THE UNIVERSITY OF TEXAS WIND ENSEMBLE

Sunday, April 29, 2018, 4:00 PM
Bates Recital Hall

CONDUCTOR
Jerry Junkin

GUEST CONDUCTOR
Pamornpan Komolpamorn

TRUMPET
Christopher Martin

This concert will last approximately two hours with one fifteen minute intermission
PROGRAM

Paul Dooley  
_Masks and Machines_ (2015)  
I.  
II.  
III.  

Pamornpan Komolpamorn, guest conductor

John Mackey  
_Antique Violences, Concerto for Trumpet_ (2017)  
The blooded lines  
Secrets’ teeth  
Sorrow is a blade  
The curtain calls  

Christopher Martin, trumpet

Intermission

Dan Welcher  
*Symphony No. 6, Three Places in the East* (2017)  
Everglades (“River of Grass”)  
Great Smoky Mountains  
Acadia  

*Premiere Performance*
ABOUT THE PROGRAM

Paul Dooley
*Masks and Machines*

Born: 1983, Santa Rosa, California  
Composed: 2015  
Duration: 11 minutes  
UT Bands Premiere

Paul Dooley's music has been described as “impressive and beautiful” by American composer Steve Reich. Mr. Dooley's path has embraced not only his western classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology, and the interactions between the human and natural worlds.

Dooley is on faculty at the University of Michigan School of Music, Theater, and Dance. While at the University of Michigan, Dooley has taught courses in electronic music, co-directed the 2009 Midwest Composers Symposium, and in 2010 was the coordinator of the historic ONCE. MORE. Festival. He studied composition primarily with composers Michael Daugherty, Bright Sheng, Evan Chambers, Frank Ticheli, Stephen Hartke, Charles Sepos, and Doc Collins.

Mr. Dooley has received a wide range of prizes for his work including both the 2016 Sousa/ABA/Ostwald Award and the 2015 William D. Revelli Prize for *Masks and Machines*, the 2013 Jacob Druckman Award, 2010 BMI Student Composer award, and the 2008 Morton Gould Young Composer award.

On *Masks and Machines*, the composer writes:

“*Masks and Machines* was commissioned by a consortium of wind bands organized by Timothy Shade in honor of Gary Green’s retirement from the Frost School of Music at the University of Miami. *Masks and Machines* is inspired by the early twentieth century works of Bauhaus artist Oskar Schlemmer, and the Neoclassical music of Igor Stravinsky.
I admire the simplicity of shapes and color in Schlemmer’s works such as the *Bauhaus Stairway* and *Triadic Ballet* as well as the renaissance and baroque musical influences in Stravinsky’s *Pulcinella*. *Masks and Machines* contains three contrasting character pieces featuring renaissance brass music, Baroque fortspinnung in virtuosic mallet percussion, lush oboe, clarinet, and bassoon solos, and machine-like flute rips.”

---

**John Mackey**  
*Antique Violences: Concerto for Trumpet*

Born: October 1, 1973, New Philadelphia, Ohio  
Composed: 2017  
Duration: 20 minutes  
UT Bands Premiere

John Mackey holds degrees from the Juilliard School and the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. John has received commissions from the Alvin Ailey Dance Company, the Brooklyn Philharmonic, the Parsons Dance Company, the New York Youth Symphony, the Cleveland Orchestra: Youth Orchestra, the Dallas Theater Center, New York City Ballet, the Dallas Winds, the American Bandmasters Association, and many universities, high schools, middle schools, and military bands. His trombone concerto, *Harvest*, composed for New York Philharmonic principal trombonist Joseph Alessi, has received dozens of performances worldwide and has been commercially recorded three times.

John has served as composer-in-residence at the Cabrillo Contemporary Music Festival, the Vail Valley Music Festival, and with youth orchestras in Minneapolis and Seattle. He has received performances by the Dallas Symphony, the BBC Symphony Orchestra, the Minnesota Orchestra, the Bergen (Norway) Philharmonic, as well as thousands of middle school, high school, university, and military concert bands and wind ensembles. He is a two-time recipient of the ABA/Ostwald Prize, first for *Redline Tango* (his first wind band piece), and then for *Aurora Awakes* (which also received the NBA/Revelli Prize, making it one of only three pieces to ever win both prizes).
The US Olympic Synchronized Swim Team won a bronze medal in the 2004 Athens Olympics performing to John’s score, *Damn*.

