

The Tennessee Tech Symphony Band Personnel

Piccolo	Emily Jones	Alto Saxophone	I Justin Thomas*	Bass Trombone	Craig Watson
Flute			Jacob Olson	Euphonium	Ben McMillan*
I	Rebecca Foreman*	II	Dan Worthington	Aaron Marsee	
	Krystle Jones		Andrew Allen	Tuba	
	Jenna Rice	Tenor Saxophone	Lauren Williams	John Visel*	
II	Vanessa Sewell	Baritone Saxophone	Matthew Benson	Jesse Chavez	
	Jennifer Tyler	Trumpet		Kyle Huron	
	Mary Margaret Moore	I	Will McCrary*	Kyle Newland	
Oboe			Helen Watson	Percussion	
I	Erin Oliver*	II	Curt Elverd	Paul Deatherage*	
II	Callie Herman		Candice Baker	Ricky Parton	
	Nakayah Box	III	Michael Butler	Adam Blackstock	
Bassoon			Nathan Hickman	Dale Disney	
I	Katherine Holland*		Amanda Scruggs	Matthew Sliger	
II/Contrabassoon	T. Wes Moore		Ben Altom	Jonathan Holland	
Eb Clarinet	Jesse Langston	Horn		Joe Frank Williams	
Bb Clarinet		I	Leah Uthus*	Piano	Young Kim
I	Elizabeth Reynolds*		Saul Garland	Harp	
	Jesse Langston	II	Kristin Nichols	Alice Hoepfinger	
	Adrienne Marshall	III	John Phippen	Librarians	
II	Keera Johnson	IV	Liza Wright	Nakayah Box	
	Lisa Kelemen		Beth Long	Heather Gauthier	
III	Alicia Yant	Trombone		Amanda Cardinal	
	Amanda Goins	I	Jennifer Griggs*	Graduate Conducting Associate	
	Mallory Walker		Fred Nelson	Chris Tenbarge	
Bass Clarinet	Katie Wheeler	II	Jeremy Brown		
Contrabass Clarinet	Shawna Glaser		Robert Thatch		

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Slide Ride

Works for Solo Trombone and Band

Emerging and Celebrated Repertoire for Solo Trombone and Symphonic Band, Volume 5

Joshua Hauser, Trombone

with the

Tennessee Tech Symphony Band
Joseph Hermann, Conductor

Mark
Masters

*Concerto for Tenor Trombone by Eric Ewazen,
adapted for wind ensemble by Virginia Allen*

Eric Ewazen (b. 1954) studied composition with Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwantner at the Eastman School of Music, Tanglewood and The Juilliard School, where he received his DMA. He has been a member of the faculty at Juilliard since 1980, composer-in-residence with the St. Luke's Chamber Ensemble of New York City and vice-president of the League of Composers-ISCM. A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras around the world. His chamber music and his sonatas for wind and brass instruments have quickly become staples of the repertoire.

Ewazen's *Concerto* is an adaptation of his earlier *Sonata for Trombone and Piano*. The work was commissioned by and is dedicated to Michael Powell of the American Brass Quintet. The orchestral version of the piece was written for William Zehfuss and the Charleston Symphony Orchestra. The setting heard here was re-orchestrated for winds by Virginia Allen, a member of the conducting faculty at The Juilliard School and a former Associate Conductor of The U.S. Military Academy Band at West Point.

Mr. Ewazen writes: "The trombone, with its golden resonant tone and beautiful baritone range, is an instrument which has always appealed to me. I sought to create a piece exploring all the many facets of its expression. The first movement is a clearly delineated sonata-allegro form, using carefully structured developmental procedures to shape a dramatic build-up. The second movement is a melancholy pavane, with resonant chords underlying a soulful trombone aria. The last movement, a bravura rondo, is a joyous affirmation of life with energetic rhythms, tuneful melodies and colorful, virtuosic textures."

The Symphony Band is the principal concert ensemble of the TTU Bands and has earned its reputation as one of the finest symphonic organizations in the country. It programs and studies the finest in wind band repertoire. The Tennessee Tech Symphony Band has performed for state, regional, and national conventions of the Music Educators National Conference and the College Band Directors National Association and is regularly asked to record new music for publishers of band music. The Symphony Band's performances have been featured on National Public Radio and Public Television, and the band regularly seeks and is requested to premiere new literature.

