



The University of Texas at Austin
Butler School of Music
College of Fine Arts

THE UNIVERSITY OF TEXAS WIND ENSEMBLE

Sunday, September 30, 2018, 4:00 PM
Bates Recital Hall

CONDUCTOR

Jerry Junkin

GUEST CONDUCTOR

Pamornpan Komolpamorn

VISITING COMPOSER

Jennifer Higdon

PERCUSSION SOLOIST

Thomas Burritt

This concert will last approximately one hour and thirty minutes with one intermission

PROGRAM

Leonard Bernstein

(1918-1990)

trans. Grundman

Overture to *Candide* (1956)

Joaquín Rodrigo

(1901-1990)

Adagio Para Instrumentos de Vientos (1966)

Paul Hindemith

(1895-1963)

Symphony in B-flat (1951)

Moderately Fast, with Vigor

Andante Grazioso

Fugue (rather broad)

Intermission

Jennifer Higdon

(b. 1962)

Machine (2003)

with Pamornpan Komolpamorn, guest conductor

Jennifer Higdon

Percussion Concerto (2005)

with Thomas Burritt, percussion

ABOUT THE PROGRAM

Leonard Bernstein Overture to *Candide*

Born: August 25, 1918, Lawrence, MA
Died: October 14, 1990, New York, NY
Composed: 1956; transcription by Clare Grundman in 1986
Premiered: December 1, 1956, as part of the operetta *Candide*, based on Voltaire's 1758 novella
Duration: 5 minutes

An American conductor, composer, author, and pianist, Leonard Bernstein was prolific in American music and was one of the first of such heritage to achieve international acclaim. His success as a conductor culminated in his position as conductor for the New York Philharmonic and he is known as a composer for his famous Broadway musical *West Side Story*. Bernstein also valued the ongoing education of classical music and was the first conductor to offer televised lectures on the topic beginning in 1954 and continuing to his death in 1990.

In 1953, the "Washington Witch Trials" were known for persecuting American citizens for being "communist," and instilled a fear of being accused in

the American people. It was during this national paranoia that renowned playwright Lillian Hellman suggested to Leonard Bernstein adopting Voltaire's 1758 novella *Candide* for musical theatre. The original tale tells the story of Candide, the illegitimate nephew of a German baron. He grows up in the baron's castle under the tutelage of the scholar Pangloss, who teaches him that this world is "the best of all possible worlds," despite the Catholic church persecuting heretics, a parallel to the modern political climate both Hellman and Bernstein found poignant. In the 65 years since its premiere, the work as a whole has undergone a series of massive changes, including cutting and reinstating entire numbers, before the operetta's 1982 premiere, though the overture was generally well-received and changed very little during this time. Despite *Candide's* status as a comic operetta, Bernstein chose to compose the opening in the sophisticated sonata form, creating an interesting juxtaposition between the light operetta's content and the serious musical framework.

Joaquín Rodrigo

Adagio Para Instrumentos de Vientos

Born: November 22, 1901, Sagunto, Spain

Died: July 6, 1999, Madrid, Spain

Composed: 1966

Premiered: June 1966, Pittsburgh, PA, American Wind Symphony Orchestra with Robert Austin Boudreau as conductor

Duration: 10 minutes

Born the youngest of 10 children in Sagunto, Spain, Rodrigo's earliest years were difficult, despite being born into an affluent family. In 1905, the city suffered a devastating epidemic of diphtheria, a disease which left Rodrigo virtually blind and indirectly led him toward a career in music. At age four he entered a school for blind children and expressed particular interest in both music and literature, passions additionally fueled by parents who took him to performances at the Apollo Theatre. As his talents for the piano and composition progressed, Rodrigo began taking lessons in both disciplines with faculty members of the Valencia Conservatory. By 1924 he had not only written a host of smaller works, but also his first full symphony which showcased his lush harmonic vocabulary reminiscent of Maurice Ravel. In the 1930s he met two people who would have incredible impact on his life; his

wife, Hungarian pianist Victoria Kamhi, and Spanish composer Manuel de Falla, who he would teach composition alongside at the Complutense University of Madrid. After many years of composing, teaching, and winning national and international awards, his wife and inseparable companion Victoria died on the 21st July 1997. Joaquín Rodrigo himself died two years later, on the 6th July 1999, at his Madrid home, surrounded by his family. The mortal remains of Joaquín and Victoria rest together in the family pantheon in the cemetery at Aranjuez.

