

ALABAMA SYMPHONIC BAND

Wednesday, February 21, 2024
Concert Hall
7:30 p.m.

KEVIN WELBORN, CONDUCTOR

PROGRAM

Sailing with Whales	Rossano Galante (b. 1967)
Wolves in Moonlight	Julie Giroux (b. 1961)
Caccia and Chorale	Clifton Williams (1923 – 1976)
Deciduous	Viet Cuong (b. 1990)
Danzón No. 2	Auturo Márquez (b. 1950)/trans. Oliver Nickel

PROGRAM NOTES

Rossano Galante is a highly acclaimed American composer known for his emotionally charged and cinematic works for wind band. Born in 1967, Galante developed a passion for music at an early age, studying composition and orchestration throughout his formative years.

Galante's compositions are characterized by lush harmonies, powerful melodies, and vivid orchestration, which have made them staples in the repertoire of symphonic bands worldwide. His music often draws inspiration from a wide range of sources, including nature, literature, and personal experiences, resulting in works that are both evocative and accessible to audiences of all ages.

With a keen ear for orchestration and a distinctive compositional voice, Galante's music has been performed by ensembles around the world, earning him numerous awards and accolades. His works, such as "Sailing with Whales," showcase his ability to create vivid sonic landscapes that transport listeners to distant worlds, capturing the imagination and stirring the emotions.

Galante continues to be a driving force in the world of wind band music, composing new works and inspiring musicians with his creativity and passion for the art form. His contributions to the repertoire have enriched the concert experience for performers and audiences alike, cementing his legacy as one of the leading composers of his generation.

As *Sailing with Whales* begins, a trumpet fanfare accompanies the men and women who leave port and set out to sea on a crisp morning to search for the majestic *Orcinus orca* or orca whale. The main theme, stated by the trombones, follows them on their journey with these apex predators that no other animal would dare prey on. This theme encompasses the thrilling search and, once found, subsequent trek with the whales in their natural habitat. The noble and majestic secondary theme captures a quieter time on the ocean as these highly social whales travel in pods to calmer waters as the sun begins to set. The next day, as the waves swell and the sailors try to keep up with the whales, the pace of the music accelerates to embody the speed of these ocean giants as they begin to move faster and faster. After a brief recapitulation of the main thematic material, the piece comes to a riveting, rhythmic conclusion, encapsulating the experience of *Sailing with Whales*.

Julie Giroux is a distinguished American composer, born in 1961, known for her remarkable contributions to the wind band repertoire. With a career spanning decades, Giroux has established herself as one of the foremost composers of contemporary wind music.

Giroux's musical journey began at an early age, studying piano and eventually pursuing formal education in composition and music theory. She honed her craft at Louisiana State University, where she earned degrees in Music Education and Composition.

Giroux's compositions are characterized by their eclectic style, blending elements of classical tradition with modern techniques and influences from popular music genres. Her works often feature vibrant orchestrations, captivating melodies, and rhythmic vitality, captivating audiences and performers alike.

Throughout her career, Giroux has received numerous awards and honors for her contributions to music, including commissions from renowned ensembles and recognition from organizations such as the American Bandmasters Association. Her compositions, such as "Wolves in Moonlight," showcase her ability to evoke vivid imagery and emotion through music, drawing listeners into captivating sonic landscapes.

In addition to her work as a composer, Giroux is also an accomplished conductor and educator, sharing her passion for music with students and audiences around the world. Her dedication to the art form and innovative approach to composition have solidified her reputation as a leading voice in contemporary wind music, leaving an enduring legacy that continues to inspire generations of musicians.

Wolves in Moonlight is dedicated to Gladys Stone Wright, founder and founding president of Women Band Directors International, with gratitude for her vision on the occasion of its 50th anniversary (1969-2019). This piece was premiered at The Midwest Clinic, December 19, 2019.

“When asked to compose this piece for Gladys Wright, in addition to many other things, I was told that she was very fond of wolves and is an advocate for them. That information was the catalyst for this work. Wolf howls are as true a serenade as musical pieces. ...it starts low and goes high. I decided to capture that calling, but by jumping intervals upward, starting with the octave, then getting smaller by using smaller intervals. ...The piece ends with the oboe, a lone, wild voice, in harmony with the universe under the light of the moon.” - Notes quoted by the composer

Clifton Williams was an influential American composer and conductor, born in 1923 in Arkansas, USA. His contributions to the wind band repertoire have left an indelible mark on the genre, with many of his compositions becoming staples in concert band programs worldwide.

Williams showed an early aptitude for music, studying composition and conducting at various institutions, including Louisiana State University and the Eastman School of Music. He served in the United States Air Force during World War II, where he gained valuable experience as a bandsman and arranger. After the war, Williams pursued a career in music education, teaching at several universities and schools. His experiences as an educator informed his compositional style, with a focus on writing music that was both technically challenging and musically rewarding for performers.

Williams' compositions are characterized by their rich harmonies, lyrical melodies, and inventive orchestrations. Works such as “Caccia and Chorale” demonstrate his mastery of form and structure, with dynamic contrasts and expressive melodies that engage both performers and audiences.

