

THE
ALABAMA
WINDS



THE MIDWEST CLINIC
INTERNATIONAL BAND AND ORCHESTRA CONFERENCE
McCORMICK PLACE, BALLROOM W138
CHICAGO, ILLINOIS
12:00 PM, WEDNESDAY, DECEMBER 20, 2017

ALABAMA WINDS, an all-adult community wind band based in Tuscaloosa, Alabama, was organized in the summer of 2013 and is comprised primarily of practicing music educators residing throughout the state of Alabama. Members travel from as far as Huntsville, Auburn, and Enterprise to rehearsals, which are held in Birmingham, Alabama. The normal rehearsal schedule for the ensemble is one three-hour rehearsal each month, performing concerts annually in December and May. Additional rehearsals for special performances are scheduled on an “as needed” basis.

The mission of the Alabama Winds is to foster and promote the appreciation of high-quality wind band music through performances of artistic merit for our audience, the residents of the state of Alabama and the members of the ensemble. The Alabama Winds has provided scholarships for middle school and high school students to attend summer music camps and provides a \$500.00 scholarship to a graduating high school senior who will be pursuing a career in music education.

The Alabama Winds has performed at the 2015 Alabama Music Educators’ Association In-Service Conference, the 2016 University of Alabama High School Honor Band Festival and the 2017 Alabama Bandmasters’ Association District VI Honor Band Festival.

ALABAMA WINDS BOARD OF DIRECTORS

RANDALL O. COLEMAN, ARTISTIC DIRECTOR AND CONDUCTOR

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THEO VERNON, CO-CHAIR

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TONY GILES, CONSULTANT

RUSTY LOGAN, MEMBER-AT-LARGE

For more information about Alabama Winds, visit our website at
www.alabamawinds.org

PROGRAM

- Exultation** (2010) Philip Sparke (b. 1951)
- Devil's Drive** (2017)* Brett Keüper Abigaña (b. 1980)
- Renaissance Reimagined** (2017) Brian Balmages (b. 1975)
Dr. David Gregory, conductor
- Stone Gardens** (2016) Robert W. Smith (b. 1958)
Captain Brian O. Walden, conductor
Tony Giles, narrator
- Hosts of Freedom** (1984) Karl L. King
Arranged by John Paynter (1928-1996)
- Across the Serengeti** (2016) Jack Wilds (b. 1986)
- In My Father's Eyes** (2017)* Julie Giroux (b. 1961)
Dr. Carlton McCreery, cello
- Three Bones** (2013) James M. Stephenson (b. 1969)
III. HIP
Joseph Alessi, trombone
Peter Ellefson, trombone
Dr. Jonathan Whitaker, trombone
- The Best of Rooms** (2017) Randall Thompson
Transcribed by Tyler S. Grant (b. 1995)
- Magnolia Star** (2012) Steve Danyew (b. 1983)

*premiere performances

PROGRAM NOTES

Exultation | Philip Sparke

Exultation, by Philip Sparke, was premiered in 2009 by the Japanese concert band, Musee d' Art Harmonie in celebration of the ensemble's 10th anniversary. **Exultation** is a short and energetic concert opener which is almost palindromic in form. The piece begins in fanfare style, juxtaposing 3/4 and 6/8 rhythms, hinting at Latin styling. This introduces the main theme in euphonium, horns and saxophones which has a 'blues' tinge, underpinned by alternating 3/4 and 6/8 rhythms. After a short bridge passage, a second theme appears which is short and spiky and played by the low voice instruments of the band. This theme is then taken up by the whole ensemble and leads to a central more lyrical theme, first appearing as a lyrical trumpet solo. The staccato second theme reappears, which leads back to the 'blues' melody and in turn, reintroduces the opening fanfare that brings the work to a rousing conclusion.

Devil's Drive | Brett Keüper Abigaña

"When the Alabama Winds approached me to write a new piece to be premiered at Midwest, they specifically requested something that would wake the audience up and grab their attention; **Devil's Drive** is my response to that request. A shattering note from the horns sets the stage for the breakneck reel that follows, while the sounds of steel guitars, banjos, and mandolins infuse the texture and lend a bluegrass feel to the piece. Solos are passed around the ensemble, and as the title suggests, the groove never loses momentum or energy as it races towards a breathless finish. My deepest thanks and appreciation to Randall Coleman and the Alabama Winds for the opportunity to write for them!" - Brett Keüper Abigaña

Renaissance Reimagined | Brian Balmages

Renaissance Reimagined was commissioned in honor of the 20th anniversary of St. John Paul II Catholic High School, in Huntsville, Alabama, Bruce Zeiger, Director of Bands. As one might imagine the transformation of a school over 20 years, the music takes a look at Renaissance style music and reimagines it in a completely new way. While the source material is completely original, it is clearly composed with a Renaissance flavor, with the occasional contemporary harmonies thrown in to foreshadow the development that will take place. As the piece moves to a faster tempo, rhythm takes on a central role with heavier and more layered elements present. The orchestration continues to develop, becoming more powerful until the climatic final statement in the timpani and brass. Symbolically, the final section combines "old" and "new", fusing the two together in something better than the sum of its parts.

