

Belmont University
College of Music and Performing Arts

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Stephen Eaves, Dean
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School of Music Administration

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Gina Lackore, Program Assistant
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Classical Wind and Percussion Faculty

Barry Kraus, Director of Bands
Carolyn Totaro, Flute
Rebecca Van de Ven, Oboe
Dong-Yung Shankle, Bassoon
Dan Lochrie, Clarinet
Alex Graham, Saxophone
Joel Treybig, Trumpet
Tara Johnson, Horn
Jeff Phillips, Trombone
Gerald Cates, Euphonium/Tuba
Chris Norton, Percussion
Todd Kemp, Percussion

Belmont University is an All-Steinway school.



SCHOOL of MUSIC

BELMONT
UNIVERSITY

Belmont University
Wind Ensemble

Barry Kraus, conductor

with

Guest Artist

Joel Treybig, trumpet

Benton High School
Benton, Louisiana
Friday, February 21, 2020
7:00 PM

College Band Directors National Association
2020 Southern Regional Conference
Northwestern State University
Fredericks Auditorium
Natchitoches, Louisiana
Saturday, February 22, 2020
2:30 PM

From the Dean

The College of Music and Performing Arts (CMPA) is a place where you can feed your creativity while fully developing your talent. We offer internationally-recognized, nationally-accredited programs in music, theatre and dance.

Our excellent artist-faculty teach and mentor you through innovative curriculum and experiences to prepare you to thrive in 21st century arts careers. We provide opportunities to connect and learn through study away, internships, guest artists and alumni. The vibrant arts culture in Nashville enhances our top-rated programs by providing opportunities and partnerships.

CMPA is embedded in a top-rated university that values the arts, is student-centered and provides the best of liberal arts and professional education in a Christian community of learning and service.

As Dean of the college, I am honored to serve Belmont and use my diverse experiences as a performer, musician, teacher and a arts leaders to ensure that we are providing a relevant and engaging experience for students. I invite you join our creative community. We are truly committed to challenging you to develop your passions and talents to meet the world's needs. **From here to anywhere!**

Stephen Eaves, D.M.A.

Dean of the College of Music and Performing Arts



Trumpet

Nick Arbogast	Commercial Music	Blacklick, OH
Connor Anderson	Music Composition	Fairfax, VA
Nathan Demonico	Accounting, Music Minor	Nashville, TN
Davis Ginn	Commercial Music	Charleston, SC
Justin Henke*	Music Performance	Spartanburg, SC
Charles Meggitt†	Music Performance	Cleveland, GA

Horn

Jacob Andrews	Audio Engineering Technology	Winston Salem, NC
Dennis Burns	Accounting	Chicago, IL
Angela Espinoza	Music Therapy	Murfreesboro, TN
Antonina Forseze	Music Performance	Johns Creek, GA
Jeorgia Lamb	Music Theory	Nashville, TN
Patrick Ring*	Music Education	Marietta, GA
Joseph Wrubel	Music Performance	Virginia Beach, VA

Trombone

Soren Allen*	Music Composition & Music Theory	Johns Creek, GA
Chase Carpenter	Commercial Music	Augusta, GA
Cassie Meredith	Music Therapy	Collierville, TN
Nathan Mohnke	Music Education & Music Performance	Franklin, TN

Euphonium

Hans Hasenwinkel*	Commercial Music	Franklin, TN
Caleb Wilkerson	Audio Engineering Technology	Ocean Springs, MS

Tuba

Patrick Kounlavouth	Music Performance	Murfreesboro, TN
Ryan McAvoy*	Music Composition	Fort Worth, TX

Percussion

Andrew Bannan	Music Education	Haymarket, VA
Sam Carullo	Music Performance	Austin, TX
Baxter Fee	Music Education	Bowling Green, KY
Matthew Love	Music Performance	Nashville, TN
Cody Otis†	Music Performance	Waco, TX
Alec Shirer	Music Composition	Cleveland, TN
Wade Voris	Music Theory & Music Performance	Springfield, MO

