


A low-angle photograph of the iconic red brick clock tower at Auburn University. The tower features two large white clock faces with black hands and numerals. The top of the tower is a dark, pointed roof with a weather vane. The sky is a pale blue with soft, wispy white clouds. The text 'Auburn University Symphonic Winds' is overlaid in a black, elegant script font on the right side of the image.

*Auburn University
Symphonic Winds*

*2014 College Band Directors National Association
National Band Association Southern Division Conference*

A wide-angle photograph of an Auburn University campus at sunset. The sky is filled with vibrant orange and yellow clouds, with the sun low on the horizon. In the foreground, a paved walkway leads through a landscaped area with trees and flower beds. In the background, several large, multi-story brick buildings with gabled roofs are visible. The overall atmosphere is serene and picturesque.

Auburn University Symphonic Winds

Rick Good, conductor

CBDNA/NBA Southern Division Conference
Lazzara Performance Hall - University of North Florida
Friday, February 28, 2014 4:00 p.m.



The Auburn University College of Liberal Arts and the Department of Music are proud to support Dr. Rick Good and the Auburn University Symphonic Winds in their performance in February 2014 at the CBDNA/ NBA Southern Division Conference. As Department of Music Chair at Auburn, I am extremely proud of our Symphonic Winds and Dr. Good for their selection as a performing ensemble for this year's conference.

The Department of Music at Auburn University offers exciting opportunities for performance and music education majors, as well as for students majoring in other fields who wish to participate in classes and ensembles. The department strives to achieve and sustain excellent standards of performance, creativity, pedagogy, research and scholarship in music.

Many of our talented faculty members have achieved national recognition for their accomplishments. We offer a nurturing environment with a comprehensive program for undergraduates with Bachelor of Music, Bachelor of Arts in Music, and Bachelor of Music Education curricula. Graduate programs in music education are also available.

I invite you to read about our distinguished faculty, major performing ensembles, programs of study, available scholarships, and assistantships on our website at: www.auburn.edu/music. Contact the Department of Music at 334-844-4165 if you have questions about our degree programs or offerings. Consider joining the Auburn musical family!

We are grateful to CBDNA for this opportunity and extend our congratulations to the Auburn University Symphonic Winds and Dr. Rick Good!

War Eagle!

Sara Lynn Baird
Music Department Chair

PROGRAM

Blow It Up, Start Again (2012)

Corey Spurlin, associate conductor

Jonathan Newman

Mare Tranquilitatis (Sea of Tranquility) (2012)

Roger Zare

Concerto for Clarinet and Wind Ensemble (2011)

- I. Rhapsody for George
- II. Song For Aaron
- III. Riffs for Lenny

David Odom, soloist

Frank Ticheli

Sound and Smoke (2011)

- I. (feudal castle lights)
- II. (avalanche of eyes)

Viet Cuong



Blow It Up, Start Again

Blow It Up, Start Again was originally commissioned in 2011 by the Chicago Youth Symphony Orchestra and their director, Allen Tinkham. Staying true to the BCM International (and his personal) philosophy, this “concertized dubstep” piece was originally written to highlight the unique capabilities of string instruments. With *sul ponticello* string glissandos, multi-octave leaps, rapid repeated staccati, lengthy sustained chords, and a huge section of tremolos, this piece was intentionally written to be non-transferable to another medium. However, after its successful premier by the CYSO at the Midwest Band and Orchestra Clinic, a transcription for wind band was inevitable. While the bombastic and fortissimo nature of the piece translated well for the wind band setting, many unique string features posed a challenge. With the careful work of Mr. Newman, the wind band transcription of *Blow It Up, Start Again* is a “riotously funky” musical depiction of the famous Guy Fawkes “Gunpowder Plot” of 1605. This long-lived tale describes an infamous attempt to return the English Parliament to Catholic rule by blowing it up. The heart of this piece lies in Mr. Newman’s single program note: “If the system isn’t working anymore, then do what Guy Fawkes tried and go anarchist: Blow it all up, and start again.”

