorny, Leos Svarovsky and Lubomir Matl). He participated in courses of conducting led by Jiri Belohlavek and Nicolas Parquet at the Prague Academy and Craig Kirchoff at the University of Wisconsin. Vaclav Blahunek works with many orchestras and ensembles at home as well as abroad, including the Pilsen Philharmonic, the Prague Symphony Orchestra FOK, the Pardubice Chamber Philharmonic, Bohuslav Martinu Philharmonic Zlin, Hradec Kralové Philharmonic; Tokio Kosei Wind Orchestra, Northern Illinois University Symphonic Band in Chicago and many other wind ensembles in the USA. He has appeared as guest conductor at the Prague State Opera and the Usti nad Labem Theatre. In 2010 he has finished his doctorate studies at the Prague Academy on the subject of musical interpretation, with special emphasis on conducting the symphonic repertoire for wind bands.

Col. Dr. Vaclav Blahunek is presently conductor of the Prague Castle Guard/Czech Police Symphonic Band since 1999, being appointed its director and Chief conductor in 2009. In his repertoire of symphonic wind band music he gives special attention to perform original compositions of Czech and foreign composers. For example, he conducted the first Czech performance of Karel Husa's Music for Prague 1968 at the 2005 Prague Spring Festival. He is planning a series of concerts of Karel Husa and his Pupils; Czech composers in the USA after 1948 (Karel Boleslav Jirak, Vaclav Nelhybel, Karel Husa, Joel Blahník).

Dr. Vaclav Blahunek has been head of the Association for the Czech Wind Band Music since 2006 and a member of the WASBE since 2010.

*This clinic is focused on the features of the Czech symphonic wind band repertoire, its historic genesis, its sound, its dynamics and its aesthetics. The first part of the presentation shortly describes history of the Czech music and Czech wind band music. Lots of Czech composers found this medium as an opportunity to express their musical language. The second part of the presentation will analyze the form, composition and interpretation analysis of representative samples of Czech symphonic wind band compositions composed during the 2nd part of the 20th century with audio/video excerpts. This music will center upon native Czech composers now vibrant in the USA such as Karel Boleslav Jirak, Vaclav Nelhybel, Karel Husa, and also resident Czech composers as Evzen Zamecnik, Zdenek Lukas, Ivana Loudova, Zdenek Sestak and others. Many pieces of the Czech wind band repertory have not been published yet or they are in process of being published, including large scores by Vaclav Nelhybel (1919 – 1996), Jan Dusek (1985), Jan Zastera (*1984). Particular attention of orchestration and interpretation from the conductor's point of view will be the focus, and the close relationship with methodology with-in the symphonic wind medium and specific theory of interpretation will be given.*

The history of Czechoslovakia (Czech Republic) brought about many dramatic changes of political regimes in the 20th century which influenced the development of the wind band literature and inspirational sources to wind band composers. The clinic also aims at the main interpretative problems, special Czech style features, and Czech music historic influences of old chants, folk, dance and classical music within the framework of the wind band literature. Theoretical background of the presentation is based on the doctoral dissertation of the presenter defended at the Academy of Performing Arts in Prague on May, 2010: "The Symphonic Band as a Reflection of Czech Music in the 2nd half of the 20th Century." The main synthesis of content includes interpretative analysis, musicology and history of the Czech wind band music.

The intent of the clinic offers a perceptive insight into Czech symphonic wind band music. A unique feature of the clinic is exposing some of hidden secrets within the scores of well-known milestones, such as Music for Prague 1968 by Karel Husa and the Festivo by Vaclav Nelhybel.

Dr. Keith Kinder (CAN)
Monday, July 13



'Lost (and Found) Wind Band Music of the 19th Century'

Dr. Kinder's primary research interest is historical wind music; however, his principal performance activity is conducting, where he is concerned with the expressive interpretation of music notation through the creative application of gesture. He holds a B. Mus. in Music Education from the University of Western Ontario, an M. Mus. in performance from Northwestern University, and a DMA in instrumental conducting from the University of Colorado. He publishes in international journals such as "Liszt Saeculum", the "World Association for Symphonic Bands and Ensembles Journal" and the "College Band Directors National Association Journal", as well as contributes regularly to books concerned with performance, music education and musicology. He is author of four books; *The Wind and Wind-Chorus Music of Anton Bruckner* (Greenwood Press), *Best Music for Chorus and Winds* (Manhattan Beach Music), *Prophetic Trumpets: Homage, Worship and Celebration in the Wind Band Music of Richard Wagner and Franz Liszt* (Pendragon Press) and *This Awareness of Beauty: The Orchestral and Wind Band Music of Healey Willan* (Wilfrid Laurier University Press).

Despite the extensive literature lists assembled by David Whitwell and Mary Rasmussen among others, the 19th-century wind band performance repertoire is rather limited. This paper is part of on-going research into the 19th century with the intention of re-discovering "lost" works and returning them to the performance repertoire in order to provide conductors with a broader range of choices to assist in stylistically balancing wind band performances. Initially, this research was largely concentrated on major composers (Schumann, Liszt, Wagner, Bruckner) in the belief that the chances of finding an obscured masterpiece was more likely among the works of major composers.

Recently, however, it has expanded into explorations of the works lists of 19th- and early 20th-century composers who were highly respected during their lives, but who, for one reason or another, have fallen into relative obscurity. These explorations have uncovered a number of fine compositions that should be returned to the performance repertoire. This paper will present critical reviews of compositions by:

- *Carl Reinecke (1824-1910): Reinecke's music for flute (Undine Sonata, Concerto, Ballade for flute and orchestra) remains core repertoire for flutists and receives many performances every year. Also, his Trios op. 188 for oboe, horn and piano, and op. 274 for clarinet, horn and piano are the signature works in those repertoires. However, his two fine wind ensemble pieces, Octet op. 216 and Sextet op. 271, while not unknown, deserve a much larger place on wind ensemble programmes.*

"Lost" to the wind band world are his five works for chorus and winds, which are outstanding examples of the conservative stream of the so-called 19th century "War of the Romantics".

- *Johann Ludwig Böhner (1787-1860): The "Thuringen Mozart". Böhner performed his own piano concerto professionally at age ten to rave reviews. He was considered among the most talented musicians of his time, but is now virtually forgotten. He wrote few works for winds but his motet *Preise Jerusalem den Herr'n* for chorus and winds is one of the early 19th-century masterpieces.*

- *Charles Gounod (1818-1893): Gounod's "other" wind work (other than *Petit Sinfonie*, that is) seems to be completely unknown to wind conductors. *The Hymn à Ste. Cécile* is a short composition scored for orchestral winds, timpani, harp and solo violin, and is an excellent example of the lyricism of the opera composer.*

- *Charles-Valentin Alkan (1813-1888): Alkan is best known as an outstanding pianist and composer of very challenging piano works. He wrote two works for winds: *Funeral March for a Parrot*, a curious work for chorus accompanied by oboes and bassoon; and a fine march, *Pas redouble*, for military band.*

These works will be presented through score excerpts, and, where possible, recorded examples. I hope that this paper will help to bring these "lost" works back into the consciousness of the wind band profession.



Dr. Robert James Cesario
(USA) Monday, July 13

'Uni Phillipiana and A Day on the Farm, Two unpublished works for band by Ferde Grofé

Dr. Robert J. Cesario, having completed eight years as Director of Bands and Orchestras at Missouri University of Science and Technology, came to Rolla from Bucknell University where he served as Visiting Director of Bands. Previous to Bucknell he was Visiting Director of Bands at Texas Lutheran University following his service as Director of Bands at Rice University and the Huntsville, Texas, Independent School District. He has conducted a variety of college and high school bands and taught courses in conducting, music education, theory, and history as well as having been the music coordinator for Tulsa Public Schools.

His familiarity with the Grofé works began while researching his dissertation on original works written for, and commissioned by, the Tri-State Music Festival in Enid, Oklahoma.

On clarinet and saxophone he has performed in concert, jazz, and commercial venues across North America, Europe, and the Caribbean. He is originally from Kenosha, Wisconsin.

Dr. Cesario holds the Bachelor of Fine Arts in Instrumental Music Education from the University of Wisconsin-Milwaukee, the Master of Arts in Music Education from Truman State University (formerly Northeast Missouri State University), the Master of Music in Clarinet Performance from UW-M,

and the Doctor of Arts in Wind Ensemble Conducting from the University of Northern Colorado. He was inducted into Beta Chapter of Phi Beta Mu, the International Bandmasters Fraternity in 1988 and holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma.

This presentation will present two original, unpublished works for band by Ferde Grofé. The pieces were composed by Grofé to be premiered by the Phillips University Band at the Tri-State Music Festivals held in Enid, Oklahoma, in the spring of 1948 and 1949. They were then played on tour by the Phillips University band and, to this writer's knowledge, have not been performed since.

The presentation will give detailed information about each piece, including a timeline analysis, audio and visual samples of each of the main themes, and visual examples of the score and parts. The scores appear to be in Grofé's hand. The parts to Uni Phillipiana were copied by Phillips band students prior to the first performance. The parts to A Day on the Farm, appear to have been prepared by a professional copyist, A. Marquardt.

I have, to my knowledge, the only existent scores to these two pieces. These will be available to be perused at the presentation.

Prof. Paul Niemisto (USA)
Tuesday, July 14

'The Finnish Brass Septet: Tradition and Rebirth. A Lecture Recital.'



Dr Paul Niemisto is on the music faculty at St. Olaf College. Since 1980, he has been traveling regularly to Finland, where he has taught and conducted at numerous institutes and conservatories. In the spring of 1999, he was a Fulbright research scholar at the Finnish War Archives and Helsinki University Library. Niemisto received his B.A. and M.A. degrees at the University of Michigan. He got his doctorate from the University of Minnesota in 2004, where the subject of his dissertation was the Finnish brass bands of Iron Range Minnesota. In 2000, he was awarded the Finnish Military Music Cross. He is founder of the Vintage Band Festival, taking place for the fourth time in July 2016. in Northfield, Minnesota. He has just published a book "Cornets & Pickaxes: Finnish Brass on the Iron Range" based on his research. His other research pursuits have included the valved brass instruments of J.F. Anderst (St Petersburg), the Russian Horn Capella, and most recently, the band music of James Reese Europe and the Harlem Hell Fighters Band of World War I.

The brass septet "AMERIIKAN POIJAT" (Boys of America) has been appearing since 1990 in concert at ethnic festivals, on tours, and at music conferences, presenting Finnish social

dance music and concert repertoire. Fifteen years ago, the group's first performances took place at Finnish festivals in Lake Worth, Florida, and at the Duluth Folk Festival. As a part of the Northern Minnesota tour, funded by the Blandin Foundation and the Minnesota Private College Research Foundation, they were in residence at the Concordia Finnish Language Village "Salolampi" in 1991.

In 1992, during Finland's 75th Anniversary celebration, Ameriikan Poijat toured Finland, appearing at the Kaustinen Folk Festival, Lieksa International Brass Week, and the Kuhmo Chamber Music Festival. During the 75th Anniversary Grand Festival, Ameriikan Poijat played the entry march for Finnish President Mauno Koivisto before an audience of five thousand, plus an international television broadcast audience. "Poijat" has made four more tours to Finland, and has played at numerous American festivals nationwide and in Canada. The group has released four CDs, has been featured on National Public Radio, and in Chamber Music Minnesota television productions.

