

ALABAMA SYMPHONIC BAND
RANDALL OGREN COLEMAN, CONDUCTOR
ERIN COLLEEN COOPER, DOCTORAL CONDUCTING ASSOCIATE

FLUTE

Mandy Wilk, Nashville, TN
Victoria Marts, Arlington, TN
Caroline Petrey, Montgomery, AL
Jacob Grimes, Sanford, FL

PICCOLO

Charles Page, Huntsville, AL

OBOE

Kristen van Caulil, Winter Springs, FL
Savannah Smith, Montgomery, AL

ENGLISH HORN

Carl Schroeder, La Crescenta, CA

BASSOON

Thomas L. Wilson, Irondale, AL
Eliza Sheffield, High Point, NC

CONTRA-BASSOON

Payne Busé, Brentwood, TN

CLARINET

Josh Martin, Irondale, AL
Hannah Findlay, Mobile, AL
Jessica Palmer, Muscle Shoals, AL
Erica Peterson, Orlando, FL
Jackie Rodriguez, Miami, FL
William Waldron, Trinity, AL
Savanna Trinkle, Starkville, MS

BASS CLARINET

Holly Kinsey, Rocky Face, GA

ALTO SAXOPHONE

Andrew Crenshaw, Gardendale, AL
Garrett Lim, Bartlett, TN

TENOR SAXOPHONE

A.J. Altman, Mt. Pleasant, SC

BARITONE SAXOPHONE

John C. Franklin, Mobile, AL

HARP

*Sarah Crocker, Nashville, TN

HORN

*Meredith Reaves, Winfield, AL
Caitlin Baggett, Milton, GA
Ricky Seeber, Montgomery, AL
*Russell Greene, Milton, FL
Mai Yamane, Rome, GA
Christi McCrorie, Hoover, AL

TRUMPET

Joseph O. DeLage III, Pelham, AL
Cameron Melvin, Tuscaloosa, AL
Brooke Mason, Lawrenceville, GA
Michael Kennedy, Atlanta, GA
Dallice Attaway, Corner, AL
Jonathan Stegall, Austin, TX
Eric Kollwitz, Oakman, AL

TROMBONE

Allison Gehl, Pleasanton, CA
Drennan Holliday, Hillsboro, AL
*Arie Vande Waa, Spanish Fort, AL
Carter Hanthorn, Ft. Worth, TX
Mary Young, bass, Madison, AL

EUPHONIUM

Ian Toy, Pleasanton, CA
Caleb Cranton, Mobile, AL

TUBA

Conrad Shaw, Brentwood, TN
Rowdy Giles, Hoover, AL

PERCUSSION

James Ferris, Aloha, OR
Tyler Jones, Cullman, AL
Patrick Maddox, Birmingham, AL
Shuler Sitsch, Chapin, SC
Desmond Rudd, Smiths, AL
Kyler Starks, Stockbridge, GA
Emily Devereaux, Austin, TX

BASS

Jacob Bitinas, Mobile, AL

PIANO

Lucy Perkins, Mobile, AL

THE UNIVERSITY OF ALABAMA
COLLEGE OF ARTS & SCIENCES
SCHOOL OF MUSIC

ALABAMA CONCERT BAND AND SYMPHONIC BAND

Monday, April 15, 2013

Concert Hall

7:30 p.m.

ALABAMA CONCERT BAND
ERIN COLLEEN COOPER, CONDUCTOR
RUSSELL GREENE, CONDUCTOR

PROGRAM

Kirkpatrick Fanfare	Andrew Boysen, Jr. (b. 1968)
Ye Banks and Braes O' Bonnie Doon	Percy Aldridge Grainger (1882 - 1961)
Concord	Claire Grundman (1913 - 1996)
Allerseelen	Richard Strauss arr. Albert O. Davis (1920 - 2005)
Barnum and Bailey's Favorite	Karl L. King arr. Glenn C. Bainum (1888 - 1974)

**denotes Graduate Student status*

ALABAMA SYMPHONIC BAND
RANDALL OGREN COLEMAN, CONDUCTOR
ERIN COLLEEN COOPER, DOCTORAL CONDUCTING ASSOCIATE
DAVID GREGORY, GUEST CONDUCTOR
JONATHAN WHITAKER, TROMBONE
BRUCE FASKE, TROMBONE
JOHN SHANKS, TROMBONE

