

GEORGIA SOUTHERN UNIVERSITY GRETSCH SCHOOL OF MUSIC



FRED AND DINAH GRETSCH
SCHOOL OF MUSIC

GEORGIA SOUTHERN UNIVERSITY SYMPHONIC WIND ENSEMBLE

Friday | January 30, 2026 | 2:00pm

Georgia Music Educators Association
In-Service Conference

The Classic Center Theater
Athens, GA

Darrell Brown, Principal Conductor
Michael Thomas, Guest Conductor
Kristen Spiridon, Clarinet Soloist
Stephen Busath, Bodhrán

PROGRAM

David A. Jones
(1990–)

Journey Before Destination (2025)

Silvestre Revueltas
(1899–1940)
arr. Frank Bencriscutto

Sensemayá (1938)

Tom Davoren
(1986–)

**Concertino on Irish Themes for Clarinet and
Wind Orchestra (2025)**

I. Lament
II. Sea Shanty & Lilt
III. A Quick Slip Jig

Kristen Spiridon, Clarinet Soloist
Stephen Busath, Bodhrán

Florence Beatrice Price
(1887–1953)
arr. Darrell Brown

Dances in the Canebrakes (1953/2022)

I. Nimble Feet
II. Tropical Noon
III. Silk Hat and Walking Cane

A.J. Potter
(1918–1980)
ed. Sarah M. Burn

Finnegan's Wake (1957)

Michael Thomas, Guest Conductor

Haydn Wood
(1882–1959)
arr. William James Duthoit

**Mannin Veen 'Dear Isle of Man':
A Manx Tone Poem (1933)**

PROGRAM NOTES

David A. Jones

Journey Before Destination (2025)



David A. Jones (b. 1990) is a composer of concert music from the Pacific Northwest. He writes music that is "dramatic, colorful," "expressive, evocative, and deeply emotional" (Oregon Music Teachers' Association). His quietly energetic music draws inspiration from literature, visual art, dance, and his lived experiences, especially from his experiences living and serving as a volunteer in the Philippines and his research on Filipino language and culture.

Journey Before Destination draws its title from the fantasy series *The Stormlight Archives* by Brandon Sanderson. A key element of the story revolves around a

mystical order of warriors that oath to protect others. One of those oaths is "Life before death, strength before weakness, journey before destination." This piece is a celebration of the journey of life and the process through which life's challenges make us stronger and more resilient. It was written for the Georgia Southern Symphonic Wind Ensemble and their conductor, Dr. Darrell Brown, and was premiered by them on 25 September 2025.

Silvestre Revueltas

Sensemaya (1938)



Silvestre Revueltas (1899–1940) was the quintessentially 'Mexican' composer. In all of his works you hear his voice...and Mexico, and *Sensemaya*—the work that brought Silvestre Revueltas to international attention—was no exception. Revueltas was an active composer, teacher, and conductor in Mexico City. Between 1928 and his death, Revueltas had composed roughly 60 works, including orchestral, chamber, vocal, and theater pieces, as well as a handful of film scores, such as *Redes* and *Vámonos con Pancho Villa* (both in 1936) and *La noche de los mayas* (1939).

Revueltas was a sensitive and insightful composer with an intrinsic ability to express Mexico musically. *Sensemaya* first materialized in a version for chamber ensemble in 1937, basing his work on Cuban writer Nicolás Guillén's poem *Canto para Matar una Culebra* that describes the ritual killing of a snake from Guillén's collection of poems, *West Indies Ltd.*, published in 1934. The atmosphere of the poem, which pits life against death, the snake against its ritual executioners, is ideally captured by Revueltas in his brief, vibrant musical work. The version for full orchestra was premiered by the composer with a pick-up orchestra at the Palacio de Bellas Artes in Mexico City on December 15, 1938. The obsessive rhythms (the constant 7/8 ostinato with the accent on beat seven is derived from the title: a word that Guillén uses as the ritual chant throughout: (1-2)Sen- (3-4)se- (5-6)ma- (7)yá), the slithering, pictorial wind writing, and the threatening brass all combine to create a raw evocation of the ceremony, comparable to what Stravinsky did for pagan Russia in *The Rite of Spring*.

