

ALABAMA WIND ENSEMBLE

Thursday, September 29, 2022
Moody Concert Hall
7:30 p.m.

Ken Ozzello, Conductor
Soloist, Matthew Meadows

PROGRAM

anti-Fanfare (2020)

Andrew Blair
(b. 1987)

Connections (2019)

Oscar Navarro
(b. 1981)

Matthew Meadows, Horn

INTERMISSION

Symphony No. IV: Bookmarks from Japan

Julie Giroux
(b. 1961)

I. Fuji-san – Mt. Fuji

II. Nihonbashi – Bridge Market

III. The Great wave off Kanagawa – The Life of One Wave

IV. Kinryu-zan Sensoji – Thunder Gate

V. Evening Snow at Kambara – Light is the Touch

VI. Hakone – Drifting

12th Program of the 2022 - 2023 Season

Personnel

Piccolo/ Alto Flute

Erin McAfee
Hoover, AL
B.M. Music Performance

Flute

Stephen Clark, Principal
United Kingdom
D.M.A Music Performance

Dianna Quilliams
Northport, AL
B.M. Music Performance

Sara Reeves
Cullman, AL
B.S. Music Education

Tyree Wilson
Hamilton, AL
B.M. Music Performance

Mariah Martin
Tuscaloosa, AL
B.S. Music Education

Oboe

Georgia Nelson, Principal
Atlanta, GA
B.M. Music Performance

Brett Stafford
Muscle Shoals, AL
B.M. Music Performance

Dwight Washington Jr.
Hueytown, AL
B.M. Music Performance

English Horn

Brett Stafford
Muscle Shoals, AL
B.M. Music Performance

E-flat Clarinet

Megan Amrine
Hoover, AL
B.S. Music Education

B-flat Clarinet

Jorge Diez, Principal
Medellin, Columbia
D.M.A. Music Performance

Madison Emmons
Madison, AL
B.M. Music Performance

Gabrielle Phillips
Charleston, SC
M.A. Music Education

Rhianna May
Vestavia Hills, AL
B.S. Music Performance and B.S. Nursing

Erin Hatcher
Huntsville, AL
B.M. Music Therapy

Eliana Leonard
Helena, AL
B.S. Music Education

Bass Clarinet

Matthew Rocchio
Birmingham, AL
B.M. Music Performance

Contra Clarinet

Paul Troxler
Orange City, FL
B.S. Music Education

Bassoon

Clara Cagle, Principal
Hoover, AL
B.M. Music Therapy

Travis Nguyen
Madison, AL
B.S. Computer Science

Katelyn Thomas
Kimberly, AL
B.M. Music Performance

Contrabassoon

Katelyn Thomas
Kimberly, AL
B.M. Music Performance

Alto Saxophone

Ashton Jah, Principal
Huntsville, AL
B.S. Advertising Creative Music

Sarah Blakney
Northport, AL
B.M. Music Performance

Jackson Smith
Langston, AL
B.S. Music Education

Tenor Saxophone

Adrian Martinez
Madison, AL
B.S. Music Education

Kody Mincey
B.S. Music Education
Buena Vista, GA

Baritone Saxophone

Daniel Sharp
Huntsville, AL
B.S. Criminology & Criminal Justice

Trumpet

Spence Howell, Principal
Sylva, NC
D.M.A. Music Performance

Ryan Winston
Helena, AL
B.M. Music Performance

Travis Quesenberry
Moody, AL
B.S. Music Education

Nathan Sanderson
Hamilton, AL
B.S. Music Education

Jacob Kwasniewski
Pelham, AL
B.S. Music Education

Nicholas Katulka
Flowery Branch, GA
B.M. Music Performance

Horn

Matt Meadows, Principal
Jasper, AL
D.M.A. Music Performance

Alexander Chung
Montgomery, AL
M.M. Music Education

Tyler Winningham
Kimberly, AL
B.S. Music Education

Sarah Hicks
Cumming, GA
B.M. Music Performance

Luke Cross
Ringgold, GA
B.M. Music Performance

Hope Moebe
Decatur, AL
B.M. Music Performance

Trombone

Isaiah Vasquez, Principal
Harvest, AL
B.S. Music Education

Andrew Campbell
Marietta, GA
B.S. Aerospace Engineering and B.M Music
Performance

