



SYMPHONIC BAND

Bryan T. Braue, conductor

WIND ENSEMBLE

Michael Min, piano
Reed Thomas, conductor

PROGRAM

SYMPHONIC BAND

Steven Bryant (1972-)

Whirlwind (2013)

Julie Giroux (1961-)

Fields of Gold (2019)

Frank Ticheli (1958-)

San Antonio Dances (2010)

Henry Fillmore (1881-1956)

Rolling Thunder (1916)

INTERMISSION

WIND ENSEMBLE

Ingolf Dahl (1912-1970)

Sinfonietta (1961)

George Gershwin (1898-1937)

Rhapsody in Blue (1924)

Michael Min, piano

BRYAN BRAUE

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 David Waybright, Jay Watkins, and 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, Braue earned his Bachelor of Music Education degree from Stetson University, where he studied under 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, 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.

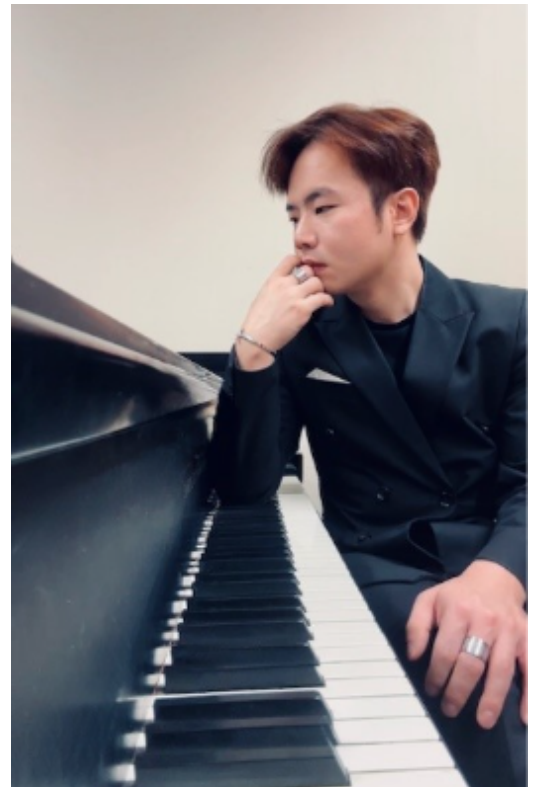
Prior to his appointment at Middle Tennessee State University, Braue served as director of bands at the University of Texas Permian Basin, where he directed the Spirit of the Permian Basin Marching Band, oversaw the Basketball Pep Band, conducted the Department of Music's Symphonic Winds and Brass Choir, 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, Braue was the Texas Music Educators Association Region VI vice president and served on the advisory board for the Wagner Noël Performing Arts Center.

Braue maintains professional memberships with the Tennessee Music Educators Association, the Middle Tennessee School Band and Orchestra Association, the College Band Directors National Association, and the National Band Association. 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, 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.

MICHAEL MIN

Korean-American pianist Michael Min made his debut with the Seoul National Symphony Orchestra in 2012 and has since established himself as a versatile and wide-ranging pianist. He has appeared in Spain, Colombia, South Korea, and Romania at distinguished venues including Carnegie Hall's Weill Recital Hall. Min has performed with ensembles such as the University of Minnesota Symphony Orchestra, MTSU Wind Ensemble, and Kenwood Symphony Orchestra.

A prize-winning pianist, Min has earned top prizes at Music Grand Prix (New York), The American Prize, the Paderewski International Piano Competition (Connecticut Chopin Foundation), and the Franz Liszt Center International Piano Competition, among others.



A sought-after collaborator, Min has worked with renowned musicians including Timothy Lovelace (piano), Ashley Hall-Tighe (trumpet), and Philip Zawisza (baritone). He is deeply engaged in contemporary music and has served as music director for numerous new opera and theater works such as *One-Log Bridge* by composer Yan Pang and the recordings of wind symphonic works by the late American composer David Maslanka, as well as *A Richer Dust* (for speaker and wind orchestra) by British composer Nigel Clarke, recorded and premiered under the baton of Reed Thomas.

Min has been featured as a guest artist at the 39th Festival Internacional de Piano at the Universidad Industrial de Santander in Colombia and at the AFOMUC Piano Festival in El Campello, Alicante, Spain. He currently serves as piano faculty at the University of Minnesota–Twin Cities, where he coordinates the secondary piano program, supervises graduate teaching assistants, and teaches applied piano. He has received the Outstanding Teaching Award from the University of Minnesota's Center for Educational Innovation, nominated by his students.

