humorous rift in the space-time continuum for a moment before the quartet steamrolls ahead. After four modulations, the A theme is heard again in the original key.

from Miles:
Sonny wrote " Stinkin' Rondo" for the Osland Saxophone Quartet a few years ago, and I'm very pleased that I have finally gotten the chance to record the piece. This time it truly is the Osland Saxophone Quartet, because I play all of the sax parts plus the flute, clarinet and sax improvisations.

Escapades for Alto Saxophone is an exciting work for alto saxophone and concert band based on the music from the Stephen Spielberg film *Catch Me If You Can.* The music was scored by the legendary film composer John Williams, who also wrote the music for such great films as *Star Wars, Jurassic Park, Raiders of the Lost Ark,* and *Jaws.* Since *Catch Me If You Can* takes place in the 1960s, Williams felt that a jazz score representative of that decade featuring the alto saxophone would be most appropriate for the movie's soundtrack. Williams scored ***Escapades*** from the film for the Boston Pops Orchestra to feature Dan Higgins, who recorded the saxophone tracks to the film score. This work has been adapted for concert band by Jay Bocook.

from Miles:
I took the liberty and rescored the cadenza section of the second movement and made it a bit more like the original orchestral arrangement. I also added some altissimo to the cadenza to create more excitement. Many thanks to the ***University of Kentucky Symphonic Band under the direction of Professor George Boulden.***

Produced by Miles Osland (MOSAX Productions)
Recorded and mastered by Dave Henderson
Mixed and edited by Miles Osland and Dave Henderson

tracks 1, 3, 4, 13, & 18-20 were recorded
at the Singletary Center for the Arts • Lexington, KY

tracks 2, 5-12, 14-16 & 17 were recorded
at the Studio at The Courts • Lexington, KY

Miles Osland is a Selmer (Paris) and Conn-Selmer (USA) Performing Artist/Clinician and plays Selmer (Paris) saxophones, an Avanti flute, Emerson piccolo and an Armstrong alto flute. He also endorses Rico reeds and Jody Jazz mouthpieces.

Miles would like to thank: the Abercrombie Endowment for Jazz Study at the University of Kentucky, Jérôme Selmer at Selmer (Paris), Bob Lichty and Amy Pribulick at Conn-Selmer (USA), Kristen McKeon with Rico reeds, Jody Espina with Jody Jazz mouthpieces, Miles Davis at Miles Ahead Instrument Repair and of course, Lisa Osland for her continued support over the years!

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MILES OSLAND

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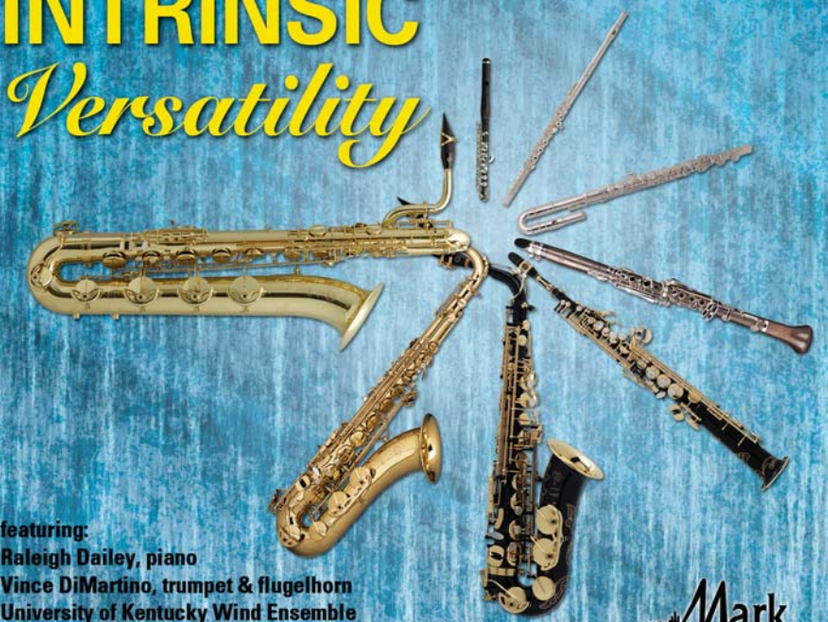

featuring:
Raleigh Dailey, piano
Vince DiMartino, trumpet & flugelhorn
University of Kentucky Wind Ensemble
University of Kentucky Symphony Band
University of Kentucky Percussion Ensemble

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Rhapsody Nova
from Miles:
Recently, the world lost an incredible musical mind. Clare Fischer was a mentor and an incredible inspiration to me. I had the pleasure of performing with his Salsa Picante ensemble in the 1980's. Clare wrote ***Rhapsody Nova*** *for another one of my mentors and teachers Gary Foster. I hope you enjoy this performance. Many thanks to the* ***University of Kentucky Wind Ensemble****. At the time of this recording, the ensemble was under the direction of* ***Dr. Richard Clary****. I look forward to a future performance of this piece with the UK Wind Symphony under the direction of Dr. John Cody Birdwell as my tribute to Dr. Clare Fischer.*

Syrinx
Eight Pieces
from Miles:
These performances are dedicated to all of my flute teachers and inspirations: Jim Walker, Steve Kujala, Mike Mower, Sir James Galway, Julius Baker, Marcel Moyse – just to name a few! ***Syrinx*** *is performed on soprano saxophone, but sounding in the original key. I believe that the recording captures the original intent and sound of the piece.*

Collaboraçâo
Conglomerate
from the composer Mike Mower:
With three hot virtuosi who straddle the disciplines of both jazz and classical music with consummate ease staring me in the eye, I knew I had my work cut out for me to write the music they deserve! What to do? Create something that shows off their technical skill and musicianship for sure, but also attempt to feature the tonal strengths and varied timbres of the three instruments.