Stone Gardens | Robert W. Smith

In Norfolk, Virginia stands a monument to those who have served our country. This memorial is like no other and could be missed even if one is standing next to it. A simple piece of land, the monument doesn't look special until one notices the ground. Letters written by human hand are seemingly scattered across the ground. These letters were penned by heroes to their loved ones "just in case" they did not make it home. To walk the grounds of this monument is a special experience indeed. To read the final words of these heroes is a lesson in honesty, humility and selfless sacrifice. Inspired by the Norfolk monument, **Stone Gardens** is a tribute to all who have served our country. Beginning with a trumpet reminiscent of the lone bugler heralding a hero's sacrifice, a beautiful flowing chorale surfaces as we think of the heroes, lost and fallen. From the final call of the bugle, we embark on an intense musical journey that conveys the strength, power and bravery of our heroes past, present and future.

Hosts of Freedom | Karl L. King, arranged by John Paynter

Hosts of Freedom was penned in the year of Karl L. King's move to Fort Dodge, Iowa after serving as a performer and conductor of several prominent circus bands of the day. **Hosts of Freedom** represents a simple, effective and straight forward form that the composer used again and again during his long and productive career as a composer. The march was clearly designed to meet the needs of less experienced players while offering engaging melodies, bright counter melodies and interesting parts for all sections. Originally published in 1920, it contains much of the flavor of "the big top" and it served as a fast finale for many circus bands. Today's arrangement, published in 1984, was done by John P. Paynter, long time President of the Midwest Clinic Board of Directors.

Across the Serengeti | Jack Wilds

Across the Serengeti is a musical depiction of the vast grassy plains of Tanzania and Kenya in Africa. Beginning with a short fanfare, the piece contains two primary themes accompanied by an engaging percussion groove. The second theme provides a smooth, contrasting break before the primary theme returning, along with a recapitulation of the fanfare from the opening section. Using only six notes, this piece establishes and sustains an infectious rhythm that students and audience will thoroughly enjoy. Percussionists have plenty to do and provide a vital component of the orchestration.

In My Father's Eyes | Julie Giroux

In My Father's Eyes, for voices, solo cello and wind band, is composed for the Alabama Winds, Randall Coleman conductor, for the ensemble's performance at the 2017 Midwest International Band and Orchestra Clinic.

Addie Mae Collins
Cynthia Wesley
Carole Robertson
Carol Denise McNair

Four little girls who lost their lives in the 1963 Sixteenth Church bombing in Birmingham, Alabama. Twenty-three other people were also injured in the blast. The bombing was an act of racial terrorism. The church was also a gathering place for Martin Luther King, Jr., Ralph David Abernathy and Fred Shuttlesworth, all leaders of the equality movement. We remember and honor all of you. We have made strides but not enough. We will praise your lives with instrument and voice. We shall cry again, tears for you, for your family and for the senseless violence that silenced your voices. You were perfect. You were loved. You are missed. Hallelujah. The composer, Julie Giroux, writes: "I don't mind saying I am afraid to hear this performed. I said their names, I cried for them, wept for them as I composed. I channeled as much sorrow and beauty as I could into every note and phrase. I left nothing on the table. Even so, it is not enough, will never be enough. Four little girls lost their lives in unimaginable violence. We can only pray that our efforts are found worthy by the surviving family members, that we are found enlightened by their sacrifice, that we can come together as brothers and sisters in a mutual gift of healing through music." - Julie Giroux

Three Bones Concerto | James Stephenson

Three Bones Concerto, composed in 2013, is written for three tenor trombones and wind ensemble. Written in three contrasting movements, the composer used a "play on words" to inspire each movement and, consequentially the title of each of the movements. The piece was premiered by the University of Alabama Wind Ensemble, Dr. Kenneth B. Ozzello, conductor, with Joseph Alessi, Peter Ellefson and Jonathan Whitaker performing the solo parts. The first movement, CUBAN, was initially to be called "Humorous", but in order to give credit to Jonathan Whitaker, who was the driving force behind the creation of the piece, and Dr. Whitaker's penchant for a good cigar, the composer discovered there was indeed a Cuban Bonefish, often referred to as a "Cuban bone"....thus the first movement is entitled CUBAN. The second movement, LAZY, contrasts the rhythmically driven first movement

with each soloist being given a chance at individual expression with the movements slow and bluesy style. The third and final movement HIP, is the most extended of the movements, and is the movement that will be performed today. HIP extrapolates from an opening chorale several variations that are developed throughout the movement. As the title of the movement suggests, the listener will notice contemporary drum beats and modern instrumental sounds being utilized in this exciting display of virtuosity both for the soloists and the ensemble.

