

ALABAMA WIND ENSEMBLE

Tuesday, March 26th, 2024
Concert Hall
7:30 pm

KEN OZZELLO, CONDUCTOR

**GRADUATE CONDUCTING ASSOCIATES,
CHRISTOPHER D. T. LAWHORNE
SAM SAGER
DERRICK SMITH**

PROGRAM

- | | |
|--|---|
| Sea Songs (1924) | Ralph Vaughan Williams
(1872-1958) |
| | <i>Derrick Smith, Conductor</i> |
| Riptides (2020) | Katahj Copley
(b. 1998) |
| | <i>Sam Sager, Conductor</i> |
| Flourishes and Meditations on a Renaissance Theme (2010) | Michael Gandolfi
(b. 1956) |
| | <i>Christopher D.T. Lawhorne, Conductor</i> |
| Only Light (2014) | Aaron Perrine
(b.1979) |
| Music of the Spheres (2004) | Philip Sparke
(b. 1951) |

PROGRAM NOTES

Ralph Vaughan Williams (1872-1968) was born in the Cotswold village of Down Ampney, where his father was vicar. Antecedents included the interconnected families of Wedgwood and Darwin. Following his father's death in 1875 he was brought up at Leith Hill Place in Surrey and educated at Charterhouse School, the Royal College of Music and Trinity College, Cambridge. He was a pupil of Charles Stanford and Hubert Parry, later studying with Max Bruch in Berlin and Maurice Ravel in Paris.

At the turn of the century, he was among the very first to travel into the countryside to collect folk songs and carols from singers, notating them for future generations to enjoy. As musical editor of *The English Hymnal* he composed several hymn tunes that remain popular (including *Sine Nomine*, "For all the Saints" and *Down Ampney*, "Come down O love Divine"). A long and deep friendship with Gustav Holst was a constructive relationship which was crucial to the development of both composers.

Vaughan Williams took three years off his age in order to volunteer for the army during the 1914-1918 war; after a long period of training and waiting he was sent to France in 1916, serving as a wagon orderly in the Royal Army Medical Corps. Later, he was given a commission in the Royal Garrison Artillery and found himself in charge of both guns and horses. The carnage and the loss of close friends such as the composer George Butterworth deeply affected him and influenced his music after the war. Youthful atheism eventually settled down into cheerful agnosticism. He was widely read, and heavily influenced by poets and writers including Shakespeare, Bunyan, Blake and Walt Whitman.

He died on 26 August 1958; his ashes are interred in Westminster Abbey, near Purcell. In a long and productive life, music flowed from his creative pen in profusion. Hardly a musical genre was untouched or failed to be enriched by his work, which included nine symphonies, concertos for piano, violin, oboe, and tuba, five operas, chamber, ballet and film music, a large body of songs and song cycles, and various important unaccompanied and orchestral choral works. His orchestral works include such popular favorites as *The Lark Ascending*, *Fantasia on a Theme by Thomas Tallis*, *Five Variants of Dives and Lazarus*, *The Wasps Overture* and the *English Folk Song Suite*.

Sea Songs was written in 1923 as the original second movement of the English Folk Song Suite, and it was premiered as such at Kneller Hall that July. It was later split from the Suite, and received its premiere as a standalone work just a year later at the 1924 British Empire Exhibition at Wembley. Throughout its typical da capo march form, it uses three sea shanties: "Princess Royal", "Admiral Benbow", and "Portsmouth." Vaughan Williams created an orchestral version in 1942, which later became the theme music for the British television show *Billy Bunter* and the startup music for Anglia Television.

Katahj Copley (1998) is an American saxophonist, composer and educator. Copley's first work, *Spectra*, was premiered in 2017 by the University of West Georgia's Saxophone Ensemble. Since then, Copley has written over sixty pieces, including over twenty-five for wind band, which have been performed by many local high schools. At the University of West Georgia, Copley has written pieces for UWG's brass ensemble, concert choir, saxophone ensemble, symphonic band, jazz ensemble and wind ensemble. His compositions have been performed and commissioned by colleges, organizations, universities, and professional ensembles, including the 1st Infantry Brass Choir, Rhode Island Recording Ensemble, Axos Saxophone Quartet, the Admiral Launch Duo and the Nu Alpha chapter of Kappa Kappa Psi at Georgia State University. In February of 2020, Copley's *Sunshine* was featured at the Georgia Music Educators Association's District XIII's performance, and *Nova* was premiered by the University of West Georgia's Wind Ensemble at the College Band Directors National Association Southeast Division Conference.