Throughout his career, Williams received numerous awards and accolades for his contributions to music education and composition. His enduring legacy lives on through his compositions, which continue to be performed by bands of all levels around the world, inspiring musicians with their beauty and craftsmanship.

Clifton Williams provided the following program note on this work: “While it remains open to question whether music can convey any message other than a purely musical one, composers often tend to attempt philosophical, pictorial, or other aspects within a musical framework. Such is the case with *Caccia* and *Chorale*, two title words borrowed from Italian because of their allegorical significance. The first, *Caccia*, means hunt or chase, and is intended to reflect the preoccupation of most people in the world with a constant pursuit of materialism. The *Chorale* is, by contrast, an urgent and insistent plea for greater humanity, a return to religious or ethical concepts.”

Knowing the seriousness of his illness when he began this work and feeling that he might not survive an impending operation, Williams intended to write only the *Caccia*. However the surgery seemed to be successful and the *Chorale* movement was thus composed as a personal prayer of thanksgiving along with a sincere plea for ethical regeneration by all mankind.

Viet Cuong is an acclaimed composer born in 1990, whose innovative compositions have garnered attention and praise in the world of contemporary classical music. Raised in North Carolina, Cuong began his musical journey at a young age, showing a remarkable aptitude for composition and performance.

Cuong’s musical education took him to some of the most prestigious institutions in the United States, including Princeton University, where he earned his Bachelor’s degree in Music Composition. He furthered his studies at the Peabody Institute, obtaining a Master’s degree in Music Composition.

Throughout his career, Cuong has been recognized for his distinctive compositional voice, characterized by bold rhythms, rich harmonies, and inventive orchestrations. His compositions often explore themes of identity, culture, and human experience, drawing inspiration from a wide range of sources, including literature, visual art, and personal reflections.

One of Cuong’s notable works, “*Deciduous*,” captures the essence of change and transformation, drawing inspiration from the seasonal shedding of leaves by deciduous trees. The piece showcases Cuong’s mastery of form and structure, with its mesmerizing rhythms and evocative textures creating a vivid sonic landscape that transports listeners to the heart of nature’s cycles.

In addition to his work as a composer, Cuong is also an active educator and advocate for new music, working with ensembles and organizations to promote contemporary repertoire and support emerging composers. His commitment to fostering creativity and innovation in the arts has earned him recognition and respect within the musical community.

As one of the leading voices in contemporary classical music, Viet Cuong continues to push the boundaries of the genre, exploring new possibilities and challenging audiences to engage with music in fresh and exciting ways. With each new composition, he reaffirms his place as a visionary artist and a driving force in the evolution of classical music in the 21st century.

a cyclical journey, where, without fail, every leafless winter is followed by a spring. *Deciduous* was commissioned by the Florida Bandmasters Association and premiered by the 11-12 Florida All-State Band under the direction of Dr. Emily Threinen” - Notes quoted by composer

Arturo Márquez is a highly esteemed Mexican composer born in 1950, renowned for his vibrant and rhythmically charged compositions that draw inspiration from Mexican folk music and dance traditions. His music, often described as a fusion of classical and popular elements, has earned him international acclaim and solidified his status as one of the most prominent figures in contemporary Latin American music.

Márquez's musical journey began at an early age, studying violin and piano before pursuing formal education in composition at the National Conservatory of Music in Mexico City. Influenced by his Mexican heritage and the rich tapestry of musical traditions in his country, Márquez developed a unique compositional style characterized by infectious rhythms, colorful harmonies, and vivid orchestrations.

Throughout his career, Márquez has composed a diverse array of works for various ensembles, including orchestras, chamber groups, and wind bands. One of his most celebrated compositions, "Danzón No. 2," exemplifies his signature style, blending elements of the traditional Cuban danzón with contemporary classical techniques to create a dynamic and exhilarating dance.

In addition to his work as a composer, Márquez is also an accomplished conductor and educator, dedicated to promoting Mexican music and culture on the international stage. His commitment to artistic excellence and cultural exchange has earned him numerous awards and honors, including the prestigious Premio Nacional de Ciencias y Artes in Mexico.

Arturo Márquez's music continues to captivate audiences around the world with its infectious energy, vibrant colors, and deep emotional resonance. Through his compositions, he invites listeners to experience the rich tapestry of Mexican culture and celebrate the universal power of music to unite and inspire.

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City. From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the state of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily. – program note by composer

PERSONNEL

Piccolo

Emily Diaz, Flute Performance, Prairieville, LA

Flute

Hayden Purser, Music Education, Madison, AL

Emma Coley, Psychology, Trussville, AL

Jacob Ruzensky, Music Education, Palm Bay, FL

Addie Grace Pyron, Mathematics and Philosophy, Biloxi, MS

Rosemary Caldwell, Instrumental Music Education, Jackson, MS

Emily Monson, Masters - Music Education, Pace, FL

Aliza Blackmon, Chemistry, Knoxville, TN

Oboe

Lawrence Sturgeon, Oboe Performance, Chesapeake, VA

Amber White, Music Education, Ashland, AL

Catherine Lackey, History, Knoxville, TN

Bassoon

Kellen Drinkard, Music Performance, Eva, AL.

