

CBDNA

Western/Northwestern Divisions Conference

March 18–21, 2026

University of Nevada, Reno



CBDNA College Band Directors
National Association



University of Nevada, Reno

School of Music

College of Liberal Arts

Welcome

Dear Conference Attendees,

On behalf of the University of Nevada Bands, the School of Music, and College of Liberal Arts, I am pleased to welcome you to the 2026 CBDNA Western/Northwestern Divisions Conference. From 1990-2016 the University of Nevada served as the perennial home of the W/NW Conference, and this biennium's conference is particularly special, marking a return after ten years. We are thrilled to have our membership and performing ensembles back on campus this year.



Since 2016, much has changed at the University of Nevada, Reno. We've added the University Foundation Arts Building which boasts the outstanding 280-seat Barbara O. and Harlan R. Hall Recital Hall, a state of the art recording complex (complete with Dante high speed networking), an Electroacoustic Composition Lab, acoustically tuned rehearsal and practice spaces, and additional faculty studios. With regard to curriculum, we've grown too. Alongside our undergraduate BA, BM, and MM offerings we added the DMA degree in 2019. We currently serve over twenty students in this program and our first graduates have gone on to placements in performance, academia, and industry. Another exciting development has been the renaming of our academic unit in 2023 to *School of Music*. We feel this best reflects over 40 years of NASM accreditation, our growing degree offerings and faculty headcount, and of course the excellence that our students and faculty aspire to each day.

This year's conference offers each attendee an opportunity to partake in all that CBDNA's mission has to offer—advancement of our discipline through research presentations, furthering of our rich repertoire through performances, and supporting colleagues and student performers. Perhaps the best aspect of any conference is the human one: reconnecting with colleagues and friends and the many conversations about the profession that we all deeply love.

We're so glad you're with us for the conference, and we wish you an outstanding experience this week!

Sincerely,

A handwritten signature in black ink that reads "Reed Chamberlin". The signature is fluid and cursive, with a small superscript "r" above the "l" in Chamberlin.

Reed Chamberlin
Western Division President, Conference Host
Director, School of Music and Bands
University of Nevada, Reno

Shuttle/Wayfinding

Shuttle vans will run continuously between the Silver Legacy and the University of Nevada campus during posted service times. Look for designated vans.

Attendees staying at Circus Circus or Silver Legacy should follow signs to the Silver Legacy Registration/Valet area (downstairs) for pickup. On campus, shuttle drop-off and pickup will be in front of [Church Fine Arts](#) on North Virginia Street.

Hourly parking is available on the lower level of the [Brian Whalen Parking Complex](#), located north of Church Fine Arts.

The [University Foundation Arts Building](#) can be accessed by entering Church Fine Arts and proceeding toward the rear of the building to the skywalk.

Schedule of Events

Wednesday, March 18

5:00–7:00 PM | Registration

University Foundation Arts Building Lobby, 2nd Floor

5:30–7:00 PM | Shuttle Service (SILVER LEGACY ⇔ UNR)

7:00–8:15 PM | Sonoma State University Symphonic Wind Ensemble

Andy Collinsworth, conductor

Church Fine Arts, Nightingale Concert Hall

Remembering A.G. “Mack” McGrannahan III

Sonoma State and Nevada Wind Ensembles

8:30–9:30 PM | The Nevada Wind Ensemble

Reed Chamberlin, conductor

Church Fine Arts, Nightingale Concert Hall

9:30–11:00 PM | Attendee Reception

Small Plates and Cash Bar

University Foundation Arts Building Lobby, 2nd Floor

9:45–11:00 PM | Shuttle Service

Thursday, March 19

7:15–9:00 AM | Shuttle Service to UNR

8:00 AM–12:00 PM | Registration

University Foundation Arts Building Lobby, 2nd Floor

Schedule of Events

Thursday, March 19 (cont'd)

9:00–9:50 AM | Research Session: Past Patterns, Future Possibilities: Repertoire Insights from 75 Years of CBDNA Conferences

