



# HEARTS TOUCHED WITH FIRE



**ALABAMA MUSIC EDUCATORS  
ASSOCIATION CONFERENCE**

JANUARY 22, 2026 - 1 PM - BJCC THEATRE

# HEARTS TOUCHED WITH FIRE

On behalf of Superintendent Dr. Keri Johnson, the Pelham City Schools Board of Education, Principal Ms. Sabrina Tutchtone, and the members and staff of the Pelham High School Band Program, we are honored to have been selected to perform at this prestigious event and even more grateful for your attendance at our performance.

The title of this afternoon's concert program is "Hearts Touched With Fire." The title is a metaphor for when meaningful leadership and service begin when something inside a person is ignited—when passion, purpose, and conviction come together. This "fire" exists wherever people commit themselves fully to something larger than themselves.

Today, that fire is very much alive on this stage.

The young musicians you see before you have invested countless hours practicing, listening, refining, and supporting one another. They are still learning, still growing—but what sets them apart is not perfection. It is passion. It is the willingness to care deeply, to work through difficulty, and to give their very best in service of the music and the ensemble. Their hearts have been touched with fire, and this performance is the result.

Throughout history, we see this same fire in individuals whose dedication transcended circumstance. Jesse Owens, competing on the world's largest stage under immense pressure, demonstrated how quiet determination and excellence can speak more powerfully than words. Closer to home, Dan Havely—a beloved Alabama band director—embodied that same spirit through a lifetime of service to students, music, and community. His legacy lives not in trophies or titles, but in the lives he shaped and the passion he passed on.

These individuals remind us that fire does not always roar. Sometimes it glows steadily—through discipline, perseverance, and care for others. As you listen this afternoon, we invite you to hear more than notes and rhythms. Listen for commitment. Listen for the spark that is beginning to take shape in each of these students—a spark that, with encouragement and opportunity, can become something lasting and powerful.

Thank you for supporting music education and for being part of a community that values passion, purpose, and young people finding their voice. We hope today's performance touches your heart as deeply as it has touched ours. It is our hope that you will then ignite your inner fire and let it burn brightly as a beacon for others to follow. Simply put, may your heart be touched with fire.

With sincere gratitude,

*The Pelham Wind Ensemble*

# PROGRAM

## FLAXEN TRESSES (2025)

*James David - Grade 4*  
*WORLD PREMIERE*

## HEART ON FIRE (2022)

*Viet Cuong - Grade 4*  
*Josh Meyer, Guest Conductor*

## SHAKER SUITE (1990)

*Rayburn Wright / Mark Scatterday - Grade 5*  
*Dr. Kenneth B. Ozzello, Guest Conductor*  
*featuring the University of Alabama Faculty Brass Quintet*

## THE FIRE WITHIN (2025)

*Jon Bubbett - Grade 3.5*  
*WORLD PREMIERE*  
*Dedicated to the Life & Career of Dan Havelly*

