TEXAS YOUTH WIND SYMPHONY

Sunday, March 4, 2018, 4:00 PM
Bates Recital Hall

CONDUCTOR
Dr. Bradley Kent

PERCUSSION SPECIALIST
Dr. Chris Lizak

ORGANIZATIONAL ADMINISTRATORS
Michelle and Alan DeVall
<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Year</th>
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<tbody>
<tr>
<td>John Williams</td>
<td>Sound the Bells!</td>
<td>(1995)</td>
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<tr>
<td>(b. 1932)</td>
<td>trans. Lavender</td>
<td></td>
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<tr>
<td>Pavel Tschesnokoff</td>
<td>Salvation is Created</td>
<td>(1957)</td>
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<tr>
<td>(1877–1944)</td>
<td>arr. Houseknecht</td>
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<tr>
<td>Bernhard Heiden</td>
<td>Diversion for Alto Saxophone and Concert</td>
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<td></td>
<td>Dr. Stephen Page, saxophone</td>
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<tr>
<td>John Mackey</td>
<td>Wine Dark Sea: Symphony for Band</td>
<td>(2014)</td>
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<tr>
<td>(b. 1973)</td>
<td>Hubris</td>
<td></td>
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<td></td>
<td>Immortal thread, so weak</td>
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<td></td>
<td>The attentions of souls</td>
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ABOUT THE PROGRAM

Sound the Bells!
John Williams (b. 1932) composed Sound the Bells!, a fanfare, for the Boston Pops tour of Japan in 1993. Inspired by grandiose Japanese temple bells, the prevalent use of bells, brass fanfare and woodwind flourishes was intended to invoke joy. The work was also written to celebrate wedding of Crown Prince Naruhito and Masako Owada, which occurred close to the time of its Japanese premiere. Paul Lavender’s 1995 transcription brings William’s iconic writing for orchestra to the wind band medium.

Salvation is Created
Pavel Tschesnokoff (1877-1944) was a renowned Russian composer of sacred choral music. Salvation is Created was originally composed as a six-part choral work. The text is a setting of a Kievan chant, which utilizes a Slavic liturgical language still in use in some Orthodox denominations. The form is simple, consisting of two nearly identical verses that differ only in their final cadences. Bruce Houseknecht’s 1957 setting for wind band highlights the beauty of the original work and demonstrates the versatility of the wind ensemble.

Diversion for Alto Saxophone and Concert Band
Diversion was composed in 1943 by Bernhard Heiden and represents a significant contribution to saxophone literature. Along with his Sonata for Alto Saxophone and Piano (1937), Diversion is regarded as a staple of 20th century saxophone solo literature. Undoubtedly influenced by Heiden’s service in the US Army Band during World War II, the scoring reflects the typical instrumentation of that period, which is modest compared to more recent works for wind band.

Originally entitled “Solo for Alto Saxophone and Band,” it had humble beginnings with the 445th Army Services Band. It was not until the 1980’s, however, when the work gained popularity. It was performed at a composers concert at the University of Wisconsin Eau Claire organized by Michael Cunningham, then faculty at the University of Wisconsin Eau Claire. Cunningham was a champion of Heiden’s works, and this performance caught the attention of world-renown saxophonist Eugene Rousseau.
Rousseau agreed to publish the work under his own brand and was also the one who suggested the name be changed to *Diversion*.

The influence of the composer’s mentor, Paul Hindemith is evident in *Diversion’s* tonal but non-diatonic harmonies, paired with Heiden’s own elegant melodic writing. Constructed in a loose rondo form, the work is light and tuneful, revealing a mastery of instrumentation, with graceful lines for the solo saxophone and accompaniment passages supporting lightly underneath it. Contrasting sections for wind and brass choirs, punctuated with full tutti ensemble provide interesting variety and underline climactic moments.

