



PALMETTO

CONCERT BAND



Columbia, South Carolina

Scott Weiss, Conductor

THURSDAY, DECEMBER 15, 2016 • 1:30 PM
The Midwest Clinic, Chicago, IL



PROGRAM

In This Broad Earth *Steven Bryant*

Blessed are They *Johannes Brahms*
from "A German Requiem" *arr. Barbara Buehlman*

Dai Zhonghui, conductor

Trittico *Valclav Nelhybel*
I. Allegro maestoso
II. Adagio
III. Allegro marcato

The Black Mask *Al Hayes*
..... *ed. Robert E. Foster*

Paul W. Popiel, conductor

Wings of Apollo *Vince Gassi*

Concerto #2 for Trumpet "Rextreme" *James Stephenson*
III. Vivo, Presto, in I

Rex Richardson, trumpet

My Eyes are Full of Shadow *Joel Puckett*
World Premiere

Cormac Cannon, conductor

Galactic Mission *Joshua Hinkel*

Scott A. Jones, conductor

there are no words *James Stephenson*

PROGRAM NOTES

In This Broad Earth (2015)

Steven Bryant | Gorilla Salad Productions

Duration: 4 minutes

"*In This Broad Earth* is a short fanfare written for and dedicated to Kevin Sedatole and the Michigan State University Wind Symphony. Inspired by beauty I witness when hiking in the Austrian Alps with my wife, Verena, the music celebrates the earth, our only home (for now).

"The fanfare embodies the numerous threads that have connected my life with Michigan State University over the past decade. Verena was one of Dr. Sedatole's first conducting students at MSU, which coincided with the beginning of our relationship. I spent a great deal of time at Verena's apartment in Spartan Village where I wrote the opening section of my Concerto for Wind Ensemble on a makeshift desk (a card table given to her by Director of Bands Emeritus John Whitwell). Over the years since, the MSU bands have performed many of my works, always at the very highest level, and though I was never a student there, I have great affection and loyalty to this extraordinary school on the banks of the Red Cedar." – Steven Bryant

Blessed are They, from "A German Requiem" (1970)

Johannes Brahms, arranged by Barbara Buehlman | Ludwig Masters Publications

Duration: 6 minutes

Johannes Brahms was not a religious man in the usual sense of the term. Thus, it should be of no surprise that when he wrote the German Requiem, it did not follow the prescribed five movement form of the traditional requiem mass based on biblical texts, but instead contained seven movements. The work was premiered in the Bremen Cathedral on Good Friday, 1868. The German Requiem marked the first time that Brahms combined orchestra with chorus and soloists. It is considered to be his choral masterwork. While the style is unabashedly romantic, the form is clearly influenced by Handel and reflects Brahms' intensive study of earlier masters.

Blessed are They is the first movement of *A German Requiem*. The original version pairs the chorus with the orchestra to create a heavy, somber mood. The transcription for wind band was completed by Barbara Buehlman, former executive administrator of the Midwest Clinic.

Trittico (2007)

Valclav Nelhybel | Alfred Music

Duration: 10 minutes

Trittico was composed in 1963 for Dr. William D. Revelli who gave the first performance of the work in the Spring of 1964, in Ann Arbor, with the Symphony Band of the University of Michigan.

The first and third movements are, in several ways, related to one another: their character is brilliantly forward-moving and energetic; the main theme of the first movement reappears in the culmination point of the third movement; and the instrumentation of the movements is identical (standard), with the individual instruments themselves being used quite similarly.

The second movement is a strongly contrasting dramatic scene with turbulent recitatives and expressive woodwind solos, punctuated by low brass and percussion. The emphasis is on the woodwinds and the low brass; cornets and trumpets enter only at the very end with an extremely intense phrase to conclude the movement. The dramatic character is underlined by the strong use of percussion which is extended by a second timpani player, piano and celesta.