Jonathan Newman is a modern day composer who writes music that highlights the unique capabilities of instruments within each ensemble. As a founding member of the composer-consortium BCM International, Mr. Newman, in his music, exemplifies their philosophy of “enriching the repertoire with music unbound by traditional thought or idiomatic cliché.” Jonathan Newman pursued and completed degrees in composition and conducting at Boston University’s School for the Arts (MusB) and The Juilliard School (MusM) where he received the Charles Ives Scholarship. While at Boston University and Juilliard, Mr. Newman studied composition under Richard Cornell, Charles Fussell, and John Corigliano and conducting with Lukas Foss and Miguel Harth-Bedoya.

Mr. Newman currently resides in Portland, Oregon with his wife and daughter.

- **Jonathan Newman (b. 1972)**

Mare Tranquillitatis (Sea of Tranquility)

Mare Tranquillitatis was commissioned by Jeffrey Bishop in 2007 as a string orchestra work; the wind version was commissioned by a consortium of twenty-nine wind ensembles in 2012. The title translates as “Sea of Tranquility” referring to the location on the moon where Apollo 11 landed in 1969. The music seeks to capture a dichotomy of emotions with the constant struggle between tranquil beauty and restless isolation.

Roger Zare was born in Sarasota, Florida in 1985. He began his musical career at a very early age, starting on piano at age 5, then picking up violin at age 11, and composing his first piece at age 14. Zare holds the Bachelor of Music degree from the University of Southern California, the Master’s Degree from the Peabody Conservatory of Music, and the Doctorate of Musical Arts from the University of Michigan.

Dr. Zare is the recipient of multiple honors for his published works that have been performed around the world. His wind ensemble work *Lift Off* was chosen as the winner of the Third International Tichelli Composition Competition. He was also chosen as the 2012 ASCAP Fredrick Fennell Prize recipient, and 2012 – 2013 Composer of the Year with the Sioux City Symphony where he held a week-long residency in the Sioux City area, lecturing at various local colleges and teaching a composition master class at the University of South Dakota.

- **Roger Zare (b. 1985)**

Concerto for Clarinet and Wind Ensemble

In 2010, the *Concerto for Clarinet and Wind Ensemble* was commissioned jointly by Swedish-American clarinetist Håkan Rosengren and the California State University Fullerton Wind Symphony under the direction of Mitch Fennel. Frank Ticheli was greatly influenced by Håkan Rosengren’s fiery virtuosity combined with his poignantly beautiful sound. The concerto’s three movements are composed as tributes to three 20th century American icons: George Gershwin, Aaron Copland, and Leonard Bernstein.

The first movement, *Rhapsody for George*, is built largely from chromatic, jazzy, and relentless flurries of 16th notes volleyed back and forth between the soloist and the ensemble. This high-speed game is intensified by the walking bass line, jazzy syncopations, and heavy backbeats that come and go at will. The second movement, *Song for Aaron*, evokes the gentle, open-aired quality sometimes heard in Copland’s slow movements. This movement is an adaption of an earlier work by Ticheli, but altered significantly to suit the unique lyrical traits of a clarinet. The final movement, *Riffs for Lenny*, is somewhat jazzy, but in a more, sultry, gospel-like manner. It swoons, sighs, seduces, and then suddenly takes off in double-time, dancing all the way.

The composer, Frank Ticheli, received the Bachelor of Music in Composition from Southern Methodist University, where he studied with Donald Erb and Jack Waldenmaier. He subsequently earned Master’s and Doctoral degrees in Composition from the University of Michigan, where he studied with William Albright, Leslie Bassett, George Wilson, and William Bolcom. Since 1991, he has been Professor of Composition at the University of Southern California Thornton School of Music. From 1991 to 1998, Ticheli was the composer-in-residence with the Pacific Symphony Orchestra in Orange County, California.

