



# **SYMPHONIC BAND**

Bryan T. Braue, conductor

# **WIND ENSEMBLE**

Charles Vernon, trombone soloist  
Gregory Fritze, composer-in-residence  
Reed Thomas, conductor



T. Earl Hinton Music Hall  
Wright Music Building

**13 November 2025 | 7:30 p.m.**

# PROGRAM

## SYMPHONIC BAND

**Julius Fučík** (1872 - 1916) | ed. **John R. Bourgeois**  
*Florentiner March* (1907)

**Morten Lauridsen** (1943 - ) | trans. **H. Robert Reynolds**  
*O Magnum Mysterium* (1994, 2003)

**Robert Sheldon** (1954 - )  
*A Longford Legend, Op. 58* (1996)

**John Mackey** (1973 - )  
*Strange Humors* (2006)

## INTERMISSION

## WIND ENSEMBLE

**Gregory Fritze** (1954 - )  
*Continental Concerto for Bass Trombone and Band* (2017)

I. Allegro

II. Andante cantabile

III. Allegro

**Charles Vernon**, trombone soloist

**Karel Husa** (1921 - 2016)

*Music for Prague* (1968)

I. Introduction and Fanfare

II. Aria

III. Interlude

IV. Toccata and Chorale

# CHARLES VERNON

**Charles Vernon** began his orchestral career in 1971 as bass trombone with the Baltimore Symphony Orchestra. In 1980, he went to the San Francisco Symphony for one season. He was then chosen by Riccardo Muti to play bass trombone with the Philadelphia Orchestra, where he remained for five years until joining the Chicago Symphony Orchestra in 1986.

A native of Asheville, North Carolina, Vernon attended Brevard College and Georgia State University, where he studied with William “Bill” Hill, and at Arizona State University with Gail Wilson. Other teachers included Arnold Jacobs and Edward Kleinhammer, former tuba and bass trombone of the CSO, respectively.



Vernon has been on the faculties of Catholic University, Brevard Music Center, Philadelphia College of Performing Arts, Roosevelt University, Curtis Institute of Music and Northwestern University. Currently professor of trombone at DePaul University, he also makes many solo and teaching appearances around the world.

In 1991, under the CSO's then Music Director Daniel Barenboim, he gave the world premiere of Ellen Taaffe Zwilich's *Concerto for Bass Trombone*, which was commissioned by the Orchestra for its centennial season. Vernon and his wife, Alison, have commissioned several song cycles for soprano, trombone and piano by American composer Eric Ewazen and performed widely for many European and U.S. audiences. On September 28, 2006, he and the Orchestra under conductor Miguel Harth-Bedoya performed the world premiere of *Chick'a'Bone Checkout*, a concerto for alto, tenor, and bass trombone written by trombonist and composer Christian Lindberg. Most recently, he was soloist in the world premiere of James Stephenson's *Concerto for Bass Trombone* with Riccardo Muti and the CSO in June 2019.

# GREGORY FRITZE

**Gregory Fritze** is a prize-winning composer and Fulbright Scholar. His compositions have been performed more than one thousand times in twenty-six countries. He has written over one-hundred compositions for orchestra, band, chamber ensembles and soloists. He won over seventy composition awards including First Prize in 2022 American Prize in Composition – Pops division, First Prize in in 2017 WASBE Composition Contest, annual ASCAP awards and others. Several professional ensembles have commissioned and performed his music including the Rhode Island Philharmonic, The Army Band “Pershing’s Own”, The Banda Municipal of Madrid, and others. His music is published by several publishers in the US, South America and Europe and recorded on



Albany Records, Mark Records, and others. He has been a guest lecturer at many universities and music festivals in the United States, Canada, Japan, South America, and Europe. He taught at Berklee College of Music as Professor and Chair of Composition, Tuba instructor and Wind Ensemble Conductor, teaching over 12,000 students over 36 years.

He was Principal Tubist with the Rhode Island Philharmonic from 1983 to 2016. Other performance activities include over one thousand brass concerts as performer and conductor with the Boston Brass Ensemble, the Cambridge Symphonic Brass Ensemble, The Colonial Tuba Quartet, The Harvey Phillips Tuba Consort, and others.

He has a Bachelor degree in Composition from the Boston Conservatory and a Master of Music degree in Composition from Indiana University.

MT Bands and the Middle Tennessee State University Wind Ensemble has embarked on a recording project this semester featuring several works of Gregory Fritze.

We are excited to welcome him back to campus this week!