The Black Mask (2015)

Al Hayes, edited by Robert E. Foster | Carl Fischer Music

Duration: 2 minutes 30 seconds

While published under the name of Al Hayes, *The Black Mask* was actually composed by Henry Fillmore and is one of many works that he published using other names. The Fillmore family's publishing firm in Cincinnati, Ohio was originally a religious publishing company, and Henry's father did not approve of bands or band music. He did not want his son associated with either of them. Henry loved both, however, and wrote a march under a pseudonym which he convinced his father to publish. His father finally agreed as long as Henry's name was not on it. Henry's marches turned out to be very successful, and eventually, as a result of their popularity, his father allowed him to write and publish marches using his own name.

Later, after Henry was a well-established composer, he became concerned about the large number of works published under his name. He thought it would be better to have some works listed by other composers, and he started using other names such as Gus Beans, Harold Bennett, Ray Hall, Harry Hartley, Will Huff, Henrietta Moore, and Al Hayes. He would use different names for works at various levels of difficulty, and Al Hayes was a name he used for works of moderate difficulty. He eventually published a total of 57 pieces using this pseudonym.

Wings of Apollo (2016)

Vince Gassi | Alfred Music

Duration: 2 minutes 30 seconds

The first steps in humanity's voyage to the stars began with the Saturn V rockets. These powerful engines served as launch vehicles for the Apollo program, known for landing the first humans on the moon in 1969. In *Wings of Apollo*, your dauntless adventure begins with a powerful lift-off. Once achieved, the main theme is presented by flutes, oboe, and ten trumpets, with stabilizers provided by baritone, tenor sax, and eventually the rest of the crew. Stage I boosters (a strong, rhythmic accompaniment) provide the propulsion needed to voyage through to a sea of tranquility (lyrical section). From there, we journey to an adventurous transition and final re-entry of the main theme.

A graduate of the University of Western Ontario in London, Canada, composer Vince Gassi has taught instrumental music at the elementary and secondary levels for 25 years and is currently the conductor and musical director of the Brampton Concert Band. He is in frequent demand as a guest conductor, adjudicator, and clinician throughout the United States and Canada, and his *Cool Ideas and Arranging Concepts* seminars focus on ways to engage students and teachers in the creative process. Gassi has been an Alfred composer since 2006.

Concerto #2 for Trumpet "Rextreme" (2015)

James Stephenson | Stephenson Music

Duration: 18 minutes (Mvt. III duration: 7 minutes)

"In the summer of 1987, Rex Richardson and I first met as young trumpet players at the ITG (International Trumpet Guild) Conference, held in Kalamazoo, Michigan on the campus of Western Michigan University. While we both have different accounts of what we were actually doing when we met (though both stories involve misbehaving adolescents), one thing can be acknowledged as fact: that neither of us had any inkling that Rex would be premiering a trumpet concerto that I would compose for him 23 years later, and that the premiere would take place at yet another ITG Conference, this time in Sydney, Australia!

Since our first meeting, Rex has gone on to conquer the trumpet world, in both the classical and jazz idioms. I, on the other hand, have put the trumpet in the case, and am now enjoying life solely as a composer.

"*Rextreme*" is an effort to showcase Rex's tremendous versatility as a trumpet soloist. The three movement work includes modern classical trumpet writing, beautiful ballad solos (flugelhorn), and also allows opportunities for improvisatory solos. Acknowledging Rex's ability as a very fine composer, the work also allows for a freely improvised cadenza, occurring just before the virtuosic ending, highlighting his masterful technique on the instrument." – James Stephenson

My Eyes are Full of Shadow (2016)

Joel Puckett | Manuscript (World Premiere)

Duration: 7 minutes

*“My eyes are full of shadow, and my part
Of life is yesterday.”*

– Edith Nesbit

“I’ve always been a person prone to melancholy. My mother used to say that I had periods of sadness interrupted by periods where I was happy about being sad.

As an adult, I’ve learned to be contented in these low periods and in those moments I seek out the healing power of music and poetry. Edith Nesbit’s “Age to Youth,” from which this work’s title is taken, describes looking back on a moment of pain in the past and an inability—an unwillingness?—to move beyond it. Finding this poem brought me great joy in connecting to its sadness.