Composed on a commission by Robert Boudreau and the American Wind Symphony, *Adagio para Orquesta de Instrumentos de Viento* (roughly translated as "Adagio for Orchestral Winds") is the composer's first work for winds. Two major moods are presented in a series of contrasting and alternating sections, A-B-A-B-A. During the opening, middle, and closing sections, the mood is quiet and tranquil, with a flowing melody that is woven through the upper woodwinds. The second and fourth section are more angular and fanfare-like, with the brass and percussion supplying the drive. The work concludes with a soft sigh from the lower voices and the timpani.

Paul Hindemith

Symphony in B-flat

Born: November 16, 1895, Hanau, Germany

Died: December 28, 1963, Frankfurt, Germany

Composed: 1951

Premiered: April 5, 1951, by the U.S. Army Band "Pershing's Own," with the composer conducting

Duration: 19 minutes

Born in Germany, Paul Hindemith spent his early years studying violin, conducting, and composition. He was made leader of the Frankfurt Opera Orchestra in 1917 and continued conducting until being conscripted to the German Army in 1919. After his service, he continued gaining national and international recognition for his compositions and was invited to Turkey during the 1930s to escape the rise of Nazi Germany. During his stay, he revolutionized the Turkish compositional instruction at the Ankara State Conservatory. Hindemith later emigrated to the United States where he taught composition at Yale University and developed his own unique take on tonality. In his avant garde tonal language, he measured intervals in terms of how consonant or dissonant they were in relation to one another while maintaining a tonal center.

This combined with his flawless mastery of the Classical tonal language created a sound unique to Hindemith.

Since it was composed as a gift for and performed by the "Pershing's Own" U.S. Army Band in 1951, Hindemith's Symphony in B-flat has become a cornerstone to the wind ensemble repertoire. Not unlike a traditional orchestral symphony, Hindemith's work utilizes a three-movement structure and Baroque elements. The most notable of these compositional techniques is the use of counterpoint, or the relationship between voices that are harmonically interdependent, yet independent in rhythm and contour. The craft is mastered by creating musical lines that both adhere to the strict compositional rules as well as create melodic memorability. Hindemith begins his symphony with two distinct themes, both of which are played simultaneously in the recapitulation section of the first movement, a testament to his contrapuntal prowess. The United States military band also offered Hindemith a new instrumental opportunity not afforded to European military bands in the form of the saxophone, which he utilized in both modern and Classical styles for the Symphony in B-flat.

Jennifer Higdon
Machine

Born: December 31, 1962, Brooklyn,
New York City, NY

Composed: 2003; originally written
for orchestra; transcribed for wind
ensemble David Blon

Premiered: March 2003, National
Symphony Orchestra

Duration: 3 minutes

Commissioned as an encore piece,
Machine is a short and energetic work
of less than 3 minutes. The program it
was premiered on featured works by
composers with vast outputs of music,

specifically Mozart and Tchaikovsky.
Higdon says her inspiration for the
vigorous and frenzied work comes from
Mozart and Tchaikovsky themselves
and their ability to produce incredible
amounts of repertoire. Says Higdon,
“[*Machine* is a] tribute to composers like
Mozart and Tchaikovsky, who seemed
to be able to write so many notes and so
much music that it seems like they were
machines!” Musically, this is represented
by a steady foundational motor rhythm
juxtaposed with virtuosic work in the
upper voices.

