

UNIVERSITY OF WEST GEORGIA WIND ENSEMBLE

JOSH BYRD, CONDUCTOR
CALE SELF, SOLOIST

SATURDAY, FEBRUARY 22, 2020 // 4:00 PM

**CBDNA SOUTHERN DIVISION CONFERENCE
NORTHWESTERN STATE UNIVERSITY
NATCHITOCHE, LOUISIANA**



COLLEGE OF ARTS
AND HUMANITIES

WELCOME

Greetings to attendees of the Southern Division Conference of the College Band Directors National Association. We are pleased to present the University of West Georgia Wind Ensemble for the final concert of the conference. Under the direction of Dr. Josh Byrd, the Wind Ensemble has risen to become the premiere ensemble at West Georgia, and you will hear why. Representing majors from across the university, the Wind Ensemble performs an impressive repertoire of exceptional music from Grainger to Maslanka, as well as a variety of budding composers. A champion of new music, Josh Byrd has engaged in numerous consortiums to expose our students and future band directors to the very best literature being composed today, including Viet Cuong's Bull's-Eye on tonight's program. We are especially proud of our own student composer, Katahj Copley, whose composition Nova opens the concert. The UWG concert bands frequently feature solo guest artists and student winners of the annual Concerto Competition. We are delighted to feature Assistant Director of Bands and Associate Professor of Low Brass Dr. Cale Self as euphonium soloist for Kevin Day's Concerto for Euphonium and Wind Ensemble. I'm sure you will enjoy the program!

Kevin Hibbard, D.M.A., Professor of Music and Chair

Welcome to the vibrant artistic community that is the College of Arts and Humanities at the University of West Georgia! Our students are at the very heart of UWG's campus culture. With degree programs in Art, English, Film, History, International Languages and Cultures, Music, Philosophy, and Theatre, the College of Arts and Humanities offers its diverse student body countless ways to explore their futures.

The Music department at UWG offers students incredible opportunities. In the past semester alone, our students have taken part in several exciting performances, including an amazing Opera Workshop production of Amahl and the Night Visitors, the Dean's Signature Series featuring the spectacular Wind Ensemble, and as part of our Michael and Andrea Stone Visiting Artist Series, a collaboration between our terrific jazz band and Grammy-nominated saxophonist, Adison Evans. This semester we look forward to our 35th annual Sunbelt Jazz Festival, another Opera Workshop, and performances by the Wind, Brass, Woodwind, and Saxophone ensembles, to name just a few. This April, we are proud to host the renowned Charles Wadsworth Piano Competition, made possible by The Blackwell Trust and UWG's School of the Arts. Eight semifinalists from around the country will compete for a chance to win a total of \$34,500 in prizes, and the final three will have the opportunity to perform with the New York City based Aeolus Quartet. UWG music is clearly a destination for promising artists and educators.

COAH is proud to be part of this conference. Tonight, we share with you a performance by our remarkable Wind Ensemble directed by Dr. Josh Byrd. Welcome and enjoy!

Dr. Pauline Gagnon, Dean, College of Arts and Humanities

Nova (2019)**Katahj Copley (b. 1998)***Louisiana premiere***Bali (2006)****Michael Colgrass (1932-2019)***in memoriam***Bull's-Eye (2019)****Viet Cuong (b.1990)**Ámari Jiménez and Mary Kathryn Newton, *flute*Ashton Smeltzer and Katie Barnett, *clarinet*Alex Payne, Chase Rolader, Katahj Copley, and Jordan Thorne, *saxophone*Riley Mitchell, *trumpet*Courtney Alley, *horn*Brandon Cunningham and J-Ray Dimalanta, *percussion*Emma Eddleman, *piano**Louisiana premiere***Concerto for Euphonium and
Wind Ensemble (2019)****Kevin Day (b. 1996)**

II. Feeling

III. Paradox

Cale Self, *euphonium**Louisiana premiere***The Seeker (2017)****David Maslanka (1943-2017)***in memoriam***Down Longford Way (1928)****Katharine Parker (1886-1971)**

orch. Grainger, ed. Byrd

In Dahomey (1903)**Percy Grainger (1882-1961), arr. Miller***performed as a set*

UNIVERSITY OF WEST GEORGIA WIND ENSEMBLE

FLUTE

Cameron Applegate, *Nursing*
Rachel Breaux, *Music Ed.*
Trinity Byrom, *Nursing*
Cassie Farmer, *Music Education*
Ámari Jiménez*, *Music Ed.*
Lexi Mitchell, *Organizational Leadership*
Jordan Mullenix, *Early Childhood Ed./Spanish*
Jonah Negusse, *Biology*
Mary Kathryn Newton*, *Music Ed./Perf.*
Nicole Stetzer, *Music Ed./French*