My Eyes Are Full of Shadow opens with an optimism of a new day but as the cadences are consistently left largely unfulfilled, we realize something is amiss. Each attempted restart of the opening results in another aborted cadence and now they are frequently interrupted by a simple, sad chaconne. Reflecting the poem’s insistence on living in the past, this interrupting chaconne grows more insistent and eventually gives way to a return to the opening but now colored by the assertions of the chaconne.” – Joel Puckett

My Eyes Are Full of Shadow was commissioned by the SEC Band Directors Association.

Galactic Mission (2015)

Joshua Hinkel | C. Alan Publications

Duration: 3 minutes 30 seconds

Joshua Hinkel is the Associate Director of Bands at River Bluff High School in Lexington, South Carolina and a member of the Palmetto Concert Band’s percussion section. A graduate of the University of South Carolina, he is in constant demand as a composer and arranger, and he is published by C. Alan Publications, Alfred Publishing, and Marching BandWorks. His works have been heard from the concert halls of the John F. Kennedy Center for the Arts in Washington, D.C. to the performing venues of Drum Corps International (DCI), Winterguard International (WGI), and Bands of America (BOA).

Galactic Mission was commissioned by the 2013 Coastal Carolina University Honor Band & Scholarship Festival. Inspired by the future of science and space travel, the piece takes the performer and audience on a journey through the Milky Way galaxy. From the fast paced journey of the spaceship to the wonder and awe of stars and nebulae, vivid images can be imagined from the melodies used within.

there are no words (2015)

James Stephenson | Stephenson Music

Duration: 14 minutes

As a completely self-taught composer, James M. Stephenson has enjoyed an organic rise to prominence in the classical world of new literature for orchestras, wind ensembles, chamber music and soloists. Dubbed a “composer of real talent” (*Minnesota Star Tribune*), and his music characterized as “ridiculously ambitious and remarkably successful” (review of *The Devil’s Tale* – his sequel to Stravinsky’s *L’histoire du soldat*), Stephenson continues to churn out ear-tickling and intellectually rewarding compositions at an alarming rate.

He has had premieres with the Minnesota Orchestra/Vanska (with another coming in 2017-18), the Houston Symphony, as well as with the U.S. “President’s Own” Marine Band. The 2017-2019 seasons will include new works composed for the St. Louis Symphony and Chicago Symphony with their respective Music Directors, David Robertson and Riccardo Muti. »

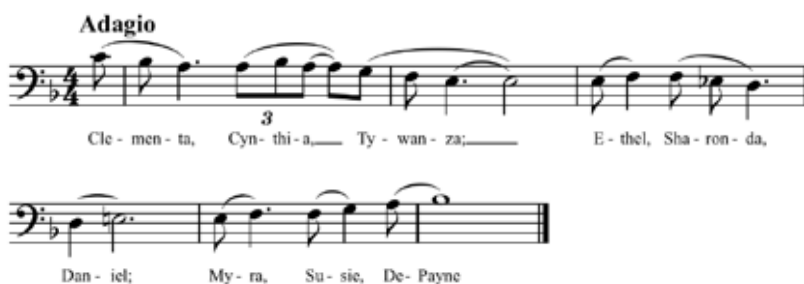
In the last decade, Stephenson has added nearly 20 concertos to his orchestral and wind ensemble catalog (almost one for every instrument) to go along with his 150 other works. His landmark educational work *Compose Yourself!* has received nearly 300 performances since its 2002 debut with the Naples Philharmonic.

Before launching full-time into composing, Stephenson played 17 seasons with the Naples Philharmonic, where he also served as an arranger contributing works for the Cincinnati Pops and Boston Pops. He now lives near Chicago with his beautiful wife, Sally, and their four children. More can be found out at www.stephensonmusic.com

there are no words was composed as a response to the tragic mass shooting at the Emanuel African Methodist Episcopal Church in Charleston, South Carolina on June 17, 2015 and is dedicated to Clementa, Cynthia, Tywanza, Ethel, Sharonda, Daniel, Myra, Susie, and DePayne. The work received its premiere at the Mother Emanuel AME 9 Benefit Concert produced by Chamber Music Charleston on Friday, August 7, 2015 at Sottile Theatre (Charleston, SC). Originally scored for mixed chamber ensemble, the premiere was performed by a gathering of musicians from Charleston, Myrtle Beach, Pennsylvania, Georgia, Alabama and Chicago under the direction of Nathan Tucker. The version for concert band was commissioned by a consortium of ensembles and led by Scott Weiss, the Palmetto Concert Band and the University of South Carolina.

