

**ALABAMA WIND ENSEMBLE**  
**KENNETH B. OZZELLO, CONDUCTOR**  
**RANDALL OGREN COLEMAN, ASSOCIATE CONDUCTOR**

**PICCOLO**

Mary Lyle, Charlotte, NC

**FLUTE**

Elisha Benjamin, Birmingham, AL  
Alana Guarino, Sanford, FL  
Mughio Hatsusaka, Osaka, Japan  
Corinth Young Lewis, Birmingham, AL

**OBOE**

Gabrielle Moody, McDonough, GA  
Jeremy Connor, Huntsville, AL

**ENGLISH HORN**

Zack Apol, Birmingham, AL

**E-FLAT CLARINET**

Jessica Palmer, Tusculumbia, AL

**BASSOON**

Ben Maclay, Huntsville, AL  
Hunter Pllum, Madison, AL  
Michelle Montabana, Millry, AL

**CLARINET**

Kate Tucker, Birmingham, AL  
Devin Langham, Saginaw, MI  
Spencer Baer, Madison, AL  
Trevor Sparks, Tuscaloosa, AL  
Jillian Arthur, Cleveland, OH  
Matthew Jeans, Fayetteville, TN

**BASS CLARINET**

Bre-A'anna North, Helena, AL

**CONTRA BASS CLARINET**

Hannah Findlay, Mobile, AL

**ALTO SAXOPHONE**

Tim Harris, Madison, AL  
Michael Chambless, Hoover, AL

**TENOR SAXOPHONE**

Alex Garrett, Tuscaloosa, AL

**BARITONE SAXOPHONE**

Matt Colburn, Tuscaloosa, AL

**HORN**

Joshua Williams, principal, Tuscaloosa, AL  
Payton Sims, assistant principal, Fairhope, AL  
Nathan Tucker, Albertville, AL  
Russell Greene, Milton, FL  
Zack Ferguson, Tuscaloosa, AL

**TRUMPET**

Brittany Hendricks, Tuscaloosa, AL  
Spencer Nance, Spartanbury, SC  
Matthew Chambless, Hoover, AL  
Bryan Mortimer, Westford, MA  
Ariel Biholar, Plano, TX

**TROMBONE**

Bruce Faske, Brenham, TX  
Ben Carrasquillo, Madison, AL  
Stanley Lacey, Tallassee, AL  
Chris Davis, Decatur, AL

**EUPHONIUM**

Allison Gehl, Pleasanton, CA  
Stephanie Landry, Spencer, NC

**TUBA**

Christopher Jones, Jacksonville, FL  
Corey Sherman, Huntsville, AL

**PERCUSSION**

Johnny Suomu, Orlando, FL  
Savanna McCraw, Kennesaw, GA  
Peter Grant, Orlando, FL  
Zack Flippo, Gardendale, AL  
Austin Woods, Florence, AL  
Shuler Sitsch, Chapin, SC  
Callie Thorne, Birmingham, AL

**VIOLONCELLO**

Andrew Bobbett, Knoxville, TN  
Johnny Mok, Albuquerque, NM

**BASS**

John Dowd, El Paso, TX

**PIANO**

Rahel Kim, Tuscaloosa, AL

**HARP**

Sarah Crocker, Hamilton, AL

**THE UNIVERSITY OF ALABAMA**  
**COLLEGE OF ARTS & SCIENCES**  
**SCHOOL OF MUSIC**

**ALABAMA WIND ENSEMBLE**

Monday, March 11, 2013  
Concert Hall  
7:30 p.m.

**KENNETH B. OZZELLO, CONDUCTOR**  
**RANDALL OGREN COLEMAN, ASSOCIATE CONDUCTOR**

**PROGRAM**

- Mirage Charles Sayre  
(b. 1939)  
*Shelly Meggison, oboe*
- Pineapple Poll Arthur Sullivan  
(1842 - 1900)  
I. Opening Number  
II. Jasper's Dance arr. by Sir Charles Mackerras  
III. Poll's Dance (1925 - 2010)  
IV. Finale  
*Randall Ogren Coleman, conductor*
- Concerto for Three Trombones James M. Stephenson  
(b. 1969)  
I. Cuban  
II. Lazy  
III. Hip  
*Joseph Alessi, trombone*  
*Peter Ellefson, trombone*  
*Jonathan Whitaker, trombone*
- Music of the Spheres Phillip Sparke  
(b. 1951)  
The Lonely Planet  
Asteroids and Shooting Stars  
Music of the Spheres  
Harmonia  
The Unknown