Conductor/composer/arranger Frank Bencriscutto (1928–1997) was the Director of Bands and Professor of Music at the University of Minnesota (1960–1993). In 1969, he led the University of Minnesota Wind Orchestra on a landmark 7-week, 10-city, 27-concert cultural exchange tour in the Soviet Union, culminating with a presidential command performance at the White House. In 1980, Bencriscutto and the University of Minnesota Wind Orchestra also led the first American band tour of mainland China, being the first American band to perform in the People's Republic of China. After retiring from the University of Minnesota in 1993, Bencriscutto joined the faculty at the Musashino Academia Musicae in Tokyo, Japan as a visiting professor and conductor of the Wind Ensemble until 1996.

PROGRAM NOTES

Tom Davoren

Concertino on Irish Themes for Clarinet and Wind Orchestra (2025)

I. Lament

II. Sea Shanty & Lilt

III. A Quick Slip Jig



Concertino on Irish Themes was commissioned in 2025 by a consortium organized by Richard Galbreath, Doctoral Candidate in clarinet performance at the University of Kansas. The piece is structured in three connected sections, each representing a craft of performance well known in Irish culture.

The opening Lament is a traditional Caoineadh or Keening song; a song for the dead. Cadenza-like in style, the music shifts between mournful and optimistic, keening songs traditionally embrace the sadness of the occasion but are focused on positive attributes of the departed. The middle section, a Sea Shanty and Lilt uses a marching machine, bodhrán, and frequent call and response between clarinet and ensemble capture the pounding rhythms and atmosphere of a pub singing 'sesh'. The final A Quick Slip Jig captures all the bounce of the best known Irish dance, but in its three in a bar form.

Tom Davoren (b. 1986, in Wales) is a Welsh composer and conductor living in the United States. Tom currently serves as director of bands/assistant professor of music at Benedictine College, Atchison, Kansas, and is the conductor of the Tokyo City Concert Brass in Japan. Tom has had music commissioned and played wherever bands are in the world by artists including the Central Band of the Royal Air Force (UK), 'The President's Own' United States Marine Band, Brass Band of Battle Creek, and soloists Jens Lindemann, Hiram Diaz, and Glenn Van Looy. He is also the composer in residence with the Band of the Welsh Guards, of the Household Division of the Royal Corps of Army Music. He was the winner of the National Band Association Merrill Jones Composition Prize in 2020 for his work A Midwestern Suite.

Florence Beatrice Price

Dances in the Canebrakes (1953/2022)

I. Nimble Feet

II. Tropical Noon

III. Silk Hat and Walking Cane



Florence Beatrice Price (1887–1953), is one of the most important—and almost lost and forgotten—compositional voices of the early 20th century. She gave a voice to the range of the African American Experience. "B" (as her friends called her) was the first African American woman to have a composition performed by a major symphony orchestra: she won a major award for her Symphony in E-minor which was subsequently premiered by the Chicago Symphony Orchestra.

Many of Price's compositions focused on the Black American Experience, spanning its history, from slavery through the first half of the 20th century. And

Dances in the Canebrakes, her final composition, is no exception. In its original version from 1953 (the year of her death from a stroke), it was a piano composition where one easily hears the underlying rhythms of the three 'dances' that were derived from the stage and ballroom dances from the time of Scott Joplin (c. 1900) and earlier: a rag, a slow drag, and a cakewalk. Also in 1953, William Grant Still (1895–1978, dubbed the "Dean of Afro-American Composers") orchestrated the three movements into an orchestral suite. Dr. Brown created his arrangement for wind ensemble in 2022.

PROGRAM NOTES

Archibald James Potter

Finnegan's Wake (1957)



Archibald James Potter (1918–1980) was a prolific Irish composer and educator. Born in Belfast, raised by his aunt in Kent, England, he attended the Royal College of Music and studied composition under Ralph Vaughan Williams. After WWII, Potter settled in Dublin, and after graduating with his doctorate from Trinity College Dublin, he was appointed Professor of Composition at the Royal Irish Academy of Music.

Finnegan's Wake is one of Potter's best-known and best-loved works and he made several arrangements of it for various ensembles, including full orchestra, brass band, and four-, eight-, and twenty-hand piano duets, as well as this one in 1970 for concert band.

