



# OUTRAGEOUS FORTUNE

Four Concertos for Trombone and Symphonic Wind Ensemble  
by Nigel Clarke, Søren Hyldgaard, Jan Van der Roost and James Stephenson

Brett Baker, trombone  
Middle Tennessee State University Wind Ensemble  
Reed Thomas, conductor

## OUTRAGEOUS FORTUNE: FOUR CONCERTOS FOR TROMBONE AND SYMPHONIC WIND ENSEMBLE

This project came about during a collaboration between myself and Nigel Clarke, where together we wanted to explore the huge range of possibilities for solo trombone and wind ensemble. Having previously made many recordings with brass band, I wanted to do something that would be unique and involve composers from all over the world.

A commission by Jan Van der Roost had already been completed, and so I was looking for other pieces that would complement the Clarke and Van der Roost works already in hand. After being introduced to the Middle Tennessee State University Wind Ensemble and Reed Thomas via Nigel, it was natural to look at an American composer, and Jim Stephenson was an obvious choice as he had already collaborated many times with the group. Søren Hyldgaard's *Rhapsody* was a piece that had received very little exposure and was a favourite of mine, and so that completed the album, giving it very much an international feel. I hope you like the choice of repertoire as well as the superb playing of the MTSU Wind Ensemble.

*Brett Baker*

### JAN VAN DER ROOST

#### *Contrasts*

*Contrasts* was written in 2016 for Brett Baker and is dedicated to him. As the title indicates, contrasting elements characterise this challenging piece. The slow first movement, 'Sounds' [1], has a somewhat dark and sombre atmosphere and contains some complex harmonies and special sound-effects. Several contemporary playing techniques (such as quarter-tones, for example) are used in the solo part, thus displaying the versatility of the trombone as a soloist instrument. Although some more lyrical moments also occur, the overall mood is rather serious and loaded.

The use of various mutes means that the sound is colourful, sometimes even atypical of what one might expect from a wind band. The beginning of the second movement, 'Caprice' [2], brings a stark contrast: an energetic and dynamic introduction invites the soloist to some technically challenging efforts. The light-hearted and almost humorous character of this second part is striking and it brings the listener back to a more 'usual' musical style. In this movement some melodic passages have been included, but in general it could be described as entertaining, virtuoso and rather whimsical – quite a contrast with the first movement, demonstrating that the trombone really does have different faces!

*Jan van der Roost*

**Jan Van der Roost** was born in Duffel, Belgium, in 1956. He studied trombone, the history of music and music education at the Lemmensinstituut in Leuven (Louvain) and continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer. Until recently, he taught at the Lemmensinstituut in Leuven and is guest professor at the Senzoku Gakuen in Kawasaki and guest professor emeritus at the Nagoya University of the Arts in Japan. Besides being a prolific composer, he is very much in demand as an adjudicator, lecturer, clinician and a guest conductor: his musical activities have taken him to more than 50 different countries on four continents, and his compositions have been performed and recorded in more than 50 countries worldwide.



His list of works shows a wide variety of genres and styles, among them two oratorios, a cantata, a children's opera (a Singspiel), a symphony and some smaller works for orchestra, a guitar concerto (dedicated to Joaquín Rodrigo, whom he knew personally), a clarinet concerto, a concerto for trumpet and string orchestra

(commissioned by and dedicated to the Norwegian virtuoso Ole Edvard Antonsen), a double concerto for two clarinets and string orchestra (dedicated to Walter and Anne Boeykens), a song-cycle for baritone and chamber orchestra, a work for saxophone and chamber orchestra, a cello concerto, works for strings or chamber orchestra, chamber music, numerous brass- and wind-band compositions (including a three-movement symphony and a sinfonietta), choral music, solo instrumental works and more, most of them also published, in Belgium, Germany and Holland. Many of these compositions have been broadcast on radio and TV in various countries, and almost all his works have been commercially recorded by renowned performers all around the world. Jan Van der Roost composes exclusively to commission, the requests for music coming from (so far) Austria, Belgium, Canada, Colombia, Croatia, England, Finland, France, Germany, Hungary, Italy, Holland, Japan, Luxembourg, Norway, Singapore, Spain, Switzerland and the USA.