John was inducted into the American Bandmasters Association in 2013. He currently lives in Cambridge, Massachusetts.

A.E. Jaques writes of *Antique Violences*:

“...The title comes from a line in Rickey Laurentiis’ *Writing an Elegy*, and reminds us that where there are humans, there is violence—so it is, so it has ever been. The concerto notes that, curiously, the trumpet and its cousins always call the bloody tune.

The structure of our social world is born, and reborn, in the mass violence of war; borders are made of blood. The first movement thus recalls wars ancient and modern, noble and notorious. Tracing the spark of international conflagration to the fires of the drawing room, the second movement captures the intimate violence we do on a smaller scale, with words as weapons and armored smiles. Because the aftermath of violence wounds in another way, the third movement pauses in the sharp dark chasm of mourning. But grief always turns to anger, and the cycle continues. So the fourth movement revisits the materials of the other three, but at a distance, inviting us to reflect on violence’s status as our favorite entertainment.”

---

Dan Welcher

**Symphony No. 6, Three Places in the East**

Born: March 2, 1948, Rochester, New York
Composed: 2017
Duration: 34 minutes
Premiere Performance

In 2012, the American Academy of Arts and Letters presented to Dan Welcher an Arts and Letters Award in Music. The citation reads, in part, “As intense as it is elegant, Dan Welcher’s music takes his listeners on a surprising yet inevitable path.
Every work in his wide ranging catalogue is written with the strongest musical signature.” That catalogue now numbers well over 140 works in every conceivable genre, including three operas, seven concertos, six symphonies; plus vocal literature, piano solos, and various kinds of chamber music. Born in 1948 in Rochester, New York, Dan Welcher is now one of the most-played composers of his generation.

Dan Welcher has won numerous awards and prizes from institutions such as the American Academy of Arts and Letters, The Guggenheim Foundation, The National Endowment for the Arts, The Reader’s Digest/Lila Wallace foundation, The Rockefeller Foundation, Meet The Composer, The MacDowell Colony, The Camargo Foundation, The Corporation at Yaddo, The Atlantic Center for the Arts, the American Music Center, and ASCAP. From 1990 to 1993, he was Composer-in-Residence with the Honolulu Symphony Orchestra (Donald Johanos, Music Director). His orchestral music has been performed by more than sixty orchestras. His Sixth Symphony Three Places in the East, commissioned by a consortium of leading conservatories and music schools was premiered in the fall of 2017.

Known for making contemporary music intelligible to lay listeners, Welcher hosted a weekly radio program called Knowing The Score on KMFA-FM in Austin from 1999 to 2009. This program owns the ASCAP-Deems Taylor Award for Excellence in Classical Broadcasting. He now hosts the weekly program From The Butler School of Music on Monday evenings at 8:00 on KMFA, which streams live at www.kmfa.org. Dan Welcher holds the Lee Hage Jamail Regents Professorship in Fine Arts at the Butler School of Music (The University of Texas at Austin), where he directs the New Music Ensemble.

On his most recent symphony, Welcher writes:

“Ever since the success of my series of wind ensemble works Places in the West, I’ve been wanting to write a companion piece for national parks on the other side of the north American continent. The earlier work, consisting of GLACIER, THE YELLOWSTONE FIRES, ARCHES, and ZION, spanned some twenty years of my composing life, and since the pieces called for differing groups of instruments, and were in slightly different styles from each other, I never considered them to be ‘connected’ except in their subject manner. In their depiction of
both the scenery and the human history within these wondrous places, they had a common goal: awaking the listener to the fragile beauty that is in them; and calling attention to the ever more crucial need for preservation and protection of these wild places, unique in all the world.