Jennifer Higdon
Percussion Concerto

Born: December 31, 1962, Brooklyn,
New York City, NY

Composed: 2005

Premiered: 2005, solo percussion
performed by Colin Currie, to whom the
piece was also dedicated

Duration: 22 minutes

The 2010 Grammy winner for
Best Contemporary Composition
Percussion Concerto marries traditional
compositional techniques for concerti
with the modern timbres of the
percussion section. Higdon establishes

the tone for the work by beginning with
solo marimba and slowly integrating
an exchange between the soloist and
the rest of the percussion section
before engaging the remainder of
the ensemble. Higdon claims to have
based this decision to feature the
entire percussion section rather than
the soloist alone thanks to the elevated
visibility and capability of percussionists
in the 20th century. In her own program
notes for the piece, Higdon adds, “My
Percussion Concerto follows the
normal relationship of a dialogue

between soloist and orchestra. In this work, however, there is an additional relationship with the soloist interacting extensively with the percussion section.

The ability of performers has grown to such an extent that it has become possible to have sections within the orchestra interact at the same level as the soloist.”

In addition to the variety of percussion timbres utilized, including both pitched instruments (marimba and vibraphone) as well as smaller non-pitched instruments (brake drum, wood blocks, Peking Opera gong) and the drums, Higdon combines long sections meant to display the performer’s virtuosity along with long passages of lyricism. Her flowing sections imitate an English pastoral quality, usually on the marimba or vibraphone, to bring a peaceful air to her melodies. When composing a commissioned concerto, Higdon says she considers both the instrument as well as the performer. In the case of Percussion Concerto, Higdon was writing for Scottish percussionist Colin Currie, to whom the work is also dedicated. Renowned soloist and founder of the Colin Currie Group, specializing in the music of composer Steve Reich, Currie is known for his performances of contemporary pieces, which he tours both as a soloist and in his group.

Higdon considered Currie and his fondness for the marimba when scoring her *Concerto*, which opens with his preferred instrument quietly and serenely, with the focus on the soloist.

In her process, Higdon also considers the mechanics and movements of the performer, especially intricate for a modern percussionist. She notes, “Not only does a percussionist have to perfect playing all of these instruments, but he must make hundreds of decisions regarding the use of sticks and mallets, as there is an infinite variety of possibilities from which to choose. Not to mention the choreography of the movement of the player; where most performers do not have to concern themselves with movement across the stage during a performance, a percussion soloist must have every move memorized. No other instrumentalist has such a large number of variables to challenge and master.” In considering the various aspects including the various timbres, the performer, and the physicality of the instruments, Higdon has created a masterpiece which melds together lyricisms and virtuosity, juxtaposing slow sections with chaotic counterparts before culminating in a cadenza for both the soloist and percussion section. Following a dramatic close, the ensemble reiterates their opening material to conclude the work.

ABOUT JENNIFER HIGDON



Jennifer Higdon is one of America's most acclaimed and most frequently performed living composers. She has become a major figure in contemporary Classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto and a 2018 Grammy for her Viola Concerto.

Higdon enjoys several hundred performances a year of her works, and *blue cathedral* is one of today's most performed contemporary orchestral works, with more than 500 performances worldwide. Her works have been recorded on more than sixty CDs.

Higdon's first opera, *Cold Mountain*, won the International Opera Award for Best World Premiere and the opera recording was nominated for two Grammy awards. She now holds the Rock Chair in Composition at The Curtis Institute of Music in Philadelphia. Her music is published exclusively by Lawdon Press.

ABOUT JERRY JUNKIN



In his 31st year on the faculty of The University of Texas at Austin, where he holds the Vincent R. and Jane D. DiNino Chair for the Director of Bands, Jerry Junkin is recognized as one of the world's most highly regarded wind conductors. He also holds the title of University Distinguished Teaching Professor. Previously, he served on the faculties of both the University of Michigan and the University of South Florida. In addition to his responsibilities as Professor of Music and Conductor of the Texas Wind Ensemble, he serves as Head of the Conducting Division and teaches courses in conducting and wind band literature. He is a recipient of multiple teaching awards, and students of Mr. Junkin hold major positions throughout the world.