# BRYAN BRAUE

**Dr. Bryan Braue** serves as Associate Director of Bands and Director of Athletic Bands at Middle Tennessee State University, where his responsibilities include directing the Band of Blue Marching Band, overseeing the athletic band program, conducting the university's Symphonic Band, and teaching a variety of music education courses. He earned his Doctor of Musical Arts degree with an emphasis in Instrumental Conducting from the University of Florida, studying with Dr. David Waybright, Professor Jay Watkins, and Dr. Chip Birkner. During his doctoral studies, he co-taught Basic Conducting, served as a Graduate Conductor for the University Wind Symphony and Monday Night Concert Band, and assisted the Gator Marching Band in drill design, music arranging, and drumline instruction.



A native of Vero Beach, Florida, Dr. Braue earned his Bachelor of Music Education degree from Stetson University, where he studied under Dr. Bobby Adams. In 2006, he became Director of Bands at Clearwater High School, where his teaching responsibilities included the Marching Band, Symphonic Winds, Jazz Band, Percussion Ensemble, Music Theory, and Music History. In addition to his work at Clearwater High School, he served as Adjunct Professor of Percussion at Clearwater Christian College, District Chairman for the Florida Bandmasters Association District IX, and Chairman for the Pinellas All-County Secondary Bands.

From 2011 to 2013, Dr. Braue attended the University of South Florida, earning a Master of Music degree in Instrumental Conducting. Upon graduation, he was appointed Assistant Director of Bands at the university, a position he held for six years. During his tenure, he worked with the Herd of Thunder Marching Band, Basketball Pep Band, Show Band, Wind Ensemble, Symphonic Band, and Concert Band, and served as Executive Director for the university's Summer Music Camps program, Festival of Winds, and Symphonic Celebration.

Prior to his appointment at Middle Tennessee State University, Dr. Braue served as Director of Bands at the University of Texas Permian Basin, where he directed the Spirit of the Permian Basin Marching Band, oversaw the Basketball Pep Band, conducted the Department of Music's Symphonic Winds and Brass Choir, and taught courses in conducting and music education. He also served as Academic Advisor for all wind and percussion majors and supervised elementary and secondary student interns throughout the Midland–Odessa region. Beyond his university duties, Dr. Braue was the Texas Music Educators Association Region VI Vice President and served on the advisory board for the Wagner Noël Performing Arts Center.

Dr. Braue maintains professional memberships with the Tennessee Music Educators Association (TNMEA), the Middle Tennessee School Band and Orchestra Association (MTSBOA), the College Band Directors National Association (CBDNA), and the National Band Association (NBA). He is also a member of numerous honorary organizations, including Pi Kappa Lambda, Phi Mu Alpha Sinfonia, Kappa Kappa Psi, Tau Beta Sigma, and Sigma Alpha Iota. In addition to his work at the university, Dr. Braue is a nationally recognized clinician, guest conductor, and adjudicator. He resides in the Murfreesboro area with his wife, Michelle, their cat, Nala, and their dog, Maestro.

# REED THOMAS

**Dr. Reed Thomas** is the Director of Bands and Professor of Music and Conducting in the School of Music at Middle Tennessee State University, a position he has held since 2003. As well as guiding all aspects of MTSU band program, his teaching responsibilities include: conducting the Wind Ensemble and University Chamber Winds, teaching undergraduate courses in conducting and instrumental methods, graduate courses in conducting, wind and orchestral repertoire, and instrumental rehearsal problems. He is the founding conductor of the Three Rivers Wind Symphony, a professional group of wind and percussion players from Northeast Indiana and was the Conductor of the Littleton Chamber Winds in Littleton, Colorado from 1997-99. He has been a guest conductor throughout the United States, South Korea, China, Brazil, Panama, Columbia, Costa Rica, Portugal, Russia, United Kingdom, and several European countries. He currently serves as the Executive Musical Director of the Corazon Verde Band Festival in Paraiso, Cartago, Costa Rica.



Dr. Thomas is an active conductor and clinician who has received praise and critical acclaim for his artistic interpretations, thorough preparation, and innovative programming from composers such as David Maslanka, Nigel Clarke, Pete Madsen, James David, Kit Turnbull, Jonathan Newman, DJ Sparr, Shafer Mahoney, Peter Fischer, Jamie Simmons, and Robert Bradshaw, and from solo performers such as Jens Lindeman, Brett Baker, Harmen Vanhoorne, Peter Skaevard Sheppard, Steve Houghton, Eddie Daniels, Jennifer Gunn, David Cooke, Jonathan Gunn, and She-e Wu for his interpretive conducting. His groups have been invited to perform at venues throughout the United States, China, South Korea, Panama, and Costa Rica. Dr. Thomas is an avid supporter of new music, commissioning over 60 compositions since 2003 and presenting world premier performances to well over 45 compositions. He has been a strong supporter to music from Brazil, Latin America, Spain, Portugal, and China.

