

ALABAMA WIND ENSEMBLE

Thursday, November 3, 2022
Moody Concert Hall
7:30 p.m.

Ken Ozzello, Conductor
Justin White, Guest Conductor

PROGRAM

Velocity Festivals (2014) Paul Dooley
(b. 1983)

Letters (2021) Kelijah Dunton
(b. 1999)

Justin White, Conductor

I think this kaleidoscope is broken (2022) Tyler Jones
(b. 1993)

The Battle for the Ballot (2021) Stacy Garrop
(b. 1969)

Caroline Wright, Narrator

The Pathfinder of Panama (1915) John Philip Sousa
(1854-1932)

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

Emily Waddick
Libertyville, IL
B.M. Music Therapy

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
M.M. 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

Will Wenger
Mechanicsville VA
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

Tenor Saxophone

Adrian Martinez
Madison, AL
B.S. Music Education

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.M. Composition

Sarah Hicks
Cumming, GA
B.S. Music Education

Luke Cross
Ringgold, GA
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
Asheville, AL
B.M. Music Performance

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 Quinn
Guntersville, AL
B.S. Music Education

Mike Spiller
Hoover, AL
B.S. Music Education

Austin Stanley
Coaling, AL
B.S. Music Education

Narrator

Caroline Wright
Tuscaloosa, AL
M.M. Music Education

Piano

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

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

Harp

Kathryn Moppe-McQueen
Huntsville, AL

Program Notes

Paul Dooley (1983) is one of the most prolific and performed composers in America today. His path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology, and the interactions between the human and natural worlds. His music has been described as “impressive and beautiful” by American composer Steve Reich.

Velocity Festivals is the second movement of *Coast of Dreams* (2014) for wind ensemble and was commissioned by a consortium of wind ensembles organized by the State University of New York at Fredonia, Paula Holcomb, Conductor. The work is a musical tribute to early Los Angeles.

Inspiration came when I visited El Alisal, a rustic home built by Charles Lummis in the late 1800s, located in Arroyo Seco in Northeast Los Angeles. Loomis was a Los Angeles Times journalist, an Indian rights activist, a historian, photographer and all-around Southern California guru. When at El Alisal, I discovered one of the first California lifestyle magazines, *Land of Sunshine*, published by Lummis beginning in the late 19th century. I began to hear a composition in two movements as an emotional, cultural, and musical exploration of this romantic vision of Southern California.

- Program Note by composer

Kelijah Dunton (b. 1999) is a New York-based composer who has enjoyed a short but prolific musical background starting in his high school years. He studied alto saxophone through school and continues to be an active performer with NYC’s own Metropolitan Music Community. Without formal composition training, Kelijah has only recently embarked on his composition career, persevering as he learns from his musical peers and experiences. A native of Brooklyn, New York, Kelijah has called the neighborhoods of Williamsburg, Bushwick, and Crown Heights home. Moving from place to place has helped him learn what it means to be around people of all backgrounds, ages, and walks of life, as well as exposed him to many genres of music in different communities. Kelijah’s significant musical moments include performing in NYC honor bands, competitive NYSSMA festivals, traveling to prestigious music colleges, sitting in with various award-winning jazz bands, and most recently, performing with an MMC community band for all ages and music education levels.

Letters is “a piece representing overcoming a romantic betrayal. My goal was to illustrate the concept as if it was a story. The “story” of the piece is “told” from the lens of the person who was betrayed by their partner. The piece goes through several iterations of the same melody but each time it’s different; taking on a different identity entirely. Sometimes, nostalgic, and reminiscent, to bitter, menacing, full of malice and regret.” The piece was commissioned by the College Band Director’s National Association in 2021.

-Program Note by the composer

Tyler Jones (1993) is a versatile musician with interests ranging from classical repertoire to world music, jazz, popular genres, and the avant-garde. He is a composer and conductor currently working in the American Southeast. Exploring intriguing rhythmic-metric structures and earthy, evocative colors, Tyler’s work is concerned with community, perspective, and sound behavior within a given space. His music has been reviewed as “intense” and “richly detailed.” Recent work includes a wind ensemble premiere at Carnegie Hall. Tyler holds a master’s degree in composition

and a bachelor's degree in music theory, both from The University of Alabama. His teachers at Alabama included Amir Zaheri, composition; Blake Richardson, conducting; Tim Feeney, percussion; and Thomas Robinson, music theory research and methods. Tyler is a member of the American Society of Composers, Authors, and Publishers (ASCAP) and the Millennium Composers Initiative.

I think this kaleidoscope is broken (2022) is bursts of color, jagged edges, and disparate musical objects that somehow maintain an architectural and motivic relationship – that's one way to summarize this piece. Another way I've described it in various conversations is as a demented take on an operatic overture, where in various musical problems are created with the introduction of each section's new materials. Finally in the recapitulation, counterpoint addressed these loose ends, revealing the interconnectedness of the materials (in a sense less like Bach and more like say Mihaud). The title was chosen because it gets to the center of this concept rather quickly, and it conveys the sort of devious humor on my mind while I was, I composing the work.