Min holds a Doctor of Musical Arts in Piano Performance from the University of Minnesota–Twin Cities, where he studied with Kyung Kim, and a Master of Music in Collaborative Piano and Coaching under Timothy Lovelace. He also holds a Master of Music from Middle Tennessee State University, where he studied piano performance with Adam Clark and Eunbyol Ko, and a Bachelor of Arts in Piano Performance from Sahmyook University in Seoul, where his principal teachers included Sook-Jin Lee, Joo-Soon Lee, and Won-Eui Lee.

REED THOMAS

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 programs, his teaching responsibilities include conducting the Wind Ensemble and University Chamber Winds; teaching undergraduate courses in conducting and instrumental methods; and teaching graduate courses in conducting, wind and orchestral repertoire, and instrumental rehearsal problems.



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 [NB1] Simmons, and Robert Bradshaw, and from solo performers such as Jens Lindeman, Brett Baker, Harmen Vanhoorne, Peter Sheppard Skaerved, 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. Thomas is an avid supporter of new music, commissioning over 60 compositions since 2003 and presenting world premier performances of well over 45 compositions. He has been a strong supporter of music from Brazil, Latin America, Spain, Portugal, and China.

Thomas has seven internationally released compact discs featuring the MTSU Wind Ensemble, including two on the Naxos Label—the critically acclaimed *Angels 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; *Outrageous Fortune: Four Concertos for Trombone and Symphonic Wind Ensemble*, featuring newly composed works for solo trombone and wind ensemble, Brett Baker soloist; David Maslanka: *Music for Wind Ensemble*; and the most recently released Peter Fischer: *Complete Music for Wind Ensemble*.

A native of Colorado, 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. Thomas is an active member of several associations including the College Band Directors National Association, the World Association for Symphonic Bands and Ensembles, 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.

PROGRAM NOTES

Steven Bryant | *Whirlwind* (2013)

Commissioned by the Kappa Kappa Psi North Central District Commissioning Consortium headed by Alpha Beta Chapter of Butler University, Tim Mastic, coordinator

“Whirlwind” is a brief, caffeinated work for winds and percussion. Developed entirely from the opening scalar gesture, the music perpetually swirls around and through the ensemble, unfurling into a bombastic climax, then abruptly dissipating into thin air.

Program Note by composer

Julie Giroux | *Fields of Gold* (2019)

This is the story of an alien child sent to Earth, the last survivor of a doomed planet and civilization. It is a story that has been capturing the imaginations of earthlings since its first publishing in Action Comics #1, June, 1938. Raised by farmers with love, taught to be fair, humble, hard-working and to never tell a lie, the child grows into the son they could never have and the superhero everyone can admire. Jonathan and Martha Kent weren't just his parents. They were his mentors, like real mentors the world over, silently contributing to the world in a remarkable, Earth-defining way.

“Fields of Gold” tells the early story of Superman. The piece starts out with a child's journey from Krypton to Earth. Then we meet the Kents and rural America. Then two times events happen in his young life: when Superman uses his powers for good and when he comes to terms with who he is, who he is to become. There are scenes from Superman movies that always strike home with me--when Superman is standing alone, surrounded by fields of gold as a farmer, a son and an honest man of quality and just worth. That is how I will always think of him, how I will always think of Superman.

Program Note by composer

PROGRAM NOTES

Frank Ticheli | *San Antonio Dances* (2010)

“San Antonio Dances” was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music.

The first movement depicts the seductively serene Alamo Gardens and its beautiful live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself.

The second movement’s lighthearted and joyous music celebrates San Antonio’s famous Riverwalk. Inspired by the streets and canals of Venice, Italy, architect Robert Hugman proposed his idea of converting the San Antonio riverfront into a beautiful urban park back in the 1920s. It took decades to complete, but the Riverwalk eventually became a reality--a 2-1/2 mile stretch of stunningly landscaped waterfront lined with hotels, restaurants, night clubs and shops.

Picture a group of friends seated at an outdoor patio of one of the Riverwalk’s many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever.

Viva San Antonio!

Program Note by composer

Henry Fillmore | *Rolling Thunder* (1916)

“Rolling Thunder” is a great circus march, as breathtaking in its excitement as the action feats by horsemen riding full tilt around the narrow confines of a sawdust track under canvas. The track is known in the circus as the Hippodrome, and the music played by the band to accompany the riding is invariably exciting and driving in its manner, and it is always played at an appropriate breathtaking speed.