Dr. Thomas has seven Internationally released Compact Disc's featuring the MTSU Wind Ensemble including two on the Naxos Label; the critically acclaimed "Angel's in the Architecture" and "Earthrise;" and four on the Toccata Classics Label; "Nigel Clarke - Music for Symphonic Wind Orchestra," featuring his epic work, *A Richer Dust*, commissioned by the MTSU Wind Ensemble," "Music for Trombone and Winds," featuring newly composed works for solo trombone and wind ensemble, Bret Baker soloist, "Chosen Gems of David Maslanka," and the most recently released "Firedance - Music of Peter Fischer."

A native of Colorado, Dr. Thomas received his Ph.D. in Music with an emphasis in conducting from the University of Minnesota and both his Master's and Bachelor's degrees in Music Education from the University of Utah. Prior to his appointment at MTSU, he conducted at universities in Indiana and Colorado and was a public school music director at two high schools in Utah. He has written articles for the *Teaching Music Through Performance in Band Series*. Dr. Thomas is an active member of several associations including the College Band Directors National Association (CBDNA), the World Association for Symphonic Bands and Ensembles (WASBE), Pi Kappa Lambda, Kappa Kappa Psi, and Phi Mu Alpha and is an honorary member of the Costa Rican Band Directors Association, the Korean Band Association, the China Bandmasters Association, and the Asian Pacific Band Directors Association.

## **Julius Fučík | *Florentiner March* (1907)**

Although most audiences remember Julius Fučík for his *Entry of the Gladiators March*, a recent international popularity poll indicates a preference for his ***Florentiner March***. The length and content of this march lead the listener to suspect that, like Sousa with his *Free Lance March*, Fučík must have attempted to condense the most important material for an operetta into a march.

The work opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signorina chattering to her gentleman friend from Berlin who is given only enough time to answer a (two-note) "ja-wohl!" occasionally. The work continues with another fanfare; a light and beautiful trio melody; an interlude; and a triumphant repeat with a challenging piccolo part.

In the November 1969 issue of *The Instrumentalist*, Uno Andersson notes that this march was originally titled *La Rosa de Toscana*, but that political reasons forced the composer to change his salute from the entire region of Tuscany to its capital, Florence.

Program note extracted from *Program Notes for Band*

## **Morten Lauridsen | *O Magnum Mysterium* (1994, 2003)**

Composer **Morten Lauridsen** is most noted for his seven vocal cycles - *Les Chansons des Roses*, *Madrigali*, *Mid-Winter Songs*, *Cuatro Canciones*, *A Winter Come*, *Nocturnes*, and *Lux Aeterna* - and his series of a cappella motets which are regularly performed by distinguished ensembles and vocal artists throughout the world. His *O Magnum Mysterium* and *Dirait-on* have become two of the most performed and recorded compositions of recent years. The *Nocturnes* have been recorded by Polyphony, conducted by Stephen Layton, with the composer at the piano, on *Lauridsen - Nocturnes* (Hyperion). Mr. Lauridsen (b. 1943) is Distinguished Professor of Composition at the University of Southern California Thornton School of Music and served as Composer-in-Residence of the Los Angeles Master Chorale from 1994 to 2001. In 2007, Lauridsen was awarded the National Medal of Arts for his "radiant choral works combining musical power, beauty and spiritual depth that have thrilled audiences worldwide."

Morten Lauridsen's choral setting of ***O Magnum Mysterium*** (*O Great Mystery*) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. About his setting, Morten Lauridsen writes, "For Centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy." H. Robert Reynolds has arranged the symphonic wind version of this popular work with the approval and appreciation of the composer.

Currently, H. Robert Reynolds is the Principal Conductor of the Wind Ensemble at the Thornton School of Music at the University of Southern California. This appointment followed his retirement, after 26 years, from the School of Music of the University of Michigan where he served as the Henry F. Thurnau Professor of Music, Director of University Band and Director of the Division of Instrumental Studies. In addition to these responsibilities, he has also been, for over 20 years, the conductor of a professional ensemble, The Detroit Chamber Winds and Strings, which is made up primarily from members of the Detroit Symphony.

Professor Reynolds is Past President of the College Band Directors' National Association and the Big Ten Band Directors' Association. He has received the highest national awards from Phi Mu Alpha, Kappa Kappa Psi, the National Band Association, and the American School Band Directors' Association, and he was awarded the "Medal of Honor" by the Mid-West Band and Orchestra Clinic. He received the Citation of Merit from the Alumni Association of the School of Music at the University of Michigan for his contributions to the many students he has influenced during his career, and an award from ASCAP for his contributions to contemporary American music.