Potter first arranged the tune of the Dublin street ballad Finnegan's Wake in 1957 for the wind and percussion sections (with piano) of the Radio Éireann Concert Orchestra. A few months later he arranged it for the wind and percussion sections of the R.É. Symphony Orchestra and this was probably the basis of the later concert band arrangement. The ballad, which James Joyce also drew on for the title and the resurrection theme of his literary epic, begins:

*Tim Finnegan liv'd in Walkin Street
A gentleman Irish, mighty odd.
He had a tongue both rich and sweet,
An' to rise in the world he carried a hod.
Now Tim had a sort of a tipplin' way,
With the love of the liquor he was born,
An' to help him on with his work each day,
He'd a drop of the craythur ev'ry morn...*

And so on...and so on...

As Potter described the events of the ballad:

Unfortunately, Mr. Finnegan's intemperate habits led to his becoming involved in an industrial accident (he fell off the ladder) and on his injuries seeming to have proven fatal, he was conveyed to his residence to be laid out for the wake. The sad occasion drew a large attendance from the neighbourhood, and the career of the deceased was discussed with an intensity which led, alas, to acrimony. A brawl ensued, in the course of which various missiles were jactated, including a naggin of whiskey. This latter missed his intended target, and, striking the wall immediately above the deceased's head, precipitated the contents over him. Having been thus anointed with the precious spirit, the corpse arose Lazarus-like and addressed the assembled company in forceful language.

- Sarah M. Burn is an Irish oboist, musicologist, and music editor.

PROGRAM NOTES

Haydn Wood

Mannin Veen 'Dear Isle of Man': A Manx Tone Poem (1933)



Victorians from Northern England fashionably vacationed on the Isle of Man, the autonomous island "Crown Dependency" situated between Ireland and the English mainland in the Irish Sea. Haydn Wood (1882–1959) and his family were no different, and they eventually relocated there when he was three. By 1931, Wood started composing his large-scale Manx—the common demonym for the Isle of Man and its Celts—orchestral pieces full of symphonic grandeur and Celtic tunefulness. Of these pieces, the first and most famous was Mannin Veen, published by Boosey & Hawkes in 1937.

Based on Manx folksongs, the piece is founded on four of those tunes. The first, The Good Old Way, is an old and typical air written mostly in the Dorian mode. The second, which introduces the lively section of the work, is a reel – The Manx Fiddler. The third tune, Sweet Water in the Common relates to the practice of summoning a jury to decide questions concerning water rights, boundaries, etc. The fourth and last is a fine old hymn, The Harvest of the Sea, sung by the fishermen as a song of thanksgiving after their safe return from the fishing grounds.

William James Duthoit (1885–1965) was a British bandmaster and wind band arranger/transcriber. He worked as the chief arranger for Chappell's Army Journal from 1938 until his retirement in 1964. His transcription of Haydn Wood's Mannin Veen has continued in the band cannon as one of the most important pieces he transcribed, becoming a classic band work of the post-Holst, pre-Hindemith era of band works.

ABOUT THE ARTISTS



Darrell Brown

Darrell Brown is the Director of Bands in the Fred and Dinah Gretsch School of Music at Georgia Southern University (Statesboro, GA), where he conducts the Symphonic Wind Ensemble and is the coordinator of the graduate wind conducting program both in Statesboro, Georgia and in Wexford, Ireland. He has held similar positions at Bradley University (Peoria, IL), Carroll University (Waukesha, WI), Brigham Young University–Idaho (Rexburg, ID), and Del Mar College (Corpus Christi, TX).

Brown serves as the conductor of the Statesboro Chamber Orchestra at the Averitt Center for the Arts (Statesboro, GA), and he has previously held the positions of Interim Director of the Youth Symphony and Preparatory Orchestra for Youth Music Illinois (Peoria, IL); as the Musical Director and Conductor of the New Berlin Community Band (New Berlin, WI), Youth Wind Orchestra of Wisconsin (Waukesha, WI), and as the Assistant Bandmaster of the Civil War period instrument brass band, the 1st Brigade Band (Watertown, WI); with the Rexburg Tabernacle Orchestra (Rexburg, ID) and the Idaho Falls Youth Symphony (Idaho Falls, ID); the Corpus Christi Municipal Band (Corpus Christi, TX); and as the Assistant Director of the Utah Valley Youth Symphony Orchestra (Orem, UT). Guest conducting engagements have included domestic engagements and abroad in Hungary, Italy, Portugal, Brazil, Cuba, Perú, and Spain, and ensembles under his direction have performed at conferences of the College Band Directors National Association (CBDNA), the National Association for Music Education (NAfME), the Illinois Music Educators Association (ILMEA), the Wisconsin Music Educators Association (WMEA), and in 2026 at the Georgia Music Educators Association (GMEA) conference in Athens, GA.