Clara Cagle, Public Relations, Hoover, AL

Clarinet

Jenna Brown, Music Education, Lynn, AL

Lauren Bruce, Anthropology and Music Minor, Huntsville, AL

Caroline McCarty, Music Education, Birmingham, AL

Lindsey Conner, General Music, Muscle Shoals, AL

Annabelle Webber, Music Therapy, Pre-Med, Tuscaloosa, AL

Julia Wofford, Accounting, Robertsdale, AL

Kailey Patterson, Music Education, Princeton, IL

Hallie Brill, History, Alpharetta, GA

Zoey Putnam, Criminology, Killen, AL

Marcos Cruz, Music Education, Summerville, AL

Bass Clarinet

Shawn Mullen (Bass), Music Composition and Mathematics, Mobile, AL

Cordelia Hulsey (Contra), Anthropology, Huntsville, AL

Alto Saxophone

Rebeca Sigal, Music Education, Fairhope, AL

Alton Hudson, Political Science, Huntsville, AL

Brice Fennig, Psychology, Tampa, FL

Tenor Saxophone

Connor Eastman, Aerospace/ Mechanical Engineering, Mary Esther, FL

Imani Collier, Communication Studies, Douglasville, GA

Kat Nguyen, Music Education, Marietta, GA

Baritone Saxophone

A.J. Kell, Music Education, Jasper, AL

Trumpet

Jayden Taylor, Music Education, Northport, AL
Jordan Wright-Lambert, Music Education, Birmingham, AL
Grace Bradt, Mechanical Engineering, Huntsville, AL
Robert Watts, Music Education, Fayette, AL
Emily Adkins, Music Education, Madison, AL
John Price, Nursing, Daphne, AL
Destiny Casale, Music Education, Jemison, AL
Stephen Adkins, Aerospace Engineering, Flower Mound, TX
Madison Bell, Music Education, Vance, AL

Horn

Luke Cross, Music Performance, Chattanooga, TN
Samantha Sigal, Music Education, Cooper City, FL
Laura Jean Kurtz, Mathematics and Horn Performance, Baton Rouge, LA
Benjamin Crawford, Nursing, Trussville, AL
Joseph Du, Chemical Engineering, Baton Rouge, LA
Griffin Lure, Music Education, Cumming, GA
Lindsey Coppel, Performance, Chattanooga, TN
Milton Johnson, Music Performance, Lexington, SC

Trombone

Ian Zalamea, Electrical Engineering, Madison, AL
Andrew Braun, Music composition, Houston, TX
Kylon Morman, Music Education, Jasper, AL
Isaac Dashner, Music Education, Decatur, AL
Gibson Purser (Bass), Music Education, Madison, AL
Andrew Bolton (Bass), Music Education, Tuscaloosa, AL

Euphonium

Tyler Schafer, Music Education, Hoover, AL
Drew Bennett, Music Education, Winfield, AL
JP Aufdemorte, Music Education - Instrumental, Hoover, AL
Ira Colvin, Music Performance, Tuscaloosa, AL

Tuba

Caleb Acton, Music Education and Music Theory, Birmingham, AL
Zack Clark, Music Education, Moulton, AL
Reid Sayle, Music Education, Hoover, AL
Madeline Letson, Music Education, Hatton, AL
Sarah Beth Black, Music Education, Pelham, AL

Percussion

Austin Stanley, Music Education, Coaling, AL
Evan Berry, Music Education, Helena, AL
James Geiger, Music Education, Orlando FL
Jasmine Page, Music Education, Houston, TX
Jonathan Cooley, Percussion Performance, Hoover, AL
Jordan Waddell, Percussion Performance, Anniston, AL
Aislen Hernandez, Music Composition, Cartersville, GA
SeanThomas Campbell, Music Education, Decatur, AL

Piano

Megan Healey, Piano Performance, Virginia Beach, VA

UPCOMING EVENTS

Contemporary Ensemble
Friday, February 23
7:30 p.m., Concert Hall

Sara Reeves, flute
Friday, February 23
7:30 p.m., Recital Hall

Jillian Ochsendorf, trombone
Sunday, February 25
5:30 p.m., Recital Hall

Chamber Jazz Concert
Tuesday, February 27
7:30 p.m., Concert Hall

UA, Washington & Lee University Singers Collaborative Concert
Wednesday, February 28
7:30 p.m., Concert Hall

L'elisir d'amore (The Elixir of Love)
Wednesday, February 28
7:30 p.m., Bryant Jordan

Claiborne Davis, piano
Friday, March 1st
5:30 p.m., Recital Hall

L'elisir d'amore (The Elixir of Love)
Friday, March 1st
7:30 p.m., Bryant Jordan

L'elisir d'amore (The Elixir of Love)
Sunday, March 3rd
3:00 p.m., Bryant Jordan

Musicians Collective Concert
Monday, March 4
7:30 p.m., Recital Hall

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