## THE ADVENTURES OF JESSE OWENS (2023)

*Michael Daugherty - Grade 5*

I. COTTON

II. BERLIN (1936 OLYMPICS)

III. GOLD





# PROGRAM NOTES

## FLAXEN TRESSES (2025)

JAMES DAVID - GRADE 4

WORLD PREMIERE

### NOTES FROM THE COMPOSER

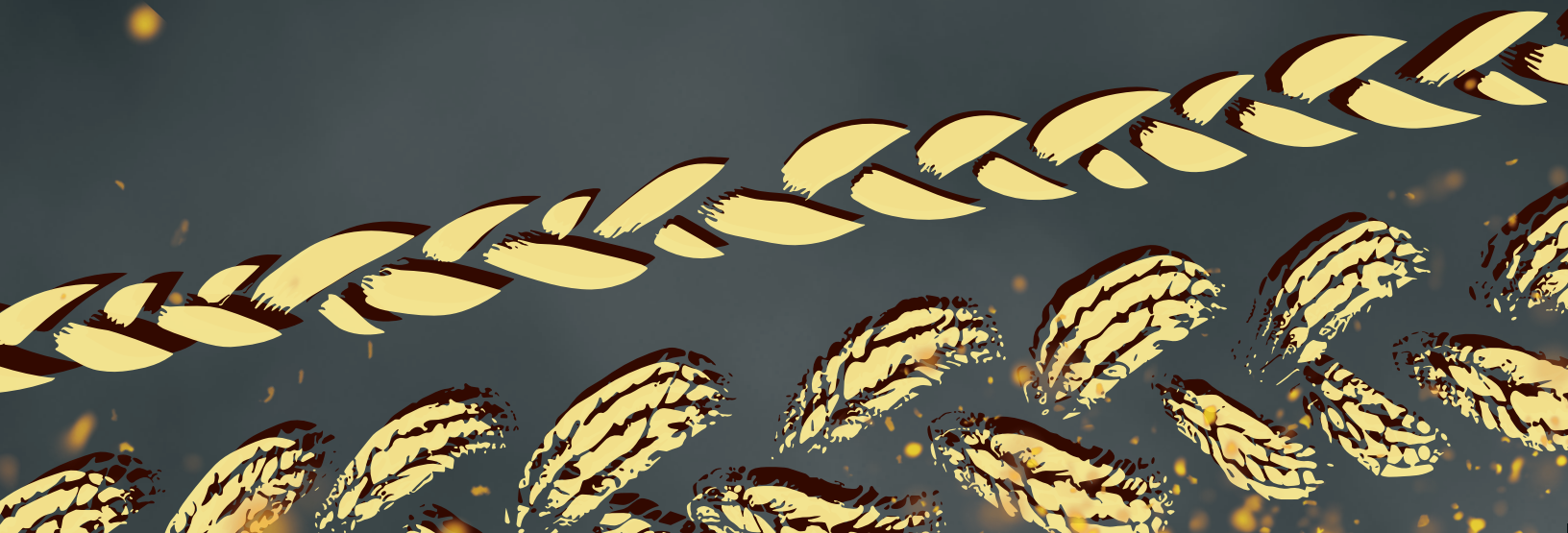
*Flaxen Tresses* is a short fantasia on Claude Debussy's piano prelude "La fille aux cheveux de lin" (Girl with the Flaxen Hair) for concert band. The simple pentatonic arpeggiated melody is transformed into a bold fanfare depicting an imaginary retro-futurist cityscape of golden light and steel spires. This work was commissioned by the Civitas Consortium Project which included the Pelham High School Wind Ensemble and is dedicated to composer Timothy Mahr who has been a continual source of inspiration.

### NOTES FROM JUSTIN

I have always found selecting a concert opener to be one of the toughest tasks in programming. When I saw that James David was creating a consortium to commission a fantasia on one of Debussy's most popular melodies, I was sold and knew this is the way that we would open the concert. James David is a highly inventive composer who juxtaposes simple rhythmic and melodic motifs with thick orchestration to create a musical tapestry. In this composition the simple arpeggiated solo piano melody of Debussy's "La fille aux cheveux de lin" is transformed into a complex composition with (at times) 9 different melodic transformations simultaneously interwoven in a playful way that is meant to transport you to a futuristic cityscape. Debussy meets science fiction equals a great concert opener.

### NOTES FROM STUDENTS

*Flaxen Tresses* is a piece that evokes a sense of warmth and wonder like a new spring day. I enjoy performing this piece because it is somewhat challenging throughout with rhythm, range of notes, and style. From the triumphant opening to the somber ballad the piece remains interesting to every ear. It is this difficulty and attention to detail that makes the piece so enjoyable, not only to the audience, but to me as a musician. - Andrew Black





# PROGRAM NOTES

## HEART ON FIRE (2022)

VIET CUONG - GRADE 4

### NOTES FROM THE COMPOSER

*Heart on Fire* was reimagined from the orchestral work *Next Week's Trees*. The title of *Next Week's Trees* comes from Mary Oliver's poem "Walking To Oak-Head Pond, And Thinking Of The Ponds I Will Visit In The Next Days And Weeks." During the days of the COVID-19 pandemic, I was deeply inspired by Oliver's words—words that are a gentle reminder of the future's uncertainty, the confident hope of the present, and the propulsive force of life that drives us through any doubt that a new day will arrive. In a way only Mary Oliver can, she assures us that the trees will still be there next week. That balance between uncertainty and hope shapes the music. The themes themselves travel into "next week," and are cast in a new, searing light.