Program Note by Frederick Fennell

Ingolf Dahl | *Sinfonietta* (1961)

“Sinfonietta” was commissioned by the Western and Southwestern Divisions of the College Band Directors National Association. The composer states:

When I received a commission to write a work for band, there were many things to be considered. First of all, I wanted it to be a piece full of size, a long piece, a substantial piece—a piece that, without apologies for its medium, would take its place alongside symphonic works of any other kind. But, in addition, I hoped to make it a “light” piece, something in a serenade style, serenade tone, and perhaps even form. This was the starting point.

You will remember that in many classical serenades the music begins and ends with movements which are idealized marches, as if the musicians were to come to the performance and then, at the end, walk off again. From Haydn's and Mozart's march-enclosed divertimenti to Beethoven's “Serenade for Flute, Violin and Viola” (and beyond), this was a strong tradition, and it was this tradition which motivated at least the details of the beginning and ending of the “Sinfonietta” (a work in serenade tone but with symphonic proportions, hence the title). The quiet beginning, the backstage trumpets, and at the very end an extremely quiet ending with backstage trumpets—this is the form of the work.

Arthur Honegger once was commissioned to write an oratorio (King David) for chorus and an ill-assorted group of wind instruments. He asked Stravinsky, “What should I do? I have never heard of this odd combination of winds.” Stravinsky replied, “That is very simple. You must approach this task as if it had always been your greatest wish to write for these instruments, and as if a work for just such a group were the one that you had wanted to write all your life.” This is good advice and I tried to follow it. Only in my case was it not only before but after the work was done and the “Sinfonietta” was finished that it turned out to be indeed the piece I had wanted to write all my life.

Program Note from University of North Texas Wind Symphony concert program, 5 April 2017

Ingolf Dahl (1912-1970) was an American composer, conductor, and pianist of Swedish German parentage.

Dahl began his formal education in Germany and continued his studies in Switzerland after fleeing the Nazi regime. Dahl immigrated to the United States to study with Nadia Boulanger in California, settling in Los Angeles. There, he embarked on a wide range of musical activities including work for radio and film studios, composing, conducting, giving piano recitals, and lecturing. Dahl joined the University of Southern California, Los Angeles, faculty in 1945.

PROGRAM NOTES

Dahl's compositional output was fairly small. His music includes periods of expressionism, neoclassicism, serial techniques, and key-centered tonality. Most of his early compositions were for piano and chamber groups. Among his most important works are "Concerto a Tre" for clarinet, violin, and cello (1946); "Elegy Concerto for Violin" (1963, completed by Donald Michalsky in 1971); "Music for Brass Instruments" (1964); and "The Tower of Saint Barbara" for orchestra (1954). Scores for wind band include "Concertino a Tre," "Concerto for Alto Saxophone and Wind Ensemble," "Hymn" (transcribed for solo piano by John Boyd at Indiana State University), and "Sinfonietta."

He married Etta Gornick Linick, who worked with Dahl to keep his homosexuality hidden from the world. After Dahl's death, his stepson expressed his belief that repression of his homosexuality prevented Dahl from fully expressing himself in music, saying that "Ingolf labored under levels of repression that were antithetical" to creative music-making.

Dahl was a versatile and proficient pianist, conductor, composer, and teacher of music subjects. Long identified with the promotion and performance of contemporary music, Dahl's works for wind band have had a wide appeal for audiences, conductors and performers. They have also inspired at least three doctoral dissertations.

George Gershwin | *Rhapsody in Blue* (1924)

"Rhapsody in Blue" was composed for dance band leader Paul Whiteman's "Experiment in Modern Music," a concert that sought to "elevate" jazz through symphonic arrangements. As the story goes, however, Gershwin had not agreed to compose a new work for the band leader before it was announced in the press! While playing pool on Broadway and Fifty-Second Street, Ira Gershwin came across an article in the January 4, 1924 "New York Tribune" that reported George Gershwin was preparing a jazz concerto for the February 12 concert in New York's Aeolian Hall. According to the article, the concerto would be one of the several jazz compositions Whiteman would present to be judged by a committee, consisting of Sergei Rachmaninoff, Jascha Heifetz, and others, to answer the question, "What Is American Music." (Their options were never reported.)

