

2018-2019 Tara Winds

Piccolo

Anne Gordon, Freelance Musician, 30, 3

Flute

Zandra Bell-McRoy, Band Director, 32, 13
Katherine Crozier-Price, Band Director, 17, 5
Catherine McKinnon, Ret. Counselor, 59, 30
Rebecca McCord, Massage Therapist, 14, 1
Brianna Slone, Band Director, 13, 1
Sheila Smith, Ret. Band Director, 43, 12
+Martha L. Volman, Flute Instructor, 52, 30
*Laura Webb, Band Director, 38, 20

Oboe/English Horn

Savannah Hall, Occupational Therapist, 14, 1
Rachel Landers, Orchestra Director, 25, 2
*+Rusty Wilson, Ret. Band Director, 44, 30

Bassoon

Brad Nelsen, Band Director, 11, 1
*Vicki Smith, Retired Educator, 14, 5
Teri Taylor, Sub. Teacher, 45, 30

E♭ Clarinet

Laurie Corbin, Retired Accountant, 45, 4

B♭ Clarinet

Benjamin Bradburn, Music Educator, 6, 1
Jean Brumbeloe, Retired Teacher, 55, 6
+Claudia Bullington, Ret. Mus. Educator, 48, 30
Lynn Conti, Accountant, 47, 15
Lacie Craig, Woodwind Instructor, 20, 5
Amber Dennard, Music Educator, 28, 2
Carrie DeWinter, Banking, 23, 4
Morgan Fargo, Music Educator, 22, 1
*Dickson Grimes, Retired Accountant, 53, 13
Gail Grimes, Business Continuity Cons., 53, 13
Rebecca Heard, Band Director, 14, 2
Jonathan Itkin, Tax Accountant, 12, 1
Min Kang, Band Director, 27, 7
Camilla Keever, Band Director, 39, 19
+Linda Kirchner, Ret. Music Teacher, 55, 30
Randy Lauscher, Human Resources, 41, 1
Rhonda Minch, Accountant, 26, 7
Adriel Muehlbrad, Office Manager, 16, 2
Michael Pace, Band Director, 21, 3
Dina Rosas, Music Teacher, 21, 3
Kyle Sullivan, Engineer, 18, 4
Andy Welker, Mortgage Underwriter, 25, 8
Myrtle Williams, IRS Employee, 45, 13

E♭ Alto Clarinet

Gail Grimes, Business Continuity Cons., 53, 13

B♭ Bass Clarinet

*Jim Benson, Engineer, 20, 8
Jimmy Grimes, Civil Engineer, 20, 3
Jane Seanor, Retired Band Director, 48, 8

E♭ Contra Alto Clarinet

Zachary Herde, Ph.D. Student, 8, 2

B♭ Contra Bass Clarinet

David Wilkes, Music Educator, 48, 5

E♭ Alto Saxophone

*Margaret Banton, HR Manager, 45, 3
Gregory Denson, Band Director, 23, 1
Jeremy DeWinter, Band Director, 23, 4
Claire Haley, Research/Writing Assistant, 12, 2
Melissa Pettinger, Band Director, 17, 2
Rose Wilmot, Band Director, 14, 1

B♭ Tenor Saxophone

+Cathy Asher, Retired Band Director, 50, 29
James Wilson, Band Director, 20, 2

E♭ Baritone Saxophone

Frank Folds, Retired Band Director, 52, 21

Trumpet

+Jay Asher, Retired Band Director, 47, 30
Michael Biddle, Physician, 35, 20
Charlie Brodie, Retired Band Director, 62, 18
Bryan Daniels, Band Director, 16, 2
Robert Davidson, Band Director, 14, 3
Michael Foo, Law Student, 14, 1
Scott Jones, Band Director, 38, 8
Michael Kobito, Band Director, 15, 4
Stan Kramer, Band Director, 40, 28
Ian Labreck, Band Director, 15, 4
Darvin McRoy, Band Director, 31, 14
Dean Patterson, Band Director, 16, 1
Michael Rossi, Band Director, 31, 2
*John Strauss, Esq./Magistrate Judge, 50, 29
+Larry Volman, Retired Band Director, 64, 30