Fantasia in G Timothy Mahr
(b. 1956)

To set the darkness echoing Dana Wilson
(b. 1946)

Rest *Erin Colleen Cooper, conductor*
Frank Ticheli
(b. 1958)

David Gregory, conductor

A Movement for Rosa Mark Camphouse
(b. 1954)

Rosa Parks Boulevard Michael Daugherty
(b. 1954)

Jonathan Whitaker, trombone
Bruce Faske, trombone
John Shanks, trombone

Lauds Ron Nelson
(b. 1929)

One Hundred and Ninety-fourth Program of the 2012-2013 Season

ALABAMA CONCERT BAND
ERIN COLLEEN COOPER, CONDUCTOR
RUSSELL GREENE, CONDUCTOR

PICCOLO

Frances Victory, Alabaster, AL

FLUTE

Cassandra Flores, Highland Village, TX

Kat Gough, Gulf Breeze, FL
Lindsay Kirkley, Tuscaloosa, AL
Allison Glover, Huntsville, AL
Emily Hodge, Tuscaloosa, AL
Kayla Gann, Gordo, AL

OBOE

Everett Secor, Tuscaloosa, AL
Katherine Drake, Alabaster, AL
Allison Jack, Kingsport, TN

CLARINET

Rebecca Mast, Madison, AL
Jacqueline Rodriguez, Miami, FL
Allison Miller, Zionsville, IN
Laura Kirk, Albertville, AL
Carson Haack, Midlothian, VA

BASSOON

Dylan Ingram, Live Oak, TX
Garrett Welch, Helena, AL

ALTO SAXOPHONE

Konnor George, Helena, AL
Jimmy Ray Johnson III, Muscle Shoals, AL
Hisham Ali, Muscle Shoals, AL

TENOR SAXOPHONE

Samantha Besaw, Conyers, GA

BARITONE SAXOPHONE

Alexis Killough, Odenville, AL

TRUMPET

Ben Carmichael, Pensacola, FL
Erin Gray, Chicago, IL
Dylon Johnson, Key West, FL
Sofia Syed, Atlanta, GA
Jonathan Simpson, Trussville, AL
Casey Sperrazza, Raleigh, NC
Semitra Lee, Decatur, AL

FRENCH HORN

Kara Silver, Martinez, GA
Kirsten Fiscus, Madison, AL
Claire Sibley, Fort Mill, SC
Wesley Newberry, Mobile, AL

TROMBONE

Andrew Pete Cicero III, Tuscaloosa, AL
Thomas Ward, Alabaster, AL
William Ake, Hoover, AL
Matt Cicero, Lake View, AL

EUPHONIUM

Matthew Kundler, Birmingham, AL
Marcus Montgomery, Birmingham, AL
Micah Shiers, Tuscaloosa, AL

TUBA

Daniel Ritch, Hamilton, AL
Matthew Smith, Tuscaloosa, AL
Josh Shiers, Tuscaloosa, AL
Maxwell Taylor, Charlotte, NC

PERCUSSION

Casey Harris, Trussville, AL
Allen Head, Hoover, AL

PROGRAM NOTES

ALABAMA CONCERT BAND

across the Gulf States region. Prior to his move to Alabama, he balanced a teaching and performing schedule in the Dallas/Fort Worth Metroplex, including over fifty low brass students and performances with the Dallas Opera, San Antonio Symphony, Waco Symphony and the Nelson Riddle Big Band, among others.

Bruce was chosen as one of eight Participants in the 2011 Alessi Seminar, a week long, semi-annual international trombone workshop led by Joseph Alessi, Principal Trombonist of the New York Philharmonic. He also assisted Mr. Alessi and Steve Dillon in their 2011 International Trombone Festival lecture on the Music of Arthur Pryor, performing Pryor's After Sunset. As a soloist, Bruce has given concerto competition performances at the University of Alabama, Baylor University and Texas A&M University-Commerce, and was a semi-finalist in the 2006 U.S. Army Band's Eastern Trombone Workshop National Solo Competition. His guest soloist appearances include the University of West Georgia Brass Ensemble, Texas State University Concert Band and numerous public school bands. Bruce earned his Master of Music from Baylor University and his Bachelor of Science in Music from Texas A&M University at Commerce. His teachers, past and present, include Jonathan Whitaker, Brent Phillips, Jimmy Clark, John McCroskey, Joseph Cox, Don Lucas and Larry Campbell.