Cast in a single movement, *there are no words* moves through the stages of grief and shock that accompany events such as this. It begins with the terrible action itself, and immediately the number nine (symbolizing the nine victims) is prevalent. There are nine opening chords, using nine notes, which get removed one by one. This opening section is followed by music symbolizing shock and confusion. Here, the nine notes are spelled out as ascending perfect fifths in piano, vibes, and clarinets, and the pattern is repeated nine times. The ensuing section begins with a mournful euphonium solo and represents the terrible sadness of it all. This section is followed by music of a more angry character. Eventually, however, the anger subsides and gives way to a final section symbolizing the unqualified and total forgiveness that the families of the victims demonstrated in the aftermath of the tragedy. Here a melody constructed from the rhythm of the names of the victims is heard nine times in succession, and nine individual chime stations are stationed around the hall to give each victim individual recognition. Almost from the very beginning, Amazing Grace, which had figured so prominently in so many of the memorial services, is alluded to, and it eventually bursts through to bring the work to a final resolution.

Adagio



Cle - men - ta, Cyn - thi - a, Ty - wan - za, E - thel, Sha - ron - da,
Dan - iel, My - ra, Su - sie, De - Payne



Special thanks from the Palmetto Concert Band go out to Gil Shuler for the use of his design "we shall overcome" to further honor the memories of those fallen in the Emanuel AME Church shooting.

<http://gilshulergraphicdesign.com>

ABOUT THE BAND

The Palmetto Concert Band was founded in 1999 by James K. Copenhaver and William J. Moody. The ensemble is comprised of professional and semi-professional musicians from throughout South Carolina, with members also from North Carolina and Georgia. A large majority of the ensemble's members are alumni of the University of South Carolina School of Music, and more than half of its members are public school band directors. These experienced performers, who receive no compensation for participating, choose to play with the ensemble because of their passion for making music and performing outstanding repertoire composed or transcribed for the wind band.

Now in its seventeenth season, the Palmetto Concert Band performs annually for the University of South Carolina Band Clinic in February, at its Memorial Day Concert honoring members and veterans of the U.S. Armed Forces, and a November concert around the Thanksgiving holiday.

In addition to performing a season of free concerts in the Columbia area, the ensemble has also been featured on the international stage. Based upon a recording of its premiere performance at the Koger Center in February 1999, the ensemble was invited to perform the finale concert at the 1999 Midwest International Band and Orchestra Clinic in Chicago, Illinois. The Palmetto Concert Band is proud to have again been given the honor of performing at the Midwest Clinic in December 2008. This afternoon's performance marks their third appearance at the Midwest Clinic.

Other featured performances include the South Carolina Music Educators Convention in Charleston, SC in February 2005; the North Carolina Music Educators Convention in Winston-Salem, NC in November 2011; the American Bandmasters Association's 76th Annual Convention in Charleston, SC in March 2010; and gave the finale concert at the 2016 National Band Association Convention in Charleston, SC in February 2016. They have also been invited to perform at the South Carolina Music Educators Association In-Service Conference in Columbia, SC in February 2017.



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Mary Clare Gatch
Will Graybill

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David O'Shields

THE PALMETTO CONCERT BAND

FLUTE

Robyn Doherty, *Accountant/Adjunct Flute Instructor*
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Betty Gardiner, *SC First Steps*
Esther Clonts, *Flute Teacher*
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Becky Rebl, *Graphic Designer*

OBOE

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Andrea Erd, *Music Sales*

BASSOON

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Tracy Leenman, *School Music Dealer*
Ryan Fox, *Student*

CLARINET

Matt Carl, *Band Director*
Bill Arledge, *Pharmacist*
Kate Tucker, *Teacher*
Maria Ortiz-Laboy, *Student*
Jordan Laird, *Student*
David O'Shields, *Band Director*
Brandon Armstrong, *Band Director*
Melanie Winn, *Student*
Shelby Leadbitter, *Student*
Amanda Pike, *Band Director*
Joni Brown, *Retired Band Director*
Kim Wylie, *School Technology Clerk*