Jackson Parker
Leitchfield, KY
M.M. Music Performance

Bass Trombone

Evan Cargile
Trussville, AL
B.S. Music Education

Euphonium

Jon Buchholz, Principal
Lawrenceville, GA
D.M.A. Music Performance

John Peter Aufdemorte
Hoover, AL
B.S. Music Education

Tuba

Tom Yan, Principal
Birmingham, AL
D.M.A. Music Performance

Henry Sargent
Ashville, AL
B.M. Music Performance

Cello

Lina Aldana Porras
Ibague, Columbia
D.M.A Music Performance

Miguel Mejia-Holguin
Dominican Republic
B.M. Music Therapy

String Bass

Bailey Lynn
Tuscaloosa, AL
B.A. Creative Media

Percussion

Cameron Bright, Principal
Keller, TX
M.M. Music Performance

Colin Crouch
Forney, TX
M.M. Music Performance

Dawson Welch
Forney, TX
B.M. Music Performance

Wyatt Pettry
Guntersville, AL
B.S. Music Education

Aidan Wilson
Greenville, SC
B.S. Music Education

Michael Rivera Gonzalez
Crossville, AL
M.M. Music Performance

Todd Quin
Guntersville, AL
B.S. Music Education

Christopher Lawhorne
Woodstock, GA
D.M.A. Wind Conducting

Mike Spiller
Hoover, AL
B.S. Music Education

Piano

Luke Turner
Mountain Brook, AL
B. S. Management Information Systems and
B.M. Music Performance

Harp

Abigail Workman
Birmingham, AL

Program Notes

Andrew Blair (1987) is a conductor, percussionist, and composer from Charlotte, NC. He graduated with honors as a North Carolina Teaching Fellow, Sudler Trophy winner, and Instrumental Performer of the Year from Western Carolina University in 2010 with a B.S. in Music Education. He maintains an active schedule of conducting, adjudication, clinics, masterclasses, and symposiums. Andrew has proudly served as an Innovative Percussion educational artist and clinician since 2010.

The inspiration for *anti-FANFARE* came during a lesson with Cynthia Johnston Turner where we were studying works for winds and percussion with atypical instrumentation. At the end of the lesson, we concluded that there was a gap in the repertoire for a short, exciting concert opener for woodwinds and percussion. I was particularly inspired by her “commission” that day: “You should write one, you know, an anti-fanfare.”

anti-Fanfare opens with a typical fanfare motive, but listeners will notice that the similarities end there. The piece employs the full complement of the woodwind and percussion sections (plus piano) in contrast to centuries of brass/orchestral fanfares. The typical stately cadence has been replaced by a quick triple meter, with the language of the piece inspired by the composer’s forays into contemporary jazz fusion and electronica. All of this, while giving the brass a well-deserved break.

The piece was premiered by the University of Georgia Hodgson Wind Ensemble in January 2020, with the composer conducting.

-Program Note from the composer

Oscar Navarro (1981) is a Spanish composer. He began studying the clarinet at an early age. He received the bachelor’s degree from the Conservatorio Superior Oscar Espla in Alicante, Spain. Navarro is the recipient of many national and international music awards for composition, and his music is performed and commissioned by many orchestral and wind ensembles throughout the globe. He combines his busy agenda composing with master classes and lectures. He has been invited to speak at several music festivals and universities, including Chapman University, California, 25th Film Symposium Jove in Valencia, Spain, CIFICOM (Sci-Fi Film Festival of Madrid), II Symposium of Wind Ensembles of Medellin, Colombia, Music Festival of the Symphony of Manizales, Colombia, and the University of Southern California.

A connection with the public is one of the main reasons why a work remains alive. Music has the ability to center the soul of the listener, to make him or her feel different sensations and to remove certain feelings. This is one of the goals and challenges of my music and in this case, one of the aims of this work, **Connections**, Concerto for Horn and Symphony Orchestra. Mystery, anger, complicity, humor or passion are part of the main aesthetic ingredients used in this new concerto, whose purpose is to immerse the listener in the work through a fusion of styles and varied harmonic language. The orchestration is very colorful, always leaving the necessary space for the soloist to be the central axis of the work, which maintains a constant dialogue with the rest of the symphony orchestra throughout the work. *Connections* is conceived as a concerto in a single movement without pauses, is divided into a great mysterious introduction, followed by four different sections, which have the character of a march, scherzando, a slow section and a grand finale. It is truly important to delve into each of the four sections of the work in order to make a stylistic difference between them, necessary to avoid the disconnection of the listener.