Despite concern that there wasn't enough time to compose a new work, Gershwin agreed to write something for Whiteman, but only after winning a few concessions: He would write a rhapsody, not a full-length concerto, and the orchestration of the work would be completed by Whiteman's staff arranger, Ferde Grofé. Gershwin set to work on January 7.

PROGRAM NOTES

Composing on an upright piano in the back room of his family's apartment on Amsterdam and 100th Street (where he lived with his parents, brothers, and sister), Gershwin completed "Rhapsody in Blue" in three weeks. On February 3, he handed the score, originally for two pianos, to Grofé, who completed an arrangement for solo piano and jazz band for the premiere concert. In 1926, Grofé re-orchestrated the work for piano soloist and full symphony orchestra.

The title of the work, initially "American Rhapsody," was suggested by Ira Gershwin after having visited an exhibit of James Abbot McNeill Whistler's paintings. Ira Gershwin was inspired by Whistler's titles—"Arrangement in Gray and Black" or "Nocturne in Black and Gold," for example—which often used colors in their titles, no matter how representational the paintings were. The premiere was a huge success, bringing Gershwin fame, as "the man who had brought 'jazz' into the concert hall," and wealth; between 1924 and 1934 Gershwin earned more than a quarter of a million dollars from performances, recordings, and rental fees of "Rhapsody in Blue."

In many ways, "Rhapsody in Blue" defies definition. Despite the title, the tone of the work is too optimistic to be considered representative of the African-American blues. And, although the music does include a number of "blue notes" (flattened notes in a major scale), it lacks the harmonic framework characteristic of the genre. Nor does Rhapsody fit into a traditional symphonic framework; the role of the pianist is too vital and the form too loose for the work to be considered either a symphony or concerto. It thus seems better to listen to the work as Gershwin described it: as a "a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness."

The opening of "Rhapsody in Blue"—a languorous glissando in the clarinet, performed at first as a joke by the premiere clarinetist Ross Gorman (Gershwin had written out a seventeen-note scale)—is now one of most famous clarinet solos in the orchestral repertory. It sets the tone for the work, underscoring the rhapsody's seeming spontaneity. Although the work is free in form, the first fourteen measures introduce themes that form much of the basis of the piece: a relaxed, bluesy tune in the clarinet and a jaunty, syncopated melody in the horns. Changes in instrumentation (from a bold, muted trumpet to full orchestra), modulations in the direction of the subdominant, widely varying tempi, and the introduction of a few new themes (which David Schiff has called the "train" and "shuffle" themes) sustain the improvisatory feel of the work. And in fact, much of the solo part at the premiere concert was improvised by Gershwin, one page of the score simply directing Whiteman to wait for a nod to continue. An extended piano cadenza in the middle of the piece leads to the heart of the work: the broad and lush Andantino moderato section, appearing first in the strings.

PROGRAM NOTES

Here Gershwin seems at his best; his lyricism is both modern and romantic, catchy and charming.

Program Note from Sacramento Philharmonic Orchestra and Opera, 23 February 2019

George Gershwin (1898-1937) occupies a unique place in the history of American music. A gifted writer of popular songs, musical comedies, a folk opera, and other art music, he was able to combine the styles of Tin Pan Alley and Carnegie Hall music in a way which seemed perfectly clear to him, but never quite right to many music critics.

Gershwin was the second of four children of Rose and Morris Gershin, Russian immigrants. All four children were musical, although George and Ira (lyricist) gained the greatest fame. George grew up in Brooklyn, where he attended public schools, took piano lessons locally at first and later (1912) with Charles Hambitzer. As he began to compose, he learned about blues, rags, and spirituals by sitting on the curb outside of a jazz club in Harlem; he learned concert music from a friend, the violinist Max Rosen. When George was 16, he was hired by the Remick Publishing Co. to “plug songs” for potential buyers. He also played piano in vaudeville houses, literary clubs, and various other localities (as a staff accompanist). He met many influential musicians and soon became adopted by New York society.

When Gershwin was 18, he wrote “Pretty Lady,” which was interpolated into the Sigmund Romberg score for *Passing Show*; when he was 21, he wrote the score for his first Broadway show, *La La Lucille*. When Al Jolson began singing “Swanee” (written in 15 minutes in 1919), Gershwin’s fame and fortune began to increase rapidly. In 1924, he composed “Rhapsody in Blue” and his first musical hit, “Lady Be Good.” With his brother Ira as Lyricist, he wrote over a dozen successful music comedies between 1919 and 1933.