## PROGRAM NOTES

**Mirage** was originally an oboe solo with piano accompaniment. It was commissioned by the United States Air Force Band in Washington, D.C. as an oboe solo with wind and percussion accompaniment. It is a one movement work that maintains a mysterious yet ethereal quality throughout, in which the ensemble sets up a framework for the oboe soloist to ‘soar’ above. Through the use of contemporary harmonies, along with rhythmic complexities in a variety of meters, Sayre allows for an imaginative touch not always exploited in music for winds and percussion. The oboe soloist carries the main theme periodically throughout the piece, occasionally passing it off to various sections of the ensemble. A brief cadenza displays the technical skill of the player before a final and exciting recapitulation of the main theme. **Charles Sayre** is currently an Adjust Professor of Composition at Reinhardt University in Waleska, GA. Having received degrees in music from Youngstown State University and the Berklee School of Music, Sayre is a talented trombonist, conductor, composer and arranger. Sayre privately studied composition with Orlando Vitello and for a time composed and arranged for the United States Air Force Bands. Many of his compositions have been commissioned by the various components of the USAF Band. To this day, 49 years after his time in the Air Force, he is still called on to write for the USAF. ([www.charlessayremusic.com](http://www.charlessayremusic.com))

**Pineapple Poll** is a comic ballet inspired by the famed duo of Gilbert and Sullivan. W.S. Gilbert and Arthur Sullivan worked together as librettist and composer respectively between 1871 and 1896. Together they collaborated on fourteen comic operas including *H.M.S. Pinafore*, *The Pirates of Penzance* and *The Mikado*. Choreographer John Cranko created Pineapple Poll with arranger Sir Charles Mackerras using eleven of Sullivan’s scores. The ballet is set in three scenes. The first scene opens with the arrival of H.M.S. *Hot Cross Bun* into Portsmouth where the sailors quickly debark for shore leave. The sailors, excited to see their girlfriends, buy flowers from Pineapple Poll, a local street vendor. Jasper, a sailor from the ship, expresses his love for Pineapple Poll. The captain of the ship arrives and quickly captures the attention of all the ladies including Pineapple Poll who pine after him, however the captain has already set his sights on another. In scene two, the captain boards the ship along with the other sailors. Pineapple Poll also arrives and changes into a naval uniform and boards the ship. Jasper arrives and finds Pineapple’s clothes, assumes she has drowned and leaves saddened. In scene three, the captain takes his sailors through morning drills not noticing the crew seems much shorter than usual. When his real crew arrives, the captain discovers his sailors are the group of girls admiring him. After much arguing, the men finally decide to take back their girlfriends and the captain returns after being promoted to the rank of admiral. The ballet ends with Jasper being promoted to the ship’s new captain with Pineapple Poll by his side. This suite was arranged with four movements; *Opening Number*, *Jasper’s Dance*, *Poll’s Dance* and *Finale*.

Chicago area composer **James Stephenson**’s works have been performed by leading American orchestras and hailed by critics as having “straightforward, unabashedly beautiful sounds” and “Stephenson deserves to be heard again and again!” (Boston Herald). His music incorporates a fresh and energizing sound scape that delights the audience while maintaining integrity and worthwhile challenges for the performing musicians. This rare combination has rewarded Stephenson with a host of ongoing commissions and projects. Recent collaborations include a concerto for Branford Marsalis with Rodney Mack; an

which includes David Maslanka’s *Concerto for Trombone and Wind Ensemble* with the University of Alabama Wind Ensemble under the baton of Dr. Kenneth B. Ozzello. He has appeared as a soloist with all of the wind groups at Indiana University, the Augustana College Symphonic Band, the Purdue University Symphony Orchestra, the Henderson State University Wind Ensemble and performed a premier performance of John Mackey’s *Harvest: Concerto for Trombone* with the University of Alabama Wind Ensemble in the fall of 2010. He also performed the American premier of Johan de Meij’s *T-Bone Concerto* with the Murray State University Symphonic Wind Ensemble. As a chamber musician, Whitaker can be heard on Dee Stewart’s CD entitled *D+* (Dee Plus) performing with the Indiana University Trombone Faculty and on two recordings by the tentorian Consort Trombone Quartet. He is also a member of the Alabama Brass Quintet. Whitaker has performed with the New York Philharmonic on two separate occasions.

