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A History of the Tara Winds Community Band, Jonesboro, Georgia, 1988-2008

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A HISTORY OF THE TARA WINDS COMMUNITY BAND,
JONESBORO, GEORGIA, 1988-2008

by

Myra King Rhoden

Abstract of a Dissertation
Submitted to the Graduate Studies Office
of The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

May 2008
ABSTRACT
A HISTORY OF THE TARA WINDS COMMUNITY BAND,
JONESBORO, GEORGIA, 1988-2008
by Myra King Rhoden
May 2008

The Tara Winds Community Band is an all-adult symphonic band based in Jonesboro, Georgia, a suburb of Atlanta. In its short twenty-year history, the ensemble has gained national recognition and has performed for a variety of audiences at regional and national conventions. Over seventy percent of the members are active or retired band directors from the metropolitan Atlanta area or are in the music profession as an elementary music teacher or private instructor. The ensemble contributes to the wind band repertoire through its commissioning project, and supports the community through its scholarship foundation. The information provided about this ensemble may be used as a model for conductors beginning community ensembles, as well as to assist conductors of existing community ensembles through referring to challenges faced and met by the Tara Winds.
DEDICATION

This document is dedicated to my husband, Errol Rhoden Jr., my son, Errol Rhoden III, and my mother, Margaret Denise Alexander. Their love, patience and support made the completion of this project possible.
ACKNOWLEDGEMENTS

I wish to thank my committee chairman, Dr. Thomas Fraschillo, and committee members, Dr. Gary Adam, Dr. Joseph Brumbeloe, Dr. Chris Goertzen, and Dr. Steve Moser, for their direction and support throughout this project and degree.

The great amount of time and information provided by Tara Winds conductor, Dr. David Gregory, composers Samuel Hazo, Robert Sheldon, and Luigi Zaninelli, Tara Winds historian Candy White, and the members of the Tara Winds Community Band are also greatly appreciated.
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CHAPTER I
INTRODUCTION

Community bands throughout the United States play a vital role in providing a performance outlet for amateur musicians. Many ensembles perform only locally, but some venture outside their community for clinics or conventions, and may even tour the United States and the world. Some conductors of such ensembles are actively teaching in high schools or colleges, while others are retired music educators. Members may participate to increase their pedagogical knowledge through observing and conversing with conductors and colleagues, while others may attend primarily for social reasons. Participants in these ensembles have found a way to continue using musical talents developed in middle school, high school, and college outside of a formal educational setting.

In 1988, the Tara Winds Community Band, an all-adult symphonic band, was formed in order to respond to the need for an organized ensemble for middle and high school band directors living south of the metropolitan Atlanta area. Larry Volman and Edward Davis, area band directors, agreed to initiate this venture. They invited Dr. David Gregory to become the first conductor of this organization. The first rehearsal, open to anyone who desired to play, attracted over one hundred fifteen musicians, mostly local band directors.

From the first performance at Southlake Mall in Morrow, Georgia, only one year passed before Tara Winds received its first invitation to perform outside of the local area: the 1989 Georgia Music Educators Association In-Service Conference in

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Savannah. Other performances soon followed, including the prestigious Mid-West Clinic (1994 and 2001), the American Bandmasters Association National Convention (1999), the joint conference of the National Band Association and the College Band Directors National Association (2003 and 2008), and the Western International Band Conference (2006). The ensemble toured Rome, Italy in 2005 and 2007. At least three concerts are given each year, two of which are local.

In addition to the public performances, Tara Winds implements several service projects in the community. Major ventures include the commissioning project and the establishment of the Tara Winds’ Scholarship Foundation. The commissioning project supports contemporary composers of band literature. Through the scholarship foundation, the members of the Tara Winds awards scholarships to middle and high school band students who desire to attend a summer music camp, as well as college-bound seniors pursuing music careers.

Current Tara Winds membership is comprised mostly of middle and high school music educators from the metropolitan Atlanta area, though some performers’ professions include law, medicine, and engineering. Members outside of the Atlanta area may travel as far as three hours for the monthly rehearsals and local performances. The conductor of the Tara Winds, Dr. David Gregory, is the Director of Bands at Reinhardt College in Waleska, Georgia, and the Assistant Conductor is the Director of Bands at the Georgia Institute of Technology (Georgia Tech).

Purpose of the Study

This study provides an historical account of the events leading to the development, maturity, accomplishments, and educational contributions of the Tara
Winds Community Band since its inception in 1988. The objective is to identify the factors contributing to the rapid success and motivation of the organization. Another is to describe the educational opportunities provided through community concerts, the commissioning project, and the Tara Winds' Scholarship Foundation. Emphasis was placed on the conductors' philosophy on the role of Tara Winds as a model for schools and other community bands.

Methodology

The research method for this study was historical. Information was gathered by means of interviews and surveys of former and current members, conductors, and commissioning composers of Tara Winds. It was also collected from concert programs, correspondence, newspapers, periodicals, minutes from meetings of the Tara Winds Board of Directors, and other documents available through the conductor and historian of the organization. Information based on personal experiences as a member of the organization was included where appropriate.

Related Literature

While extensive accounts of the development of the community band movement in the United States exist, no document has been written exclusively about the Tara Winds Community Band. The ensemble is briefly referenced in The Instrumentalist magazine in an article by Robert Foster (2000) “Community Bands Thrive from Coast to Coast” and in Victor Zajec's 1996 book, The First 50 Years: Mid-West International Band and Orchestra Clinic.

Examples of historical documents that served as models for this study are: “R. B. Hall and the Community Bands of Maine (Bowie, 1993); “The Contributions of the
Atlanta Symphony Orchestra to the Educational and Cultural Climate of Atlanta” (Brasher, 1998); “The Origin and Development of the Australian Winds” (Doyle, 1997); “The Wind Ensemble and Its Repertoire: Essays on the Fortieth Anniversary of the Eastman Wind Ensemble” (Cipolla, 1994) and “A Status Study of Community Bands in the United States” (Martin, 1983).

William Carson (1992) wrote “A History of the Northshore Concert Band, Wilmette, Illinois, 1956-1986: The First Thirty Years,” and its follow-up publication, On the Path to Excellence: The Northshore Concert Band (2003). According to Carson, “after the first five years of regular rehearsals and performances, it would have been difficult to imagine the future of the NCB,” yet this ensemble has overcome being “a struggling band of as few as twenty-seven men in 1961 to a nationally respected ensemble of more than sixty musicians, male and female.” Carson’s documents are detailed accounts of the mission, activities and leadership of this Chicago-based ensemble.

Cunningham (2002) conducted a historical study of the Long Beach Municipal Band that existed in California from 1890 to 1980 and Wilhelm (1998) studied the Ridgewood Community Band of New Jersey founded in 1983. Research has been conducted concerning motivation for participation (Patterson, 1986 and Spencer, 1996), recruitment and retention (Thaller, 1999), and cognitive functioning of community band members (Moser, 2003). The literature provides demographic information, discovers trends among groups, lists behavioral traits of those involved, and provides historical data.

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2 William Carson, On the Path to Excellence (Galesville, MD: Meredith Music), 8.

3 Ibid, 26.
*The Instrumentalist* magazine proved to be a valuable source of information regarding community bands. Several articles include information about the Dayton (Ohio) Concert Band, Kirkwood (Missouri) Community Band, Anchorage (Alaska) Community Band and a host of others. Authors are often community band conductors offering advice on developing and rehearsing such ensembles.
CHAPTER II
A BRIEF HISTORY OF COMMUNITY BANDS
IN THE UNITED STATES

In the days before the automobile, the phonograph, the motion picture, and the radio, not to mention the television, the World Wide Web and mp3 players, adult amateur bands supplied hours of entertainment for numerous communities. Townspeople, to an extent, were isolated, yet had a true sense of belonging within their area. “A band stand, gazebo, or band shell became a civic symbol in many proud communities and a center of social life for many Americans.”

Each community had a band that performed at nearly every civic and social function.

The founding of the United State Marine Band in 1798 perhaps influenced an interest in the establishment of community ensembles. Civilian bands, often associated with local militia, frequently performed at parades, military drills and civic ceremonies. Among the first in the United States were the Salem Brigade Band of Massachusetts in 1806, the Eleventh Regiment Band of New York in 1810, and The Militia Band of Bethlehem, Pennsylvania. Professional and military bands became extremely popular, especially the ones of Sousa, Gilmore, and Conway.

The first collegiate bands in the United States were formed at Harvard and Yale Universities in 1827. The public school band, however, did not emerge until 1848, with the formation of the Boston Farm Trades and School Band that met outside of the school day. Bands sponsored by corporations also emerged. “The merchants in

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4 Robert Foster, “Community Bands Thrive From Coast to Coast,” The Instrumentalist 54 (March 2000): 38.

5 Hansen, American 314.
the town usually bore the brunt of the cost of forming and supporting a band, since they were believed to benefit the most from a band's activities.\textsuperscript{6}

Established July 4, 1828, the Allentown Band of Pennsylvania claims to be the nation’s oldest civilian band. By 1875, the Allentown Band's roster included twenty-five musicians. This ensemble still exists today, having had only three conductors since 1886. Some current musicians have performed with the band for over 60 years.

Adult amateur bands, consisting of musicians that did not make a living from performing, became extremely popular at the turn of the century. The organization of a band in one town led to many others in surrounding municipalities. These ensembles "answered a need and soon became a kind of craze."\textsuperscript{7} From 1890 to 1905, the number of new community bands increased exponentially.

Town bands, community and civic bands, military bands, lodge and fraternal bands, and professional bands grew in response to the demand of public entertainment in each community, at least until the First World War (1914-1918). The production of mechanical devices, such as the record player, was the beginning of a decline of the community ensemble.\textsuperscript{8} The popularity of the professional ensemble peaked around the year 1910; however thousands of amateur ensembles still existed throughout the war.

After the First World War and the great depression, the population of the United States grew, as well as the school band movement. However, the Second World War caused many civilian bands to shut down. The metal being used to make

\textsuperscript{6} H. W. Schwartz, Bandsof America (New York: Doubleday and Co., 1957), 171.

\textsuperscript{7} Ibid, 170.

\textsuperscript{8} Gordon Wingate Bowie, “R. B. Hall and the Community Bands of Maine” (Ph.D. diss., The University of Maine, 1993), 3.
instruments was needed to manufacture items for the war. Men were drafted or volunteered to become a part of the military effort, which meant bandleaders and members were scarce.

At the end of the Second World War, school bands became extremely popular. The mass production of instruments coupled with commercial distribution made instruments readily available to communities. With seventy-six million Americans born from 1946 to 1964, school bands quickly increased in number. However, the community ensembles did not experience the same growth as the secondary and post-secondary level groups. “In addition to producing countless talented non-professional musicians, (school bands) commonly (gave) a community or town a competing band with which to identify.”

Community ensembles struggled until recently. In many municipalities, amateur musicians are often looking for opportunities to display talents nurtured in the school band program. These members are not influenced by pay, through money or scholarships, but are strictly voluntary.

The need for the existence of community bands is well noted, for after the secondary school experience, one does not have an outlet unless participating in a collegiate or military ensemble. “If the school band program is to have validity outside the academic world, then many of these players should be motivated to continue playing in extra- and post-secondary activities such as community bands.”

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10 Ibid, 21.
Winds Community Band is such an organization providing that service in the Atlanta area.

CHAPTER III

THE BIRTH OF THE TARA WINDS

Community ensembles located in the south metro-Atlanta area did not provide an opportunity for music educators to rehearse and perform around their busy work schedules. The South Metro Concert Band, conducted by retired Air Force band director Edward Bridges, included approximately thirty-five performers and consisted mainly of community members not associated with the music profession. The north side of Atlanta had community groups such as the North Georgia Winds and the Atlanta Wind Symphony; however, the southern region had a thirst for an organization available to those in the music education profession.

Local band directors Edward Davis and Larry Volman began holding conversations about the possibility of beginning a community band. Their idea had a different purpose than the rest of the ensembles that existed at the time. They preferred to focus on adults who were in the music education profession at all levels. They did not want to compete with the existing groups but desired to provide an outlet for the teachers who wanted to continue performing beyond their formal education.

Gregory Tapped as Conductor

Davis and Volman approached Dr. David Gregory, then the coordinator of instrumental music for the Clayton County (Georgia) Public Schools, about conducting a community band they wanted to start in the area. Davis and Volman,

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11 Frank Chester Patterson, “Motivational Factors Contributing to Participation in Community Bands of the Montachusett Region of North Central, Massachusetts” (Ph. D. diss., The University of Connecticut, 1986), 1.
both taught band in the Clayton County Public Schools, and believed, after consulting with numerous other directors in the area, that Gregory would be the best fit for the job. They understood there was a dire need for post-collegiate ensembles that welcomed and catered to band directors in the south Atlanta area and thought Gregory should lead the way.

Gregory was often included in the initial conversations with Davis and Volman about beginning a community ensemble; however, he in no way believed that he would conduct the group. The frequent informal brainstorming sessions about logistics and personnel recruitment never included talk about conducting the organization. The invitation came as a surprise to Gregory, and he gladly accepted. Davis and Volman believed Gregory’s experience in music education was ideal.

David Gregory was born in Tupelo, Mississippi on July 7, 1947. The son of blue-collar workers, Gregory began his musical training as a trombonist in the school band, but later moved to bassoon and horn. He graduated from Tupelo High School where he attended classes with his future wife, Cheryl, who was also a member of the band. They first met on a blind date while in junior high school.

Gregory completed his undergraduate degree at the University of Southern Mississippi and received the Master of Music Education, Educational Specialist, and Doctor of Education degrees from Auburn University. His first job was teaching at a junior high school in Columbus, Georgia where he received the opportunity to perform with the Columbus Symphony Orchestra. This was perhaps his first experience with a community ensemble, as the orchestra then was filled with unpaid local musicians, college orchestral students and faculty, school band directors, and community
members. He preferred teaching to performing and spent most of his time outside of the school day conducting sectional rehearsals and teaching private lessons.

Gregory taught music at every level, and has held director of bands' positions at Hardaway High School in Columbus, Georgia, Forest Park High School in Forest Park, Georgia, and the University of Florida in Gainesville. In January 2003, he retired from the Clayton County (Georgia) Public Schools where he held positions as the Coordinator of Instrumental Music and Assistant to the Superintendent. In addition to conducting the Tara Winds, he is currently the Associate Professor of Music, coordinator of the music education program, teacher intern supervisor, and conductor of the Wind Ensemble at Reinhardt College in Waleska, Georgia.