French Horn

Jennifer Cannady, Mortgage Underwriter, 25, 7
Lanae Dickstein, Band Director, 16, 2
Bayne Dobbins, Inst. Repair Technician, 70, 17
Devin Gordon, Entertainment/IP Attorney, 28, 1
Taylor Helms, Freelance Musician, 16, 2
Jeffrey Lynch, Orchestra Director, 18, 1
Kathleen Sanders, Teacher, 13, 2
*Lawton Willingham, Music Technology, 15, 3

Trombone

George Blevins, Architect/Real Estate, 37, 4
Everette Cannady, Band Director, 33, 13
Brendon Gayron, Air Traffic Controller, 27, 7
*+Larry Greenwalt, Ret. Band Director, 55, 30
Joel Griswell, Customer Service Rep, 12, 1
Crystal Hurt, Band Director, 23, 7
Robert Williams, Retired Band Director, 59, 16

Bass Trombone

Bruce Mangan, Music Educator, 29, 5

Euphonium

*William Allgood, Recording Eng./Prod., 65, 7
Tom Anderson, Retired CFP, 58, 25
Daniel Foster, Music Ed. Student, 11, 2

Tuba

Thomas Cremer, Language Professor, 45, 7
*Alan Fowler, Band Director, 40, 24
Kevin Flanagan, Student, 10, 1
Melinda Mason, Band Director, 11, 4
Louis Robinson, Elementary Principal, 46, 15

Percussion

*Steve Giove, Fine Arts Chair/Band Director, 28, 2
Shea Humphrey, Student, 5, 1
Nick Kayma, Student, 8, 1
Matthew Price, Fine Arts Chair/Band Director, 22, 3
Kyle Rinaudo, Public Administration, 12, 2
Ryan Sanders, Music Teacher, 15, 4

Vocals/Concert Moderator

Matthew McCord, Attorney, 15

Board of Directors Chairman

+Larry Volman, Retired Band Director, 64, 30

Board of Directors

Charlie Brodie
Lynn Conti
Bryan Daniels
Carrie DeWinter
Jeremy DeWinter
Alan Fowler
Steve Giove
Gail Grimes
Linda Kirchner
Michael Kobito
Stan Kramer
Matthew McCord
Melissa Pettinger
Dr. Andrea Strauss
Kyle Sullivan
Dr. David Vandewalker
Larry Volman
Andy Welker

Librarian

Stan Kramer

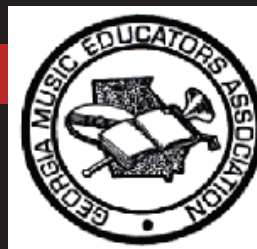
Scholarship Foundation

Laura Webb, Chairperson
Frank Folds, Treasurer

***Indicates Principal**

+Indicates Charter Member

Numbers indicate years playing on an instrument and years of participation in Tara Winds



community

mentorship

scholarship

GMEA

In-service Conference
Classic Center
Athens, Georgia

Thursday, January 24, 2019
8:15 PM

Tara Winds is an
all-adult symphonic band
celebrating over
30 years of excellence
in musical performance.