In 2012, he performed on the orchestra’s Opening Gala that was broadcast on Live from Lincoln Center on PBS with music director Alan Gilbert. In 2011, he performed on concerts featuring Bartok’s *Bluebeard’s Castle* with Esa-Pekka Salonen conducting. Whitaker is currently Principal Trombone of the Tuscaloosa Symphony Orchestra. He performs regularly with the Alabama Symphony, Harrisburg Symphony (PA), Mobile Symphony (AL) and has also held positions and performed with the Arkansas Symphony, Pine Bluff Symphony (AR), Shreveport Symphony (LA), South Arkansas Symphony, Duluth-Superior Symphony (MN), Owensboro Symphony (KY), Evansville Philharmonic (IN), Richmond Symphony (IN), Jackson Symphony (TN) and the Paducah Symphony (KY). Whitaker serves on the faculty of the Alessi Seminar.

In 2005, he was selected as one of sixteen participants for the Seminar and was a featured soloist twice that year. Since 2005, Whitaker has served as the chief administrator for the Seminar and is honored to now be on the faculty and to host the 2011 Alessi Seminar at the University of Alabama. Dr. Whitaker holds degrees in trombone performance from Murray State University and the University of Minnesota and the Doctor of Music degree in Brass Pedagogy at Indiana University where he served as Associate Instructor of Trombone from 2001-2004. Dr. Whitaker’s primary teachers include Ray Conklin, Tom Ashworth, M. Dee Stewart, Peter Ellefson and Joseph Alessi with additional studies with Arnold Jacobs, Edward Kleinhammer, Michael Mulcahy, Charlie Vernon and Douglas Wright. Jonathan Whitaker is an S.E. Shires Performing Artist.

In addition, conductor/composer Bramwell Tovey recently recorded a piece written especially for Mr. Alessi, entitled *Urban Cabaret* with Mr. Alessi as soloist. Mr. Alessi was invited by the International Trombone Association to record a solo disc of newly composed works, which was distributed to the Association's membership of 5,000 trombonists in early 1999 and is now available as *Beyond the End of the Century* through Summit Records. Recently, his recording of George Crumb's *Starchild on the Bridge* record label, featuring Mr. Alessi as soloist, on a Grammy Award for 1999-2000. Other recordings featuring Mr. Alessi are with the Canadian Brass (Sony Classical and Philips Records). Further information about Mr. Alessi can be found on his website, [slidearea.com](http://slidearea.com).

**Peter Ellefson** enjoys a career of teaching at the finest institutions and performing with the finest ensembles. He holds the rank of Professor of Music at the Jacobs School of Music at Indiana University in addition to faculty positions at Northwestern University and Roosevelt University. Professor Ellefson is the leader of the Fellows class at the prestigious Alessi Seminar. He has performed, recorded and toured internationally with the Chicago Symphony and the New York Philharmonic. He has also performed with the Boston Symphony, Cincinnati Symphony, Indianapolis Symphony, Milwaukee Symphony and the Oregon Symphony among many others. In 2002, Professor Ellefson moved to Bloomington, Indiana from Seattle where he had been a member of the Seattle Symphony since 1992.

During his decade in Seattle, he made dozens of recordings with the orchestra, playing trombone, euphonium and bass trumpet and served as principal trombone for many cycles of Seattle Opera's renowned productions of Richard Wagner's *Der Ring des Nibelungen*. Professor Ellefson has a keen interest in chamber music and solo literature and has given concerto performances of works by Bloch, Bourgeois, Deemer, Dorsey, Grøndahl, Guilmant, Kazik, Larsson, Maslanka, Pryor, Pugh, Serocki, Tomasi, Rimsky-Korsakov and Rouse. Concertos have been written for him by composers Anthony Barfield, James Stephenson and Kevin Walczyk.

His chamber music credits include the Canadian Brass, Chicago Chamber Musicians, Chicago Symphony Brass, Chicago Trombone Consort, Chicago Brass Quintet, Fulcrum Point New Music Project, New York Philharmonic Brass Quintet, Proteus 7 and Tower Brass of Chicago. Professor Ellefson has also taught at the University of Costa Rica and the Music Academy of the West in Santa Barbara, California. His solo CD, *Pura Vida* was released in 2010.