OBOE

Mariana Fraire*, *Global Studies*
Yara Manasrah, *Dual Enrolled*
Jacob Stetzer, *Music Ed./Comp.*

BASSOON/CONTRABASSOON

Cody Graham, *Computer Science*

CLARINET

Katie Barnett*, *Music Ed.*
Makiyah Boone, *Music Ed.*
Jada Byars, *Nursing*
Aileen Castaneda, *Music Ed.*
Brianna Cunningham*, *Music Ed.*
Ashton Smeltzer, *Music Ed.*
Shamara Williams, *English*

BASS CLARINET

Adaya Head, *Computer Science*
Kevin Mras*, *Mass Communications*

CONTRABASS CLARINET

Alyssa Moore, *Early Childhood Ed.*

SAXOPHONE

Laney Bledsoe, *Music Ed.*
Katahj Copley, *Music Ed./Comp.*
Rebecca Parris, *Music Ed.*
Alex Payne*, *MM Music Perf.*
Chase Rolader, *Music Ed.*
Jalen Sullivan, *Music Ed.*
Jordan Thorne*, *Jazz Perf.*

TRUMPET

Darius Brown*, *Music Perf.*
Drew Brown, *Music Ed.*
Devon Hill, *Music Ed.*
Melissa Lanier, *Music Ed.*
Riley Mitchell*, *Music Ed.*
Michael Sparks, *Music Ed.*
Valerie Vise, *Music Ed.*
Alex Walters, *Music Ed.*

HORN

Courtney Alley*, *Music Perf.*
Jules Antoine, *Music Comp.*
Sean Kirkpatrick, *Music Ed.*
Tyler Ragsdale, *Early Childhood Ed.*
Jocelyn Wesley, *Music Comp./Pre-Med*

TROMBONE

Caitlyn Barton, *Biology*
Patrick Breland, *Music Ed.*
Spencer Rowe, *Accounting*
David Tieman, *History*
Ann Wilson*, *Music Ed.*

EUPHONIUM

Jon Buchholz*, *Mm Music Performance*
Derek Ware, *Music Ed.*

TUBA

Luke Bass*, *Music Ed./Perf.*
Brycen Hart, *Music Ed.*

PERCUSSION

Chris Bell, *Music Ed.*
Brandon Cunningham, *Music Ed.*
J-Ray Dimalanta*, *Music Ed.*
Emma Eddleman*, *Music Ed.*
Justin Jones, *Music Ed.*
Kelsey Jones, *Music Ed.*
Matthew Ross, *Music Ed.*

PIANO

Justin Tarver, *MM Music Performance*

NOVA // *Katahj Copley*



Early in the spring of 2019, I sat with Dr. Byrd and was asked to create a piece for our Wind Ensemble. Several months and an invitation to CBDNA later, the idea behind Nova began...

The concept was simple: write a fanfare.

When I sat down to create the drafts of Nova, I realized it wasn't so simple and I did not want it to be. All these ideas kept hitting me of what I wanted Nova to be, the colors I wanted to create with the piece. After hours and hours of ideas, I realized I should be making the piece about the ensemble performing it.

The term "nova" comes from two definitions: nova meaning new and supernova meaning a powerful luminous stellar explosion. The University of West Georgia's Wind Ensemble is a nova.

The Wind Ensemble was once a small star shining brightly with different colors around it. As time went by, the star grew and finally it exploded. Colors and light went everywhere to create a new ensemble. In this ensemble, a new passion for music was created that inspired me, a young composer, to create and keep going. In this ensemble, we share laughs, tears and our love for music. In this new ensemble, there is a space of musicians with dreams, colors and hearts big enough to create one simple idea and make art that will one day change the world.

-Note provided by the composer



BALI // *Michael Colgrass*

Bali was inspired by my two summers living in Ubud, the arts-and-crafts center of Bali. The very first sound I heard every morning was a gamelan instrument playing the five-note scale unique to that region of the island.