Members of the ensemble are: Dr. Niemisto, founder, director, and euphoniumist; Dr. Russell Pesola, E-flat soprano cornet, emeritus Professor of Music, Concordia College (Moorhead); John Koopman B-flat soprano cornet, Minnesota Opera orchestra; Dr. Brian Borovsky, E-flat alto horn, Professor of Physics, St. Olaf College; Adam Tervola Hultberg, B-flat tenor horn, music educator and performer-New York Mills, MN; and Tracey Gibbens, Tuba, conductor and performer- Duluth Minnesota.



Dr. Jason Caslor (CAN)
Tuesday, July 14

'Giya Kancheli's Magnum Ignotum for Wind Ensemble: Composing in the Present without Compromising the Past'

(also presenting on Wednesday, July 15)

Dr. Jason Caslor currently serves as Assistant Professor of Instrumental Conducting at Memorial University in St. John's, Newfoundland, Canada where he conducts the Wind Ensemble and oversees the undergraduate and graduate instrumental conducting programs. He completed his Doctorate of Musical Arts (Conducting) at Arizona State University where his principal conducting teacher was Gary Hill. Other mentors include Dale J. Lonis, Wayne Bailey and Fraser Linklater. Prior to earning a Master of Music (Conducting) degree from the University of Manitoba, Jason earned his Bachelor of Music and Bachelor of Education degrees from the University of Saskatchewan.

Prior to arriving in Newfoundland, Jason spent three seasons as Resident Conductor with the Thunder Bay Symphony Orchestra (TBSO).

During his tenure with the TBSO, he conducted over 75 concerts (including a CBC Radio national broadcast), designed and implemented numerous education and outreach initiatives, was instrumental in helping secure numerous local, provincial, and national grants, and recorded a full-length, internationally distributed CD with Canadian blues artist Rita Chiarelli.

As an educator, Jason spent several years teaching in the public school system as both an instrumental and choral instructor. Jason received an "Excellence in Teaching Award" from the Memorial University of Newfoundland Students' Union in 2012 and is increasingly active as a clinician, adjudicator, and conductor for festivals, honour bands, and music camps across Canada and the US. Upcoming engagements include guest conducting the 2016 National Youth Band of Canada.

Dr. Caslor's current research interests include telematics delivery of rehearsals/clinics, spontaneous improvisation as it pertains to both conducting pedagogy and large, school-based instrumental ensembles, and the music of Giya Kancheli.

More information can be found at:
www.jasoncaslor.com

Giya Kancheli (b. 1935), the celebrated Georgian composer, admits to being deeply inspired by the music and traditions of his homeland. However, in his own words, he is very careful to "approach the spirit, but not assimilate the material." Kancheli's sole work for winds, Magnum Ignotum, was composed in 1994 in response to a commission that asked him to incorporate Georgian folk songs. Much like Percy Grainger's desire to capture the nuance of the voices of the people who sang him the songs that would eventually comprise Lincolnshire Posy, Kancheli fundamentally believes that transcribing folk music causes it to cease to be authentic. It was this belief that initially caused him to turn down the commission. However, he eventually answered the invitation to compose by using a tape recording of Georgian folk music integrated into his own music being played live.

This presentation will delve into Kancheli's dedication to the musical traditions of his homeland, his compositional process, including his unique incorporation of folk music, performance-specific issues in Magnum Ignotum, as well as an introduction to some of Kancheli's orchestral works.

Dr. Clifford N. Towner (USA)
Tuesday, July 14

'Play: Rehearsing with the mindset of a child and the skills of an adult'



Dr. Clifford N. Towner is Director of Band Activities and Assistant Professor of Music at Georgia College and State University. His duties include conducting the Wind Symphony and Jazz Band, as well as teaching classes in conducting and music education. Previously, Dr. Towner was Assistant Professor of Music and Director of Bands at Morningside College in Sioux City, Iowa where his responsibilities included conducting the Symphonic Wind Ensemble and Brass Ensemble, as well as teaching brass pedagogy, trumpet and conducting. While living in Sioux City, he also led the All-America Concert Band for three years. Dr. Towner holds a D.M.A. degree in Wind Conducting from the University of Nebraska-Lincoln, where he studied with Dr. Carolyn Barber. Additionally, he holds a Masters of Music degree in Music Education from Wright State University, having studied with Dr. David Booth, and a Bachelor of Music Education degree from the University of Cincinnati College-Conservatory of Music. Dr. Towner also taught in the public schools for ten years in Cincinnati, Ohio. Dr. Towner's scholarly pursuits are in the area of wind-band literature and conducting performance practice. Recent contributions in this area include an update to the 1978 Acton Ostling, Jr. wind-band literature study; contribution to the eighth volume of Teaching Music Through Performance in Band; as well as co-presenting sessions on conducting performance practice at the 2011 CBDNA National Convention in Seattle, Washington and the 2010 CBDNA North Central Division Conference in Normal, Illinois. Dr. Towner maintains an active schedule as a popular guest conductor, clinician and drill writer. He is a member of the College Band Directors National Association (CBDNA), World Association for Symphonic Bands and Ensembles (WASBE), Georgia Music Educators Association (GMEA), The Association of Concert Bands (ACB) and Phi Mu Alpha Sinfonia.

Over the last six years I have been consuming a lot of information and research on the idea of play and its effect on creativity. In the past four years, I have begun to apply these techniques to my band rehearsals and have found a pronounced improvement in musical achievement as well as overall rehearsal energy and productivity and a decrease in social loafing. With these recent successes, I want to share this research and how I am applying it in the ensemble rehearsal.

This session is designed to assist the conductor and musician in creating energetic and creative rehearsals, through the use of play, that are also educational and fun. Designed in a

tripartite structure, the session will begin with a summary of the research on the idea of creativity and play. Included will be the research and writings of such experts as Stuart Brown, Tim Brown, Kevin Carroll, Mihaly Csikszentmihaly, David Kelley, Bob McKim and Stephen Nachmanovitch. This research will define the state of play and provide methodologies on how to create environments that are conducive to creative play without breaking into chaos.

Application of the presented research to the score study process will fill the second section. Using a piece of core repertoire, such as Gustav Holst's Second Suite in F, the attendees will be taken through the score study process using the principles of play. Through singing, brainstorming and experimentation, attendees will view this composition in a new light, demonstrating the power of play on the score study process.

The final part of the session will focus on applying the principles of play to rehearsal planning and execution. Specific rehearsal techniques will be demonstrated and shared with the attendees, enabling them to return to their ensembles the following week and immediately apply the play concepts with their musicians. Successful application of these play concepts discussed in this session can re-energize the conductor and their ensemble. This energy, if maintained, is contagious and can lead to stronger musician retention, as well as rehearsals and performances where artistry becomes the primary focus of the ensemble's activities.



Dr. Marcelo Jardim
(BRA) and
Dr. Shawn Smith (USA)
Tuesday, July 14

'The Brazilian Soul: The Music of Villa-Lobos for Wind Band, Chamber Winds and Wind Orchestra'



Dr. Marcelo Jardim is Director of Bands and Professor of Conducting at Rio de Janeiro Federal University (UFRJ) School of Music, and music director of UFRJ Wind Orchestra. He holds a Doctor of Music Arts degree in Performance and Instrumental Conducting at Rio de Janeiro State University, and Master and Bachelor in Conducting degree from UFRJ. Prior to his appointment at UFRJ, he was Artistic Director for twelve year of the CSN Foundation, and for 8 years in Mogi das Cruzes Symphony Orchestra Association, where he developed many kinds of projects in artistic and socio-cultural areas. His research on Villa-Lobos's Music for Band is being responsible for bring to nowadays all the works that the Brazilian most important composer wrote for symphonic band and school band, include original music and arrangements of Brazilian popular music.

He's a consultant and artistic director of the Band Program at the Brazilian National Arts Foundation, and coordinator of the Brazilian Music Publications for Band, in the same Foundation. He is currently developing the ABM Catalog Project of Brazilian Works for Symphonic Bands and Wind Orchestra, to the Brazilian Academy of Music.

Mr. Jardim is the artistic director of the International Music Festival of Pará, in North Brazil (Amazon Area) which include phase I (symphony orchestra and chamber music) and phase II (Music of Americas Symphonic Band Festival). This band festival is now the currently Official Band Program of the State of Pará. Also he created in Carlos Gomes State Institute the Bachelor course in Band Conducting, how a regular course.

He has served as guest conductor, teacher, clinician and adjudicator and he's been invited to conduct throughout South and Central América, USA and Europe and he has worked with important symphonic bands and symphony orchestras in many countries. He is now one of the most representative conductors of symphonic bands in Latin America, and he greatly supports the new production repertoire of Brazilian and Latin American composers for wind band. With this, he has collaborated with leading Latin American composers. Often collaborates with Yamaha Latin America in Yamaha Music Seminars.

He's a Wasbe member in the last 15 years, and he's Wasbe Board Member of WASBE (World Association of Symphonic Bands and Ensembles).

Dr. Shawn Smith is Director of Bands and Associate Professor of Conducting at the University of North Carolina at Charlotte. Smith holds a Doctor of Musical Arts degree in instrumental conducting from Arizona State University, and Master of Music and Bachelor of Music Education degrees from Louisiana State University and Boise State University respectively. Prior to his appointment at UNC Charlotte, Smith spent eight years as Director of Bands at Texas A&M University-Corpus Christi.

In high demand as a band and orchestra conductor, clinician, and adjudicator, Smith has been invited to conduct professional and educational ensembles throughout the United States and conducts regularly in Brazil. Smith has been invited to conduct professional ensembles including the State Symphonic Band of São Paulo Brazil, the Corpus Christi Symphony (Texas), and members of the Charlotte Symphony (North Carolina). Equally at home with opera and musical theater productions, Smith has conducted pit orchestras for the Marriage of Figaro and a six-week run of Les Misérables.

Smith is a regular guest conductor and visiting professor of conducting for the International Festival of Music of Pará, Brazil, and has conducted bands throughout Brazil, from the large cities of Rio de Janeiro and São Paulo to small towns and villages in Northern Brazil.

In the area of research, Smith has been published in the *Journal of the World Association for Symphonic Bands and Ensembles* and in *Alta Musica* and he has presented his research at national and international conferences in the United States, Europe and South America. Smith has also presented numerous educational clinics, workshops and speeches, most notably at the International Midwest Band and Orchestra Clinic in Chicago, Illinois and at state music conferences throughout the United States.

An accomplished trumpeter, Smith has served as principal trumpet in the top ensembles at Louisiana State and Boise State. He has also performed with the Corpus Christi Symphony, the Boise Philharmonic Orchestra (Idaho), the Acadiana Symphony (Louisiana), Keith Brion's New Sousa Band, and with the Temptations.