Aside from composing, Copley is an educator who teaches young musicians the joy of discovering music and why music is a phenomenal language. Music for Copley has always been this impactful thing in his life. It can soothe, it can enrage, it can quiet, and it can evoke emotions that are beyond him and this world we live in. He believes that music is the ultimate source of freedom and imagination, and the most freedom he has had as a musician was through composing. Composition is like opening one's heart and showing the world his spirit, drive, and passion.

Throughout Earth's time, many myths about what the ocean contains have emerged. Mermaids, sea monsters and creatures of the unknown are expected to be dwelling under the sea. In 1721, Hans Egede, a Dano-Norwegian missionary, set sail to Godthåb, the largest city on the western coast of Greenland. On this voyage, he observed:

"[the] most terrible creature resembling nothing they saw before. The monster lifted its head so high that it seemed to be higher than the crow's nest on the mainmast. The head was small and the body short and wrinkled. The unknown creature was using giant fins which propelled it though the water. Later the sailors saw its tail as well. The monster was longer than the whole ship."

The deepest point ever reached by man is 35,858 feet below sea level, which happens to be the deepest known point on Earth's ocean floor. Around 700 feet below sea level, light disappears; therefore, the rest of the journey to the bottom of the hydrosphere is in complete darkness through the unknown.

After learning about Egede and his voyage, I realized how fearful the ocean can be and how little we know about it. I began composing *Riptides* to depict my exploration of the Ocean. The piece begins with a call to the sea and develops into its melody, which is surrounded by a scheme of danger. As *Riptides* continues, the energy races through this quality of danger and fear, represented by a mermaid call. The piece is built on eccentric percussion instruments such as the conch shell horn, ocean drums and thumb rolls on the timpani and bass drum. Decorated elements such as dissonant textures and glissando techniques are used, differing from any other piece I have written thus far. As the frantic thrill continues to the pivotal point of the piece, *Riptides* takes a voyage to the deepest parts of the unknown -- of the unfamiliar.

- Program Note by Ann Wilson

Michael Gandolfi (1956) has a broad range of musical interests encompassing not only contemporary concert music but also jazz, blues and rock, by which route he first became a musician. The span of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, education, and theater.

Mr. Gandolfi has had long-standing relationships with the Atlanta, Boston, and Memphis Symphony Orchestras, Boston Modern Orchestra Project, the Grant Park Orchestra and the Boston Musica Viva. His wind ensemble works are now a mainstay of the band repertoire and are routinely heard around the world.

Mr. Gandolfi's discography includes *The Garden of Cosmic Speculation*, (Telarc, Atlanta Symphony Orchestra, Robert Spano, conductor) inspired by Charles Jencks' spectacular private garden in Dumfries, Scotland. It earned a 2009 Grammy nomination for 'Best Classical Contemporary Composition.' His BMOP Sound recording 'Y2k Compliant' was cited by the *New York Times* as a 'Best CD of 2008,' and his 'From the Institutes of Groove' (BMOP Sound) received the *Boston Globe's* 'Best Album of 2013' distinction. Other works are recorded on the Deutsche Grammophon, Telarc, ASO Media, BSO Classics, Reference Recordings, Foghorn Classics, CRI, Innova, Klavier and BMOP Sound labels.

Mr. Gandolfi chairs the composition department at the New England Conservatory of Music, is Head of Composition at the Tanglewood Music Center, and has been a faculty member at Harvard, Indiana, and Boston universities.

