



The University of Texas at Austin  
**Butler School of Music**  
*College of Fine Arts*

THE UNIVERSITY OF TEXAS

# WIND ENSEMBLE

Sunday, November 21, 2021

4:00 pm

Bates Recital Hall

**JERRY JUNKIN** conductor

**DREW EARY** guest conductor

This concert will last approximately one hour without intermission.

# PROGRAM

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**Franz Krommer**

**Octet-Partita, Op. 57**

Allegro vivace

Minuetto: Presto

Adagio: Andante cantabile

Alla polacca

**Dimitri Shostakovich**

**Festive Overture**

Benjamin Eary, conductor

**Aram Khachaturian**

**Spartacus: Adagio of Spartacus and Phrygia**

**Karel Husa**

**Music for Prague 1968**

Introduction and Fanfare

Aria

Interlude

Toccata and Chorale

*Performed in recognition of Karel Husa's 100th birthday*

# ABOUT THE PROGRAM

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**Franz Krommer**

## **Octet-Partita, Op. 57**

**BORN** November 27, 1759, Kamenice, Czechia

**DIED** January 8, 1831, Vienna, Austria

**COMPOSED** 1806

**DURATION** 18 minutes

Composer Franz Krommer was born just months after the death of George Frideric Handel, and died four years after the passing of Beethoven. In his 71-year lifetime, he wrote over 300 works, including nine symphonies, seventy string quartets, and dozens of works for various combinations of wind instruments. These works for wind instruments—known as *Harmoniemusik*—utilized oboes, clarinets, bassoons, and horns, and grew in popularity and prominence in the mid-18th century among the European aristocracy. Krommer spent the majority of his career working in the court for Emperor Franz I, and became an expert in this genre, which was more mobile than a

military band, and more suited to perform while dinner was served (clarinets are lighter in both sound and weight than trumpets, after all). While a great deal of *Harmoniemusik* was transcriptions of popular operas, arranged by band leaders rather than the composers themselves, court composers such as Krommer wrote original music specifically for the professional musicians retained for the court ensemble. He composed a total of thirteen *Octet Partitas*, his Op. 57 in F Major is the first, often referred to as *Harmonie in F Major*, hearkening back to the genre that put him on the map.

**Dimitri Shostakovich**

## **Festive Overture, Op. 96**

**BORN** September 25, 1906, Saint Petersburg, Russia

**DIED** August 9, 1975, Moscow, Russia

**COMPOSED** 1954 / 1965

**PREMIERED** November 6, 1954 at the Bolshoi Theatre

**DURATION** 6 minutes

Composer Dmitiri Shostakovich and his friend and confidant Lev Lebedinsky were relaxing in the composer's Moscow flat when the conductor from the Bolshoi Theater Orchestra came knocking at the door. A celebration of the 37th Anniversary of the 1917 October Revolution was in three days, and through a series of political and personal missteps (isn't that always

the case?) they did not have a new work to premiere as planned. He begged Shostakovich to write something, and he did. Political missteps were endemic to Shostakovich's life. He was constantly playing a game of cat-and-mouse with the dictator Stalin and his cultural police. The composer was constantly walking the line between "attempting to share his progressive,

anti-authoritarian music” and “not being kidnapped and killed by Stalin” –a fate endured by other outspoken artists of the time. His *Festive Overture*, however, has none of the angst, bite, or subversive messaging that Stalin hated. As Lebedinsky shared, “The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down.” The work,

originally for orchestra, was a hit, and four years later was transcribed for Russian wind bands. Donald Hunsberger later adapted it for American bands (no saxhorns), which is the iteration heard today. Although Shostakovich, who was a notoriously nervous and comically skittish personality, was not a trained conductor, he did conduct one single concert in his entire lifetime: the premiere of his cello concerto, a concert which opened with his *Festive Overture*.