BASS CLARINET

Chris Udell, *Band Director*
Steve Christ, *Graduate Student*
Daniel Humber, *Band Director*

ALTO SAXOPHONE

Leah Cordé, *Band Director*
Mary Clare Gatch, *Elem. Music Teacher*
Ashley Gable, *Band Director*
Keith Williams, *Band Director*

TENOR SAXOPHONE

Sean Hackett, *Band Director*

BARITONE SAXOPHONE

Greg Priest, *Band Director*

TRUMPET

Dave Allison, *Band Director*
Charlie Polk, *Retired Band Director*
Tony Roebuck, *Business Owner/Teacher*
Jason Ortiz, *Sr. Manager*
Doug Leadbitter, *Attorney*
Craig Davis, *Band Director*
Jay Sconyers, *Graduate Student*
Kevin Hebert, *Band Director*
Evan Thompson, *Band Director*

HORN

Ken Turner, *Band Director*
Nathan Tucker, *Graduate Student*
Vince Miles, *Optician*
Michelle Ortiz, *Band Director*
Betsy Udell, *Band Director*
Kathryn Williams, *Band Director*
Daniel Gullede, *Band Director*
Morgan Bostick, *Student/Music Educator*

TROMBONE

Greg Abraham, *Band Director*
Hunter White, *Band Director*
Ryan Tinker, *Band Director*
Vince Clayton, *Educational Representative*
Samit Patel, *Music Educator*
Rochelle Doty, *Educational Representative*
Greg Springer, *USC Professor*
Brian Wargel, *Band Director*
Will Graybill, *Educational Representative*

EUPHONIUM

Scott Parker, *Educational Representative*
Josh Brown, *Band Director*
Chris Buck, *Business Owner*
Chris Folk, *Band Director*

TUBA

James Barnes, *Band Director*
Roger Keane, *Band Director*
Roger Simpson, *Band Director*
William Talley, *Graduate Student*

PERCUSSION

Jaye Ingram, *Audio Engineer*
Alex Mowery, *Actuarial Analyst*
Josh Hinkel, *Composer/Band Director*
Jason Frith, *Teacher*
Blake Fowler, *Band Director*
Jon Burbank, *Band Director*
Aaron Railey, *Band Director*
Ben Berry, *Band Director*

BASS

Jerry Gatch, *Band Director*

PIANO

David O'Shields, *Band Director*
Betsy Udell, *Band Director*

CHIMES

Special thanks to the following musicians who will join us to perform "there are no words"

Mike Gatch	Meredith Melven
Joe Gullede	Ben Pouncey
Basil Kerr	Suzanne Reed
Dustin King	



Scott Weiss **Conductor**

Scott Weiss is the Director of Bands and Sarah Bolick Smith Distinguished Professor of Music at the University of South Carolina, a position he has held since 2010. Previously he served on the faculties of the University of Kansas, the Indiana University Jacobs School of Music, Lamar University, and Emory University. He also has nine years of public school teaching experience, including six years as Director of Bands at Harrison High School in Cobb County, Georgia, where his wind ensemble was featured at the 1999 Midwest Clinic.

Under his direction, the USC Wind Ensemble has performed before the College Band Directors National Association (2013), the American Bandmasters Association (2014), and the South Carolina Music Educators Association (2012). In 2012 the ensemble also toured the People's Republic of China, performing 7 standing-room-

only concerts in 6 cities, including a sold out performance in the National Centre for the Performing Arts in Beijing that was telecast throughout the country. Together, Weiss and the USCWE have recorded three discs on the Summit, Naxos, and Mark Custom labels; and the group has commissioned and premiered dozens of new works by composers such as Samuel Adler, William Bolcom, David Dzubay, Jennifer Higdon, Joseph Schwantner, and James Stephenson.