During his tenure as Director of Bands at Texas A&M-Corpus Christi, Smith received the Texas A&M System Teaching Excellence Award twice. Smith holds honorary memberships in Phi Mu Alpha Sinfonia, Sigma Alpha Iota and Kappa Kappa Psi. He also holds memberships in the North Carolina Music Educators Association, the College Band Directors National Association, and the World Association for Symphonic Bands and Ensembles.

Known for his eclectic and nationalistic compositional style and massive output of over 2000 works, Villa-Lobos is among the most celebrated South American composers and a national hero in his native Brazil. This "hero" status stems from what is seen as his liberation of Brazilian art music from its strong European ties, partly achieved through the incorporation of Brazilian folk and popular music into Villa-Lobos's works. This element of his style and method is similar, in some ways, to that of the North American nationalist composers Charles Ives and George Gershwin.

Villa-Lobos's works for winds span forty-one years, and include thirteen chamber works, two works for large wind orchestra, and a number of works for wind band. The chamber and wind orchestra works showcase Villa-Lobos's eclectic and avant-garde compositional style, achieved through his use of diverse and uncommon instrumental combinations and a compositional language that includes a wide range of vernacular and contemporary techniques. Villa-Lobos's writing for wind band, however, was very different owing primarily to the fact that he was writing in a simple idiomatic style with the goal of promoting music education as a vehicle of social, cultural and moral improvement. The works for wind band were especially meaningful to Villa-Lobos, as he saw their crucial role in the program of music education that was in progress in Brazil in the 1930s and 1940s. On this subject Villa-Lobos stated, "[...] the true Brazilian Music Conservatory is the wind bands of the small towns of this country." Villa-Lobos's wind band works consist of marches, festival hymns, patriotic songs, arrangements of folk songs and Brazilian popular music.

This article will explore the two facets of Villa-Lobos's compositions for winds—art music and social/educational music. The authors will discuss the influence of Villa-Lobos's early musical training on his eclectic style of composition in relation to his writing for winds, including his immense interest in Brazilian popular music (with influence of African and Indigenous rhythms), and his study and use of forms, music, dances and rhythms employed by popular urban musicians. Further, the article will shed light on the various aesthetic and social objectives of Villa-Lobos's works for winds.

On Villa-Lobos's tombstone is a handwritten inscription by Villa-Lobos himself that states, "Considero minhas obras como cartas que escrevi à posteridade, sem esperar resposta" (I consider my works to be letters to posterity, without the expectation of a response). Villa-Lobos's wind works stand as important "letters" and should hold a significant place in the repertoire for wind instruments.



Dr. Karen Fannin (USA)
Tuesday, July 14

*'Making a Connection:
Applying Interdisciplinary
Scholarship to Form
Meaningful Musical
Connections with Our
Ensembles and Audiences'*

Karen Fannin is Assistant Professor of Music and Director of Bands at the University of Nebraska at Omaha where she conducts the Symphonic Wind Ensemble, teaches undergraduate and graduate conducting, instructs courses in music education, and provides leadership for all aspects of the UNO band program.

Previously, Dr. Fannin served as Director of Bands and Department Chair at Hendrix College. While in Arkansas, Dr. Fannin also held the position of Music Director and Conductor of the Little Rock Wind Symphony. A native of Iowa, Dr. Fannin began her teaching career in the Lynnville-Sully Schools as Director of Bands and subsequently served as Director of Bands at Lockport Township High School in suburban Chicago.

Dr. Fannin maintains an active schedule as a guest conductor, clinician, and adjudicator. Recent professional engagements include a residency in Guangdong, China, as well as guest conducting or adjudicating in Canada, Washington, Wisconsin, Oklahoma, Colorado, Louisiana, New Mexico, Nebraska, Iowa, and Arkansas. An active presenter, Dr. Fannin has shared her research at numerous conferences. Passionate about making interdisciplinary connections that impact a conductor's work with an ensemble, Dr. Fannin has presented on topics such as pacing in rehearsals and performance, communication in music, parallels between the ensemble and business, and the lineage of Nadia Boulanger through wind repertoire.

Dr. Fannin earned a Doctor of Musical Arts in Conducting from the University of Colorado, a Master of Music in Conducting from Northwestern University, and a Bachelor of Music in Music Education from the University of Northern Iowa.

In today's world, as we work to build audiences and generate excitement about wind band music, striving to create meaningful connections with people in our community is crucial. One way we can relate to diverse constituencies is to explore interdisciplinary connections. As conductors of ensembles, we illustrate key business concepts in our rehearsals every day. With music as the center, we focus on communication, sales, and personnel development. In our programs, we problem solve and we strive to create an environment that promotes growth and productivity. We create a vision for our programs, as well as for the pieces we play, and we apply gap analysis to realize our interpretations.

The ensemble provides a very strong aural and visual model for business concepts that managers encounter and, like us, struggle with daily. Not only can we reach out and make connections with the business community, but we can learn much from their research as well. The parallels between the business field, as well as other disciplines, can lead to rich collaborations in our communities. Incorporating research from the fields of leadership, we will explore how to make connections with people from outside the music field, particularly the business community, through music.

Researchers from various disciplines study conductors and ensembles to illustrate and explore topics within their areas of study. These North American and European scholars from fields such as leadership studies, organizational psychology, and management studies have contributed a wealth of knowledge that we can learn from as conductors. In this session, the presenter will share and integrate this research. Looking at conducting and ensembles through the eyes of someone from outside of music can reveal new ways of viewing and interpreting our art. For instance, we can learn much from a management expert who studies the role of listening in leadership.

The purpose of this session serves two functions: 1) to introduce attendees to research on conductors and ensembles from outside of the field of music and 2) to demonstrate how we can apply this research in our work as conductors to connect and communicate with various constituencies. Attendees will leave with interdisciplinary knowledge that they can bring to their own music making and will also come away with ideas on how to make connections through their ensembles with people outside of the music field.

Part of this session is an adaptation of a presentation the presenter gave to the Southwest Power Pool's leadership conference for utility managers with the Little Rock Wind Symphony serving as a demonstration group.

Dr. Cynthia Johnston
Turner (USA)
Wednesday, July 15

'Wearable and Other
Digital Technologies:
Music Pedagogy, and
Performance'



Cynthia Johnston Turner is in demand as a conductor, conducting and ensemble clinician, and speaker in the United States, Australia, Latin America, Europe, and Canada.

Before her appointment at the Hodgson School at the University of Georgia, Cynthia was Director of Wind Ensembles at Cornell University. Earlier in her career Cynthia was a high school music educator, taught middle school beginning instrumental music in Toronto and choral music in Switzerland. She currently serves as a conductor with the Syracuse Society of New Music, the Austrian Festival Orchestra, and the Paris Lodron Ensemble in Salzburg.

A Canadian, Cynthia completed her Bachelor of Music and Bachelor of Education degrees at Queens University and her Master of Music in music education and conducting at the University of Victoria. Touring with her ensembles inspired her master's thesis on the musical and personal transformations that occur on tours, and her D.M.A. thesis at the Eastman School of Music centered on the music of William Kraft, one of this generation's leading composers. At Eastman Cynthia was the recipient of the prestigious teaching award in conducting. She received the National Leadership in Education Award (Canada), the Excellence in Education Award (Ontario Secondary School Teachers Federation), and the Marion Drysdale Leadership Award (also from OSSTF). She is also the recipient of the Donald A. Reick Memorial Award for research with wearable technologies and music pedagogy, and the American Prize for innovative programming with wind bands.

Cynthia has commissioned numerous new works for wind band and orchestra, and she continues to actively promote commissions by today's leading and emerging composers around the world. Under her direction, the Cornell Wind Ensemble was invited to perform at the College Band Directors National Association's Eastern Division Conference in 2007 and 2012. In 2008, the Merrill Presidential Scholars at Cornell recognized Cynthia as an outstanding educator, and in 2009, she was awarded the Kaplan Family Distinguished Faculty Fellowship. Her performances have been praised by such composers as Steven Stucky, William Kraft, Steven Bryant, Marc Mellits, Eddie Mora, Dana Wilson, Roberto Sierra, Jesse Jones, and Karel Husa.

From January 2006, Cynthia led the Cornell Wind Ensemble on biennial performing and service tours to Costa Rica that included performances across the country, conducting master classes with Costa Rican teachers, instrument master classes for Costa Rican musicians,

and the donation of over 250 instruments to music schools across the country.

Among other recent engagements, Cynthia has guest conducted the National Youth Wind Ensemble of Great Britain, the Syracuse Symphony ("Sympthoria"), the National Youth Band of Canada, Concordia Santa Fe, the Ithaca College Wind Ensemble, the Eastman Wind Ensemble, the Latin American Honor Band, the National Band of Costa Rica, the National Orchestra of Heredia, and numerous state honor bands. Cynthia has been invited to present her research with teaching and technology, innovative rehearsal techniques, and service-learning and music performance at numerous conferences nationally and internationally. She is published in such journals as Music Educators Journal, Interdisciplinary Humanities, International Journal of the Humanities, Journal of the World Association of Bands and Ensembles, Fanfare Magazine, and Canadian Winds, and has recorded CDs with the Innova and Albany labels.

Cynthia serves as a board member with WASBE, and is an active member of CDBNA, Conductor's Guild, College Music Society, Humanities Education and Research Association, the National Association for Music Education, and National Band Association.

As Director of Bands and Professor of Music at the Hodgson School, Cynthia conducts the Wind Ensemble, teaches conducting, leads the MM and DMA programs in conducting, and oversees the entire Hodgson band program.

Cynthia Johnston Turner and Tyler Ehrlich (MM Conducting Candidate, UGA) present their research with Google Glass and Music. Examples of application development (including a metronome and score reader) will be discussed as well as "Adwords/Edward" by Kevin Ernste, a composition inspired by, and performed with, Google Glass. In addition to Google Glass, recent research on the development of a digital music stand at the Hodgson School will be presented.



Dr. Danielle Gaudry (USA)
Wednesday, July 15

'L'Age d'or of the Chamber
Wind Ensemble'

Dr. Danielle Gaudry is Assistant Professor of Music at California State University East Bay where she is Director of Bands. She conducts the Wind Symphony, the Chamber Winds and the contemporary music ensemble Orchestre dB, in addition to teaching classes in instrumental music education and conducting.

Dr. Gaudry holds a Doctor of Musical Arts degree in Wind Conducting with a Cognate in Music Education from the University of

Cincinnati College-Conservatory of Music and a Master of Music in Conducting (Band/Wind Ensemble) from The Pennsylvania State University. She earned a Graduate Diploma of Fine Arts (Wind Conducting) from the University of Calgary, a Bachelor of Education from the University of Toronto, and a Bachelor of Music with Honors in Music Education from McGill University in Montreal, Canada.

Originally from Canada, Dr. Gaudry taught high school instrumental music in Winnipeg for seven years where her concert bands and jazz bands ranked among the top in the province of Manitoba. In addition, she spent fourteen years serving in the Canadian Armed Forces. Captain Gaudry was the Director of Music of the Regimental Band of the Royal Winnipeg Rifles from 2002-2010, successfully leading the band in performances at high-profile international and local military events, as well as producing recordings. For several years, she was also Conducting Instructor at the Canadian Forces Logistic Training Centre, Music Division, at CFB Borden in Ontario. Retaining her military affiliations here in the US, Capt Gaudry was the Associate Conductor with the 38th Infantry Division Band, Indiana National Guard from 2010-2013.