ABOUT THE ARTISTS

As an advocate for new music and wind band repertoire, Brown has commissioned and/or premiered over eighty new works for the medium and continues to be active in doing so on a regular basis, working closely in collaboration with composers such as David Maslanka, Nubia Jaime-Donjuan, Benjamin Taylor, Erika Svanoe, Joseph Sowa, Bárbara López Gondolbeu, José Ignacio Blesa-Lull, Rung-Radis Chanchampa, Lynnsey Lambrecht, Renato Goulart, Tom Davoren, Erberk Eryilmaz, Peter Ettrup Larsen, Rodrigo Lomán, Mohamad Abdelwahab Abdelfattah, Ricardo Ramírez Durán, Alicia Bradford, and others.

With a foot squarely rooted in music education, Dr. Brown has taught music at the Camelot Schools in Kwekwe, Zimbabwe and in the public schools of Sussex, Wisconsin; Las Vegas, Nevada; Agua Dulce, Texas; and Provo, Utah. He received his DMA from the University of Nevada, Las Vegas, where he studied with G. Thomas Leslie and worked with the renown UNLV Wind Orchestra. He received his MM in Instrumental Conducting and his BM in K-12 Instrumental Music Education from Brigham Young University in Provo, Utah.



Michael Thomas

Mr. Michael Thomas serves as the Associate Director of Bands and the Director of Athletic Bands at Georgia Southern University, where he has directed the Southern Pride Marching Band, Wind Symphony, and Pep Bands since 2021. He also teaches marching band techniques and graduate-level drill writing and arranging. Mr. Thomas received his Bachelor of Music Education Degree and Master's Degree in Conducting Performance from Georgia Southern University.

Mr. Thomas is a retired Mater Sergeant from the Air Force National Guard Band after thirty years of service performing on trumpet. During his time in the Air Force, he has been deployed to serve in Operations Iraqi and Enduring Freedom. His deployment took him to seven different countries playing music for thousands of troops across several different bases.

Mr. Thomas started his career in Drum and Bugle Corps at the early age of thirteen and spent four years marching with the Division 2 Phantom Regiment Cadets, setting the stage to later march with the Division 1 Champions, The Cadets in 1998. During the summer of 2002, Mr. Thomas played trumpet with BLAST II, Shockwave, a product of the Tony and Emmy Award-winning production, BLAST!

Mr. Thomas was previously the director of bands at East Paulding High School in Dallas, GA from 2017 to 2021. Mr. Thomas is also an accomplished drill writer, music arranger, and marching band show designer writing for hundreds of ensembles over the past twenty years.

His professional affiliations include the National Band Association, the National Association for Music Education, and the Georgia Music Educators Association. Mr. Thomas is also an honorary member of Kappa Kappa Psi music fraternity.

ABOUT THE ARTISTS



Kristen Spiridon

Dr. Kristen Spiridon is an active performer and teacher in the Southeast. Currently, she is the Principal Clarinet of the Savannah Philharmonic; Principal Clarinet of the Coastal Symphony; Co-Principal Clarinet of the Rock Hill Symphony; and Second Clarinet of the South Carolina Philharmonic. She also serves as the Lecturer of Clarinet at Georgia Southern University. In the summer season, Kristen serves as the head of woodwinds at the Georgia Governor's Honors program. Prior to her present appointments, she held the position of Second Clarinet with both the Augusta Symphony and the Columbus Indiana Philharmonic.

Dr. Spiridon has performed with numerous orchestras, notably the Atlanta Ballet, the Charlotte Symphony, Jacksonville Symphony, the Louisville Orchestra, the Charleston Symphony, and numerous others. She has appeared in concert at Carnegie Hall, Alice Tully Hall, the Midwest Clinic, and the WASBE clinic.

A respected teacher and lecturer, Dr. Spiridon has been invited to give masterclasses at Boston University, Georgia Southern University, Miami University of Ohio, and George Mason University.

