This concert will last approximately two hours with one fifteen minute intermission.
Karel Husa
(1921–2016)

Smetana Fanfare (1983)

Karel Husa

Al Fresco (1975)

Stephen Goss
(b. 1964)

A Concerto of Colours (2017)
Albuquerque Turquoise
Still Black
Green Movement
Nocturne in Blue and Gold
Red Rocks

Adam Holzman, guitar

Intermission

Christopher Marshall
(b. 1956)

Méndez (2015)

Aaron Copland
(1900–1990)

A Lincoln Portrait (1942)
trans. W. Beeler

David Small, narrator
ABOUT THE PROGRAM

Smetana Fanfare
Karel Husa

Born: August 7, 1921, Prague, Czech Republic  
Died: December 14, 2016, Apex, North Carolina  
Composed: 1983  
Duration: 4 minutes  
Last UT Performance: November 19, 2014, Wind Symphony

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music was an internationally known composer and conductor. Born in the Czech Republic, and completing his music studies at the Prague Conservatory and Paris National Conservatory, Husa became an American citizen in 1959. In 1954, Husa was appointed to the faculty of Cornell University where he was Kappa Alpha Professor until his retirements in 1992. He was elected Associate Member of the Royal Belgian Academy of Arts and Sciences in 1974 and has received honorary degrees of Doctor of Music from several institutions, including Coe College, the University of Louisville, the Cleveland Institute of Music, Ithaca College, and Baldwin Wallace College. In his final years, Husa resided in Apex, North Carolina.

San Diego State University commissioned Smetana Fanfare for the 1984 Festival of Music honoring the Czech composer Bedrich Smetana. It was first performed on April 3, 1984, in San Diego by the SDSU Wind Ensemble on the occasion of the centennial celebration of Smetana’s death.

For this opportunity, Husa undertook the difficult task of combining his modern voice with the nationalist voice of Smetana. Husa accomplished this synthesis in Smetana Fanfare by borrowing heavily from Smetana’s symphonic poem Wallenstein’s Camp, integrating his own distinctive harmonic and developmental language. The work begins with a direct quote from Wallenstein’s Camp: a fanfare intoned by four trumpets accompanied by a timpani roll.
As the composition progresses, the fanfare transforms into Husa’s style and voice. The composer added dissonance by stacking statements of the fanfares in different keys. This technique is seen throughout the fanfare, coupled with the coexistence of major and minor chords (described by Husa as “Renaissance thirds”), and repeated rhythmic motives.

**Al Fresco**

Karel Husa

Born: August 7, 1921, Prague, Czech Republic
Died: December 14, 2016, Apex, North Carolina
Composed: 1975
Duration: 12 minutes
Last UT Performance: October 10, 2007, Wind Symphony

In 1974, Ithaca College began a commissioning series of original band compositions and asked one of their own faculty members, Karel Husa to write the first work. *Al Fresco* is a revision of his earlier composition *Fresques* for Orchestra, Op. 7, which he wrote in 1947. The composer supplied the following note:

“*Al Fresco* has no programmatic content. However, the title indicates my admiration for the art of painting, especially mural painting on wet plaster. And I have always been greatly moved by the forceful, even grandiose and rough, mysterious pictures dealing with primitive life, war and pageantry.”

Husa intended this composition to be performed by “young, high school musicians”, but like Arnold Schoenberg before him, the work has not found a regular place within its intended repertoire level. The technical demands of the piece are challenging for all levels of performer, though much less so in comparison to his other wind band compositions.

The Ithaca College Concert Band with the composer as guest conductor premiered this work at the MENC convention in Philadelphia, Pennsylvania on April 19, 1975.


**A Concerto of Colours**  
Stephen Goss

Born: February 2, 1964, Swansea, United Kingdom  
Composed: 2017  
Duration: 19 minutes  
World Premiere Performance

Stephen Goss’s music receives hundreds of performances worldwide each year and has been recorded on over 70 CDs by more than a dozen record labels including EMI, Decca, Telarc, Virgin Classics, Naxos, and Deutsche Grammophon. His varied output includes orchestral and choral works, chamber music, and solo pieces.

Stephen Goss is Chair of Composition at the University of Surrey, UK, Director of the International Guitar Research Center, and a Professor of Guitar at the Royal Academy of Music in London.

The composer writes:

“The impetus behind ‘A Concerto of Colours’ is the vivid, resonant landscape of the American South West. There are five short, highly contrasting, movements.

‘Albuquerque Turquoise’ attempts to evoke the wide-open skies and the dazzling bright light of New Mexico. The Zuni and peoples of the Rio Grande pueblos associated blue turquoise with Father Sky and green turquoise with Mother Earth.

Clifford Still’s monolithic black paintings made a profound impression on me when I first saw them in Denver. The bleak canvases are sometimes broken up by small areas of intense colour—it is this contrast that I wanted to reflect in ‘Still Black.’ There are other references here too—Mark Bradford’s politically charged artwork inspired by Still and the opening pages of Dylan Thomas’s ‘Under Milk Wood.’

‘Green Movement’ celebrates the beauty, but also reminds us of the fragility, of the Southwestern terrain. The title ‘Nocturne in Blue and Gold’ is taken from a painting by Whistler, but this section of the concerto also alludes to the Blues and to the American Gold Rush.
The distant trumpet line suggests Miles Davis.