The Best of Rooms | Randall Thompson, transcribed by Tyler S. Grant

A stunning addition to the wind band repertoire, Tyler S. Grant's transcription of Randall Thompson's eloquent **The Best of Rooms** is a testament to Thompson's rich, melodic and harmonic style. Best known for his choral music, Randall Thompson wrote for a wide variety of vocal ensembles, from part songs to large scale choral works. He often used Biblical texts, the texts of American and English poets and texts which describe events in American history. Thompson's original setting of **The Best of Rooms** borrows text from Robert Herrick's work by the same title, gleaned from the larger work *Christ's Part, 1647*. Originally composed in 1963, the text of Randall Thompson's **The Best of Rooms** is as follows:

Christ, He requires still, wheresoe'er he comes;
To feed, or lodge, to have the best of rooms:
Give Him the choice, grant Him the nobler part
Of all the house: the best of all's the heart.

"Life is full of change...it may well be our only certainty, the only constant in our day to day lives. On March 7, 2013, my life changed forever when my best friend, my soul-mate and biggest fan, left this earth as I held her in my arms. Anne was my compass throughout my career. We met in August of 1982 on my first day as a teacher when we were invited to lunch with several of our colleagues. We were instantly best friends, and were married three years later. She was my constant companion...and was the consummate partner in this crazy life as a band director...and was the best teacher I have ever known. She attended every concert and performance that my ensembles gave and I could always count on the strongest cheers coming from her. I knew I wanted to have a piece created in her honor. She was not a "band kid" growing up...she sang in the choir...so that led me to think about a transcription of choral music. Thompson's **The Best of Rooms** has always been one of her favorites, so I knew that this was what I wanted to do.

I am fortunate to have Tyler S. Grant as one of my students at the University of Alabama. Tyler is one of my conducting students and is the principal euphonium in the Alabama Symphonic Band. I asked Tyler if he would be interested in taking on this project for me, and he agreed. The circle was now perfect...one of my students writing music to honor the wonderful memory of my best friend, Anne. My life has continued to change over the past four years, but not a day passes that something...a picture, a former student, or a sound, fails to remind me of Anne. I know Anne's spirit is here today, cheering loudly from the front row. I miss you. Thank you, Tyler.” - Randall O. Coleman

Magnolia Star | Steve Danyew

Steve Danyew's initial inspiration for **Magnolia Star** is rooted in the experiences he had playing saxophone in his middle school jazz band, where rehearsals always began with a study in improvisation and the blues scale. In **Magnolia Star**, he has used the group of pitches in the blues scale as inspiration for this exciting work for wind band. Exploring various ways to use the pitches in unusual harmonies and timbres, Danyew creates a piece in his own voice that pays homage to the blues scale. As the composer began improvising ideas for **Magnolia Star**, he began to hear the influence of driving rhythms and sonorities that are reminiscent of trains. Thus, the railroad became an important second influence alongside the blues scale. The American railroad not only provides intriguing sonic ideas, but it also provides an intimate connection to the growth of jazz and blues in America. In the late 19th century, the Illinois Central Railroad constructed rail lines that stretched from New Orleans, Louisiana to Chicago, Illinois. Many southern musicians traveled north via the railroad, bringing the “delta blues” and other idioms to other parts of the country. The railroad was also the inspiration for countless blues songs by numerous artists in the early 20th century. **Magnolia Star** was the name of the Illinois Central train that ran from New Orleans to Chicago with the famous Panama Limited in the mid 20th century.

PERSONNEL

PICCOLO

Jen Walsh, Band Director, North Jefferson Middle School

FLUTE

Katie English, Stay at Home Mom
Mandy Glenn, Pharmacy Technician
Elizabeth Haynes, Band Director, Whitewater Middle School
Kristine Johnson, Band Director, Montgomery Catholic Prep School
Amy Lee, Choir Director, Vincent Middle School
Taylor Nails, Band Director, Rock Quarry Middle School
Debra Saunders, Band Director, Corner Middle School
*Nancy Vinson, Private Teacher

OBOE

*Alex Feldman, Pathology Resident, UAB
Katie Mullinax, Band Director, Clay-Chalkville Middle School

ENGLISH HORN

Erin Lyon, Band Director, Leeds Middle School

E-FLAT CLARINET

Cheryl O'Brien, Private Teacher

CLARINET

Rick Ashcraft, Band Director, Retired
Stephanie Feldman Chapman, Band Director, Pelham High School
Jennifer Campbell Garthwaite, Private Teacher
Stacy Harris, Band Director, Emma Sansom Middle School
Heather Henson, Band Director, American Christian Academy
*Sandra Hill, Band Director, Retired, Private Teacher
Amelia Lane, Music Therapist, UAB Hospital
Jessica Palmer, Band Director, Muscle Shoals High School
Liz Potter, Teacher, Farley Elementary School
Tabitha Robinson, Private Teacher
Daniel Saunders, Staff Accountant
Leah Seng, Band Director, Pizitz Middle School
Pat Stegall, Band Director, Retired, Adjunct Faculty, UNA