Dr. Spiridon holds a Bachelors in both Performance and Music Education from the Peabody Conservatory of Music at the Johns Hopkins University. She obtained both a Masters and an Artist Diploma from the Cincinnati College-Conservatory of Music, and recently completed her Doctorate in Music Education with high distinction from Liberty University. Her primary teachers include Richie Hawley, Steven Barta, and Carmine Campione.

Dr. Spiridon is a Buffet Crampon performing Artist and plays exclusively on Buffet Crampon clarinets. She is also a RCW performing artist, and plays on RCW barrels. In addition, she is a performing artist for Chedeville Mouthpieces, advocating for their brand nationally. Just recently, she joined the artist roster for Lomax Classic, marking her 4th artist endorsement.

ABOUT THE ARTISTS



Stephen Busath

Dr. Stephen Busath is the director of Percussion at Georgia Southern University in Statesboro, Georgia. Prior to this appointment he taught at the University of Arkansas at Monticello for four years.

Dr. Busath has performed and given clinics throughout the country demonstrating expertise on many instruments. In 2023, he premiered Jonah Sendlin's Concerto for Marimba and Wind Ensemble at Bradley University while also performing the timpani concerto Mjolnir by Lucas Garner. He has given presentations on timpani, snare drum, and latin percussion at various percussion festivals including the Arkansas Day of Percussion in 2023.

From 2016 - 2021 Dr. Busath performed as a section percussionist with the Sinfonia de Camera and the Champaign Urbana Symphony in Illinois. He can be heard playing congas on a number of albums including with the Afro-Caribbean Jazz Collective with whom he performed at the Jazz Education Network Conference in 2025.

From 2014 - 2016, Dr. Busath served as the Director of Bands at Bonneville High School in Idaho. He has also instructed various marching band percussion sections and indoor percussion groups throughout the country ranging from competitive high school groups to college drumlines including the Marching Illini Drumline and the Boll Weevil Drumline at the University of Arkansas at Monticello.

He holds a DMA and Masters degree in Percussion Performance from the University of Illinois and a Bachelor of Music Education from Brigham Young University - Idaho.

Stephen proudly endorses sticks and mallets by Innovative Percussion.

PERSONNEL

FLUTE

Sarah Arrott (piccolo) | Edwardsville, IL
Savana Manning | Thomasville, GA | Music Ed/Performance
Melanie Normandin | Kingsland, GA | Music Ed
Mackenzie Pittman* | Dearing, GA | Accounting/Performance
Cody Reese (piccolo) | Wrightsville, GA | Music Ed

OBOE

Ethan Brown* | Norcross, GA | Mechanical Engineering
Graham Rains | Covington, GA | Exercise Science/Music Minor

BASSOON

Anna Gressick** | Charleston, SC | MM Conducting
Margaret Ezell | Covington, GA | Vocal Performance

CLARINET

Dani Curry | Pembroke, GA | Performance
Maci Dawson | Cairo, GA | Performance
Ester Espino Hernandez | Reidsville, GA | Accounting
Justin Fullem** (e-flat) | Kingsland, GA | MM Performance
Antonio Johnson | Savannah, GA | Performance
Isaac Kiesche | Duluth, GA | Music Ed
Alaisha Lee* | Savannah, GA | Biology/Performance
Sarah Rogers | Augusta, GA | Music Ed/Performance

BASS CLARINET

Alannah Harris* | Savannah, GA | Performance
Becca O'Hara | Carrollton, GA | Music Ed

CONTRABASS CLARINET

Demitri Ginn | Carnesville, GA | BA-Music/Philosophy Minor

SAXOPHONE

Jayson Brown* (alto) | Swainsboro, GA | Music Ed
Miken Jones (baritone) | Harlem, GA | Music Ed
Makaiko Kafunda (alto) | Monroe, GA | Music Ed
James Lund (tenor) | Jacksonville, FL | BA Music/Philosophy Minor

TRUMPET

Jeremiah Messenger* | Dublin, GA | Music Ed
Nigel Olmedo*+ | Richmond Hill, GA | MM Performance
Hayden Cresconie | Loganville, GA | Music Ed
Tyler Fralick | Valdosta, GA | Information Technology
Austin Wegmann | Effingham, GA | Music Ed
Reaghan Reese | Perry, GA | Civil Engineering/Music Minor
Roman Franklin | Statesboro, GA | Sports Management/Music Minor