Tim Oliver, University of Mississippi

University Foundation Arts Building, Hall Recital Hall

10:00–10:50 AM | Research Session: Turning Understanding into Instinct

Matthew Schlomer, University of Wyoming

University Foundation Arts Building, Hall Recital Hall

11:00–11:50 AM | Research Session: Unlocking the Development Potential of Collegiate Athletic Bands

Trey Harris, Western Michigan University

J. Nick Smith, Eastern Michigan University

University Foundation Arts Building, Hall Recital Hall

1:00–1:50 PM | Session: The Long and Winding Road

Gary Hill

University Foundation Arts Building, Room 143

2:00–2:50 PM | Session: Recruiting Relationships: Strategic ways to bring prospective students into your college music community

James Smart, University of Montana

University Foundation Arts Building, Room 143

3:00–4:00 PM | Central Washington University Wind Ensemble

T. André Feagin, conductor

Church Fine Arts, Nightingale Concert Hall

Schedule of Events

Thursday, March 19 (cont'd)

4:00–4:30 PM | Shuttle Service

6:15–7:00 PM | Shuttle Service

**7:00–8:00 PM | Western Washington University
Wind Symphony**

Paul Bain, conductor

Church Fine Arts, Nightingale Concert Hall

**8:15–9:15 PM | Northern Arizona University Wind
Symphony**

Stephen Meyer, conductor

Church Fine Arts, Nightingale Concert Hall

9:15–10:00 PM | Shuttle Service

Friday, March 20

7:15–9:00 AM | Shuttle Service

**9:00–9:50 AM | Research Session: Louis Ballard:
First Native American Composer for Band**

James Ripley, Carthage College

University Foundation Arts Building, Hall Recital Hall

**10:00–10:50 AM | Research Session: Our Battered
Suitcases: Metamodernism and New Sincerity**

Myron Peterson, Boise State University

James M. David, Colorado State University

James Mepham, Great Falls High School

University Foundation Arts Building, Hall Recital Hall

Schedule of Events

Friday, March 20 (cont'd)

11:15 AM–12:00 PM | Nevada Chamber Players
University Foundation Arts Building, Hall Recital Hall

**1:00–2:00 PM | California State University,
Bakersfield Concert Band**
Leo Sakomoto, conductor
Church Fine Arts, Nightingale Concert Hall

2:15–3:15 PM | University of Utah Wind Ensemble
Jason Missal, conductor
Church Fine Arts, Nightingale Concert Hall

**3:30–4:20 PM | Session: From Podium to
President's Office: Making the Arts Indispensable
in an Era of Hard Choices**
Al LaFave
University Foundation Arts Building, Room 143

4:30–5:00 PM | Shuttle Service

**7:00–8:00 PM | Boise State University Symphonic
Winds**
Myron Peterson, conductor
Church Fine Arts, Nightingale Concert Hall

8:00–8:45 PM | Shuttle Service

8:30–10:30 PM | Attendee Reception
West Street Market / Archive Wine Bar
Pintxos and Wine: Small plates provided and two
drinks compliments of Archive Wine Bar

148 West Street – [Google Maps](#) – A five minute walk
from Silver Legacy/Circus Circus

Schedule of Events

Saturday, March 21

8:15–9:30 AM | Shuttle Service

**9:30 AM–10:15 AM | Culminating Discussion Forum
and Business Meeting**

University Foundation Arts, Room 143

**10:30–11:30 AM | California State University, Long
Beach Wind Symphony**

Jermie Arnold, conductor

Church Fine Arts, Nightingale Concert Hall

**1:15–2:15 PM | CBDNA Western/Northwestern
Intercollegiate Band**

Gary Hill, conductor

Church Fine Arts, Nightingale Concert Hall

2:15–3:00 PM | Shuttle Service

Research Sessions

Past Patterns, Future Possibilities: Repertoire Insights from 75 Years of CBDNA Conferences

Tim Oliver, University of Mississippi



Since 1951, performances at CBDNA National and Divisional Conferences have served as a creative and cultural cornerstone, shaping the trajectory of the wind band profession. These influential concerts have introduced groundbreaking repertoire, elevated emerging and innovative composers, shaped concert programming practices, and reflected shifting artistic priorities within the collegiate band community.