Piano

Evelyn Hunnel	Music Composition	Marietta, GA
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Double Bass

Abby Maynard	Music Education	Summerville, SC
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Harp

Cherish McKellar	Commercial Music	Atlanta, GA
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*Principal †Graduate student

The Belmont Wind Ensemble

Piccolo

Jessica Benevento†	Music Performance	East Haven, CT
Chloe White*	Music Therapy	Jackson, TN

Flute

Christine Chong	Music Therapy	Memphis, TN
Nicollette Lyons	Music Education	Nashville, TN
Lily Rimmer	Music Education	Helena, AL
Elijah Taylor	Music Performance	Dallas, TX

Oboe

Evabeth Ellis*	Music Performance	Nashville, TN
Kendall Roper	Music Education	Brentwood, TN
Sofia Valle	Music Therapy	Omaha, NE

Bassoon

Will Bradley	Commercial Music	Mansfield, TX
Kayleigh Hradil*	Music Business, Music Minor	Fairlawn, OH
Kelly Semelsberger	Music Education	Palatine, IL

Clarinet

Sarah Brewer†	Music Performance	Albion, IL
Titus Cody	Music Composition & Computer Science	Nolensville, TN
Jillian DeBrito	Music Therapy	Wall, NJ
Lauren Lipa	Music Performance	Brentwood, TN
Abbey Loftis	Audio Engineering Technology	Fort Mill, SC
McKensy Malin*	Music Performance	Murfreesboro, TN
Justin Schwartz	Music Composition & Psychology	Nolensville, TN
Mary K. Strachan†	Music Education	Paducah, KY

Bass Clarinet

Rainni Crutchfield	Music Performance	Marion, VA
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Contrabass Clarinet

Rebecca Bays†	Music Education	Hiltons, VA
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Alto Saxophone

Ryan Contreras*	Music	Early, TX
Nora Krohn	Music Education	Quincy, IL
Britney Waggott	Music Performance	St. Petersburg, FL

Tenor Saxophone

Jonah Gordon	Music Business	Dallas, TX
Nathan Healy	Music Composition	Barrington, IL

Baritone Saxophone

Jack Warren	Commercial Music	Spartanburg, SC
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Program

Shoutout! (2009)

Roshanne Etezady
(b. 1973)

Nordestina (2019)

Tony Moreira*
(b. 1968)

CBDNA Premiere

High Water Rising (2017)

Sally Lamb McCune
(b. 1966)

Concerto for Trumpet (2003)

- I. ...falling angels
- II. ...the river Lethe
- III. ...cthonc dance

Thomas Sleeper
(b. 1956)

*Joel Treybig, trumpet**

Ancestral Rumors (2019)

Andrew Boss
(b. 1988)

CBDNA Premiere

**Belmont School of Music Faculty*



Program Notes

Shoutout! | Roshanne Etezady

A shoutout is a message of support or congratulations. In this quick fanfare, the gesture is embodied in a rapid two-note motive that serves as a central idea. Roshanne Etezady explains that the music was written in the spirit of “good things to come.” The work begins with statements of the *Shoutout!* motive and presents a primary theme over flurries of activity in the woodwinds. The middle section presents a lighter texture featuring jazz-inspired solo piano and marimba. The final section increases in energy and a heavily-syncopated groove brings the piece to a raucous close.

Drawing upon influences of Phillip Glass, Michael Daugherty, and William Bolcolm, Etezady’s music has been hailed as “fresh, effusive, and immediately likeable.” She has been commissioned by the Albany Symphony, Eighth Blackbird, and the United States Military West Point Band. Etezady was a fellow at the Aspen Music Festival, Norfolk Chamber Music Festival, and Atlantic Center for the Arts. She currently teaches at the University of Michigan. An advocate for new music, she is a founding member of the Minimum Security Composer’s Collective, a group devoted to expanding 21st century music.