Trombonist **John Shanks**, an Ohio native, has recently relocated to Tuscaloosa, Alabama, where he is pursuing the Doctor of Musical Arts degree at the University of Alabama under Dr. Jonathan Whitaker. He is an active freelance player in all genres, having performed with the Alabama Symphony, Mobile Symphony, Tuscaloosa Symphony, Ft. Wayne Philharmonic, Columbus (IN) Philharmonic, Bloomington Camerata, Youngstown Symphony, Canton Symphony, Greenville Symphony and other orchestras. He has also hit the road with the international tour of *Hairspray!* and sailed the oceans as a member of the show bands of the M.S. Norwegian Sun and the M.S. Norwegian Star. John was a founding member of the Chicago/Blood Sweat and Tears-style rock band Twelve Bucks, and has been seen as a substitute with the Glenn Miller Orchestra and a number of other big bands. He has appeared as soloist with the American Wind Symphony Orchestra as well as with the Akron Community Band.

Recently, John was named the Division III Winner of the National Solo Competition held at the 2012 Eastern Trombone Workshop and the Runner-Up at the recent US Marine Band "President's Own" audition. John holds degrees from Indiana University (M.M.) and Youngstown State University (B.M.). At IU he studied primarily with Peter Ellefson, with additional instruction from Carl Lenthe and M. Dee Stewart. At YSU he studied with Dr. Michael Crist and John Olsson. He has also received additional private and masterclass instruction from Joseph Alessi, Toby Oft, Steve Lange, Luis Fred, Tim Higgins, Mark Lawrence and Paul Welcomer, among others. As an educator, he has maintained a private studio in the Northeast Ohio area and also instructed several area marching band low brass sections for multiple years. His trombone quartet, Food4Thought, also recently completed an educational and performing tour through several Green Bay area high schools in Wisconsin.

When not playing his instrument, John can most often be found holding a good book or a good beer (or both), attempting to fix someone's computer or outdoors hiking or running. He is a member of the International Trombone Association as well as Phi Mu Alpha Sinfonia.

Andrew Boysen, Jr. is a Professor of Music at the University of New Hampshire, where he serves as the conductor of the Wind Symphony and teaches conducting, orchestration and composition. He previously served as the Director of Bands at Cary-Grove High School and later as the Director of Bands at Indiana State University. He received his Doctor of Musical Arts degree in wind conducting from the Eastman School of Music, his Master of Music Degree in wind conducting from Northwestern University, and his Bachelor of Music degree in music education and composition from the University of Iowa. *Kirkpatrick Fanfare* was commissioned by Central Missouri State University for the dedication of the James C. Kirkpatrick Library in March 1999. The piece is full of rich, Irish flavors, including lighthearted woodwind features, low voice drones and a triumphant brass fanfare of *Danny Boy*.

— www.kjos.com

Percy Aldridge Grainger considered folk singers the “kings and queens of song — lords in their own domain — at once performers and creators.” He once described concert singers as slaves to tyrannical composers. It was for the wind band a “vehicle of deeply emotional expression,” that Grainger made some of his most memorable folk song settings, several of which are now cornerstones of band repertoire. *Ye Banks and Braes O’Bonnie Doon* is a slow, sustained Scottish folk tune based on Robert Burns’ poem, *The Banks o’ Doon*. Grainger’s original setting of this was done in 1901 for “men’s chorus and whistlers,” and the present version for band was published in 1932. (Program Notes for Band, Smith)

Ye banks and braes o’bonnie Doon,
How can ye bloom sae fresh and fair?
How can ye chant, ye little birds,
And I sae weary fu’ o’ care?
Thou’lt break my heart, thou warbling bird,
That wantons thro’ the flowering thorn:
Thou minds me o’ departed joys,
Departed never to return.

Oft ha’e I roved by bonnie Doon,
To see the rose and woodbine twine;
And ilka bird sang o’ its love,
And fondly sae did I o’ mine.
Wi’ lightsome heart I pu’d a rose,
Fu’ sweet upon its thorny tree;
And my fause lover stole my rose,
But ah! He left the thorn wi’ me.