HORN

Ethan Belflower | McDonough, GA | Mechanical Engineering/Music Minor
Zach Gibbs | Snellville, GA | Mechanical Engineering/Music Minor
Jalen Johnson** | Powder Springs, GA | MM Performance
Jossey Lloyd | Savannah, GA | Music Ed
Sydney Thornock | Savannah, GA | Business Management

TROMBONE

Travis Bohannon (bass) | Statesboro, GA | IT/Music Minor
Elijah Brown | Cordova, SC | Trombone Performance
Evan Mullis | Eastman, GA | Trombone Performance/Music Tech Minor
Thomas Schandolph** | Savannah, GA | MM Performance

EUPHONIUM

Sebastian Blizzard | Grovetown, GA | Music Ed
Collin Morgan* | Appling, GA | Performance/Comm

TUBA

Michael Brown* | Richmond Hill, GA | Music Performance
Ginny Merritt | Fayetteville, GA | Music Ed
Brandon Miller | Perry, GA | Music Ed

CELLO

Robyn Brown | Brooklet, Georgia

CONTRABASS

Gabriel Borin* | Araçatuba, São Paulo, Brazil | MM-Music Tech

PIANO/ORGAN

David Arrott*+ | Tempe, AZ | MM Conducting

PERCUSSION

Morgan Burke | Millen, GA | Music Ed
Alex Cheek | Glennville, GA | Music Ed/Performance
Ethan Delfin | Portal, GA | Music Ed
Tyler Farrow | Byron, GA | Music Ed
Payton Miller | Brunswick, GA | Music Ed
Skylar Stargel* | Claxton, GA | Music Ed

* Section Principal

* Gretch School of Music Graduate Student

+ Band Area Graduate Assistant

GRETSCH SCHOOL OF MUSIC FACULTY/STAFF

APPLIED WOODWIND, BRASS, AND PERCUSSION FACULTY

Diane Kessel, flute
M. Isaac Ripple, oboe
Kristen Spiridon, clarinet
Elle Senn, bassoon
Carolyn J. Bryan, saxophone
Tim Kintzinger, trumpet
Stephanie Furry Mason, horn
Nathan DuVall, trombone
Hunter Kane, tuba
Stephen Busath, percussion

