THE UNIVERSITY OF TEXAS WIND SYMPHONY

Friday, April 6, 2018, 7:30 PM
Bates Recital Hall

CONDUCTOR
Scott S. Hanna

GUEST CONDUCTOR
Lance L. Sample

This concert will last approximately one and a half hours with one fifteen minute intermission
Anthony DiLorenzo  Luminosity (2012)  
(b. 1967)

Carlos Chávez  Toccata for Percussion Instruments (1942)  
(1889-1978)

Jean-Georges Kastner  Sextour (1850)  
(1810-1867)

Frank Ticheli  Sanctuary (2006)  
(b. 1958)

Intermission

John Ireland  ‘Elegy’ from A Downland Suite (1932)  
(1879-1962)

Wilhelm Berger  Serenade in F Major, Op. 102, Movement I (1910)  
(1861-1911)

Jose Flores  Three Short Stories (2017)  
(b. 1997)

Alberto Ginastera  Danza Final “Malambo” from Estancia (1941)  
(1916-1983)  
*With members of the wind, brass, and percussion sections of the Austin Youth Orchestra  
trans. D. John

PLEASE SILENCE YOUR ELECTRONIC DEVICES
ABOUT THE PROGRAM

Luminosity
Anthony DiLorenzo

Born: 1967
Composed: 2012
Duration: 5 minutes
UT Bands Premiere

Emmy Award-winning composer Anthony DiLorenzo has established himself as one of the most exciting composers of today. His music is performed throughout the world by symphony orchestras and chamber groups, including the San Francisco Symphony, the New World Symphony, the Louisiana Philharmonic, the Utah Symphony, the Tokyo Symphony, and the Boston Pops Orchestra. A gifted trumpet player as well, he has written compositions and performances that can be heard on over 70 films and countless television commercials, sports, and news themes throughout the world.

*Luminosity* uses the imagery of pulsars—stars that blink and spin—to evoke that vast expanse of space. His contrasting tempos display this in the opening, which mimics a pulsar hurling through space voiced by a barreling timpani riff, and supporting trumpet, tuba, and French horn fanfare statements. The shift to a slower tempo echoes the stark beauty of space with solo voices and rich ensemble chords, closing the piece with a powerful and victorious reprise.
Toccata for Percussion Instruments  
Carlos Chávez

Born: June 13, 1899, Mexico City, Mexico  
Died: August 2, 1978, Mexico City, Mexico  
Composed: 1942  
Duration: 12 minutes  
UT Bands Premiere

Born June 13, 1899 in Mexico City, Carlos Chávez was a renowned composer, conductor, and educator whose distinctive, often highly percussive music synthesized elements of Mexican, Indian, and Spanish-Mexican influence. A prolific writer of music and music criticism, Chávez’s oeuvre includes five ballets, seven symphonies, four concertos, a cantata and opera, and innumerable pieces for voice, piano, and chamber ensemble.

Chávez was trained primarily as a pianist and developed much of his compositional skills independent of instructors. Coming of age at the close of the Mexican revolution and during a time of renewed cultural nationalism, Chávez’s investigation of indigenous Indian cultures, native folk elements, and dance forms brought an unprecedented vigor and visibility to 20th-century Mexican music. Works such as the Sinfonía de Antígona, Sinfonia India, and a ballet for Martha Graham (La Hija de Cólquide, [The Dark Meadow]) were celebrated for their remarkably distinctive and original sound.

The Toccata for Percussion Instruments was preceded by another chamber work, Xochipilli (1940) for winds and percussion. Written at the request of Nelson Rockefeller, Xochipilli was premiered at New York City’s Museum of Modern Art as part of “Twenty Centuries of Mexican Art.” Its style and unique instrumentation were conscious efforts on the part of Chávez to evoke the lost music of native Mexicans. The overall form of the Toccata is in three movements: fast—slow—fast. Chávez uses standard compositional devices of imitation and repetition. Small rhythmic themes are presented and passed between the membranophones creating recognizable melodic contours.
Sextour
Jean-Georges Kastner

Born: March 9, 1810, Strasbourg, France
Died: December 19, 1867, Paris, France
Composed: 1850
Duration: 5 minutes
UT Bands Premiere

Born in Strasbourg in 1810, Jean-Georges Kastner was very productive as a composer. His music is characterized by great skill coupled with an unusually imaginative use of timbre and an inclination for interrupting serene passages with bizarre ideas. Besides three symphonies and a succession of symphonic poems, Kastner also wrote chamber music and operas, among them the never performed *Gustavus Wasa* (1832), *The Death of Oscar* (1833) and *The Last King of Juda* (1844).

Kastner’s *Variations faciles et brillantes* are probably the first work composed for saxophone and piano, and are found in the same manuscript as the Sextour, the first work for saxophone ensemble, written before the whole saxophone family was even complete. The Sextour was later notated for six modern saxophones by the legendary Sigurd Raschèr without it requiring the smallest changes. The structure of the piece is uncomplicated, but it is a fine example of Kastner’s originality and musicianship.