Through its activities as a laboratory, the Symphony Band provides service to the Tennessee Conductors' Symposium, a weekend workshop for secondary school teachers and military band commander/conductors. It is a focal point for the annual Festival of Winds and Percussion, an honor band weekend, which creates an atmosphere of learning and sharing between high school and college students and the conductors from the 6-state region. The Festival of Winds and Percussion brings the nation's finest conductors and composers to the TTU campus. Some of the notable guests which have worked with the Tech Symphony Band are Morton Gould, Aaron Copland, Vincent Persichetti, Robert Jager, Vaclav Nelhybel, Claude T. Smith, Fisher Tull, John Paynter, Karel Husa, Mark Camphouse, Frank Erickson, Ken Bloomquist, Jared Spears, Jerry Junkin, Frank Wickes, James Croft, Ray Cramer, James Keene, Elliot Del Borgo, Myron Welch, Tom Lee, John Boyd, and David Waybright.

Graduates of the TTU Symphony Band have held positions in each of the premiere military bands in Washington D.C., have pursued further graduate study at other universities, are serving as noted conductors and teachers in public and private schools and colleges, and are exceptional music professionals and respected colleagues throughout the world.

This recording was made possible through a Tennessee Technological University Faculty Research Grant.

Special thanks go to the faculty and staff of the Tennessee Technological University Department of Music and Art for their support of this project.

Thanks for supporting this project also go to Jonathan Good, Chair, Department of Music and Art; Darrell Garber, Dean, College of Education; Marvin Barker, Provost; and Robert Bell, President of Tennessee Technological University.

Thanks to everyone at Mark Records (Mark, Jennie, Dave, Pam, George, etc.) for the wonderful hospitality, rides to local auto dealers, and patience during the editing process.

Thank you to William “Note Boy” Elliott for your help behind the scenes and to the members of the Symphony Band for all your hard work during the sessions.

From Josh:

I also want to extend special thanks to several people without whom I never could have gotten to this point. Thanks to Winston for your guidance and faith in my abilities to put together this project. Thanks to Joe for your spirit of collaboration and willingness to do yet another CD with soloist. Thank you to Scotty Shelsta for commissioning the setting of the Peaslee. Thank you to Steve, Gabe and all the rest of the guys at Shires. Thanks to all my teachers, especially Norman Bolter, Per Brevig, David Crosby, Philip Jameson, Everett Longstreth, Fred Mills, Sammy Nestico, Ray Premru, John Rafoth, William Richardson, John Stevens, and Jerry Young. Thanks to my parents for their support and encouragement and for letting me give up cello for trombone when I started high school. Thanks to my brother Seth for putting up with my practicing. And most importantly, thank you Kristin and Sam. You have kept me grounded and sane (well, relatively...) and none of this would be possible without your love and support.

Slide Ride by Greg Danner

Greg Danner (b. 1958) is professor of music theory and composition at Tennessee Technological University. He has received annual ASCAP awards for composition since 1989. Danner was awarded the 2000 Delius Composition Contest vocal category and grand prize for his composition *Time* and the 1999 College Band Directors National Association Composition for Young Band prize for his composition *Walls of Zion*. An active performer, Dr. Danner is hornist with the Bryan Symphony Orchestra, the Cumberland Wind Quintet, and the Brass Arts Quintet. He is also active as a studio and freelance musician in the Nashville area.

Danner has composed a fast and exciting piece that shows off both the technical and lyrical sides of the trombone, while throwing in a few tongue in cheek references to the less polite side of many trombone players. *Slide Ride* was written especially for this project. Its structure is a modified rondo form that moves quickly back and forth between styles before arriving at its triumphant conclusion.

