



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

THE UNIVERSITY OF TEXAS

WIND ENSEMBLE

Wednesday, February 9, 2022

7:30 pm

Bates Recital Hall

JERRY JUNKIN conductor

BILLY HUNTER JR. trumpet

This concert will last approximately one hour without intermission.

PROGRAM

John Stafford Smith
arr. Williams

The Star Spangled Banner
In recognition of John Williams' 90th birthday, February 9

Omar Thomas

The Low-Down Brown Get-Down

Alexander Arutiunian
arr. Crisara

Trumpet Concerto
Andante
Allegro energico
Meno mosso
Allegro
Billy Hunter, trumpet

Ottorino Respighi
arr. Nefs

Pini di Roma (The Pines of Rome) P.141
I pini di Villa Borghese (The Pines of the Villa Borghese)
Pini presso una catacomba (Pines Near a Catacomb)
I pini del Gianicolo (The Pines of the Janiculum)
I phi della Via Appia (The Pines of the Appian Way)

ABOUT THE PROGRAM

Omar Thomas

The Low-Down Brown Get-Down

BORN 1984, Brooklyn, N.Y.

COMPOSED 2020

DURATION 12 minutes

A leader in both jazz and classical styles, composer and arranger Omar Thomas currently serves as assistant professor of composition at The University of Texas at Austin, while his music continues to be heard around the world. He writes:

The end of the 60s into and through the 70s saw the era of the “blaxploitation” film – a genre of filmmaking aimed at African-American audiences which put us in leading roles of stories that often followed antiestablishment plots. These films were often controversial due to their exaggerated bravado, hypersexuality, and violence. Noticing the lucrative potential of blaxploitation films, Hollywood began to market these films to a wider audience. Though low budget, they possessed an exciting, raw, soulful quality unlike any other genre up until that time, and from these films were born some of the most iconic characters (*Shaft*, *Dolemite*, *Foxy Brown*, and *Cleopatra Jones*, to name a few) and soundtracks ever created, written by some of the biggest names in African-American popular folk music of the day and since, including Issac Hayes, Curtis Mayfield, James Brown, and Marvin Gaye.

The Low-Down Brown Get-Down is the soundtrack for a nonexistent blaxploitation film. It pulls from various sounds and styles of African-American folk music, such as funk, R&B, soul, early hip hop, the blues, and even film noir to stitch together its “scenes.” The title pulls from and is inspired by “post-jive” African-American Vernacular English (AAVE). The word “Brown” in the title, in addition to its reference to none other than the Godfather of Soul, James Brown, whose most-famous licks and bass lines pepper the intro and recur throughout the piece, also refers to the melanin of the people who created these sounds.

This piece unapologetically struts, bops, grooves, slides, shimmies, head bangs, and soul claps its way straight through its thrilling “chase scene” finale. It was my intention with the creation of this piece to go full steam ahead on bringing African-American folk music to the concert stage to take its place amongst all other types of folk music that have found a comfortable home in this arena. May this work push back against notions of “sophistication,” “appropriateness,” and “respectability” that have been codified in the concert music setting for a century and more.

Alexander Grigori Arutunian

Trumpet Concerto

BORN September 23, 1920 Yerevan, First Republic of Armenia

DIED March 28 2012 Yerevan, Armenia

COMPOSED 1950

DURATION 15 minutes

Throughout Alexander Arutunian's 91-year lifespan, he composed dozens of works ranging from solo piano, to film scores, to operas. He conducted the Armenian State Philharmony for 36 years, he was awarded the prestigious Stalin Prize, and even had a brief career as an actor. Yet, even with all these accomplishments, his legacy is built on his Trumpet Concerto. At the age of 7, he began his studies at the Yerevan State Conservatory in Armenia. He would go on to study piano and composition there, and after receiving degrees, continued studies at the Moscow Conservatory. His graduation piece, a cantata entitled *Motherland* earned him the Soviet state Stalin Prize, which honored artists who produced work which intensified Russian patriotism. Arutiunian was committed to his Armenian national identity, and was an avid supporter of the Soviet Union, even sitting on the Soviet Composers Union, a state-appointed panel which determined what music could be heard by the general public. Arutunian often incorporated melodic material reminiscent of the ashughner (Armenian poet musicians and minstrels). Amid the vibrant, rhythmic, and downright catchy themes of his trumpet concerto, Arutunian intersperses long, melodic, near-improvisatory sections hearkening back to the ashughner. While the composer set out to write this work during his studies in Moscow, the intended trumpet player died while serving in the war, and the work was not completed until 1950. Aykaz Messlalyan was the first performer of the concerto, but it was the Russian virtuoso Timofei Dokschitzer whose recordings and international performances of the work cemented it as a staple for trumpeters around the world.