Concord is based on three traditional tunes from old New England; *The White Cockade*, William Billings’ *America* and *Yankee Doodle*. *The White Cockade* is a fife and drum marching tune widely known during the days of the American Revolution. It had also played

a part in the British military tradition. *America* was written by William Billings (1746 - 1800); an ardent patriot, amateur musician and tanner by trade. He attempted to create a new kind of hymn for the New England church, which resulted in an outpouring of hymn tunes such as *America*, which reflects the independent spirit of the young nation at its birth. *Yankee Doodle* is the folk song most widely associated with the revolutionary war. Its origins are obscure and have been subject to a great variety of improbable theories. It had spread throughout the colonies by the mid eighteenth century, and was very popular as a tune for jigs and country dances. Concord was first performed on July 21, 1987, in Boston, Massachusetts, at the Third Conference of the World Association of Symphonic Bands and Ensembles, by The United States Marine Band conducted by Col. John Bourgeois.

— Notes by Clare Grundman

German composer **Richard Strauss** (1864 - 1949), is one of the most recognizable names associated with the Romantic Era. Strauss was a diverse composer, having composed many successful works in a variety of genres including opera (*Der Rosenkavalier*), lieder, tone poems and orchestra (Also sprach Zarathustra, Till Eulenspiegel's Merry Pranks). Most of his musical training came from his father, Franz Strauss, the famous composer and hornist. Though his father despised it, Richard took a great interest in the music of Richard Wagner. Strauss's famous lieder, *Allerseelen* (All Soul's Day), is a true reflection of Wagner's compositions. All Soul's Day is the Catholic tradition honoring "All the Faithful Departed." Originally composed for solo voice and piano, the lyrics to *Allerseelen* are a romantic combination of sorrow with a celebration for the joys of life.

Karl King (1891 - 1971) is considered by many to be the biggest name in Circus Band literature. Having contributed more circus marches to the profession than any other, his name is synonymous with the genre. The Karl King Band Office says this about his works, "When he finally put down his pen after 50 years, Karl King had published 280 musical compositions — not counting the ones he had given away or had not bothered to publish. Many of his works were written in tents by the light of a flashlight or kerosene lantern. He was at his best when music was needed at a moment's notice." Prolific as he was, King had very little music education. Before joining as a baritone player in Robinson's Famous Circus at the age of 19, his only music training consisted of four piano lessons and one harmony lesson from William Bradford, while his formal education ended in the eighth grade. He would later become the Band Master of the famous Barnum and Bailey Circus. His *Barnum and Bailey's Favorite* march is not only one of his most performed works, but is considered one of the most famous marches ever written.

Dr. Jonathan Whitaker joined the faculty of the University of Alabama in the fall of 2009. At Alabama, Whitaker's students have been tremendously successful in national and international solo competitions including the Eastern Trombone Workshop National Solo Competition, the International Trombone Association's solo competitions and the Alessi Seminar. The University of Alabama Trombone Choir has given performances at the 2010 Eastern Trombone Workshop and the 2011 International Trombone Festival in Nashville, TN. Whitaker has also appeared as a performer and clinician at the Eastern Trombone workshop and two International Trombone Festivals.

In 2012, Whitaker made his Carnegie Hall debut as a soloist at the New York Wind Band Festival. Whitaker can be heard on the 2011 release of *Glass Bead* on Albany Records, which includes David Maslanka's *Concerto for Trombone and Wind Ensemble* with the University of Alabama Wind Ensemble under the baton of Dr. Kenneth B. Ozzello. He has appeared as a soloist with all of the wind groups at Indiana University, the Augustana College Symphonic Band, the Purdue University Symphony Orchestra, the Henderson State University Wind Ensemble and performed a premier performance of John Mackey's *Harvest: Concerto for Trombone* with the University of Alabama Wind Ensemble in the fall of 2010. He also performed the American premier of Johan de Meij's *T-Bone Concerto* with the Murray State University Symphonic Wind Ensemble. As a chamber musician, Whitaker can be heard on Dee Stewart's CD entitled *D+* (Dee Plus) performing with the Indiana University Trombone Faculty and on two recordings by the Stentorian Consort Trombone Quartet. He is also a member of the Alabama Brass Quintet. Whitaker has performed with the New York Philharmonic on two separate occasions.