### NOTES FROM JOSH

As a child, I was certain that I wanted to be an astronaut. At one point, I was convinced I wanted a career in robotics. Later still I envisioned myself as an aerospace engineer. At the time, these aspects of my life felt inevitable, or as the poem muses, "*and I'm sure I can see the fields and the ponds shining, days ahead-*" Yet, life does not follow the script we envision for ourselves. To this day, I find that my life is not what I imagined it would be, and I am not on the path I thought I'd follow. However, through all of the unexpected, I look up to find that I am still one of the lucky ones, "*my legs splashing over the edge of darkness, my heart on fire...*" This piece presents a poignant reminder for both directors and students that the best life skill we can garner from music is bravery – the ability to face the unknown with passion and resolve to make the world a better place.

### NOTES FROM STUDENTS

When listening to the orchestral version, each string created a faint ripple that trailed behind every note while keeping the full resonance of the main note. It was as if the note was running at rapid speeds, an afterimage being left within its wake. From this, I was able to infer that every note resembled a fleeting moment. How, despite us being fully within the present, every moment is constantly becoming history. The clarinet features within the song are also very faint yet mellifluous, and the percussion sounds more like a light shower rather than a sonorous beat echoing as it does in the Jesse Owens piece. *Heart on Fire* tries its hardest to clearly express its theme without saying too much, perfectly encapsulating the theme of minimalism. - Cameron Jones



# PROGRAM NOTES

## SHAKER SUITE (1990)

RAYBURN WRIGHT / MARK SCATTERDAY - GRADE 5

### NOTES FROM THE COMPOSER

*Shaker Suite* is a collection of Shaker melodies that includes the familiar "Simple Gifts," along with "The Happy Journey" and "I've Set My Face for Zion's Kingdom." Little attention was paid to Shaker music before Aaron Copland brought it into the American consciousness by using it in his music for Martha Graham's 1944 ballet, "Appalachian Spring." The suite was originally scored for the Canadian Brass and orchestra accompaniment by Rayburn Wright. This truly memorable setting was adapted by current Eastman Wind Ensemble conductor Mark Davis Scatterday. The current setting creates a reflective, serene work focusing on harmony, clear textures, and expressive playing with an emphasis on traditional Shaker spirituality and musical purity rather than flashy techniques.