Ottorino Respighi

Pines of Rome

BORN July 9, 1879. Bologna

DIED April 18, 1936. Rome

COMPOSED 1923-24

PREMIERED December 14, 1924. Bernardino Molinari led the Augusteo Orchestra, in Rome

DURATION 23 minutes

Italian composer Ottorino Respighi composed his blockbuster Roman Trilogy over the course of twelve years. His education and early career took him to Russia where he studied with composer and master orchestrator Rimsky-Korsakov for a brief stint while working as the principal violinist at the Russian Imperial Theatre, returning to Italy for a teaching position at the St. Cecilia Conservatory of Music in Rome in 1913. Though he was briefly captivated with the radical music of French Modernism, he ultimately retreated to a style which was more conservative, leaning

on the lush orchestrations he learned in Russia while honoring the Italian music of the distant past. With the success of his 1916 *Fountains of Rome*, he began composing *Pines of Rome*. The composer sent along these notes for the American premiere by the New York Philharmonic: “

While in his preceding work, *Fountains of Rome*, the composer sought to reproduce by means of tone an impression of nature, in *Pines of Rome* he uses nature as a point of departure, in order to recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life.

The following depictions of the movements are also given by the composer:

The Pines of the Villa Borghese: Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of “Ring around a Rosy.” They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms. Suddenly the scene changes.

The Pines Near a Catacomb: We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced.

The Pines of the Janiculum: There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo’s Hill. A nightingale sings.

The Pines of the Appian Way: Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

JERRY JUNKIN



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.

BILLY HUNTER JR.



Billy Hunter Jr. has been principal trumpet with The Metropolitan Opera Orchestra and principal trumpet with the Classical Tahoe Orchestra in Lake Tahoe. He has performed as guest principal with the Frankfurt Radio Symphony in Germany, Malaysian Philharmonic Orchestra (MPO) in Kuala Lumpur, the Grant Park Symphony Orchestra in Chicago, and most recently The Philadelphia Orchestra. In addition to orchestral playing, Hunter is also an avid soloist, recitalist, chamber musician, and clinician worldwide. He has appeared as soloist with the South African International Chamber Music Festival in Stellenbosch, SA, Chineke! Orchestra in London, UK, and the New World Symphony in Miami, FL amongst several other orchestras in states all over the US, Japan, Taiwan, and China. Hunter comes to UT from positions at the Manhattan School of Music and the Peabody Institute.

WIND SYMPHONY

FLUTE

Michael Hung
Amrutha Koteezwaran
Alicia Piper
Jake Polson
Dominique Reilly
McKena Stickney

OBOE

Garrett Barrientos
Ariana Chan
Gabriel Grant
Ryan Hirokawa
Rachel Marquez
Kate Young

CLARINET

Victor Battista
Paula Boothman
Brendan Fairleigh
Scott Heinz
Henry Landrum
Jiyeon Lim
Joshua Pruet
Thomas Rodriguez
Abbey Young

BASSOON

Brigit Fitzgerald
Shawn Karson
Trevor King
Quincey Trojanowski

SAXOPHONE

Joel Ferst
Olivia Phaneuf
Marina Sakellakis
Chance Stine

HORN

Alejandro Cueto
Maggie Demel
Brandon Foskett
Jonah Hammett
Sally Hatfield
Seth Johnson
Aaron Owens
Francisco Ramos
Seth Rodriguez
Evelyn Webber

TRUMPET

Samuel Acosta
Grayson Gayle
Justin Lymburner
Reuben Mathews
Chet Pena
Diego Rosales
Sam Taylor
Julian Thomas
John Vitale

TROMBONE

Zach Alling
Arsene Bien-Aime
Lauren Casey-Clyde
Harry Gonzalez
Tsz Yin (Alvin) Ho
Simon Lohmann
Thomas Ly
Andrew Lyster

EUPHONIUM

Thomas Benthein
Shelby Burton
Brandon Morrison

TUBA

Denzel Richard
Elvis Yang

PERCUSSION

Ruben Acuna Gonzalez
Brandon Berlanga
Jaxon Jedede
Nic Martinez
Reese Maulsby
Caroline Richards
Edric Salazar
Michael Smith
Samuel Wheeler

HARP

Gwendoline Pannetier
Vincent Pierce

DOUBLE BASS

Reilly Curren
Justin McLaughlin

KEYBOARD

Giyong Ahn
Renan Branco
Andrew Brownell

UPCOMING EVENTS

WIND SYMPHONY

Sunday, February 27 4:00 pm
Bates Recital Hall

SYMPHONY BAND

Friday, February 18, 7:30 pm
Bates Recital Hall

WIND ENSEMBLE

Wednesday, March 30, 7:30 pm
Bates Recital Hall

WIND SYMPHONY

Wednesday, April 6, 7:30 pm
Bates Recital Hall

SYMPHONY BAND

Friday, April 29, 7:30 pm
Bates Recital Hall

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

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Ramón H. Rivera-Servera, Dean

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Jeff Hellmer, Interim Director