The finale, ‘Red Rocks,’ is named after the concert venue in Colorado located in a spectacular natural setting. The musical material is based on fragments borrowed from King Crimson’s album, ‘Red.”

‘A Concerto of Colours’ celebrates contrasts and contradictions.”

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**Méndez**

Christopher Marshall

Born: 1956, Paris France  
Composed: 2017  
Duration: 9 minutes  
UT Bands Premiere

Born in France and raised in New Zealand, Christopher Marshall received his musical training in Australia and New Zealand, but considers himself largely self-taught. He is a freelance composer residing in Orlando. He is also Composer-in-Residence and Adjunct Professor of Composition at the University of Central Florida.

Marshall’s music is lyrical and tonal. He writes: “The foundation of my style is a strong belief that music is primarily a means of expressive communication with an audience. Singable, memorable melody coupled with a subtle use of the tonal harmonic system is a valuable resource. However, if music is to communicate on more than an ephemeral level, especially after repeated hearings, the melodic and harmonic elements must be integrated into a convincing structure. I believe instrumentation must be part of this structure, not an afterthought.”

On Méndez, the composer writes:

“In the middle years of the 20th century, legendary Mexican trumpet virtuoso Rafael Méndez (1906-1981) presented hundreds of trumpet trio concerts with his two songs, Robert and Rafael Jr.”
There are few tributes more iconic than Aaron Copland’s *Lincoln Portrait*. Considering its unparalleled success, it is hard to believe that, according to the composer, “I had no love for musical portraiture, and I was skeptical about expressing patriotism in music—it is difficult to achieve without becoming maudlin or bombastic, or both.” In spite of his reservations, Copland achieved the goals of both portraiture and patriotism in his own unique and tasteful manner. Although he never intended it be a "strictly musical work" in the same vein as his other orchestral compositions, it has become one of his most popular and frequently performed titles.

*Lincoln Portrait* was composed in the early days of the United States involvement in World War II. In this challenging time, many Americans were eager to do their part for their country, and Aaron Copland was no exception. He was honored to learn of such an opportunity a few weeks after the attack on Pearl Harbor, when he received a letter from conductor Andre Kostelanetz requesting that the composer consider contributing a work to a musical “portrait gallery” of great Americans.
Copland originally hoped to portray Walt Whitman, but when Jerome Kern chose Mark Twain as the subject of his project, Kostelanetz asked Copland to consider focusing on a statesman instead of another man of letters. They both agreed that Lincoln was the obvious choice.

In his autobiography, Copland describes the work as follows:

“*Lincoln Portrait* is a work for speaker and full orchestra, divided roughly into three sections. In the opening, I hoped to suggest something of the mysterious sense of fatality that surrounds Lincoln’s personality, and near the end of the first section, something of his gentleness and simplicity of spirit. I was after the most universal aspects of Lincoln’s character, not physical resemblance. The challenge was to compose something simple, yet interesting enough to fit Lincoln—I kept finding myself back at the C-major triad!

The first section opens with a somber dotted figure that turns into a melodic phrase by the eighth bar; the second subject is a transformed version of “Springfield Mountain.” This section ends with a trumpet solo leading without pause into an unexpected allegro for full orchestra. The second section is an attempt to sketch in the background of the colorful times in which Lincoln lived. Sleigh bells suggest a horse and carriage of nineteenth century New England, and the lively tune that sounds like a folk song is derived in part from “Camptown Races.” In the conclusion, my purpose was to draw a simple but impressive frame around the words of Lincoln himself—in my opinion among the best this nation has ever heard to express patriotism and humanity. The quotations from Lincoln’s writings and speeches are bound together by narrative passages, simple enough to mirror the dignity of Lincoln’s words. For example, “That is what he said, that is what Abraham Lincoln said.” And, “He was born in Kentucky, raised in Indiana, and lived in Illinois. And this is what he said..”

The background music in the final section, while thematically related to the orchestral introduction, is far more modest and unobtrusive, so as not to intrude on the narration.

But after Lincoln’s final “..shall not perish from this earth,” the orchestra blazes out in triple forte with a strong and positive C-major statement of the first theme.”
THE UNIVERSITY OF TEXAS WIND ENSEMBLE

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UPCOMING WIND ENSEMBLE CONCERT

The University of Texas Wind Ensemble

Sunday, April 29, 4:00 PM
Bates Recital Hall

Conductor
Jerry Junkin

Guest Conductor
Pamornpan Komolpamorn

Trumpet
Christopher Martin

Paul Dooley
Masks and Machines

John Mackey
Antique Violences*

Dan Welcher
Symphony No. 6*

*World Premiere

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UPCOMING BAND CONCERT

The University of Texas Symphony Band

Wednesday, April 4, 7:30 PM
Bates Recital Hall

Conductor
Ryan S. Kelly

Leonard Bernstein/trans. Grundman
Overture to Candide

Guest Conductor
Cheldon Williams

Kathryn Salfelder
Shadows Ablaze

Andrew Boss
Sound Asleep

Brandon Scott Rumsey
Wanderlust

John Mackey
Aurora Awakes

This concert is free and open to public
UPCOMING BAND CONCERTS

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

The University of Texas Concert Band
Sunday, April 22, 4:00 PM
Bates Recital Hall

Longhorn Jazz Band & Percussion Ensemble
Thursday, April 26, 7:30 PM
Bates Recital Hall

The University of Texas Wind Ensemble
Sunday, April 29, 4:00 PM
Bates Recital Hall

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Douglas Dempster, Dean

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