Tonight’s performance will be the American premier of the wind ensemble transcription of the work.

-Program Note by the composer

Julie Ann Giroux (1961) was born in Fairhaven, Massachusetts. She graduated from Louisiana State University, Baton Rouge LA in 1984. She started playing piano at 3 years of age and began composing at the age of 8 and has been composing ever since. Her first published work for concert band, published by Southern Music Company was composed at the age of 13. Julie began composing commercially in 1984. She was hired by Oscar winning composer Bill Conti as an orchestrator, her first project with Conti being “North & South” the mini-series. With over 100 film, television and video game credits, Giroux collaborated with dozens of film composers, producers, and celebrities including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr. and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys and Golden Globe awards. She has won individual Emmy Awards in the field of “Outstanding Individual Achievement in Music Direction”. When She won her first Emmy Award, she was the first woman and the youngest person to ever win that award. She has won it three times. Giroux has also published a large category of classical works with emphasis on original compositions for Wind Band which are published by Musica Propria and distributed internationally. She is greatly sought after as a composer and recently completing her 5th Symphony “Sun, Rain & Wind” which premiered in June, 2018. Her music has been recorded and reviewed internationally receiving top reviews and her music has been performed at major music festivals the world over. Giroux has been a true force in a male dominated field and has accrued many previously male only awards. She is a member of ASCAP, The Film Musicians Fund, Kappa Kappa PSI, Tau Beta Sigma and a member of the American Bandmasters Association. She is a recipient of the Distinguished Service to Music Medal Award, Emmy Awards and was the first female composer inducted into the American Bandmasters Association in 2009.

The composer’s inspiration for **Symphony No. IV: Bookmarks from Japan** was a gift of six bookmarks featuring famous works by Japanese artists. Ms. Giroux says, “My imagination was whirling with each scene painted on each bookmark. I knew right then and there that those little bookmarks would be the subject of my next symphony.” Two of the six movements are based on selections from Hokusai’s series of woodcut prints, *36 Views of Mt. Fuji*. Four movements are based on prints by Hiroshige; three of them are from *53 Stations of the Tokaido Highway* which depict the picturesque resting stations along the famous road between Kyoto and Tokyo, and the other is from an additional work.

I. Mount Fuji - “Fuji-san” Based on the bookmark “Fine Wind, Clear Morning” by Hokusai Katsushika which is a woodblock sketch from Hokusai’s collection *The 35 Views of Mt. Fuji*.

The sketch *Fine Wind, Clear Morning (Gaifu kaisei)*, also known as *South Wind, Clear Sky or Red Fuji*, by Hokusai Katsushika is the inspiration for this work which is subtitled *Fuji-san*. In early autumn when, as the original sketch title specifies, the wind is southerly and the sky is clear, the rising sun can turn Mount Fuji red. Fuji-san has many different looks depending on the viewer’s vantage point, time of year, weather and even time of day. Big, bold and easily recognized yet shrouded in mystery and lore, Mount Fuji offers a multitude of inspirational facets.

This piece is based on one view of Mt. Fuji covered in mist and low clouds which slowly burn off as the day progresses. Orchestration and composition techniques follow this scenario, starting off with mysterious, unfocused scoring. As the piece progresses, the scoring gets more focused and bold with the final statement representing Fuji-san in a totally clear view.

II. Nihonbashi - “Market Bridge” Based on the bookmark *Nihonbashi* by Hiroshige Ando, which is from the print series *The 53 Stations of the Tokaido Highway*

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the imperial court. The journey greatly inspired Hiroshige, for he sketched many of its scenes during his round-trip travels. In all, Hiroshige produced 55 prints for the series *The Fifty-Three Stations of the Tokaido*. Fifty three of the prints represent each of the 53 post stations along the way. The two additional prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway.

The Nihonbashi bridge was the central point of development, which is now a business district of Chuo, Tokyo, Japan, aptly named the Nihonbashi District. For centuries it thrived as a mercantile district. The first department store ever developed in Japan was by the Mitsui family named Mitsukoshi. From its early days as a fish market to the current financial district of Tokyo (and Japan), this bridge spanning the Nihonbashi River is a true landmark in Tokyo. In fact, highway signs that state the distance to Tokyo actually state the distance to the Nihonbashi bridge. Up until shortly before 1964, you could see Mount Fuji from the bridge; however, the 1964 Summer Olympics put in a raised expressway over the Nihonbashi bridge, obscuring its view entirely. Petitions to relocate the expressway underground in order to regain view of Mount Fuji are continuous but so far have been futile due to the costs for such a project.