Three Miniatures for Trombone and Wind Ensemble by Anthony Plog

Anthony Plog's (b. 1947) career has been very diverse, having performed as Principal Trumpet with the San Antonio Symphony from 1970-1973 followed by positions with other orchestras such as the Utah Symphony, Los Angeles Chamber Orchestra, Malmo Symphony in Sweden, and the Basel Symphony in Switzerland. While living in Los Angeles from 1976-1988, he also performed on film soundtracks for movies including *Star Trek: The Motion Picture*, *Gremlins*, and *Rocky 2 & 3*. Since 1993, he has been a Professor at the Staatliche Hochschule für Musik in Freiburg, Germany. In 2001 he retired from active performing on trumpet to pursue his composition career full time. Plog's recent children's opera, *How the Trumpet Got Its Toot*, was premiered in 2004 by the Utah Opera.

Although a great many of his pieces have been recorded, this is the first recording of the *Three Miniatures* for trombone in this instrumentation. Plog says of the work: "I wrote the piece for Bill Booth, a very close friend of mine, who asked me to write a piece for a recording he was putting together. It is one of a series of pieces that I am writing for all of the brass instruments - a solo piece entitled *Postcards*, a *3 Miniatures* with piano (and also wind ensemble), a *Nocturne* with strings, and a *Concerto* with full orchestra. I've completed all of these for trombone except for the *Concerto*, which I'm writing for Mike Mulcahy. The *3 Miniatures* (for all of the brass instruments) is a rather angular, not very melodic sort of piece (hopefully the *Nocturne* covers the melodic side of things). So the overall 'feel' of the piece is tense and agitated, and by the end of the 3rd movement becomes quite manic."

Arrows of Time by Richard Peaslee
re-orchestrated for wind band by Joshua Hauser

Richard Peaslee's (b. 1930) earliest musical studies revolved around the trombone, which he played in high school and college before moving towards a career in composition. Peaslee holds a Bachelor of Arts in composition from Yale and a Diploma and a Masters of Science in composition from The Juilliard School of Music. After completing his degrees, he studied privately in Paris with Nadia Boulanger and in New York and London with William Russo. Peaslee has received numerous recognitions for his work including the National Academy and Institute of Arts and Letters' Marc Blitzstein Award for Musical Theatre, Obie, and Villager Awards, National Endowment for the Arts and Meet the Composer Grants, and an Emmy nomination for his work on the PBS series *The Power of Myth*. Mr. Peaslee has served on the faculties of the Lincoln Center Institute and the New York University Music Theatre Program. His latest work, *Moby-Dick*, a music drama based on Melville's novel was recently produced in London.

Arrows of Time is a three movement piece originally written for solo trombone and piano, then re-composed for solo trombone and orchestra. The main influence on

features the United States' finest conductors as clinicians, and is uniformly committed to sustaining the teachers that conduct ensembles in the schools.

Hermann is a member of CBDNA, MENC, NBA, the Tennessee Bandmasters Association, has served as the editor for the New Music Reviews for the Tennessee Musician, and is a past board member of the Tennessee Music Educators Association. In 1996, Hermann was elected to the prestigious American Bandmasters Association and served as a member of its Board of Directors. He is a member of Phi Beta Mu, a past President of the PAC-10 Band Directors Association, a past Province Governor for Phi Mu Alpha Sinfonia, and holds honorary memberships in Kappa Kappa Psi and Tau Beta Sigma. Mr. Hermann holds degrees from Drake University.

Credits/Acknowledgements/Thanks

Recorded on April 10-12, 2005 on location in Derryberry Hall at Tennessee Technological

Recorded by: Mark J. Morette
Executive Producers: Joshua Hauser,
Joseph Hermann, Mark J. Morette,
and R. Winston Morris
Producers: Robert Foster, Jr., Jonathan Good,
Greg Danner, R. Winston Morris,
Mark J. Morette, Chris Tenbarge
Production Assistant: William Elliott

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the TTU Department of Music and Art.

University

Program Notes: Joshua Hauser with excerpts from notes to the *Concerto for Tenor Trombone* reprinted by permission of the publisher, Southern Music Company San Antonio, Texas. Selected biographical information is also drawn from the websites of the composers.
Proofing and additional editing: R. Winston Morris, Philip Barham, Kristin Hauser
Trombone: S. E. Shires Large Bore Tenor Trombone (2RT7 Bell, TW47 Slide, 2.5 Leadpipe, Axial Flow Valve) with a Stork 4 mouthpiece.