BASS CLARINET

Joanna Finch, Band Director, Briarwood Christian School
*Bre-A'anna North, Band Director, Opelika Middle School
Lauren Nowak, Band Director, Homewood Middle/High School
Debbie Simms, Language Arts Teacher, Simmons Middle School

CONTRA BASS CLARINET

Josh Walker, Graduate Student, University of Alabama

BASSOON

Matthew Lamar, Music Educator
*Zachariah D. Tucker, Logistics Manager, Huntsville Botanical Garden

ALTO SAXOPHONE

*Kim Bain, Band Director, Pizitz Middle School
Dakota Bromley, Band Director, Jemison High School
Theo Vernon, Band Director, Grissom High School

TENOR SAXOPHONE

Michael Chambliss, Band Director, Thompson Middle School

BARITONE SAXOPHONE

Jill DeGaetano, Band Director, Albertville High School

VOICE OF THE ALABAMA WINDS

Tony Giles, VP and Financial Advisor, Morgan Stanley

Members listed alphabetically

*indicates principal player

TRUMPET

Adam Bearden, Graduate Student, University of Alabama – Birmingham
John Bradley, Band Assistant, Homewood Middle School
Adam Brumberg, Band Director, Enterprise High School
Jon Bubbett, Band Director, Thompson High School
Craig Cagle, Band Director, Mortimer Jordan High School
Ben Carmichael, Mechanical Engineer
Jessica Cicero, Licensed Practical Nurse
Matthew Cicero, Band Director, Hoover High School
Rob Cothran, Private Teacher
Charlie Ford, Band Director, Retired, Sales, Fruhauf/Marchmaster
Joey Glaeser, Graduate Student, University of Alabama
Tom Grigsby, Band Director, Shelby County High School
*Harry McAfee, Band Director, Retired
Lindsey Underwood, Band Director, Montevallo High School

HORN

Emily Cagle, Music Teacher, Bryan Elementary School
Alexander Chung, Undergraduate Student, University of Alabama
Connie Hammond, Band Director, Retired
Grayson Lawrence, Assistant Principal, Winterboro High School
Amy McAfee, Social Worker, Aspire Health
Matthew Meadows, Undergraduate Student, University of Alabama
Hal Murphy, Fine Arts Supervisor, Etowah County Schools
Meredith Greene, Band Director, Thompson Middle School
Susan Smith, Music Education Faculty, Troy University
*John Troxel, US Marine Band, Retired

TROMBONE

Betty Bates, Band Director, Retired
Rebecca Cichy, Graduate Student, University of Alabama
Alex Johnson, Band Director, Montgomery Catholic Preparatory School
Michael Johnson, Graduate Student, University of Alabama
*Rusty Logan, Music Education Specialist, Huntingdon College
Matt Martindale, Band Director, Pinson Valley High School
Chase Moore, Undergraduate Student, University of Alabama
Heath Nails, Coordinator of Band Operations, University of Alabama
Jerry Potter, Band Director, Retired
James Rogers, Band Director, Mountain Brook Junior High School
Alex Stephenson, Band Director, Boaz Middle/High School
Jason Winningham, Band Director/Counselor, Hayden Middle School

EUPHONIUM

Tony Carlson, Assistant Professor of Low Brass, Miles College
Tim Hammond, Band Director, Retired
*Jaron Smith, Band Director, Ranburne High School

TUBA

Dale Bloodworth, Band Director, Benjamin Russell High School
Chad Entrup, Master Technician, Lexus of Birmingham
Kevin Lenker, Band Director, Holtville Middle School
Nick Staff, Band Director, Hokes Bluff High School
*Matt Weaver, Band Director, Southside High School

PERCUSSION

*Taylor Cash, Band Director, Albertville High School
Rebekah Hammock, Band Director, Southside High School
Griffin Hood, Billing Specialist
Mike Muncher, Band Director, Chelsea/Oak Mountain Middle School
Eric Perry, Graduate Student, University of Alabama
Alex Shive, Band Director, South Girard Jr. High School
Leigh Thomas, Band Director, Bob Jones High School

STRING BASS

Nick Staff, Band Director, Hokes Bluff High School

HARP

Sarah Crocker, Professor of Harp, Middle Tennessee State University







RANDALL COLEMAN is currently the Associate Director of Bands and Associate Professor of Music at the University of Alabama where he serves as the conductor of the Alabama Symphonic Band, the Associate Conductor of the Alabama Wind Ensemble, and the Associate Director of the Million Dollar Band. He also teaches graduate and undergraduate conducting and wind band literature classes. In addition, Professor Coleman is the Coordinator of the Crimson Music Camps and the Alabama Honor Band Festivals. Professor Coleman also serves as Conductor and Artistic Director of the Alabama Winds, an all-adult community wind band based in Birmingham, Alabama. Prior to his appointment to the faculty at the University of Alabama in 2007, Mr. Coleman enjoyed a successful 25 year career as a high school band director and supervisor in metropolitan Atlanta, Georgia. He received his Bachelor of Science Degree in Music Education at Jacksonville State University in Jacksonville, Alabama, and the Masters of Music Education degree from Georgia State University in Atlanta, Georgia.