This movement is a melody of my own crafting. It is folk sounding in nature as I was trying to capture the spirit of the bridge going all the way back to 1603 when the first wooden bridge was built over Nihonbashi River. It started out as a fish market but quickly became a place for other merchants to gather. In this piece, the melody gets tossed from instrument to instrument representing the continuous street hoking and haggling that was...

III. “The Great Wave Off Kanagawa” (Kanagawa-oki nami-ura, lit. “Under a Wave Off Kanagawa”).

The artwork of Hokusai is well known, and this particular woodblock print which was published between 1830 and 1833 is well known throughout the world. His series *Thirty-six Views of Mount Fuji* is Hokusai’s most famous work. Looking at this stunning print, you can see Mount Fuji in the background, but the central focus is an enormous wave called an okinami (wave of the open sea) peaked and curling with several Japanese boats in different stages entering the perilous wave.

In this work, a single wave is depicted from its beginnings far out in the sparkling sun-drenched seas all the way through its final throes onto a rocky beach. The piece starts in the open sea, fairly calm with sunlight refracting into thousands of tiny points of light. Depicting this are the woodwinds rippling up and down with sixteenth triplet variations. The trombones and french horns enter the mix with a solid melodic statement. The trumpets add in near the end of the phrase all of which depicts the first shaping of the great wave.

IV. Kinryuzan Temple in Asakusa: “Thunder Gate”

The name of the print on the bookmark says Kaminari-mon Gate of Asakusa Kannon Temple, but the true name of the print is *Kinryuzan Temple in Asakusa* by the artist Hiroshige Ando. Hiroshige died before before the entire collection was completed. Hiroshige II finished it. The first prints were published in order between 1856 and 1859.

Originally built in 941 A.D., Kaminarimon is the outer gate leading to the Senso-ji Temple which was constructed around 628 A.D. near Kamagata and later relocated to its present location in Asakusa, Tokyo, Japan, in 1635. This large gate features four statues. The Shinto gods Fujin and Raijin are located on the front of the gate, and the Buddhist god Tenryu and goddess Kinryu stand on the front of the gate,

and the Buddhist god Tenryu and goddess Kinryu stand on the reverse side. Fujin displayed on the front east side of the gate is the god of wind and Raijin on the west side is the god of thunder, giving the gate its nickname of “Thunder Gate.”

Displayed in the middle of the gate is a giant red chochin (lantern) which weighs approximately 1,500 pounds. Despite its huge size, it is very fragile. The front of the lantern bears the painting of the gate’s name, Kaminarimon, and the painting on the back reads Furaijinmon, the official name of the gate. The bottom or base of the chochin displays a beautiful wooden carving of a dragon. Over the centuries the gate has been destroyed and rebuilt many times. The current gate dates to 1960 and the new lantern was donated in 2003. As a tourist, you cannot get close to the statues as they are protected by fences and wire and you certainly cannot touch them. Despite all of that, the magnificence of the gate still shines through, bearing testament to centuries of humans that have passed through its structure and the centuries yet to come.

V. “Evening Snow at Kambara”: “Light is the Touch”

Based on the bookmark “Evening Snow at Kambara” by Hiroshige Ando which is from the series *The 53 Stations of the Tokaido Highway*.

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the imperial court. The journey greatly inspired Hiroshige, for he sketched many of its scenes during his journey’s round trip. In all, Hiroshige produced 55 prints for the series *The Fifty-Three Stations of the Tokaido*. Fifty three of the prints represent the 53 post stations along the way. The additional two prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway. “Evening Snow at Kambara” was the 15th station Hiroshige visited.

The subtitle *Light is the Touch* refers to snow softly falling on the skin. In this piece, the falling snow symbolizes spiritual healing. The piece starts with solo piano, harp and alto flute. The melody is simple yet haunting and grows with the slow addition of players. The piece ends with the same three soloists it began with. It is a song in structure, a song representing the soft touch of healing.

VI. Hakone: “Drifting”

Based on the bookmark entitled “Hakone Pass” which is based on the actual print by Hiroshige Ando called “Hakone” which is from the print series *The 53 Stations of the Tokaido Highway*.