This session presents findings from a comprehensive study of 75 years of CBDNA conference performances (1951–2025). The resulting database, nearly 7,000 entries representing over 90% of all known CBDNA performances, including every program from the past 41 consecutive years, provides a powerful lens for examining the profession’s performance history at these conferences.

The findings reveal compelling contrasts. While hundreds of composers and works have appeared on CBDNA programs, the majority were performed only once, raising questions about the influence of programming traditions, composer familiarity, and reputation. The study also examines shifts in composer prominence over time, the typical “age” of works at the time of performance, and demographic trends among participating ensembles.

More than a historical retrospective, this project offers practical value for today’s collegiate conductors. The database supports more intentional, diverse, and historically informed programming decisions and serves as a point of comparison with other concert programming datasets, including those used in secondary education. By connecting past practices to future possibilities, this session invites critical dialogue about where our repertoire has been, and how we might shape its future with clarity, context, and purpose.

Dr. Tim Oliver serves as Director of Bands and Professor of Music at the University of Mississippi. He conducts the Wind Ensemble, teaches conducting, wind band literature and history, and leads the Ole Miss Bands Program. Appointed in 2023, he previously served on the faculties of Arkansas State University, Temple University, and the University of Kansas, and as a junior and senior high school band director in Missouri and Florida. Tim holds degrees from Truman State University and Florida State University. He is an active guest conductor, clinician, and researcher focused on conducting pedagogy, wind band repertoire, and aesthetic distance.

Research Sessions

Turning Understanding into Instinct

Matthew Schlomer, University of Wyoming



As Wind Band repertoire has flourished in the past 50 years, an increasingly advanced level of playing is required to accomplish composers' intentions, yet much of our collegiate rehearsal pedagogy remains virtually the same. Drawing on new and original research on the relationship between the conscious mind and the instinctual body, a new approach to wind pedagogy, rehearsal techniques, and conducting pedagogy will be introduced. This innovative framework for learning facilitates advanced musicianship, freer expressivity, positive mental health, and more fluid conducting movement by connecting our innate abilities for pattern and communication.

Dr. Matthew Schlomer is Director of Bands at the University of Wyoming. His diverse background as a saxophonist, composer, arranger, dancer, actor, and award-winning visual artist informs his unique approach to performance and concert programming. He is an avid collaborator and regularly commissions and premieres works that explore the intersections of different art forms. Previously, Schlomer performed at the renowned Interlochen Arts Academy. There he founded the Sound Garden Project, a chamber music incubation program that reimagines classical music performance and pedagogy. Past positions have included the University of Wisconsin-Madison, Luther College, Edgewood College, and public schools grades 5-12.

Research Sessions

Unlocking the Development Potential of Collegiate Athletic Bands

Trey Harris, Western Michigan University

J. Nick Smith, Eastern Michigan University

For many comprehensive university band programs, athletic bands are the most visible ensembles serving the department, college, university, and campus community. Comprised of students from nearly all majors and disciplines on campus, athletic bands are afforded opportunities to showcase the talents of a diverse group of individuals while simultaneously cultivating “core memory” experiences for their membership. It’s within these unique experiences that, upon member graduation, significant opportunities or donor stewardship exist.

Because many universities do not have fundraising or “development” staff solely dedicated to collegiate athletic band alumni (and fans, friends, and other supporters), and because university-provided budgets tend to shrink over time, it becomes the responsibility of the Director of Bands and Athletic Band Directors to, in addition to successfully carrying out the duties of their own jobs and without any specialized training, provide pathways to foster conversations that allow stakeholders to reconnect and ultimately “give back.”