Rarely do you see a conductor whose career has taken him to virtually every local, regional, and national conference stage. During Gregory's career, his bands have performed at the prestigious Mid-West Band Clinic, the National MENC Convention, the American School Band Directors Association National Convention, the Western International Band Clinic, the CBDNA/NBA Southern Division Conference, the America Bandmasters Association National Convention, the Mid-East Instrumental Music Conference, and the Southern Division MENC Convention. His bands have presented concerts at various university honor band festivals including Florida State University, the University of Georgia, the University of Southern Mississippi, and the University of South Carolina. His bands have also performed at the Georgia Music Educators In-Service Conference where he has also presented clinics on numerous occasions. His band at Hardaway High School in Columbus, Georgia was honored by
the John Philip Sousa Foundation as one of the nation’s exceptional programs throughout the decades 1960-1980.

As a guest conductor, Gregory has led All-State Bands in nine states and has presented clinics or conducted in thirty-one states. His international appearances include performances in Canada, England, and Italy. He has received countless honors and awards and is a Past President of the National Band Association. He serves the state of Georgia as the CMENC advisor for the 2007-2009 biennium.

The First Rehearsals

Organization of the Tara Winds began in 1987, with letters of interest given to directors at the District VI Fall planning meeting of the Georgia Music Educators Association (GMEA). They requested basic information from the directors as an expression of interest in becoming a part of the group. Other recruitment was done verbally. A rehearsal date was set and advertised at the annual GMEA In-Service Conference in Savannah, Georgia.

The band’s name, “Tara Winds,” was taken from the name of the plantation in Margaret Mitchell’s Pulitzer Prize winning novel, Gone With the Wind. The plantation, located in Jonesboro, Georgia, is approximately five miles from the first rehearsal location of the ensemble.

The first rehearsal, held in March of 1988 at Riverdale High School, attracted over one hundred fifteen musicians. Held on a Sunday afternoon, as not to conflict with the goings-on of the high school band directors involved, the rehearsal coordinators had no specified instrumentation in mind. All who showed interest were invited to attend. Luckily, an abundance of music folders were made and the first
rehearsal commenced. According to Gregory, “it was a loud crowd...it was a great time.”

The founders and directors of the Tara Winds immediately incorporated an attendance policy for its members. In a letter from Volman dated April 14, 1988, only a few weeks after the first rehearsal, the membership was informed that “letters have been sent to those who missed both rehearsals without informing me of a problem or conflict” and “do not invite others to join our band at this time. Our instrumentation must be stabilized for all kinds of musical reasons.” The founders did “not want it to become a ‘drop in to play if you can’ band.” The precedence was set, and twenty years later there are not many attendance issues with the ensemble.

The initial membership of the Tara Winds included approximately eighty members, including over fifty band directors from as far south as Columbus, Georgia and as far north as Gwinnett County, Georgia. Other members represented the law, business, government, and military professions, to name a few. Some members traveled one hundred miles to participate in the rehearsals of this newly founded community band.

The Premiere Performance

After a few months of rehearsal, the new community ensemble gave a public performance. In keeping with the Sunday tradition, the first Sunday afternoon in May, 1988 was chosen to present the band to the community. The setting was in Southlake Mall in Morrow, Georgia where the performance was advertised with tripods and signs throughout the mall.

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12 Gregory, interview.

13 Larry Volman to Tara Winds Membership, 14 April 1988.
The press release of the Tara Winds' first concert read:

The Tara Winds, a new adult community band, will present its inaugural concert on Sunday May 1, 1988 at 2:30 p.m. at Southlake Mall. The group, directed by Dr. David Gregory, will present a program containing a wide variety of musical styles including marches, transcriptions, and popular selections. The performance will be on the lower level of the mall near the entrance to the J. C. Penney store.

The Tara Winds is an all-adult, community band which developed out of the interest of teachers and musicians in the area who wanted to have an outlet to continue to use the musical skills and talents that had given them so much enjoyment over the years. The organizers are local band directors Larry Volman and Ed Davis. Once these two talked with many of the local musicians and got such a favorable response to the idea of a community band, they approached Dr. David Gregory, Coordinator of Instrumental Music for Clayton County and asked him to serve as conductor. When Gregory agreed, the Tara Winds became a reality. The group has a membership of seventy-five members, including fifty band directors and citizens from all walks of life. Many of the players travel a great distance to play in the group. There are members from as far south as LaGrange and Columbus and as far north as north Fulton, Cobb, and Gwinnett counties. The group rehearses on Sunday afternoons and plans to give concerts on a regular basis.

Information about concerts by the Tara Winds or membership in the group can be obtained by contacting Larry Volman at Morrow Senior High School.

Gregory remembers the performance held in the commons area near the J. C. Penney department store as one that was very loud, similar to "playing in a big shower."[14] Co-founder Larry Volman's letter to the membership dated May 16, 1988 hailed the event as "a tremendous success in every respect" with "a large and responsive audience."[15] After the concert, a celebratory cookout was held at the home of conductor, David Gregory. The cookout has become an annual event after the ensemble's spring concert.

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The Decision to Organize

On May 22, 1988, at the first rehearsal after the ensemble's inaugural concert, members of the Tara Winds Board of Directors were elected to plan the future of the organization. The first officers were: David Gregory, Musical Director; Larry Volman, Personnel Manager; Ed Davis, Business Manager; Randall Coleman, Rehearsal Facilities; Ron Biffle, Historian; Dan Wilson, Secretary/Treasurer; Rusty Wilson, "The Windsong" editor; Vance Edeker, Librarian; Roger McClendon, Refreshment Chairman. On June 26 of the same year, three members-at-large were added to the list of officers: Jay Wucher, Tim Zabel, and Cathy Asher.

One charge of the officers was to put together the rehearsal and performance schedule each year. The first year became a busy one. A fall concert in the Stone Mountain area in September of 1988 was followed by the first annual holiday concert, the Music of the Season, in December. Soon following was the group's first invitation to perform at the Georgia Music Educators Association's Annual In-Service Conference in January 1989 in Savannah and the GMEA District VI High School Clinic Bands in February 1989 at Riverdale High School in Clayton County.

The Tara Windsong

A newsletter designed to help keep the membership informed of the activities of the ensemble began in the spring of 1988, edited by Tara Winds oboist, Rusty Wilson. The title, "The Tara Windsong," was suggested by a non-member. Information in the newsletter included the rehearsal and performance schedule, notes of congratulations, treasurer's report and reminders from the founders and conductors.
Today’s newsletter is emailed to each member on a monthly basis by Wilson, with special announcements coming as needed.

**Finances**

Members of the Tara Winds were first asked to make donations to the treasury at each rehearsal. Once those donations became smaller and smaller, the Board of Directors presented a proposal for annual dues. At a concert in Stone Mountain in the fall of 1988, the membership voted for $20.00 annually per member, or $30.00 per family.

**Traditions Begin**

**Music of the Season**

The annual Music of the Season concert is a tradition that began during the Tara Winds’ inaugural year. The organization of this concert was one of the stipulations Gregory gave the group’s founders for accepting the conductor’s position. The idea was to hold a free seasonal concert for the public where choirs and dancers, among others, would be invited to perform as well. Donations would be accepted for local charities to aid in purchasing Christmas gifts for needy families. This musical gift to the community quickly became a welcomed annual event in the Clayton County area.

The first presentation of this concert, which was also the group’s first indoor performance, was held December 3, 1988 at First Baptist Church in Jonesboro, Georgia. It was one of only a few venues in the area with an auditorium large enough for the program. Guest performers included chorus members from Riverdale Junior High School, Riverdale Senior High School, Mundy’s Mill Junior High School,

In 1990, the Music of the Season concert moved to the new Clayton County Schools Performing Arts Center. That year, over two hundred students from Jonesboro, Riverdale, Mt. Zion, Lovejoy, and Newnan High Schools participated in the holiday celebration. The Tara Choral Guild, a fifty-member all adult choir directed by Chris Fowler, also presented holiday music. No admission was charged, however donations were accepted for Operation Santa Clause, sponsored by Samaritans Together. The performing arts center has continued to be the venue for this annual presentation.

Operation Christmas, a program that assists needy families with presents for children, later became a partner with the Tara Winds. The project, a subsidiary of the Clayton County Community Service Authority, provided toys or gift vouchers to over two thousand needy families in the community.

Traditionally presented the first Saturday in December, the Music of the Season has always been, and continues to be, one of the first of many school and community holiday programs of the season. In addition to choruses from middle and high schools from nearby Fayette, Henry, and Clayton counties, invitations to perform have been given throughout the years to the Fulton County Children's Honors Chorus, the Jonesboro United Methodist Church Handbell Choir, the Southern Crescent
Chorale, the Spivey Hall Children’s Choir, the Dance Theater of Georgia, the Georgia Youth Ballet, and the Atlanta Festival Ballet.

Performance Invitations

The Tara Winds was honored to receive the invitation to perform at the opening general session of the 1989 Georgia Music Educators Association (GMEA) Annual In-Service Conference. The one hour program, presented at 9:00 P.M. January 26, 1989 in the Savannah Civic Center, was held less than one year after the ensemble’s first rehearsal. Members were informed through the group’s newsletter, the Tara Windsong, about this historical event for this very young ensemble. Immediately, additional Thursday rehearsals were scheduled for the month of January to prepare for the momentous occasion.

This first invitation to perform at the GMEA conference was a courtesy invitation. Traditionally, bands submitted recordings to be selected to perform at this state convention, however, the Tara Winds had no recording to submit. Conductor Gregory asked for special consideration for the group because of the uniqueness of the composition of its core membership. Of about eighty-five members, approximately seventy percent were band directors or were in the music profession. According to Gregory, the performance would be “a way to present a clinic at their in-service through performing.”16 There were no other community ensembles in the state that had that proportion of band directors as members.

The receiving of performance invitations has truly become an honor and a tradition for the Tara Winds Community Band. The ensemble has presented eight concerts at the GMEA In-Service Conference from 1989 to 2003. Since its inception, Gregory, interview.
the Tara Winds Community Band has received an invitation to perform either regionally, nationally, or internationally virtually every year of its existence.

*Other Annual Events*

In addition to the Music of the Season and invitational concerts, at least one other local concert is presented each year. For several years, the annual Spring Concert has been held at the Clayton County Schools Performing Arts Center and has included presentations to the winners of the Tara Winds Scholarship Foundation awards. Typically held in April, this concert includes a few pieces from the standard band repertoire, accompanied by lighter literature, such as selections from Broadway musicals that may be more recognizable by the general public. Occasionally, the music selected for the spring concert would carry a theme.

The Tara Winds will often perform a concert during the summer, typically around the fourth of July. The first concert of this nature was held at Calloway Gardens located in Pine Mountain, Georgia, one hour southwest of Atlanta, July 3, 1988. Other summer concerts have been held as part of the Madison-Morgan County Summer Concert Series, located approximately one hour east of Atlanta and the local Arts Clayton Summer Concert Series in Clayton County, Georgia, among others.

Oddly enough, the traditions that have continued the past twenty years with the Tara Winds all began the first year of the ensemble’s existence. From the seasonal concerts to the invitational performances, it is evident that the founders knew exactly what they wanted the ensemble be. It is one of great artistic merit that is well respected throughout local and professional communities.
Traditions Continue

The Second Season

The success of the inaugural season of the Tara Winds resulted in three invitations for the second season. Requests came from the joint conference of the Southern Division of the College Band Directors National Association and the National Band Association held at Florida State University in Tallahassee, the University of South Carolina Band Clinic and Conductor's Symposium in Columbia, and the Georgia Music Educators Association District XII Honor Band Clinic, all held in the month of February 1990. In addition to these conferences and the annual seasonal concerts, the group provided music for the dedication of the Clayton County Performing Arts Center, the venue for many future performances of the ensemble. A performance at the Atlanta Film Festival in May 1990 helped close the second season.

1990-1994

Lloyd Tarpley, a horn player in the ensemble, was introduced as the new assistant conductor in the first newsletter of the 1990-1991 season. Tarpley had recently retired as Coordinator of Instrumental Music in Clayton County, a position he held for twelve years. He previously served as the director of bands at Georgia's Forest Park High School for seventeen years and the assistant director of bands at the Georgia Institute of Technology for ten years. A graduate of the University of Miami, he also received a Master's degree from the University of Georgia and a sixth-year certificate from Auburn University.

This season, the rehearsal location changed from Riverdale High School to the new Mount Zion High School. Local performances included a “Young People’s
Concert” held in February and an “American Pops” concert held in April, both at the new Clayton County Schools Performing Arts Center. The Tara Winds also helped the city of Hapeville celebrate its centennial year with a performance at the Y-Teen Park in Hapeville, Georgia, located in Fulton County in the south metro-Atlanta area.

The Tara Winds Bulletin Board was initiated in August 1991 for the ensemble’s third season. This was an information telephone hotline where members could find the times and dates of rehearsals and concerts. The bulletin board was only available from 6:00 A.M. to 10:00 P.M. daily and could be accessed only from a touch-tone phone.

The following season included the ensemble’s second appearance at the GMEA In-Service Conference in Savannah. The concert, held on Friday evening, January 24, 1992, at 8:45 P.M., included an appearance from Georgia native, Cecil Welch, former trumpeter with the Atlanta Symphony Orchestra and principal trumpeter of the Henry Mancini orchestra. The executive director of GMEA, Boyd McKeown, guest conducted.

The first invitation to perform at the January High School Music Festival (JanFest) held at the University of Georgia in Athens was the climax of the ensemble’s fourth season. The Music of the Season and annual spring concerts continued to be a success with the local community.

Operation Christmas became a wonderful outlet for the Tara Winds to give back to the community that had so greatly supported the new ensemble. Donations given by the audience members at the sixth annual Music of the Season concert, held
during the 1993-1994 season, totaled $2132.60 to the charity that helped provide Christmas items for needy families in the Clayton County area.

Concerts held later this season included the Tara Winds’ third performance at the GMEA In-Service conference in Savannah and “An Afternoon with John Philip Sousa” as its spring concert in April. The evening’s guest conductor, James Saied, from Tulsa, Oklahoma, often toured the country posing as John Philip Sousa.

Members of the Tara Winds appeared in Sousa uniform for the event. Admission was $8 for adults and $5 for children. Over one thousand people attended this concert where representatives from the five branches of the military and audience members married for fifty years or more were recognized.