Robert Reynolds has conducted numerous premiere performances and has conducted at Carnegie Hall and Lincoln Center (New York), Orchestra Hall (Chicago), Kennedy Center (Washington, DC), Powell Symphony Hall (St. Louis), and the Academy of Music (Philadelphia), has been a featured conductor and lecturer at international conferences in Austria, Norway, Belgium, England, Holland, and Switzerland. He has been a master teacher throughout Europe, where he has also been a featured conductor and lecturer at international conferences, and has conducted in many of the major cities of Japan. He has conducted recording for Koch International, Pro Arte, Caprice, and Deutsche Grammophon.

### ***O Magnum Mysterium***

O Magnum Mysterium,  
et admirabile sacramentum  
ut animalia viderent Dominum  
natum, jacentum in praesepe!  
Beata Virgo, cujus viscera  
meruerunt portare  
Dominum Christum. Alleluia!

O great mystery,  
and wondrous sacrament,  
that animals should see the new-  
Born Lord, lying in their manger!  
Blessed is the Virgin whose womb  
was worthy to bear the  
Lord Jesus Christ. Alleluia!

Program note and transcriber biography provided by the composer.

## **Robert Sheldon | *A Longford Legend* (1996)**

***A Longford Legend*, Op. 58** was commissioned by the Normal Community West High School Band, Normal, Illinois, Lisa Preston, director. The piece was written in 1996 and premiered in April of that year with the composer conducting. It is based on the composer's impressions of three poems found in a collection of 18-century Irish Ballades, and is written as a tribute to the wonderful music of Grainger, Holst, and Vaughan Williams.

### **I. *A Longford Legend***

Oh! 'Tis of a bold Major tale I'll relate,  
Who Possessed a fine house and a charming estate,  
Who, when possible, always his pleasure would take  
From morning till night in a boat on his lake.  
So a steam-launch he bought from a neighbouring peer,  
And learnt how to start her, to stoke, and to steer;  
But part of the craft he omitted to learn—  
How to ease her, and to stop her, and back her astern.

Well, one lovely spring morn from their moorings they cast,  
The furnace alight and the steam in full blast.  
As they cruised through the lake, oh! What pleasure was theirs!  
What congratulations! What swagger! What airs!  
"Evening's come," says the Major; "let's home for the night.

I'll pick up the mooring and make her all right;  
Whilst you, my gay stoker, your wages to earn,  
Just ease her, and stop her, and back her astern."

It was clear that on shore they that night would not dine,  
So they drank up the brandy, the whisky and wine;  
They finished the stew and demolished the cake  
As they steamed at full speed all the night round the lake.  
Weeks passed; and with terror and famine oppressed,  
One by one of that ill-fated crew sank to rest;  
And grim death seized the Major before he could learn  
How to ease her, and stop her, and back her astern.

And still round the lake there wild course they pursue,  
While the ghost of the Major still swears at the crew,  
And the ghosts of the crew still reply in this mode,  
"Just ease her, and stop her yourself—and be blown!"  
Here's the moral: Imprimis, whenever you're afloat,  
Don't use haughty words to your crew on your boat;  
And ere starting, oh! Make this your deepest concern—  
Learn to ease her, and stop her, and back her astern.

## II. Young Molly Bawn

Come all you young gallants that follow the gun.  
Beware of late shooting at the setting sun;  
For it's little you know of what happened of late  
To young Molly asthoreen, whose beauty was great.

It happened one evening in a shower of hail,  
This maid in a bower herself did conceal;  
Her love being a-shooting, took her for a fawn;  
He leveled his gun and he shot Molly Bawn.

And when he came to her and found it was she,  
His limbs they grew feeble and his eyes could not see;  
His heart is was broken with sorrow and grief;  
And with eyes up to heaven he implored for relief.

He ran to his uncle with the gun in his hand,  
Saying, "Uncle, dear uncle, I'm not able to stand;  
I shot my own true lover—alas! I'm undone  
While she was in the shade by the setting of the sun.

"I rubbed her fair temples and found she was dead,  
And a fountain of tears for my darling I shed;  
And now I'll be forced by the laws of the land  
For the killing of my darling my trial to stand."

## III. Killyburn Brae

There was an ould man down by Killyburn brae,  
Right fol, right fol, titty fol lay.

There was an ould man down by Killyburn brae,  
Had a scolding ould wife for the most of his day,  
With a right fol da dol, titty fol lol,  
Fol da-da dol, da dol da-da day.