Using data from large, thriving athletic band fundraising programs as a model in tandem with the clinicians’ own successful fundraising experience in regional universities in a short time frame, this clinic seeks to bring a practical approach to generating “outside” capital with a particular emphasis on how band directors/educators/professors are already positioned to be highly successful, and thus able to produce instant results in a matter of months.

Research Sessions

Unlocking the Development Potential of Collegiate Athletic Bands

Trey Harris, Western Michigan University

J. Nick Smith, Eastern Michigan University

Trey Harris is Associate Director of Bands and Director of Athletic Bands in the Irving S. Gilmore School of Music at Western Michigan University. In that role, he conducts the University Symphonic Band, all of the 7 athletic bands, and regularly guest conducts each of the other wind/percussion ensembles on campus. Prior to his appointment at WMU, he served as the Assistant Director of Bands at Kennesaw State University and was a middle and high school band director in Michigan, Missouri and Florida. Harris maintains an active career as a conductor, clinician, and drill writer.



J. Nick Smith is Associate Professor, Associate Director of Bands, and Director of Athletic Bands at Eastern Michigan University, where he conducts the Symphonic Band and directs the “Pride of the Peninsula” Marching Band. A 2021 First Prize Winner of the American Prize in Conducting, Smith maintains an active career as a conductor, clinician, and collaborator. He serves as Music Director of the Ann Arbor Civic Community Band and the Washtenaw Community Concert Band and is frequently invited to conduct honor bands and all-state-affiliated ensembles. Smith regularly presents at regional and national conferences on conducting pedagogy, rehearsal communication, athletic band development, and recruitment strategy.



Research Sessions

The Long and Winding Road Gary Hill



The long and winding road that leads to your door

Will never disappear

I've seen that road before

It always leads me here

Lead me to your door

- The Beatles, 1970/Paul McCartney, 1968

Despite knowing better, we humans tend to think of growth and improvement as a straight line. In reality, each of our journeys is unique and none are devoid of curves and outright detours.

As teachers and conductors, we travel two, not-always parallel roads - journeys directed toward becoming more effective pedagogues, as well as more inspiring, artistic conductors. Today's session will comprise thoughts about navigating these two roads, routes that while not consistently running in tandem, are inherently more deeply intertwined than we might believe.

While this discussion will be somewhat philosophical and undeniably embedded in my own unique experiences, recent discoveries in neuroscience will inform much of the content.

Research Sessions

Recruiting Relationships: Strategic ways to bring prospective students into your college music community

James Smart



Who are you recruiting? How do you establish contact? What experiences do you have to offer? How do you make them feel? Based on successful practices, borrowing NCAA tactics (NOT NIL) and using the wisdom of Maya Angelou: we will explore ways to maximize your efforts to build your community.

Topics include data collection, partnering with your admissions department, planning impactful correspondence, creating meaningful experiences, enlisting the help of current students and music faculty, valuing non-music majors, and communicating with your administration.

Research Sessions

Louis Ballard: First Native American Composer for Band

James Ripley



Louis Wayne Ballard, or “Honga-no-zhe” meaning “Grand Eagle” in Quapaw, was born on July 8th, 1931 and is recognized as the first Native American to become a composer of “classical” music . His compositional output for winds includes three works for concert band (Scenes from Indian Life, Dance of the Nighthawk Kitowah, and Ocotillo Festival Overture), WAMUS – 77 for marching band, a woodwind quintet Ritmo Indio, a piece for woodwind choir Siouxiana, and another chamber ensemble/wind sextet (flute, oboe, trumpet, horn, trombone, tuba) The Lonely Sentinel.

A recent concert of the Carthage College Wind Orchestra included performances of Scenes from Indian Life, Ritmo Indio, and WAMUS-77, which was believed to have been first time that work was heard since its premiere by the National Indian Honor Band at halftime of the November 24, 1977 game between the Dallas Cowboys and Washington Redskins in Washington, D.C.