Nordestina | Tony Moreira

A native of Brazil, Tony Moreira has a diverse background in commercial music. In Brazil, he worked with well-known film score composer Ruria Duprat, writing music for companies including McDonald’s, Coca-Cola, Nissan, and Mattel. In the United States, he was the primary composer for the Sound Planet Advertisement Studios in Boulder, Colorado. An accomplished pianist, he has performed and recorded with Brazilian and American artists such as Maffalda Minnozzi, Negritude Jr., Gregg Bissonette, Ingrid Jensen, and Danny and the Juniors. Moreira taught at Rowan University and the University of Kansas and currently teaches composition in the School of Music at Belmont University.

Nordestina was influenced by music of the region of the same name in Northeastern Brazil. The work reflects a style called baião, characterized by a simple driving rhythmic pattern (tresillo) played on a low drum (zabumba). In traditional form, the rhythm was accompanied by a contrasting pattern on a triangle and improvisation by flute or accordion. Baião was a lesser-known musical style associated with rural cultures until experiencing mainstream popularity in the mid-twentieth century. *Nordestina*, a musical tribute to Moreira’s early Brazilian influences, was commissioned in the fall of 2019 and was premiered by the Belmont University Wind Ensemble on February 7, 2020.

High Water Rising | Sally Lamb McCune

Sally Lamb McCune teaches composition at Ithaca College and has held teaching positions at Cornell and Syracuse University. Described as “edgy, descriptive, and extremely soulful,” her music spans solo and chamber works as well as compositions for band, orchestra, and choir. She studied with Steven



The Belmont Wind Ensemble is a select group of the most outstanding woodwind, brass, and percussion musicians on campus. Participation in the Wind Ensemble provides exposure to diverse literature including chamber music and traditional and contemporary works for band. During each concert season, visiting conductors and composers interact with students as part of a comprehensive educational experience. The ensemble tours each spring and has performed in Knoxville, Memphis, Chattanooga, Clarksville, and throughout the greater Nashville area. The Wind Ensemble is the premier wind band at Belmont University and is one of sixteen instrumental ensembles in the College of Music and Performing Arts.

Wind bands were established at Belmont with the founding of the Concert Band in 1967 under the direction of Ellis Thompson. The Concert Band continued for many years under the leadership of Patrick McGuffey (1971-1973), Paul Godwin (1973-1979), Randall Ford (1979-1986), and Keith Ellis (1986-2003). In 2004, the ensemble was renamed as the Wind Ensemble under the leadership of Gary Schallert. Barry Kraus assumed leadership of the Wind Ensemble in 2008 and reestablished the Concert Band to provide additional performance opportunities for students in all majors.

The Wind Ensemble has received recognition through invitations to perform at the Tennessee Music Education Association Conference in 2011 and 2015, the NAFME National Conference in 2014, and the CBDNA Southern Regional Conference in 2020. Members of the Wind Ensemble represent seventeen states and diverse majors, including Music Education, Music Performance, Commercial Music, Music Business, Music Therapy, Accounting, Audio Engineering Technology, and Psychology.



Dr. Joel Treybig, Coordinator of Instrumental Studies, is Professor of Music in the Belmont University School of Music where he works with undergraduate and graduate trumpet students, performs with the Belmont Brass Quintet, and directs the brass ensembles. He has performed with symphony orchestras in Alabama, Mississippi, Ohio, Tennessee (most recently with the Chattanooga and Nashville symphony orchestras, Nashville Opera, as well as on valveless baroque trumpet with Music City Baroque) and Texas, and with numerous pit orchestras and chamber groups. Dr. Treybig is an active solo recitalist and clinician and has performed as a guest artist throughout

the United States, including diverse venues such as CBDNA and Tennessee Music Education Association conferences, International Trumpet Guild conferences, the Midwest Trumpet Festival, Spivey Hall, Tennessee Governor's School for the Arts, and the Trumpet Festival of the Southeast. He performs frequently in and around Nashville as a freelance performer, regularly with the Belmont Brass Quintet, and is an active studio musician.