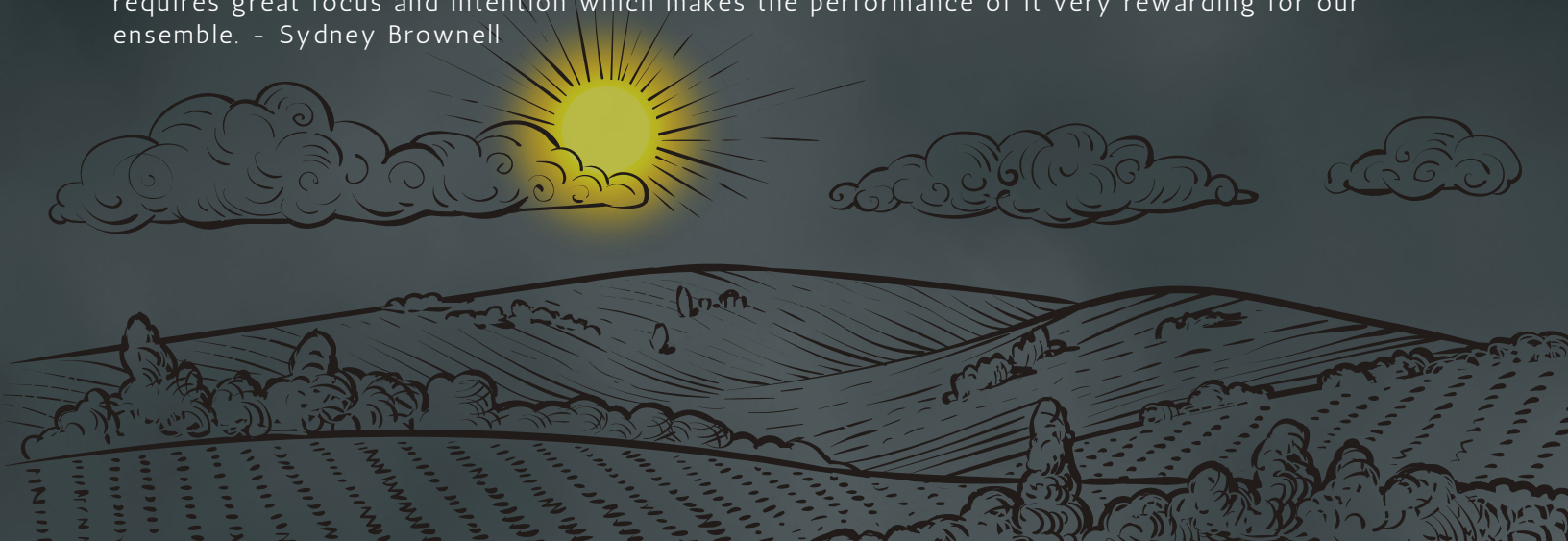
### NOTES FROM JUSTIN

When I was in middle school my parents took me to a Canadian Brass concert in Huntsville. After the concert they purchased a CD (yes, I am old) that was entitled "Made in the USA." One of the tracks was *Shaker Suite*. I absolutely wore this album out and fell in love with the music of the "Shakers," namely "Simple Gifts." Aaron Copland's transformation of this famous melody into *Appalachian Spring* for 13 Instruments remains one of my favorite works for orchestra. The simplicity and beauty of this music always stirs something inside me. In programming this concert I knew that I wanted our students to have the opportunity to collaborate with Dr. Ozzello and the faculty of The University of Alabama. I also knew that he also greatly enjoys and appreciates *Appalachian Spring* as we studied it together in graduate school. This piece presented the perfect opportunity to collaborate. As the lyrics of "Simple Gifts" so famously say:

*'Tis the gift to be simple, 'tis the gift to be free  
'tis the gift to come down where you ought to be  
And when we find ourselves in the place just right  
'Twill be in the valley of love and delight.*

### NOTES FROM STUDENTS

*Shaker Suite* is a delicate yet powerful piece based on the Shaker sect. Shakers greatly valued simplicity—striving to remove material or emotional distractions in order to be more in touch with their spirituality. This emphasis on minimalism is seen in the piece's composition as it revolves around a brass quintet with an understated wind accompaniment. One thing we had to greatly focus on was blend and balance in order to weave the winds and the brass quintet together. This piece requires great focus and intention which makes the performance of it very rewarding for our ensemble. - Sydney Brownell



# PROGRAM NOTES

## THE FIRE WITHIN (2025)

*JON BUBBETT - GRADE 3.5*

*WORLD PREMIERE*



### NOTES FROM JUSTIN

This piece is dedicated to the life and career of Dan Havely who brilliantly served his community and consequently transformed the lives of thousands of students for the better. He was a beloved father and grandfather, teacher, mentor, and musician. From Steely Dan to Sousa and Sammy Nestico to Copland you taught us that "there is good everything." You just have to listen and find it. Thank you for teaching me that excellence was a non-negotiable and that all roads to success ran through hard work and discipline. Also, thank you for showing me that it is okay to be unapologetically passionate about something you care about. You were authentic, tough, fair, compassionate, and simply brilliant. Your life and career were a masterpiece. You truly touched my heart with fire and for that I am forever grateful! Some day I hope to see you "Down the Field."

My hope is that this composition and performance makes you proud and in some small way exemplifies how much I and others appreciate and miss you.

### NOTES FROM THE COMPOSER

Dan Havely served as Director of Bands in Athens, Alabama, for 33 years, dedicating his life to teaching and the performance of music. Born in Morristown, Tennessee, he grew up in a musical household—his mother a piano teacher who gave lessons in their home and his father a small business owner and salesman. Dan discovered the cornet at the age of five and soon began performing publicly, including a memorable early solo of A Trumpeter's Lullaby. From the beginning, music was not just an activity for him, but a lifelong passion.

With a charismatic personality and an ability to connect deeply with people, Dan built relationships that left lasting impressions. While in college, he performed with the Mark V, a rock and roll band that toured college campuses and officers' clubs, even recording at the legendary Fame Studios in Muscle Shoals. After graduating from Florence State College & Memphis State College, he accepted the position of Director of Bands at Athens High School. For more than three decades, he led the marching band, concert ensembles, and jazz band, earning election to the Phi Beta Mu Hall of Fame.