## Aram Khachaturian

### **Spartacus: Adagio of Spartacus and Phrygia**

**BORN** June 6, 1903, Tbilisi, Georgia

**DIED** May 1, 1978, Moscow, Russia

**COMPOSED** 1954 Premiered: December 27, 1956, Mariinsky Theatre, Leningrad

**DURATION** 9 minutes

Aram Khachaturian entered Moscow’s Gnessin Musical Institute as an 18-year old with no musical training. Fifteen years later, his piano concerto established him as a leading Soviet composer: a title he took seriously. After further successes of his symphonic music, and a violin concerto which was awarded the Stalin Prize – the highest recognition for artistic achievement in the Soviet Union – Khachaturian took a leadership position with the Union of Soviet Composers and was heavily involved with the group until his death. His ballet scores, *Gayane* (1942) and *Spartacus* are considered the first Armenian ballets, and continue to shine as standard repertoire today. Written in the post-Stalin era, *Spartacus* was awarded the Lenin Prize in 1954, but the ballet was not premiered until 1956. In it, Khachaturian tells

the story of Spartacus, a Thracian gladiator and slave who, along with several others, leads a revolt against the Roman Republic, resulting in the Third Servile War. While Spartacus and the rebellion he led are historical, for his ballet, the composer took several liberties, and imagined a wife for Spartacus, naming her Phrygia. The couple is captured by the Romans, and then separated: him to the gladiator ring, and her to the harem of the Roman leader Crassus. After being forced into a battle-to-the-death with a friend, Spartacus incites a rebellion and escapes with Phrygia. The *Adagio of Spartacus and Phrygia* is the music depicting their reunion. The next morning, Crassus and his army locate the encampment and (spoiler alert) take Spartacus’ life, impaling him on their spears, and leaving Phrygia to mourn his death.

**Karel Husa**

## **Music for Prague 1968**

**BORN** August 7, 1921, Prague, Czechia

**DIED** December 14, 2016, Apex, NC

**COMPOSED** 1968

**PREMIERED** January 1969, Ithaca College Concert Band, Dr. Kenneth Snapp, conductor

**DURATION** 22 minutes

In 1968, Czechoslovakia began a slow turn away from Communist ideals and policies, which was denounced by the USSR as the "Prague Spring." After failed peaceful negotiations, the Soviets invaded Prague on August 20th. Czech composer Karl Husa, vacationing in upstate New York, listened to radio updates about the hostile takeover of his home, and wrote *Music for Prague 1968* to honor his native city. His request to have his own program note printed in all performances is honored below: Three main ideas bind the composition together. The first and most important is an old Hussite war song from the 15th century, *Ye Warriors of God and His Law*, a symbol of resistance and hope for hundreds of years, whenever fate lay heavy on the Czech nation. It has been utilized also by many Czech composers, including Smetana in *My Country*. The beginning of this religious song is announced very softly in the first movement by the timpani and concludes in a strong unison (*Chorale*). The song is never used in its entirety. The second idea is the

sound of bells throughout, Prague, named also the City of "Hundreds of Towers," has used its magnificently sounding church bells as calls of distress as well as of victory. The last idea is a motif of three chords first appearing very softly under the piccolo solo at the beginning of the piece, in flutes, clarinets and horns. Later it reappears at extremely strong dynamic levels, for example, in the middle of the *Aria*. Different techniques of composing as well as orchestrating have been used in *Music for Prague 1968* and some new sounds explored, such as the percussion section in the Interlude, the ending of the work, etc. Much symbolism also appears: in addition to the distress calls in the first movement (*Fanfares*), the unbroken hope of the Hussite song, sound of bells, or the tragedy (*Aria*), there is also the bird call at the beginning (piccolo solo), a symbol of the liberty which the City of Prague has seen only for moments during its thousand years of existence.

# JERRY JUNKIN

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Serving since 1988 on the faculty of The University of Texas at Austin, where he holds the Vincent R. and Jane D. DiNino Chair for the Director of Bands, in addition to serving as a University Distinguished Teaching Professor, Jerry Junkin is recognized as one of the world's most highly regarded wind conductors. Previously, he served on the faculties of both the University of Michigan and the University of South Florida. In addition to his responsibilities as Professor of Music and Conductor of the Texas Wind Ensemble, he serves as Head of the Conducting Division and teaches courses in conducting and wind band literature. He has served as Music Director and Conductor of the Hong Kong Wind Philharmonia since 2003, and as Artistic Director and Conductor of the Dallas Winds since 1993. He also serves as Visiting Professor at the Senzoku Gakuen College of Music Wind Ensemble in Tokyo, Japan. Mr. Junkin has conducted All-State bands and festivals in forty-eight states and five continents, and is a Yamaha Master Educator.