Funds raised at the concert benefited the newly founded Tara Winds Scholarship Foundation. This foundation provides scholarships to middle school and high school students attending summer music camps and college as music majors. The Tara Winds spring concert is now traditionally where the scholarship recipients are presented to the community for recognition.

1994: Mid-West Bound

The Tara Winds was one of two adult community bands to perform at the 48th Annual Mid-West International Band and Orchestra Clinic in 1994. This was the first time in the history of the conference that adult community bands were extended invitations to perform. In addition the concerts by the Tara Winds and the Capital Wind Symphony from Washington D.C., a clinic on community adult organizations was presented at the conference. According to an August 1994 article in the newsletter, *Mid-West Motifs*, by then President of the Mid-West Board of Directors,
John Paynter, organizers believed "that adult community orchestras and bands provide the exemplary prototype of music education's direct extension from the schools to our adult society…" while remembering "the overriding philosophy of the Mid-West Board that the school concert orchestra and the school concert band provide the first core of national music education."\footnote{John Paynter, "Community Bands and Orchestras: The Next Step in Music Education," \textit{Mid-West Motifs} 5, no. 3 (1994): 1.}

The Tara Winds became the twelfth band from the Atlanta metropolitan area and the sixteenth band in the state of Georgia to be invited to perform at the conference. The audition recording consisted of pieces from the performance from the January 1994 GMEA In-Service Conference in Savannah. With many directors from the musically rich Clayton County area involved in the Tara Winds, a few members had previously received invitations as conductors, guest conductors, or performers. Most, however, had not yet received such an honor.

Rehearsals leading to the Tara Winds' first performance at the Mid-West Clinic were more frequent than normal. The ensemble rehearsed every other week throughout the fall to prepare for the performance, many more times than the usual once a month. Sections were also asked to hold a minimum of two sectional rehearsals in addition to the full band schedule. The goal was to make each rehearsal as efficient and productive as possible.

A dress rehearsal was held in the commons area of Mt. Zion High School on December 13, 1994, as the school did not have an auditorium. The Clayton-News Daily, the newspaper of Clayton County, Georgia, devoted a special article to the prestigious performance opportunity. Guest conductors at the event included Dwight
Satterwhite, former Director of Bands at the University of Georgia, Dr. Thomas Fraschillo, Director of Bands at the University of Southern Mississippi, Mark Kelly, Director Emeritus at Bowling Green State University and then Vice-President of the Mid-West Board of Directors, Jim Copenhaver, Director of Bands at the University of South Carolina and Dr. Quincy Hilliard, professor of composition at the University of Southwestern Louisiana.

The eighty-five members of the band presented the grand finale concert of the clinic on Saturday, December 17, 1994. Members had to travel to Chicago at their own expense, as it is with other national and international performances. Gregory regards this performance as one of his most memorable ones because of its importance to the directors in the organization. It gave each director involved the opportunity to be there, something most directors will not experience in their career. Gregory describes it as a "monstrously significant" opportunity for all involved.

1995 – 1997: Traditions and Recognitions

The eighth season of the Tara Winds included the traditional seasonal concerts. The Music of the Season concert included pre-concert music by a hand bell choir. Seventeen scholarships were presented at the annual spring concert entitled "Musical Greats...Past and Present." A concert at the Atlanta Botanical Gardens closed the year.

This season also included the ensemble’s fourth appearance at the GMEA In-Service conference in Savannah. However, preparation for this performance was a bit more taxing than with previous years. The band’s demanding rehearsal schedule for the Mid-West performance the preceding year came with a promise that the following season’s rehearsal schedule would be much, much lighter. Therefore, only three
rehearsals were planned to prepare for the GMEA conference. Members were strongly encouraged to have parts well-prepared before attending the rehearsals. Good attendance and promptness to rehearsals were also stressed. Gregory wanted to be sure the ensemble was physically and mentally prepared and committed to complete the challenge at hand.

The ninth annual Music of the Season concert included invited performances by the Lovejoy High School Choir, the Spivey Hall Children’s Choir, the Mundy’s Mill 8th Grade Chorus, and the Dance Theater of Georgia. Nearly $3000 was given to charity after this concert. This year, the newly founded “Tara Wind Machine” provided the pre-concert music. This jazz band consisted of only Tara Winds members. With the 1996 Olympic Games being held in Atlanta, the members formed the ensemble to possibly earn money for the Tara Winds organization during that time. Rehearsals were held after the scheduled Tara Winds rehearsals, even though stamina proved to be an issue. The pre-concert Christmas jazz music they provided was well received, however, the ensemble never performed again.

The John Philip Sousa Foundation recognized the Tara Winds as the recipient of the 1996 Sudler Silver Scroll of Honor, a prestigious award recognizing outstanding community bands that have consistently demonstrated excellence in performance for several consecutive years. Other recipients that year included: the Kent Stark Concert Band of Canton, Ohio, Patrice Grutzmacher, conductor; the Ridgewood Concert Band of Ridgewood, New Jersey, Christian Wilhjelm, conductor; and the Lakeland Civic Band of Kirtland, Ohio, Charles Frank, conductor.
An invitation from the Atlanta International Band and Orchestra Conference led to a performance at the Radisson Hotel Atlanta on March 15, 1997. Guest conductors included Stephen Melillo and Dr. Frederick Fennell. The annual spring scholarship concert in April was titled “From Tchaikovsky to Bluegrass” and included an appearance by the Faculty Grass, a local bluegrass band. One college scholarship, six high school scholarships, and eight middle school scholarships were presented to deserving youth from the area.

The Tenth Anniversary

The tenth anniversary season was one of the few years that the Tara Winds did not give a concert outside of the metropolitan Atlanta area. The annual Music of the Season concert included performances by the Lovejoy High School Concert Choir, the Spivey Hall Children’s Choir, the Morrow Middle School Treble Choir, and the Georgia Youth Ballet. Pre-concert music was provided by The Kemp Dulcimer Ensemble, and artwork by students of the Clayton County Schools was displayed.

The Tenth Anniversary Concert, held March 29, 1998, separate from the annual spring concert, was dubbed the “Heritage Concert.” Members of the Phi Beta Mu Georgia Bandmasters Hall of Fame were also recognized at the event. The concert was held at the Hodgson Concert Hall at the University of Georgia Performing Arts Center in Athens. The University of Georgia’s School of Music sponsored the concert with guest conducting by then University of Georgia (UGA) band directors Dwight Satterwhite and John Culvahouse, and retired UGA band director Roger Dancz, who passed away only six months later.
The scholarship concert, held April 19, 1998, was once again at the Clayton County Schools Performing Arts Center. The Tara Winds Scholarship Foundation was still very generous with its gifts by providing two college scholarships, four high school scholarships, and nine middle school scholarships to students attending summer music camps.
CHAPTER IV
THE SECOND DECADE

The beginning of the second decade of the Tara Winds brought an increase in the amount for participation dues as well as an increase in the number of performances for the ensemble. The $20 per year fee was raised to $30 per member with a $10 discount for couples. The ensemble performed five concerts this season, including the American Bandmasters Association (ABA) national convention, the Bands of America Regional Concert Band Festival, The District VI High School Clinic, the annual Music of the Season concert, and a joint concert with the Army Ground Forces Band from Fort McPherson, Georgia.

After the 11th Annual Music of the Season concert in December 1998 and the performance at the District VI High School Clinic in late February 1999, two major performances were given within a month’s time: the invitational performance at the 65th annual American Bandmasters Association (ABA) national convention in Melbourne, Florida and the Bands of America Regional Concert Band Festival at the Robert Ferst Center for the Arts on the campus of the Georgia Institute of Technology.

The Tara Winds was one of five bands to perform at the convention held at Merritt Island High School the first week of March 1999. The ensemble increased rehearsal time to two meetings per month in preparation for this historical event. Gregory’s programming included many pieces from the standard band repertoire in preparation for the seven guest conductors for the event. This program, titled “The Music of the ABA,” featured pieces written or transcribed by a member of the American Bandmasters Association.
The 1999 season ended with the annual scholarship concert in April, however, the location and format of the concert changed. A joint concert was given with the Army Ground Forces Band from Fort McPherson, Georgia. This Army band, organized in 1845, is the only Army band to receive a combat distinction from the President of the United States. The concert, sponsored by the Georgia Power Company, the News Daily, and the Metro Brokers Better Homes and Gardens, was held at the Henry County Performing Arts Center.

In addition to the scholarships given each year, an additional scholarship was created by ENCORE! Music Camps, whose founders were also the founders of the Tara Winds. This scholarship honored the memory of Jenny Martz, a former member of the Tara Winds and the Fort McPherson Army Ground Forces Band, who succumbed to cancer in March of 1999. The full tuition and fees ENCORE! camp scholarship was created to award, through the Tara Winds Scholarship Foundation, the principal bassoonist in the Georgia Middle School All-State Band each year.

The turn of the century kept Tara Winds in its traditional form...seasonal concerts with an invitational performance in the winter. The 1999-2000 Tara Winds season brought yet another performance at the GMEA In-Service Conference in January, and the 2000-2001 season included a performance at the University of Georgia January High School Music Festival (JanFest). The spring concert held May 20, 2000 also served as a celebration of the 10th anniversary of their primary performance venue, the Clayton County Schools Performing Arts Center. Both seasons ended with appearances at the Madison-Morgan County Summer Concert Series in Madison, Georgia.
December 2001 was another eventful time in the lives of the Tara Winds members. The ensemble received their second invitation to perform at the prestigious Mid-West International Band and Orchestra Clinic in Chicago, Illinois. This concert served as the premiere performance for the first two pieces commissioned by the ensemble, *Nature of the Beast* by Julie Giroux and *Chiaroscuro* by Robert Sheldon.

The Season of Change

At the end of the 2002 – 2003 performance season, Lloyd Tarpley retired as associate conductor of the Tara Winds. Dr. Andrea Strauss, a clarinetist in the ensemble, expressed interest and was chosen by the board of directors to fill the position. Strauss holds the Bachelor and Master of Music Education degrees from the University of South Carolina, and a Doctor of Philosophy from the University of Southern Mississippi. She is currently the Director of Bands at the Georgia Institute of Technology (Georgia Tech) in Atlanta where her ensembles have performed internationally in China, Ireland, and Australia. She is also the National Vice President for Professional Relations for Tau Beta Sigma National Honorary Band Sorority and is a past member of the board of directors for the National Band Association. She also serves as the associate conductor of the Cobb Winds Symphony, a community band based in Marietta, Georgia, a suburb of Atlanta.

After fifteen years with the Tara Winds, David Gregory’s decision to leave the ensemble in 2003 only made him realize the impact he had on so many musicians’ lives. He believed the ensemble wanted a fresher approach to music making, perhaps by a younger conductor. Once his decision to resign was made public, he received an overwhelming number of responses, individually and collectively, from members
asking him to stay. His decision to leave was his own, with no problems occurring with the ensemble affecting his thoughts. Oddly enough, the band was very productive and had just performed at the Georgia Music Educators In-Service Conference in Savannah the same month. With his decision and announcement being the same month of his retirement from the public school system, he had a great amount of time to reevaluate his decision. He reconsidered and never missed a rehearsal.

The sixteenth annual Music of the Season concert was held December 3, 2003 in the traditional venue, the Clayton County Schools Performing Arts Center. This year, the ensemble was joined by the Southern Crescent Chorale, a sixty voice community chorus only in its second year of existence. The chorale has continued to perform every year at the Music of the Season concert.

A special event also happened during this particular holiday concert. It was the premiere performance of Samuel Hazo’s commissioned work for Tara Winds, *Perthshire Majesty*. Hazo, who attended the premiere, was originally commissioned to compose a retirement gift from the Tara Winds to David Gregory. Because Gregory changed his mind, the commission became another undertaking of the commissioning project, not a retirement gift as expected.

Later that season, the Tara Winds performed at the University of Southern Mississippi All-South Band Clinic and the Southern Division Convention of the College Band Directors National Association and the National Band Association at Emory University in Atlanta, Georgia. Guest conductors of the Mississippi performance on February 14, 2004 included retired director of the “President’s Own” United States Marine Band Colonel John Bourgeois, Tara Winds member Kerry
Bryant, director of the Italian Army Band Maestro Fulvio Creux, and Director of Bands at the University of Southern Mississippi Dr. Thomas Fraschillo. Eleven days later, February 25, 2004, the performance at Emory University included southern division NBA past presidents James Copenhaver, James Croft, Thomas Fraschillo, W. J. Julian, William Moody, and Frank Wickes.

Tom "Bones" Malone, a performer with Paul Shaffer and the CBS Orchestra and an original member of the Blues Brothers Band, appeared as a guest artist with the Tara Winds at the annual scholarship concert in April. The season closed with a performance during the Arts Clayton Summer Concert Series in the Tara Winds home of Clayton County, Georgia.

The traditional concerts of the Tara Winds were held in December, January, and April of the seventeenth season. The Music of the Season concert, however, was the first not to include a performance from a Clayton County school chorus. Instead, performances from the Starr's Mill High School Chanticleer from neighboring Fayette County, and the Dutchtown Middle School Treble Chorus from neighboring Henry County entertained the audience. The Jonesboro High School String Ensemble provided pre-concert music, with additional performances presented from the Southern Crescent Chorale and the Atlanta Festival Ballet.

The invitational performance was held at the University of Georgia January High School Music Festival (JanFest) where the Director of Bands at the University of North Carolina at Greensboro, John Locke, and then interim Director of Bands at the University of Georgia, John Culvahouse, guest conducted the ensemble. The spring scholarship concert entitled "Vivo Italiano! Vivo Americana" promoted the
ensemble's summer international performances in Italy. This April 24th concert was moved from the Clayton County Schools Performing Arts Center to The Centre for Performing and Visual Arts of Coweta County. The group presented music featuring American and Italian composers in preparation for the Tara Winds' first international tour in Italy in June.

The eighteenth season of the Tara Winds opened with a combined concert with the Columbus State University Wind Ensemble at the Bill Heard Theater in the River Center for the Performing Arts in Columbus, Georgia September 25, 2005. During the concert, the 2004 Sir Georg Solti International Conducting Award was presented to Dr. Robert Rumbelow, Conductor and Director of Wind Ensemble Activities at CSU. The award included a $5000 prize from the John Philip Sousa Foundation.

The Georgia Music Educators Association invited the Tara Winds to perform for an historic eighth time at the GMEA In-Service Conference in Savannah in January of 2006. Guest artists included solo artist and former member of the "President's Own' United States Marine Band, Patrick Sheridan. The annual scholarship concert, held April 26, 2006, pleased audiences with "The Sounds of Sousa and the Melodies of Movies."