In 2012, he performed on the orchestra's Opening Gala that was broadcast on Live from Lincoln Center on PBS with music director Alan Gilbert. In 2011, he performed on concerts featuring Bartok's *Bluebeard's Castle* with Esa-Pekka Salonen conducting. Whitaker is currently Principal Trombone of the Tuscaloosa Symphony Orchestra. He performs regularly with the Alabama Symphony, Harrisburg Symphony (PA), Mobile Symphony (AL) and has also held positions and performed with the Arkansas Symphony, Pine Bluff Symphony (AR), Shreveport Symphony (LA), South Arkansas Symphony, Duluth-Superior Symphony (MN), Owensboro Symphony (KY), Evansville Philharmonic (IN), Richmond Symphony (IN), Jackson Symphony (TN) and the Paducah Symphony (KY). Whitaker serves on the faculty of the Alessi Seminar.

In 2005, he was selected as one of sixteen participants for the Seminar and was a featured soloist twice that year. Since 2005, Whitaker has served as the chief administrator for the Seminar and is honored to now be on the faculty and to host the 2011 Alessi Seminar at the University of Alabama. Dr. Whitaker holds degrees in trombone performance from Murray State University and the University of Minnesota and the Doctor of Music degree in Brass Pedagogy at Indiana University where he served as Associate Instructor of Trombone from 2001-2004. Dr. Whitaker's primary teachers include Ray Conklin, Tom Ashworth, M. Dee Stewart, Peter Ellefson and Joseph Alessi with additional studies with Arnold Jacobs, Edward Kleinhammer, Michael Mulcahy, Charlie Vernon and Douglas Wright. Jonathan Whitaker is an S.E. Shires Performing Artist.

Bruce Faske is currently pursuing the Doctor of Musical Arts degree in Trombone from the University of Alabama. In addition to his responsibilities within the School of Music, he serves as Second Trombonist of the Starkville Symphony Orchestra and performs

School Music Festival (6x), the CBDNA/NBA Southern Division Conference (4x), the Atlanta International Band and Orchestra Conference, the Southern Division MENC Convention, the American Bandmasters Association National Convention (2x), GMEA state conferences (12x) and the Midwest Band Clinic (3x).

Gregory continues to make numerous appearances as a conductor, clinician and presenter at regional and national music conferences as well as all-state and honor band events throughout the United States. He has presented clinics/workshops at the Midwest Clinic on three occasions and at the GMEA Conference nine times. Tara Winds was the 1996 recipient of the Sudler “Scroll of Honor,” and his Hardaway High School Band was honored by the John Philip Sousa Foundation as one of the nation’s most outstanding high school programs for the decades 1960-1980. A highlight of Dr. Gregory’s career is the distinct and singular honor of having his ensembles invited to perform at 40 conventions and conferences of state, regional and national significance. Many personal and professional awards, recognitions, and appointments have been awarded Dr. Gregory during his career. He has received the MAC Outstanding Bandleader award for the state of Georgia, the Southeastern United States Concert Band Clinic Citation of Excellence, the National Band Association Citation of Excellence in 1978, 1984, 1994, 1996, 2001, 2003, 2004, 2005, 2006 (2x), 2008, 2010 and 2011, the Phi Delta Kappa Excellence in Leadership Education Award and the Sudler Foundation “Order of Merit.”

In 1998 he was inducted into the Phi Beta Mu “Georgia Bandmasters Hall of Fame” and in 2003 received the Phi Beta Mu “Outstanding Bandmaster Award” for the state of Georgia. Dr. Gregory was featured on the cover of *The Instrumentalist* magazine with the lead article for the April 2003 edition of that publication. In 2011 he was presented with the prestigious GMEA “Distinguished Career Award.” Maintaining a regular schedule of appearances, Dr. Gregory has received invitations to serve in thirty-one states, and has conducted all-state bands in Georgia, Florida, South Carolina, North Carolina, Tennessee, Alabama, Wisconsin, Mississippi and Alaska. He has served as a clinician and lecturer throughout the country, and his band activities have taken him across the United States, Canada, Great Britain and the European continent where twice he has appeared as guest conductor of La Banda dell’Esercito of Rome, Italy (one of only two American-born conductors ever to serve in that capacity), once with the Associazione Musicale “G. Verdi” Band of Acì S. Antonio, Sicily, once with the Lucania Orchestra di Fiati of Matera, Italy and four times with La Banda di Sacrofano in Rome.