Flourishes and Meditations on a Renaissance Theme is a set of seven variations on an anonymous Renaissance melody that is simply titled *Spagnoletta*. It is derived from a popular melody titled *Espanoleta* or 'Little Spanish Tune'. The titles of the different variations are as follows:

Variation I. (A Cubist Kaleidoscope)

Variation II. (Cantus in augmentation: speed demon)

Variation III. (Carnival)

Variation IV. (Tune's in the round)

Variation V. (Spike)

Variation VI. (Rewind/Fast Forward)

Variation VII. (Echoes: a surreal reprise)

I first knew this melody as quoted by Joaquín Rodrigo in his *Fantasia para un gentilhombre* for guitar and orchestra. I also found this tune in the 1970s in a collection of Renaissance songs for classical guitar, and I have played it in that form countless times over the years. I was motivated to probe this elegant tune with which I have been acquainted for four decades, with the expectation that it would prompt a wealth of ideas unique to such a longstanding relationship. The beauty and elegance of the original tune resides in its simplicity, so I chose to present it at the outset of the piece in a clear and streamlined orchestration.

The form of Spagnoletta is AA BB and Coda. The first part of *Flourishes and Meditations on a Renaissance Theme* consists of variations I and II. Each of these variations adheres strictly to the form of *Spagnoletta*. Additionally, Variation I has a kinship to cubist painting in which various features of the original are fragmented, framed and juxtaposed, resulting in a kaleidoscopic amplification of its details. Variation II uses the entire *Spagnoletta* melody as a cantus firmus while new melodies and lines are sounded over it, an ancient musical technique popular in medieval and renaissance times.

The second part is comprised of variations III, IV and V. These variations are the most wide-ranging of the set, but always maintain motivic connections to Spagnoletta. Variations III and V are each expressed in AA form and largely derived from the original. Variation IV uses the original motives in layered ostinato in canon.

Variations VI and VII form the third and final part of the piece and function as the coda, recycling previously heard thematic material that leads to a final cadence. In this spirit, Variation VI points in two directions: it forecasts the main texture of Variation VII while briefly reflecting upon each variation already heard (in reverse order). Variation VII returns to the original Spagnoletta melodies but places them in a new “dream-like” environment featuring a series of pulsating patterns and textures interwoven with strands of each of the original melodies, all of which move the piece to a gentle close.

- Program Note by composer

Aaron Perrine (1979) creates vividly colorful and rhythmically infused layers of music, inspired by the soundscapes and unparalleled allure of the natural world. He is a two-time winner of the American Bandmasters Association Sousa/Ostwald Award for his compositions: *Only Light* in 2015 and *Pale Blue on Deep* in 2013. Another one of his compositions—*Temperance*—won the 2017 CBDNA Young Band Composition Contest. His music for winds has been featured at ABA Conventions, CBNDA National and Regional Conferences, TMEA, The Midwest Clinic, The Western International Band Clinic, and at numerous all-state concerts and state conferences.

Perrine’s works for solo instruments with winds have also garnered much attention in recent years. *Drifting*, for euphonium and wind ensemble, was awarded the 2023 ITEA Harvey Phillips Award for Excellence in Composition. In 2018, Perrine’s saxophone concerto—*It Has to Be Beautiful*—was premiered by Kenneth Tse with the Symphonic Wind Orchestra of Croatian Armed Forces at the World Saxophone Congress in Zagreb, Croatia. In 2024, Tse will again perform the concerto at the International Saxophone Symposium with the United States Navy Concert Band, conducted by Captain Kenneth Collins.

Additionally, Perrine is an active conductor and educator. He has conducted a variety of all-state and honor bands, with his most recent appearance being the 2023 South Carolina All-State Junior Band. He also spent several years on the faculty of Cornell College.

Perrine's education includes a doctorate from the University of Iowa, a master's degree from the University of Minnesota and a bachelor's degree from the University of Minnesota, Morris.

The melodic material for *Only Light* originally came from Beneath a Canvas of Green, a recently composed large-scale work of mine written for wind ensemble. At the time, I was not quite comfortable with how this music fit within the larger work (it passed by much too quickly), and I knew it was something I would eventually like to revisit.