Equally at home conducting wind ensembles and symphony orchestras, Scott Weiss maintains an active international conducting schedule. Recent appearances include critically-acclaimed concerts with the Shenzhen Symphony Orchestra, the Hunan Symphony Orchestra, the Nanchang Philharmonic, the Shandong Symphony Orchestra, and the Inner Mongolia Symphony Orchestra. He has also been an artist-in-residence at leading music schools around the world, including the Central Conservatory of Music (Beijing), the Shanghai Conservatory of Music, and the University of Western Australia.

Dr. Weiss earned an undergraduate degree in trumpet performance from the Indiana University Jacobs School of Music and both a master's and a doctorate from the University of Illinois. He is the recipient of multiple teaching awards, and former conducting students of his hold major conducting and academic posts throughout the world.



Rex Richardson ***Trumpet Soloist***

Hailed in classical circles as “among the very best trumpet soloists in the world today,” (International Trumpet Guild) and in jazz as “a standout soloist with the power, range and flexibility to rival Freddie Hubbard and Woody Shaw,” (*DownBeat* magazine) Yamaha Performing Artist Rex Richardson was named the 2008 Brass Herald Personality of the Year.

A veteran of the acclaimed chamber ensemble Rhythm & Brass, jazz legend Joe Henderson’s Quintet and Sextet, William Russo’s Chicago

Jazz Ensemble, and the Brass Band of Battle Creek, known as the world’s “Rolls Royce of Brass Bands” (*Brass Band World*), he stays busy as a headline artist at international brass and jazz festivals and as a soloist with orchestras, concert bands, brass bands and jazz ensembles on five continents. These ensembles have ranged from the Phoenix Symphony to the U.S. Army Field Band, and from England’s Fodens Brass Band to the U.S. Air Force’s Airmen of Note Jazz Ensemble.

As a professional trumpeter, Richardson has shared the stage with countless legendary artists and ensembles, including Brian Blade, Benny Carter, Boston Brass, Ray Charles, Mike Clarke, Dave Douglas, Kurt Elling, Carl Fontana, Aretha Franklin, Wycliffe Gordon, Stefon Harris, Conrad Herwig, Dave Holland, Dave Liebman, Keith Lockhart, Jimmy Owens, Jim Pugh, Chris Potter, Kurt Rosenwinkel, Arturo Sandoval, Bobby Shew, Allen Vizzutti, Bill Watrous, and Steve Wilson. Jazz trumpet star Dave Douglas has called Rex “A national treasure.” (*Style Weekly* magazine)

A tireless champion of new music and an advocate of improvisation in classical as well as jazz settings, he presented the premiere performances of genre-bending concertos by Dana Wilson, Doug Richards and Peter Meechan on five continents since 2006. Since then he has performed James Stephenson’s Trumpet Concerto no. 2, “Rextreme.” in over twenty countries. 2016 will see the premiere performances of four new concertos written for him by Anthony Plog, Allen Vizzutti, David Sampson and Andy Scott.

Richardson’s first six solo recordings, including the 2010 release *Magnum Opus: 21st Century Trumpet Concertos* are all released on Summit Records. His most recent CDs, *Bugles Over Zagreb: The Music of Doug Richards* and *Blue Shift* have just been released in October of 2014 to rave reviews. *Style Weekly* called Richardson “One of the world’s most engaging and astonishingly versatile trumpeters.”

Richardson has taught at Virginia Commonwealth University since 2002. He served as Yamaha Artist-in-Residence for the Royal Northern College of Music in Manchester, England for spring of 2012 and thereafter served the RNCM as International Tutor in Trumpet until 2015.

Rex’s appearance today was made possible by Yamaha Music Corporation and Virginia Commonwealth University.



Dai Zhonghui
Guest Conductor

Dai Zhonghui is one of China's leading conductors in the 21st Century. Known for his expert musicianship and the ability to quickly transform the sound of orchestras to one of "balance, power and beauty," Dai has been described as a "precise, clean, and sensitive conductor" who has been steadily making his mark on two continents over the past decade. He is a conductor whom musicians love to play for.