Though he loved performing, teaching was Dan's true calling. Known for his relentless pursuit of excellence, he often devoted rehearsals to tone, scales, and sound production until they were mastered. Students remember him as demanding yet deeply caring—a perfectionist who was both humble and encouraging. Words that capture his spirit include original, driven, authentic, and community-minded. Through his passion and dedication, Dan Havely influenced thousands of young musicians and helped shape the artistic identity of his community.



# PROGRAM NOTES

## THE ADVENTURES OF JESSE OWENS (2023)

MICHAEL DAUGHERTY - GRADE 5

### NOTES FROM THE COMPOSER

The Adventures of Jesse Owens for Symphonic Band was commissioned by Kappa Kappa Psi and Tau Beta Sigma. The world premiere was given by the National Intercollegiate Band, conducted by Rodney Dorsey, in Orlando, Florida on July 11, 2023.

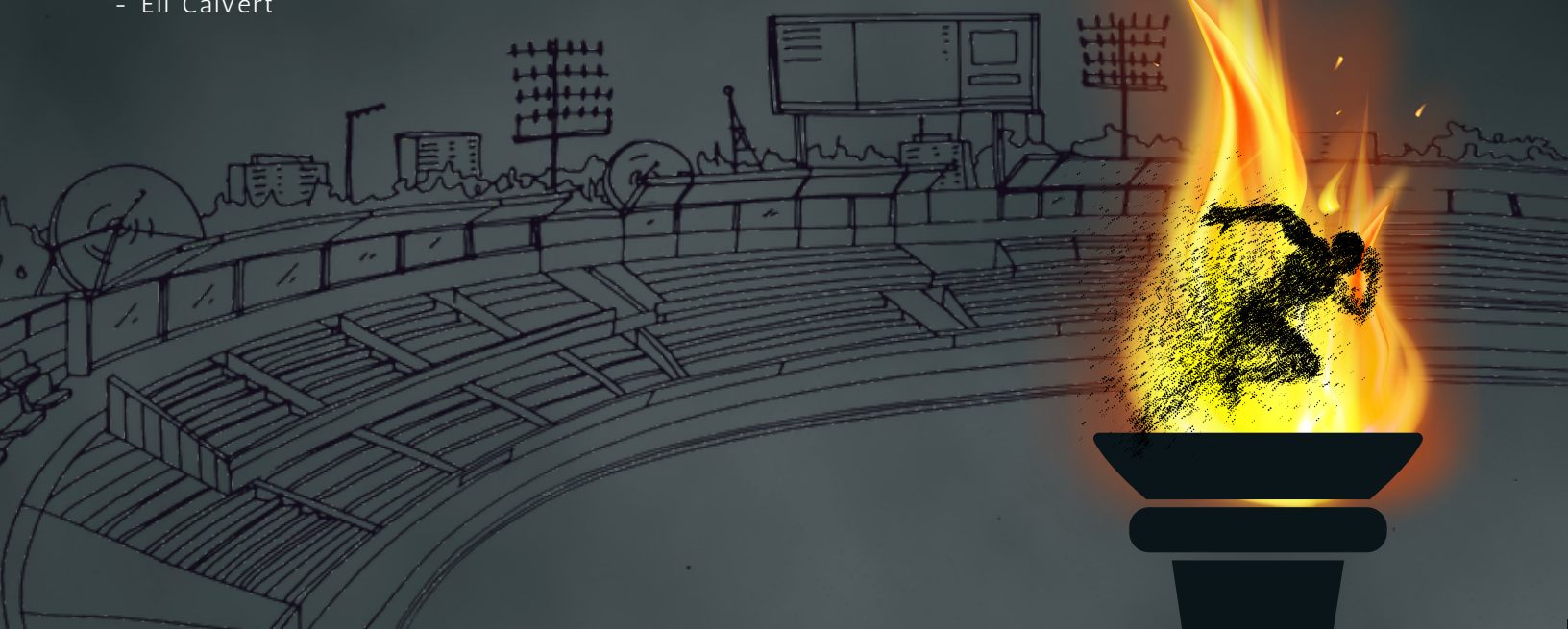
**1. Cotton:** Jesse Owens (1913-1980) was the youngest of ten children, the son of a sharecropper, and the grandson of enslaved people. The family lived in a small shack in rural Oakville, Alabama and everyone picked cotton for a living, including Jesse beginning at age seven. The first movement is a "work song" composed of pulsating, multi-layered ostinatos accompanied by a rhythmically relentless anvil.