Joseph Hermann is Professor of Music and Director of Bands at Tennessee Technological University in Cookeville, Tennessee, where he is responsible for an active and diverse program consisting of the University Marching Band, Symphony Band, Concert Band, Pep Band, and the Golden Eagle Brass.

Before his appointment at Tennessee Tech in 1989, Hermann was the Associate Director of Bands and the Director of the Pride of Arizona Marching Band at the University of Arizona, an Assistant

Director of Bands at Indiana University and Director of Bands at East Tennessee State University. Secondary school teaching includes directing the Dowling High School Band, West Des Moines, Iowa, and supervision of the Des Moines Catholic Instrumental Music Program. Under his leadership, the school music program grew to unprecedented enrollment. In addition, he served briefly as the Educational Director for Bands of America and McCormick's Enterprises, a music corporation, in Chicago, Illinois.

Hermann is sought after as a conductor, adjudicator, and speaker and has presented clinics, workshops, and has conducted in over thirty states, in Canada, and throughout Japan. His symphonic bands have been featured ensembles at state, regional and national conventions; his interpretations have been broadcast on National Public Radio, and recordings of his ensembles have been issued as reference for music educators nationwide through music publishers and on the Mark Custom label. He is a proponent of new music for the winds, has premiered numerous works for wind band and remains an active participant in commissioning projects.

Committed to music education, Mr. Hermann has been instrumental in developing the Tennessee Conductors Symposium, a seminar for secondary-school instrumental and vocal conductors. This annual conference has grown to national proportions,

Peaslee's composition of this work was "Bill Russo's trombone writing for the Stan Kenton Orchestra, spearheaded by Frank Rosolino's spectacular solos." The jazz harmonies and figures throughout the work have made it one of the most popular recent compositions for trombone. Regarding the title of the work, Peaslee states, "the term [*Arrows of Time*] appears in Hawking's *A Brief History of Time* which [he] had been reading while writing the piece. Little more can be said in explanation except that [he] liked it as a title."

Dr. Hauser's setting for winds was commissioned by Sergeant Major Scott Shelsta of the United States Army Band for performance at the 2000 US Army Band Eastern Trombone Workshop in Fort Meyer, VA, with Joseph Alessi, principal trombonist of the New York Philharmonic Orchestra as guest soloist.

*Morceau Symphonique, op. 88 by Alexandre Guilmant
arranged by Wesley Shephard*

French composer **Felix Alexandre Guilmant** (1837-1911) is best known as an organist and educator, having inaugurated the new organ at Notre Dame cathedral in 1868 and succeeding Widor as professor of Organ at the Paris Conservatory from 1896 to 1911. His students there included Marcel Dupré and Nadia Boulanger. He was known as one of the finest organists of his generation and was respected for the imaginative colors of his registration as well as the precision and rhythmic clarity of his playing.

Morceau Symphonique for trombone and piano was composed as a final contest piece for the Paris Conservatory in 1902 and has made its mark as one of the most well established standards of the trombone repertoire, having been performed in nearly every orchestration imaginable. The composition begins with a slow melancholy theme in Eb minor which is joined by a short cadenza to a spritely allegro in Eb Major. As with most contest pieces, it contains a wide variety of styles of playing and technical demands within a relatively short work.

Sammy Nestico (b. 1924) received a music education degree from Duquesne University where he studied trombone with Matthew Shiner, to whom *Reflective Mood* is dedicated. He joined the United States Air Force Band in Washington, D.C. as staff arranger where he became the leader of the famous Airmen of Note from 1954-55. Following his 15 years in the Air Force, he enlisted with the United States Marine Band in Washington, serving as chief arranger and director of the White House orchestra which performed for important social functions during the Kennedy and Johnson administrations.

From 1970 to 1984 Sammy was the composer/arranger for the Count Basie orchestra and recorded ten albums of original music, four of which won Grammy awards. He is one of the most highly respected arrangers and orchestrators in Hollywood and has worked with artists such as Phil Collins, Bob Hope, Liza Minelli, Frank Sinatra, and Barbra Streisand. Nestico's textbook, *The Complete Arranger*, has been translated into four languages and his representation in this CD is especially significant in light of his nearly 600 compositions and arrangements published in the educational field.