TARAWINDS

Georgia's Community Band



FEATURED GUESTS

Dr. Virginia Allen
Gunnery Sergeant Amy McCabe

Dr. Andrea DeRenzis Strauss,
Conductor

Dr. David W. Vandewalker,
Associate Conductor

Biographies



Virginia Allen has conducted ensembles on stages around the United States and in Europe, South America, and Asia. As a pioneer for women in military bands, she was the first woman conductor of The U. S. Army Field Band and The Soldiers' Chorus in Washington, D. C., The U. S. Military Academy Band at West Point, The U. S. Army Forces Command Band in Atlanta, and the West Point Glee Club. She is Artistic Director Emerita of the Philadelphia Wind Symphony which she founded. A faculty member at The Julliard School, Dr. Allen previously served there as Associate Dean for Orchestral Studies, and Artistic Director of the Conducting Workshop for Music Educators. She also taught at The Curtis Institute of Music, University of the Arts, and Teachers College, Columbia University. Dr. Allen earned a Bachelor of Music Education degree and a Master of Music degree in Performance (French horn) from the Catholic University of America in Washington, D. C.; a Diploma in Wind Conducting from the University of Calgary; and a Doctor of Education in the College of Teaching Music at Columbia University.



Amy McCabe joined "The President's Own" United States Marine Band as a trumpeter/cornetist in July, 2006. Gunnery Sgt. McCabe began her musical instruction on piano at age 6 and trumpet at age 10. After graduating from Herscher High School in Herscher, Illinois she earned her Bachelor's Degree in music and elementary education from Illinois Wesleyan University, Bloomington in 2001. She earned her Master's Degree in trumpet performance in 2006 from Northwestern University in Evanston, Illinois. Her instructors included Charles Geyer and Barbara Butler of Northwestern University, and Steve Eggleston and Judith Saxon of Illinois Wesleyan University.

Prior to joining "The President's Own", Gunnery Sgt. McCabe was a featured soloist in the Tony/Emmy award winning show Blast! and a member of MusiCorps, a music education and advocacy program designed to promote music awareness, appreciation, and training in the Chicago Public Schools. She has performed with the Chicago Civic Orchestra, the Spoleto Festival USA Orchestra in Charleston, S. C. and the Walt Disney World All-Star Collegiate Jazz Band and Christmas Brass in Orlando, FL. She also received the Roger Voisin Trumpet Award while a fellow at the Tanglewood Music Center in Lenox, Mass.

Gunnery Sgt. McCabe performs with the Marine Band and Marine Chamber Orchestra at the White House, in the Washington, D. C. area, and across the country during the band's annual concert tour. She was featured as cornet soloist in William Balcom's First Symphony for Band on the U. S. Marine Band's 2011 educational recording, "Flourishes and Meditations on a Renaissance Theme". In addition, she performed Tom Davoren's "Ascension" with euphonium player Staff Sgt. Hiram Diaz as featured soloists on the 2016 national concert tour.



ANDREA DERENZIS STRAUSS

ANDREA DERENZIS STRAUSS is the Conductor and Artistic Director of the Tara Winds Community Band. She has taught elementary, middle school, high school, and college music in both public and private schools in Georgia. She is the former Director of Bands at Georgia Tech and former Associate Professor of Music at Shorter University where she conducted both the Wind Ensemble and Chamber Orchestra. Her university ensembles have performed in Australia, China, and Ireland, as well as at CBDNA/NBA Conventions and GMEA In-Service Conferences. Dr. Strauss served as Associate Director of the Atlanta Olympic Band from 1992-1996. This organization performed at the Macy's Thanksgiving Parade, the U. S. Presidential Inauguration Parade, and the Opening and Closing Ceremonies of the 1996 Olympic Games. Dr. Strauss has adjudicated and conducted All-State and Honor Bands throughout the United States, Japan, and Italy, and adjudicated in Canada and Ireland. She has presented clinics on various aspects of music education for the National Association for Music Education Division and National Conventions, the Texas Bandmasters Association Convention, and numerous Georgia Music Educators Association In-Service Conferences. She has been a Rehearsal Lab Technician and performed or conducted on four separate occasions for the Midwest Clinic.

Dr. Strauss has received over a dozen Citation of Excellence Awards from the National Band Association. In addition, she has served as Mentor Director, Research Chair, State Chair, and on the Board of Directors for the National Band Association. She has also served as State Chair for the Southern Division College Band Directors National Association.