Frank Ticheli has been the recipient of numerous awards, including the Arts and Letters Award, Goddard Lieberon Fellowship, and Charles Ives Scholarship, all from the American Academy of Arts and Letters. Ticheli has also received the National Band Association/Revelli Memorial Prize, the A. Austin Harding Award, the Walter Beeler Memorial Prize, the Distinguished Service to Music Medal, the First Prize in the Texas Sesquicentennial Orchestral Composition Competition, the Britten-on-the-Bay Choral Composition Contest, and the Virginia CBDNA Symposium for New Band Music. In addition, Ticheli has been named a national honorary member of Phi Mu Alpha and Kappa Kappa Psi.

- Frank Ticheli (b. 1958)

Sound and Smoke

Sound and Smoke (2011) won the 2012 Walter Beeler Memorial Prize from Ithaca College and has been performed worldwide. The title and concept of *Sound and Smoke* were taken from a line from Goethe's play *Faust*, where Faust likens words to "mere sound and smoke" and imparts a belief that "feeling is everything." Both movements with abstract titles to further integrate Goethe's opinion that words will never be able to fully express what feelings and, in this case, music can. These titles serve as starting points for personal interpretation and should not interfere with the music itself.

The first movement, (feudal castle lights), creates a resonant smoldering effect by blurring the many different timbres of the ensemble. By essentially building reverb into the orchestration, harmonies shift using common tones and are always built upon notes preceding them.

The second movement, (avalanche of eyes), begins with an alternating unison-note brass fanfare that is then spun out of control into a fast-paced toccata. The fanfare is transformed, creating suspense and excitement as the motives shift throughout the ensemble. The original concept of "sound and smoke" unifies the two contrasting movements. Musical ideas are often initially presented and then quickly left behind or transformed all together as mere "sound and smoke."

Viet Cuong (b. 1990) has been acclaimed as "show stealing" (Baltimore City Paper) and a "dazzler" (Broad Street Review). He has had works performed across the United States, Canada, South Africa, Singapore, and Japan. Mr. Cuong is currently a Naumburg and Rogers Sessions Fellow at Princeton University. He also holds Bachelor and Master of Music degrees from the Peabody Conservatory at Johns Hopkins University. Mr. Cuong is among the youngest composers to receive artist residencies from the Atlantic Center for the Arts, the Ucross Foundation, and Yaddo, where he received the 2013 David del Tredici Residency.

- Viet Cuong (b. 1990)



Clarinetist **David Odom** has a multifaceted career as soloist, chamber artist, orchestral musician and educator. He has performed across the U.S. and Japan working with renowned performers, conductors and composers. He was appointed Principal Clarinet of the Atlanta Opera Orchestra in 2005. With the Atlanta Opera, he has performed music from Gluck to Gershwin, including performances of Philip Glass's *Akhmaten* with the composer in attendance. He is also Principal Clarinet of the Columbus

Symphony Orchestra, a position he has held since 2002. Additionally, he performs as a substitute musician with orchestras throughout the Southeast. He has recorded with the Nashville Chamber Orchestra and twice with the Atlanta Opera Orchestra, including the premier live recording of Peter Ash's *The Golden Ticket*.

In solo appearances, Dr. Odom has recently performed the concertos of Mozart, Copland, Finzi and Crusell. Other concerto and solo performances include music of Weber, Debussy, Lutoslawski, Bassi/Verdi, and Rossini. As a recitalist, Dr. Odom's creative programming combines standard repertoire, transcriptions, and newly composed works that entertain and educate audiences. He was a member of a consortium of performers that commissioned a new work by David Maslanka, *Eternal Garden*. Having worked with the composer in interpreting the new composition, he first performed it as part of a lecture recital at the University of Montana with the composer in attendance.