Sanctuary
Frank Ticheli

Born: January 21, 1958, Monroe, Louisiana
Composed: 2006
Duration: 12 minutes
Last Performed: May 6, 2015, Symphony Band

Frank Ticheli is an American composer and conductor. His music has been described as being “optimistic and thoughtful” (*Los Angeles Times*), “lean and muscular” (*New York Times*), “brilliantly effective” (*Miami Herald*) and “powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors” (*South Florida Sun-Sentinel*). Ticheli joined the faculty of the University of Southern California’s Thornton School of Music in 1991, where he is Professor of Composition.
Sanctuary was commissioned by the Michigan School Band and Orchestra Association in honor of H. Robert Reynolds, conductor of the University of Michigan Symphonic Band for twenty-six years. As a personal tribute to Reynolds, who was a horn player, Ticheli chose a solo horn to be the work’s primary musical messenger. Vivid memories of Reynolds conducting Percy Grainger’s Hill Song No. 2 and Colonial Song were in the back of the composer’s mind as he created sounds that in some ways echo their lyrical mood. Sanctuary has a simple melodic line accompanied by a beautiful harmonic structure. The peaceful beginning gives way to a passionate climax in the middle, then ends as it began with the main horn theme and the bells. Ticheli has an ear for creating striking instrumental colors, and his music is filled with a rhythmic language that resonates well with the wind medium.

‘Elegy’ from A Downland Suite
John Ireland

Born: August 13, 1879, Bowdon, United Kingdom
Died: June 12, 1962, Washington, United Kingdom
Composed: 1932
Duration: 5 minutes
UT Bands Premiere

Although seldom heard in today’s concert halls, John Ireland was in fact one of the most widely performed British composers during his lifetime. Born at Bowden, Cheshire, into a cultured family of Scottish descent, Ireland had a difficult childhood which undoubtedly contributed to his self-critical and introspective nature. Ireland began piano studies at the Royal College of Music in London (RCM) in 1893 and later continued his study in composition with fellow peers Ralph Vaughan Williams and Gustav Holst. He did not venture into the realm of symphonies or opera but he did create one film score dating back to 1946 for the Australian film The Overlanders which conductor Charles Mackerras reworked posthumously into an orchestral suite. Some of his other popular pieces include A Downland Suite and Themes from Julius Caesar, both of which were completed or re-transcribed after his death by his student Geoffrey Bush. Ireland joined the compositional teaching staff of Royal College of Music in 1923, a position he would hold for many years with his most notable pupil being Benjamin Britten.
A Downland Suite was composed originally for brass band, written in 1932 for the national Brass Band Championship of Great Britain as a contest piece. The suite is a pictorial depiction enshrining the composer’s love for the Sussex downs and has been described by Donald McLeod as “sunnily bucolic.” In keeping with its intention as a contest piece, the suite is both technical and expressive, and is complicated and difficult to read. The Elegy is among Ireland’s most popular compositions; the Elegy has an Elgarian [Edward Elgar] flavor from its melodic structure whereas the Minuet is charming, having something of a bucolic feel.

Serenade in F major, Op. 102, Movement I
Wilhelm Berger

Born: August 9, 1861, Boston, Massachusetts
Died: January 16, 1911, Jena, Germany
Composed: 1910
Duration: 6 minutes
UT Bands Premiere

Wilhelm Berger was born in Boston, MA in 1861. Wilhelm’s musical talent showed from an early age: he gave a recital of his own music at the age of 14, and became a student at the Königliche Musikochschule in Berlin when he was 17. Berger joined the staff of the Klindworth-Scharwenka Conservatory in 1888, combining teaching with work as a composer, pianist and conductor. He became a professor in 1903, and in the same year was appointed the Court Kapellmeister to the Duke of Saxony-Meiningen. The Court Orchestra had built up a formidable reputation under Hans von Bülow, and its guest conductors included Liszt, Brahms, Wagner and Richard Strauss. Berger was a prolific composer but left only a few orchestral works, concentrating more on chamber and piano music. He also wrote many choral works and lieder with orchestral accompaniment which can stand alongside those of Wolf and Richard Strauss.

The Serenade in F major, Op. 102, was Wilhelm Berger’s last work, written in 1910 shortly before he died following a long illness and an operation. It was first performed in Berlin after his death and was very well received. He handles the different instruments with skill and imagination, creating a whole as well as a mass of delightful detail. The music is in the fine tradition of romantic writing for winds, but Berger abandons the classical arrangements of movements and produces new and exciting changes of mood, key, and color.
Three Short Stories
Jose Flores

Born: 1997
Composed: 2017
Duration: 8 minutes
UT Bands Premiere

Jose Flores is a junior music studies major at The University of Texas at Austin. A native of San Antonio, he is a graduate of G.W Brackenridge High School where he performed with several community ensembles including the San Antonio Youth Wind Ensemble, Heart of Texas Concert Band, and the San Antonio Wind Symphony. Originally an oboist, Flores later played the euphonium and explored the art of composition, writing small chamber works for low brass instruments. While studying at The University of Texas, Flores has written and premiered six original compositions performed by The University of Texas Jazz Ensemble, and the LeVeL Tuba Euphonium Quartet. Flores was a Semi-Finalist for the Leonard Falcone Young Artist Euphonium Competition and earned third place at the South Central Regional Tuba Euphonium Conference for Artist Euphonium.