The Balinese are a warm, playful and artistic-minded people, all of whom play instruments and dance, as well as work in the rice fields. Creativity is such a basic part of their life that they don't even have a word for it, because it is simply taken for granted as a basis for a spiritual life. The Balinese are a quiet and peace-loving people who have never been successfully occupied by a foreign power. The Dutch, the Japanese, and the Communists all failed to dominate this little island, and finally gave up and left, because they could not conquer the passive resistance of the Balinese people.

This work offers an example of their indomitable spirit. It is divided into three main parts: the bright dance rhythms of the gamelan orchestra are the outer sections, and the middle section is the slow lament for the dead, introduced by an explosion representing the 2002 terrorist bombing of the nightclub in the island's capital, Denpasar. The offstage oboes represent peace-loving Muslims, who are the majority, grieving for their victims. The Balinese have a unique way of dealing with tragedy: they build a spiritual monument on the spot where the event took place as an offering to the gods. Following the requiem-like music we hear a gradual build-up of bright sounds representing the sun reflecting off of the icon built to the memory of the dead, which then leads to a return of the dance.

-Note provided by the composer



BULL'S-EYE // Viet Cuong

The artwork of Pablo Picasso has always captivated Viet Cuong, even in his youth. Cuong's parents were collectors of nineteenth and twentieth-century paintings and the walls of their house were adorned with prints from various artists like Monet, Renoir, and Cézanne. Picasso was the most contemporary artist that his parents displayed in their home and his *Dove of Peace* (1949) particularly intrigued the young composer. Cuong was awed by Picasso's ability to communicate so much with a single line. This later led Cuong to further explore Picasso's collection of single line drawings of people and other animals, which served as the inspiration for Cuong's *Fine Lines* (2019), a six-movement work for Pierrot ensemble (flute, clarinet, violin, cello, and piano) that was commissioned by the contemporary chamber ensemble Music from Copland House.

In 2019, Cuong was one of four emerging composers selected to participate in the inaugural DeGaetano Composition Institute. This seven-month program culminated in a weeklong residency in New York City with the Orchestra of St. Luke's and a premiere of each composer's resulting work for chamber orchestra. For this program, Cuong elected to revisit the material he conceived for the first movement of *Fine Lines*. Cuong reimagined it into a five-minute piece for chamber orchestra, *Bullish*, that was premiered on July 19, 2019.

For *Bull's-Eye*, Cuong has further expanded the material used in *Fine Lines* and *Bullish* by crafting a ten-minute work for chamber winds, piano, and percussion that is influenced by Picasso's series of lithographic plates, *The Bull*. This series of eleven images of a bull provides the viewer with a look inside the mind of the artist as Picasso progressively distorts and distills the image of a bull until, in the final plate, it is in its simplest form, a line drawing. In *Bull's-Eye*, Cuong uses theme-and-variations form to musically emulate Picasso's creative process of abstraction and distillation of the bull figure. The tango-esque theme, when it is first introduced, is fully formed and, over the course of four subsequent variations, the theme becomes denser and more complex. During the final two variations, Cuong progressively thins the theme "until it's left with just the essence of what it is," echoing the final single-line image of Picasso's bull.

Bull's-Eye was commissioned by a consortium of ten universities and organizations: The University of Kansas, Mu Lambda Chapter of Kappa Kappa Psi at the University of Mary Hardin-Baylor, University of New Mexico, New Mexico State University, University of Wisconsin-Stevens Point, Fresno Pacific University, University of Manitoba, Valdosta State University, Carroll University, and the University of West Georgia.

-Note provided by Nils Landsberg



CONCERTO FOR EUPHONIUM AND WIND ENSEMBLE // *Kevin Day*



Concerto for Euphonium & Wind Ensemble was commissioned by Don Winston and dedicated to renowned soloist Demondrae Thurman, Professor of Euphonium at the Indiana University Jacobs School of Music. According to the composer:

“Being a euphonium player myself, I wanted to try to create something different, yet effective for the repertoire. The work has a high technical and range demand and showcases all parts of the euphonium. I really enjoyed this commission opportunity and I want to thank Don Winston and Demondrae Thurman for helping me bring this composition to life. The movements are called Machine, Feeling, and Paradox, and so I sought the help of my friend and colleague Byron Myles to help me come up with a concept for the concerto. With

his permission, I used his insight to the piece as the program note for the work and I hope you enjoy what he has written about the concerto.”

The first movement Machine is based on the machine sounds. The second movement Feeling is based on this machine developing human emotions and experiencing what it is like to feel on the level that we as humans do. The last movement Paradox is the embodiment of the internal conflict that presents itself as the machine battles what it is versus what it feels.