An active chamber musician, he recently formed the Plains Trio with cellist Lisa Caravan and pianist Jeremy Samolesky. Their inaugural tour took them to venues in New York, Oklahoma and Alabama for performances and master classes. He also recently performed a double bill of the Mozart and Brahms Clarinet Quintets in Atlanta as part of a concert series given by the critically acclaimed group, Fringe. Their mission is to connect gifted musicians and artists with audiences in a uniquely casual and intimate environment. With Fringe, he has also performed Stravinsky's *L'Histoire du soldat* trio, which was featured on Georgia Public Broadcasting. Other recent collaborations include performances with the Tasman Quartet, the Kazanetti Quartet, flutist Jim Zellers, and oboist Dane Philipson.

In addition to his performance schedule, Dr. Odom is in demand as teacher, clinician and adjudicator. He has given presentations and clinics at the National Conferences of The College Music Society, Music Teachers National Association and National Association of College Wind and Percussion Instructors. Adjudications include those for MTNA, Florida State University, Columbus State University, and the Atlanta Symphony Youth Orchestra. Recent master classes were given at Syracuse University, the University of Oklahoma, and Oklahoma State University. He is currently Associate Professor of Clarinet at Auburn University and mentors aspiring clarinetists from all regions of the country. He holds degrees from the Florida State University (DM), the University of Colorado (MM) and Stetson University (BM). His teachers include Frank Kowalsky, Laura Ardan, Philip Aaholm and Lynn Musco, and he received chamber coaching from current and former members of the Takács Quartet, Manhattan String Quartet and Hungarian Quartet.

The Directors of the Auburn Band

Founded in 1897, the Auburn University Band is one of the oldest and finest in the nation. The three directors of the Auburn Band program work very closely as a team to produce a first class opportunity for the students who chose to be a part of the Auburn Band family. Whether they are giving another masterful symphonic concert or performing halftime at the BCS National Championship game, the Auburn Band has garnered an international reputation for one of the finest all around programs in the South.

Rick Good has served as the Director of Bands at Auburn University since 2007, earning rank of professor in 2009. His current duties include conducting the Auburn University Symphonic Band and Symphonic Winds, the university's premiere wind and percussion ensemble; overseeing the development of all Auburn University bands; and teaching both graduate and undergraduate conducting and wind literature courses. Under his direction, the AU Symphonic Winds has been invited to perform at the College Band Directors National Association Southern Conference in February 2014.

Dr. Good has had an accomplished and productive career that has been marked with numerous honors and awards. Most recently, he was elected into membership into the prestigious American Bandmasters Association, founded in 1929 by John Philip Sousa, with only 300 conductors and composers in the United States and Canada. He also holds memberships in CBDNA, Phi Beta Mu, NAFME and the National Band Association, where he serves as President-Elect.

During his career, Dr. Good has been an invited lecturer or presenter at dozens of professional meetings and conferences, an invited guest conductor of All-State bands across the country, and an invited adjudicator and performer, enabling him to work throughout the United States, Mexico, the Caribbean, and Europe. He has served as the Director of the Macy's All-American Marching Band since November 2006.



Corey Spurlin serves as Associate Director of Bands, Marching Band Director, and Associate Professor of Music at Auburn University. In addition to his work with the Sudler Award-winning Auburn University Marching Band and Pep Band, Dr. Spurlin conducts the Concert Band, Campus Band, and is associate conductor of the Symphonic Band. He also teaches courses in wind band literature, music history, and marching band techniques. Under his direction, the Auburn University Marching Band, with 380 students, has the largest membership in university history and has performed at two Southeastern Conference Championship Games and two BCS National Championship Games, as well as the Chick-fil-a Bowl, the Outback Bowl, and overseas at the world's most famous St. Patrick's Day Parade in Dublin, Ireland. The band also finished third in ESPN's 2008 national "Battle of the Bands" promotion.