After eighteen years of Music of the Season concerts, it was decided that the Tara Winds would not give the holiday concert in 2006. Instead, the ensemble would focus their attention on preparing for the November 18th concert at the Western International Band Clinic in Seattle, Washington. The concert, held in the Grand Ballroom of the Doubletree Hotel at the Seattle airport, featured guest artist James Land, a Georgia native and freshman at the University of Cincinnati College-
Conservatory of Music and a past winner of the Atlanta Symphony Youth Orchestra Concerto Competition.

The ensemble’s second tour of Italy commenced May 2007. The six-day trip combined members of the Tara Winds with music students from the University of Southern Mississippi and Reinhardt College in Waleska, Georgia, and members of the Italian Army Band from Rome. The ensemble held rehearsals at the Italian Army Base and gave performances in Sacrofano and La Cave. Members were also given the opportunity to tour Rome and experience a day in Florence.

The Twentieth Anniversary

The organization of the Tara Winds includes the Board of Directors and standing committees. The Board of Directors for the twentieth season are: Michael Eddy, chairman; Teri Taylor, publicity; Jay Asher, personnel manager; Earl Haft, property manager; Don Cheyne, member-at-large; Steve Tyndall, member-at-large; Rusty Wilson, communications; Stan Kramer, music librarian, Lynn Conti, hospitality; Laura Webb, treasurer; Candy White, historian; and John Dyson, band administrator. The standing committee chairmen include: Rusty Wilson, newsletter; Teri Taylor, publicity; Michael Eddy, scholarship foundation; Frank Folds, scholarship foundation (treasurer); and Glenn Moore, webmaster.

The first performance of the twentieth anniversary season was the annual Music of the Season concert. Although this traditional concert began the first year of the Tara Winds’ existence, it was only the nineteenth Music of the Season because of the previous year’s decision not to perform because of the trip to Seattle, Washington that year. Once again, the Southern Crescent Chorale, the Starr’s Mill High School
Chanticleer from neighboring Fayette County, the Dutchtown Middle School Treble Choir from neighboring Henry County, and soloists Amber Harris and Matthew McCord, joined the Tara Winds. Announcer and Tara Winds member Candace McWhirter appealed to the audience for donations to the commissioning projects and operations of the Tara Winds. Over $350 in donations was collected.

The twentieth season included another performance at the joint conference of the CBDNA/NBA held at Columbus State University in Columbus, Georgia. The band also performed for the Reinhardt College Concert Series in February 2008. At the time of this writing the ensemble has planned a gala at the Doubletree Hotel in downtown Atlanta the night before the twentieth anniversary concert to be held at the Fine Arts Center at Reinhardt College in Waleska, Georgia. Composer Luigi Zaninelli has been commissioned to write a piece to commemorate the ensemble’s anniversary. The piece, This is My Father’s World, is written for wind symphony and optional treble chorus. The Spivey Hall Children’s Choir from Clayton County, Georgia will assist the Tara Winds in the presentation of this commission.
CHAPTER V
TARA WINDS ORGANIZATION TODAY

Membership Selection and Maintenance

The attendance policy initiated by the founders of the Tara Winds in 1988 is still in place today. The membership of Tara Winds must sign a yearly contract stating the intent to attend all rehearsals and performances, or to notify the personnel manager in writing in advance of conflicts. Members who consistently do not attend rehearsals are encouraged to re-join the group when their schedules allow for committed participation.

There is currently a waiting list for membership in the organization, as musicians often perform with the ensemble for several years before leaving. Vacancies are filled with persons registered on the waiting list.

Programming

The music selected for the ensemble has always been one of great quality and diversity. According to Gregory, his choices are not made on difficulty of literature, but of variety due to the large number of music educators who teach at different levels in the organization. Gregory states: “I felt it important that Tara Winds serves as a vehicle where they can learn, not only play their horns.”¹⁸ He prefers music at an assortment of levels of difficulty while putting together programs that make musical sense. He believes the rehearsals serve as an in-service for the teachers involved, showing them the proper way to program music for their own bands with quality being the most important aspect. He also chooses music according to the surroundings of the

¹⁸ Gregory, interview.
performance, for example, soft, slow music would not be programmed for an outdoor concert.

The number of concerts the ensemble presents yearly gives Gregory the opportunity to program a wide range of music. The Music of the Season concert is traditionally sacred, but will include a few secular pieces. Programming for conferences and conventions, usually done once a year in the winter, is normally geared toward a more serious program. According to Gregory, this is done "so the people who are teachers and conductors in the group have something they can relate to on a professional level." 19 The spring concert includes music chosen for a more general audience, and may include an overture coupled with an original band piece among much lighter selections. Summer concerts are normally thematic in nature.

Rehearsals

Tara Winds rehearsals are typically held in high school band rooms because of the availability of percussion instruments and other needed equipment. The room used must be large enough to accommodate at least eighty-five performers plus equipment. Riverdale High School in Clayton County became the first rehearsal location at the invitation of then band directors Randall Coleman and Kerry Bryant. The group eventually moved to another school in the same area where the organization had to pay a rental fee for the use of the facilities. Mt. Zion High School, located in the same county, soon became the next rehearsal site with no usage fee.

Most recently, Woodward Academy, a private school located in College Park, Georgia, became the ensemble’s primary rehearsal site at the invitation of band director Ben Hines who has performed with the group in years past. The decision to

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19 Gregory, interview.
move from the Clayton County area transpired because more than half of today’s membership is from the north metropolitan Atlanta area. In previous years, most of the membership resided in the south metropolitan Atlanta area, namely Clayton, Fayette, and Henry counties.

A typical Tara Winds rehearsal lasts two and one half hours, from 2:30 P.M. to 5:00 P.M., every third Sunday from August to May. Additional rehearsals lasting two to two and one half hours each are scheduled as needed, and usually occur one to two weeks before a convention or clinic performance. It is the desire of the conductors to begin and end each rehearsal on time.

Initially, a break was given around the hour and a half mark of the Tara Winds rehearsal, however, because so many band directors were involved in the group, Gregory found it hard reconvene. Members often began conversations about band literature, events with their school bands, invitations to rehearse each other’s bands, and other professional topics. The refreshments offered during the break also contributed to the lack of focus. As a result, the break was moved, as Gregory describes, to the end of the rehearsal.

Gregory believes he should not penalize members who come on time to rehearsal by waiting on the members who are not. The large amount of traffic in the Atlanta area, coupled with occasional bad weather, often becomes grounds for tardiness. However, Gregory begins as close to 2:30 P.M. as possible.

Rehearsals often begin with a short welcome. Only a few announcements are given at the beginning of rehearsal with the goal to begin playing as quickly as possible. Announcements are included between pieces, aiding in the pace of the
rehearsals while allowing the musicians to rejuvenate. If a member needs to take a break, it is done individually. Snacks are then provided at the end of rehearsal by the hospitality chairperson of the organization.

Gregory believes his teaching methods are the same whether he conducts a middle school, high school, college, or community ensemble. However, the level of intensity of those methods may differ. Gregory states that he “teach(es) by concept…of tone, pitch, balance, blend. I still teach that way whether I am teaching adults or middle school kids.”\textsuperscript{20} With the community band that meets monthly and covers a great amount of literature, he chooses to spend little time discussing and polishing issues. With high school ensembles, he spends more time teaching the students how to solve technical problems. He believes “the methods are the same, but (he) may not go as deeply in the methodology.”\textsuperscript{21}

The most challenging aspect of rehearsal, according to Gregory, is getting the large amount of work that is necessary completed in the time allotted. He believes he must put the band in a position to succeed by prorating the amount of time spent on each piece. Making the decision about what to leave certain technical issues for the performers to work out on their own, as well as what to rehearse, edit, and assign parts for, is a huge challenge. He believes that the members’ motivation to succeed is not the issue, with many driving an enormous amount of miles, leaving families, and abandoning other commitments to be at rehearsal. However, he admits to becoming anxious keeping the band focused the entire rehearsal to accomplish what he desires to accomplish that day.

\textsuperscript{20} Gregory, interview.

\textsuperscript{21} Gregory, interview.
Performances

The Tara Winds board of directors assumes the responsibility for scheduling rehearsals and performances and accepting or declining invitations to perform. At least three concerts are scheduled yearly. The Music of the Season concert, generally held the first Saturday of December, involves a local community chorus, public school choruses, ballet dancers, and solo singers from the area. A convention performance usually occurs in the winter months. The annual spring concert, held in April, includes the presentation of scholarships to middle school and high school students planning to attend summer music camps or those who plan to attend college as a music major. A summer concert may be also scheduled and is frequently held during the month of July.

Finances

Current Tara Winds membership dues are $50.00 per year and $75.00 per couple. This amount is considered low compared to other fees around the country. The money is primarily used for program printing, facility rentals, advertising concerts, and postage for advertisements. Music is sometimes purchased instead of borrowed and gifts are often bought for guest conductors. Conductors Gregory and Strauss do not receive pay, but pay dues as well.
CHAPTER VI
THE COMMISSIONING PROJECT

Historical Background

The act of commissioning composers to contribute to the limited repertoire of original wind band literature dates back to the 1920s. At that time, band music was mostly utilitarian, often composed for a specific event or need, and only for the instrumentation of the group at hand. This seldom appealed to many great composers who “turned their attention to composing music for ensembles with greater potential for musical expression,”\(^\text{22}\) such as the orchestra. Music for the wind band did not have the rich history associated with it as did the other mediums.

Considered a pioneer of the commissioning process, Dr. Edwin Franco Goldman was involved in persuading composers to write for the wind band. He “...was convinced that great composers would eventually realize that they were overlooking a rare opportunity...”\(^\text{23}\) to write for such an ensemble. After several discussions with some of the great composers of the time, he was, nonetheless, turned down by composers such as Edward Elgar and Richard Strauss. Percy Grainger and Gustav Holst were among the few who accepted the challenge.

Prior to 1945, there were only a few original works for band. However, after World War II, conductors continued to develop Goldman’s idea to fill this lack of repertoire through the commissioning process. Because of this, hundreds of works


\(^{23}\) Ibid, 187.
have emerged, with "no greater interest and support for contemporary composers and their music that the American wind band/ensemble."^{24}

The first commissioning series in the United States began with Goldman and the League of Composers in 1949. This series was eventually transferred to the American Bandmasters Association that he founded. The idea continued with Captain Francis E. Resta, Commanding Officer and Conductor of the West Point Academy Band, with the commissioning of a series of thirteen works presented in six separate concerts between January and May of 1952. Strangely enough, Resta did not promise the composers any monetary compensation, although this is the common practice today.

Around the same time as the West Point commissions, Frederick Fennell contacted over 400 composers to ask for works for the newly formed Eastman Wind Ensemble at the University of Rochester's Eastman School of Music. He described his concept of instrumentation, one player per part, and "expressed the hope that they might be willing to look upon the wind ensemble sonority as a resource they could compose music for in the future."^{25} Positive responses from composers such as Ralph Vaughan Williams and Vincent Persichetti led to a release of their first recording, *American Concert Band Masterpieces*.

Organizations such as Kappa Kappa Psi and Tau Beta Sigma, a national band fraternity and sorority, began commissioning works for band in 1953, partly because of the influence of fraternity president, Hugh E. McMillan, who believed the intercollegiate band to be great performers of new literature. The Ithaca High School

^{24} Ibid, 186.

^{25} Ibid, 191.
band, under directors Frank Battisti and Ron Socciarelli, began commissioning works in 1959, and has since commissioned at least twenty-nine works in their effort to increase the amount of quality band literature for high school band.

Tara Winds Commissioning Project

In the continued effort to expand the amount of quality band literature, the Tara Winds Community Band has established its own commissioning project. Since 2001, four works of various grade levels have been composed for the Tara Winds: *Chiaroscuro: Symphonic Dances in Shades of Darkness and Light* by Robert Sheldon, *Nature of the Beast: An Essay on Life* by Julie Giroux, *Perthshire Majesty* by Samuel Hazo, and *Symphony for Winds and Percussion* by Luigi Zaninelli. Two of these works premiered at an international band and orchestra convention, one at a major university honor band festival and one at a local holiday concert.

The Tara Winds commissioning project committee has the challenge of determining which composer to approach for the project. Suggestions are often taken from the general membership with consideration given to ones whom the committee believes would compose music of a level that would eventually become part of the standard band repertoire. Cost, availability, and writing style are also determining factors.

The chairperson of the committee has the responsibility of corresponding with the composer. Timelines, instrumentation, strengths and weaknesses of the ensemble, and fees are discussed at length. Contracts between Tara Winds and the composer are the responsibility of the chairperson.
Funding the commission has always been a challenge for the ensemble. Underwritings combined with small donations often collected at concerts have been the primary sources for financial support.

*Chiaroscu ro: Symphonic Dances in Shades of Darkness and Light, opus 79,*

by Robert Sheldon

Born in Chester, Pennsylvania, Robert Sheldon grew up in a household of entertainers. His parents performed vaudeville and moved to Florida when he was eight years old to buy a nightclub and restaurant near the beach. His mother was a dance instructor, therefore, he was constantly exposed to classical music. While frequenting the nightclub, jazz and popular music became an influence, as he often sat in with the bands performing there, even as a junior high school student. Sheldon continued to perform professionally through high school, as well as with his school’s band on several different instruments. During college, he performed on cruise ships, performed shows at Miami Beach and played in nightclubs, sometimes six nights a week, to earn enough money to pay tuition at the University of Miami.

Sheldon began piano lessons at age five, and began studying the violin soon after. In the 7th grade, trombone was his chosen instrument, yet he played woodwinds professionally and was an oboe major in college. Performing is not a priority now, however, Sheldon continues to be involved with music outside of his normal work day as editor at Alfred Publishing and as the conductor of a community band in Illinois, the Prairie Wind Ensemble. If a guest conductor is present, he will sit in with the band to play his trombone.
Sheldon composed his first piece while in the eighth grade. He preferred to sit at the piano and write, but now chooses to use computer software for his compositions because of the ease in extracting parts. In his younger days, as he progressed in his writing, he began arranging for his high school jazz band for fun.