## **SØREN HYLDGAARD**

### ***RAPSODIA BOREALIS***

When I take on a commission to write something new, the creative spark usually comes easily enough. Sitting down and putting those tiny dots on paper doesn't come with difficulty either. It is the interval between those two phases that most often takes up considerable time!

The ignition to write a concert piece for the trombone happened in Copenhagen at the Tivoli Gardens concert hall in 1997. Attending rehearsals of my *Hans Christian Andersen Suite*, I happened to be around for the rehearsal of Johan de Meij's inspiring *T-Bone Concerto*, performed by the phenomenal Jesper Juul Sørensen. I was particularly struck by the merging of technical virtuosity and lyrical expression – and, first and last, how completely easy and effortlessly Jesper made it sound. He liked the flavour of my HCA Suite and invited me to compose a concert piece with him in mind.

With *Rhapsodia Borealis* <sup>3</sup> I had in mind a sort of circular structure centred on a truly lyrical, *cantabile* theme – a song of the North for the trombone (hence the title, which means 'Rhapsody of the North'). The ensemble is launched at full force but

the soloist soon jumps on the carousel of semi-dissonant, kaleidoscopic and nearly minimalist chord progressions. Following a series of playful inventions, the trombone almost surprisingly takes the lead with its tuneful hymn, later to be joined by members of the orchestra in various permutations and arrangements. From the very start, the purpose of this concerto has not necessarily been to re-define the term ‘technically challenging’ in context with the solo trombone; rather, it was as much my goal to emphasise the tender, lyrical side of the modern concert trombone.

*Søren Hyldgaard*

**Søren Hyldgaard** was born in Fredriksberg, Denmark, on 6 August 1962 and died in Copenhagen on 9 May 2018, from complications from diabetes. An autodidact composer, he became widely respected both in his native Denmark and across Europe after winning his first official music award at the tender age of fourteen. While studying film and media at the University of Copenhagen, he was also active as a critic and reviewer, and in 1988 *Flying Dreams*, the first of several new-age albums of his music, became a hit, with over 100,000 copies sold. The first of his film and TV scores was *Adam Hart i Sahara* in 1990; over thirty further credits were to follow, demonstrating both a knack for finding the right kind of melody and an extraordinarily acute ear for orchestral colour. He used to say that ‘as a composer you tend to be labelled and placed in a certain box where you are supposed to belong – be it pop, rock, classical or new age. I want to be labelled as someone you cannot stick a label on!’



JAMES M. STEPHENSON

### *Concerto Brasileiro*

As with many of my works, it seems, *Concerto Brasileiro* was created on short notice for a special circumstance. Composing a concerto quickly is one thing, but subsequently receiving a stellar premiere performance by a performer who has to master it quickly is another. But such was the case with this trombone concerto, composed in late 2006.

In November of that year, I learned that I would be travelling to St Barths, in the French West Indies, to perform (as a trumpeter) at a music festival to be held there the following January. When I looked at the proposed programme, I noticed a slot that indicated: 'to be determined'. These are dangerous words to mention to a composer!

I immediately called to see if they might consider having a new work to fill that slot and, after a little bit of back and forth, we agreed that I would compose a new concerto for my good friend, Nitzan Haroz, principal trombonist of the Philadelphia Orchestra. Further discussion and suggestions came from the Brazilian conductor (and oboe soloist) Alex Klein, and the inspiration for adding a little 'Braziliano' to the piece began to form.

This eighteen-minute concerto [4] is in one-movement form, opening with an extended lush and dramatic section before eventually subsiding into *bossa nova*-style rhythms. Further fantastical and virtuosic displays follow, including three-part harmonic lines, inspired by Brazilian vocalising, other fugal motifs and lyrical interludes. The final allegro vaults the piece to a close, with syncopated snapshots of elements heard throughout the course of the work.

The wind-ensemble version came into being as a result of another outstanding trombonist, Mark Hetzler, who spearheaded a consortium – including Mark Hetzler himself, Peter Ellefson and the universities of Wisconsin, Texas Christian and Michigan State – to commission the new orchestration of the piece. The premiere of a slightly modified version was held at MSU with Ava Ordman as soloist, under the direction of John Madden. Mark Hetzler performed the wind-ensemble premiere in its entirety at the University of Wisconsin on 26 February 2011, under the direction of Scott Teeple.