Additionally, in 2007 and 2008 he was chosen to serve as an adjudicator for the La Bacchetta d’Oro national band contest of Italy. He has been a member of the John Philip Sousa Foundation “Legion of Honor” and “Sudler Scroll” Selection Committees, and he served eight years as a member of the Board of Directors for the National Band Association, eight years as Advisor to the Executive Committee of the NBA, and eight years on the staff of Conn-Selmer Institute. His past and present professional affiliations include Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha, Phi Beta Mu, the National Band Association, Music Educators National Conference, College Band Directors National Association, Georgia Music Educators Association, American School Band Directors Association, the Professional Association of Georgia Educators, the Association for Supervision and Curriculum Development, Phi Delta Kappa, the Florida Bandmasters Association and Pi Kappa Lambda. He is an elected member of the prestigious American Bandmasters Association.

ALABAMA SYMPHONIC BAND

Timothy Mahr is currently a professor of music at St. Olaf College, where he is the conductor of the St. Olaf Band and teaches composition, conducting and music education. He received his Bachelor of Music from St. Olaf College and his Master’s in Trombone Performance from the University of Iowa. It was during his time as Director of Bands at the University of Minnesota, Duluth that he composed *Fantasia in G* for the St. Olaf Band. The piece is a masterful setting of Johann von Schiller’s poem *Ode to Joy*: “*Freude, Schöner, Götterfunken*,” which translates to “Joy, Bright Spark of Divinity.” This poem also served as the foundation for Beethoven’s famous *Symphony No. 9*, and the same tune pervades Mahr’s work. The theme is expressed in a variety of styles and explorations that culminate into a glorious finish.

— www.stolaf.edu/people/mahr/

To set the darkness echoing was commissioned by a consortium of schools in Cobb County, Georgia, in the Atlanta area. Although this wonderful part of the country is known for its many attributes, my primary association with it is as a keystone of the Civil Rights Movement, in part because it was the home of Martin Luther King, Jr. One reason that Dr. King was so successful — and the Civil Rights Movement had such an impact — is that through nonviolent protest, he held a mirror up to ourselves, forcing us all to see how we — not others — were behaving. In this process, to use the words of poet Seamus Heaney, Dr. King “set the darkness echoing,” and thus inspired profound change. It is a great lesson for all of us that in our personal and social lives, we need not be afraid to set the darkness echoing, for it is in this process that we truly learn about ourselves and come to terms with the truths in our lives.

— Notes by Dana Wilson

Rest was composed by **Frank Ticheli** in 2010 as an adaptation of his choral work *There will be Rest* which was based on a poem by Sara Teasdale. Ticheli preserved much of the original harmony, dynamics and even the original registration. However, with the absence of the text, Ticheli extended the final climax allowing the ensemble to transcend the expressive boundaries of the original. Tonight’s performance of *Rest* is conducted by Dr. David Gregory, Director of Bands at Reinhardt University.

There will be Rest

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, – above me
Stars I shall find.

— Sara Teasdale

Mark Camphouse was commissioned by the Florida Bandmasters Association to write *A Movement for Rosa* in 1992 to honor civil rights heroine Rosa Parks. This tone poem contains three contrasting sections. The first evokes Rosa's early years, from her 1913 birth in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks. The second section portrays the years of racial strife in Montgomery and the quest for social equality. The final section is one of quiet strength and serenity, yet its final dissonant measures serve as an ominous reminder of racism's lingering presence in modern American society. Camphouse sat with Rosa Parks at one of the work's performances, which he calls "the most memorable experience that I've had — as a musician and as an American." Camphouse was born in Chicago where he earned undergraduate and graduate degrees from Northwestern University. Today he serves as guest conductor, lecturer and clinician all over the country and abroad and has published more than 25 works for wind band. Currently, Camphouse is a Professor and Associate Director of the School of Music at George Mason University where he conducts the wind symphony and teaches courses in conducting and composition.