**Dr. Jonathan Whitaker** joined the faculty of the University of Alabama in the fall of 2009. At Alabama, Whitaker's students have been tremendously successful in national and international solo competitions including the Eastern Trombone Workshop National Solo Competition, the International Trombone Association's solo competitions and the Alessi Seminar. The University of Alabama Trombone Choir has given performances at the 2010 Eastern Trombone Workshop and the 2011 International Trombone Festival in Nashville, TN. Whitaker has also appeared as a performer and clinician at the Eastern Trombone workshop and two International Trombone Festivals.

In 2012, Whitaker made his Carnegie Hall debut as a soloist at the New York Wind Band Festival. Whitaker can be heard on the 2011 release of *Glass Bead* on Albany Records,

exuberant fanfare for the Houston Symphony; and a concerto for the Philadelphia Orchestra's principal trombonist, Nitzan Haroz. In 2010 and 2011, Stephenson premieres include a trumpet concerto in Sydney, Australia, (with repeats in Brazil, Sweden and the UK), as well as concertos for flute and clarinet in Florida and Ohio (Cleveland), respectively.

The 2011-2012 season saw the premiere of two new violin concertos, performed by the Minnesota Orchestra (Osro Vanska conducting, Jennifer Frautschi, violin) and the Rhode Island Philharmonic (Larry Rachleff with Alex Kerr). Stephenson is also active in the concert band world, with premieres occurring at major venues such as the 2010 Midwest Clinic, and the 2011 ABA (American Bandmasters Association) convention with the U.S. "President's Own" Marine Band. His landmark educational work, *Compose Yourself!*, has now been performed over 200 times since its creation in 2002, and will see performances by four Chicago-land orchestras this season as well. Also active as a highly sought-after arranger, Stephenson's arrangements have been performed, recorded and broadcast by virtually every major orchestra in the country, including the Boston Pops, Cincinnati Pops, New York Pops and more. Before moving to Lake Forest as a full-time composer, Stephenson spent 17 seasons with the Naples (FL) Philharmonic as a trumpeter, a position he won immediately upon graduating from the New England Conservatory of Music. When not writing music, he enjoys spending time with his wife, Sally, and four children, or doing almost any sporting activity! Stephenson is currently enjoying a position of Composer-in-Residence with the Lake Forest Symphony. Alan Heatherington is the Music Director. Stephenson writes about his composition *Concerto for Three Trombones*:

Always enjoying a play on words, I took the opportunity from the *Three Bones* concept of this concerto to see what it might inspire from me musically. Consequently, I ended up with *Cuban*, *Lazy* and *Hip*.

*Cuban*: I initially wanted to call the first movement "Humerus", but I also wanted to be sure to give credit to the driving force behind the creation of this piece, Jon Whitaker. Jon — from what I can tell — has a certain penchant for cigars. Doing a quick search, I discovered that there is indeed a Cuban bone-fish, often referred to as a Cuban Bone. Given that Cuban now meant something having to do with 'bones AND cigars, I was on my way. Therefore, the first movement is a short, rhythmically driven display for the three solo trombones, acting mostly as a trio.

*Lazy*: Exactly as one might expect from the title, this movement is slow, bluesy — I imagine sitting on the porch on an extremely hot summer day, with a sweating glass of lemonade nearby. Contrary to the first movement, *Lazy* allows each soloist a chance at some individual expression.

*Hip*: The most extended of the three movements (and could therefore almost stand alone), *Hip* extrapolates from an opening chorale with many variants developed throughout the movement. As the title suggests, some use of more contemporary drum-beats and instrumental sounds are used. That being said, the overall style still firmly remains inside the 'classical world'.

**Music of the Spheres** was commissioned by the Yorkshire Building Society Band and first performed by them at the European Brass Band Championship in Glasgow, May 2004. The piece 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 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. The piece ends with *The Unknown*, leaving in question whether our continually expanding exploration of the universe will eventually lead to enlightenment or destruction.

## BIOGRAPHIES

**Shelly Meggison** serves not only as Assistant Professor of Oboe, but also as the Assistant Director, Director of Undergraduate Studies and Coordinator of Introduction to Listening for non-music majors at the University of Alabama School of Music. Prior to joining the University of Alabama faculty, Ms. Meggison earned a Bachelor of Music degree from the University of Lethbridge, and a Master of Music degree from the University of Cincinnati College Conservatory of Music, where she has also pursued doctoral studies.

