Wednesday, October 10, 7:30 PM
Bates Recital Hall

CONDUCTOR
Scott S. Hanna

GUEST CONDUCTOR
Tiffany Galus

This concert will last approximately one hour and thirty minutes with one intermission
Jennifer Higdon
(b. 1962)
Kelly’s Field (2005)
with Tiffany Galus, guest conductor

Gustav Holst
(1874–1934)
ed. Matthews
First Suite in E-flat for Military Band, Op. 28, No. 1 (1909)
Chaconne
Intermezzo
March

Intermission

Warren Benson
(1924–2005)
The Leaves are Falling (1963-1964)

Tielman Susato
(1500–1561)
arr. Dunnigan
Selections from The Danserye (1551)
La Morisque
Bergerette
Les quatre Branles
Fagot
Den hoboecken
Rondo & Salterelle
Ronde & Aliud
Basse dans: Mon desir
Pavane: La Battaile
Jennifer Higdon

Kelly’s Field

Born: December 31, 1962, Brooklyn, New York City, NY
Composed: 2005
Premiered: 2006, Midwest Band Clinic, Chicago, IL
Duration: 7 minutes

Notes from the composer:

Kelly’s Field is a tribute to conductor, Mark Kelly, my former band director and conducting teacher at Bowling Green State University. It was commissioned by Midwest in honor of a gentleman who has given so much in the fields of wind ensemble performance and music education, touching thousands of lives through many years of service. Thinking of what type of music would be appropriate to honor “Chief,” I felt that a tapestry of playful gestures and bold statements would most accurately reflect his knowledge and gifts that always become evident upon his ascending a podium. Some of my most vivid musical memories come from performing as a member of one of his various bands at Bowling Green, including a truly inspiring performance at Midwest. To this day, when I write music, I recall the thrill of the sound of an ensemble coming together to communicate through the power of music, and I aspire to climb to that level of excitement in the pieces that I write.

Only a profound musician, such as he, can create such distinct memories in the minds and hearts of so many young musicians, striving to grow and growing to play, in a field that I distinctly consider...Kelly’s Field. This work was commissioned by the Midwest Band Clinic in 2006 and premiered at the festival in Chicago, Illinois, in December of that year.

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 2 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.
Gustav Holst
First Suite in E-flat for Military Band, Op. 28, No. 1

Born: September 21, 1874, Cheltenham, United Kingdom
Died: May 25, 1934, London, United Kingdom
Composed: 1909
Premiered: Kneller Hall, Richmond Upon Thames on June 23, 1920.
Duration: 10 minutes

Gustav Holst was an English composer and music teacher noted for the excellence of his orchestration. His music combines an international flavor based on the styles of Maurice Ravel, Igor Stravinsky, and others with a continuation of English Romanticism. The son of a Swedish father and English mother, Holst studied at the Royal College of Music in London. His solo instrument was the trombone, and for some years after leaving the college he made his living as a trombone player in the Carl Rosa Opera Company and in various orchestras. He became music master at St. Paul’s Girls’ School in 1905 and director of music at Morley College in 1907. These were the most important of his teaching posts, and he retained both of them until the end of his life.

From Wind Band Literature:

The First Suite is particularly important to the later development of artistic music for wind band. Holst wrote it in 1909 for an ensemble that came to define the instrumentation that bands would use for at least the next century and beyond. Oddly, it was not performed until 1920, and published a year later. Since then, the First Suite has left an indelible mark on band musicians and audiences around the world. Its appeal is in its simplicity and its artistry. While there are difficult passages and exposed solo work in many instruments, it places few extreme demands on the players, and it uses a straightforward and easily-identifiable theme throughout its three movements. Yet this theme is turned and pulled into many different forms, and put on an emotional roller-coaster of doubts, sweet reveries, ecstatic joy, and triumph. Truly, the impact that the First Suite still makes on those who hear it is impossible to put into words. It is a classic piece of art music that has helped to define the development of a century of wind band music.

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The Leaves Are Falling

The thoroughly original, largely self-taught composer Warren Benson began his musical life as a percussionist. He was playing professionally by age 14 and became the timpanist with the Detroit Symphony Orchestra by age 22. Upon graduating with a degree in music theory from the University of Michigan, he received two successive Fulbright grants (two more would come later) to teach in Salonika, Greece, where he set up a co-ed choir at Anatolia College and developed a bilingual music curriculum. Upon his return to the U.S., in 1953, he accepted a post as composer-in-residence and professor of music at Ithaca College, where he stayed for 14 years. He spent the remainder of his career (1967-1993) as a professor of composition at the Eastman School of Music, where he received numerous awards for his music and his teaching. He later was one of the founding members of the World Association of Symphonic Band and Ensembles (WASBE), an international advocacy group for wind bands. He is particularly remembered for his song cycles and his distinctly original contributions to the wind band literature.

The Leaves Are Falling is a statement of grief following the assassination of President John F. Kennedy. It opens with distantly tolling chimes, followed by a long line in the low flute that introduces the melodic material for much of the piece. In the second half, Benson begins using the hymn Ein Feste Burg while restating the first melody, working the two melodies ever closer together to a climax. All the while, the chimes continue to toll. The Leaves Are Falling is an especially demanding piece in many respects. At over eleven minutes in length at a tempo of approximately 32 beats per minute, it demands intense concentration of the ensemble, and masterful pacing by the conductor. The amount of exposed playing by every section and the level of musicianship demanded of each player also contributes to its difficulty. Yet a thoughtfully-paced performance can be a transcendent experience.