Dr. Gaudry has published on the topics of chamber wind ensemble repertoire as well as the history of early chamber wind ensembles, her main areas of research. She has presented sessions at music conferences throughout the United States and is active as a clinician and adjudicator.

Although traditionally understood as peripheral to the history of the modern wind ensemble, the development of the chamber wind ensemble as a genre warrants a new perspective as a unique, independent musical movement that began with an innovative concept and spanned over fifty years on two continents.

The Société de musique de chambre pour instruments à vents, founded by flutist and entrepreneur Paul Taffanel in 1879, proved to be groundbreaking in its ideology and philosophy, and greatly affected the Parisian chamber music scene. The programming and structure of his ensemble established a foundation for others to follow. Georges Barrère's Société moderne des instruments à vents and later his Barrère Ensemble of Wind Instruments in New York, as well as Georges Longy's Longy Club in Boston, all modelled after Taffanel's group, embodied younger, modern versions of this new chamber wind aesthetic, taking up the mantle of promoting new and better music for wind players.

The music performed by these groups presents a unique body of literature, because composers wrote these pieces for then-unusual instrumental combinations, and for a performance context outside of amateur music-making. Taffanel, Barrère, and Longy all espoused a shared programming philosophy reflected in the works they performed

most often, particularly when considering pieces with an instrumentation of seven or more wind players.

The format adopted by these ensembles and the repertoire they promoted provided the foundation of the wind chamber music genre, and possibly even the basis of the modern concept of the wind ensemble. For all the accomplishments of these ensembles, perhaps it is time to label this period as the golden age of chamber wind ensembles, or more appropriately *l'age d'or*.

Dr. Jason Caslor (CAN)
Wednesday, July 15

'CONNECT! High-Fidelity
Virtual Rehearsals with the
Click of a Button'



(also presenting on Tuesday, July 14)

The effectiveness of a rehearsal depends largely on the aural acuity of the conductor and the collective musicians working together in a high quality audio environment. Everyone involved must be able to hear the fine nuances of pitch, timbre, and balance. But what happens when we use the Internet to rehearse with an artist from another locale? Is our true sound being accurately transmitted to them or is it being significantly altered due to compression and/or omission?

With a primary goal of giving large ensembles from small and mid-sized institutions the chance to frequently interact with world-class artists and pedagogues, Memorial University's School of Music and Department of Computer Science have developed *Connect!*, a user-friendly iPad application that allows ensembles to work with composers and conductors from around the world with pristine audio via the Internet without disadvantaging anyone due to geographic isolation and ever increasing travel costs. Essentially, all that is required is that both parties have high-speed Internet and an iPad. With the right software now in place, students rehearsing in a wind ensemble on an island in the North Atlantic can benefit from the expert ears of a conductor listening from Texas or a composer offering detailed insight from Shanghai.

This presentation will include a synopsis of the software development, audio and video footage of virtual rehearsals, spectrograph analyses comparing the audio quality of *Connect!* with programs such as Skype and FaceTime, information on how to use it at any institution, and, depending on logistics, a live demonstration.



Dr. Christopher Unger
(CAN) Wednesday, July 15

'Under The Influence: The Overt
Influence of Bartok, Schoenberg,
Lutoslawski, and Handel on Leo
Brouwer's *Cancion de Gesta*'

Dr. Christopher Unger was recently appointed as the Director of Bands at Augustana College in Sioux Falls, South Dakota. From 2013-2015, Dr. Unger served as the Associate Director of Bands at the University of British Columbia where he conducted the UBC Concert Winds and guest conducted the UBC Symphonic Wind Ensemble. Prior to his appointment at U.B.C., Dr. Unger served as the Assistant Conductor of both the Eastman Wind Orchestra and the Eastman Wind Ensemble. At Eastman, Dr. Unger was honoured with the Frederick Fennell Fellowship for Advanced Conducting Study, the Evan Whallon Conducting Award, and the prestigious Walter Hagen Conducting Prize. His role at Eastman provided him with the opportunity to act as a producer on the Eastman Wind Ensemble's 2013 release on Avie Records titled *Stravinsky-Octet/L'Histoire du Soldat*. In addition to conducting the wind ensembles, Dr. Unger worked with the Brass Guild, the Trumpet Ensemble, and the Graduate Chamber Orchestra. He also was chosen to conduct a featured performance of *Imis*, by Massimo Lualicella, the 2011/2012 OSSIA International Composition Competition winner, with the Ossia New Music Ensemble.

Dr. Unger won the American Prize in Conducting in the Wind Ensemble Division (2013). The American Prize is a series of new, non-profit national competitions in the performing arts, unique in scope and structure, providing awards, professional adjudication, and regional, national, and international recognition. Each year, The American Prize rewards the best recorded performances by individual artists and ensembles in the United States.

Dr. Unger's principal conducting teachers were Dr. Mark Scatterday and Dr. Colleen Richardson. He has attended a number of influential conducting symposiums where he worked with master wind conductors such as Donald Hunsberger, Frank Battisti, Charles Peltz, Michael Haithcock, Allan McMurray, Craig Kirchoff, Michael Votta, Gary Hill, and Rodney Winther. He maintains professional affiliations with the College Band Directors National Association, the World Association of Symphonic Bands and Ensembles, and the Conductor's Guild.

Dr. Unger received his D.M.A in conducting from the Eastman School of Music in 2013. Additionally, he holds degrees from the University of Western Ontario and the University of British Columbia.

Cancion de Gesta by Leo Brouwer was written in 1978 for Robert Boudreau and the American Wind Symphony Orchestra. The *Cancion de Gesta* features a confluence of style that combines the compositional techniques of seminal composers such as Bartok, Schoenberg, Lutoslawski, and Handel, with Brouwer's unique Cuban voice. We will begin the presentation by exploring the life of the composer, the rich and interesting background of the composition, and the background of the American Wind Symphony Orchestra. This will lead us to a discussion of the salient compositional characteristics of each of the aforementioned seminal composers, followed by a description of how their styles and techniques are utilized in the *Cancion de Gesta*. Specifically, the styles and techniques investigated in this chapter include Bartok's *Night Music* genre and his use of the *Golden Section*, Schoenberg's *Klangfarbenmelodie*, Lutoslawski's use of aleatory, and a quotation from George Frideric Handel's *Water Music*. The presentation will conclude with an investigation into the issues found within the current edition of the piece.

Dr. Darrin Oehlerking
(CAN) Thursday, July 16

'The Music and History
of the Royal Canadian
Mounted Police Bands
(1876-1993)'



Dr. Darrin Oehlerking is Director of Bands and Assistant Professor of Music at the University of Saskatchewan in Saskatoon, where he conducts the Wind Orchestra, and teaches courses in Conducting, Wind Literature and Music Education. He previously served as Director of Bands and Jazz at Bemidji State University in Bemidji, Minnesota, and as Music Coordinator for the Louis Riel School Division in Winnipeg, Manitoba. His post-secondary experience also includes assignments at the University of Manitoba and Iowa Wesleyan College.

Originally from Winnipeg, Manitoba, Dr. Oehlerking earned his Doctor of Musical Arts in Wind Conducting at The University of Iowa, where he studied with Dr. Myron Welch. He also studied with Dr. Dale J. Lonis at the University of Manitoba, where he earned his Masters in Music Performance with an emphasis in Conducting. His undergraduate work was also at Manitoba, where he earned separate Bachelors degrees in Music and Education. Prior to his appointment at Saskatchewan, Dr. Oehlerking taught a wide variety of students and musicians at the primary, secondary and post-secondary levels. His ensembles have enjoyed success at the local, national and international levels, garnering outstanding performance awards and showcase invitations from a variety of organizations. In July 2013, the University of Saskatchewan Wind Orchestra had the honour of being invited

to the Jungfrau Music Festival in Interlaken Switzerland, and the World Music Contest in Kerkrade, Netherlands. They toured to these countries as well as Germany and Belgium along with their choral counterparts, the Greystone Singers.

Dr. Oehlerking is the President of the Canadian Band Association, Past President of the Saskatchewan Band Association, and is also a Yamaha Artist/Educator. He belongs to several other professional organizations, including the Saskatchewan Music Educators Association, Manitoba Band Association, College Band Directors National Association, WASBE, and Pi Kappa Lambda. Dr. Oehlerking has conducted ensembles, served as an adjudicator, conference presenter and clinician across Canada, as well as in the United States, United Kingdom, Germany, Switzerland and the Netherlands.

The Royal Canadian Mounted Police is an integral part of Canada's cultural landscape. From 1876-1993, the RCMP maintained a Band program that served to entertain and maintain community relations across the country and around the world. What began as an unsophisticated ensemble in the isolated outposts of the Canadian Prairies evolved into one of the most important Canadian musical ensembles of the twentieth century, developing a world-class organization that represented traditional Canadian values and culture.

The RCMP Band continually strived to perform music written by and for the Mounties themselves. This presentation serves to provide a brief history of the ensemble and its legacy through the lens of the music written by and for the Mounties.



Dr. Dennis Llinás (USA)
Thursday, July 16

'How is that Expressive?
Using Research and
Practical-based Knowledge
to Conduct Expressively'

Dr. Dennis Llinás is the Associate Director of Bands at Louisiana State University. He conducts the LSU Symphonic Winds, teaching undergraduate conducting, directing the LSU Bengal Brass Basketball Band, and assisting with the LSU Tiger Marching Band. As a composer, Llinás has been commissioned to compose works for musicians from across the country. Recently, two works have been recorded by Mark Hetzler, trombone professor at The University of Wisconsin, on Summit Records. His compositions and arrangements have also been performed by The University of Texas Wind Ensemble, The University of Texas Men's and Women's Chorus,

the Dallas Wind Symphony, as well as performances by solo artists from The University of Texas, Furman University, Blinn College, and Huston-Tillotson University. Dr. Llinás received a Bachelor of Science in Music Education from Florida International University and both a Master of Music and Doctor of Musical Arts in Conducting from The University of Texas at Austin. His primary conducting professors were Roby George and Jerry Junkin.

There is a vast body of research literature on conducting and its effectiveness on ensembles but, until recently, hardly any empirical research has been done on what is considered expressive conducting, even though this concept is universally honored and respected. Current research within music education has examined conducting ranging from eye contact, what expert wind conductors do, perceptions of expressive conducting, as well as the direct effects of expressive conducting.

While some researchers have examined expressive conducting on secondary level ensembles, there is limited research on the direct effects of expressive conducting on the musical performance of university level instrumentalists. Even the training of conductors in undergraduate conducting courses focuses more on what a conductor is supposed to look like rather than freely moving like the music.

As conductors and educators, we know the importance of score preparation/knowledge and the use of appropriate conducting gestures in achieving high quality performances. This session will synthesize this research and provide those in attendance with an alternate methodology to achieving a more expressive performance both, as an ensemble and as a conductor, and how to train future conductors.

James Dreiling (ENG)
Thursday, July 16

'Guy Woolfenden:
A Composer's
Musical DNA'



James Dreiling is currently in his final year as a doctoral student in wind conducting at the University of Nebraska-Lincoln. He also serves as a graduate teaching assistant working in all aspects of the band program at UNL.