One day as this man he walk'd out in the glen  
Sure he met with the divil, says "How are you then?"  
Says he, me ould man I have come for yer wife,  
For I hear she's the plague an' torment of yer life,

So the divil he hoisted her up on his back,  
An' hot-fut for hell with her then he did pack,  
An' when at the finish they got to hell's gate,  
Sure he threw her right down with a thump on her pate,

There were two little divils there playing at ball,  
Whilst the one he was wee sure the other was small,

There were two other divils there tied up in chains,  
An' she lifted her stick an' she scattered their brains,

So the divil he hoisted her up on his back,  
They were seven years goin'—nine days comin' back,

Says he, me ould man here's yer wife safe an' well,  
For the likes of herself we would not have in hell,

Now I've been a divil the most of me life,  
But I ne'er was in hell till I met with yer wife,

So it's true that the women is worse than the men,  
Right fol, right fol, titty fol lay.

So it's true that the women is worse than the men,  
When they go down to hell they are thrown out again,  
With a right fold da dol, titty fol lol,  
Fol da-da dol, da dol da-da day.

## **John Mackey | *Strange Humors* (2006)**

***Strange Humors*** represents another of Mackey's works (after *Redline Tango*) that has been transcribed for wind ensemble. The first version of *Strange Humors* was a student piece for string quartet and djembe that Mackey wrote while pursuing his graduate degree at The Juilliard School. It was later adapted for use by the Parsons Dance Company, with choreography by Robert Battle. Its transcription came at the behest of Richard Floyd on behalf of the American Bandmasters Association. The piece represents a merging of musical cultures — the modal melodies and syncopated rhythms of middle Eastern music with the percussive accompaniment of African drumming.

At the heart of the work lies the pulse of the djembe, which remains from the original version. The djembe, an hourglass-shaped drum played with bare hands, is a major part of the customs of west African countries such as Mali and Guinea, where djembe ensembles accompany many functional celebrations of society.

The piece opens with a sultry English horn solo, a line laced with Phrygian influence representing the “typical” melodies of the most northeastern parts of the African continent — most notably Egypt, but also parts of the Arabian peninsula. Later, the saxophones emulate the snaking lines of the English horn. The addition of brass and auxiliary percussion to the original orchestration makes for particular impact during the shout sections of the piece, and the groove of the djembe combined with the quirky rhythms throughout leave an impression that lingers in the listener's mind long after its conclusion.

**John Mackey** (he/him) has written for orchestras (Brooklyn Philharmonic, New York Youth Symphony), theater (Dallas Theater Center), and extensively for dance (Alvin Ailey American Dance Theater, Parsons Dance Company, New York City Ballet), but the majority of his work for the past decade has been for wind ensembles (the fancy name for concert bands), and his band catalog now receives annual performances numbering in the thousands.

Recent commissions include works for the BBC Singers, the Dallas Wind Symphony, military, high school, middle school, and university bands across America and Japan, and concertos for Joseph Alessi (principal trombone, New York Philharmonic), Christopher Martin (principal trumpet, New York Philharmonic), and Julian Bliss (international clarinet soloist). In 2014, he became the youngest composer ever inducted into the American Bandmasters Association. In 2018, he received the Wladimir & Rhoda Lakond Award from the American Academy of Arts and Letters. He resides in New York City, with his spouse, A. E. Jaques, a philosopher who works on the ethics of artificial intelligence for MIT, and also titles all of his pieces; and their cats, Noodle and Bloop.

Program note and composer biography researched and written by Jake Wallace

## **Gregory Fritze | *Continental Concerto for Bass Trombone and Band* (2017)**

***Continental Concerto for Bass Trombone and Band*** was composed in 2017 at the request of several friends of mine that play bass trombone on four different continents. For this reason, “Continental Concerto” was chosen for the title. Although trombones have been used for over 500 years, it has been only the last 60 years that the bass trombone has been thought of as a solo instrument. Much of the popularity grew during the 1960s and 70s from George Roberts, known as “Mr. Bass Trombone,” who played bass trombone in studio sessions in Los Angeles for films and TV. As I discussed this composition with Javi, Gabe, and Antonio Damien, they all requested that this concerto be dedicated to George Roberts. Because of this dedication, I have included a few jazz elements in the piece. I dedicate this composition to my good friend Thomas Everett, a retired Professor at Harvard who was also a pioneer in commissioning many new works for bass trombone. The first movement of the concerto has a strong rhythmic first theme, and a melodic second theme played over Latin jazz rhythms and harmonies. The second movement presents a melodic love song. The last movement is based on a rhythmic melody similar to “1970s studio music” that George Roberts played.