# DREW EARLY

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Drew Early is in his first year of the Doctor of Musical Arts degree in Wind Band Conducting at The University of Texas at Austin studying under Professor Jerry Junkin. Early holds a Master of Music in Wind Band Conducting from the Schwob School of Music at Columbus State University where he studied with Dr. Jamie L. Nix. He also received a Bachelor of Music in Music Education and Clarinet Performance from The University of Arizona. While at Columbus State University, Early's primary responsibilities were to guest conduct the Schwob Wind Ensemble and Schwob Wind Orchestra. He was the director of the CSU Cougar Pep Band and assisted the annual CSU Conductors' Workshop. At the University of Arizona, Early served as the Drum Major of the Pride of Arizona Marching Band as well as the principal clarinetist of the UA Wind ensemble under Professor Gregg Hanson. While at Columbus State University, Early's primary responsibilities were to guest conduct the Schwob Wind Ensemble and Schwob Wind Orchestra.

# WIND ENSEMBLE

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## **FLUTE**

Gabrielle Davis  
Michael Hung  
Amrutha Koteezwaran  
Annabel MacDonald  
Alicia Piper  
McKena Stickney

## **OBOE**

Sara Brown  
Ariana Chan  
Mark Doerr  
Ryan Hirokawa  
Emily Lum  
Kate Young

## **CLARINET**

Victor Battista  
Scott Heinz  
Jiyeon Lim  
Joshua Pruett  
Evan Schnurr  
Logan Seaton  
Daniel Toscano Rodriguez  
Gabriel Vaca  
Juyong You

## **BASSOON**

Roger Graves  
Khalil Gray  
Shawn Karson  
Derek Lund  
Tucker Van Gundy

## **SAXOPHONE**

Megan Elks  
Joel Ferst  
Connor O'Toole  
Olivia Phaneuf  
Marina Sakellakis

## **HORN**

Brandon Foscett  
Jonah Hammett  
Lily McCormick  
Francisco Ramos  
Seth Rodriguez

## **TRUMPET**

Samuel Acosta  
Shreeka Kumar  
Chet Pena  
Diego Rosales  
Levi Rosengren  
Javier Salinas  
Sam Taylor  
Julian Thomas

## **TROMBONE**

Lauren Casey-Clyde  
Harry Gonzalez  
Simon Lohmann  
Andrew Lyster  
Jorge Rodriguez

## **EUPHONIUM**

Thomas Benthein  
Nathan Gomez  
Brandon Morrison

## **TUBA**

Riley McMahon  
Denzel Richard  
Elvis Yang

## **PERCUSSION**

Brandon Berlanga  
Francis Favis  
Cameron Marquez  
Nic Martinez  
Caroline Richards  
Edric Salazar  
Michael Smith  
Daniel Syvret  
Samuel Wheeler

## **DOUBLE BASS**

Roger Graves

## **HARP**

Vincent Pierce

## **KEYBOARD**

Giyong Ahn

# UPCOMING EVENTS

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## NEW MUSIC ENSEMBLE WITH EEMS

Wednesday December 1, 7:30 pm  
Bates Recital Hall

## SYMPHONY BAND

Sunday December 5, 7:30 pm  
Bates Recital Hall

## HOLIDAY CHORAL CONCERT

Streaming On-Demand, December 13-26  
online at [music.utexas.edu](https://music.utexas.edu)

## MIRÓ QUARTET

Friday January 28, 7:30 pm  
Bates Rectial Hall

## WIND ENSEMBLE WITH WIND SYMPHONY

Wednesday Febraury 9, 7:30 pm  
Bates Recital Hall

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Program Notes by Mark Bilyeu

For more information about Butler School of Music concerts and events, visit our online calendar at [music.utexas.edu/calendar](https://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](https://music.utexas.edu/giving)

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Ramón H. Rivera-Servera, Dean

SARAH AND ERNEST BUTLER SCHOOL OF MUSIC  
Jeff Hellmer, Interim Director

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