With this new work, commissioned by a consortium of college and conservatory wind ensembles led by the University of Georgia, I decided to build upon that same model—but to solidify the process. The result, consisting of three movements (each named for a different national park in the eastern US), is a bona-fide symphony. While the three pieces could be performed separately, they share a musical theme—and also a common style and instrumentation. It is a true symphony, in that the first movement is long and expository the second is a rather tightly structured scherzo-with-trio, and the finale is a true culmination of the whole.

The first movement, ‘Everglades,’ was the original inspiration for the entire symphony. Conceived over the course of two trips to that astonishing place (which the native Americans called “River of Grass,”), this movement not only conveys a sense of the humid, lush, and even frightening scenery there—but also an overview of the entire settling-of-Florida experience. It contains two native American chants and also presents a view of the staggering influence of modern man on this fragile part of the world. Beginning with a slow unfolding marked “Heavy, humid,” the music soon presents a gentle, lyrical theme in the solo alto saxophone. This theme, which goes through three expansive phrases with breaks in between, will appear in all three movements of the symphony. After the mood has been established, the music opens up to a rich, warm setting of a Cherokee ‘morning song,’ with the simple happiness that this part of Florida had prior to the nineteenth century. This music, enveloping and comforting, gradually gives way to a more frenetic, driven section representative of the intrusion of the white man. Since Florida was populated and developed largely due to the introduction of a train system, there’s a suggestion of the mechanized iron horse driving straight into the heartland. At that point, the native Americans become considerably less gentle, and a second chant seems to stand in the way of the intruder; a kind of ‘warning song.’ The second part of this movement shows us the great swampy center of the peninsula, with its wildlife both in and out of the water.
A new theme appears, sad but noble, suggesting that this land is precious and must be protected by all the people who inhabit it. At length, the ‘morning song’ reappears in all its splendor, until the sunset—with one last iteration of the ‘warning song’ in the solo piccolo.

Functioning as a scherzo, the second movement, “Great Smoky Mountains,” describes not just that huge park itself, but one brave soul’s attempt to climb a mountain there. It begins with three iterations of the UR-theme (which began the first movement), but this time as up-tempo brass fanfares in octaves. Each time it begins again, the theme is a little slower and less confident than the previous time—almost as though the hiker were was becoming aware of the daunting mountain before him. But then, a steady, quick-pulsed ostinato appears, in a constantly shifting meter system of $\frac{3}{4} - \frac{3}{4}$ in alteration, and the hike has begun. Over this, a slower new melody appears, as the trek up the mountain progresses. It’s a big mountain, and the ascent seems to take quite awhile, with little breaks in the hiker’s stride, until at length he simply must stop and rest. An oboe solo, over several free cadenza-like measures, allows us (and our friend the hiker) to catch our breath, and also to view in the distance the rocky peak before us. The goal is somehow even more daunting than at first, being closer and thus more frighteningly steep. When we do push off again, it’s at a slower pace, and with more careful attention to our footholds as we trek over broken rocks. Tantalizing little views of the valley at every switchback make our determination even stronger. Finally, we burst through a stand of pines and—we’re at the summit! The immensity of the view is overwhelming, and ultimately humbling. A brief coda, while we sit dazed on the rocks, ends the movement in a feeling of triumph.

The final movement, “Acadia,” is also about a trip. In the summer of 2014, I took a sailing trip with a dear friend from North Haven, Maine, to the southern coast of Mt. Desert Island in Acadia National Park. The experience left me both exuberant and exhausted, with an appreciation for the ocean that I hadn’t had previously. The approach to Acadia National Park by the water, too, was thrilling: like the difference between climbing a mountain on foot with riding up on a ski-lift, I felt I’d earned the right to be there. The music for this movement is entirely based on the opening UR-theme.
There’s a sense of the water and the mysterious, quiet deep from the very beginning, with seagulls and bell buoys setting the scene. As we leave the harbor, the theme (in a canon between solo euphonium and tuba) almost seems as if large subaquatic animals are observing our departure. There are three themes (call them A, B, and C) in this seafaring journey—but they are all based on the UR-theme, in its original form with octaves displaced, in an upside-down form, and in a backwards version as well. (The ocean, while appearing to be unchanging, is always changing). We move out into the main channel (A), passing several islands (B), until we reach the long draw that parallels the coastline called Eggemoggin Reach, and a sudden burst of new speed (C). Things suddenly stop, as if the wind had died, and we have a vision: is that really Mt. Desert Island we can see off the port bow, vaguely in the distance? A chorale of saxophones seems to suggest that. We push off anew as the chorale ends, and go through all three themes again—but in different instrumentations, and different keys. At the final tack-turn, there it is, for real: Mt. Desert Island, big as life. We’ve made it. As we pull into the harbor, where we’ll secure the boat for the night, there’s a feeling of achievement. Our whale and dolphin friends return, and we end our journey with gratitude and celebration.”
Christopher Martin has served as the principal trumpet of the New York Philharmonic since September 2016. He previously served as principal trumpet of the Chicago Symphony Orchestra (CSO) for 11 seasons, and enjoyed a distinctive career of almost 20 years in many of America’s finest orchestras, including as principal trumpet of the Atlanta Symphony Orchestra and associate principal trumpet of The Philadelphia Orchestra. He made his New York Philharmonic solo debut in October 2016, performing Ligeti’s *The Mysteries of the Macabre*, led by then Music Director Alan Gilbert.