DAVID W. VANDEWALKER is the Coordinator of Performing Arts for the Fulton County Schools supporting the music education and music therapy faculty who serve 96,000 students in Atlanta. Additionally, he is the artistic director and conductor of the Metropolitan Atlanta Youth Wind Ensemble and Conductor-in-Residence of the Georgia Wind Symphony.

He has served previously as the Assistant Director of Bands at Georgia State University and Director of Bands at Harrison High School in Kennesaw, Georgia.

Dr. Vandewalker has led concerts before esteemed audiences for CBDNA/NBA conventions, Music for All National Concert Festival, and the Midwest Clinic, along with marching band honors during the 2009 and 2014 Macy's Thanksgiving Day Parade. As a conductor, pedagogue, and author, his presentations have been shared across the United States, Italy, Japan, Finland, and Kenya. Dr. Vandewalker is a Conn-Selmer Artist/Educator and GIA Publications author.

He is recognized in multiple editions of Who's Who Among American Teachers, received the Sudler Flag of Honor, nine NBA Citation of Excellence Awards, three National Wind Band Honors Awards, the 2018 GMEA Administrative Leadership Award, and is an elected member of the American Bandmasters Association.



DAVID W. VANDEWALKER

Program Notes

Julie Giroux (b. 1961) writes: "Tara Winds has long been a favorite band of mine. When asked to compose a piece for them for Midwest [Band and Orchestra Clinic] I was excited to do so. That is, I was excited about it until I had the 'What do you want the piece to be' discussion with its conductor, Andrea DeRenzis Strauss. Music is very hard to put into words. For years I have had difficulty explaining and asking about particulars when dealing with band directors, film makers and others. Andrea told me precisely what the piece was supposed to be. You will hear loads of woodwind runs with particular attention to the Bb clarinet section; lots of dynamics; an ending with madness over a chorale section. Enjoy the wild ride and pay particular attention to the clarinet section because their fingers will be **Just Flyin'!**"

juliegiroux.www2.50megs.com/justflyin.html

Air for Band was composed by Frank Erickson (1923-1996), a native of Spokane, WA in 1956 and revised in 1966. Mr. Erickson also composed three symphonies, a symphonette, and many other shorter works for concert band. Air for Band is simple in conception, with A and B sections that lead to a climactic coda. It was one of the first original pieces that was playable by young bands. As such, it showed the way for future composers to explore phrasing and delicate playing with younger performers.

<http://winddliature.org/2015/04/27/air-for-band-by-frank-erickson/>

Known as "The March King", John Philip Sousa (1854-1932) and his music reflect the idealism, energy, and growth that was seen in the United States at the beginning of the 20th century. He was named conductor of the United States Marine Band at the age of 26 and toured with them for many years. A concert by the Marine Band was a special event at a time when few American orchestras existed. **The Thunderer** was dedicated to Columbia Commandery No. 2, Knights Templar, of Washington, D. C. It was composed on the occasion of the Twenty-fourth Triennial Conclave of the Grand Encampment held in October, 1889. Sousa had been "knighted" by that organization in 1886. The march's title is thought to be in honor of one of the Masons in charge of the 1889 conclave, Myron M. Parker, who worked tirelessly to make the event a huge success.

<https://wmich.edu/sites/default/files/attachments/11-18-ucb-usb.pdf>

Symphony on Themes of John Philip Sousa was composed during the period of 1994-1997 and is dedicated to Lt. Col. Lowell E. Graham. Ira Hearshen (b. 1948) writes, "Stirred and fascinated by the music of John Philip Sousa since childhood, I still get a thrill upon hearing the piccolo obbligato in the trio of Stars and Stripes Forever. I feared that any attempt I made to pay homage to Sousa would be misunderstood. But the artistic challenge won out and I started working on what was to become the second movement of the symphony in the winter of 1990-1991. I began this piece by taking the 'trio' theme of the march The Thunderer, slowing it down to a tempo of 48 BPM and casting it in the style of the finale of Mahler's Third Symphony. "The work became cyclical unified in its construction, with each movement playable as a separate entity. Sousa's melodies are all strong and of a wide variety of styles. This is what makes Sousa's music 'classic'. I hope listeners have as much of an adventure listening to this as I did putting it together."