*James M. Stephenson*

Leading American orchestras, instrumentalists and wind ensembles around the world have performed the music of the Chicago-based composer **James M. Stephenson** (born in Joliet, Illinois, on 4 February 1969), to the delight of critics and audiences alike. He came late to his full-time composing career, having performed seventeen seasons as a trumpeter in the Naples Philharmonic in Florida. As a composer, he is largely self-taught, making his voice truly individual and his life's work all the more remarkable. Recent and future premieres have been given by the St Louis and Chicago Symphony Orchestras, the Minnesota Orchestra and at the Cabrillo Festival, as well as the US 'President's Own' Marine Band. Over 150 orchestras and bands play his music every year.



## **NIGEL CLARKE**

### ***Outrageous Fortune* (Symphony No. 2)**

I have written *Outrageous Fortune* as a symphonic drama rather than in the structure and sentiment of a traditional concerto. I have taken this approach from Berlioz's masterpiece *Harold in Italy*, which its composer styled a 'Symphony in Four Parts with Viola Obbligato', and which illustrates how a soloist can be part of a larger symphonic work.

I have designed this symphony as a melancholic drama, bleak and sardonic in style. It follows programmatically the story of Shakespeare's tragedy *Hamlet*. I have prefaced my score with the bard's despairing words: 'Thus bad begins, and worse remains behind'.

*Hamlet* is a tale of conspiracy, betrayal, suicide, revenge and murder; it is also a ghost story. Both the trombone soloist and the actor take on the role of the Prince of Denmark, Hamlet. *Outrageous Fortune* reflects the protagonist's despair, his self-doubt and self-loathing and his advance towards mental breakdown. Hamlet's character is full

of bitterness, but alongside this cast of mind, he shows profound wisdom beyond his years.

The Danish castle of Elsinore is the setting for the drama. I have set to music two of Hamlet's soliloquies: 'O that this too too solid flesh would melt' and 'To be, or not to be, that is the question'. I have selected various lines of dialogue from Shakespeare's tragedy to help give the symphony structure and a sense of continuous and cohesive narrative throughout. These fifteen lines also serve as scene titles in the score, outlining the unfolding drama that is reflected in the music.

The first monologue [5] sees him longing to be dead and contemplating his own suicide, although he is concerned that the Almighty has forbidden this option by sacred law. The cause of Hamlet's malady is his distress that his mother has just remarried after the death of his father (the former King), less than two months earlier – his mother's suitor being his father's own brother, Hamlet's uncle. Hamlet rails against the rashness of his mother's actions without apparent concern for his father's death:

She married. O most wicked speed, to post  
With such dexterity to incestuous sheets!

The second soliloquy, 'To be, or not to be, that is the question' [6], finds Hamlet near to mental breakdown, grappling with the choice between killing himself or living on to avenge his father's murder. To kill himself brings uncertainty as no one has ever returned from the afterlife – who knows what suffering awaits there?

But that the dread of something after death,  
The undiscovered country, from whose bourn  
No traveller returns – puzzles the will,  
And makes us rather bear those ills we have,  
Than fly to others that we know not of.  
Thus conscience does make cowards of us all.

Hamlet's release from his dilemma comes in the final act after he has avenged his father's death, with his subsequent murder.



I have selected various lines of dialogue from Shakespeare's tragedy to help give the symphony structure and a sense of continuous and cohesive narrative throughout. These fifteen lines also serve as scene titles in the score, outlining the unfolding drama that is reflected in the music. The scene titles that I have used are:

[5]

I 'O that this too too solid flesh would melt' (0:00)

Act 1, Scene 2 – Elsinore Castle

II 'Something is rotten in the state of Denmark' (3:06)

Act 1, Scene 4 – The Battlements of Elsinore Castle

III 'The kettledrum and trumpet thus bray out' (3:54)

Act 1, Scene 4 – The Battlements of Elsinore Castle

IV 'Alas, poor ghost' (5:54)

Act 1, Scene 5 – The Battlements of Elsinore Castle

V 'Revenge his foul and most unnatural murder!' (6:53)

Act 1, Scene 5 – The Battlements of Elsinore Castle

[6]

VI 'To be, or not to be' (0:00)

Act 3, Scene 1 – Elsinore Castle

VII 'Get thee to a nunnery' (5:53)

Act 3, Scene 1 – Elsinore Castle

VIII 'The Mousetrap' (6:30)