-Program Note by the composer

Stacy Garrop's (1969) music is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. She shares stories by taking audiences on sonic journeys – some simple and beautiful, while others are complicated and dark – depending on the needs and dramatic shape of the story.

Garrop is a full-time freelance composer living in the Chicago area. Her catalog covers a wide range, with works for orchestra, opera, oratorio, wind ensemble, choir, art song, various sized chamber ensembles, and works for solo instruments.

Democracy in the United States has always been a messy process that is in a constant state of flux. When the nation's Constitution was penned, the framers of the document didn't differentiate voting rights between men and women. This led to various interpretations in the thirteen original colonies. For instance, while most of the colonies passed state laws that stipulated only a male adult who possessed property worth fifty pounds to vote, New Jersey's laws allowed women to vote between 1776 and 1807, after which they were excluded. Women weren't the only disenfranchised party in these states – slaves, men of religions, and men too poor to own the requisite amount of land were excluded as well. As the country progressed, wording was added to many states' voting laws to ensure that white men (and a slim grouping at that) were the sole possessors of the vote.

Women's inability to vote carried significant consequences. They paid taxes with no legal voice in crafting the laws of the land (i.e. taxation without representation). They were barred from becoming politicians, formulating laws, and serving on juries. If a woman got married, she immediately lost custody of her wages, children, possessions, and property. Women grew progressively frustrated by these circumstances and began to organize. The first women's rights convention was held in 1848 in Seneca Falls, New York, and officially launched the beginning of the women's Suffrage movement. While additional conventions were held over the next several years, forward progress was halted during the Civil War (1861-1865), after which the cause was taken up again. Starting in the late 1860s, various Suffrage organizations

formed, fell apart, and re-formed in pursuit of rallying women and men to the cause. Black female Suffragists were not treated well by many of their white counterparts; as a result, they created organizations and clubs of their own. Even when the Nineteenth Amendment was passed in 1919 and ratified in 1920, many states immediately passed laws that blocked Black women from voting by one means or another; this situation wasn't rectified until Congress passed the 1965 Voting Rights Act which federally protected all citizen's right to vote and put an end to discriminatory practices throughout the country.

The Battle for the Ballot features the voices of seven Suffragists, four of whom are Black (Carrie W. Clifford, Frances Ellen Watkins Harper, Adella Hunt Logan, and Mary Church Terrell) and three of whom are white (Jane Addams, Susan B. Anthony, and Carrie Chapman Catt). I excerpted lines from their speeches and writings, then interwove these lines together to form a single narrative that follows their reasoning for fighting so hard for the right to vote.

Commissioned by the Cabrillo Festival of Contemporary Music, Music Director & Conductor Cristian Măcelaru, with generous support from JoAnn Close and Michael Good, *The Battle for the Ballot* commemorates the centenary of the passage of the Nineteenth Amendment to the United States Constitution in 1920 granting women the right to vote. The wind ensemble edition was commissioned by the University of Colorado Boulder.

-Program Note by the composer

John Philip Sousa (1854–1932) was a Portuguese-American composer and conductor of the late Romantic era known primarily for American military marches. He is known as “The March King” or the “American March King”, to distinguish him from his British counterpart Kenneth J. Alford. Among his best-known marches are “The Stars and Stripes Forever” (National March of the United States of America), “Semper Fidelis” (official march of the United States Marine Corps), “The Liberty Bell”, “The Thunderer”, and “The Washington Post”.

Sousa began his career playing violin and studying music theory and composition under John Esputa and George Felix Benkert. His father enlisted him in the United States Marine Band as an apprentice in 1868. He left the band in 1875, and over the next five years, he performed as a violinist and learned to conduct. In 1880 he rejoined the Marine Band, and he served there for 12 years as director, after which he was hired to conduct a band organized by David Blakely, P.S. Gilmore's former agent. Blakely wanted to compete with Gilmore. From 1880 until his death, he focused exclusively on conducting and writing music. Sousa aided in the development of the sousaphone, a large brass instrument similar to the helicon and tuba.

Upon the outbreak of World War I, Sousa was awarded a wartime commission of lieutenant commander to lead the Naval Reserve Band in Illinois. He then returned to conduct the Sousa Band until he died in 1932. In the 1920s, he was promoted to the permanent rank of lieutenant commander in the naval reserve.

One of twelve marches Sousa composed for various expositions or fairs, **The Pathfinder of Panama** was dedicated to the Panama Canal and the Panama-Pacific Exposition held in San Francisco in 1915. Sousa's Band played a nine-week engagement at the exposition. The march was composed at the request of Walter Anthony, a reporter for the San Francisco Call. The Panama Canal was the pathfinder of Sousa's title; it shortened the ocean voyage between San Francisco and New York by 8,000 miles.

Paul E. Bierley, *The Works of John Philip*