Sheldon considers color a very important element of his writing. The first time he truly felt color in sound was in high school as a member of the Florida All-State Band with Colonel Arnold Gabriel conducting. He was “amazed by the sounds of that ensemble,” something he had never felt as a participant in his local high school band. He prefers composing for orchestra, simply because there are more colors to choose from with the strings present. He also prefers the soloistic approach of writing for the wind instruments in the orchestra. He compares composing for commissioners to solving a puzzle, searching to find the correct combination of instruments to achieve the colors and blends he wants.

Because he is so widely published, Sheldon does not readily enter composition competitions. As a student at the University of Miami, he studied composition with Clifton Williams, one who tried to stretch him musically further than he was willing to be stretched at that time. While in school, Williams convinced Sheldon to enter the American School Band Directors Association’s composition competition, which does not exist today. Sheldon ultimately entered two pieces in the 1975 competition and received first and second place. Unfortunately, Williams passed away before finding out the results, as Sheldon had to keep the secret of his award for a year. The pieces were chosen at the association’s annual convention, but were to premiere at the next one, a year later. Sheldon was not allowed to share the news.

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Most of Sheldon's music is for band, with the majority done on commission. He has composed a few combination pieces for band, orchestra, and choir. Other community band commissions include ones for the Camden Community Concert Band and the Charleston Community Band, both of South Carolina, and the Prairie Wind Ensemble of Illinois of which he is the conductor.

Sheldon believes he writes differently for community ensembles than for school bands, however, he also believes "not all community groups are the Tara Winds or the Northshore Band or bands of that caliber." He considers the experience, not the age, or the members of the ensemble, yet he tries not to be too specific for a group because of his hopes of publication. Sheldon states:

"You want to write something specific to the ensemble that's commissioned you but at the same time accessible and interesting to others.... After it's all said and done, the ensemble that's commissioned the piece would like nothing better than to see a lot of people playing it."

Most of Sheldon's commissioners will give a suggestion about the grade level of the piece, after which he will then find historical or legendary facts about the ensemble's community. He finds inspiration in the specificity given by some commissioners, but feels that too many parameters hinder the creative process.

When David Gregory contacted Sheldon about the Tara Winds commission for the ensemble's second performance at the Mid-West Clinic in Chicago, Illinois, Gregory was extremely clear about the type of piece he wanted. Gregory challenged Sheldon to "write something where you are not being limited in any way by any thing...duration, difficulty, instrumentation. We want this piece to be a total creative

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27 Ibid.

28 Ibid.
expression of you.” This scared Sheldon, as he had always had parameters placed on his writing. It was the first time, since being a published composer, that he “had the assignment of writing without orders.”

Sheldon’s inspiration for the Tara Winds commission, Chiaroscuro: Symphonic Dances in Shades of Darkness and Light, op. 79, appeared while attending the Mid-West Band and Orchestra Clinic in Chicago, Illinois. He and his wife visited a bizarre store of hand crafted items named “Chiaroscuro” located on North Michigan Avenue. Sheldon did not know the definition of the word, but noticed an explanation posted in the store: “an artistic technique that blends shades of light and dark in works of art.” Once he returned home, he did a little research, found the information quite interesting, and wondered if he would be able to create chiaroscuro musically. He decided to talk to David Gregory about his proposal who quickly replied, “Go with it.”

Known for his many works for the young band, Sheldon considers the grade 5 Chiaroscuro different from any other piece he has ever composed. In four distinct sections, the piece became an expression of a personal time of difficulty for Sheldon. He considered himself to have been in a dark place when he started writing, and the piece became a catharsis. He truly appreciated the opportunity to express himself musically for this commission, and without parameters involved.

The first movement was a reflection of Sheldon’s somber emotions, but with lots of energy. Marked “dark and menacing,” it is in rounded binary form, in the key of f minor, and should be performed at MM = 48. The melody in the A section is

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29 Ibid.

30 Ibid.
presented as a bass clarinet solo answered first in the double reeds and later in the low brass. The marimba provides an ostinato throughout accompanied by a pedal tone in the tuba. Fanfares and in the brass and flourishes in the woodwinds and piano mark the B section that ends in a unison F that crescendos to the A’ section. Here, the bass clarinet solo is now echoed a beat later in the solo alto saxophone and accented with muted horns and trombones.

Percussion such as the gong, scraped and rolled suspended cymbal, finger cymbals, and piano are used throughout the movement for color. The meter varies, perhaps signifying the instability of being in a dark place. Sheldon took a little time off after composing that movement before moving forward, for it felt unusual and took a while to completely understand. He felt that it became more personal than expected.

The second movement is considerably brighter and faster, but not meant to be happy. Marked “warm and hopeful,” it moves from the minor key in the previous movement to F major and uses a great amount of tertian harmonies. A transition that includes a flute and euphonium solo leads to the rounded binary form of the second movement. The initial A section melody is presented by a solo horn, and consequently ends with solo trumpet. The B section is mostly woodwinds and percussion with the brass added to propel the music to A’. This third section includes the melody embellished by the upper woodwinds. The birdcall in the piccolo at the end of the movement reminds us that Sheldon depicts this section as a “dreamy forest scene.” Its soothing quality is a reflection of Sheldon overcoming his personal difficulties.

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Sheldon created the third movement last. It is labeled “playful with impish energy” and is written in Db major. There are moments of jazz and Latin influences with an abundance of upper woodwind and bright percussive sounds. Again in rounded binary form, the first section is characterized by its ostinato patterns in the woodwinds, trumpet, euphonium, and marimba and is in ¾ time. The rhythmic complexities of the first section are relieved in the second; however the time signature changes to 5/4. The energetic rhythm of the A section returns, then gradually fades away to the fourth movement.

Composed immediately after the second movement, the fourth movement is described by Sheldon as just pure joy. It was “a total expression of the release from whatever it was (he) was going through earlier.” It is a tarantella, an Italian folk dance in 6/8 meter that legend says to have been a cure for the bite of the spider. Sheldon perhaps chose this dance style as a symbol of a cure from his earlier depicted emotions.

The movement includes the basic characteristics of a tarantella. The key consistently alternates between major and minor modes that start in C and end in Bb. Woodwind and melodic percussion have scale patterns that include repeated notes, neighboring tones, and arpeggios. The tempo increases from an initial MM = 160 to a “vivace” at MM = 188 that accelerates to a “presto” at MM = 200 and finally “prestissimo!” at MM = 220. The movement ends just as the first movement began, on a unison pitch performed by the entire ensemble, but this time Bb.

The premiere of Chiaroscuro at the 2001 Mid-West Clinic in Chicago, Illinois provided even more opportunities for Sheldon. Gregory asked him to conduct the

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32 Ibid.
piece’s premiere. A representative for Alfred Publishing, for which he was a writer, observed his rehearsal with the Tara Winds. At that conference, Sheldon was offered the position of editor at Alfred Publishing, partially because of what the representative observed during the *Chiaroscuro* rehearsal. Arrangements were also made to use the Tara Winds Mid-West Clinic recording as the demonstration recording for Alfred Publishing. Alfred Publishing also made a contribution to the Tara Winds scholarship fund. *Chiaroscuro* was published and released the following Spring.

Sheldon’s first encounter with David Gregory was many years before at the University of Florida where Gregory was a faculty member. The two held numerous conversations, with Gregory offering welcomed suggestions to help improve Sheldon’s band at the P. K. Yonge High School, a developmental research school affiliated with the University of Florida. He did not see Gregory much after Gregory left the University of Florida, however, paths began to cross as both became conductors of honor bands throughout the country.

Sheldon considers the Tara Winds commission an incredible gift that was completely unsolicited. Although he was honored and humbled to be asked to do this commission, he was glad that it was not his very first one. *Chiaroscuro* has always been special to him because of the personal journey he took while composing the piece. He states, “You always hope as a writer that your music will take people on a journey...taking them somewhere and bringing them back home, or taking them far away. *Chiaroscuro* took me one a journey as well.”

The Tara Winds premiere of *Chiaroscuro* was the first time Sheldon conducted a community band. The experience for him was so warm and positive that he better

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33 Ibid.
understood “the value and the power of the community band in this country.” Tara Winds was an “eye opener” for him, which led him to willingly accept his current position as the conductor of the Prairie Wind Ensemble. Sheldon states, “It’s my Tara Winds. I love it. It was my experience with (David Gregory) that largely turned my focus to appreciating what could be.”

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The Nature of the Beast: An Essay on Life by Julie Giroux

Commissioned the same year as Sheldon’s Chiaroscuro, The Nature of the Beast: An Essay on Life premiered at the same concert as Sheldon’s piece in Chicago. However, the circumstances regarding the commission are completely different.

The Tara Winds wanted to do something special for the Mid-West performance, and Sheldon was the initial choice for commissioning a piece for that concert. However, Julie Giroux expressed in a non-related conversation to Tara Winds’ conductor David Gregory that the first person to contact her after receiving an invitation to perform at Mid-West would receive a free commission. The day after Gregory received the Mid-West notice, he contacted Giroux and The Nature of the Beast: An Essay on Life was the result.

Julie Giroux is a prolific composer of many performance mediums. She has over one hundred television and film credits and has arranged for celebrities such as Michael Jackson, Celine Dion, Liza Minnelli, and Madonna. She has been nominated for several Emmy awards, and was the youngest, as well as the first female, to be awarded the Emmy in “Outstanding Individual Achievement in Music Direction” in 1992. She also writes for symphonies, chamber orchestras, and commercial formats

34 Ibid.
and has written music for the Academy Awards and Emmy Awards shows. She began composing for the wind band as a junior in high school, where she played the French horn, and continues to write for the wind band today.

Although Giroux did not grant an interview, her program notes in the score of *The Nature of the Beast* state the following about the inspiration for the music:

“Let me first clarify that the word ‘beast’ in the title is by no means a reference to evil. It is simply a metaphor for life. I felt that to have named the piece ‘The Nature of Life’ would not have captured the essence of true life or of this work. Life, and I can only draw from my own experiences, has the tendency to be uncontrollable and unpredictable. It certainly will never be restrained by the imaginary ‘leash’ we try to use to control and contain it. Powerful, silent, and often whimsical, time drags us forward or launches us into a whirlwind of emotions and trials that we can either learn from or ultimately be lost in. Life becomes a test of faith, survival not of the fittest, but of those who persevere. And, it is a gift. One that we can do with as we please. It is an unending march that we try to keep step with and add to, and if we are lucky, the melody of our own existence will be added to it. For that march is the music of our ancestors — created by facing, but never taming, ‘The Nature of the Beast.’”

The music depicts life as something that is constantly transforming. A broad range of emotions is explored and changes occur at the spur of a moment. Various sections may be considered to be mysterious, whimsical, sporadic, rhythmic, pretty, or forceful. Motifs pass between several instruments, the amount modulations are extensive, and phrase lengths are often abnormal. Most instrument choirs are exploited, including a section especially for percussion ensemble. The timpani plays an important role throughout.

The first section of the piece is reminiscent of cuckoo and chiming clocks with sporadic motifs in the woodwinds, xylophone, and bells and a steady pulse in the chimes. A brass fanfare suddenly appears which requires double and triple tonguing

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in the trumpet and horns. A delightful eight-measure melody interrupts the fanfare and introduces a dark tune in the woodwinds accented by trumpet and trombone solos. Chord progressions in various minor keys, accompanied crescendos and accents, resolve to a major chord, but quickly go back to minor modes.

The following section perhaps represents the every day goings-on of life without conflict and includes solos in the flute, oboe, alto saxophone, horn, and euphonium. The alto saxophone solo requires the instrumentalist to play in the higher register with complete control at a moderate tempo. This segment is scored for woodwinds, horns, and percussion only.

Suddenly, a hectic life full of activity is revisited when a five-note motif of sixteenth notes, some repeated and some scalar, is passed randomly throughout the ensemble. Once rhythmic stability transpires, a marimba solo emerges, accompanied only by percussion and string bass doubling the timpani. Giroux provides an easier, alternate solo for the marimbist in the score that simplifies rhythms and eliminates selected rolls.

The five-note motif reappears; however, a peaceful, chorale-like section briefly interrupts the frenzy, only for the fury to return again. The music ends with a twenty-four measure crescendo by the entire ensemble at a frantic tempo of MM = 148+.

A technically sound high school ensemble should be able to execute The Nature of the Beast with minor issues. Good players as woodwind soloists, a capable marimbist, and a brass section that can double and triple tongue cleanly are required to perform this piece successfully. Giroux displaces the beat occasionally, making it
initially tricky to understand. The music was published in 2001 by Musica Propria, is considered grade five literature, and is approximately eight minutes in length.

Gregory invited a guest conductor to the podium for the premiere of *The Nature of the Beast*. Colonel Lowell Graham, Conductor and Commander of the United States Air Force Band, planned to retire in 2002, the year after the Tara Winds’ Mid-West performance. Giroux had a long and productive relationship with Colonel Graham and the Air Force Band. Gregory believed it to be a nice gesture to invite Colonel Graham to conduct on the Mid-West stage during his final year with the Air Force and invited him to conduct *The Nature of the Beast*.

*Perthshire Majesty* by Samuel Hazo

“It was the perfect experience at the perfect time!” Samuel Hazo’s first encounter with the Tara Winds Community Band occurred as they performed his piece, *Their Blossoms Down*, for the Georgia Music Educators Association In-Service Conference in Savannah, Georgia. Tara Winds conductor David Gregory, who is known for his emotional interpretations of lyrical music, as was demonstrated in this performance of *Their Blossoms Down*, inspired Hazo to stretch things even further in his conducting and his writing. That performance displayed a level of musicianship he had never seen or heard before. He states, “There is no way I would feel the way I do about groups or about music writing if I did not have that one night in Savannah, Georgia that really set a spark.”

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37 Ibid.
A resident of Pittsburgh, Pennsylvania, where he has lived his entire life, Samuel Hazo exhibited a love for music at an early age. He began drum set lessons at age five, violin at age eight, and classical guitar at age nine. Music theory classes were not offered at his high school, however, he participated in his school’s band as a percussionist. Although accepted to the Duquesne University music program on probation, due to poor performance on the music placement exams, Hazo made the Dean’s list, graduated in three and a half years and began teaching at the age of twenty.

Hazo taught instrumental music ten years before composing his first piece, *Olympiada*, completed July 19, 1996. He completed this work for band in only three days, the result of his love for John Williams’ 1988 theme for the Olympic Games and his disappointment of Williams’ 1996 efforts for the same event. Hazo composed only four band pieces before being contacted for his first commission. All pieces since have been commissions for the wind band, with most being for public schools, private schools, or music companies. The Tara Winds commission has been his only for a community ensemble.