**Gregory Fritze** is a prize-winning composer and Fulbright Scholar whose compositions have been performed more than one thousand times in twenty-six countries. He has written over one-hundred compositions for orchestra, band, chamber ensembles, and soloists. He has won over seventy composition awards including First Prize in 2022 American Prize in Composition – Pops Division, First Prize in in 2017 WASBE Composition Contest, annual ASCAP awards, and others. Several professional ensembles have commissioned and performed his music including the Rhode Island Philharmonic, The Army Band “Pershing’s Own”, The Banda Municipal of Madrid, and others. His music is published by several publishers in the US, South America, and Europe and recorded on Albany Records, Mark Records, and others. He has been a guest lecturer at many universities and music festivals in the United States, Canada, Japan, South America, and Europe. He taught at Berklee College of Music as Professor and Chair of Composition, Tuba instructor, and Wind Ensemble Conductor, teaching over 12,000 students over 36 years. He was Principal Tubist with the Rhode Island Philharmonic from 1983 to 2016. Other performance activities include over one thousand brass concerts as performer and conductor with the Boston Brass Ensemble, the Cambridge Symphonic Brass Ensemble, The Colonial Tuba Quartet, The Harvey Phillips Tuba Consort, and others. He has a Bachelor degree in Composition from the Boston Conservatory and a Master of Music degree in Composition from Indiana University.

Program note and composer biography provided by the composer

## **Karel Husa | *Music for Prague 1968* (1968)**

"It is not as beautiful a music as one always would like to hear.

But we cannot always paint flowers, we cannot always speak in poetry about beautiful clouds,  
there are sometimes we would like to express the fight for freedom."

-Karel Husa

***Music for Prague 1968*** was commissioned by the Ithaca College Concert Band. It was premiered by the commissioning ensemble in Washington, D.C. on January 31<sup>st</sup>, 1969, with Dr. Kenneth Snapp as conductor, at a concert for the Music Educators National Conference.

Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (“Chorale”). The song is never used in its entirety.

The second idea is the sound of bells throughout, Prague, named also the City of “Hundreds of Towers,” has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the Aria.

Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (“Fanfares”), the unbroken hope of the Hussite song, sound of bells, or the tragedy (“Aria”), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

Program note provided by the composer

**Karel Husa** studied at the Prague Conservatory in his native Czechoslovakia (now Czech Republic) and at the Paris Conservatory where his teachers were Arthur Honegger and Nadia Boulanger. He was widely respected as a composer and conductor before coming to the United States in 1949. Many of his compositions illustrate the successful amalgamation of 12-tone technique with Czech melody, rhythm, and brilliant colors. He was awarded the Pulitzer Prize in Music in 1969 for his *String Quartet No. 3*, one of a long list of compositions written for a variety of musical media. He won the \$150,000 Grawemeyer Award from the University of Louisville for his *Cello Concerto*, written in 1989. Husa's *Music for Prague 1968*, (written as a result of the Soviet invasion of his native city), has won much praise in performances throughout the world. In 1995, he received the Czech Republic's State Medal Award of Merit, the nation's highest civilian award. Other awards include honorary doctorate degrees from the Cleveland Institute and from Mount Saint Vincent, Coe, and Baldwin-Wallace Colleges. In addition to music for band and orchestra, Husa wrote for chorus, voice, piano, and chamber ensembles and has been described by Elliott Galkin in the Baltimore Sun as "...one of the most interestingly human and humane musical minds in this century's recent history."

Composer note extracted from *Program Notes for Band*



# SYMPHONIC BAND

Conducted by Dr. Bryan Braue, the Middle Tennessee State University **Symphonic Band** has the distinction of being the band program's top symphonic ensemble. Its select mission is to provide instrumentalists with an opportunity to demonstrate and develop the techniques and musical instincts appropriate to a symphonic setting. With an emphasis on the distinctive characteristics of the large wind and percussion ensemble, the symphonic band's repertoire is culled from the rich resources of the wind band tradition. The MTSU Symphonic Band fosters the highest performance standards while offering its members an opportunity to expand their technical, intellectual, and musical horizons. The ensemble seeks to broaden performance and pedagogical skills through the programming of exemplary wind band literature while fostering an interest in the band as an integral part of the American musical scene. Membership is open to all MTSU students and placement is based on auditions held each semester.