During his teaching career in Georgia, Mr. Coleman was an active member of the Georgia Music Educators' Association, where he held the office of President, First Vice-President and State Band Division Chair. He also served as Georgia State Chair for the National Band Association. Professor Coleman has been awarded the Citation of Excellence from the National Band Association on ten occasions and was the 1992 recipient of the American School Band Directors' Association's Stanbury Award for the state of Georgia and the southeastern United States. Mr. Coleman was inducted into the John Philip Sousa Foundations' Legion of Honor in 2004 and is also listed in Who's Who Among America's Teachers. Under his direction, the Milton High School Wind Ensemble performed at the 2004 GMEA In-Service Conference, the 2004 Bands of America National Concert Band Festival, and the 2006 National Convention of the Music Educators' National Conference. At the University of Alabama, Professor Coleman has conducted the Alabama Symphonic Band at the 2014 College Band Directors' National Association Southern Regional Convention, and the 2012 Alabama Music Educators' Conference. He has also conducted the Alabama Wind Ensemble at the 2014 American Bandmasters' Association National Conference and at the 2010 College Band Directors' Association Southern Regional Conference. A strong proponent of new music for wind band, he has personally commissioned four pieces for wind bands. **Diamond Fanfare** by Samuel R. Hazo, premiered by the Milton Wind Ensemble, **Diabolus Ex Machina** by Jim Bonney premiered by the Alabama Wind Ensemble, and **Alabama Fanfare** by Robert W. Smith and **The Best of Rooms** by Tyler S. Grant, both premiered by the Alabama Winds. He conducted the world premiere of **Mutiara** by Anthony Barfield

with the Alabama Wind Ensemble and the regional premiere of **Auto '66** by James David with the Alabama Symphonic Band. Professor Coleman has served as a guest conductor of the Sabina Wind Orchestra in Rieti, Italy and conducted the Alabama Wind Ensemble as a part of the International Music Meeting in May of 2012 in Padova, Italy. Professor Coleman also recently led the Alabama Winds on a 12-day tour of Italy, performing concerts in Como and Rome. He presented a Rehearsal Lab clinic session at the 2010 Midwest Clinic in Chicago, Illinois and conducted the 2010 Georgia All State Concert Band. Professor Coleman has been published five times as a Research Associate to the "Teaching Music Through Performance in Band" book series published by GIA publications. He has conducted the University of Alabama Million Dollar Band in performances at the Southeastern Conference Football Championships, and in the Sugar Bowl in New Orleans, Louisiana, the Rose Bowl in Pasadena, California, the Orange Bowl in Miami, Florida, and the Fiesta Bowl in Glendale, Arizona where the Crimson Tide won the 2009, 2011, 2012 and 2015 National Championships. Under his direction, the Alabama Winds has given invitational performances at the 2015 Alabama Music Educators' Association In-Service Conference, the 2016 University of Alabama Honor Band Festival and the 2017 Alabama Bandmasters' Association District VI Honor Band Festival.

Professor Coleman was recently elected to membership in the prestigious American Bandmasters Association and is currently serving the College Band Directors' National Association as the Alabama State Chair. He also holds membership in the National Band Association, the National Association for Music Education, Phi Beta Mu International Bandmasters' Fraternity, the Alabama Music Educators' Association and the Alabama Bandmasters' Association.

DAVID GREGORY, Conductor and Musical Director of the Georgia Wind Symphony, is former Director of Bands/Coordinator of Music Education at Reinhardt University (Ret.) and Director Emeritus of Tara Winds. He has conducted elementary, junior high, high school, community college, university, and professional bands during his career. 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. Dr. Gregory is a Past President of the National Band Association and served eight years as Advisor to the Executive Committee of that organization. At Reinhardt University Dr. Gregory taught undergraduate Music Education classes, music technology, conducting, and orchestration and arranging courses;



conducted the Wind Ensemble; supervised student teacher interns; and was coordinator of the Music Education program. Additionally, he taught graduate classes in conducting, scoring and arranging, literature, and directed international studies. He was the Georgia NAFME Collegiate advisor and coordinator of all state NAFME Collegiate activities for GMEA from 2007 until his retirement in 2014.

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, the University of Georgia High School Music Festival, the CBDNA/NBA Southern Division Conference, the University of Alabama High School Band Festival, the Atlanta International Band and Orchestra Conference, the Southern Division MENC Convention, the American Bandmasters Association National Convention, GMEA state conferences, and on three occasions at the Midwest Band Clinic. Gregory continues to make numerous appearances as 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 four occasions and at the GMEA Conference numerous 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 46 conventions and conferences of state, regional and national significance. Subsequent to retirement from his position as Conductor of the Georgia Winds Symphony in 2018, he will continue his work as a lecturer, guest conductor, and guest speaker throughout America, and will remain one of our country's strongest proponents of Music Education.