https://www.naxos.com/mainsite/blurbs_reviews.asp?item_code8.5730141

Frank Ticheli (b. 1958) writes: "The word **Acadiana** refers to a region comprising much of the state of Louisiana, where Cajun culture and heritage are most predominant. Acadiana honors that heritage and completes a trilogy of Cajun inspired works I have composed for concert band over a 25-year period. The trilogy, comprised of Cajun Folk Songs (1989), Cajun Folk Songs II (1996) and the present work (2015) draws from personal childhood memories growing up in South Louisiana, and captures in music my lifelong love of Cajun music and culture. The first movement, "At the Dancehall", is a bright and lively dance that makes use of two different Cajun rhythmic features: 1) un valse in deux temps (a waltz in two times), a Cajun dance rhythm that alternates between triple and duple meters; and, later in the movement, 2) a lively Cajun Two-Step dance."

https://www.mws_boston.org/media/pdf/notes_2016fallconcert.pdf

For the 1920 premiere of The Planets, Gustav Holst (1874-1934) provided this note: "These pieces were suggested by the astrological significance of the planets; there is no programme music, neither have there been a connection with the deities of classical mythology who bear the same names. If any guide to the music is required, the subtitle to each piece will be found sufficient, especially if they are heard in the broad sense. For instance, Jupiter brings jollity in the ordinary sense, and also the more ceremonial type of music associated with religions or national festivities. Mercury is the symbol of the mind."

The association of **Mars** and war goes back as far as history records. The planet's satellites are Phobos (fear) and Deimos (terror), and its astrological symbol combines shield and spear. Holst's Mars is a fierce, remorseless allegro. The British conductor, Sir Adrian Boult, recalled that the aspect of war that Holst most wanted to express was its stupidity. The Planets was first performed in a private concert in 1918 with Sir Adrian Boult conducting. The first complete performance was under Albert Coates in Queen's Hall in 1920.

<http://www.sfsymphony.org/Watch-Listen-Learn/Read-Progra...>

Joaquin Turina (1882-1949) was born in Seville, Spain. He moved to Madrid where he was enormously influenced by Manuel de Falla. In 1905 he moved to Paris to study composition with Claude Debussy and Maurice Ravel. Falla encouraged him to develop his nationalistic style, resulting in his first compositional success, **La Procession du Rocío**. In this two-part symphonic poem, Turina portrays a festival and procession that occurs every June in Seville. Turina writes, "the people dance the soleare and seguidilla. In the midst of the dancing a drunkard sets off firecrackers, adding to the confusion. At the sound of flute and drums which announces the Procession, all dancing ceases."

<https://www.marineband.marines.mil/portals/175/docs/programs/073014.pdf>

Tara Winds has had a friend and colleague, Luigi Zaninelli (b. 1932) for many years and has premiered many of his compositions. His latest composition to be premiered was The Magic Carousel in 2018. Mr. Zaninelli studied music and was later a professor on the faculty of The Curtis Institute. He is now Composer-in-Residence and Professor of Music at the University of Southern Mississippi. **The Golden Horn**, commissioned by the University of Southern Mississippi, was composed for solo trumpet and wind orchestra. The composition features the soloist in a manner reminiscent of that associated with the legendary "Doc" Severinsen to whom the piece is dedicated. It quickly becomes apparent that the composer's love for trumpet shapes every phrase and gesture of this wonderfully idiomatic work. This is a major work for trumpet, combining heroic bravura with stunning lyricism.