## ROSTER

### Piccolo

Isabel Martinez

### Flute

Katie Adair

Lily Agee

Jaida Anthony

Katie Beatty \*

Oscar Cervantes

Olivia Guthier

Emily Ruiz

### Oboe

Mai Gibbons \*

Abigail Linville

### Clarinet

Maryam Alsundani

Evelyn Bailon

Autumn Cadieux

Macy Howell \*

Quinn Kindinger

Ethan Leonard

Madison Morrow

Savannah Shaver

Kathryn Sleezer

### Bass Clarinet

Hailey Harrell \*

Esther Quirino

### Bassoon

Ian Hand \*

Andrejs Jansons

AJ Wagner

Sean Yarnell

### Saxophone

Brett Bell (Tenor)

Jaxon Chatman (Baritone)

Addison Eckholdt

Nastacia Eden

Jayce Parker \*

Reagan Stewart

### Horn

Ace Coleman

Anderson Hassler

Jaden Keith

Simon Ortegon

Rebekah Rawlings \*

### Trumpet

Miguel Bello

Ashlyn Dickerson

Harry Ferguson

Aiden Gregory

Ronan Gunnoe

Corbin Kersey \*

John Raimondo

Ellie Sugden-Kundar

### Trombone

Benjamin Anderson

Drew Burroughs \*

Aubrey Crosslin

Lucas Merriman

Aidan Mitchell

Drew Turner

Michael Welch

Eliza Wilber

Ashley Winsett

### Euphonium

Jacob Bradley

Ashton Collier \*

Dillon Entrekin

Zachary Sapp

### Tuba

Justin Arango-Arroyo

Justin Averill \*

Karli Gardner

Taylor Hawkins

Nathaniel James

Janie Whitaker

### Piano

Zaiden Allen

### String Bass

Rian Gunnoe

### Percussion

Zaiden Allen \*

Wyatt Crabill

Jayden Fink

Macayla Hudgins

Cecil Joh

Logan Williams

\* Section Leader

# WIND ENSEMBLE

Conducted by Dr. Reed Thomas, The **Middle Tennessee State University Wind Ensemble** is the premier performing ensemble for wind, brass, and percussion students at the university. Members are selected through audition each semester and comprise the best musicians at MTSU. The ensemble explores the vast range of the wind repertoire by utilizing a flexible instrumentation approach where the repertoire dictates the number of players for each piece. The ensemble is dedicated to performing outstanding and challenging works of diverse musical styles while furthering wind music of artistic and historical significance. Performing three to five concerts each semester, they also tour extensively throughout the region and overseas. The Wind Ensemble is recognized as one of the outstanding university ensembles in the country and abroad having performed on concert tours of South Korea, China, Costa Rica, and Panama. Membership is open to all MTSU students and is based upon successful audition. Audition and further information can be found by visiting the MTSU band website at [www.mtsubands.com](http://www.mtsubands.com).



Having commissioned more than 60 new works for winds since 2003, the MTSU Wind Ensemble Commissioning Project has enlisted such composers as Nigel Clarke, Jesus Santandreu, Kit Turnbull, Jessie Montgomery, David Rose, David Maslanka, Jonathan Newman, Jeffery Brooks, Edson Beltrami (Brazil), Anthony Plog, D.J. Sparr, Peter Fischer, Jamey Simmons, Todd Coleman, Robert Bradshaw, and Michael Linton. Soloists who have performed with this ensemble include, Jens Lindemann (Trumpet), Steve Houghton (Percussion), Eddie Daniels (Clarinet), Jennifer Gunn (Flute), Jonathan Gunn (Clarinet), Sandra Arndt (Piano), She-e Wu (Marimba), Peter Skaevard Sheppard (Violin), Gilbert Long (Tuba), John Gilbert (Violin), David Loucky (Trombone), Michael Arndt (Trumpet), Don Aliquou (Saxophone), Jamey Simmons (Trumpet), Maya Stone (Bassoon) Todd Waldecker (Clarinet), George Riordan (Oboe), Deanna Little (Flute), Angela DeBoer (Horn), James Douglas (Piano), Laura Ann Ross (Oboe), Song, Inguck (Conductor, S. Korea), and Kim, Yeoung-Du (Conductor, S. Korea).

Graduates of the MTSU Wind Ensemble have pursued graduate degrees at other major universities throughout the country, have held positions in symphony orchestras and several of the premier military bands, and are exceptional conductors, teachers and performers in public and private schools and colleges throughout the world.