In addition to his work at Auburn, Dr. Spurlin serves as the Alabama State Chair for the National Band Association. He is active throughout the U.S. as a conducting and marching band clinician and adjudicator. He recently served as an honor band conducting clinician for the University of Georgia, West Virginia University, and Southern Illinois University. He is published in three volumes of *Teaching Music Through Performance in Band* and he is a contributing author and research associate for the popular marching band textbook *The System* by Gary Smith. In addition, Dr. Spurlin serves as the head drill design clinician and lecturer at the Smith Walbridge Camps at Eastern Illinois University and has also served as head clinician and guest lecturer at the University of Akron Marching Band Workshop. Dr. Spurlin is a member of the National Band Association, College Band Director's National Association, Pi Kappa Lambda; and he is an honorary member of Kappa Kappa Psi.

Doug Rosener serves as Associate Professor of Percussion and Associate Director of Bands at Auburn University. In addition to teaching the applied percussion studio, Dr. Rosener teaches percussion literature, percussion skills, and Finale techniques courses, directs the Auburn Percussion Ensemble, steel band, and oversees all aspects of percussion in the band program, including the instruction of the drumline of Auburn's Sudler Award-winning marching band. During Dr. Rosener's tenure, the drumline has been the subject of two separate features on VicFirth.com, and both the percussion ensemble and the steel band have appeared on Alabama Public Television.

In addition to his teaching at Auburn, Dr. Rosener is an active clinician and performing artist. He has presented clinics and masterclasses, performed as a guest artist, and served as an adjudicator for universities, high schools, and professional organizations throughout the United States, including several PAS state days of percussion and the Percussive Arts Society International Convention. He previously served as Principal Percussionist for the Boulder Philharmonic Orchestra, and Principal Timpanist for the Sinfonia of Colorado, as well as performing with the Colorado Ballet Company Orchestra, the Colorado Springs Symphony, and the Colorado Music Festival Orchestra, and the Columbus (GA) Symphony. Dr. Rosener has recorded CDs with the North Texas Wind Symphony, North Texas Chamber Players, the Colorado Vocal Jazz Ensemble, and he has been a regular drummer for Boulder's Dinner Theater. Dr. Rosener has several original concert percussion ensembles, original indoor marching percussion shows, and concert percussion ensemble arrangements published through Drop6 publications, and these works have been performed by ensembles all over the world. Additionally, he currently serves as percussion instructor for the Macy's Great American Marching Band, which is featured on national television each year in the Macy's Thanksgiving Day Parade. Dr. Rosener is an Artist/Clinician for Vic Firth sticks and mallets, Remo drumheads, and Sabian cymbals.



Symphonic Winds Personnel

Rick Good, conductor

Flute/Piccolo

Laura Abell – *Murfreesboro, TN*, Microbiology
Cassandra Caldwell – *Marietta, GA*, Music Performance
Jenny Kim – *Auburn*, Human Resources
Lakshmi Krishnaprasad – *Jacksonville*, Computer Science/Music
Annie Scibetta – *Birmingham*, International Business
Brenna Seymour – *Fayette*, Music Performance*

Oboe/English Horn

Fallon Prigmore – *Kennesaw, GA*, Music Education
Andra Spencer – *Marrietta, GA*, Music Performance*
Zoe Tucker – *Huntsville*, Mechanical Engineering

Bassoon/Contrabassoon

Peter Adamo – *Vestavia Hills*, Pre-Business
Patrick Donnan – *Auburn*, Music/Physics*
Alex Hawkins – *Winder, GA*, Music Education

Clarinet

Tyler Bailey – *Hueytown*, Music Education
Amanda Harris – *Jacksonville, FL*, Music Performance+
Jessica Luhrs – *Naperville, IL*, Music Performance - Education
Meghan Miller – *Athens*, Music Education
Matthew Moore – *Birmingham*, Nutrition Dietetics
Yue Shen – *Vestavia Hills*, Pre-Medicine
Darby Stanton – *Alpharetta, GA*, Music Education+

Bass Clarinet

John Clay – *Kennesaw, GA*, Mechanical Engineering
Matthew Jones – *Birmingham*, Pre-Business