Before becoming a Cornhusker, he served for nine years as Director of Instrumental Music and Fine Arts Department Chair at Wichita South High School, USD 259. Under his direction the Wichita South High School band and orchestra program has more than doubled in size and consistently receives superior ratings at state music festivals. Mr. Dreiling oversaw the marching band, pep band, jazz band, two

concert bands, and two orchestras. He served as the cooperating teacher for eight Wichita State University student teachers.

Prior to his Wichita positions, Mr. Dreiling taught at Southwestern College (Winfield, Kansas) where he served as the Interim Director of the Bands, taught trumpet and euphonium lessons, and taught several general education courses. He also has served as Instrumental Music Director in the Burrton (KS) Public Schools, and Instrumental and Vocal Music Director in the Udall (KS) Public Schools.

Mr. Dreiling received a Bachelor of Music Education degree from Kansas State University and a Master of Music Education degree with emphasis in conducting from Wichita State University. At WSU he served as a Bands Graduate Assistant and was a Conducting Assistant with the Concert Band and Symphonic Wind Ensemble in addition to his position as director of the "Shocker Sound" Basketball Band. His conducting teachers include Dr. Frank Tracz of Kansas State University and Dr. Victor Markovich of Wichita State University.

Mr. Dreiling has had the pleasure of guest conducting and adjudicating throughout Kansas, Missouri, Nebraska, and Oklahoma. He is a member of Kansas and Nebraska Music Educators Association, Kansas Bandmasters Association, College Band Directors National Association, World Association of Symphonic Band and Ensembles, Phi Beta Mu International Bandmasters Fraternity, and an honorary member of Kappa Kappa Psi National Band Fraternity.

Guy Woolfenden is a British composer who has made a name for himself in England as the composer of over 150 scores for the Royal Shakespeare Company as well as music for numerous ballet and opera companies. In addition he has composed fourteen pieces for wind band and nine pieces for various chamber wind ensembles. While his wind music is well known throughout England, his name and his music are not as well-known throughout the rest of the world. Those few conductors outside of England who are aware of his work, know only one or two of his early band scores, with little or no knowledge of his larger output.

Attending this session will give participants a closer look at Woolfenden's musical DNA: those defining qualities and characteristics unique to his wind music. This exploration encompasses those influential experiences throughout his life that had a lasting effect on his compositional approach. This includes his vast experience composing incidental music for Shakespearean plays that infuses much of Woolfenden's band and chamber compositions, his experiences as a chorister with the Westminster Abbey Choir as a young boy, the numerous conducting opportunities he has enjoyed with every significant band and orchestra throughout England, and the way his incidental music, exclusively written for various chamber ensembles, has affected his orchestral

style for wind band. We will also explore his wind music from an analytical perspective to better understand his approach to form, melody, harmony, rhythm, texture, and timbre for a complete picture of Woolfenden's musical make-up.

This session is ideal for those conductors who are unfamiliar with his music and those conductors who are familiar with a limited number of his works but want to discover new pieces in his body of work. All attendees will experience hearing a diversity within his repertoire and will leave with ideas of new music to program for future concerts and performances. Those in attendance will understand why Woolfenden's wind music is worth an elevated place amongst the vast repertoire for wind band and chamber wind ensembles.



Dr. Laszlo Marosi (HUN)
Thursday, July 16

'The Band Music
of Hungarian
Composer Frigyes
Hidas'

Laszlo Marosi was born in Sarvar, Hungary. His musical education began at the age of five, and continued at the Music Gymnasium, where he majored on both piano and trombone. He studied conducting at the Liszt Academy of Music with Tamas Breitner, the director of the Pecs Opera. From 1982 to 1997 Marosi worked as the conductor of the Hungarian Central Army Orchestra. During this period he recorded a number of works by Liszt and several contemporary Hungarian composers. He also conducted his ensemble for radio and television productions and toured with the group throughout Europe. His book, *The History of the Military Music in Hungary from 1741-1945* was published in 1994.

For twelve years he taught conducting at the Liszt Teacher Training College, Budapest. In 1993, he was asked to serve as conductor and artistic director of the professional Budapest Symphonic Band, in addition to his responsibilities as the conductor of the Liszt Academy Wind Orchestra. These ensembles produced several commercial CD recordings for leading European companies, including Hungaroton.

Between 1989 and 1994, Marosi conducted more than fifty performances annually with the Budapest State Operetta Theater Orchestra. He was invited to guest conduct the Matav Symphony Orchestra, and toured Europe with the Strauss Symphony Orchestra (1996 and 1998).

As guest conductor, lecturer and adjudicator he has appeared throughout Europe, Israel, England,

South Africa, Argentina, Brazil, Japan, and the United States.

Following his professional career in Hungary, he matriculated to Florida State University, where he earned a M.M. in Conducting and a Ph.D. in Music Education with James Croft and Philip Spurgeon. He frequently conducted the University Symphony Orchestra, including acclaimed performances of the music of Ellen Taaffe Zwilich and Shulamit Ran. As Visiting Professor, Dr. Marosi served as Associate Conductor of the FSU Wind Orchestra during the 2002-03 academic year.

For his contributions to Hungarian contemporary music, he was twice awarded the Artisjus prize by the Hungarian Composers Union. In 1997, he was awarded the FAME prize for his international conducting activities.

At UCF, Dr. Marosi teaches conducting classes.

This presentation will cover the history of wind band music in Hungary from the Esterhazy march by Joseph Haydn to the current Tuba Concerto by Roland Szentpali.

Significant composers will be discussed and demonstrations of Hungarian wind band music from the past 250 years will be presented.

Joseph T. Spaniola

The Three Graces
for solo Flute, Clarinet and Alto Saxophone

Anabasis Prime
Escapade

The Road from Aphonia
Wind Fanfare
Earth Fanfare
Water Fanfare

CONCERT BAND

Musica Propria, Inc.

P. O. Box 680006 San Antonio TX 78268

www.musicapropria.com

email: info@musicapropria.com

voice (210) 380-0176 fax (210) 682-7863

INSTRUMENTAL MASTERCLASS

TUESDAY JULY 14
MASTERCLASS

SAN JOSE STATE UNIVERSITY MUSIC BUILDING ROOM 210



ADAM McCORD,
SAXOPHONE

Adam McCord is Lecturer of Saxophone at the University of Louisville. He has also taught at Miami University, Ohio Northern University, and Wittenberg University and for five years was an Associate Instructor of Saxophone at

the Indiana University Jacobs School of Music. Most recently he was a soloist with the UofL Wind Symphony at the 2010 KMEA In-Service Conference, performing John Mackey's Concerto for Soprano Saxophone. Mr. McCord is ABD for the Doctor of Music degree at Indiana University, having studied with Otis Murphy. He received a Master of Music also from IU, earning the Performer's Certificate, IU's highest performance honor, and was winner of IU's Concerto Competition, performing to critical acclaim. Mr. McCord received the Bachelor of Music degree summa cum laude, in Performance and Music Education from the University of North Carolina at Greensboro, where his teachers were Steven Stusek and Craig Whittaker, and where he was also winner of the annual concerto competition.

Recent performances include the XIV World Saxophone Congress in Ljubljana, Slovenia, the XIII World Saxophone Congress in Minneapolis, as well as North American Saxophone Alliance Biennial Conferences. He participated in the 2003 International Saxophone Chamber Music Festival held in Faenza, Italy. He has performed with the Winston-Salem Symphony, the Greensboro Symphony Orchestra, the UNCG Symphony Orchestra, the Columbus Indiana Philharmonic, the IU Philharmonic, and the Bloomington Pops Orchestra.

THIS MASTERCLASS COMMENCES AT 4:30PM

INSTRUMENTAL MASTERCLASS

WEDNESDAY JULY 15
MASTERCLASS

SAN JOSE STATE UNIVERSITY MUSIC BUILDING ROOM 210



JENS LINDEMANN,
TRUMPET

Jens Lindemann is hailed as one of the most celebrated soloists in his instrument's history and was recently named "International Brass Personality of the Year" (Brass Herald). His career has ranged from appearing

internationally as an orchestral soloist, performing at London's 'Last Night of the Proms', recording with the Mormon Tabernacle Choir to playing lead trumpet with the renowned Canadian Brass and a solo Command Performance for the Queen of England. Jens has also won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany as well as receiving an honorary doctorate.

Classically trained at the renowned Juilliard School in New York, Jens' proven ability to perform as a diverse artist places him at the front of a new generation of musicians. He has performed as soloist and recording artist with classical stars such as Sir Neville Marriner, Sir Angel Romero, Doc Severinsen, Charles Dutoit, Gerard Schwarz, Eiji Oue, Bramwell Tovey and Jukka Pekka Saraste. A prizewinner at numerous competitions including the prestigious ARD in Munich, Jens also placed first, by unanimous juries, at both the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992. Since then, he has performed solos with orchestras including the London Symphony, Philadelphia, Beijing, Bayerischer Rundfunk, Buenos Aires Chamber, Atlanta, Washington, Seattle, Dallas, Detroit, Houston, Montreal, Toronto, national Arts Centre, Vancouver, Warsaw, Welsh Chamber, I Musici de Montreal, St. Louis, and Mostly Mozart at Lincoln Center.

THIS MASTERCLASS COMMENCES AT 5:00PM

*San Jose State University Music Building,
site of the Lectures, Presentations and Instrumental Masterclasses*



CONDUCTOR MASTERCLASS

THURSDAY JULY 16

MASTERCLASS

SAINTE CLAIRE HOTEL, SAINTE CLAIRE ROOM



WASBE is pleased to host its inaugural Conference Conductor's Masterclass. Hosted by WASBE board member, Rolf Schumacher, the Conductor's Masterclass will feature 6 highly talented conductors under the tutelage of Maestro Alberto Roque from Portugal. Over the course of three days, Maestro Roque will lead the masterclass participants in both chamber and full wind ensemble music.

MASTERCLASS HOSTED BY ROLF SCHUMACHER

FEATURING ALBERTO ROQUE, PORTUGAL

Alberto Roque began his musical studies at the Artistic and Musical Society of Pousos (SAMP) in Portugal. He continued his studies at the National Superior Academy of Orchestra in Lisbon, where he, studied Orchestral Conducting with Jean-Marc Burfin. In 1998, he won first prize in the International Contest of Oriental Foundation for Young Conductors of Orchestra. In 2001 he achieved his "Perfeccionement" in Orchestral Conducting with Jean-Sébastien Béreau, at the Conservatoire Jean-Philippe Rameau established in Dijon, France.

Since 2004, Mr. Roque has been conductor of the Lisbon College of Music Wind Ensemble. During his time at the college, he has created a Wind Conducting Class and the Chamber winds "Camerata de Sopros Silva Dionísio". He is also a guest conductor of the Orquestra Metropolitana de Lisboa and Orquestra do Algarve and has conducted many soloists including Claude Delangle (France), James Houlik (USA), Pedro Carneiro (Portugal), Mário Laginha & Maria João (Portugal), and Roger Hodgson (Supertramp).