In the fall of 2012, one of my best friend's mother lost her battle with cancer. A year later, while thinking of ideas for what was eventually to be *Only Light*, I found myself thinking of him and his family quite often. At about this same time, I was on social media late one night -- procrastinating rather than composing -- and discovered a post written by another friend, written in reference to his wife. Here is an excerpt:

A timeline. Oh, the dark places I've dwelt this morning. The "hows," "what ifs," and "whys" pouring over me. But I digress. There is no timeline at this time. There is only, "we aren't done with you yet." There is, "we've got more things to try." There is, in a word, hope. I need me some of that. Toni has pointed out that there are times that I can find the dark cloud behind any silver lining. (Had you only known me before I met you, young lady. Now that Tim could really find darkness where there was only light.) The medical team is set to battle on. In an instant, I was reminded of how delicate life is and how things can change at a moment's notice. Reflecting upon these events inspired me to expand upon and ultimately finish this previously composed music. *Only Light* is meant to convey a sense of hope and healing.

- Program Note by composer

Philip Sparke (1951) is a British composer. Born in 1951 in London, he studied composition, trumpet and piano at the Royal College of Music.

Sparke writes for brass band and wind band. A growing interest in his music led to many commissions (compositional assignments from e.g. orchestras and musical organizations) and many of his compositions serve as testpieces at various contests. He has written for brass band championships in New Zealand, Switzerland, the Netherlands, Australia and the UK. His piece *Dance Movements*, commissioned by the US Air Force band in 1996, won the 1997 Sudler Prize. Many of his pieces have been adapted into marching performances; including the 1997 production from The Cadets Drum and Bugle Corps, the 1998 production from The Cavaliers Drum and Bugle Corps, and the 2003 production from the Carolina Crown Drum and Bugle Corps. His latest piece, *Music for Battle Creek* was commissioned by the Battle Creek Band in America and was selected for the British Brass Band National Finals Championship Section Contest. It was given its world premiere at 10.00AM on Saturday 20th October by the Hephworth Band of Yorkshire.

Sparke is active in many countries as guest-director or contest adjudicator.

Music of the Spheres reflects the composer's fascination with the origins of the universe and deep space in general. The title comes from a theory, formulated by Pythagoras, that the cosmos was ruled by the same laws he had discovered that govern the ratios of note frequencies of the musical scale (harmonia in Ancient Greek, which means scale or tuning rather than harmony -- Greek music was monophonic). He also believed that these ratios corresponded to the distances of the six known planets from the sun and that the planets each produced a musical note which combined to weave a continuous heavenly melody (which, unfortunately, we humans cannot hear).

In this work, these six notes form the basis of the sections Music of the Spheres and Harmonia. The piece opens with a horn solo called $t = 0$, a name given by some scientists to the moment of the Big Bang when time and space were created, and this is followed by a depiction of the Big Bang itself, as the entire universe bursts out from a single point. A slower section follows called The Lonely Planet which is a meditation on the incredible and unlikely set of circumstances which led to the creation of the Earth as a planet that can support life, and the constant search for other civilizations elsewhere in the universe. Asteroids and Shooting Stars depicts both the benign and dangerous objects that are flying through space and which constantly threaten our planet, and the piece ends with The Unknown, leaving in question whether our continually expanding exploration of the universe will eventually lead to enlightenment or destruction.

Music of the Spheres was commissioned by the Yorkshire Building Society Band and first performed by them at the European Brass Band Championships in Glasgow, May 2004.

- Program Note by composer

PERSONNEL

Piccolo/ Flute

Sara Reeves
Cullman, AL
B.S. Music Education

Flute

Greg Lucero, Co-Principal
Huntsville, AL
M. M. Music Performance

Tyree Wilson, Co-Principal
Hamilton, AL
B.M. Music Performance

Laura Tillman
Harvest, AL
B.M. Music Performance

Ashton Silvers
Erwin, TN
B.M. General Music

Oboe

Michael Tijerina, Principal
San Antonio, TX
M.M. Music Performance

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

Eli Sivel
Birmingham, AL
B.S. Music Education

English Horn

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

E-flat Clarinet

Jessica Tidwell
Winfield, AL
B.S. Music Education

B-flat Clarinet

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

Megan Amrine
Hoover, AL
B.S. Music Education

Hayden Purser
Madison, AL
B.S. Music Education

Will Wenger
Mechanicsville, VA
B.S. Music Education

Yash Trivedi
Surgoinville, TN
B.S. Biology

Olivia Van Fleet
Naperville, IL
B.S. Musical Audio Engineering

Bass Clarinet

Chandler Myhan
Muscle Shoals, AL
B.M. Music Performance & B.S. Music
Ed.