Reflective Mood started its life as a Dorsey style trombone feature on the old standard *Memories of You*. When asked for more background on the piece, Nestico replied, "I originally wrote it in 1963 for the US Marine band as an encore for the trombone soloist. The colonel for some reason or other couldn't fit the arrangement in his concert tour. I thought it had enough merit to publish, but I didn't own the copyright. I then pursued the idea of changing the melody, along with some fresh changes in the harmony and called it *Reflective Mood*. It has been fairly popular over the years."



Joshua Hauser, assistant professor of trombone at TTU, holds degrees from Oberlin College Conservatory, New England Conservatory, and the University of Georgia. In addition to teaching applied trombone, Dr. Hauser's duties at Tennessee Tech have included teaching courses in music theory, aural training, contemporary music, American popular music, and instrumentation; directing Trombones at Tech, the TTU Trombone Choir; and performing with both the Bryan Symphony Orchestra and the Brass Arts Quintet.

Dr. Hauser is an active performer on both trombone and euphonium. He has performed and recorded with numerous classical and jazz artists including the Louisiana Repertory Jazz Ensemble (*Marching, Ragging, and Mourning: Brass Band Music of New Orleans, 1900-1920*) and Widespread Panic (*'Til The Medicine Takes*).

His works for brass, wind bands, and jazz ensembles have been performed and recorded by artists such as Joseph Alessi, Scott Hartman, Blair Bollinger, the U. S. Army Band, the Brass Arts Quintet, Euphoniums Unlimited, and the MJT Project. Although fairly new to the composition of original works, Dr. Hauser has already received recognition for his contributions to brass chamber music. His composition *Road Rage* for brass quintet was selected for performance at the 2004 Appalachian State University Brass Chamber Music Forum. In addition to his numerous arrangements and transcriptions for mixed brasses and jazz ensembles, Dr. Hauser has also done several arrangements for the Tennessee Tech Tuba Ensemble, many of which were recorded for Mark Records on the TTTE's *Play That Funky Tuba Right, Boy!* and *Carnegie VI*. Dr. Hauser's recent research has included the development of a series of warm ups and .mp3 play-a-longs for brass instruments that are available for free download from his website (<http://iweb.tntech.edu/jhauser>).

Slide Ride

Works for Solo Trombone and Band

Joshua Hauser, Trombone
with the Tennessee Tech Symphony Band
Joseph Hermann, Conductor

Emerging and Celebrated Repertoire for Solo Trombone and Symphonic Band, Volume 5

Concerto for Tenor Trombone and Wind Ensemble . . . Eric Ewazen/arr. Virginia Allen
(SOUTHERN MUSIC)

- | | | |
|----|----------------------|---------|
| 1. | I. Allegro maestoso | (10:46) |
| 2. | II. Adagio | (6:21) |
| 3. | III. Allegro giocoso | (6:43) |

- | | | |
|----|---|--------|
| 4. | Slide Ride Greg Danner | (5:35) |
| | (C. ALAN PUBLICATIONS) | |

Three Miniatures for Trombone and Wind Ensemble Anthony Plog
(BIM)

- | | | |
|----|--------------|--------|
| 5. | I. Moderato | (1:51) |
| 6. | II. Allegro | (1:53) |
| 7. | III. Allegro | (2:48) |

Arrows of Time Richard Peaslee/arr. Joshua Hauser
(G. SCHIRMER - RENTAL)

- | | | |
|-----|-----------|--------|
| 8. | I. Up | (4:45) |
| 9. | II. Slow | (6:08) |
| 10. | III. Fast | (3:12) |

- | | | |
|-----|--|--------|
| 11. | Morceau Symphonique Alexandre Guilmant/arr. Wesley Shephard | (5:58) |
| | (BELWIN) | |

- | | | |
|-----|--|--------|
| 12. | Reflective Mood Sammy Nestico | (4:21) |
| | (KENDOR MUSIC) | |

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