Act 3, Scene 2 – Elsinore Castle

IX 'What warlike noise is this' (7:50)

Act 5, Scene 2 – A Hall in Elsinore Castle

X 'The King's Jester' (9:02)

Act 5, Scene 1 – In the Churchyard

XI 'Revenge should have no bounds' (10:43)

Act 4, Scene 7 – A Room in Elsinore Castle

XII 'Unbated and envenomed' (11:23)

Act 5, Scene 2 – A Hall in Elsinore Castle

XIII 'Rapier and Danger' (11:59)

Act 5, Scene 2 – A Hall in Elsinore Castle

XIV 'Now crack a noble heart' (14:09)

Act 5, Scene 2 – A Hall in Elsinore Castle

XV 'The rest is silence' (15:18)

Act 5, Scene 2 – A Hall in Elsinore Castle

The trombone is the voice of Hamlet and represents both his inner thoughts and outward actions. The trombone soloist takes an accompanying role during the actor's rendition of 'To be or not to be'. This section is in effect a cadenza for both actor and trombone, with the trombone weaving in and out of Shakespeare's immortal lines. The dialogues chosen from Shakespeare's drama are highly descriptive, lending themselves particularly well to music-setting – for instance: 'The kettledrum and trumpet thus bray out' or 'The rest is silence'. *Outrageous Fortune* is a 'birth to death' piece: it grows from nothing, in this case a quiet and ominous atmosphere, to end in decay, despair and deathly silence.

**[5] O that this too too solid flesh would melt**

O that this too too solid flesh would melt,  
Thaw, and resolve itself into dew,  
Or that the Everlasting had not fixed  
His canon 'gainst self-slaughter. O God, God!  
How weary, stale, flat, and unprofitable  
Seems to me all the uses of this world!  
Fie on't! ah, fie!, 'tis an unweeded garden  
That grows to seed: things rank and gross in nature  
Process it merely. That it should come to this!  
But two months dead – nay, not so much, not two –

So excellent a king, that was to this  
Hyperion to a satyr, so loving to my mother  
That he might not beetween the winds of heaven  
Visit her face too roughly. O Heaven and earth,  
Must I remember? Why, she would hang on him  
As if increase of appetite had grown  
By what it fed on. And yet within a month!  
Let me not think on't.

Frailty, thy name is Woman.  
A little month, or ere those shoes were old  
With which she followed my poor father's body,  
Like Niobe, all tears. Why, she, even she  
– O God, a beast that wants discourse of reason  
Would have mourned longer! – married with mine uncle,  
My father's brother but no more like my father  
Than I to Hercules. Within a month!  
Ere yet the salt of most unrighteous tears  
Had left the flushing of her galled eyes,  
She married. O most wicked speed, to post  
With such dexterity to incestuous sheets!  
It is not, nor it cannot come to good.  
But break, my heart, for I must hold my tongue!

**[6] To be, or not to be – that is the question**

To be, or not to be – that is the question.  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing end them. To die: to sleep –  
No more; and by a sleep, to say we end  
The heartache, and the thousand natural shocks  
That flesh is heir to? 'Tis a consummation

Devoutly to be wished. To die: to sleep –  
To sleep: perchance to dream. Aye, there's the rub,  
For in that sleep of death what dreams may come,  
When we have shuffled off this mortal coil  
Must give us pause. There's the respect  
That makes Calamity of so long life.  
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despised love, the law's delay,  
The insolence of office, and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? Who would these fardels bear  
To grunt and sweat under a weary life,  
But that the dread of something after death,  
The undiscovered country, from whose bourn  
No traveller returns – puzzles the will  
And makes us rather bear those ills we have,  
Than fly to others that we know not of.  
Thus conscience does make cowards of us all.  
And thus the native hue of resolution  
Is sicklied o'er, with the pale cast of thought,  
And enterprises of great pitch and moment  
With this regard their currents turn away  
And lose the name of action.