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Tielman Susato
Selections from *The Danserye*

Born: 1500, Soest, Germany
Died: 1561, Antwerp, Belgium
Composed: 1551
Premiered: unknown
Duration: 21 minutes

Tielman Susato was an important Flemish Renaissance composer but was even more historically impactful as a music printer. Much of his early life is unknown, though it is suspected that his last name, Susato, alludes to his birthplace in Germany. From 1529-1531, he was a calligrapher for Antwerp Cathedral before also adding trumpeter to his duties. In 1541, Susato went into music printing and cycled through multiple business partners before printing a book of motets. On his own, he established an 18-year-long business in music publishing focusing primarily on anthologies and books from single composers. In addition to his publications of anthologies, Susato also printed books exclusively of Renaissance Flemish compositions. Of his own compositions, he published a set of two books of *cantus firmus chansons* intended for instructional use.

Tielman Susato’s dance collection of 1551 has always been a favorite for performers of renaissance instruments. That is not because the music is intrinsically stunning. Rather it is because the title page declares that it is suitable for all musical instruments and because these simple dances, mostly in the baldest homophonic style, are so inexhaustibly adaptable. With their limited ranges they really can be performed on almost any collection of instruments. The wind ensemble version was arranged by Patrick Dunnigan.
Scott S. Hanna serves as Associate Director of Bands at The University of Texas at Austin, Music Director and Conductor of the Wind Symphony, and Director of the Longhorn Band. A member of the Butler School of Music faculty since 1999, he teaches courses in conducting, literature and score study, and was from 2003 to 2008 Associate Director of the Butler School of Music. As Music Director of the UT Chamber Winds, Dr. Hanna has led performances of that ensemble at the 2002 and 2004 College Band Directors National Association Southwestern Division Conferences. Dr. Hanna is also Editor of the College Band Directors National Association Report, and is President of the Big XII Band Directors Association. He is the arranger and editor of numerous works for winds, has served as the host of From the Butler School on KMFA radio, and regularly authors program notes for a wide variety of performances, including recordings released by the Cavell Trio.

Dr. Hanna holds the Master of Music Education and Doctor of Musical Arts in Conducting degrees from The University of Texas at Austin. Prior to his appointment at The University of Texas, he taught in the public schools of New Braunfels and Austin, Texas. Dr. Hanna has been recognized for his campus work with the Eyes of Texas Excellence Award for outstanding contributions to student life, the Texas Blazers Pillar Award for Spirit, and is a frequent guest speaker at campus and community functions. His professional memberships include the College Band Directors National Association, Texas Music Educators Association, Texas Bandmasters Association, Phi Beta Mu, Phi Kappa Phi, and Pi Kappa Lambda.
THE UNIVERSITY OF TEXAS WIND SYMPHONY

FLUTE
Katie Berry
Jessica Martinez
Alicia Piper
Dayla Trillayes
Jisoo Yoon

OBOE
Cassandra Birnbaum
Angela Kiang
Katherine Young

CLARINET
Joshua Barker
Lauren Batchelor
Alan Bowden
Duyoung Cho
Moises Correa
Thea Kilbane
Thomas Rodriguez
Daniel Toscano
Rodriguez

BASSOON
Katia Osorio
Aaron Meyers
Josie Whiteis

SAXOPHONE
Bryant Anderson
Sam Cowart
Chris Hunley
Alex Jester
Victor Rodriguez

FRENCH HORN
Joseph Clarke
Kurt Lautenschlager
Lily McCormick
Nathaniel Meeks
Nicole Pagliai
Dmitriy Stegall

TRUMPET
Zachary Barnett
Kevin Jacobsen
Madeline Kinsella

TROMBONE
Austin Byers
Eric Gomez
Adam Williams
Wheaten Wills (bass)

EUPHONIUM
Drew Bonner
MJ Jadeja

TUBA
Kaleb Patterson
Bianna Reinecke
Sander Schierer

PERCUSSION
Christian Clark
John Dawson
Cristian Lara
Cameron Marquez
Ryan Patterson
Charles Stevens

HARP
Melina Kehtar

PIANO
Yerim Rhee

STRING BASS
DoYoun Kim
UPCOMING WIND SYMPHONY CONCERT

THE UNIVERSITY OF TEXAS WIND SYMPHONY

Sunday, December 9, 4:00 PM
Bates Recital Hall

CONDUCTOR
Scott S. Hanna

Frank Ticheli
Pacific Fanfare

Donald Grantham
Effulgent Light

Richard Wagner, arr. Cailliet
Lohengrin: Elsa's Procession to the Cathedral

Hilary Tann
In the First, Spinning Place

This concert is free and open to the public
UPCOMING BAND CONCERTS

THE UNIVERSITY OF TEXAS SYMPHONY BAND
Wednesday, October 17, 7:30 PM
Bates Recital Hall

THE UNIVERSITY OF TEXAS WIND ENSEMBLE WITH GUEST ARTIST ANTHONY MCGILL, CLARINET
Sunday, November 4, 4:00 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

THE UNIVERSITY OF TEXAS WIND SYMPHONY
Sunday, December 9, 4:00 PM
Bates Recital Hall

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

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