Dr. Treybig received the Doctor of Musical Arts in performance from the University of Texas at Austin, Master of Music in performance from the University of Akron and Bachelor of Music Education from Baldwin-Wallace Conservatory of Music. He has also completed postgraduate studies at the Royal Northern College of Music. His primary teachers include Mary Squire, James Darling, Scott Johnston, Murray Greig, and Raymond Crisara. Dr. Treybig is an active member of the International Trumpet Guild and the College Music Society. His articles and music reviews have been published in the International Trumpet Guild Journal. He has written multiple compositions and arrangements that are published by Eighth Note Publications.

His biography has been listed in *Who's Who in America* and *Who's Who Among American Teachers* and was selected for inclusion in David Hickman's *Trumpet Greats: A Biographical Dictionary*. Dr. Treybig's solo, chamber, and orchestral performances have been broadcast on public radio throughout the southeast. He has recorded two CDs, entitled *Lux et Lapis – Music for Two Trumpets and Organ*, and *Awakenings*, with Adam Hayes, trumpet, and Andrew Risinger, organ. He has also recorded a CD of music for solo trumpet and organ with Andrew Risinger entitled *Rhapsodia Sacra*. Treybig is a Yamaha Performing Artist and performs exclusively on Yamaha instruments.

Stucky, Roberto Sierra, and Mel Powell, and her work has been recognized by the Academy of Arts and Letters, the American Composers Orchestra, ASCAP, and the New York Foundation for the Arts.

High Water Rising was composed in the summer of 2017, shortly after the United States withdrew from the Paris Climate Agreement. About the work, McCune writes, "The piece was originally inspired by David Schumate's poem, 'High Water Mark' (2004). The depiction of a great flood, the water rising to record heights, all manner of things being carried away with the current, and the indelible impression such an event leaves on those who live through it, got me thinking musically."

The work begins in a reflective mood; bird calls sound over a pastoral scene—the sun glints on the horizon. A solo saxophone introduces the lyrical first theme, echoed by solo trumpet. A new section begins, and the texture alternates duple and triple rhythms over syncopation, creating a sense of rising uncertainty. The work crescendos to an alarming climax—warning calls sound, signaling impending disaster. The music intensifies again to a breaking point, and tension is gradually resolved as the final section returns to the pastoral feeling of the opening measures. The music closes with a colorful yet unresolved crescendo as if to ask, 'Where do we go from here?'

Concerto for Trumpet | Thomas Sleeper

Thomas Sleeper is Emeritus Director of Orchestral Studies at the University of Miami. An active guest conductor, he has appeared with orchestras throughout the United States, China, and Argentina. His oeuvre includes five symphonies, 15 concerti, works for chorus and orchestra, chamber music, and music for film. He studied at the University of Texas at Austin and Southern Methodist University (SMU). While in Austin, he promoted contemporary music as part of an avant-garde composers group called Fermata. Later, during his graduate study at SMU, he founded Perspectives, a new music ensemble which became part of the curriculum.

Concerto for Trumpet was composed in 2003 to honor the retirement of Sleeper's colleague, Gary Green. The premiere featured Craig Morris, former principal trumpet of the Chicago Symphony Orchestra, who had joined the faculty that year. The music was inspired by a vivid dream that Sleeper experienced during the time he began to compose. He wrote:

In the midst of a terrible storm, I caught glimpses of a frightening creature—a great dark creature with mottled wings and scales -- snake-like eyes and clawed hands. With each flash of lightning, the image shifted from this to something sentient and cherubic to what one would normally consider angelic and back. Despite the vivid dream that inspired the work, it is not programmatic in any real sense. Each of the three movements explores a different relationship between the trumpet and the wind ensemble.

The first movement, "...falling angels," begins with a violent explosion of themes from the winds and percussion. The solo trumpet

interrupts all of this and begins a more lyric exposition of the melodic materials in various chamber settings. An accompanied cadenza transforms into a double development which builds to the opening trumpet theme but does not actually resolve and return any other materials until the final movement.

Movement two, "...the river Lethe," explores two main melodic ideas with the trumpet integrated into the ensemble rather than as protagonist. The opening English horn melody, which is not heard again until the end of the third movement, does provide harmonic materials which are heard throughout the second. The other melodic idea, presented in the solo trumpet and brass goes through continuous development, being deconstructed and transformed, until the climactic renewal at the end where it collapses in on itself.