From 2009 to 2011 he was member of the Artistic Planning Committee of WASBE's 15th Conference – Chiayi City, Taiwan.

He is a founding member of saxophone quartet Saxofinia.

SCHEDULE

THURSDAY, JULY 16

9.30-12.30 am

CHAMBER WINDS

Sérgio Azevedo – A Britten Celebration

4.00-7.00 pm

WIND ORCHESTRA

Gustav Holst – Hammersmith,
Prelude and Scherzo for Band

FRIDAY, JULY 17

9.30-12.30 am

WIND ORCHESTRA

Paul Hindemith
Symphony in Bb

4.00-7.00 pm

WIND ORCHESTRA

Henk Badings – Sinfonietta n° 2

CONDUCTING MASTERCLASS PARTICIPANTS

Andrea Brown – University of Michigan

Jaclyn Hartenberger – University of Georgia

Claudio Re – Bethany College (KS)

Sue Samuels – University of Alabama, Birmingham

Gilson Silva – Faculdade de Música do Espírito Santo (Brazil)

Martha Stoddard - Oakland Civic Orchestra (CA)

WASBE would like to thank Frederick Speck and the University of Louisville Wind Ensemble who will act as the demonstration ensemble for all sessions.

COMPOSER-CONDUCTOR INTERVIEWS

FRIDAY JULY 17, 10:30AM

INTERVIEW WITH COMPOSERS

SAN JOSE STATE UNIVERSITY CONCERT HALL



Fergus O'Carroll, Moderator

COMPOSERS:

Yo Goto

John Mackey

Johan De Meij

Adam Gorb

Brett Abigaña

SATURDAY JULY 18, 10:30AM

INTERVIEW WITH CONDUCTORS

AT SAN JOSE STATE UNIVERSITY CONCERT HALL



Cynthia Johnston-Turner, Moderator

CONDUCTORS:

Marcelo Jardim

Emily Threinen

Jerry Junkin

Frederick Speck

Eugene Corporon

Glenn Price

Rolf Schumacher

Peter Bucher

Due to their busy schedules, panelists are subject to change.

FRINGE FESTIVAL - WASBE 2015

Concert Series

THURSDAY, JULY 16, 2015

7:30pm

CONCERT VENUE:

McAfee Center – Saratoga High School
20300 Herriman Ave, Saratoga, CA 95070
Free Event

FEATURING:

University of Wisconsin-Milwaukee Wind Ensemble
Conductor: John A. Climer
Milwaukee, Wisconsin, USA

Showa Wind Symphony
Conductor: Shintaro Fukumoto
Kawasaki, JAPAN

FRIDAY, JULY 17, 2015

12:00pm

CONCERT VENUE:

Cesar Chavez Plaza
Downtown San Jose – across from the Fairmont Hotel
Free Event

FEATURING:

New Edmonton Wind Sinfonia
Conductor: Raymond Baril
Edmonton, Alberta, CANADA

SATURDAY, JULY 18, 2015

8:00pm

CONCERT VENUE:

Castello di Amorosa
4045 St Helena Hwy, Calistoga, CA 94515 (Napa Valley)
Tickets \$59 for Members
\$79 for Guests – **ADVANCE BOOKING REQUIRED**
(707) 967-6274
www.castellodiamorosa.com/Events/Wine-Club-Events

FEATURING:

New Edmonton Wind Sinfonia
Conductor: Raymond Baril
Edmonton, Alberta, CANADA

University of Saskatchewan Wind Orchestra
Conductor: Dr. Darrin Oehlerking
Saskatoon, Saskatchewan, CANADA

Landesblasorchester Baden-Württemberg
Conductor: Björn Bus
Baden-Württemberg, GERMANY

McAfee Center, Saratoga High School



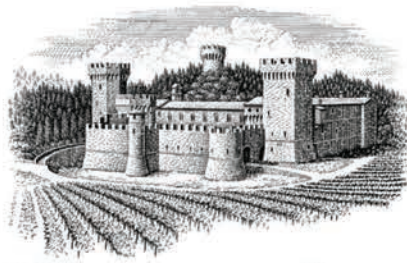
Concert Hall, McAfee Center, Saratoga High School

Cesar Chavez Plaza stage



Castello di Amorosa, inner courtyard stage





Castello di Amorosa
NAPA VALLEY

4045 North Saint Helena Highway
Calistoga, CA 94515
(707) 967-6272



13TH CENTURY INSPIRED TUSCAN CASTLE - WINE SHOP - TASTING & TOURS
VENUE FOR THE **WASBE** FRINGE CONCERTS
Saturday - July 18



CONFERENCE COMPOSITION & PUBLISHING INDEX

Works performed during the 2015 WASBE Conference

**Premieres are shown with their titles in blue*

COMPOSER (ARR. / ED.)	DATES	NATION	TITLE	YEAR	CONCERT #	DUR.	PUBLISHER
Abigaña, Brett	*1980	USA	<i>Symphony No. 2 - La Commedia</i>	2015	#17	20:00	Manuscript
Amano, Masamicz	*1957	JAP	<i>Kokyou</i>	2009	#16	09:00	Foster Music
Bach, Johann Sebastian (arr. Goto, Yo)	1685-1750	GER	<i>Toccatto and Fugue D Minor</i>	ca. 1705 / 2014 arr.	#16	10:00	Manuscript
Badings, Henk	1907-1987	NED	<i>Sinfonietta No. 2</i>	1981	#9	17:00	Molenaar
Barber, Samuel	1910-1981	USA	<i>Commando March</i>	1943	#10	03:30	Schirmer
Ben-Haim, Paul	1897-1984	ISR	<i>Fanfare to Israel</i>	1950	#5	06:40	Israel Music Institute
Blench, Karl	*1981	USA	<i>Distorted Visions</i>	2011	#3	12:00	unpublished
Bolcom, William	*1938	USA	<i>Circus Overture</i>	2014	#12	04:00	E.B. Marks
Bolcom, William	*1938	USA	<i>Concerto Grosso for Saxophone Quartet</i>	2009	#14	24:00	Edward B. Marks Music Co. and Bolcom Music
Branter, David	*1952	CAN	<i>Connections</i>	2015	#10	02:30	unpublished
Broughton, Bruce	*1945	USA	<i>In the World of Spirits</i>	2011	#9	09:30	Brubel Music
Cable, Howard	*1920	CAN	<i>The Banks of Newfoundland</i>	2009	#10	08:00	Eighth Note Publications
Cable, Howard	*1920	CAN	<i>Stratford Suite, Mvt. III - Ode to Rosalind</i>	1964	#13	4:00	Chappel (Out of Print)
Cuong, Viet	*1990	USA	<i>Moth</i>	2013	#4	08:00	vietcuongmusic.com
Danyew, Steve	*1983	USA	<i>Magnolia Star</i>	2012	#14	06:15	Steve Danyew
Dean, Brett	*1961	AUS	<i>Engelsflügel</i>	2013	#9	07:30	Boosey&Hawkes
Dove, Jonathan	*1959	ENG	<i>Figures in the Garden</i>	1991	#7	17:00	Faber Music
Ellerby, Martin	*1957	ENG	<i>Cane River Murals</i>	2013	#16	16:00	Studio Music
Fayos-Jordán, José M.	*1980	ESP	<i>Pulsar-Mimesis</i>	2015	#17	18:00	not yet published
Ferran, Ferrer	*1966	ESP	<i>Jungla</i>	2006	#12	15:30	Piles Music (IVM)
Forsyth, Malcolm	*1936	CAN	<i>Colour Wheel</i>	1978	#11	07:15	Counterpoint Musical Services
Françaix, Jean	1912-1997	FRA	<i>Hommage à l'ami Papageno</i>	1984	#7	09:00	Schott
Françaix, Jean	1912-1997	FRA	<i>"Mozart new-look"</i>	1981	#7	02:30	Schott
Gallego, Martinez	*1969	ESP	<i>Sinfonia No. 1 "Kaprekar"</i>	2011	#1	28:00	Piles
Gandolfi, Michael	*1956	USA	<i>Flourishes and Meditations on a Renaissance Theme</i>	2010	#4	15:00	www.michaelgandolfi.com/shop.html
George, Ryan	*1978	USA	<i>An Gé Fhiáin (The Wild Goose)</i>	2014	#12	11:30	Fomine Music
Gershwin, George (trans. Derek Bourgeois)	1898-1937	USA	<i>Walking the Dog</i>	1937	#12	03:00	HAFABRA
Gilliland, Allan	*1965	CAN	<i>Dreaming of the Masters III</i>	2010/2013	#11	15:45	www.allangilliland.com
Gilliland, Allan	*1965	CAN	<i>Kalla</i>	2009	#13	08:00	Self-published by the composer
Gilmore, Bernard	1937-2013	USA	<i>Five Folksongs for Soprano and Band</i>	1963	#8	20:00	Maecenas
Giroux-West, Julie	*1961	USA	<i>Riften Wed</i>	2013	#11	07:30	Musica Propria, Inc.
Giroux-West, Julie	*1961	USA	<i>Symphony No. IV: Bookmarks from Japan</i>	2013	#14	20:40	Musica Propria, Inc.
Glen Broder, Annie (arr. John Waldron, ed. Darrin Oehlerking)	1850-1937	CAN	<i>The Ride of the North West Mounted Police</i>	1906	#13	02:00	Manuscript
Glière, Reinhold (arr. Robert Grechesky)	1874-1956	RUS	<i>Overture Solenelle op.72</i>	1937	#6	08:00	Self-published by the arranger
Gorb, Adam	*1958	ENG	<i>Bells Across the Atlantic</i>	2013	#12	04:30	Studio Music
Goto, Yo	*1958	JAP	<i>A Wild Rose Above</i>	2014	#16	09:00	Manuscript
Gould, Morton (arr. Gould)	1913-1996	USA	<i>Pavanne</i>	1938	#10	03:00	Alfred
Hajdu, Andre	*1932	ISR	<i>From the Villages of East-Europe</i>	2005	#5	16:20	Self-published by the composer
Hesketh, Kenneth	*1968	ENG	<i>Masque</i>	2000	#11	06:00	Faber Music
Husa, Karel	*1921	TCH/USA	<i>Al Fresco</i>	1974	#9	11:00	Schirmer
Hutcheson, Jere	*1938	USA	<i>Caricatures</i>	1996/98	#8	25:00	C. Alan
Ives, Charles (arr. James B. Sinclair)	1874-1954	USA	<i>Country Band March</i>	c. 1903	#8	04:30	T. Presser
Koh, Chang Su	*1970	JAP	<i>Lament for Wind Orchestra</i>	2002	#8	06:00	Bravo Music
Koh, Chang Su	*1970	KOR	<i>Afferoce</i>	2014	#16	10:00	Cafua Records
Kuremanee, Kitti	*1978	THA	<i>Ar-gard</i>	2008	#11	07:30	Retsel Mil Publications
Lai, Lam	*1980	HKG	<i>The Polygon of Time</i>	2014	#15	07:00	Self-published by the composer
Lancen, Serge	1922-2005	FRA	<i>Cap Kennedy</i>	1970	#6	16:00	Molenaar