ABOUT THOMAS BURRITT



Thomas Burritt received degrees from Ithaca College School of Music (B.M., Education and Performance), Kent State University (M.M.), and Northwestern University (D.M.A.). Active in the creation and performance of new music for percussion Burritt has built a reputation in chamber music as a percussion soloist and concert marimbist. In the spring of 2012, Burritt was cited as being one of “the most influential music professors on Twitter.” He is currently Professor of Percussion and Director of Percussion Studies at the University of Texas at Austin and is a clinician/endorser for Majestic and Mapex Concert Percussion, Innovative Percussion, Zildjian Cymbals, Beetle Percussion and Grover Pro Percussion.

THE UNIVERSITY OF TEXAS WIND ENSEMBLE

FLUTE

Zoe Cagan
Samantha Tartamella
Alyssa Tinsley
Chelsea Tanner

OBOE

Rachel Domingue
Sara Morales
Joshua Owens

CLARINET

Josh Barker
Alan Bowden
Moises Correa
Ben Hughes
Yin-Ling Lui
Logan Seaton
Ryan Stockhausen
Daniel Toscano
Julie Vest
Tyler Webster
Julie Yu

BASSOON

Anthony Adario
Davey Hiester
Danny Nguyen

SAXOPHONE

Oswaldo D. Garza
Sarah Hetrick
Kyle Jones
Sean Meyers
David Schreck

FRENCH HORN

David Bontemps
Benjamin Carroll
Parker Kauffman
Chia-ying Lin
Zach Morgan
Evelyn Webber

TRUMPET

Joseph Bermea
Ross Brown
Jairo Cabrera
Austin Cruz
Micah Killion
Rebecca Ortiz
Jacey Rosengren

TROMBONE

Felipe Brito
Brandon Gonzales
Joshua Hernandez
Timothy Maines
Ryan Murray

EUPHONIUM

Kevin Fenske
Matthew Kundler

TUBA

Matthew Johnson
Aaron Morgan

PERCUSSION

Oni Lara
Josh McClellan
Cy Miessler
Kazuomi Motoike
Edric Salazar
Nathan Zamora

DOUBLE BASS

Andrew Rogers

HARP

Mallory McHenry

PIANO

Bogum Park

UPCOMING WIND ENSEMBLE CONCERT



THE UNIVERSITY OF TEXAS WIND ENSEMBLE

Sunday, November 4, 4:00 PM

Bates Recital Hall

CONDUCTOR

Jerry Junkin

Leonard Bernstein

Slava!

CLARINET

Anthony McGill

Bernstein

Three Dance Episodes from *On The Town*

Bernstein

Prelude, Fugue, and Riffs

Peter Boyer

Curtain Raiser

William Bolcom

Clarinet Concerto

Tickets at music.utexas.edu/calendar

UPCOMING BAND CONCERTS

THE UNIVERSITY OF TEXAS WIND SYMPHONY

Wednesday, October 10, 7:30 PM

Bates Recital Hall

THE UNIVERSITY OF TEXAS SYMPHONY BAND

Wednesday, October 17, 7:30 PM

Bates Recital Hall

THE UNIVERSITY OF TEXAS WIND ENSEMBLE WITH GUEST ARTIST **HILA PLITMANN, SOPRANO**

Friday, November 30, 7:30 PM

Bates Recital Hall

THE UNIVERSITY OF TEXAS SYMPHONY BAND

Friday, December 7, 7:30 PM

Bates Recital Hall

Tonight's program notes written by Julissa Shinsky, program annotator for the Butler School of Music.

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Douglas Dempster, Dean

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