*Outrageous Fortune* (Symphony No. 2), for Trombone Soloist, Actor and Symphonic Wind Orchestra, was written for and is dedicated to Brett Baker, Natalie Grady, Reed Thomas and the Middle Tennessee State University Wind Ensemble. It was premiered on 15 September 2016 by those forces – except that I took the speaking part – in the T. Earl Music Hall, Wright Building, Murfreesboro, Tennessee, USA. *Nigel Clarke*

**Nigel Clarke** studied composition at the Royal Academy of Music with Paul Patterson, winning the Josiah Parker Prize (adjudicated by Sir Michael Tippett) and the Academy's highest distinction, the Queen's Commendation for Excellence. He gained his Doctor of Musical Arts from the University of Salford. Nigel has previously held positions as Young Composer in Residence at the Hong Kong Academy for Performing Arts, Composition and Contemporary Music Tutor at the Royal Academy of Music, London, Head of Composition at the London College of Music and Media, visiting tutor at the Royal Northern College of Music, Associate Composer to the Black Dyke Band, Associate Composer to the Band of HM Grenadier Guards and Associate Composer to the Royal Military School of Music, Associate Composer to Brass Band Buizingen (in Belgium) and Composer-in-Residence to the Marinierskapel der Koninklijke Marine (Marine Band of the Royal Netherlands Navy). In 1997 he joined the United States International Visitor Leadership Program sponsored by the US Information Agency. He is currently Composer to Middle Tennessee State University Bands and International Composer in Association to the world-famous Grimethorpe Colliery Band in the UK.



Nigel's music is extensively played and broadcast internationally, and it has received performances in Argentina, Australia, Bosnia, Canada, Colombia, Costa Rica, China, Croatia, Hong Kong, Israel, Japan, Kosovo, Lebanon, Macedonia, Norway, South Korea, New Zealand, Russia, Serbia, Singapore, Turkey, Ukraine, the USA and throughout the European Union. To date Nigel has many works recorded, including four albums dedicated to his music, two of them on Toccata Classics. Nigel has also co-written film scores to *Jinnah*, *The Little Vampire*, *The Little Polar Bear*, *The Thief Lord*, *Baseline* and *Will*.

**Brett Baker** (born in Gloucester in 1973) is viewed internationally as a leading brass performer and educator. One of the most often recorded brass soloists, he is passionate about encouraging composers to write pioneering new repertoire. Brett is Programme Leader for Musical Arts (previously Band Musicianship) at the University of Salford (Manchester). He continues to be an ambassador for Michael Rath Brass Instruments and is Principal Trombone of the Black Dyke Band. He is Festival Director of both the Singapore and Thailand Low Brass Festivals and is a Past President of the British Trombone Society (BTS).



Brett has performed with singers such as Alison Goldfrapp and Hayley Westenra, trumpet soloist Alison Balsom and other world-class trombone soloists, including Joseph Alessi, Ian Bousfield, Wycliffe Gordon and Christian Lindberg.

Originally from the Forest of Dean, Gloucestershire, Brett studied at the University of Salford, simultaneously joining the Fairey Band, conducted by Major Peter Parkes in 1992. He had many contest successes, including an historic three continuous contest wins in 1993–94. At Salford he was taught by David King, while simultaneously taking a degree in business economics.

In 2000 Brett was invited to join the Black Dyke Band by Nicholas Childs and achieved enviable contest successes. Now, as well as a performance schedule of 60 concerts a year, Brett enjoys presenting workshops, specialising in solo performance and band-training. His research includes trombone-solo repertoire, trombone design through modular assembly and the psychology of performance. He has produced over 30 solo albums, eight on his own label, White River Evocations. He has performed as guest soloist on a further 46 albums. He has produced four publications of sheet music for trombone solo and many arrangements for trombone and piano. He regularly tours in the USA, Europe, Australia and New Zealand as a soloist, teacher, conductor and adjudicator. As a consultant, Brett has worked with Michael Rath Musical Instruments for over ten years on instrument design and has assisted in production of a signature mouthpiece.

As a conductor, Brett has many associations with bands in the North of England, and has achieved contest successes with the Northop, Ratby and Longridge bands. He has been guest conductor of the University of Salford Brass Band, the brass band at the Royal Northern College of Music, Thoresby Colliery, Carlton Main Frickley Colliery and the Leyland Band. In 2014

Brett conducted Tongwynlais Temperance at the National Finals of Great Britain Brass Band Championships in the Royal Albert Hall, London. Brett is currently conductor of the University of Salford Symphonic Wind Band.