# ROSTER

## **Flute/Piccolo**

Molly Clayton  
Olivia Guthrie  
Chelsea Liu \*  
Jonathan Oldham  
Emma Parker  
Delana Renz  
Grace Whitten  
Jacob Young

## **Oboe/English Horn**

Kayla Ownby  
Cami Smith \*  
Roman Tillis

## **Clarinet**

Yassin Adams \*  
Ethan Bullock  
Ashley Eady  
Spencer Goad  
Patrick Lazarus  
Kelsa Rice  
Lukas Sharp  
Sully Sullivan  
Nathanael Taylor

## **Bassoon**

James Orme  
Mario Puentes \*  
Cadence Russell

## **Saxophone**

Avery Cobb  
Dylan Floyd  
Jack Harrison  
TC Rich \*  
Nathanael Taylor

## **Horn**

Ian Gilbert  
Perry Herrington  
John Oshop  
Isaac Webb \*

## **Cornet/Trumpet**

Sarah Browning  
Østen Collins  
Miles Hall  
Sam Miller  
Wyatt Murphy  
Isaac Swinney \*

## **Trombone**

Jocelyn Bullock \*  
Mitchell Elmore  
Rielly Harris  
Ryan Hungerpillar

## **Euphonium**

Faith Brown  
Henry Wright \*

## **Tuba**

Charlie Pettyjohn  
Matty Travis \*

## **String Bass**

Maddie Sanders

## **Piano**

Claire Cifonie

## **Harp**

Claire Cifonie

## **Percussion**

Jackson Alford  
Zaiden Allen  
Kiefer Burks \*  
Joseph Flores  
Isaac Ivy  
Jonah Sherlin  
Paul West

\* Section Leader

## **MTSU BANDS PERFORMANCES**

### **SPRING 2026**

#### **Wind Ensemble**

Thursday, February 12 | 7:30 p.m. | T. Earl Hinton Music Hall

#### **Wind Ensemble High School Invitational Side-by-Side**

Saturday, November 14 | T. Earl Hinton Music Hall

#### **Symphonic Band and Wind Ensemble**

Tuesday, March 3 | 7:30 p.m. | T. Earl Hinton Music Hall

#### **Concert Band**

Monday, April 6 | 7:30 p.m. | T. Earl Hinton Music Hall

#### **Wind Ensemble**

Tuesday, April 7 | 7:30 p.m. | T. Earl Hinton Music Hall

#### **Chamber Winds and Symphonic Band**

Tuesday, April 21 | 7:30 p.m. | T. Earl Hinton Music Hall

## **MTSU BANDS**

### **FACULTY AND STAFF**

Dr. Reed Thomas, director of bands

Dr. Bryan Braue, associate director of bands/director of athletic bands

Dr. Dennis A. Hawkins, Jr., assistant director of bands

Ms. Jennifer Stembridge, bands coordinator

Ms. Sarah Browning, graduate teaching assistant

Ms. Delana Renz, graduate teaching assistant

Mr. Cameron Wilson, graduate teaching assistant

## **MTSU WIND AND PERCUSSION**

### **APPLIED FACULTY**

#### **WOODWINDS**

Prof. Don Aliquo, saxophone, woodwind coordinator

Dr. Deanna Little, flute

Dr. Keith Sorrels, oboe

Dr. Staci Spring, bassoon

Dr. Todd Waldecker, clarinet

#### **BRASS**

Dr. Michael Arndt, trumpet

Dr. Chris Combest, tuba

Prof. Angela DeBoer, horn

Dr. David Loucky, trombone, euphonium, brass coordinator

#### **PERCUSSION**

Prof. Julie Davila, percussion

Prof. Lalo Davila, percussion, percussion coordinator

Dr. Brian Mueller, percussion



In 2011, MTSU Arts was established to provide a singular brand through which the University community delivers our many outstanding art offerings to Middle Tennessee. Literally hundreds of performances, exhibitions, and concerts are held annually through MTSU Arts in our art, dance, music, and theatre programs. Our students' artistic expressions demonstrate the transformative power of education and the arts. Just as our students enrich their lives by showcasing their skills, we invite you to enrich yours by being a MTSU Arts Patron.

The MTSU Arts Patrons Society was created to enhance opportunities for our students in the performing and fine arts programs. When you become a member of the MTSU Arts Patrons Society, you support students with: scholarships to educational workshops and conferences, guest artist workshops and student art exhibits, theatre performances and concerts produced by students, and student music recording projects.

We are also pleased to announce that Ascend Federal Credit Union is the presenting sponsor of MTSU Arts for the 2025-26 season.





**MT Bands**  
**Campus Box 63**  
**1301 E. Main Street**  
**Murfreesboro, TN 37132**  
**(615) 904-8004**

**[www.bands.mtsu.edu](http://www.bands.mtsu.edu)**

**MIDDLE TENNESSEE STATE UNIVERSITY**

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