Contra Bass Clarinet

Brittany Woodruff – *Hoover*, Mechanical Engineering

Alto Saxophone

Wade Allen – *Huntsville*, Music Performance+
Sarah O'Keefe – *Kennesaw, GA*, Zoology – Conservation/Biodiversity+

Tenor Saxophone

Paige Lenssen – *Oviedo, FL*, Finance/English*

Bari Saxophone

Josh Gillen – *Opelika*, Music Education

Trumpet

Ben Elgan – *Madison*, Music Education/Performance
Daniel Haddock – *Decatur, GA*, Biochemistry/Music Performance*
Ryan LeQuier – *Alpharetta, GA*, Music Education
Allison Patrick – *Prattville*, Pre-Veterinary/Music
Kellie Schier – *Fairfax, VA*, Communication Disorders
Jonny Warren – *Alexander City*, Music Education

Horn

Bryan Cronin – *Oceanside, CA*, Biochemistry
Adam Eichelkraut – *Huntsville*, Computer Science
John Seippel – *Roswell, GA*, Music Performance*
Brian Stahl – *Vestavia Hills*, Chemistry/Pre-Medicine
Chris Stanley – *Prattville*, Music Performance

Trombone

Andrew Burnside – *Pelham*, Mechanical Engineering
Jake Finn – *Montevallo*, Mechanical Engineering*
Connor Sharpston – *Hoover*, Industrial Engineering/Finance
David Riley Jones – *Vestavia Hills*, Music Performance

Euphonium

Josh Gaston – *Alexander City*, Software Engineering
Jonathan Harris – *Madison*, Civil Engineering*

Tuba

John Seymour – *Fayette*, Music Performance/Business
Yang Zhong – *Nanning, China*, Sociology*

String Bass

Dustin Denham – *Dadeville*, Pre-Medicine/Microbiology

Piano

Christian McGee – *Florence*, Piano Performance

Percussion

Jay Cook – *Auburn*, Music Performance
Tim Greene – *Bronx, NY*, Music Education
Aaron Locklear – *Prattville*, Music Performance*
Paulina Michels – *Ft. Mitchell, KY*, Music Performance
Alex Shive – *Opelika*, Music Education
Andrew Sykes – *Tempe, AZ*, Music Performance

* Denotes Principal

+ Denotes Co-principal



The Auburn University Symphonic Winds

The Auburn University Symphonic Winds, conducted by Director of Bands and Professor of Music, Dr. Rick Good, is the premier performing ensemble of the Auburn University Bands. A select group of 53 instrumentalists, the Symphonic Winds perform a broad and diverse repertoire of standard and contemporary band literature. Membership in the AU Symphonic Winds is by audition and is open to any Auburn student regardless of major.

In recent years, this group has performed for numerous Alabama Bandmasters Association events and has undertaken tours within the southern region of the United States each spring. The ensemble toured the People's Republic of China in the spring of 2012 in conjunction with the United States – China Cultural and Educational Foundation.

College of Liberal Arts

Joseph Aistrup, Dean

Department of Music

Sara Lynn Baird, Chair

Wind/Percussion Faculty

Flute: Karen Garrison

Clarinet: David Odom

Oboe: Ann Knipschild

Saxophone: Michael Pendowski

Bassoon: Shane Dickerson

Trumpet: Mark DeGoti

Horn: William Schaffer

Trombone/Euphonium/Tuba: Matt Wood

Percussion: Doug Rosener

Auburn University Bands

Director of Bands: Rick Good

Associate Director of Bands/Marching Band Director: Corey Spurlin

Associate Director of Bands/Percussion Ensemble Director: Doug Rosener

Band Coordinator: Sarah Ferguson

Director of Bands, Emeritus: Johnnie Vinson

Graduate Assistants:

Dan Fischer

Timothy Greene

Aaron Toft

Alison Webeler

Student Staff:

Logan Pouncey

Alex Shive



For information on becoming a member of the Auburn University Bands,
visit our website at: <http://band.auburn.edu>

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