It's a rare privilege to be able to write for the extended range of the trumpet knowing full well that each note will scintillate with assured clarity from the embouchure of **Vince DiMartino,** so combined with Miles Osland's effortless command from bell-notes to the highest altissimo register on alto sax, the intro of ***Collaboraçâo*** almost wrote itself. Wide, unnatural leaps on both horns gradually coagulate together to form a duet line, repeated, in time, over the rippling piano lines of **Raleigh Dailey**. A more rhythmic section ensues, leading to a morse code like alto statement and florid horn lines. Miles and Vince then change to flute and muted trumpet, providing an improvised flute outing for Miles. Raleigh then takes centre stage for a thoughtful Steve Kuhn-like improvised piano cadenza then out they go.

The second movement ***Conglomerate*** is in a slightly more conventional Samba form with improvised solos from Raleigh and Vince over the sequence. Vince starts on flugelhorn, joined by Miles and followed by improvised solos by Raleigh and Vince. A scored soli section leads back to the head.

from Miles:
Vince, Raleigh and I premiered these two pieces at the International Trumpet Guild Conference in 2010 to a VERY enthusiastic audience.

Finding Fossils
from the composer Anders Åstrand:
Composing music is comparable to finding fossils. You come across some specimens you like, and realize there must be more just as nice. After a while you have quite a nice collection, and your quest for more becomes more intense and energetic. Some hours later your bag is filled with specimens that give you great pride, and you feel that you really must share these with your friends.

The first discovery for ***Finding Fossils*** was an improvisation that became the foundation or core idea for the piece. The second "find" was the melody, which came as a logical continuation of the initial improvisation.

The piece was commissioned by **Professor James Campbell and the University of Kentucky Percussion Ensemble** in 2001, and was first performed in Nashville, Tennessee at PASIC (the Percussive Arts Society International Convention). I decided to compose a piece that would include all of the percussion majors at the University of Kentucky as well as the Director of Jazz Studies and Professor of Saxophone/flute-player Miles Osland.

The music features 14 mallet players, three percussionists, and a flute. As an alternative there is this arrangement for eight percussionists and flute.

from Miles:
Obviously, I had a lot of fun over dubbing many flute sonorities!

Three Pieces
from Miles:
This performance is dedicated to Dr. Charles Bay. I had the privilege of studying with Charlie for many years. To this day on saxophone, I use many of the pedagogical concepts that I learned from him on clarinet. These pieces are like riding a bike – you shed them early on, then the technique will always come back to you when you revisit them. Dr. Bay actually had words/lyrics to the harder licks of the pieces. I still remember them to help me get through it.

This Ain't Your Grandfather's Stinkin' Rondo
from the composer Sonny Burnette:
Upon reading the title of the composition, ***This Ain't Your Grandfather's Stinkin' Rondo,*** two things are immediately apparent: (1) the piece is written in rondo form, and, (2) the composer ain't very good at grammar. Other than that, not a whole lot needs to be said about the piece. It features the predictable return of the A section sandwiched between contrasting sections—perhaps in a slightly more jazzy setting than grandfather was expecting, not to mention the improvisation section in the middle. Each of the four saxophones is featured at one or more points as the piece unfolds. When the bari is featured, a super-triplet figure is used to create a slight,

MILES OSLAND

soprano, alto, tenor and baritone saxophones, piccolo, C flute, alto and bass flutes and Bb soprano clarinet

featuring:
Raleigh Dailey, piano
Vince DiMartino, trumpet & flugelhorn
University of Kentucky Wind Ensemble
University of Kentucky Symphony Band
University of Kentucky Percussion Ensemble

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1. Rhapsody Nova . . . . . Clare Fischer 12:53
2. Syrinx . . . . . Claude Debussy 2:25
3. Collaboraçâo . . . . . Mike Mower 7:10
4. Conglomerate . . . . . Mike Mower 6:48

Eight Pieces . . . . . Paul Hindemith

5. Gemächlich, leicht beweg 0:41
6. Scherzando 0:51
7. Sehr langsam, frei im Zeitmass 1:03
8. Gemächlich 0:56
9. Sehr lebhaft 0:35
10. Lied, leicht bewegt 0:42
11. Rezitativ 1:24
12. Finale 0:58
13. Finding Fossils . . . . . Anders Åstrand 10:18

Three Pieces . . . . . Igor Stravinsky

14. Sempre piano e molto tranquillo 2:15
15. MM = 168 1:24
16. MM = 160 1:18
17. This Ain't Your Grandfather's Stinkin' Rondo . . . . . Sonny Burnette 6:24

Escapades for Alto Saxophone . . . . . John Williams

18. Catch Me If You Can 2:50
19. The Float 2:58
20. Recollections (The Father's Theme) 1:51

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