Michael Daugherty is one of the most performed and commissioned American composers of his generation. His compositions are unique in that they capture specific moments in American popular culture. Subjects of his works include Superman (Metropolis Symphony), Jackie O, Sing Sing: J. Edgar Hoover and two of his most famous works for wind band Niagara Falls and Red Cape Tango. *Rosa Parks Boulevard* was commissioned by the University of Michigan Symphony Band and the first performance was given by the ensemble under the direction of H. Robert Reynolds, in Ann Arbor, Michigan on April 6, 2001. *Rosa Parks Boulevard* pays tribute to the woman who helped set in motion the modern civil rights movement in America by her refusal to move to the back of the bus in 1955 in Montgomery, Alabama. After her arrest, the black people of Montgomery organized a boycott of the city bus line to protest racial segregation. The Reverend Martin Luther King, Jr. was the spokesperson for the nonviolent "Montgomery Bus Boycott" which lasted 381 days. The boycott ended in 1956, after the U.S. Supreme Court declared bus segregation unconstitutional. This historic ruling signaled the end of institutionalized segregation. Daugherty writes about his piece Rosa Parks Boulevard:

"In the fall of 1999, I had the pleasure of attending a Sunday church service with Rosa Parks at her church in Detroit. During the four-hour service, I joined in with Rosa Parks and the congregation to sing various gospel hymns and hear the inspired oratory from the preacher, Reverend Robinson. After the church service, Rosa Parks told me her favorite piece of music was the traditional African American spiritual *Oh Freedom*. In *Rosa Parks Boulevard*, fragments of this melody are played by the trombone section, echoing the voices of many generations of African American preachers in Detroit and throughout America. In addition, I composed a lyrical motive, which I associate with Rosa Parks. This expressive motive is first heard in the woodwinds and vibraphone and played later in canon by the soulful trombones.

Challenging racial segregation in the South was not an easy road: I alternate sections with a turbulent bus ride, evoked by atonal polyrhythms. The recurrence of ominous beating in the bass drum reminds us that while progress was made in civil rights in the twentieth century, there is still much to be done in the twenty-first century."

Lauds (Praise High Day) is an exuberant, colorful work intended to express feelings of praise and glorification. *Lauds* is one of the seven canonical hours. *Lauds* received its world premier by the United States Air Force Band under the direction of Lt. Col. Alan L. Bonner at the College Band Directors National Association/National Band Association Conference in Charlotte, North Carolina, on January 24, 1992.

Ron Nelson, a native of Joliet, Illinois, received his Bachelor of Music degree in 1952, the Master's degree in 1953, and the Doctor of Music Arts degree in 1956 from the Eastman School of Music at the University of Rochester. He studied in France at the Ecole Normale de Musique and the Paris Conservatory under a Fulbright Grant in 1955. Dr. Nelson joined the Brown University faculty as an assistant professor in 1960, and full professor in 1968. He served as Chairman of the Department of Music from 1963 to 1973 and taught there until his retirement in 1993. In 1991, he was awarded the Acuff Chair of Excellence in the Creative Arts — the first musician to hold the chair. He has gained wide recognition as a composer of choral, band and orchestral works.

— *Notes from the Score*

BIOGRAPHIES

David Gregory, Director of Bands/Coordinator of Music Education at Reinhardt University and Director Emeritus of Tara Winds, has conducted elementary, junior high, high school, community college, university and professional bands. A former director of bands at Hardaway High School in Columbus (GA), Forest Park High School in Forest Park (GA) and the University of Florida in Gainesville, (FL), and former Clayton County (GA) Coordinator of Instrumental Music, Dr. Gregory served as Assistant to the Superintendent in that school system for twelve years until his retirement from public school work in 2003. Dr. Gregory is a Past President of the National Band Association and currently serves as Advisor to the Executive Committee of that organization. At Reinhardt University Dr. Gregory teaches Music Education classes, music technology, conducting and orchestration and arranging courses; conducts the Wind Ensemble; supervises student teacher interns; and is coordinator of the Music Education program.

He has been the state CMENC advisor and coordinator of all state CMENC activities for GMEA since 2007. Bands under Dr. Gregory's direction have received invitations to perform at virtually every music conference of regional and national significance, including the National MENC Convention, the American School Band Directors Association National Convention, the Mid-East Instrumental Music Conference, the University of South Carolina Band Clinic and Conductors' Symposium, the Western International Band Clinic, the Florida State University Tri-State Music Festival, the SEUS Concert Band Festival, Bands of America Invitational Concert Festival, the University of Southern Mississippi Conductors' Conference (3x), the University of Georgia High