This piece is a metaphor. Machine represents the idea of what others see us as and what society tells us to be. Feeling is what we believe ourselves to be. What we truly want and how we want to be perceived. But as we all know, those two concepts (what society sees us as and how we see ourselves) don't always mix. This brings us to Paradox. This represents the constant battle and inner conflict that we have with who we are as we see it and how others see us.

This is something we all can relate to on some level. We struggle with this internal conflict of what we think we are, versus what others think we are. When in reality they are two sides of the same coin. We are a combination of both. There is no self without other, and there is no me without you.

-Note provided by the composer



THE SEEKER // *David Maslanka*

In Buddhist tradition, the bodhisattvas are the seekers after enlightenment. It can be said that we are all seekers on this path, the path of self-understanding, of the heart of compassion, of caring for the world.

The bodhisattvas are put forward as models for our own seeking: Avalokiteshvara: the way of listening in order to relieve the suffering in the world. Manjushri: the way of being still and looking deeply into the heart of things and people. Samantabhadra: the way of acting with the eyes and heart of compassion. Ksitigarbha: the way of being present where there is darkness, suffering, oppression, and despair. Sadaparibhuta: the way of never disparaging or underestimating any living being.

The Seeker is subtitled “a symphonic movement.” It opens with a slow melody that feels like an Appalachian folk song. It transitions suddenly and sharply into the main body of the work, an energetic and exuberant romp at a very speedy tempo. The opening melody returns in the context of a chorale, my recomposition of *Christe, der du bist der Tag und Licht* (Christ, you who are day and light) from the 371 four-part chorales of Bach. The movement concludes with a partial recap of the fast music, and a very brief coda.

-Note provided by the composer



DOWN LONGFORD WAY // Katharine Parker



Katharine “Kitty” Parker was born on March 28, 1886 to a sheep farming family near Longford in Tasmania. Parker spent her early years in Tasmania until she went to Melbourne to study at the Conservatorium.

During her time in Melbourne, Parker won the Gold Medal for the “Highest Award for Piano Solo over 20.” Soon afterwards, she headed to London with the intention of being introduced to and studying with Percy Grainger, who she had idolized for years.

Impressed with her piano abilities, Grainger also admired Parker for her creative talent, describing her as “...one of the best, when it comes to the point. She is very nice, very young, and I believe she may possibly go far.” She was a frequent visitor to Grainger’s residence, and later went on to meet many other famous composers

through these visits as well as the English lyric tenor Hubert Eisdell, who she married in 1912. Shortly after their marriage, Parker was enjoying considerable success as an accompanist and began to find publishers for her songs and piano compositions. During the 1910s she and Eisdell formed a successful duo, although he claimed the greater kudos and made numerous gramophone recordings, some of which included Parker’s songs. Sadly, from the early 1920s onward their marriage was often under considerable strain as Parker was trying to find employment for Eisdell, often to no avail.

In 1930, Parker sent her Four Musical Sketches for Piano to Grainger and he suggested she orchestrate the fourth piece, *Down Longford Way*. She tried, but “made so many mistakes that [she] couldn’t send it.” It was not until 1935 that Grainger himself got around to orchestrating the piece, but Parker was effusive in her thanks:

“You have been just too wonderful for words. I am completely spellbound by your wonderful letter about *Down Longford Way* and the fact of you having taken the trouble to orchestrate it is such a complete joy to me.”

Sadly, it may be that Kitty Parker did not write much music at all after 1930 and the eventual breakup of her marriage. In the words of Grainger:

“It is a crying shame you do not compose more. *Down Longford Way* is full of sheer genius, especially that genius I feel counts most: a sense of largeness in form and the ability to unfold naturally. You are one of the few who could write large works (such as symphonies)... Australia needs great (not merely slick) musicians such as you are. How I wish you could settle down to a life of composing great works to the glory of our darling country.”

-Note provided by the Grainger Museum



IN DAHOMEY // Percy Grainger



In Dahomey is a “cakewalk smasher,” the modern-day equivalent of what one might call a mashup. Percy Grainger essentially took two themes from two different composers and created a virtuosic concert rag. This version for winds and percussion, arranged by David Miller for the United States Navy Band, premiered in 2014.