**2. Berlin (1936 Olympics):** As a student athlete on the track and field team at Ohio State University, Jesse Owens set five world records in 1935. He was subsequently invited to join the United States Olympic team for the 1936 Olympic Games in Berlin, Germany. The German Nazi Party hoped that hosting the 1936 Olympic Games in Berlin would provide an international showcase for the Third Reich and give legitimacy to its policies of Aryan supremacy. The participation of American Jewish and Black athletes subsequently caused great controversy. In the second movement, I allude to three different musical works associated with the opening ceremonies of the 1936 Berlin Olympics: Richard Strauss: Olympische Hymne (1936); My Country, 'Tis of Thee (1831); Deutschlandlied (German National Anthem, 1922). As these melodies are interrupted by rolling drums, the ominous mood of the music anticipates World War II, started by Germany in 1939.

**3. Gold:** By winning four gold medals and setting world records in the 100 meter, 200 meter, 400 meter relay and long-jump, Jesse Owens became the most successful athlete of the 1936 Berlin Olympic Games. His victories made international headlines as "the fastest man in the world," challenging the German Nazi doctrine of Aryan supremacy. Inspired by the superhuman feats of Jesse Owens at the Olympics, the brightly orchestrated final movement, marked "Presto," moves at breakneck speed to a triumphant finish line.

### NOTES FROM STUDENTS

I like this piece because it really feels like you're telling a story through the music. You can really feel Jesse's struggles and triumphs throughout each movement of the piece; that's what makes this piece so fun to play, because we're not just playing a bunch of notes – we're playing a character.  
- Eli Calvert





# The Pelham Wind Ensemble

## FLUTES

Eli Dahlen  
Lilyen Ferrell  
Christopher Aguilar  
Casey Sams  
Harper Upchurch  
Benji Todd

## DOUBLE REEDS

Daniel Phillips  
Paisley Bradley  
Rachel Hoekstra

## CLARINETS

Evelyn Velez  
Isabella Square  
Kaitlyn Pintado  
Justin Jenkins  
Morgan Perry  
Carissa Bennett  
Brooke Duke  
Sophia Shader  
Cason Prosser (not pictured)

## SAXOPHONES

Sydney Brownell  
Kayden Waldrop  
Ryan Hamilton  
Finley Opitz  
Connor Hoard  
Noah Marion  
Erick Franco  
Roxie Simmons



# The Pelham Wind Ensemble

## TRUMPETS

Audree Mayhew  
Sophia Harvey  
Esteban Gonzalez  
Rylan Glasgow  
Nathan Lopez-Reyes  
Grace Ann Ferguson  
William Becker  
Bryan Sos

## FRENCH HORNS

Wyatt Olis  
Eli Calvert  
Will Roose  
Thomas Freiger

## LOW BRASS

Cameron Jones  
Yahir Castaneda-Cuevas  
Meier Tracey  
Otis Seals  
Andrew Black  
Rachel Zhang  
Libby Pitsch  
Zoey Harper

## PERCUSSION

Emery Plunkett  
Connor Walker  
Liam Jameson  
David Villa-Nicholas  
Tristen Flanagan  
Elena Feliciano



# CONDUCTORS & GUESTS

## JUSTIN P. WARD

*DIRECTOR OF BANDS, PELHAM CITY SCHOOLS*



Justin is currently in his 21<sup>st</sup> year of teaching. He has had the honor of serving the students of the Pelham Band Program for the past 15 years. Previously, he taught middle and high school band and orchestra in Myrtle Beach (SC) while serving on the faculty at Coastal Carolina University. Additionally, Justin served as a Graduate Teaching Assistant at The University of Alabama for three years. Justin is honored to give back to his alma mater by continuing to serve as one of the arrangers for the "Million Dollar Band." Additionally, he serves on the Board of Directors for the Friends of the "Million Dollar Band."