Personal and professional awards for Dr. Gregory include the MAC Outstanding Bandleader award for the state of Georgia, the Southeastern United States Concert Band Clinic Citation of Excellence, numerous National Band Association Citations of Excellence, 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. In 2011, he was presented with the GMEA "Distinguished Career Award," and the same year was awarded the Kappa Kappa Psi "Distinguished Service to Music Medal" for his work with bands and in the field of Music Education. One of his most significant recognitions came in 2013 when he received the Outstanding Faculty Mentor Award for Reinhardt University, one of the highest awards given by the University.

Maintaining a regular schedule of appearances, Dr. Gregory has received invitations to appear throughout the United States and abroad. He has conducted all-state bands in throughout America, and his band activities have taken him across the United States, Canada, Great Britain, and the

European continent. He has been a member of the John Philip Sousa Foundation “Legion of Honor” and “Sudler Scroll” Selection Committees, 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, World Association for Symphonic Bands and Ensembles, Georgia Music Educators Association, American School Band Directors Association, Phi Delta Kappa, the Florida Bandmasters Association, and Pi Kappa Lambda. He is an elected member of the American Bandmasters Association and served as a member of the Board of Directors for that organization.

CAPTAIN BRIAN O. WALDEN joined Marshall University as the Director of Bands and Coordinator of Music Education following his 2015 retirement as Commanding Officer/Conductor of the United States Navy Band in Washington, DC. At Marshall, Captain Walden is Coordinator of the Graduate Conducting Program and also guest conducts the Marshall University Orchestra and various choral and chamber groups. He earned a bachelor’s degree in music with a double major in religious studies from Saint Leo University in Florida and a master’s degree in wind ensemble conducting from the New England Conservatory of Music in Boston, where he was awarded the Outstanding Alumni Award by the Alumni Council in 2012. He also holds a graduate diploma in national security strategic studies from the U.S. Naval War College in Newport, R.I. Walden is currently working on his dissertation in the doctoral program for music education (Ph.D) at George Mason University where he was formerly adjunct faculty teaching and conducting the Symphonic Band.



A native of Trenton, SC, he has an extensive recording resume’ as a conductor and has commissioned and premiered important works for the wind ensemble medium. He has conducted international recording artists live and for television performances with Neil Patrick Harris and other artists such as Jason Mraz, James Taylor, Colbie Caillat, Take 6, Phillip Phillips (American Idol winner), Isaac Slade of the rock band “The Fray,” Kenny “Babyface” Edmonds, Branford Marsalis (former Director of The Tonight Show Band with Jay Leno) and many other artists. He has guest-conducted ensembles and performed as a trumpet instrumentalist in more than 74 countries and on every continent except Antarctica. As a trumpet instrumentalist, in addition to much freelance work as a multi-instrumentalist, he currently performs in the Marshall University Faculty Brass Quintet and has previously been a performing member of the Virginia Wind Symphony, the Virginia Beach Symphony Orchestra and La Orquesta Salsa y Mas, a touring Latin salsa ensemble. As a choral conductor he has conducted

the Marshall University Choral Union and has previously served as Director of Music at Saint Paul's United Methodist Church in Cambridge, Md., and St. Andrews United Methodist Church in Virginia Beach, VA. Additionally he was the orchestral brass instructor for the Virginia Beach Public Schools Academy of Visual and Performing Arts. His current research project is centered on improving student teachers' confidence to teach from the podium while managing the classroom. He is also working on a research project based on the music and literature of composer and music theorist George Thaddeus Jones. At the time of his retirement from active duty, Captain Walden was the senior musician/conductor in the Department of Defense and President Barack H. Obama awarded Captain Walden the distinguished Legion of Merit for his 35 years of service. His additional awards include the Defense Meritorious Service Medal, Meritorious Service Medal, Joint Service Commendation Medal, Joint Service Meritorious Unit Award, Navy and Marine Corps Commendation Medal (two awards), Navy and Marine Corps Achievement Medal (seven awards) and many others.



CARLTON MCCREERY began formal cello studies with Paul Katz (founding member of the Cleveland Quartet) and later with Peter Howard (Principal Cello of the Saint Paul Chamber Orchestra). Following his MM degree in Cello Performance at the University of Michigan, he had further study with such noted artists as Lynn Harrell, Stephen Kates, Gregor Piatigorsky and Antonio Janigro at the Mozarteum Academy in Salzburg, Austria where he was the only American selected to perform in the Mozarteum Festival Concert Hall. His first academic appointment was at the age of 23 at Pittsburg State University, where he was a member of the Resident String Quartet. He later served as Professor of Cello at Missouri State University and at Lawrence Conservatory of Music.