In 2003, Tara Winds conductor David Gregory asked Hazo to consider writing a piece for the Tara Winds Commissioning Project. This came as a total surprise, as Jay Wucher, a Tara Winds representative, had just contacted Hazo a few days earlier for a separate commission to commemorate Gregory’s retirement from the ensemble. It was obvious Gregory knew nothing of it and Hazo pretended not to know anything either. He immediately contacted Wucher about Gregory’s call for a commissioned
work. Wucher responded, “Well, you may end up getting two commissions out of this.”

Hazo planned to tell Gregory he would not be available to compose the requested piece. In the meantime, Wucher frantically contacted Hazo to inform him of Gregory’s decision not to retire from the ensemble. Fortunately for Hazo, he had not yet given Gregory his response, as this would have left him without a commissioned piece to do. Oddly enough, the retirement piece was already near completion, and suddenly, the piece originally intended for the retirement became the one requested by Gregory for the Tara Winds Commissioning Project.

Hazo believes a composer’s dream commission is one where the composer is pointed in a direction by the commissioning party, then given complete creative control. Commissioners who attempt to dictate too much cause the composer to “harbor resentment” and therefore “the artistic inspiration and love for writing goes away.” Considered one of those dream commissions, no parameters were given for the Tara Winds work. He completed the piece in only one month, almost seven months before the premiere.

According to Hazo, the toughest part of writing about an individual is gathering information from the subject without giving away the secret. Hazo decided to begin with exploring the background of Gregory’s name because “people might change, but that always stays the same...you can’t outrun your heritage.”

38 Ibid.
39 Ibid.
40 Ibid.
Scotland” was the only answer given when asked the derivation of his name. Hazo’s research found David to mean ‘beloved’ and Gregory, ‘watchman.’ According to Hazo, Gregory “was aptly named for the kind of person he is.” His findings helped him determine that the piece should be warm and lush in a Scottish style. In the score, Hazo writes:

“When David and the Tara Winds’ membership commissioned me to compose a piece for their ensemble, I knew that the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of the Tara Winds' members predetermined the lush feel of this composition, but I still had to pinpoint a style in which to write. When I found out that David's ancestry lead back to County Perthshire in Scotland, the style was set. Perthshire Majesty, a Scottish ballad for wind band, was written for my friends in the Tara Winds of Atlanta, Georgia; conducted by my dear friend, Dr. David Gregory, President of the National Band Association.”

The county of Perth is located on the River Tay near of center of Scotland. That area is known for its tradition ballads and laments, the choice of style for this commission, yet very different from the two previous commissions.

*Perthshire Majesty* is perhaps the most playable piece for high school bands than the other Tara Winds’ commissions. As a result, it has become a popular selection among directors across the county. The music is freely sectional in form, as sections randomly return and follow no traditional design. The repeat of each section is scored thicker than the first time it is presented. Regular phrases are present and the music is tonal in nature.

Significant solos are in the soprano saxophone and flute, however, the soprano saxophone solo is cued in the oboe and first clarinet if one is not available. Most parts

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41 Ibid.

are written in a register playable by good high school musicians, though the bassoon occasionally reaches the higher register. The piece is technically easy; however, an ensemble must be musically mature to perform this four and one half minute piece with the emotion Hazo requires.

Although he describes himself as a nervous person during premieres, Hazo claims to have felt a degree of comfort about the premiere of *Perthshire Majesty* because of the wonderful reputation of the Tara Winds. His extraordinarily high expectation of this ensemble was a result of his belief that the Tara Winds recognized the complexity in performing lyrical pieces. “When they look at a whole note, they don’t think easy, they think hard. They see the difficulty in slow music…the phrasing, the entrances, the balance, everything is out there.”³⁴³ The previous year, Hazo heard the ensemble perform an Irish piece that “ripped the hall apart” and wanted to recreate that feel with this work.

The premiere of *Perthshire Majesty* was held at 16th annual *Music of the Season* concert in December of 2003 at the Clayton County Performing Arts Center in Jonesboro, Georgia with Hazo present. The program included performances from the Atlanta Festival Ballet, the Southern Crescent Chorale (a community chorus based in Fayetteville, Georgia), and middle and high school choruses from Georgia’s Clayton and Fayette County public schools. The work became Hazo’s only piece premiered with interpretive dance, performed by members of the Atlanta Festival Ballet.

Hazo completed *Perthshire Majesty* in May of 2003, nearly seven months before its premiere. That same month, a local university band recorded it for him so he

³⁴³ Hazo, interview.
could enter the work in the 2003 National Band Association (NBA) William D. Revelli Memorial Band Composition Contest. With a prize of $4000, this competition is open to anyone, with no limitations placed on style, form, or length, and receives over fifty entries each year from composers from numerous countries. Two weeks after the premiere in Jonesboro, Georgia, the NBA committee of public school, university and military band directors chose *Perthshire Majesty* to receive the Revelli prize at the 56th annual Mid-West Clinic in Chicago, Illinois. Previous winners include composers such as Michael Colgrass, Donald Grantham, Mark Camphouse, and David Gillingham.

*Perthshire Majesty* is yet another example of how the Tara Winds Commissioning Project has contributed to the wind band repertoire and the promotion of new composers to the wind band genre. It is published by Boosey & Hawkes as Grade 3 literature. Since 2004, Hazo has guest conducted the piece on approximately twenty separate occasions with high school and college ensembles all over the country.

When asked for a final thought about the Tara Winds Community Band, Sam Hazo replied, "It might be a community band, but they put the ‘unity’ in ‘community.’ That’s it!"\(^44\)

*Symphony for Winds and Percussion* by Luigi Zaninelli.

Luigi Zaninelli has always had an interest in composing art music. The fact that his music sells so well is "a miracle and a surprise"\(^45\) to him. He may consider a few of his works programmatic, but favors programmatic music that can survive

\(^{44}\) Ibid.

\(^{45}\) Luigi Zaninelli, interview by author, digital recording, Hattiesburg, Mississippi, 9 November 2006.
without the program attached. Good taste in art music, along with total musicianship, are qualities Zaninelli looks for in the conductors of the ensembles from whom he chooses to accept commissions.

Zaninelli’s first composition for band was written during his high school years in Raritan, New Jersey, a small town approximately one mile away from Summerville. He began as a cymbal player his junior year of high school, then moved to bass drum the next year and was voted president of the organization.

Though he always had a relationship with bands, Zaninelli did not like writing for band until he heard the Eastman Wind Ensemble under the direction of Frederick Fennell. The idea of one person per part intrigued him and, according to Zaninelli, “the rest is history.”46 He began writing one piece after another for this genre he calls the wind orchestra.47

According to Zaninelli, many have complimented his ability to write idiomatically for wind instruments, although his major instrument is the piano. He believes you do not have to play a wind instrument to imagine what it will sound like. He first began writing for chamber ensembles, then for small orchestras. Many pieces for chorus are included in his repertoire, some of which began as solo works scored later for full ensemble. He believes young composers should write mostly for chorus, piano and orchestra before expanding to woodwind and brass instruments.

Zaninelli is extremely selective when choosing to accept a commission, with the decision largely relying on his opinion of the level of musicianship of the

46 Ibid.
47 Ibid.
conductor. Although he does not desire to make a living from his compositions, he will ask prospective commissioners about their budget before moving forward. The budget determines the length of the piece, however, Zaninelli will not charge for extra minutes when creativity is the issue.

Complete creative control is a necessity when commissioning Zaninelli. He will edit the piece and be receptive to suggestions to make the piece better, but "is not interested in giving you what you want." He offers the unique performance of the piece by the commissioning ensemble for one year, included the right to record.

With the commissioner's permission, Zaninelli exclusively uses the Wind Ensemble at the University of Southern Mississippi (USM) to play his commissioned works before the premiere. If the USM Wind Ensemble performs the piece on a concert program before the commissioning party, he labels the performance a work in progress, not a premiere. The benefit is two-fold: conductors often are pleased with the idea of hearing a live performance of the piece before receiving it and Zaninelli may choose to make revisions based on the performance.

According to Zaninelli, he writes differently for a community ensemble than for a university or high school band because he believes the performance level will be higher. Technical ability is usually not even throughout high school ensembles; therefore, he tries to collect as much information about the band as possible before writing. He does not accept many high school commissions because of the parameters usually set by the commissioning ensemble's conductor. He also will not accept a

\[48\] Ibid.
commission at any level unless he is aware of the reputation of the ensemble and it’s conductor.

Zaninelli believes his music does not take a tremendous amount of preparation, however, he believes it usually does not read well the first time through. One must study the piece to find the hidden complexities that sometimes come across as “busy” during the first read. He tries to place many markings in the score to aid the conductor in the interpretation.

Zaninelli’s first encounter with the Tara Winds was at the ensemble’s Midwest Clinic performance of his Carols Three. He was very impressed and considered the performance to be an inspiration. To show his appreciation, he presented the Tara Winds a gift of music, The Magic Ballroom. Dedicated to the Tara Winds, this wind ensemble piece was a result of his desire to write dance music on a very high level that was not reminiscent of commercial dance bands. He was extremely pleased with the level of musicianship of the Tara Winds and its conductor, David Gregory, and demonstrated his gratitude with his musical gift to the organization.

Fraschillo informed Zaninelli of Gregory’s desire to commission a piece for the Tara Winds. After speaking with Gregory, the business manager of the ensemble contacted Zaninelli regarding pricing and details. While meeting the ensemble at the performance of his Carols Three in Chicago, he realized he knew many Tara Winds members as students at the University of Southern Mississippi. He gladly accepted the commission and the result was his Symphony for Winds and Percussion.

Zaninelli desired to craft a piece that stretched his creativity and decided to test his sonata-allegro form writing in the first movement. The seven-measure introduction
marked "with intensity" is scored for brass and percussion only. The first theme of the exposition uses primarily woodwinds and percussion with the second theme primarily performed by the solo clarinet and solo trumpet with accompaniment in the brass, percussion, and bass clarinet.

An intense three measures marked "very dry," followed by five soft measures marked "freely," lead to the development. The development is predominantly written for woodwinds and melodic percussion with occasional help from the euphonium, tuba, and tam-tam. This section includes clarinet, alto saxophone, and flute solos whose melodies are more fluid than the exposition. This lyrical section is followed by a repeat of the three dark, "very dry" measures stated before the development. The additional five "free" measures are not repeated here.

The first theme stated in the recapitulation is written exactly as it is in the exposition. The second theme, however, has a change in texture, and is scored for the entire ensemble. The melody that was once stated in the solo clarinet and solo trumpet are now written for the entire upper woodwind and trumpet sections. A small coda follows, and consists of a repeat of the five "free" measures that occurred before the recapitulation. The movement ends with a heavily accented G and B performed by the entire ensemble, not committing to the key of G major or e minor.

Because of his love of dance, Zaninelli chose to make each of the remaining movements a theme and variations based on dances. The twenty-one-measure theme is divided into three phrases of seven measures each. The first phrase includes a flute solo, and a flute and clarinet duet. It incorporates modest accompaniment in the woodwinds, euphonium, string bass, and vibraphone. The second phrase has a clarinet
duet doubled in the vibraphone. The third is a clarinet cadenza written especially for the principle clarinetist and associate conductor of the Tara Winds, Dr. Andrea Strauss.

Variation I is a tango marked “sensuously.” With forty-two measures, it is twice as long as the theme. The clarinet section is again exposed, with a solo at the beginning of the movement followed by an answer from the clarinet section. Once again, Zaninelli separates the brass and woodwind choirs, with both incorporating percussion. However, he uses the full ensemble together for over half the movement, something that had not previously occurred.

Variation II is the blues marked “with a light jazz feel” and, as with the theme and the tango, begins with the solo clarinet. Performance issues include the alto saxophone parts written in a high register with flutes parts written in the lower range. Variation III is a square dance “with vigor.” It is the longest variation by measure, but takes approximately the same amount of time to perform as the preceding variations, and includes a few woodwind/percussion or brass/percussion sections as before. As with each of the earlier movements, the percussion parts, especially melodic percussion, double either the woodwind or brass voicings throughout. The solo clarinet is once again an important entity in performing this piece successfully.

The complete five-movement symphony takes approximately fifteen minutes to perform. Zaninelli composed it in three to four weeks. He still composes at the piano with a pencil, therefore the scoring took the majority of the time in the compositional process. He believes music software slows down the creative process.
The premiere of the *Symphony for Winds and Percussion* occurred at the Tara Winds’ performance at the University of Georgia’s High School Music Festival (JanFest) January 22, 2005 in the Hodgson Concert Hall in the university’s performing arts center. Zaninelli was present for the final rehearsal and premiere performance.

Although it was a great first performance, Zaninelli understood that there was a limited amount of preparation time for the piece. In describing David Gregory and the Tara Winds, he states: “David has to get an enormous amount done in a short amount of time and he has to use his time very wisely. He has a keen sense of wasting no time.” He admires his high standards and his ability to know when a piece can’t get any better during a rehearsal. He admires that professionalism and believes the Tara Winds is fortunate to have him as a conductor.

Zaninelli credits David Gregory and the Tara Winds for the resurgence of his music. He had the reputation of not being able to compose for bands because he chose not to write for the band. The commissioning project achieved its goal of convincing wonderful composer to write for this medium.

*This is My Father’s World* by Luigi Zaninelli

At the time of this writing, a fifth commission to celebrate the twentieth anniversary of the Tara Winds is being composed. Funding for the commission was donated by the family of Tara Winds’ member Teri Taylor in honor of her membership in the Tara Winds and her daughter’s membership in the Spivey Hall Children’s Choir at Clayton State University in Morrow, Georgia. According to David Gregory, the family desired to have a piece composed that included both the Tara Winds and the Children’s Choir that would be of musical significance. Composer
Luigi Zaninelli was chosen because of his previous successful works done for chorus and wind band.

After several conversations involving Gregory and Martha Shaw, the director of the Children's Choir, Zaninelli researched possible literature to draw from and chose the traditional English hymn, *This is My Father's World*. The hymn was written in honor of children, a perfect match for the commission. The piece will premiere April 2008 at the Twentieth Anniversary Concert at Reinhardt College in Waleska, Georgia.
CHAPTER VII
THE SCHOLARSHIP FOUNDATION

Tara Winds member John Pearson desired to do something special for the band community he had always been associated with as a band director and salesman. In the Spring of 1992 he read about a scholarship program held at a local school, Campbell High School, that rewarded outstanding band students. He thought it would be a great project for the Tara Winds, an organization he had been a member of for only a year. Campbell High School band director, Charles Black, graciously provided Pearson with applications and information regarding this scholarship program.