The composer writes:

“Each movement is based off of a children’s story, or legend. The first story, ‘Ant and the Elephant’ features a big bully Elephant who is prideful of his enormous might and would threaten any animal who crossed his path. One day, a brave little ant has finally had enough of the elephants wrongdoings and decides to teach them a lesson by crawling inside of their trunk and biting them repeatedly until the elephant cries for the pain to stop. Then, the ant says wisely, ‘See, this is how it feels when you hurt others!’ From that day on, the elephant never troubled any other animal again.

The second story, ‘Why the Wolf Howls in the Night’ is about love, and deception. In the spirit world, the Moon and Quae Carcajou were lovers who were envied by all. One day, Trickster, the most jealous of them all, set out to separate the two by fooling Quae Carcajou to go to the real world to retrieve wild roses as a gift for the Moon. When Quae Carcajou returned to the door of the spirit world, he was denied entrance
because once a spirit leaves that world they are to never return again.
Heartbroken, Quae Carcajou turns into a wolf and spends the remainder of his days in the real world howling to his lover, the Moon.

The third story is called, ‘The Four Friends and the Hunter.’ A turtle approaches a group of three other animals—a deer, a mouse, and a bird. He says that he lacks friends and protection from outside dangers. ‘I can run,’ says the deer. ‘I can dig,’ says the mouse. ‘I can fly,’ says the bird. ‘What can you do?’ The turtle responds that his flaws are exactly why he needs protection from friends. At that moment, the turtle is caught by a hunter, who intended to catch the deer for his dinner. The three animals jump into action, the bird and deer acting as a distraction as the mouse bites the turtle free from the net that trapped him. All four of them escape together safely. The moral of the story is that sometimes it’s okay to need help from others.”

“Danza Final” from *Estancia*
*Alberto Ginastera, trans. David John*

Born: April 11, 1916, Buenos Aires, Argentina
Died: June 25, 1983, Geneva, Switzerland
Composed: 1941
Duration: 5 minutes
Last UT Performance: February 19, 2014 (Wind Symphony)

The Argentine composer Alberto Ginastera was perhaps the most influential 20th century composer of classical music from Latin America. His contacts and influences were broad: he studied with Aaron Copland, taught Astor Piazzolla, and the rock group Emerson-Lake-and-Palmer used a movement of his Piano Concerto on their album *Brain Salad Surgery*.

“Danza Final” is the final movement of Ginastera’s four-movement orchestral suite *Estancia*. The dance is cast in the form of a malambo, a dance specific to Argentina with roots dating to the 1600s. Only males are allowed to participate in this dance, and it is often used by gauchos (cowboys) to prove their manhood. The clapping of hands and a use of the feet akin to tap dancing are a hallmark of this style. The composer’s “Malambo”, Op. 7, for piano, composed in 1940, preceded the orchestrated version of 1941. The version for band was arranged by David John in 1965.
THE UNIVERSITY OF TEXAS WIND SYMPHONY

Flute
Zoe Cagan
Jessica Martinez
Cameron Massey
Cyrus Yasrebi

Oboe
Madison Pregler
Quinton Smith
Keenan Smith

Bassoon
Megan Darlington
Kaan Kumru
Josephine Whiteis

Clarinet
Joshua Barker
Lauren Batchelor
Moises Correa
Riley Dennison
Robert Durie
Mark Hambleton
Natalie Miller
Daniel Toscano Rodriguez
Miranda Schultz
Julie Vest

Saxophone
Bryant Anderson
Sam Cowart
Connor Fryar
Ally Morales
Victor Rodriguez
Harrison Williams

Horn
Mark Morris
Nick Nunley
Rachel Trentham
Stone Wang

Trumpet
Samuel Buske
Austin Cruz
Justin Humphrey
Madeline Kinsella

Trombone
Justin Dunlap
Aaron Sanchez
Anna Wessels
Wheaton Wills

Euphonium
Joseph Anderson
Jose Flores
Mitchell Mest

Tuba
Robyn Haynes
TJ West

Percussion
John Dawson
Kendall Floyd
Giberto Garcia
Cameron Marquez
Kazuomi Motoike
Charles Stevens

String Bass
Andrew Rodgers

Harp
Kennedy Park

Piano
Mengni Tang
The University of Texas Wind Symphony

Friday, May 4, 7:30 PM
Bates Recital Hall

**Conductor**
Scott Hanna

**Dmitri Shostakovich**
Festive Overture

**Claude Debussy**
Images, Book 1, No. 2, Hommage à Rameau

**Paul Dooley**
Point Blank

**Frank Ticheli**
Angels in the Architecture

**Wilhelm Berger**
Serenade in F Major

**Leonard Bernstein**
Profanation from Jeremiah Symphony
UPCOMING BAND CONCERTS

The University of Texas Concert Bands
Sunday, April 22, 7:30 PM
Bates Recital Hall

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

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

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