The bookends of the piece come from the comic opera, “In Dahomey,” a work written by William Mercer (Marion) Cook (1869-1944). Cook (pictured left) was an African American composer, violinist, and choral director with a prolific musical career that began with violin studies at the Oberlin Conservatory at the age of 14. With help from members of the African American community, a series of benefit recitals were sponsored in order to help him afford to study abroad. From 1887 to 1889, Cook studied in Berlin under Heinrich Jacobson, a former student of Hungarian violinist Joseph Joachim. After returning to the

United States, Cook went on to study with visiting composer Antonin Dvořák and John White at the National Conservatory of Music. Unfortunately, Cook’s performance career was short-lived due to the segregation of performers in the classical community. He did, however, find a home in musical theatre.

While the 1890s saw Cook’s career rise in musical theatre, it was not until the premiere of In Dahomey in 1903 that he gained landmark status. According to theatre historian Gerald Bordman, In Dahomey was “the first full-length musical written and played by African Americans to be performed at a major Broadway house.” It was also notable for featuring the two leading vaudeville performers of the day, and for satirically addressing elements of African American and US history, developing its characters well beyond prevailing stereotypes. After its opening, the musical was taken on tour to the United Kingdom, after which it played for four more years. It is in London that Percy Grainger most likely saw the show and heard the theme that appears in his concert rag.

Cook went on to organize many choral societies in New York City and Washington, D.C. He also founded the New York Syncopated Orchestra which toured the US in 1918 and played a command performance for King George V in England a year later. This ensemble went on to tour much of Europe, seeking to bring jazz and ragtime to other countries. Cook also went on to mentor younger musicians such as Eubie Blake and Duke Ellington during the course of his career.

The second cakewalk tune that appears in the middle of the concert rag comes from an Arthur Pryor composition whose tune was extremely popular in both the US and the UK during the early 1900s. Due to racist language regrettably common for the times, however, the title of the piece will not be mentioned.

In essence, Grainger’s cakewalk smasher is dichotomous in nature. While it begins and ends with the music of one of America’s groundbreaking African American composers, the middle is a reminder of the unfortunate social barriers William Mercer Cook had to break through during the course of his career.

-Biographical information provided by the Library of Congress



JOSH BYRD



Josh Byrd serves as Director of Bands and Associate Professor of Music at the University of West Georgia. His primary responsibilities include conducting the Wind Ensemble, teaching music education courses, supervising student teachers, and administrating all aspects of the UWG band program. Prior to his appointment he served as Director of Bands for Arrowhead High School in Hartland, Wisconsin and Assistant Director of Bands at Lanier Middle School and Norcross High School in Gwinnett County, Georgia.

Dr. Byrd received the Doctor of Musical Arts degree in Conducting and a minor in Music Theory from the University of Georgia where he studied with John Lynch. He received his Master of Music degree in Conducting while studying with Tom Dvorak at the University of Wisconsin-Milwaukee

and his Bachelor of Music Education degree from the University of Georgia where he studied saxophone with Kenneth Fischer and conducting with Dwight Satterwhite and John Culvahouse.

Dr. Byrd is an active clinician, most recently having presented at the 2017 Midwest Band and Orchestra Clinic, 2018 CBDNA National Conference, and the 2018 GMEA annual In-Service conference both as a clinician and as conductor of the UWG Wind Ensemble. Dr. Byrd is a strong advocate of new music, having been a part of numerous commissioning consortiums during his tenure at the University of West Georgia, including Joseph Schwantner's Luminosity and David Maslanka's Symphony No. 10.

His professional affiliations include the Georgia Music Educators Association, National Association for Music Education, College Band Directors National Association, the National Band Association, Pi Kappa Lambda, Phi Mu Alpha Sinfonia, Phi Beta Mu, and Kappa Kappa Psi. Dr. Byrd lives in Carrollton with his wife, Katie, and their two children, Tripp and Haley.



CALE SELF



Cale Self is Associate Professor of Music, Assistant Director of Bands, and Instructor of Euphonium & Tuba at the University of West Georgia in beautiful Carrollton, GA. Also serving as the Director of Athletic Bands, Dr. Self directs “The Sound That Lights the South” Marching Band and the “Wolfgang” Basketball Pep Band. He also conducts the UWG Symphonic Band, Brass Ensemble, and Tuba Ensemble.

Holding degrees in music education and instrumental conducting from West Texas A&M University in Canyon, TX, Dr. Self also holds a doctorate in euphonium performance from the University of Georgia in Athens. His teachers include David Zerkel, John Lynch, Allen Crowell, Patrick Sheridan, Sam Pilafian, Gary Garner, Joe Nelson, and Joseph Cox.