Pearson devised a plan of action and arranged a meeting with Tara Winds founders, Ed Davis and Larry Volman, and conductor, David Gregory. They met at a local restaurant, discussed a strategy, and agreed that Pearson would chair the program. Pearson’s idea included awarding scholarships to graduating high school seniors who would study instrumental music in college, as well as grant scholarships to middle school and high school students attending summer music camps. The plan was immediately put into action with the first scholarship given only a few months later at the May 1993 concert.

The scholarship program is still active today and the requirements for candidates have remained the same throughout the years. A scholarship recipient must be a member of a Georgia high school or middle school band program, have a 92 average or higher in band, and be actively involved in auditions for the Georgia All-State Bands and district honor bands. Graduating seniors must provide official documentation of acceptance into the instrumental music program at the college of
their choice. Students must also compose an essay and receive a recommendation from their band director.

Judges include members of the Tara Winds, outside musicians, and members of the business community. Students selected are presented at the annual Tara Winds Spring Scholarship Concert. These middle and high school students often will perform a piece with the Tara Winds during the concert.

Initial funding for the scholarships was no easy venture. Pearson decided to host a fundraiser called “Run with the Winds,” a 5K road race solely benefitting the new Tara Wind Scholarship Foundation. Pearson held the position of Race Director with Tara Winds founder Ed Davis active as the Course Director. Monthly planning meetings began in January 1993 with the event taking place May 15, 1993 in Jonesboro, Georgia. Pre-registration was $12 and increased to $15 after the pre-registration deadline. Nine local businesses, including music stores and financial institutions, were corporate sponsors for the event.

Approximately one hundred people participated in the 5K run that began and ended at the Clayton County Performing Arts Center. The course circled Jonesboro’s Mt. Zion High School, which was mainly a residential area at that time. Children 12 years of age and under had the opportunity to participate in a one-mile fun run held 30 minutes before the 5K event. Awards were given to the top male and female participants in fourteen different age groups. Four-color tee-shirts were given to all participants with ribbons given to all children participating in the run fun. Approximately $2,300.00 was raised at the inaugural “Run with the Winds.”
The first Tara Winds Scholarships were awarded only a day later, May 16, 1993, at the Tara Winds spring concert. Recipients included students Amy Dover, Karen Duncan, Ned Gable, Robin Hayes, Melissa Koher, Eddie McCallum, Chris Miller and Erin Reissiger.

The Tara Winds Scholarship Foundation is described as a project “designed to share the love of music by providing funds to further music education for middle and high school band students.” Only one “Run with the Winds” was held to fund this effort, as corporate sponsors have funded the awards every year since 1994. More than $35,000 in scholarships have been awarded to students attending summer music camps and university music programs since the foundation’s inception with awards ranging from $300 to the middle and high school students to $1000 for the incoming college freshman music majors.

CHAPTER VIII
DISCUSSIONS AND CONCLUSIONS

The Tara Winds Community Band has exhibited phenomenal success in its short history. Local concerts and invitations to state, regional, national, and international venues is a realization of the founders' vision, as many of the traditions that continue today began during the ensemble’s first year of existence. With a consistent average of at least seventy percent of participating musicians being band directors, these performances provide opportunities for those directors that may not occur with their own middle or high school bands.

The Tara Winds rehearsal has proven to be more than just an opportunity to prepare music. It has become a monthly place to network with colleagues, and share information and ideas in a setting not frequently available anywhere else. Members offer and receive invitations to guest conduct and evaluate each other’s ensembles. Individual musical skills acquired from numerous years of study are nurtured beyond the university setting. It is a place where the teacher becomes the student, and taking rehearsal techniques from the conductors is acceptable. Socializing with individuals who embrace similar interests is the norm, as the profession becomes the hobby.

Giving back to the community has always been a priority for the ensemble. Members collected donations at the first seasonal concert for needy families in the area and have continued to do so throughout the years. The Tara Winds’ Scholarship Foundation was established to assist talented middle and high school students attend summer music camp or university’s school of music. The commissioning project
encourages prominent composers to write for the wind band. The lessons learned in rehearsal improve school ensembles as they are applied in the classroom.

One would wonder if an organization such as the Tara Winds could exist anywhere else. Other community ensembles do not traditionally have the amount of music teachers as is involved in this organization. Because the Tara Winds is based in a metropolitan area, it is easy to obtain the number of trained musicians necessary to create a volunteer ensemble of this stature. With hundreds of middle and high school bands in the area, personnel issues are nonexistent. Directors from rural schools in Georgia often drive hundreds of miles to participate in Tara Winds rehearsals and performances, suggesting that bands of this nature could not survive in rural areas due the smaller number of schools.

The founders of the Tara Winds immediately made known their expectations and aspirations to the membership. It is suggested that conductors who wish to begin ensembles of this nature have similar standards: set goals from the beginning, giving purpose to the organization; have rules and regulations for attendance at rehearsals and performances, keeping in mind that one must occasionally be flexible; respect the time of the musicians involved by starting and ending as scheduled and being proactive by studying scores thoroughly; and consider resources for revenue, rehearsal locations and schedules, possible performance opportunities, logistics, and sources for equipment and music. This study provides a foundation for ideas to implement these important aspects of organizing a community band.
APPENDIX A

TARA WINDS COMMUNITY BAND SAMPLE CONCERT PROGRAMS

Georgia Music Educators Association In-Service Conference
Thursday, June 26, 1989, 9:00 P.M.
Savannah Civic Center

Program

Festive Overture.....................Dmitri Shostakovich/ trans. Donald Hunsberger

The Star-Spangled Banner...............John Stafford Smith/ arr. Luigi Zaninelli

Italian Polka..................................Sergei Rachmaninoff/ arr. Eric Leidzen

An Irish Rhapsody...............................Clare Grundman
   Conducted by Larry Volman
   Band Director, Morrow High School

Manhattan Beach............................John Philip Sousa/ ed. David Gregory

Tulsa.............................................Don Gillis / trans. Maurice Ford
Mid-West International Band and Orchestra Clinic
December 17, 1994, 11:45 A.M.
Chicago Hilton and Towers, Grand Ballroom, Chicago, Illinois

Program

Fanfare for the Hall.................................................................Jack Stamp

The Melody Shop.................................................................Karl King

Four Hymns for Symphonic Band.................................Luigi Zaninelli
   I. His Eye is on the Sparrow
       Conducted by Thomas Fraschillo
       University of Southern Mississippi

Ghost Dance............................................................Quincy Hilliard
   II. Dance of the Ghosts
   III. Massacre
       Conducted by Quincy C. Hilliard
       University of Southwestern Louisiana

Entre Los Montes..........................George Auvaurs/ arr. Clark and Anderson
       Conducted by James K. Copenhaver
       University of South Carolina

Dance of the Comedians......................Bedrich Smetana/ trans. Robert Foster
       Conducted by Mark Kelly
       Director Emeritus, Bowling Green State University

Images........................................Robert Sheldon
       Conducted by H. Dwight Satterwhite
       University of Georgia

Prelude and March........................................Andrew Balent

“Pollacca” from Second Concerto for Clarinet......C. M. von Weber/ Conway Brown
       Kenneth Beard, Marcia Davis, Rolf Legbandt, Andrea Strauss, and Kathy Wilson,
       Clarinet Soloists

Australian Up-Country Tune......................Percy Grainger/ arr. G. Cliffe Bainum

Overture to “The Sicilian Vespers”.............. Giuseppe Verdi/ trans. Dan Godfrey
Atlanta International Band and Orchestra Conference
March 15, 1997, 9:15 A.M.
Capital Ballroom, Radisson Hotel Atlanta, Atlanta, Georgia

Program

The Purple Carnival............................Henry L. Alford/Frank Erickson

Candide Suite..................................Leonard Berstein/Clare Grundman
   I. The Best of All Possible Worlds
   IV. Glitter and Be Gay
   V. Make Our Garden Grow

The Gift of Love and Epilogue from “Erich”......................Stephen Melillo
   Stephen Melillo, Guest Conductor

Country Gardens................................Percy Grainger/Joseph Kreines

Symphony on Themes from John Philip Sousa......................Ira Hershen
   Mvt. II after “The Thunderer”
   Dr. Frederick Fennell, Guest Conductor

Tam O’Shanter........................................Malcolm Arnold/Paynter
American Bandmasters Association 65th Annual Convention  
Thursday, March 4, 1999, 9:00 P.M.  
Performing Arts Hall, Merritt Island High School, Melbourne, Florida

“The Music of ABA”

Rocky Point Holiday ........................................ Ron Nelson (elected 1993)  
Dr. Ron Nelson, Composer/Conductor

Dance of the Jesters........................................ Tchaikovsky/Cramer (e. 1983)  
Dr. Mallory Thompson, Director of Bands  
Northwestern University

Symphony for Band, Mvt. II.............................. Vincent Persichetti (e. 1979)  
Paula Crider, Director  
University of Texas Longhorn Band

March from Symphonic Metamorphosis............. Paul Hindemith/Keith Wilson (e. 1953)  
Lloyd Tarpley, Associate Conductor  
Tara Winds

Come, Sweet Death......................................... J. S. Bach/Mark Hindsley (e. 1936)  
Col Lowell E. Graham, Commander/Conductor  
The United States Air Force Band

Cheerio March.............................................. Edwin Franko Goldman (e. 1930)  
Michael Nakasone, Director of Bands  
Pearl City High School  
Pearl City, Hawaii

Symphonic Suite.......................................... Clifton Williams (e. 1968)  
Dr. Thomas Fraschillo, Director of Bands  
University of Southern Mississippi

Overture to “Nabucco”................................. Giuseppe Verdi/Lucien Cailliet (e. 1959)  
Dr. David Gregory, Conductor  
Tara Winds

Lauds and Tropes......................................... W. Francis McBeth (e. 1972)  
Movement One: Laud I  
Movement Two: Tropo I  
Movement Five: Tropo III  
Dr. W. Francis McBeth, Chairman (ret.)  
Department of Theory-Composition  
Ouachita University
Mid-West International Band and Orchestra Clinic
December 21, 2001
Chicago Hilton and Towers, Grand Ballroom, Chicago, Illinois

Program

Second Symphony ................................................................. James Barnes
III. Finale

Vista Pointe ................................................................. Lennie Niehaus

The Vanished Army .................................................. Kenneth Alford/Fredrick Fennell

Carols Three ............................................................... arr. Luigi Zaninelli

The Nature of the Beast: An Essay on Life .......................... Julie Giroux
Col. Lowell Graham, Guest Conductor
The United States Air Force Band

Star Above, Shine Brightly ................................................... Brian Balmages

Portrait of a Trumpet ......................................................... Sammy Nestico

Chiaroscuro: Symphony Dances in Shades of Darkness and Light ... Robert Sheldon
Robert Sheldon, Composer/Conductor

Ye Banks and Braes O Bonnie Doon ...................................... Percy Grainger

Roman Carnival Overture ................................................... Hector Berlioz/Dan Godfrey
Western International Band Clinic
Saturday, November 18, 2006, 8:00 P.M.
Doubletree Hotel – Seattle Airport, Seattle, Washington

Program

Yankee Doodle................................................setting by Morton Gould

A Night on the Bare Mountain.........................Modeste Moussorgsky/ trans. Mark Hindsley

Sound Off.............................................John Philip Sousa, ed. By John R. Bourgeois
Frank Folds, Guest Conductor
Past Georgia Music Educators Association State Band Chairman

Our Last Best Hope...........................................Patrick Stoyanovich
World Premiere Performance

Armenian Dances (Part 1)....................................Alfred Reed

Tuba Concerto, First Movement..........................Edward Gregson
James Land, Tuba Soloist
Mary Land, Guest Conductor
Past Georgia Music Educators Association State Band Chairman

Simple Gifts, Movement 3....................................Frank Ticheli
Dr. Andrea Strauss, Conductor

William Tell Overture, Finale .....................Gioacchino Rossini, trans. Erik Leidzen
Troy Benefield and Jack Jean, Mallet Soloists
Dr. Tim Lautzenheiser, Guest Conductor

Remembrance...................................................Luigi Zaninelli

Third Symphony, Finale....................................James Barnes
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Goldman, Edwin Franco
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In Memoriam
Christmas Music for Winds
Highlights from "Sophisticated Ladies"
Hoagy
Symphonic Sketch
Revelation March
Chicago Tribune
Incantation and Dance
Disney Super Time, A
Star Spangled Spectacular
Observing Visitor, The
Down a Country Lane
Christmas Prelude

Star-Spangled Banner, The
Amazing Grace
Ammerland
"Gandalf" from Lord of the Rings
Funiculi-Funicula Rhapsody
Going Home
Slavonic Dance No. 8

Christmas Recollections
Richard Rodgers: A Symphonic Portrait

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Circus Bee, The
Crosley March, The
Klaxon, The
Lassus Trombone
Rolling Thunder
Vanity Fair
Slavonic Rhapsody
Symphonic Rhapsody No. 1
Florentiner

Be Thou My Vision
Tulsa
Culloden
Fort McHenry Suite
The Nature of the Beast: An Essay on Life