BAND AREA GRADUATE ASSISTANTS

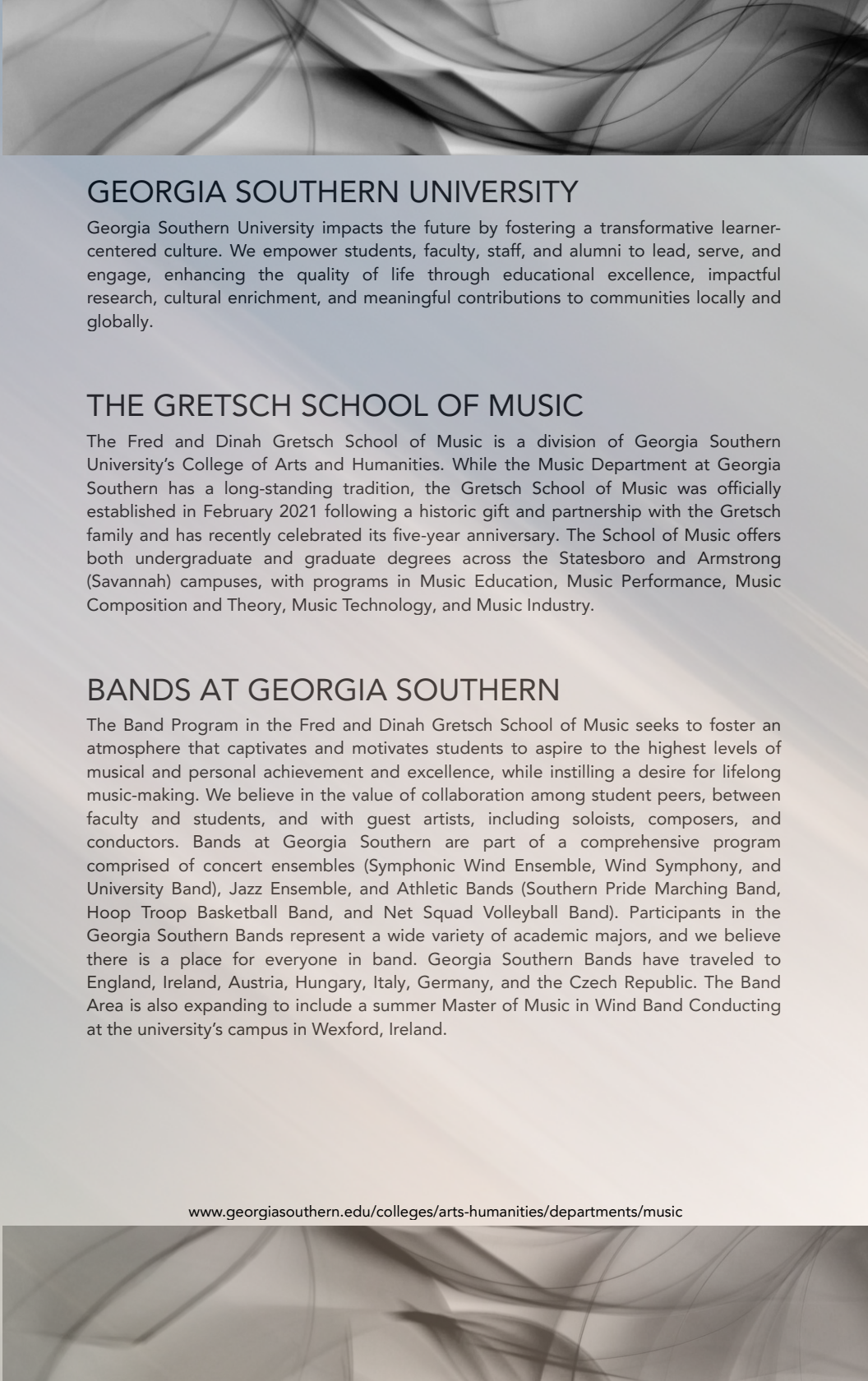
Nigel Olmedo
David Arrott

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Christopher Bernard, Administrative Assistant
Carina Brannen, Administrative Assistant
Lauren M. Holmen, Arts Marketing Manager

UNIVERSITY, COLLEGE, AND SCHOOL ADMINISTRATION

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Avinandan Mukherjee, Provost and Vice President for Academic Affairs
Jeff Garland, Dean of the College of Arts and Humanities
Terre Johnson, Chair of the Fred and Dinah Gretsches School of Music



GEORGIA SOUTHERN UNIVERSITY

Georgia Southern University impacts the future by fostering a transformative learner-centered culture. We empower students, faculty, staff, and alumni to lead, serve, and engage, enhancing the quality of life through educational excellence, impactful research, cultural enrichment, and meaningful contributions to communities locally and globally.

THE GRETSCH SCHOOL OF MUSIC

The Fred and Dinah Gretsch School of Music is a division of Georgia Southern University's College of Arts and Humanities. While the Music Department at Georgia Southern has a long-standing tradition, the Gretsch School of Music was officially established in February 2021 following a historic gift and partnership with the Gretsch family and has recently celebrated its five-year anniversary. The School of Music offers both undergraduate and graduate degrees across the Statesboro and Armstrong (Savannah) campuses, with programs in Music Education, Music Performance, Music Composition and Theory, Music Technology, and Music Industry.

BANDS AT GEORGIA SOUTHERN

The Band Program in the Fred and Dinah Gretsch School of Music seeks to foster an atmosphere that captivates and motivates students to aspire to the highest levels of musical and personal achievement and excellence, while instilling a desire for lifelong music-making. We believe in the value of collaboration among student peers, between faculty and students, and with guest artists, including soloists, composers, and conductors. Bands at Georgia Southern are part of a comprehensive program comprised of concert ensembles (Symphonic Wind Ensemble, Wind Symphony, and University Band), Jazz Ensemble, and Athletic Bands (Southern Pride Marching Band, Hoop Troop Basketball Band, and Net Squad Volleyball Band). Participants in the Georgia Southern Bands represent a wide variety of academic majors, and we believe there is a place for everyone in band. Georgia Southern Bands have traveled to England, Ireland, Austria, Hungary, Italy, Germany, and the Czech Republic. The Band Area is also expanding to include a summer Master of Music in Wind Band Conducting at the university's campus in Wexford, Ireland.