Movement three, "...cthonian dance," begins as a fun, asymmetric romp for the trumpet but quickly turns into a rhythmic tour de force for the entire ensemble, gathering speed towards an unusual trumpet cadenza. The movement might have been a fully fledged rondo were it not for the sudden interruption by the "...falling angels" brass fanfares. These herald the actual return and resolution of the first movement themes now in a more settled and intimate chamber setting while the solo trumpet finally returns to the opening theme of the second movement. This calm does not last too long and is transformed back into the third movement themes with the smooth suddenness of an afternoon tropical storm. Through call and response, the trumpet leads the ensemble onto a final climax.

Ancestral Rumors | Andrew Boss

Andrew Boss is a freelance composer and pianist who resides in Ft. Lauderdale, Florida. He studied composition with Dan Welcher and Donald Grantham at the University of Texas at Austin and with Kevin Puts at the Peabody Institute at Johns Hopkins University. His first symphony for wind ensemble, *Tetelestai* (2014), received widespread enthusiasm and numerous performances throughout the United States. Later works also received acclaim. In 2015, the Baltimore-based chamber orchestra Symphony Number One premiered his *Concerto for Alto Saxophone and Small Chamber Orchestra*, and the Dallas Wind Symphony premiered his organ symphony *In Adventu Finalem* in 2017.

Ancestral Rumors is a modern take on traditional forms—a hybrid between theme and variations and the sonata style, both highly influential in the Classical period. It consists of 19 variations and a coda within a larger overall ABA form containing an introduction, exposition, interlude with development, recapitulation, and coda. The music reflects Boss' distinct compositional style, featuring strong modal roots (ancestral), a diverse set of variations (rumors), and a modernized tonal, and sometimes a bitonal, harmonic palette. *Ancestral Rumors* was commissioned by a consortium of college wind bands in the summer of 2019.



Dr. Barry Kraus, Director of Bands and Coordinator of Instrumental Ensembles, is Associate Professor of Music in the Belmont University School of Music where he conducts the Wind Ensemble and Concert band, directs the Bruin Blast Spirit Band, and teaches graduate and undergraduate courses in conducting and music education. Additionally, he is Coordinator of Summer Music Programs, including oversight of the Summer Winds Band Camp, which he founded in 2010. Prior to his appointment at Belmont, Dr. Kraus held the position of Associate Director of Bands at Baylor University where he directed the Golden Wave Marching Band and conducted the

Symphonic Band. Before coming to Baylor, he held a one-year post at the University of Texas at Austin as Assistant Director of the Longhorn Marching Band, Director of the Longhorn Basketball Band, and Conductor of the Longhorn Concert Band. He taught instrumental music as Assistant Band Director at Waco High School in Waco, Texas and held teaching positions in private schools in Arizona and Oklahoma.

Dr. Kraus earned the Doctor of Musical Arts Degree from Arizona State University, Master of Music Degree from Baylor University, and Bachelor of Music Degree from Oklahoma State University. His primary conducting teachers were Gary Hill, Michael Haithcock, Joseph Missal, and Steven Heyde. Active in music education, he works frequently as a guest conductor with middle and high school honor bands, as a presenter for teacher in-service events, and as an adjudicator for marching band and concert festivals. He has presented research and clinic sessions at conventions of the Tennessee Music Education Association, Texas Music Educators Association, Music Educators National Conference, CBDNA National Conference, and the International Conference for Arts and Humanities.

Dr. Kraus is currently serving a second term on the Executive Board for the Tennessee Music Education Association as Higher Education Chair. He served two terms as Collegiate Representative for the Middle Tennessee School Band and Orchestra Association. He is a member of the College Band Directors National Association, National Association for Music Education, Pi Kappa Lambda, and Phi Beta Mu. He is also a member of Phi Mu Alpha Sinfonia and holds honorary memberships in Kappa Kappi Psi and Tau Beta Sigma.