**Wine-Dark Sea: Symphony for Band**

This work was commissioned by the University of Texas at Austin in honor of the 100th Anniversary of the Sarah and Ernest Butler School of Music in 2014. It was premiered February 13, 2014 by The University of Texas Wind Ensemble, conducted by Jerry Junkin at the Texas Music Educators Association convention in San Antonio, Texas. It is an approximately 30 minute work of epic proportions and invokes feelings of heroism, boisterous rhythmic lines, and a second movement of sublime beauty. The composer writes the following:

For the past 10 years, I’ve written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Without her help, “Aurora Awakes” would be “Slow Music Then Fast Music #7 in E-flat.” Sometimes she’ll hear a piece halfway through my writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I’ve learned that the earlier she is involved in the process, the better the piece turns out. So with “Wine-Dark Sea,” my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission, from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with “Harvest;” my trombone concerto about
Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I’d use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in The Odyssey.

The full Odyssey, it turned out, was too large, so Abby picked some of the “greatest hits” from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music. Here is the story the way Abby outlined it (in three movements), and I set it:

After ten years of bloody siege, the Trojan War was won because of Odysseus’ gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered.

Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus’ journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

I. Hubris
Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home.

But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal’s insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

II. Immortal thread, so weak
This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.
But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

III. The attentions of souls
But other immortals are not finished with Odysseus yet. Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night.

When Odysseus cuts the throats of the sacrificial animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping.

Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.

Wine-Dark Sea is dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, “Immortal thread, so weak,” telling of Kalypso’s broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.
Described by noted American composer Libby Larsen as “fearless on stage,” saxophonist Stephen Page has garnered international prominence as one of the leading saxophonist’s of today’s younger generation.

Dr. Page has appeared across four continents, in Belgium, the United Kingdom, Australia, Thailand, Hong Kong, Japan, Canada, and across the United States. He has performed under such notable conductors as Fredrick Fennell, Ray Cramer, Craig Kirchhoff, Gary Hill, Toshiyuki Shimada, Gary Green, Richard Heidel and Akira Mori. Well known for his interpretations of the great original works for saxophone, Stephen has also gained acclaim for his innovative arrangements and performances of the violin repertoire from composers such as Brahms, Faure, Grieg, Franck and Prokofiev, and Bach. He has also furthered the saxophone repertoire through the commissioning of new works from composers such as John Mackey, David Maslanka, David Rakowski, Ida Gotkovsky, David Canfield, Mark Lewis, Gregory Wanamaker, and Mark Mellits, among many others.

Stephen has won prizes in no fewer than ten international and national competitions, including 1st Prizes at the North American Saxophone Alliance Solo Competition, Music Teachers National Association Chamber Music Competition, Eastern Connecticut Symphony Competition, AUREC Saxophone Competition and the Yamaha Young Performing Artist Competition. Additionally he has been awarded 2nd Prize in the North American Saxophone Alliance Quartet Competition (2008 and 2010), the Music Teachers National Association Young Artist Competition, and a Silver Medal at the prestigious Fischoff National Chamber Music Competition.

Currently residing in Texas and teaching at the Butler School of Music within the University of Texas at Austin, Dr. Page has earned degrees from the University of Minnesota, the Indiana University Jacobs School of Music, and the University of Iowa, having studied under Eugene Rousseau, Otis Murphy and Kenneth Tse, respectively. Stephen Page is a Yamaha Performing Artist, and a D’Addario Artist.
Dr. Bradley Kent serves as the Conductor and Music Director of the Texas Youth Wind Symphony, a group comprised of high school musicians throughout the greater Austin, TX area. Dr. Kent also holds the position of State Director of Music for the University Interscholastic League, where he oversees a system that provides educational competition for some 750,000 student participants in Texas. Prior to his UIL appointment, he held the position of Director of Fine Arts for the Richardson Independent School District, where he administered all Band, Choir, Orchestra, Visual Art, and Theatre programs. Dr. Kent began his career as a band director in the Lewisville Independent School District and went on to serve on the faculties of Texas A&M University at Commerce and Lamar University. Ensembles under his direction have performed at the Midwest Clinic, the Texas Music Educators Association Clinic/Convention, the College Band Directors National Association Conferences, and the Texas Bandmasters Association Convention. He has presented guest lectures and clinics throughout Texas and at events such as the International Wind Music History Conference, the Midwest Clinic, the Texas Bandmasters Association Convention, the College Band Directors National Association Conference, and the Texas Music Educators Association Clinic/Convention.