Research for the presentation of these seldom heard works was conducted over the summer of 2025, with generous assistance from Erik (Karl) Ettinger, primary biographer of Louis Ballard. Information on Ballard’s life and work as a composer, educator, and promoter of the Native American culture and its music will be presented, along with recordings of his major works for winds.

James C. Ripley is Professor of Music, and Director of Instrumental Music Activities at Carthage College, where he conducts the Wind Orchestra, Concert Band and the chamber winds group AMATI. From 2001-2011 he was conductor of the Wind Philharmony at Sakuyo University in Japan. Prior to his appointment at Carthage, Dr. Ripley served as Assistant Professor of Conducting and Ensembles at the Eastman School of Music, and Associate Director of Bands at Northern Arizona University. Dr. Ripley also taught for eleven years in the public schools of Minnesota and Iowa.

Research Sessions

Our Battered Suitcases: Metamodernism and New Sincerity

Myron Peterson, Boise State University

James M. David, Colorado State University

James Mepham, Great Falls High School

James M. David's Symphony No. 2 "The Road Is Life" draws inspiration from four poets and authors of the Beat Generation—Lawrence Ferlinghetti, Bob Kaufman, Jack Kerouac, and Allen Ginsberg—to explore connections between mid-20th-century America and contemporary society. *Swing Landscape: Rhapsody for Piano and Wind Orchestra*, inspired by the paintings of American modernist Stuart Davis, pays homage to the musical lineage of George Gershwin and Igor Stravinsky, and synthesizes a wide stylistic landscape including minimalism, stride piano, post-bop, primitivism, modal jazz, and spectralism. This presentation examines the musical construction and symbolic language of both works, situating them within the philosophical frameworks of Metamodernism, New Sincerity, and Monumentalism.

Myron Peterson is Director of Bands and Instrumental Music Education at Boise State University. He holds a Doctor of Musical Arts from the University of Iowa, Master of Music from Colorado State University (both in wind conducting), and Bachelor of Music Education from the University of Northern Iowa. Peterson served in Iowa public schools for 23 years. His ensembles performed nationally in Iowa, Minnesota, Ohio, Indiana, New Jersey, Connecticut, Hawaii, Missouri, Washington, Idaho, and Nevada, including conference appearances for the Iowa Bandmasters Association, Idaho Music Educators Association, and this year's conference of the College Band Directors National Association Western/Northwestern Division.



Research Sessions

Our Battered Suitcases: Metamodernism and New Sincerity

Myron Peterson, Boise State University

James M. David, Colorado State University

James Mepham, Great Falls High School



Dr. James M. David (b. 1978) is an American composer who serves as professor of music at Colorado State University. His awards and recognition include the 2025 CBDNA Frederick Fennell Prize, the 2022 NBA

William Revelli Award, three-time finalist

for the Sousa-ABA Ostwald Award, the ACC James Croft Grant, an ASCAP Morton Gould Award, and election to the American Bandmasters Association.

Notable commissions and collaborations include works for the US Air Force, Army, and Navy Bands, the Dallas Winds, the National Band Association, the Osaka Shion Wind Orchestra, and hundreds of university music faculty and ensembles. More information at www.jamesmdavid.com.

James Mepham is the director of bands at Great Falls High School in Great Falls, Montana. He began this position in 2017 and has taught music in Montana public schools for ten years. He holds undergraduate degrees in music education and

saxophone performance from the University of Montana, as well as a master's in wind conducting from Colorado State University. Mr. Mepham's master's thesis focused on James M. David's Symphony No. 2—"The Road Is Life," and included a consortium premiere of the work with the CSU Wind Symphony in April of 2025.



Research Sessions

From Podium to President's Office: Making the Arts Indispensable in an Era of Hard Choices

Alan LaFave



As higher education faces mounting fiscal pressures and shifting institutional priorities, the traditional "value proposition" of the collegiate band is being scrutinized like never before. It is no longer enough to produce excellence on the field or stage; band directors must become adept bilingual communicators who can translate artistic achievement into the data-driven language of provosts and presidents.