Justin enjoys traveling the country and world with his wife, Kelsey who is an engineer. One of their goals is to visit and hike all 63 National Parks (17 down!). They also enjoy spending time at home with their two dogs: Cal, a 3-year old Golden Doodle with endless energy and Shelby, a 12-year old feisty Miniature Schnauzer who runs the house. Additionally, they enjoy trying new restaurants, going to the movies, attending symphony concerts, and visiting museums. They also serve together on the music ministry team at Asbury United Methodist Church.

# CONDUCTORS & GUESTS

## JOSH MEYER

*ASSOCIATE DIRECTOR OF BANDS, PELHAM HIGH SCHOOL*



Josh is currently in his 9<sup>th</sup> year of teaching, and is in his first year as a director at Pelham High School. Josh started his teaching career as an elementary music teacher at Auburn Early Education Center, and has since served as a 6<sup>th</sup>-12<sup>th</sup> band director at both Ashford High School and Oak Grove High School. Josh is an active member of the drum corps community, having been both a performer and staff member for the Bluecoats. Currently, he is an active drill writer for Southcoast Music and Design, and member of the visual staff at the Madison Scouts.

Josh lives in Pelham with his wife Marthalyn, who grew up right down the road as a Shelby County native. Together they have a 1 year old son, Finn, who has already discovered the joy of turning every kitchen utensil in the cupboard into a drumstick. As families with toddlers do, they spend their free time at the local park, and enjoy visiting all of the best coffee shops and bakeries that the Birmingham area has to offer.



# CONDUCTORS & GUESTS

## NEAL FLUM

*DIRECTOR OF PERCUSSION, PELHAM CITY SCHOOLS*



Neal is in his eighth year with the Pelham High School band program where he currently serves as director of percussion for both Pelham High School and Pelham Park Middle School. Prior to joining the staff at Pelham High School, Neal was the assistant director of athletic bands, director of pep bands, and marching percussion director at the University of Alabama (2000–2019). During that time, he was a performance coach and staff mentor for The Cadets Drum and Bugle Corps (2010–2016) and the Boston Crusaders Drum and Bugle Corps (2017–2019). He currently serves on the board of Grace Notes, an organization dedicated to music, mentorship, and transforming lives through participation in the drum corps activity.

Neal lives in Avondale with his spouse, Jeanne, and their three dogs, Lucy, Olive, and Donna Jean, and their cat, Kieran. They are both active members of Avondale United Methodist Church where Jeanne serves as the bookkeeper and Neal does the children's moment every month. When not doing band, Neal is passionately dedicated to his sports teams: the New York Mets, the New York Jets, the New York Rangers, the New York Knicks, Manchester City Football Club, and of course, any team at the University of Alabama. He also enjoys reading nonfiction, especially biographies.



# CONDUCTORS & GUESTS

## DR. KENNETH B. OZZELLO

*DIRECTOR OF BANDS, THE UNIVERSITY OF ALABAMA*



Dr. Kenneth Ozzello is the director of bands and a professor of music at The University of Alabama. Dr. Ozzello joined the University faculty in 1989. He holds a Bachelor of Music in music education and a Master of Music in conducting degrees from West Virginia University. He earned the Doctorate of Education from The University of Alabama.

Dr. Ozzello is the conductor of the Alabama Wind Ensemble, which has performed at numerous regional and national venues including National CBDNA, Southern Division CBDNA, Southern Division MENC, and the Alabama Music Educators Conference. The Alabama Wind Ensemble has commissioned and premiered dozens of other works from composers such as David Maslanka, Donald Grantham, Ira Hearshen, Nigel Clarke, and Jim Bonney. Dr. Ozzello is also the director of The University of Alabama "Million Dollar Band," one of the most widely recognized symbols of The University of Alabama and Crimson Tide Football. In 2003 The University of Alabama "Million Dollar Band" received the prestigious Sudler Trophy, which is the only national award honoring excellence in the college marching band activity.