Since his death in 1937, Gershwin’s music has continued to climb in popularity. Recordings by the Musical Heritage Society, for example, have included albums titled *Crazy for You*, *Digital George*, *Gershwin Overtures*, *Gershwin Performs Gershwin*, *The Gershwins in Hollywood*, *Porgy and Bess*, *Rhapsody in Blue*, *Works for Solo Piano*, *Zoot Sims and the Gershwin Brothers*, and others. Among the 66 wind band arrangements listed in THEOBM, the most popular are “An American in Paris,” “Gershwin Medley,” “Girl Crazy-I Got Rhythm,” “Little Rhapsody in Blue,” “Porgy and Bess” (Selections and Summertime), “Prelude No.2,” “Rhapsody in Blue,” “Strike Up the Band,” “Swanee,” and “Yankee Doodle Blues.” (BMN, GBC, MHS, and W20M)

SYMPHONIC BAND ROSTER

FLUTE

Lily Agee
Audrey Behrens
Addison Creasy
Isabel Martinez
Mark Mehaney
Angela Puentes

OBOE

Kayla Ownby
Jack Vickers

CLARINET

Evelyn Bailon
Rubin Campos
Braden Evreniadis
Michael Fojas
Madison Morrow
Adam Purdon
Hope Richardson
Jade Rinks
Kozorian Turner
Deshaunti Williams

BASSOON

AJ Wagner
Jeriah Wingard

BASS CLARINET

Robert Holler

SAXOPHONE

Brett Bell
Nastacia Eden
Kaleb Haley-Smith
Jack Harrison
Connor Mitchell
Caleb Weller

HORN

Benjamin Anderson
Teegan Atkins
Ace Coleman
Anderson Hassler
Samaya Jones

TRUMPET

Miguel Bello
Gavin Clock
Harry Ferguson
Kasi Goodwin
Miles Hall
Corbin Kersey
Eli Lickey
Amanda Mefford
Joseph Pendergrast

TROMBONE

Isaac Charbeneau
Aubrey Crosslin
Jacob Dean
Jake Doris
Drake Fisk
Aidan Mitchell
Eliza Wilber

EUPHONIUM

Taylor Blitch
Jacob Bradley
Anthony Ferré
Nathan Marshall

TUBA

Taylor Hawkins
Nathaniel James
Max Lynch
Arisa Newberry
John Parker
Cristian Santos
Janie Whitaker

STRING BASS

Kailyn Beard

PIANO

Abbie Barton

PERCUSSION

Conner Hawks
John Hunter
Cecil Joh
Joshua Lozano
Alina Sinclair
Madi Stoermer

WIND ENSEMBLE ROSTER

FLUTE/PICCOLO

Katie Adair
Oscar Cervantes
Emma Parker
Delana Renz
Grace Whitten

OBOE/ENGLISH HORN

Cami Smith
Roman Tillis

CLARINET

Ethan Bullock
Ashley Eady
Hailey Harrell
Macy Howell
Quinn Kindiger
Kelsa Rice
Eric "Sully" Sullivan
Nathanael Taylor

BASSOON

Austin Mills
Cadence Russell
Sean Yarnell

SAXOPHONE

Jayce Parker
Griffin Pasqual
Angel Quintero
TC Rich

HORN

Ian Gilbert
Perry Herrington
Ell Moore
Rebekah Rawlings
Brent Isaac Webb

CORNET/TRUMPET

Jenna Lynn Anderson
Liv Archset
Sarah Browning
Sam Miller
Wyatt Murphy
Owen Workman

TROMBONE

Jocelyn Bullock
Drew Burroughs
Bernard Ekwuazi
Reilly Harris

EUPHONIUM

Zachary Sapp
Henry Wright

TUBA

Bradley Barlow
Matty Travis

STRING BASS

Maddie Sanders

CELESTE

Abbie Barton

BANJO

Chip Henderson

PERCUSSION

Joseph Bellino
Wyatt Crabill
Travis Hogwood
Jonah Sherlin
Nathan Van Berkham
Logan Williams