Praised as a musician of “effortless understated virtuosity” by *The Chicago Tribune*, Christopher Martin has appeared as soloist multiple times nationally and internationally with the CSO and music director Riccardo Muti. Highlights of Mr. Martin’s solo appearances include the 2012 World Premiere of Christopher Rouse’s concerto *Heimdall’s Trumpet*; Panufnik’s *Concerto in modo antico*, with Mr. Muti; a program of 20th-century French concertos by André Jolivet and Henri Tomasi; and more than a dozen performances of J.S. Bach’s *Brandenburg* Concerto No. 2. Christopher Martin’s discography includes a solo trumpet performance in John William’s score to Steven Spielberg’s *Lincoln* (2012), the National Brass Ensemble’s *Gabrieli*, and CSO Resound label recordings, including the 2011 release of *CSO Brass Live*.

Dedicated to music education, Mr. Martin has served on the faculty of Northwestern University and coached the Civic Orchestra of Chicago. In 2010, he co-founded the National Brass Symposium with his brother Michael Martin, a trumpeter in the Boston Symphony Orchestra, and in 2016, he received the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association for outstanding contributions to the wind band genre. Christopher Martin and his wife, Margaret—an organist and pianist—enjoy performing together in recital and, most especially, for their daughter, Claire.
THE UNIVERSITY OF TEXAS WIND ENSEMBLE

FLUTE
Karen Baumgartner
Allison DeFrancesco
Hayley Miller
Courtney Regester
Jenna Taylor

OBUE
Aidan Dugan
Jillian Kouzel
Joshua Owens
Ben Stevenson

CLARINET
Nico Chona
Luis Corpus
Moises Correa
Riley Dennison
Robert Durie
Mark Hambleton
Yu Rou Li
Luz Sarmiento
Daniel Toscano-Rodriguez
Jessica Treffer

BASSOON
Danny Nguyen
Karen Stephenson
Andy Thomas

SAXOPHONE
Oswaldo Garza
Sarah Hetrick
Chris Padilla
David Schreck
Calvin Wong

HORN
Ben Carroll
Emma Edwards
Reagan Hermsdorf
Nicole Pagliai
Luis Torres

TRUMPET
Austin Cruz
Joe Jennis
Melissa Munoz
Rachel Spencer
Josh Toler
Tammy Vaughn

TROMBONE
Tim Maines
Anna Wessels
Derek Mitchell

EUPHONIUM
Kevin Fenske
MJ Jadeja

TUBA
Alex Avila
Aaron Morgan
Bryan Patterson

PERCUSSION
Christian Clark
Oliver DeLotto
Dana Dominguez
Oni Lara
Diana Loomer
Cindy Willis

PIANO/HARPSCICHORD
Hannah Chung

HARP
Melina Kehtar-Navaz
Lydia Villarreal

STRING BASS
Andy Rogers
UPCOMING BAND CONCERTS

The University of Texas Symphony Band
Wednesday, May 2, 7:30 PM
Bates Recital Hall

The University of Texas Wind Symphony
Friday, May 4, 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