Born in China where he was educated at the Shenyang Conservatory, he continued in the

United States at the University of Southern California, where he studied conducting with Professors Daniel Lewis and Hans Bear. Dai is currently affiliated with many prominent orchestras in China, primarily the Shenzhen Symphony Orchestra where he has been Chief Conductor since 2011; and the China Broadcast Symphony Orchestra in Beijing, where he has been Artistic Director and principal Conductor since 2012. Sought after as a Guest Conductor, he has guest conducted orchestras such as the China National Symphony, The Evergreen Symphony Orchestra in Taiwan, The Mongolia Symphony Orchestra, the Kunming Symphony Orchestra, the Tianjin Symphony Orchestra, and the Beijing Symphonic Winds. In North America, he has conducted the Brevard Philharmonic Orchestra, the University of South Carolina Symphony, and in Mexico.

After studying with many of the top Principal Trumpeters in the United States, such as Charles Schlueter of the Boston Symphony and Thomas Stevens of the Los Angeles Philharmonic, and with a distinguished trumpet professor Boyde Hood, Dai was selected for the Boston Symphony's Tanglewood Music Center Festival as a trumpeter, and later was named Principal Trumpet of the National Symphony Orchestra of China, a position he held for more than a decade from 1996-2006. With this orchestra, he toured more than 20 countries in Europe and Asia. After being named Professor of Trumpet at the Central Conservatory of Music in Beijing in 2002, he founded the Conservatory's first Symphonic Wind Orchestra and quickly began a dual role as both conductor and trumpeter at China's premiere music institution.

Dai Zhonghui's career has taken him all over the world, and he has given master classes at prestigious US institutions such as Indiana University, Kansas University, and the University of Southern California, as well as at the Paris and Lyon Conservatories in France, Tokyo University in Japan, and the National University of Taiwan, South Korea and Singapore. He has served on international juries of major competitions in Hungary, Thailand, Japan, South Korea, China and the US.

Mr. Dai's appearance today was made possible by the University of South Carolina Bands.



Paul W. Popiel
Guest Conductor

Paul W. Popiel is the Director of Bands at the University of Kansas, only the seventh person to hold this position in the band's storied 125-year history. Dr. Popiel conducts the KU Wind Ensemble, directs the graduate program in wind conducting, and guides all aspects of the university band program. His previous appointments include the Indiana University Jacobs School of Music and Oklahoma State University. He also enjoyed six years teaching in the public schools of Texas and Michigan.

His Carnegie Hall debut in 2013 was heralded by the New York Times: "The ensemble, conducted by Paul W. Popiel, performed with polish, assurance and copious spirit, eliciting a rousing ovation;" while New York's Feast of Music said, "Give credit to Popiel, a strong advocate for new music, who went for broke, succeeding in showing us that there is, in fact, real, adventurous music being made over on the other side of the rainbow."

Popiel has lectured and performed throughout the United States, Canada, Europe, China, Singapore, and Japan. He has several highly acclaimed performance and production credits for CDs on the Klavier, Naxos, Ecstatic, Summit, and Mark Custom labels. Popiel is a contributing author to several volumes of the renowned series, Teaching Music through Performance in Band, as well as the journal *Alta Musica*.

A proponent of distinctive new music, Popiel has commissioned and premiered numerous new works for winds, including pieces by composers Joel Puckett, Mohammed Fairouz, Michael Torke, Kevin Walczyk, James Barnes, David Dzubay, Joni Greene, and others. In 2013, Popiel was elected to the membership of the prestigious American Bandmasters Association, and the National Academy of Recording Arts and Sciences, known for the Grammy Awards.

Popiel holds degrees from Truman State University, the University of Notre Dame, and Michigan State University. A recipient of a Rotary International Ambassadorial Scholarship, he also earned a Postgraduate Diploma in Twentieth-Century Music at the University of Bristol, England. Popiel was also the Frank L. Battisti Conducting Fellow serving as the Resident Conductor of the Boston University Tanglewood Institute.



Cormac Cannon
Guest Conductor

Cormac Cannon is Associate Director of Bands and Director of Athletic Bands at the University of South Carolina, where he guides all aspects of the athletic band program including directing the 385-member USC Marching Band. He also conducts the Symphonic Winds and teaches undergraduate conducting. Previously, Cannon served for six years on the music faculty at Michigan State University, where he was Associate Director of Athletic Bands, conducted the Concert Band and Spartan Youth Wind

Symphony, and taught courses in conducting and music education.