Lansky, Paul	*1944	USA	Comix Trips	2008	#2	20:00	Carl Fischer (rental)
Liebermann, Lowell (Trans. Brian Shaw)	*1961	USA	Concerto for Flute op. 39	1992	#15	22:00	Presser
Mackey, John	*1973	USA	The Frozen Cathedral	2012	#9	15:00	Osti Music
Mackey, John	*1973	USA	Symphony for Band: Wine-Dark Sea	2013	#15	30:00	Osti Music
Magnuson, Roy	*1983	USA	Book of the Dead – Concerto for Soprano Saxophone, Winds and Percussion	2012	#1	27:00	Self-published by the composer
Markowski, Michael	*1986	USA	joyRIDE	2005/14	#4	04:00	www.michaelmarkowski.com
Mashima, Toshio	*1949	JAP	Mont Fuji – la musique inspirée de l'estampe de Hokusai	2014	#16	10:00	Atelier M Inc.
Maslanka, David	*1943	USA	Clarinet Concerto	2014	#4	25:00	Carl Fischer
Maslanka, David	*1943	USA	Requiem	2011	#17	11:00	C. Fischer
McAllister, Scott	*1969	USA	Gone	2013	#4	08:00	Lydmusic.com
Mower, Mike	*1958	USA	Concerto for Flute and Wind Orchestra	2003	#4	13:00	www.itchyfingers.com
Mozart, Wolfgang Amadeus (arr. Johann N. Wendt)	1756-1791	AUT	Overture to "The Marriage of Figaro"	1786	#7	04:00	Breitkopf & Hartel, Musica Rara
Mozart, Wolfgang Amadeus	1756-1791	AUT	Serenade in C minor K. 388/384.a	1784	#7	22:30	Baerenreiter
Mozart, Wolfgang Amadeus (arr. Bastiaan Blomhert)	1756-1791	AUT	Overture to "The Magic Flute"	1791	#2	08:00	Florincor Editions
Nagao, Jun	*1964	JAP	"The Earth" from "The Planets by Trouvere"	2014	#16	07:00	Foster Music
Navarro, Oscar	*1981	ESP	Downey Overture	2011	#16	05:30	Oscar Navarro Music
Nelson, Ron	*1929	USA	Aspen Jubilee	1984	#12	11:30	Boosey & Hawkes
O'Neill, Charles (ed. Darrin Oehlerking)	1882-1964	CAN	Concert Overture in F Minor	1931	#13	10:00	Manuscript
Osmon, Leroy	*1948	USA	The Garden of Earthly Delights – Ballet in Three Acts	2006	#3	45:00	RBC Publications
Part, Arvo (arr. Beat Briner)	*1935	EST	Fratres	1977/1990	#2	10:00	Universal
Permont, Haim	*1950	ISR	Hillulah	1999	#5	08:50	B&H
Piazzolla, Astor (arr. Jeff Scott)	1921-1992	ARG	Libertango	1974/2009	#2	09:00	Jeff Scott
Pigovat, Boris	*1953	ISR	Wind of Yemen - Picture for Symphonic Wind Band	2000	#5	18:00	Piles
Pigovat, Boris	*1953	ISR	Dedicated to Marc Chagall ('Hava Nagila') – Jewish Rhapsody for Wind Orchestra	2003	#5	09:30	Self-published by the composer
Puts, Kevin (trans. Mark Spede)	*1972	USA	Millennium Canons	2001/03	#15	07:00	Bill Holab Music
Quinto Serna, Santiago	*1971	ESP	Rapsodia Hernandina	2010	#17	20:00	Ed. Omnes Bands
Raum, Elizabeth	*1945	CAN	100 Years of Fanfares	2005	#13	03:30	Canadian Music Centre
Read Thomas, Augusta	*1964	USA	Magneticfireflies	2001	#8	05:00	Hal Leonard
Reed, H. Owen	1910-2014	USA	La Fiesta Mexicana	1949	#4	21:00	Alfred Music
Ridout, Godfrey (arr. Earl Fralick)	*1918	CAN	Fall Fair	1961	#11	04:30	Canadian Music Centre
Rudin, Rolf	*1961	GER	World – Why – Die II ? op. 64	2001	#1	19:00	Edition Flor
Schoenberg, Arnold	1874-1951	AUT	Chamber Symphony, Op. 9 1992	1906	#2	25:00	Kalmus
Schuman, William	1910-1992	USA	Newsreel in Five Shots	1941	#8	09:00	Hal Leonard
Schwantner, Joseph	*1943	USA	Luminosity: Concerto for Wind Orchestra	2015	#12	20:00	Schott Music
Stert, Johannes	*1963	GER	Bachseits	2011	#6	12:30	HAFABRA
Stride, Fred	*1954	CAN	Seaquam: A Journey to the Sky	1997	#10	13:40	Last Time Out Music
Ticheli, Frank	*1958	USA	Concerto for Alto Saxophone and Wind Ensemble	2014	#9	20:00	Manhattan Beach Music
Ticheli, Frank	*1958	USA	Concerto for Clarinet and Wind Ensemble	2011	#10	21:00	Manhattan Beach
Toch, Ernst	1887-1964	AUT	Miniatur-Ouverture	1932	#1	03:00	Schott
Tower, Joan	*1938	USA	Fanfare for the Uncommon Woman, No. 1	1986	#3	03:00	Associated Music Publishers, Inc.
Valencia Rincón, Victoriano	*1970	COL	Utopias (from 200. Tercera Suite Para Banda)	2010	#17	06:30	Ed. Piles
Van der Heide, Hans	*1958	NED	Symphony "The Fool's Journey" (part 1 to 3)	2012/14	#6	40:00	Heide Music
Wijeratne, Dinuk	*1978	CAN	Invisible Cities	2014	#13	30:00	Self-published by composer
Yusupov, Benjamin	*1962	ISR	Trrrra-pa-tam	2013	#5	08:30	New Stream
Zare, Roger	*1985	USA	Mare Tranquillitatis	2007	#14	06:30	Roger Zare (ASCAP)

A photograph of a young couple and a dog on a beach. The woman, on the left, has long blonde hair and is wearing a grey sweater and bright red pants. She is smiling and looking towards the man. The man, on the right, has short brown hair and is wearing a plaid shirt. He is also smiling and looking towards the woman. They are sitting on a wooden log on the sand. A large, brown dog, possibly a Weimaraner, is sitting on the sand in front of them, looking directly at the camera. The background shows a sandy beach, a lighthouse in the distance, and a blue sky with light clouds. The image has a white border with a slightly distressed, torn-paper effect.

SANTA × CRUZ

Let's Cruz



"Let's Cruz" Santa Cruz, California

SANTA CRUZ COUNTY CONFERENCE & VISITORS COUNCIL

Surf's up! Santa Cruz, California, the birthplace of mainland surfing welcomes visitors to California's favorite beach town. From old growth coastal redwood forests, to a legendary 100-year old seaside amusement park overlooking the sparkling blue Monterey Bay, Santa Cruz County offers the quintessential California beach vacation. Santa Cruz County's flourishing boutique wineries and picturesque tasting rooms are set amid a rural landscape where winemakers share their love of the craft with visitors. Wildlife viewing is abundant, with birding opportunities virtually year round. Monarch butterflies and California gray whales also call this idyllic setting home during wintertime.

Location

- Santa Cruz is approximately 70 miles/113 km south of San Francisco and 349 miles/562 km north of Los Angeles.
- Many visitors choose to take scenic Highway 1 along the California coastline to Santa Cruz, or Highway 17 through the Santa Cruz Mountains. Visitors can also choose to fly in to San Francisco International Airport or Mineta/San Jose International Airport.

Lodging

- Santa Cruz County offers 87 properties, ranging from full-service beachfront hotels and resorts to boutique choices, B&B's and family-friendly options. There is a place to stay in Santa Cruz County for each and every budget and taste.
- Camping sites are also a popular choice with visitors.

Wine Region

- Home to more than 70 wineries, 200 small vineyards and 1,500 acres of wine grapes.
- Tasting tours, picnic spots, winemaker dinners, and special events are all part of the experience.
- The wineries of the Santa Cruz Mountains offer an intimate experience for visitors. Often times, the winemaker who makes wine during the week is pouring wine in the tasting room on the weekends, enabling visitors to have a one-on-one experience with local winemakers.
- The Corralitos Wine Trail near Watsonville, Summit to the Sea Wine Trail in the Santa Cruz Mountains and Surf City Vintners on Santa Cruz's Westside are just a few places to taste.
- Bargetto Winery is Santa Cruz County's oldest winery, located in picturesque Soquel.

Climate

- Mild, with summer temperatures in the mid-70s and winter temperatures in the mid-50s.
- The sun shines 300 days a year and the humidity is low for a coastal city.

Sports & Recreation

- Although Santa Cruz is reputed to be the birthplace of mainland surfing, a surfboard isn't the only way to enjoy the great outdoors. Options include: stand up paddle boarding, hiking, mountain biking, wind surfing, camping, kayaking, volleyball, and sailing, among other adventures.

Birding Adventures

- Birdwatching in Santa Cruz County is unparalleled, due to the proximity of the Elkhorn Slough National Estuarine Reserve, one of California's last undisturbed coastal wetlands. The globally-significant Pacific Flyway is nearby, a main passage for migratory birds, and one of only six common avian corridors in the nation.
- Watsonville's 800 acres of wetlands provide a resting stop for migratory birds. Popular with birders, over 200 species of waterfowl, raptors and songbirds live and migrate through the wetlands.

State Parks

- Santa Cruz County is home to the largest number of state parks and beaches than any other county in California - 14 in all - including California's oldest, Big Basin Redwoods State Park.
- State Parks in Santa Cruz County offer visitors a vast amount of diverse landscapes, from the mountains to the sea, all within a small area.

- State Parks in Santa Cruz County host an amazing number of free events year round for visitors, and volunteer docents are available to host visitors on walks through the parks.

Attractions

- The legendary Santa Cruz Beach Boardwalk, built in 1907 is home to the Giant Dipper, a vintage wooden roller coaster that has thrilled visitors for over 85 years. Seventy-three hand-carved horses prance proudly to the music from two beautiful antiques: the park's original 342-pipe Ruth band organ and Wurlitzer 165 band organ at the famous Loeff Carousel, built in 1911. Both the Giant Dipper and the Loeff Carousel are National Historic Landmarks.
- In the Santa Cruz Mountains, Roaring Camp Railroads hosts visitors on nostalgic rides through the redwoods aboard vintage steam locomotives. Roaring Camp also hosts year-round celebrations like the Summer Gathering of Mountain Men, where visitors can interact with the wild and wooly characters of the 1800s.
- Attractions in Santa Cruz County include museums and galleries, farmer's markets and more.

Highway 1

- Highway 1 is the most famous scenic drive in California, and this legendary highway passes straight through Santa Cruz County. Starting out in northern Santa Cruz County, you'll experience rugged coastal vistas set amidst an artists' colony. As you come into Santa Cruz, you'll pass wineries, Mission Santa Cruz and the Downtown Area. South of Santa Cruz are the picturesque towns of Capitola, Soquel, and Aptos. Further south you'll pass strawberry fields through Watsonville.