In the summertime, Dr. Self is the Dean of Students at the Brevard Music Center in the scenic Blue Ridge Mountains of western North Carolina. In that capacity, he administers the non-musical side of life at BMC, supervising a staff of 4 assistant deans and 35 resident advisors as well as over 400 student musicians who study at the music center each summer. Dr. Self is also an active musician at BMC as a frequent performer in the wind band, chamber music, and orchestral programs on euphonium, tuba, trombone, and bass trumpet.

Dr. Self has performed at state, regional, national, and international conferences and festivals in Alabama, Colorado, Florida, Georgia, Indiana, New York, North Carolina, Ohio, South Carolina, Tennessee, Texas, and Virginia. He has performed under conductors Keith Lockhart, JoAnn Falletta, Thomas Wilkins, Robert Moody, Ken Lam, Steven Smith, Kraig Williams, Don Wilcox, James Keane, Harry Begian, Michael Haithcock, and Fred Mills.

An advocate for new music, Dr. Self has commissioned (or participated in commissioning consortiums) that have resulted in twenty-six new works for euphonium, tuba, brass ensemble, or concert band over the past decade, and has performed or conducted premiere performances of fifteen of those pieces. Recent commission projects include Brian Balmages’s *Trust in Angels* for trumpet and band, Evan Ware’s *Without Words* for euphonium and piano, and UWG student Katahij Copley’s *Skyline* for Tuba-Euphonium Ensemble. Dr. Self remains active in the state of Georgia and throughout the Southeast as a soloist, ensemble musician, conductor, clinician, and adjudicator.

Cale Self is an Artist Affiliate with Eastman Winds and Parker mouthpieces. He performs on a Shires Q41 euphonium.



ABOUT THE UNIVERSITY OF WEST GEORGIA

At the University of West Georgia, we transform lives and change perceptions, constantly challenging ourselves to ask “what if” and refusing to accept that possibilities are limited. We embrace diversity. We value community. We drive growth. We engage – as students, faculty and staff – and work collectively to be the best comprehensive university in America, sought after as the best place to work, learn and succeed.

Founded in 1906, UWG grew from a district agricultural and mechanical school to a two-year institution and then a four-year college in 1957. We achieved university status in 1996. Here, students Go West, blazing trails to new possibilities for scholarly achievement, creative expression and service to humanity.

UWG is accredited by the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC), and is classified as a Level VI University, the highest level possible. The Carnegie Classification of Institutions of Higher Education awarded us the classification of Doctoral Research University R3. Only seven other Georgia institutions of higher learning qualify for doctoral university status. The Carnegie Classification has been the leading framework for recognizing institutional diversity in U.S. higher education for the past four and a half decades.



The Department of Music at UWG enriches the cultural life of the West Georgia region, and has an excellent reputation for preparing musicians who seek careers in teaching, in performance, and other fields in music.

The department’s distinguished artist/teacher faculty has extensive credentials and professional experience in performance, music education, production, and other specialized areas of work in music. Undergraduate and graduate students receive individualized instruction in a full range of music course offerings including private study in voice, piano, organ, guitar, and all woodwind, brass, and percussion instruments.

In addition to undergraduate and graduate degree programs in Music, students find enrichment through concerts, recitals, workshops, and master classes by visiting performers, composers, scholars, and teachers, and by the department’s faculty.

Students of all majors participate in a wide range of ensembles for university credit. The university ensembles include the Concert Choir, Chamber Singers, Opera Workshop, Marching Band, Wind Ensemble, Jazz Ensemble & combos, Basketball Band, Percussion Ensemble, Keyboard Ensemble, and a variety of woodwind and brass ensembles.

The Department of Music at UWG is an accredited institutional member of the National Association of Schools of Music.

UWG BANDS WIND AND PERCUSSION FACULTY

John Bleuel	<i>saxophone/bassoon</i>
Katie Byrd	<i>percussion</i>
Glenn Eernisse	<i>trombone</i>
Pamela Holloway	<i>oboe</i>
Candace Keach	<i>flute</i>
Chris Mothersole	<i>clarinet</i>
Katy Ray	<i>horn</i>
Cale Self	<i>tuba/euphonium</i>
Brad Whitfield	<i>trumpet</i>



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MUSIC

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