Mr. McCreery has concertized in China, South America, Austria, France, Germany, Hungary, Italy, Romania, Switzerland and the cultural centers of Boston, Washington, D.C. and New York. The Bucaramanga Vanguardia Liberal wrote that the performance showed “flawless interpretation and... refined beauty.” “He dealt with the variety of moods with a high degree of virtuosity.” said the Meridian Star and the Birmingham News said, “Carlton McCreery performed musically, with clean intonation and flawless rhythm...” Following his concert on the Great Performance Series in Charleston, SC, the News and Courier exclaimed how he “created stunning climaxes with his virtuosity and equally clean technique.” The Atlanta Constitution wrote “Whirlwind tempos were coupled with spectacular power that literally had some members of the audience shaking their heads in admiration.” “...vital involvement in the stuff of each piece.” said The New York Times.

Mr. McCreery has collaborated in performance with such renowned artists as Aaron Copland, Pierre Boulez, Robert Shaw, Malcolm Frager, Charles Treger, Paul Rolland, David Schiffrin, Ransom Wilson, Andres Cardenes, Roberto Diaz, Andres Diaz, Miles Hoffman, Carlos Prieto Jr. Carlos Prieto Sr. and William Preucil. McCreery recently completed his tenure as Artist-Faculty of the Brevard Music Center, where he was Principal Cellist of the Brevard Music Center Festival Orchestra. He was appointed to the Artist-Faculty of the CICA International Music Festival and most recently to the Orfeo International Music Festival in the Italian Alps. Mr. McCreery continues to be a spokesperson for the international Super-Sensitive Musical String Company. As an educator, McCreery is in constant demand. His former students perform with prestigious orchestras and teach at universities and music festivals through out the country. He also serves as Principal Cello of the Huntsville Symphony Orchestra. McCreery has owned several remarkable cellos, including a Scarampella, a Carl Becker (1930) and a beautiful Venetian cello on which he performs.

JOSEPH ALESSI was appointed Principal Trombone of the New York Philharmonic in the spring of 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr. As a high school student in San Rafael, California, and was a soloist with the San Francisco Symphony before continuing his musical training at Philadelphia's Curtis Institute of Music. Prior to joining the Philharmonic, Mr. Alessi was second trombone of The Philadelphia Orchestra for four seasons, and principal trombone of L'Orchestre symphonique de Montreal for one season. In addition, he has performed as guest principal trombonist with the London Symphony Orchestra in Carnegie Hall led by Pierre Boulez.



Mr. Alessi is an active soloist, recitalist, and chamber music performer. In April 1990 he made his solo debut with the New York Philharmonic, performing Creston's Fantasy for Trombone, and in 1992 premiered Christopher Rouse's Pulitzer Prize-winning Trombone Concerto with the Philharmonic, which commissioned the work for its 150th anniversary celebration. His most recent appearance with the Philharmonic as soloist was in world premiere performances of Melinda Wagner's Trombone Concerto in February of 2007. Mr. Alessi has been a guest soloist with the Lincoln Symphony, National Repertory Orchestra, Colorado Symphony Orchestra, Syracuse Symphony Orchestra, Virginia Symphony, Alabama Symphony Orchestra, Santa Barbara Symphony, South Dakota Symphony, New Japan Philharmonic, Seoul Philharmonic, Orchestra of Teatro Massimo Bellini in Catania, Sicily, Mannheim National Theater Orchestra, National Symphony of Taiwan, Puerto Rico Symphony, Hague Philharmonic, Helsinki Philharmonic, and the Hartford Symphony. Mr. Alessi

has also participated in numerous festivals, including the Festivale Musica di Camera in Protogruaro, Italy; Cabrillo Music Festival; Swiss Brass Week; and Lieksa Brass Week in Finland. He was featured in the 1997 International Trombone Festival in Feldkirch, Austria, and the International Meeting of Brass Instruments in Lille, France. He is a founding member of the Summit Brass ensemble at the Rafael Mendez Brass Institute in Tempe, Arizona. In 2002 Mr. Alessi was awarded an International Trombone Association Award for his contributions to the world of trombone music and trombone playing. Mr. Alessi is currently on the faculty of The Juilliard School; his students now occupy posts with many major symphony orchestras in the U.S. and internationally. As a clinician for the Edwards Instrument Co., he has also given master classes throughout the world and has toured Europe extensively as a master teacher and recitalist. He has performed as soloist with several leading concert bands, including the U.S. Military Academy Band at West Point, U.S. Army Band (Pershing's Own), and the U.S. Marine Band (President's Own). Mr. Alessi's discography includes many releases on the Summit record label, including the recent "Trombonastics," and a disc with New York Philharmonic Principal Trumpet Philip Smith entitled "Fandango;" he also recorded New York Legends on the Cala label. His live recording of the Rouse Concerto with the New York Philharmonic can be heard on Volume II of the recent release, "An American Celebration," on New York Philharmonic Special Editions, the Orchestra's own recording label. Three new recordings are scheduled for release in 2007: "Return to Sorrento," on the Naxos record label, and two recordings on the Summit record label that feature Mr. Alessi with Columbus State University Wind Ensemble and the Imperial Brass Band. In addition, conductor/composer Bramwell Tovey recently recorded a piece written especially for Mr. Alessi, entitled "Urban Cabaret" with Mr. Alessi as soloist. Further information about Mr. Alessi can be found on his website, www.slidearea.com.