<http://calanpublications/golden-horn-the/>

In June, 1880, P. I. Tchaikovsky (1840-1893) received a commission to compose a piece for the completion of the Cathedral of Christ the Savior. The cathedral was built to commemorate Russia's defense against Napoleon's army in 1812. The piece was completed in October, 1880 and was performed at the dedication of the cathedral. The **1812 Overture** Solemn offers a virtual play-by-play of the conflict between French and Russian armies. The Russian people are represented by hymns and folk songs, pitted against the French, suggested by La Marseillaise. The themes repeat as the battle continues, but just as the French seem victorious, the decisive cannon blasts are heard with the statements of O Lord, Save Thy People and God Save the Czar. The overture has stood the test of time and today it is more popular than ever.

<https://www.slo.org/globalassets/connect/sls-oct14-insert2-4-final.pdf>

Program
TARA WINDS

COMMUNITY BAND

Dr. Andrea DeRenzis Strauss
Dr. David W. Vandewalker

CONDUCTORS

JUST FLYIN'! (2015).....	Julie Giroux
AIR FOR BAND (1956).....	Frank Erickson
THE THUNDERER (1889/1998).....	John Philip Sousa/ed. Keith Brion & Loras Schissel
SYMPHONY ON THEMES OF JOHN PHILIP SOUSA (1994).....	Ira Hearshen II. Largamente; After The Thunderer
ACADIANA (2017).....	Frank Ticheli I. At the Dancehall Dr. Virginia Allen, Guest Conductor
THE PLANETS, OP. 32 (1916/1998).....	Gustav Holst/transc. Merlin Patterson I. Mars, Bringer of War
LA PROCESSION DU ROCIO (1912/1962).....	Joaquin Turina/arr. Alfred Reed
THE GOLDEN HORN (2006).....	Luigi Zaninelli Gunnery Sergeant Amy McCabe, Trumpet Soloist "The President's Own" United States Marine Band
1812 OVERTURE SOLEMN, OP. 49 FINALE (1880/2011).....	Pyotr Ilyich Tchaikovsky/ transc. Christiaan Janssen

Tara Winds

TARA WINDS is an all-adult symphonic band with membership ranging from college students and first year teachers to retired music educators. The culture of the organization is to promote an environment of musical excellence for networking, mentoring, and collaboration.

Tara Winds seeks to enhance the lives of children and adults through the transforming power of music and believes that music changes our perspective, to see the world artistically different. The mission of the organization is to present the world's finest symphonic band music with passionate and engaging concerts at the highest level of professional standards and provide educational programs and opportunities for young aspiring musicians. The desired outcome of the ensemble is to provide concert experiences that are meaningful, creative, moving, and enjoyable for everyone. "Music: Enjoyment for All Ages" is the motto of Tara Winds to inspire the community with excellence in musical performance. More information can be found at <http://tarawinds.org>.

The TARA WINDS SCHOLARSHIP FOUNDATION has awarded over \$120,000.00 to middle and high school students to attend summer music camps and colleges. Scholarships awarded to young aspiring musicians provide them with the opportunity to enhance their musical experiences, increase their knowledge and develop their skills. Tara Winds members advocate for the value of music education and music performance in the lives of young people by engaging effectively with key stakeholders and target audiences. Tara Winds shares their expertise with young people, giving them the tools that they need to develop their skills and foster a love of music.

To donate, go online to www.tarawinds.org/donate.html to access PayPal and please be sure to specify "Scholarship" donation.

UPCOMING TARA WINDS PERFORMANCES

Sunday, February 3, 2019
Donald W. Nixon Performing Arts Centre, Newnan, GA
4:00 P. M.

Friday, February 8, 2019
The Falany Performing Arts Center, Waleska, GA
8:00 P. M.



*enriching
community
through*
MUSIC

*We desire to provide
concert experiences that
are meaningful, creative,
moving and enjoyable
for all ages.*