As an adjudicator, Brett has judged the International Trombone Association in the USA, the National Solo Championships in Switzerland, many Brass Band Association contests in the United Kingdom, and the national brass-band championship finals in Australia, Lithuania, the Netherlands and New Zealand, and most of the area qualifiers for the National Championships of Great Britain. He is trombone tutor of the National Youth Brass Band of Scotland and of the International Brass Band Summer School in Swansea, as well as low-brass tutor of the International Summer School in Dartington, Devon.

**Natalie Grady** trained at the Drama Centre London. Alongside her work as an actor, she is also a professional dialect coach. Her theatre credits include J. M. Barrie's *Peter Pan* (Park Theatre, London); Brecht's *Mother Courage* (Library Theatre, Manchester); Harold Brighouse's *Hobson's Choice*; Davenant's *The Wits* (Shakespeare's Globe, London); Mark Herman's *Brassed Off* (Oldham Coliseum); Charlotte Jones' *Martha, Josie and the Chinese Elvis* (Octagon/Hull Truck); Philip King's *See How They Run* (West End and tour); Ayub Khan Din's *Rafta Rafta* (National Theatre, London); D. H. Lawrence's *The Daughter in Law* (Library Theatre, Manchester); Harper Lee's *To Kill a Mockingbird* (Regent's Park/Barbican, London); Christopher Sergel's *Galathea* (Shakespeare's Globe); Glyn Maxwell's *Merlin and the Woods of Time* (Grosvenor Park, Chester); Tom Morton-Smith's *In Doggerland* (Box of Tricks, Manchester); Joe Orton's *What the Butler Saw* (Salisbury Playhouse); Shakespeare's *A Midsummer Night's Dream* and *Julius Caesar* (Storyhouse, Chester); *Twelfth Night* (Octagon) and *As You Like It* (Grosvenor Park and the Sheffield Crucible/RSC); and Wilde's *The Importance of Being Earnest* (Library Theatre). Her television credits include *Snatch* (Sony/Crackle), *Trollied* (Sky 1), *Coronation Street* and *Endeavour* (ITV), and *Doctors*, *Jam and Jerusalem* and *Six Wives* (BBC). Her radio credits, all for BBC Radio 4, include *Brief Lives*, *Dead Man's Suit*, *The Dogs and the Wolves*, *The Flea*, *Higher*, *His Father's Wife*, *IOU*, *Loneliness of the Long Distance Runner*, *Love*, *War and Trains*, *Saturday Night and Sunday*



*Morning, Silver Street, That'll be the Day* and *The Trial*. She has won a number of distinctions in the Manchester Theatre Awards: Best Supporting Actress in 2012 and nominations for Best Actress in 2014 and Best Supporting Actress in 2016.

**Dr Reed Thomas** is the Director of Bands and a full Professor of Music and Conducting at Middle Tennessee State University. His responsibilities include conducting the Wind Ensemble and University Chamber Winds, teaching undergraduate courses in conducting and instrumental methods and graduate courses in conducting and wind and orchestral repertoire, and he guides all aspects of the MTSU band programme. He is the founding conductor of the Three Rivers Wind Symphony, a professional group of wind and percussion players from Northeast Indiana, and was the Conductor of the Littleton Chamber Winds in Littleton, Colorado, from 1997 to 1999. He has been a guest conductor throughout the United States, South Korea, China, Brazil, Panama, Columbia, Russia and several European countries.



Reed Thomas is an active conductor and clinician who has received praise and critical acclaim for his artistic interpretations, thorough preparation and innovative programming, working with such composers as Robert Bradshaw, Nigel Clarke, Peter Fischer, Shafer Mahoney, Jonathan Newman, Jamie Simmons and D. J. Sparr, and with performers including the flautist Jennifer Gunn, clarinetists Eddie Daniels and Jonathan Gunn, percussionists Steve Houghton and She-e Wu and violinist Peter Sheppard Skærved. His groups have been invited to perform at venues throughout the United States, China, Costa Rica, Panama and South Korea. He is an avid supporter of new music and has commissioned over 50 compositions since 2003.

A native of Colorado, Reed Thomas received his Ph.D. in Music with an emphasis in conducting from the University of Minnesota and both his Master's and Bachelor's degrees in Music Education from the University of Utah. Before his appointment to MTSU, he conducted at universities in Indiana and Colorado and was a public-school music director at two high schools in Utah. He is an active member of several associations, including the College Band Directors' National Association, the World Association for Symphonic Bands and Ensembles, Pi Kappa



Lambda and Kappa Kappa Psi, and is an honorary member of the Korean Band Association, the China Bandmasters' Association and the Asian Pacific Band Directors' Association.