Cannon earned the Doctor of Musical Arts degree in conducting at the University of Texas at Austin in 2009. He received the Master of Music degree in wind conducting from the University of Cincinnati College-Conservatory of Music, and the Bachelor of Music degree in percussion performance and music education from the University of Iowa. From 2001-2005 Cannon served as director of bands at Williamsburg High School in Williamsburg, Iowa, and from 2006-2007 was music director and conductor of the Cincinnati Youth Wind Ensemble.

Dr. Cannon is an active composer, arranger, lecturer, and author. He has composed original works on commission from school and university ensembles throughout the United States and has collaborated as an arranger for marching, concert, country and western, and electronic ensembles. His wind ensemble transcription of John Adams' *The Chairman Dances: Foxtrot for Orchestra* is published by G. Schirmer/AMP and was recently hailed by the composer as "remarkable" and "wonderfully inspired." Cannon has been a featured presenter at numerous state and national music conferences, including the Midwest Clinic. Dr. Cannon is co-author of *The Complete Marching Band Resource Manual*, published by University of Pennsylvania Press. He is featured in *Composers on Composing for Band, Volume IV*, and has contributed to the *Teaching Music Through Performance in Band* series, both published by GIA Music.



Scott A. Jones
Guest Conductor

Scott A. Jones is Associate Professor of Music and Associate Director of University Bands in the School of Music at The Ohio State University in Columbus, OH. In addition to conducting The Ohio State Symphonic Band, he also leads the undergraduate conducting curriculum. Jones also serves as Director of the Ohio State Youth Summer Music Programs. Prior to joining the faculty at Ohio State, Dr. Jones was Director of Bands at Concordia College in Moorhead, MN. He also garnered 15 years of teaching experience

in the public schools of Apple Valley, MN and Ashville, OH.

An ardent supporter of the “composers of today,” Dr. Jones has commissioned more than 40 new compositions for wind band and chamber winds. Among commissioned composers are David R. Gillingham, Augusta Read Thomas, Libby Larsen, Clark McAlister, Michael Weinstein, Adam Gorb, Daniel Kallman, Scott McAllister, Timothy Mahr, Rolf Rudin, Lowell Liebermann, Elliott Schwartz, Shelley Hanson, Johan de Meij, Brian Balmages, Andrew Boysen, and Martin Ellerby.

A firm believer in creating opportunities for students to interact with great artists of our time, musicians under Jones’ leadership have collaborated with artists Frederick Fennell, Eiji Oue, Aaron Jay Kernis, Frank Battisti, Seiji Ozawa, David R. Gillingham, Augusta Read Thomas, Eddie Daniels, Frank Ticheli, Mark Camphouse, The Empire Brass Quintet, The American Brass Quintet and a host of other distinguished musical figures.

A native of Fairfax, Virginia, Dr. Jones received his undergraduate degree in Music Education from The Ohio State University (Columbus, OH), a Master’s Degree in Music Education from the Vander Cook College of Music (Chicago, IL), and a Ph.D. in Music from the University of Minnesota (Minneapolis, MN).

Dr. Jones was the recipient of the 2015 Ohio State University Distinguished Teaching Award, the 2014 Ohio State School of Music Distinguished Teaching Award, was named “Music Educator of the Year” by the Minnesota Music Educators Association, and was one of three school band conductors from the United States selected to participate in the National Band Association International Conducting Symposium in Rome, Italy. His guest engagements regularly include All-State Bands and Honor Bands, as well as international engagements throughout Asia.

His professional affiliations include The National Association for Music Education, Ohio Music Education Association, World Association for Symphonic Bands and Ensembles, College Band Directors National Association, National Band Association, and Phi Beta Mu.



OUR THANKS TO:

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Musical Innovations for our concert programs and additional support.

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The Palmetto Concert Band is a non-profit organization. We perform all of our concerts for free, but we still have to cover various costs to organize these performances.

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