Dr. Kent holds the Doctor of Musical Arts degree and the Master of Music degree from The University of Texas at Austin, as well as the Bachelor of Music Education degree from Louisiana State University. He enjoys serving as both a clinician and evaluator for ensembles of all levels and is active as an advocate for the arts and arts education.
## Texas Youth Wind Symphony

### Flute
- Marisa Bosquez, Akins High School
- Emma Cranford, Westlake High School
- Sarah Galassini, Dripping Springs High School
- Rachel Jiang
- Priya Kumar, Westlake High School
- Kaylee Pascarella*, Round Rock High School

### Oboe
- Matthew Glattfelder*, Vista Ridge High School
- Tessa Goeser, Anderson High School
- Bradley Keane, Leander High School

### Bassoon
- Megan Gordon*, Vandegrift High School
- CJ Reyna, Akins High School

### Contrabassoon
- Aaron Meyers, The University of Texas at Austin

### Clarinet
- Vada Andrews, Liberal Arts and Science Academy
- Annalee Fletcher, Westlake High School
- David Garcia, Dripping Springs High School
- Zachary MacDonald, Vandegrift High School
- Paige Norman, Vandegrift High School
- Josue Mauricio Orellana, Akins High School
- Francesca Ramirez, Bastrop High School
- Thomas Rodriguez, Leander High School
- Wendy Song*, Vista Ridge High School
- Sam Spidle, Round Rock High School
- Zachary Weiss, Vandegrift High School
## TEXAS YOUTH WIND SYMPHONY

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<tr>
<th>Instrument</th>
<th>Name</th>
<th>School</th>
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<tr>
<td>Bass Clarinet</td>
<td>Pranav Batra*</td>
<td>Vandegrift High School</td>
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<td></td>
<td>Aidan Grivas</td>
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<td>Kassandra Sawin</td>
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<td>Alto Saxophone</td>
<td>Alex Bonamo</td>
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<td>Jacob Feldman*</td>
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<td>Lewis McKerlie</td>
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<td>Lucca Cidale*</td>
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<td>Trombone</td>
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<td></td>
<td>Bobby Sepulveda</td>
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# TEXAS YOUTH WIND SYMPHONY

**Bass Trombone**  
Jacob Arocha  
Alex Deller  
Akins High School  
Round Rock High School

**Euphonium**  
Hunter Bellows  
Benjamin Goldstein  
Dalton Willhoite*  
Vista Ridge High School  
Westlake High School  
Cedar Park High School

**Tuba**  
Christian Garcia*  
Ryan Ruiz  
Round Rock High School  
Vista Ridge High School

**Percussion**  
Tyler Barfield*  
Joel Carter  
Jeremiah Grace  
Jaxon Jedele  
Collin McEneaney  
Parker Meek  
Gonzales High School  
Round Rock High School  
Westlake High School  
Lake Travis High School  
Vista Ridge High School  
Round Rock High School

**Piano**  
Ruby Chou  
The University of Texas at Austin

**Double Bass**  
Andrew Rogers  
The University of Texas at Austin

**Harp**  
Lydia Villareal  
The University of Texas at Austin

*Denotes Principal
UPCOMING BAND CONCERTS

Longhorn Jazz Band & Percussion Ensemble
Wednesday, February 28, 7:30 PM
Bates Recital Hall

Texas Youth Wind Symphony
Sunday, March 4, 4:00 PM
Bates Recital Hall

The University of Texas Wind Ensemble
Friday, March 23, 7:30 PM
Bates Recital Hall

The University of Texas Symphony Band
Wednesday, April 4, 7:30 PM
Bates Recital Hall

The University of Texas Wind Symphony
Friday, April 6, 7:30 PM
Bates Recital Hall

For more information about Butler School of Music concerts and events, visit our online calendar at music.utexas.edu/calendar.

Become a member of The Butler Society and help us successfully launch tomorrow’s brightest performers, teachers, composers and scholars. Make a gift today at music.utexas.edu/giving

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Douglas Dempster, Dean

SARAH AND ERNEST BUTLER SCHOOL OF MUSIC
Mary Ellen Poole, Director