PETER ELLEFSON grew up in southern Oregon and now holds the rank of Professor of Music at Indiana University's Jacobs School of Music, where he is Chair of the Brass Department. He has performed, recorded and toured internationally with the Chicago Symphony and the New York Philharmonic. He has also performed with the Boston, Cincinnati, Indianapolis, Milwaukee, National and Oregon Symphonies, among many others. From 1992-2002, he was a member of the Seattle Symphony Orchestra, where he made dozens of recordings, playing trombone, euphonium and bass trumpet. Professor Ellefson served as principal trombone for many cycles of Seattle Opera's renowned productions of Richard Wagner's *Der Ring des Nibelungen*. Also during his time in Seattle, he recorded music for over 100 motion picture, IMAX,

TV and video game soundtracks, working with such composers as Elmer Bernstein, Bill Conti, Michael Giacchino, James Newton Howard, Michael Kamen and Basil Poledouris. He has also backed entertainers as diverse as Linda Ronstadt (as lead trombone in the Nelson Riddle Orchestra), Burt Bacharach, Frank Sinatra Jr., Ray Charles, James Taylor, Manhattan Transfer and YES. Prof. Ellefson has given concerto performances of works by Bloch, Bourgeois, Deemer, Dorsey, Grøndahl, Guilman, Kazik, Larsson, Mackey, Maslanka, Pryor, Pugh, Rimsky-Korsakov, Rouse, Serocki and Tomasi. Additionally, composers Anthony Barfield, James Stephenson and Kevin Walczyk have written concertos for him. Chamber music credits include the Canadian Brass, Chicago Chamber Musicians, Chicago Symphony Orchestra Brass, Chicago Trombone Consort, Chicago Brass Quintet, Fulcrum Point New Music Project, New York Philharmonic Brass Quintet, Proteus 7 and the Trombones de Costa Rica. Professor Ellefson has taught at Northwestern University, Roosevelt University, the University of Costa Rica and the Music Academy of the West. He is a contributing author to “The Brass Player’s Cookbook” and has had articles published in the Journal of the International Trombone Association. His solo CD, “Pura Vida” was released in 2010 and his Internet home can be found at: www.peterellefson.com

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 as well as being placed in some of the nation’s top summer music festivals. The University of Alabama Trombone Choir has given performances at the 2010 Eastern Trombone Workshop, the 2011 International Trombone Festival in Nashville, TN and the 2013 International Trombone Festival in Columbus, GA. Whitaker has also appeared twice as a performer and clinician at the Eastern Trombone Workshop and two International Trombone Festivals. Whitaker is in great demand as a guest artist and has appeared at some of the most prestigious music schools in the country including The Juilliard School, New England Conservatory, Yale University, Indiana University and many more. As a soloist, Whitaker can be heard on numerous recordings including the 2013 release of his debut solo recording entitled “Nature’s Gift” with pianist Kevin Chance. He is a featured soloist on two recordings with the University of Alabama Wind Ensemble that include Anthony Barfield’s “Red Sky” and David Maslanka’s Concerto for Trombone and Wind Ensemble. These recordings are available at www.jonathanwhitaker.com.



Whitaker has been very active in commissioning new works for the trombone. In 2016 he gave the world premiere of Nicola Ferro's *Mega* for solo trombone and wind ensemble. In 2013, Whitaker gave the world premiere of Jim Stephenson's *Three Bones Concerto* commissioned for the University of Alabama Wind Ensemble along with Joseph Alessi and Peter Ellefson. He also performed the work at the 2013 Eastern Trombone Workshop with the United States Army Band "The Pershing's Own", again with Alessi and Ellefson. He is also responsible for the commissioning of Eric Ewazen's *Visions of Light*. In 2012, Whitaker made his Carnegie Hall debut as a soloist at the New York Wind Band Festival. 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. Whitaker has performed with the New York Philharmonic on three separate occasions including the orchestra's 2012 Opening Gala that was broadcast on "Live from Lincoln Center" on PBS with music director Alan Gilbert. Whitaker is currently Principal Trombone of the Tuscaloosa Symphony Orchestra. He performs regularly with the Alabama Symphony and has also held positions and performed with the Harrisburg Symphony (PA), Mobile Symphony (AL), 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). 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.

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. From 2005-2015, Whitaker served as the chief administrator for the Seminar and is honored to now be on the faculty. 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.



Clara Cagle, Madeline Cagle, Sofia Cagle, Addison Grigsby, Zoey Muncher, Emily Winningham

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