Dr. Alan LaFave serves as the president of Northern State University in Aberdeen, South Dakota. Dr. LaFave brings extensive higher education leadership and a deep connection to Northern State University. Most recently, he served as president of Valley City State University in Valley City, North Dakota, since 2018. Prior to that role, Dr. LaFave spent the majority of his career at Northern State University, advancing through the faculty ranks from instructor to full professor in the music department. He also served as chair of the Music Department, associate dean, dean of the School of Fine Arts, and provost and vice president for academic affairs. An accomplished musician, Dr. LaFave holds doctoral and master's degrees in clarinet performance from Arizona State University and a bachelor's degree in music education from Northern State University. Dr. LaFave is the first Northern State University alumnus to serve as president of the institution.

Concert Programs

Sonoma State Symphonic Wind Ensemble

Andy Collinsworth, conductor



Andy Collinsworth

Oconomowoc (2023)

Oscar Navarro (b. 1981)

Suite Française (1944)

Darius Milhaud (1892 - 1974)

- I. Normandie
- II. Bretagne
- III. Ile de France
- IV. Alsace - Lorraine
- V. Provence

Songscales (2025)

Thomas Limbert (b. 1974)

Gone (2013)

Scott McAllister (b. 1969)

Forged By the Sea (2024)

Stacy Garrop (b. 1969)

Sonoma & Nevada Wind Ensembles

Remembering A.G. "Mack" McGrannahan III

Irish Tune & Shepherd's Hey (1918)

Percy Grainger (1882 – 1961)
edited R. Mark Rogers

Andy Collinsworth and Reed Chamberlin, conducting



Concert Programs

The Nevada Wind Ensemble

Reed Chamberlin, conductor



Reed Chamberlin



Jonathan Bhatia



Spencer
Hannibal-Smith

Passacaglia and Fugue in C minor (ca. 1703-1713/1968)

J.S. Bach (1685-1750)
trans. Donald Hunsberger
13'

Return and Rebuild the Desolate Places (1965)

Alan Hovhaness (1911-2000)
11'

Jonathan Bhatia, trumpet

Cumulus, the choreographer (2025)

Jodie Blackshaw (b. 1971)
6'

CBDNA Bridgeworks, World Premiere
Spencer Hannibal-Smith, conducting

Usonian Dwellings (2019)

Michael Gilbertson (b. 1987)
16'

I. Taliesin West
II. Fallingwater

The Royal Welch Fusiliers (1929)

John Philip Sousa (1854-1932)
3'



Concert Programs

Central Washington University Wind Ensemble

T. André Feagin, conductor



T. André Feagin



Aaron Burr

Legend (1945/1947)

Paul Creston (1906-1985)

Fantasia for Alto Saxophone (1983)

Claude T. Smith (1932-1987)

Dr. Aaron Burr, alto saxophone

Vientos y Tangos (2004)

Michael Gandolfi (b. 1956)

Arietta for Wind Ensemble (2024)

Yasuhide Ito (b. 1960)

Spiritual Suite (1960/2024)

Margaret Bonds (1913-1972)

Transcribed by Tyler Ehrlich

I. The Valley of the Bones

II. The Bells

III. Troubled Water

Vanity Fair (1924/2006)

Percy Fletcher (1879-1932)



Concert Programs

Western Washington University Wind Symphony

Paul Bain, conductor



Paul Bain



Christopher Bianco

Bravado

Christopher Bianco, conducting

Gala Flagello

Symphony for Band

Vincent Persichetti

Dona Nobis Pacem

Michael Daugherty

Traveler

David Maslanka

Un Cafecito

Dennis Llinás



Concert Programs

Northern Arizona University Wind Symphony

Stephen Meyer, conductor



Stephen Meyer



Spiritchild



Grace Rogers

Rhapsody on a Theme of Paganini (2006)