# RECOGNITIONS

## DIRECTORS

Justin P. Ward, Director of Bands, Pelham City Schools  
Joshua Meyer, Associate Director of Bands, Pelham High School  
Joel Henson, Director of Bands, Pelham Park Middle School  
Katie Gotham, Associate Director of Bands, Pelham Park Middle School  
Neal Flum, Director of Percussion, Pelham City Schools

## INSTRUCTORS

Barbara Harrington, Flute  
Siobhan Ciulla, Oboe  
Xavier Glaze, Clarinet  
Sawyer Patterson, Saxophone  
Drew Mercer, Trumpet  
Dr. Brandon Stewart, French Horn  
Steve Jessup, Low Brass  
Clara Bagwell, Percussion

## GUEST CLINICIANS

Jon Bubbett  
Bryan Christian, Program Consultant & Director Mentor  
Bill Connell  
Dr. Ken Ozzello

## UA FACULTY BRASS QUINTET

Dr. Eric Yates - Trumpet  
Mr. Nathan Shadix - Trumpet  
Prof. Charles "Skip" Snead - Horn  
Dr. Bruce Faske - Trombone  
Mr. Henry Sargent - Tuba

## FAMILY

Jeanne Flum  
Patsy & Jim Hensley  
Marthalyn & Finn Meyer  
Kelsey Ward

## ADDITIONAL SUPPORT

All Family Members & Supporters of the Pelham Band Program  
The Pelham Band Boosters  
The Hoard Family  
The Family of Dan Havelly  
Mary Harbin, Photographer  
Southern Performances

# RECOGNITIONS

## PELHAM CITY SCHOOLS

Dr. Keri Johnson, Superintendent  
Mr. Floyd Collins, Assistant Superintendent  
Ms. Kim Kiel, Assistant Superintendent  
Dr. Dorann Tanner, Assistant Superintendent  
Mr. Bob O' Neil, Board Member  
Mr. Robert Plummer, Board Member  
Ms. Shannon White, Board Member  
Mr. Jeff Adams, Board Member  
Mr. Robert Lavett, Board Member

## PELHAM HIGH SCHOOL

Ms. Sabrina Tutchtone, Principal  
Dr. Meredith Collins, Assistant Principal  
Dr. Jonathan Johnson, Assistant Principal  
Mr. Paul Litten, Assistant Principal  
Ms. Valerie Slay, Assistant Principal of Academics  
The Faculty & Staff of Pelham High School



Since its inception in 2014, Pelham City Schools has made meaningful strides by opening new schools, investing in facilities, and planning for the future, including a new high school to support continued growth.

Our administrators, teachers, and staff are committed to engaging instruction that supports student achievement and well-being. While our work may look different across schools and grade levels, our focus remains consistent and student-centered.

Our mission to **INSPIRE, EMPOWER, and ACHIEVE** guides everything we do, shaping how we teach, support students, and plan for the future. From the classroom to graduation, our goal is to help every student grow, succeed, and feel supported.







## PELHAM BANDS

The Pelham Band Program exists to develop young people of character, purpose, and confidence through a shared commitment to excellence in all things. While music education and meaningful life-changing performances are at the heart of what we do, they serve as the vehicle—not the destination—through which students acquire skills essential for success in life beyond high school. Ultimately, our “why” is simple: to use music as a powerful means of shaping resilient, thoughtful, and capable individuals who are prepared to lead, serve, and thrive long after the final performance.

### OUR STANDARD:

100% EFFORT 100% OF THE TIME  
BE THE BEST VERSION OF YOURSELF YOU CAN BE  
COMMIT TO EXCELLENCE IN ALL THINGS

BE KIND & RESPECTFUL TO EVERYONE  
EMBRACE DIFFERENCE  
LOVE YOUR BAND FAMILY

BE PRESENT, BE ON TIME, BE PREPARED  
FOCUS ON “ME” NOT “WE”  
TRUST THE PROCESS & YOUR LEADERS





## CITY OF PELHAM

Pelham is a laid-back city south of Birmingham, Alabama with a population of over 25,000 citizens. It is known for Oak Mountain State Park, with its 50-plus miles of hiking and mountain biking trails, as well as lake swimming, fishing, and water sports. Additionally, you can find professional hockey games at the Pelham Civic Complex & Ice Arena or regional, national and international tennis tournaments at the Pelham Racquet Club. Our entertainment and recreation are what set us a **A PATH APART**.

Pelham has been recognized by Money magazine as one of the "Top Places to Live in America" and ranked by Bloomberg as the "Best Place to Raise Kids in Alabama." The city is committed to enhancing quality of life through thoughtful growth and community investment.