She currently serves as principal oboist for the Tuscaloosa Symphony Orchestra. She has also performed with the Alabama Symphony, the Huntsville Symphony Orchestra, the Meridian Symphony, the Cincinnati Chamber Orchestra, the Calgary Philharmonic Orchestra and the Cincinnati Vocal Arts Ensemble. In February of 2004, she was guest soloist with the Red Deer Symphony Orchestra, performing Marcello's *Oboe Concerto in D Minor* and Albinoni's *Concerto for Two Oboes Op. 9 No. 12*. In May of 2009 she performed as the oboe soloist in Mozart's *Sinfonia Concertante* with the Tuscaloosa Symphony Orchestra.

Ms. Meggison has toured throughout the United States and Canada as both a soloist and chamber musician. She is a member of the Capstone Woodwind Quintet and the Cavell Reed Trio both made up of University of Alabama faculty. Ms. Meggison is also an active chamber music coach and educator. She recently contributed to online resources provided by the publisher McGraw Hill to enhance study guides for students learning about music and is assisting in the creation of a new online music appreciation course. Ms. Meggison previously held the position of Adjunct Professor of Oboe at the Northern Kentucky University.

**Joseph Alessi** was appointed Principal Trombone of the New York Philharmonic in the spring of 1985. He began musical studies in his native California with his father, Joseph Alessi, Sr. As a high school student in San Rafael, California, he was a soloist with the San Francisco Symphony before continuing his musical training at Philadelphia's Curtis Institute of Music. Prior to joining the Philharmonic, Mr. Alessi was second trombone of The Philadelphia Orchestra for four seasons and principal trombone of L'Orchestre symphonique de Montreal for one season. In addition, he has performed as guest principal trombonist with the London Symphony Orchestra in Carnegie Hall led by Pierre Boulez. Mr. Alessi is an active soloist, recitalist and chamber music performer.

In April 1990, he made his solo debut with the New York Philharmonic, performing Creston's *Fantasy for Trombone*, and in 1992 premiered Christopher Rouse's Pulitzer Prize-winning *Trombone Concerto* with the Philharmonic, which commissioned the work for its 150th anniversary celebration. His most recent appearance with the Philharmonic as soloist was in world premiere performances of Melinda Wagner's *Trombone Concerto* in February of 2007.

Mr. Alessi has been a guest soloist with the Lincoln Symphony, National Repertory Orchestra, Colorado Symphony Orchestra, Syracuse Symphony Orchestra, Virginia Symphony, Alabama Symphony Orchestra, Santa Barbara Symphony, South Dakota Symphony, New Japan Philharmonic, Seoul Philharmonic, Orchestra of Teatro Massimo Bellini in Catania, Sicily, Mannheim National Theater Orchestra, National Symphony of Taiwan, Puerto Rico Symphony, Hague Philharmonic, Helsinki Philharmonic and the Hartford Symphony. Mr. Alessi has also participated in numerous festivals, including the Festival de Musica di Camera in Protogruaro, Italy; Cabrillo Music Festival; Swiss Brass Week and Lieksa Brass Week in Finland.

He was featured in the 1997 International Trombone Festival in Feldkirch, Austria, and the International Meeting of Brass Instruments in Lille, France. He is a founding member of the Summit Brass ensemble at the Rafael Mendez Brass Institute in Tempe, Arizona. In 2002, Mr. Alessi was awarded an International Trombone Association Award for his contributions to the world of trombone music and trombone playing. Mr. Alessi is currently on the faculty of The Juilliard School; his students now occupy posts with many major symphony orchestras in the U.S. and internationally. As a clinician for the Edwards Instrument Co., he has also given master classes throughout the world and has toured Europe extensively as a master teacher and recitalist. He has performed as soloist with several leading concert bands, including the U.S. Military Academy Band at West Point, U.S. Army Band (Pershing's Own) and the U.S. Marine Band (President's Own).

Mr. Alessi's discography includes many releases on the Summit record label, including the recent *Trombonastics* and a disc with New York Philharmonic Principal Trumpet Philip Smith entitled *Fandango*. He also recorded New York Legends on the Cala label. His live recording of the Rouse Concerto with the New York Philharmonic can be heard on Volume II of the recent release, *An American Celebration*, on New York Philharmonic Special Editions, the Orchestra's own recording label. Three new recordings were released in 2007: *Return to Sorrento*, on the Naxos record label and two recordings on the Summit record label that feature Mr. Alessi with Columbus State University Wind Ensemble and the Imperial Brass Band.