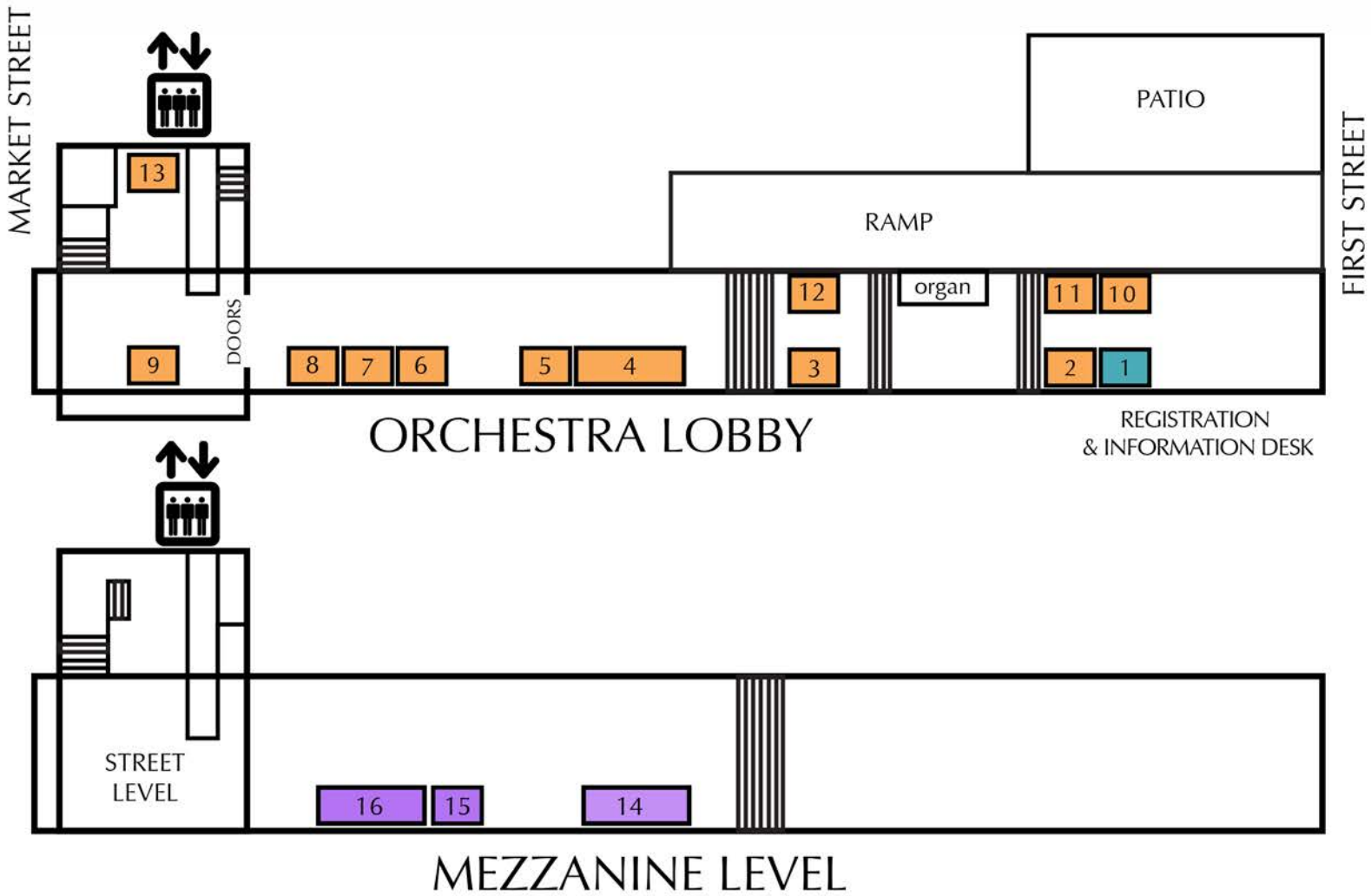
SANTA * CRUZ

www.santacruz.org

MEDIA CONTACT: Christina Glynn, Communications Director, cglynn@santacruz.org, 831.425.1234 ext.112

EXHIBITORS GUIDE MAP

AT THE CALIFORNIA THEATRE IN DOWNTOWN SAN JOSE



- | | | |
|---|-------------------------------------|---|
| 1 REGISTRATION & INFORMATION DESK | 6 RICHARD FRAZIER MUSIC | 11 MARK RECORDS |
| 2 WORLD PROJECTS | 7 NEIL A. KJOS MUSIC | 12 ADAMS - PEARL PERCUSSION |
| 3 WASBE 2017 UTRECHT (THE NETHERLANDS) | 8 ALRY MUSIC PUBLISHERS | 13 MIDWEST SHEET MUSIC |
| 4 GIA PUBLICATIONS | 9 PARK AVE MUSIC CENTER | 14 JW PEPPER (Mezzanine level) |
| 5 DAVID MASLANKA MUSIC | 10 SAN JOSE STATE UNIVERSITY | 15 PaGu BATONS (Mezzanine level) |
| | | 16 HAL LEONARD CORPORATION (Mezzanine level) |

EXHIBITOR INFORMATION

BOOTH 1

WASBE Registration/information

BOOTH 2

WORLD PROJECTS

Deborah Gibbs

601 First St. Suite 200

Benicia, CA 94510

Phone: (800) 922-3976 / (707) 556-5885

Fax: (707) 556-5896

Email: deborah-gibbs@world-projects.com

Website: www.world-projects.com

BOOTH 3

WASBE 2017: Utrecht

ZIMIHC

Bouwstraat 55

3572SP Utrecht, the Netherlands

Phone: +31 (0)6 13305252

Email: m.spanjers@zimihc.nl

BOOTH 4

GIA Publications, Inc.

Alec Harris

7404 S Mason Ave.

Chicago, IL 60638

Phone: (800) 442-1358 / (708) 496-3800

Fax: (708) 496-3828

Email: alech@giamusic.com

Website: www.giamusic.com

BOOTH 5

Maslanka Press

Matthew Maslanka

420 W 56 St #10

New York, NY 10019

Phone: (917) 226-4343

Fax: (917) 382-2852

Email: matthew@maslankapress.com

Website: maslankapress.com

BOOTH 6

Richard Frazier Music

Richard Frazier

130 Maywood Dr

San Francisco, CA 94127

Phone: (415) 334-2787

Email: Richard@richardfraziermusic.com

Website: richardfraziermusic.com

BOOTH 7

Neil A. Kjos Music Company

Karl Kjos

4380 Jutland Dr

San Diego, CA 92117

Phone: (800) 854-1592

Fax: (858) 270-3507

Email: KarlKjos@kjos.com

Website: www.Kjos.com

BOOTH 8

ALRY Publications, LLC

Matt Johnston

PO Box 3249

Seattle WA 98114

Phone: 206.274.8204

Fax: 866.722.2089

Email: sales@alrypublications.com

Website: www.alrypublications.com

BOOTH 9

Park Avenue Music Center

Jennifer Marshall and Sean Gumin

1717 Park Avenue

San Jose, CA 95126

Phone: (408) 279-5100

Email: sales@brassgurus.com

Website: 17147parkmusic.com

BOOTH 10

San Jose State University

School of Music and Dance

Dr. Fred Cohen, Director – School

of Music & Dance

One Washington Square

San Jose, CA 95192-0095

Phone: (408) 924-4673

Fax: (408) 924-4773

Email: music@sjsu.edu

Website: <http://www.sjsu.edu/music>

BOOTH 11

Mark J. Morette, President

Mark Custom Recording Service, Inc.

10815 Bodine Road

PO Box 406

Clarence NY 14031-0406 USA

Phone: (716) 759-2600

Fax: (716) 759-2329

Email: Info@markcustom.com

Website: www.markcustom.com

BOOTH 12

Hal Leonard Corporation

Bruce Bush

7777 W. Bluemound Rd.

Milwaukee, WI 53213

Phone: (414) 744- 3630

Fax: (414) 744- 3259

Email: info@halleonard.com

Website: www.halleonard.com

BOOTH 13

Midwest Sheet Music (formerly M-R Music)

Jeff Girard

2616 Metro Blvd.

Maryland Heights, MO 63043

Phone: (314) 942-1522

Fax: (314) 291-4606

Email: instrumental@mrmusicinc.com

Website: www.MidwestSheetMusic.com

BOOTH 14

J.W. Pepper & Son, Inc.

Ashli Rulien & Dave Buckeyne

6735 Sierra Ct., Suite E

Dublin, CA 94568

Phone: (925) 828-4227

Fax: (925) 828-4373

Email: sanfrancisco@jwpepper.com

Website: www.jwpepper.com

BOOTH 15

PaGu Batons

Phil Aguglia

303 Grayton Rd.

Tonawanda, NY 14150

Phone: (716) 200-6518

Email: phil.aguglia@pagubatons.com

Website: www.pagubatons.com

BOOTH 16

Hal Leonard Corporation

Bruce Bush

7777 W. Bluemound Rd.

Milwaukee, WI 53213

Phone: (414) 744- 3630

Fax: (414) 744- 3259

Email: info@halleonard.com

Website: www.halleonard.com

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In addition, we would like to acknowledge the following:

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Ruud Corstjens – *Adams Musical Instruments*
Shawn Lefrenz – *Pearl Corporation*
Julie Bounds – *Santa Teresa High School*
San Jose State University

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Karla Gutierrez
Elaine Lee
Ashton Ocampo
Melissa Harder

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Andrew Bales
Stewart Slater
Brenda McHenry

FRINGE FESTIVAL

Michael Boitz – *Saratoga High School*
Katherine Thomas – *City of San Jose (Fringe Festival)*
Georg Slazner – *Castello di Amorosa*
Karen Gartner – *Castello di Amorosa*
Jason Powell – *Castello di Amorosa*

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WASBE 2015 would finally like to personally congratulate and thank our musicians, conductors, clinicians, and composers who have elevated and inspired our hearts and minds through their creative talents and passion.

CALIFORNIA MAP OF CITIES

INCLUDING EXCURSION LOCATIONS IN RELATION TO SAN JOSE

DISTANCE FROM **SAN JOSE** TO:

SANTA CRUZ (35 MILES)
BEACH LIFESTYLE & FAMOUS BOARDWALK

SAN FRANCISCO (50 MILES)
PIER 39, THE GOLDEN GATE & THE HAIGHT-ASHBURY
(Note: San Francisco International Airport)

MONTEREY (70 MILES)
SOME OF THE MOST SCENIC COASTLINE

NAPA VALLEY (110 MILES)
MORE THAN 400 WINERIES OVER 45,000 HECTARES

SACRAMENTO (120 MILES)
THE STATE CAPITOL & HISTORIC OLD TOWN

YOSEMITE NATIONAL PARK (160 MILES)
ONE OF THE WORLDS NATURAL WONDERS

LOS ANGELES (350 MILES)
(Note: Los Angeles International Airport)



WALKING GUIDE MAP, Conference events

THE FAIRMONT HOTEL to SAN JOSE STATE UNIVERSITY



THE FAIRMONT HOTEL to the CALIFORNIA THEATRE



CALIFORNIA THEATRE to SAN JOSE STATE UNIVERSITY