Sergei Rachmaninoff
arr. Kazuhiro Morita

Sunflower Studies

Nicole Piuanno

Seeking the Golden Light

TJ Mack, conducting

Yellow Red Blue

Paul Dooley

The Joy You Feel

Shannon Spark

Noctuary for Adé

Will Healy

Spiritchild, emcee
Grace Rogers, vocalist

La Chancla

Dennis Llinas



Concert Programs

The Nevada Chamber Players
Reed Chamberlin, conductor

Overture to *The Magic Flute*, K.620 (1791/1977)

W.A. Mozart (1756-1791)
trans. Joseph Heidenreich, ed. Voxman

Serenade No.12 in C minor (K. 388/384a)

W.A. Mozart

Concert Programs

California State University, Bakersfield

Concert Band

Leo Sakomoto, conductor



Leo Sakomoto

ROMA

Valerie Coleman

Magneticfireflies

Augusta Reed Thomas

Deciduous

Viet Cuong

Fantastic Dreams

Frank Ticheli

I. Dancing with the Muses

II. Elysian Fields

III. Magic Carpet

IV. L.A. Noir



Concert Programs

The University of Utah Wind Ensemble

Jason Missal, conductor



Jason Missal

California Counterpoint: The Twittering Machine

Cindy McTee

(b. 1953)

Nocturne

Zhou Tian

(b. 1981)

Passacaglia in Primary Colors

Michael Daugherty

(b. 1954)

la flor mas linda

Gilda Lyons

(b. 1975)

Music for Prague 1968

Karel Husa

I. Introduction and Fanfare

(1921-2016)

II. Aria

III. Interlude

IV. Toccata and Chorale



Concert Programs

Boise State University Symphonic Winds

Myron Peterson, conductor



Myron Peterson



Nicole Molumby



Joe Tornello

Etudes for Wind Ensemble (2019)
The UIL

Michael Mikulka (b. 1985)

Joe Tornello, conducting

Cathedral of Fountains (2025)

Aaron Perrine (b. 1979)

Western U.S. Premiere/CBDNA Conference Premiere

Piccolo Moods (2013/2025)

Blaž Pucihar (b. 1977)
trans. Myron Peterson

Happiness

Sorrow

Joy

World Premiere (Piccolo & Wind Ensemble Transcription)

Nicole Molumby, piccolo soloist

Divertimento (1949)

Vincent Persichetti (1915–1987)

Prologue

Song

Dance

Burlesque

Soliloquy

March

Sky Above Clouds (2025)

James M. David (b. 1978)

Western U.S. Premiere /CBDNA Conference Premiere

Sunflower Studies (2023)

Nicole Piunno (b. 1985)

V. Broken Colours

Concert Programs

Bob Cole Conservatory Wind Symphony

Jermie Arnold, conductor



Jermie Arnold



Adam Friedrich

Before We Begin...

Vincent Oppido (b. 1986)

World Premiere
Adam Friedrich, guest conductor

Vincent's Sky

Jake Runestad (b. 1986)

- I. Olive Trees
- II. Wheatfield with Crows
- III. The Starry Night

Consortium Premiere
BCCM Combined Chamber and University Choirs

Spiritual Symphony

Benjamin Horne (b. 1995)

- I. Drinkin' Gourd
- II. Motherless Child
- III. Deep River
- IV. What A Morning/Go Tell It

West Coast Premiere

Solid Men to the Front

John Philip Sousa (1854-1932)



Concert Programs

CBDNA Western/Northwestern Intercollegiate Band

Gary Hill, conductor



Gary Hill

Dragon Rhyme (2010)

Chen Yi (b. 1953)

Shenandoah (2019)

Omar Thomas (b. 1984)

Twenty-One (2025)

Giovanni Santos (b. 1980)

Prelude, Op. 34, No. 14 (1933/1988) Dmitri Shostakovich (1906-1975)
trans. H. Robert Reynolds

Variations on *America* (1891/1968)

Charles Ives (1874-1954)
trans. Schuman/Rhoads

Acknowledgements

CBDNA National Leadership

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Spencer Hannibal-Smith, Assistant Director of Bands and
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