Cheerio March
Children's March
Chimes of Liberty, The
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<tr>
<td>Shostakovich/Hunsburger</td>
<td>Images</td>
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<td>Shostakovich/Bryant, Kerry</td>
<td>Festive Overture</td>
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<td>Smetana, Bedrich/Foster, Robert</td>
<td>Symphony No. 5, Mvt 2</td>
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<tr>
<td>Smith, Claude T.</td>
<td>Dance of the Comedians</td>
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<td>Smith, Claude T.</td>
<td>God of Our Fathers</td>
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<td>Smith, Robert</td>
<td>Symphonic Prelude on Adeste Fidelis</td>
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<td>Smith, Walter</td>
<td>Ascension, The</td>
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<td>Smith/ Zaninelli, Luigi</td>
<td>Gathering of the Yeomen, The</td>
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<tr>
<td>Sousa, John Philip</td>
<td>Through Thy Music, Eternal Life</td>
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<td>Sousa, John Philip</td>
<td>Three Kings Trumpet Trio</td>
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<td>Star-Spangled Banner, The</td>
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<td>Fairest of the Fair</td>
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<td>George Washington Bicentennial</td>
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<td>Liberty Bell, The</td>
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<td>Nobles of the Mystic Shrine</td>
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<td>Sousa, John Philip</td>
<td>Semper Fidelis March</td>
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<td>Sousa, John Philip</td>
<td>Stars and Stripes Forever</td>
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<td>Sousa, John Philip</td>
<td>Thunderer, The</td>
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<td>Sousa, John Philip/Bourgeois</td>
<td>Washington Post</td>
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<td>Sousa, John Philip/Bourgeois</td>
<td>Gallant Seventh, The</td>
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<td>Sousa, John Philip/Fennell</td>
<td>Sound Off</td>
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<td>Sousa, John Philip/Fennell</td>
<td>Black Horse Troup, The</td>
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<td>Sousa, John Philip/Fennell</td>
<td>Bullets and Bayonets</td>
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<td>Sousa/ed. David Gregory</td>
<td>Manhattan Beach</td>
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<td>Sparke, Philip</td>
<td>Fiesta!</td>
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<td>Stamp, Jack</td>
<td>Fanfare for the Hall</td>
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<td>Stoyanovich, Patrick</td>
<td>Our Last Best Hope</td>
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<td>Strauss, Johann/Carey, Milburn</td>
<td>Thunder and Lightning Polka</td>
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<tr>
<td>Sullivan, Arthur/Mackerras, Charles</td>
<td>Pineapple Poll</td>
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<tr>
<td>Tchaikovsky, Peter/Cramer, Ray</td>
<td>Dance of the Jesters</td>
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<td>Tchaikovsky, Peter/Laurendeau</td>
<td>March Slav</td>
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<td>Tchaikovsky/Lake</td>
<td>1812 Overture</td>
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<td>Ticheli, Frank</td>
<td>Loch Lomond</td>
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<td>Ticheli, Frank</td>
<td>Shenandoah</td>
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<td>Ticheli, Frank</td>
<td>Simple Gifts</td>
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<td>Ticheli, Frank</td>
<td>A Passing Fantasy</td>
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<td>Tull, Fisher</td>
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</table>
van Lijnschooten, Henk
Verdi/Cailliet, Lucien
Verdi/Bainum
Verdi/Lake-Kent
von Suppe/Fillmore
von Weber/Brown

Rossini's Birthday Party
Overture to "Nabucco"
Overture to “The Sicilian Vespers”
La Forza Del Destino Overture
Light Calvary Overture
"Pollacca" from Second Concerto for Clarinet

Wagner, Richard/Grabel, Victor
Wagner/Calliet
Wagner/Calliet

Wagner/Calliet

Ward/Carmen Dragon
Warren/homas Knox
Werle, Floyd
Whelan, Bill/Strommen, Carl
Whitacre, Eric
Whitacre, Eric
Williams, Clifton
Williams, Clifton
Williams, John/Curnow, James
Williams, John/Curnow, James

Yon, Pietro

Zaninelli, Luigi
Zaninelli, Luigi
Zaninelli, Luigi
Zaninelli, Luigi
Zaninelli, Luigi
Zaninelli, Luigi
Zaninelli, Luigi
Zaninelli, Luigi

Battle Hymn of the Republic, The
Carols Three
For Spacious Skies
Four Hymns for Symphonic Band
Lagan Love
Magic Ballroom, The
Remembrance
Symphony for Winds and Percussion

Overture to "Rienzi"
Elsa's Procession to the Cathedral
Introduction and Bridal Chorus from Act III Lohengrin
America, the Beautiful
God of Our Fathers
Toast of the Latins
Riverdance Finale
Ghost Train
October
Symphonic Dance No. 3
Symphonic Suite
Cowboys, The
Liberty Fanfare

Gesu, Bambino

Tara Winds Roster 1988

**Flute**
- Bizoe, Elizabeth-French Teacher
- Bryant, Kerry-Band Director
- Hines, Evelyn-Professional Musician
- Lichty, Nancy-Band Director
- Maddox, Karen-Math Teacher
- McMillian, Kim-Accounting Supervisor
- Stephenson, Stephanie-Secretary
- Upchurch, Melissa-Teacher
- Volman, Martha Lynn-Prof. Musician
- Zabel, Amy-Choral Teacher

**Oboe**
- Bridges, Joyce-Registered Nurse
- McLendon, Roger-Band Director
- Wilson, Rusty-Band Director

**Bassoon**
- Barber, Linda-Postal Clerk
- Maxwell, Michael-School Principal

**Clarinet**
- Beard, Kenneth-Band Director
- Bullington, Claudia-Band Director
- Chapman, Andrea-Band Director
- Daniel, Jeff-College Student
- Davis, Marcia-Professional Musician
- Foder, Mary-Housewife
- Kirchner, Linda-Housewife
- Lauer, John-Band Director
- McDonald, Hugh-Service Technician
- Moseley, Karen-Band Director
- Strauss, Carla-Band Director
- Wilkerson, Terri-Housewife
- Wilson, Kathy-Professional Musician
- Worster, David-Inst. Repair Specialist
- Zeigler, Bob-School Counselor

**Trumpet**
- Biffle, Ron-Band Director
- Chapman, Kenneth-Band Director
- Coleman, Randall-Band Director
- Cranfill, Jeff-Band Director
- DeVito, Margaret-Teacher
- Houston, Jim-Delta Airlines Employee
- Iddings, Ross-Band Director
- McArthur, Tom-Security Supervisor
- Musker, Steve-Prof. Musician-Military
- Ryan, Mike-Band Director
- Tierce, Rick-Band Director
- Volman, Larry-Band Director

**Bass Clarinet**
- Asher, Cathy-Band Director
- Batia, Jackie-Teacher
- Wilkes, Don-Band Director (Ret.)

**Contra-Alto Clarinet**
- Strohm, William-Band Director

**Alto Saxophone**
- Turner, Denny-Band Director
- Wucher, Jay-Band Director
- Zabel, Tim-Band Director

**Tenor Saxophone**
- Attina, Nick-Music Store Owner
- Edeker, Vance-Band Director

**Baritone Saxophone**
- Cowles, Bob-Band Director
**French Horn**
- Adams, Larry-Builder
- Asher, Jay-Band Director
- Bridges, Ed-Church Music Director
- McLeod, Robert-Band Director
- Oliver, Ginny-Band Director
- Tarpley, Lloyd-Music Coordinator (Ret.)
- Wilder, Ann-Band Director
- Wilson, Dan-Band Director
- Wodrow, Gayle-Nurse

**Trombone**
- Aday, Paul-Minister of Music
- Cheyne, Don-Music Store Manager
- DeVane, Steve-Auditor
- Greenwalt, Larry-Band Director
- Soderman, Ann-Band Director
- Treadwell, Sam-Band Director
- Tyndall, Steve-Band Director
- Woodrow, Alan-Landscape Architect

**Euphonium**
- David, Ed-Band Director
- Fears, Wayne-Band Director
- Gibson, Mike-Band Director
- Wilder, Cecil-Band Director

**Tuba**
- Banton, Frank-Band Director
- McMillan, Don-Veterinarian
- Smith, Ed-Band Director
- Tanner, Frank-Band Director

**Percussion**
- Corpening, Kelly-Music Store Owner
- Hines, Ben-Band Director
- McKissick, Chuck-Prof. Musician-Mil.
- Moore, Doug-Band Director
- Sunderland, Tommy-Band Director
Tara Winds Roster 1998

**Flute**
Ashley, Kenneth-A/V Hookup Specialist  
Bryant, Kelly-Band Director  
Chatfield, Peggy-Professional Musician  
McKinnon, Cathy-Counselor  
McMullen, Sally-Management  
Neville, Julie-Travel Agent  
Volman, Martha Lynn-Professional Musician  
Zabel, Amy-Choral Teacher

**Alto Clarinet**
Tice, James-Service Representative

**Bass Clarinet**
Denmon, Alan-Band Director  
Franklin, Marilyn-Nurse  
Pearson, John-Professional Fundraiser  
Zabel, Tim-Band Director

**Alto Saxophone**
Nystrom, Patti-Legal Assistant  
Rowser, Jeffrey-Band Director  
Wucher, Jay-Band Director

**Tenor Saxophone**
Asher, Cathy-Band Director

**Baritone Saxophone**
Bryant, Kerry-Band Director

**Trumpet**
Asher, Jay-Band Director  
Bader, Joe-Band Director  
Calmes, Bobby-Landscape Architect  
Franklin, Winford-Band Director  
Iddings, Ross-Band Director  
Kramer, Stan-Band Director  
Petway, Sonny-Band Director  
Seymour, Rob-Band Director  
Strauss, John-Attorney  
Volman, Larry-Arts Center Director

**French Horn**
Dennison, Leslæ-Band Director  
Franklin, Martha-Band Director  
Kemp, Amy-Professional Musician  
Laib, Russ-Band Director  
Neville, Michael-Band Director  
White, Candy-Band Director  
Wilson, Dan-Band Director

**Oboe**
Kramer, Betsy-Band Director  
McLendon, Roger-Band Director  
Royal, Jami-Elementary Music Teacher  
Wilson, Rusty-Band Director

**Bassoon**
Taylor, Teri-Self-Employed  
Thompson, Kristie-Band Director

**Clarinet**
Belflower, Marsha-Caseworker  
Bullington, Claudia-Band Director  
Creecy, Debbie-Human Resources Technician  
Davis, Clare-Elementary Music Teacher  
Davis, Marcia-Elementary Music Teacher  
Eddy, Mike-Band Director  
Ferrari, Theresa-Music Teacher  
Franklin, Brenda-Accountant  
Fuller, Matt-Band Director  
Iddings, Bethany-Professional Musician  
Goss, Karen-Publicity/ Education Coord.  
Hunter, William-Band Director  
Kirchner, Linda-Housewife  
Morrison, Heather-Preschool Teacher  
Neubacher, Jill-Band Director  
Pulver, Dianne-Professional Musician  
Seanor, Jane-Band Director  
Strauss, Andrea-Band Director  
Wilson, Kathy-GMEA Secretary  
Womack, Valerie-Band Director
**Trombone**
Cheyne, Don-Band Director
Creamer, Jeff-Veterinarian
Davis, Ed-Band Director
Provost, Mark-Band Director
Shore, Terry-Band Director
Treadwell, Sam-Band Director
Wyatt, Darrell-Band Director

**Euphonium**
Anderson, Tom-Association Management
Carlson, Bruce-Band Director
King, John-Band Director
Nichols, Karen-Band Director

**Tuba**
Fowler, Alan-Band Director
Jones, George-Band Director
McMillan, Don-Veterinarian
Puckett, Mike-Band Director
Snyder, Shawn-P.C. Technician

**Percussion**
Dee, Doug-Band Director
Jean, Jack-Band Director
Johnson, Bucky-Band Director
Johnson, Kelly-Engineer
McMichen, Chris-Choral Teacher
Tara Winds Roster 2008

**Flute**
Ashley, Kenneth-Network Administrator  
Bell, Zandra-Band Director  
Bowen, Jillian-Teacher  
Bryant, Kerry-Coordinator of Fine Arts  
Chatfield, Peggy-Flute Teacher  
McKinnon, Cathe-Educator (Ret.)  
Miller, Caroline-Financial Advisor  
Smith, Sheila-Band Director  
Webb, Laura-Band Director

**Bass Clarinet**
Abdich, Robert-Band/Chorus Director  
Bengtson, Janice-Band Director  
Hafner-Camp, Rebecca-Teacher  
Mathews, Shellie-Nurse

**Contra Alto Clarinet**
Mondone, Adriana-Band Director

**Oboe**
Bruns, Christine-Music Teacher  
Harwood, Karen-Oboe Instructor  
Schmeck, Jessica-Elem. Music Teacher  
Wilson, Rusty-Band Director

**Alto Saxophone**
Colegrove, Ruthie-Band Director  
Martin, Patti-Band Director  
Smith, Scott-Band Director

**Clarinet**
Broome, Jennifer-Band Director  
Bullington, Claudia-Music Teacher  
Conti, Lynn-Accountant  
Eddy, Michael-Principal  
Fuller, Matt-Band Director  
Grimes, Dickson-Tax Accountant  
Grimes, Gail-Disaster Recovery Spec.  
Haft, Earl-Avionics Technician  
Hunter, William-Band Director (Ret.)  
Johnson, Julie-Band/Choral Director  
Keever, Camilla-Band Director  
Kirchner, Linda-Div. of Programs  
McWhirter, Candace-Gifts Officer  
Minor, Leslie-Band Director  
Perez, Andrea-Spanish Teacher  
Rhoden, Myra-Band Director  
Williams, Myrtle-IRS Tax Specialist  
Williams, Sonya-Band Director

**Baritone Saxophone**
Folds, Frank-Band Director

**Trumpet**
Asher, Jay-Band Director  
Bagley, Jonathan-Band Director  
Biddle, Michael-Physician  
Born, Philip-Real Estate Sales  
Brodie, Charlie-Band Director (Ret.)  
Calmes, Bobby-Landscape Contractor  
Hurley, Terry-Production Manager  
Kramer, Stan-Band Director  
McRoy, Darvin-Band Director  
Miller, Tom-Realtor  
Poor, Andrew-Band Director  
Strauss, John-Attorney
French Horn
Dennison, Leslae-Band Director
Dobbins, Bayne-Brass Repair Tech.
Jean, Jack-Band Director
Megli, Katie-Band Director
Miller, Heather-Band Director
Moore, Glenn-Project Manager - CDC
Stiles, Shelli-Band Director
Van Wick, Susan-Elementary Orchestra
White, Candy-Band Director

Trombone
Adel, Jonathan-Band Director
Bagley, Jim-Band Director
Bengtson, Ed-Graduate Student
Greenwalt, Larry-Band Director (Ret.)
Howell, Todd-Band Director
Marshburn, Kevin-Center Administrator
Provost, Mark-Band Director
Tyndall, Steven-Band Director
Williams, Robert-Band Director

Euphonium
Anderson, Tom-Retired
Broome, Jonathan-Band Director
Eubanks, Casey-Band Director
Puckett, Michael-Band Director (Ret.)

Tuba
Brown, William-Software Analyst
Dyson, William-Orch. Director (Ret.)
Fowler, Alan-Band Director
Jermigan, Paul-Chief Financial Officer
Mathews, Scott-Band Director
Robinson, Louis-Elementary Principal
Snyder, Sean-Bus. Systems Analyst

Percussion
Bennefield, Troy-Band Director
Boyle, Kevin-Band Director
Pope, Bryan-Asst. Principal
Rosse, Vincent-Band Director
Washington, Philip-Band Director
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Volman, Larry to Tara Winds Membership, 14 April 1988.