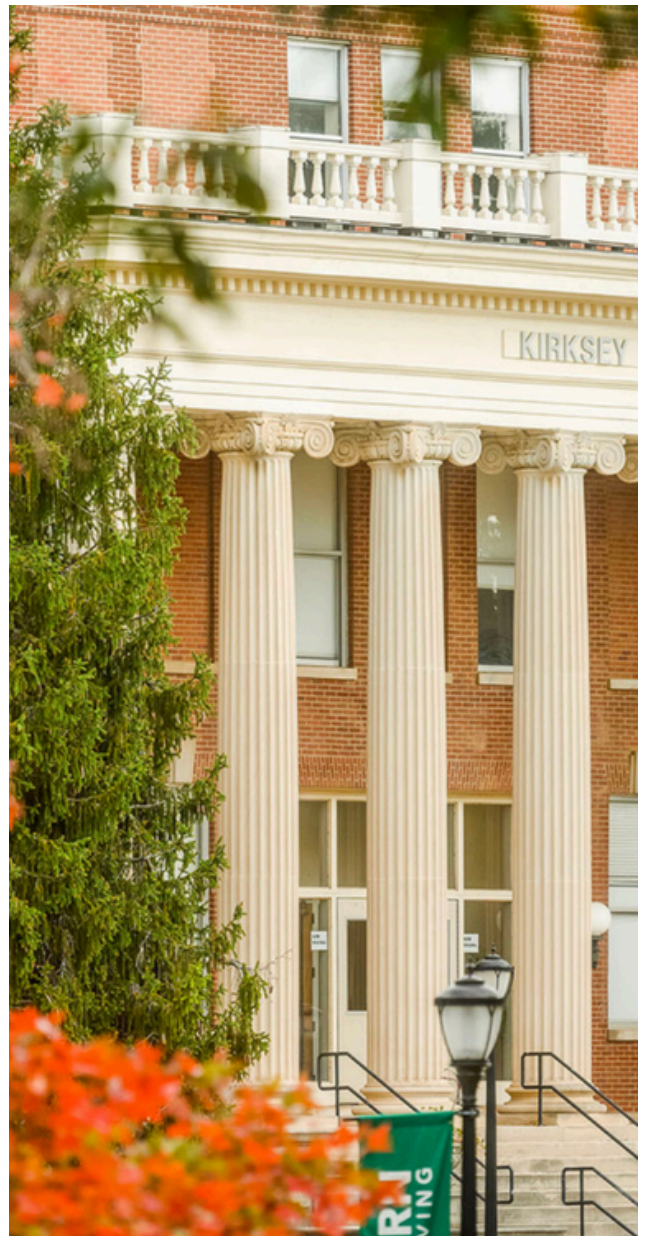
SYMPHONIC BAND

Conducted by 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



WIND ENSEMBLE

Conducted by 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 auditions each semester and comprise the best musicians at MTSU. The ensemble explores the vast range of the wind repertoire by using a flexible instrumentation approach in which the repertoire dictates the number of players for each piece. The ensemble is dedicated to performing outstanding, challenging works in 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 information and more can be found on the MTSU band website at: bands.mtsu.edu



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 Sheppard Skaevard (violin), Gilbert Long (tuba), John Gilbert (violin), David Loucky (trombone), Michael Arndt (trumpet), Don Aliquo (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.

MTSU *Arts*

ART • DANCE • MUSIC • THEATRE

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. MTSU Arts hosts hundreds of performances, exhibitions, and concerts annually through 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 an 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 for educational workshops and conferences
- Guest artist workshops and student art exhibits
- Theater performances and concerts produced by students
- Student music recording projects

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



MTSU BANDS

FACULTY and STAFF

Dr. Reed Thomas, director of bands
Dr. Bryan Braue, associate director of bands/director of athletic bands
Dr. Heather Baker, assistant director of bands
Ms. Jennifer Stembridge, bands coordinator
Ms. Sarah Browning, graduate teaching assistant
Mr. Deaven Knowles, graduate teaching assistant
Ms. Delana Renz, graduate teaching assistant

MTSU WIND and PERCUSSION

APPLIED FACULTY

WOODWINDS

Mr. Don Aliquo, saxophone, woodwind coordinator
Dr. Deanna Hahn, flute
Dr. Keith Sorrels, oboe
Dr. Staci Spring, bassoon
Dr. Todd Waldecker, clarinet

BRASS

Dr. Michael Arndt, trumpet
Dr. Chris Combest, tuba
Ms. Angela DeBoer, horn
Dr. David Loucky, trombone, euphonium, brass coordinator

PERCUSSION

Ms. Julie Davila, percussion
Mr. Lalo Davila, percussion, percussion coordinator
Dr. Brian Mueller, percussion

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