The **Middle Tennessee State University Wind Ensemble** is the premier performing ensemble for wind, brass and percussion students at the University. Its members are selected through audition each semester and comprise the best musicians at MTSU. The Ensemble explores the vast range of the wind repertoire by using a flexible instrumentation approach, where the repertoire dictates the number of players for each piece. The Ensemble is dedicated to performing outstanding and challenging works of diverse musical styles while furthering wind music of artistic and historical significance. Performing three to five concerts each semester, the Ensemble also tours extensively throughout the region and overseas. The Wind Ensemble is recognised as one of the outstanding university ensembles in the country and abroad, having performed on concert tours of China, Costa Rica, Panama and South Korea.

Graduates of the MTSU Wind Ensemble have pursued graduate degrees at major universities throughout the country, have held positions in symphony orchestras and several of the more important military bands, and are exceptional conductors, teachers and performers in public and private schools and colleges throughout the world.

[www.mtsu.edu/bands](http://www.mtsu.edu/bands)



*Flute/Piccolo*

Alyssa Baranski  
Christine Barham  
Allison Centobene  
Jacob Farmer  
Sarah Hoff  
Brittany Howard  
Tiffany Jih  
Alice Judy  
Eric Lumanais  
Taylor Meyers  
Sage Tichenor

*Oboe/English Horn*

Sam Ferruccio  
Katie Frazier  
Chelsea Kanicsar  
Patrick Nance  
Kali Poore  
Kristen Thomas

*Clarinet*

Aevan Armus  
Summer Basil  
Gracie Chunn  
Michaela Cundari  
Jacob Hickman  
Matthew Lugo  
Logan McAmis  
Katie Nicholson  
Brianna Owens  
Nick Rediker

Kristen Smith  
Kristen Swing  
Myranda Usselton  
Nayana Wexler

*Bass Clarinet*

Dixon Crofford  
Sam Ferruccio  
Jacob Hickman  
John Seale

*Contrabass Clarinet*  
Mary Losey

*Bassoon*

Katherine Aydelott  
Ashley Landers  
Marisa LeMoine  
Nicole Neeley  
Morgan Pope

*Contra Bassoon*  
Kade Slaughenhoupt

*Saxophones*

Matthew Albritton  
Logan Barrett  
Caleb Fain  
Phil Kigaita  
Nelson Moore  
Kyle Morgan  
P. J. Scott

### *Horn*

H. A. Hoffman  
Marilyn Kelley  
Robin Kinney  
Matt Mullins  
Mikaela Ray  
Holly Smith  
Nathan Stone

### *Cornet/Trumpet*

Austin Barry  
Andrew Bible  
Tyler Bouttavong  
Dominique Caster  
Joe Gross  
Katie Kelly  
Austin Porter  
Ben Rattavong  
Wesley Robinson  
Bryan Sanders  
Abby Strayer

### *Trombone*

Shane Burgess  
Reggie Coleman  
Grant Keel  
Jack Marlow  
Kris Rodgers  
Nick Thomas  
Michael Triplett

### *Euphonium*

Jacinda Drenckpohl  
Eliot Hinson  
Jack Lorens

### *Tuba*

Anthony Anderson  
Brady Grippen  
Keya Mabiala  
Catherine Thomas  
David Wyatt

### *String Bass*

Roderickous Coger  
Zoe McCadams  
Evan Reichenfeld  
Jeremy Steffens

### *Percussion*

Jordan Bible  
Jack Bounds  
Andrew Chunn  
Daniel Del Moro  
Thomas Draper  
Alexis Glaser  
Gene Hayes  
Kailyn Juday  
Caleb Littleton  
Emily Magee  
Jon Ortiz  
Derek Pham  
Chandler Sewell  
Erich Smith  
Jeff Upshaw



Recorded on 3 March 2016 (Hyldgaard, *Rapsodia Borealis*), 14 September 2016 (Clarke, *Outrageous Fortune*), 7 February 2018 (Stephenson, *Concerto Brasileiro*) and 10 October 2018 (Van der Roost, *Contrasts*) in Hinton Hall, Middle Tennessee State University, Murfreesboro, Tennessee

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