Hiroshige Ando (1797-1858) traveled the Tokaido from Edo to Kyoto in 1832. The official party he was traveling with were transporting horses which were gifts to be offered to the Imperial court. The journey greatly inspired Hiroshige for he sketched many of its scenes during his journey’s round trip. In all, Hiroshige produced 55 prints for the series *The Fifty-Three Stations of the Tokaido*. Fifty three of the prints represent the 53 post stations along the way. The additional 2 prints are of the starting and ending points. The post stations offered food, lodging and stables for travelers of the Tokaido Highway. Hakone-juku was the tenth of the fifty-three stations of the Tokaido. At an elevation of 725 meters, it is the highest post station on the entire Tokaido Highway, offering spectacular views. Hakone-juku was established in 1618 and over the years has proven to be a hard road to maintain due to its elevation.

When I started researching Hakone there wasn’t much of anything striking a chord within my creative self, just a city that had a long road with lots of curves, switch-backs and other hazards passing through it. It wasn’t until I looked at the actual highway on a map that it rang a bell. I had seen this road before. I truly recognized the shape of the entire highway. Having never been on that actual highway in real life, I knew I had to unravel the mystery. A few more searches on the Internet and there it

was. I am an avid “gamer”, and though I tend to play all types of games both on the computer and on consoles, I have always played racing games, and that is where I had “driven” it before, in a video game. The drifting I did on that highway in the game mostly sent me sailing off the road, flying through air and ultimately landing in a fiery, end-over-end-wipeout. And as with any search on the Internet, YouTube offered up a seemingly endless supply of videos featuring not one but long parades of cars in single file drifting on the Tokaido Highway as it runs through Hakone.

Subtitled *Drifting*, this piece reflects my love of fast cars doing crazy fun things. In this instance that would be drifting. Drifting is the art of manipulating the brakes, the gas and precise steering wheel positioning to keep the car in a controlled skid/slide while traveling around curves. The music depicts the adrenaline-racing, heart-pumping action of drifting cars on the Tokaido Highway through Hakone and beyond. It is fast, furious, full of odd meters and features nearly every instrument in the band at least once: my version of musical drifting. Let’s just hope there are no wipeouts or fiery crashes.

- Program Note by the composer

Our Soloist

Matthew Meadows remains in-demand as a soloist, chamber musician and clinician. In recent years, he has earned top prizes in numerous solo competitions. In 2019, he was awarded second-prize in the International Horn Competition of America University Division. Most recently, he was named the “National Winner” in the MTNA Young Artist Competition, winner of the International Phoenix Music Competition for Horn Duos, winner of the 2021 Southeast Horn Workshop Graduate Solo Competition, winner of the 2021 Kappa Kappa Psi Biennial Solo Competition, winner of the 2022 U.S. Army Band National Collegiate Solo Competition, and winner of the 2022 FOOSA Festival Concerto Competition.

In addition to his passion for solo performance, Matthew is an active chamber musician. He is the principal horn of the Capstone Horn Quartet, also known as “Tater and the Tots.” Since the group’s inception in 2017, the Capstone Horn Quartet has been awarded first-prize in both the Southeast Horn Workshop Quartet Competition and the International Horn Society Summer Symposium Amateur Quartet Competition. He is also currently a member of the Huxford Woodwind Quintet.

Matthew is currently Third Horn with the Chattanooga Symphony & Opera and Utility Horn with the Meridian Symphony Orchestra... Matthew is also currently a Graduate Teaching Assistant with the University Bands at The University of Alabama, where he is earning his Doctor of Musical Arts in Horn Performance under the instruction of Charles “Skip” Snead and also working towards a Secondary Concentration in Wind Conducting under the instruction of Dr. Ken Ozzello. He earned his bachelor’s and master’s degrees from the University of Alabama.

As a Graduate Teaching Assistant with the University of Alabama Band Department, Matthew teaches the MDB Mellophone section, assists in daily operations for the band program, supervises the 400 students of the Million Dollar Band during performances and trips, and lastly assists with the planning and execution of the Crimson Cavalcade of Bands, Alabama Honor Bands, and Summer Crimson Music Camps.

Matt is a member of the National Association for Music Education, the National Band Association, the International Horn Society, and Kappa Kappa Psi – Nu Nu Chapter.