Contra Clarinet

Matthew Rocchio
Birmingham, AL
B.M. Music Performance

Bassoon

Nelson Menjivar
D.M.A Music Performance
San Salvador, El Salvador

Katelyn Thomas
Kimberly, AL
B.M. Music Performance

Contrabassoon

David Botero
Monroe, NC
B.S. Music Education

Alto Saxophone

Jackson Smith, Principal
Langston, AL
B.S. Music Education

Yukino Schichinohe
Cullman, AL
B.M. Music Performance

Sarah Blakney
Northport, AL
B.M. Music Performance

Jason Wimsett
Huntsville, AL
B.S. Music Education

Tenor Saxophone

Logan Bentley
Placentia, CA
B.S. Music Audio Engineering

Baritone Saxophone

Jackson Smythe
Murfreesboro, TN
B.M. Jazz Studies

Trumpet

Nathan Shadix, Principal
Mobile, AL
D.M.A. Music Performance

Nathan Sanderson
Hamilton, AL
B.S. Music Education

Travis Quesenberry
Moody, AL
B.S. Music Education

Will Pettry
Guntersville, AL
B.S. Music Education

Conner Hughes
Hartselle, AL
B.S. Music Education

Horn

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

Emily Jones
Dudley, MO
D.M.A. Music Performance

Tyler Winningham
Kimberly, AL
B.S. Music Education

Inman Herbert
Prattville, AL
B. M. Music Performance

Ryan Ortakales, Asst. Principal
Huntsville, AL
B.M. Music Performance

Trombone

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

James Diffey
Birmingham, AL
B.M. Music Performance?

Jackson Parker
Leitchfield, KY
M.M. Music Performance

Bass Trombone

Walker White
Madison, AL
B.M. Music Composition

Euphonium

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

Aaron Easdon
Trussville, AL
M. M. Music Performance

Chris Wilson
Helena, AL
B.S. Music Education

Tuba

Andrew Gambrell, Principal
Blythewood, SC
M.M. Music Performance

Charlie Grimes
Madison, AL
B.S. Music Education

Hampton Neugent
Helena, AL
B.S. Music Education

Piano

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

String Bass

Lauren Erwin, Principal
Birmingham, AL
B.M. Music Performance

Bailey Lynn
Tuscaloosa, AL
B.A. Creative Media

Percussion

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

Charlotte Daughtery
Mansfield, OH
D.M.A. Music Performance

Aaron Hyatt
Acworth, GA
M. M. Music Performance

Wyatt Pettry
Guntersville, AL
B.S. Music Education

Todd Quinn
Guntersville, AL
B.S. Music Education

Dawson Welch
Forney, TX
B.M. Music Performance

Aidan Wilson
Greenville, SC
B.S. Music Education

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

UPCOMING EVENTS

Wind Ensemble Concert

Tuesday, March 26

7:30 p.m., Concert Hall

Huxford Symphony Orchestra

Thursday, March 28

7:30 p.m., Concert Hall

Contemporary Ensemble

Friday, March 29

7:30 p.m., Concert Hall

Tyler Browning, violin

Saturday, March 30

3:30 p.m., Recital Hall

Teandra Jackson, soprano

Saturday, March 30

5:30 p.m., Recital Hall

Aslan Chikovani, piano

Saturday, March 30

7:30 p.m., Recital Hall

Kellen Drinkard, bassoon

Monday, April 1

7:30 p.m., Recital Hall

Early Chamber Ensemble

Tuesday, April 2

7:30 p.m., Recital Hall

Andrew Campbell, trombone

Wednesday, April 3

7:30 p.m., Recital Hall

Andrew Campbell, trombone

Wednesday, April 3

7:30 p.m., Concert Hall

Check out the SOM on Social Media!



@uaschoolofmusic