

WINE DARK SEA

JOHN MACKEY

DAN WELCHER

DONALD GRANTHAM

FRANK TICHELI

JERRY JUNKIN

THE UNIVERSITY OF TEXAS

WIND ENSEMBLE

NATHAN WILLIAMS, CLARINET



A 'PROF' JOHNSON RECORDING



SPUMANTE



Writing in *High Fidelity* in 1974, critic Royal S. Brown remarked “on the basis of this work (Concerto for Flute and Orchestra), I would say that Dan Welcher is one of the most promising American composers I have ever heard.” Born in Rochester, New York in 1948, composer-conductor Welcher has been fulfilling that promise ever since, gradually creating a body of compositions in almost every imaginable genre including opera, concerto, symphony, vocal literature, piano solos, and various kinds of chamber music. Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He

accepted a position on the faculty at The University of Texas in 1978, creating the New Music Ensemble there and serving as Assistant Conductor of the Austin Symphony Orchestra from 1980 to 1990. It was in Texas that his career as a conductor began to flourish, and he has led the premieres of more than 120 new works since 1980. He now holds the Lee Hage Jamail Regents Professorship in Composition at The University of Texas Butler School of Music, teaching Composition and serving as Director of the New Music Ensemble.

Welcher writes:

Like the Italian sparkling wine for which it is named, *Spumante* is designed for a celebration. It celebrates the opening of the 1998 season of the Boston Pops, and it also celebrates my own fiftieth year of life with a nostalgic look backward at a style of composition that was popular in the 1940s and ‘50s. Beginning with a pop and a burst of bubbles, the overture follows a course familiar to most concertgoers: two main themes, a development, and a restatement of both themes. What’s a bit unusual is that the second theme is the same as the first theme, only inside out, with a different rhythm

and meter. This technique, called inversion, is as old as Bach, and was used extensively by Brahms and other late Romantics. But the style of *Spumante* pays homage to the kind of music that first caught my attention as a child: neoclassic American music by composers such as William Schuman, Vincent Persichetti, Samuel Barber, and Walter Piston. *Spumante* was commissioned by the Boston Pops and its conductor Keith Lockhart, and premiered in Symphony Hall, Boston, in May of 1998. My good friend and former student Paul Bissell created this transcription for band and it was premiered by the Dallas Wind Symphony in January of 2000.

J'AI ÉTÉ AU BAL



Composer Donald Grantham is the recipient of numerous awards and prizes in composition including the Prix Lili Boulanger. His music has been praised for its “elegance, sensitivity, lucidity of thought, clarity of expression, and fine lyricism” in a Citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta, and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera.

The composer resides in Austin, Texas and is Professor of Composition at The University of Texas at Austin. With Kent Kennan he is co-author of *The Technique of Orchestration* (Prentice-Hall).

The composer writes:

J'ai été au bal is a celebration of some of the popular/folk music styles of Louisiana—in particular Cajun music and the brass band tradition of New Orleans. The dance flavor of much of the music is suggested by the title (“I went to the dance”), and two

traditional Cajun dance tunes are employed. The first appears near the beginning and later at the end. “Allons danser, Colinda” (“Let’s go dancing, Colinda”) is a boy’s attempt to coax Colinda to go dancing, and part of his argument is “it’s not everyone who knows how to dance the two-beat waltzes.” This touching little tune does work better in a syncopated two, but is usually represented in notation as 3+3+2. The second Cajun song is “Les flammes d’enfer” (“The flames of hell”), most often performed as a heavily-accented two-step. My version is much faster and lighter, and is introduced by a country-fiddle style tune. The brass band section begins with solo tuba, followed by a duet with the euphonium, and culminates in a full brass presentation.

CONCERTO FOR CLARINET



Frank Ticheli’s music has been described as “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. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony. Ticheli’s orchestral works have

received considerable recognition in the U.S. and Europe. Performances have come from the Philadelphia Orchestra, Atlanta Symphony, Detroit Symphony, Dallas Symphony, American Composers Orchestra, and many others. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern,

Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference Recordings.

Ticheli writes:

I had wanted to compose a concerto for clarinet, and was delighted when a commission came my way from clarinetist Håkan Rosengren. His fiery virtuosity, combined with his poignantly beautiful sound, had a direct influence on my creative decisions throughout the work. The concerto's three movements are composed as tributes to three 20th-century American icons: George Gershwin, Aaron Copland, and Leonard Bernstein. Although the first movement is book-ended by playful allusions of Gershwin's *Rhapsody in Blue*, and the finale contains just a whiff of the air surrounding Bernstein's *West Side Story*, there are no direct quotes, and my own personal style dominates all three movements. I composed my concerto as a tribute, not as an emulation.

The first movement, **Rhapsody for George**, is built largely from chromatic, jazzy, relentless flurries of 16th-notes, volleyed back and forth between the soloist and ensemble. This high-speed game is intensified by a walking bass line, jazzy syncopations, and heavy backbeats that come and go at will. The second movement, **Song for Aaron**, evokes the gentle, open-aired quality sometimes heard in Copland's slow movements. If the listener notices a song-like quality here, it may be because it was in fact originally composed for voice (*An American Dream*, for soprano and orchestra, mvt. 6). Thus, this movement is an adaptation of an earlier work, but altered significantly to suit the unique lyrical traits of the clarinet. While composing the final movement, **Riffs for Lenny**, I imagined Bernstein perched on a pulpit (a podium?), passionately preaching about Music as a powerful and necessary force for humanity. In a sense, I pay tribute to his lifelong enthusiasm, unleashed through his conducting, composing, performing, teaching, and in countless other ways. Like the opening movement, **Riffs for Lenny** is somewhat jazzy, but now in a more, sultry, gospel-like manner. It swoons, sighs, seduces, and then suddenly takes off in double-time, dancing all the way.



WINE-DARK SEA: SYMPHONY FOR BAND

John Mackey holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years. He has received numerous commissions from the Parsons Dance Company, the Cleveland Orchestra Youth Orchestra, New York City

Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, a concerto for New York Philharmonic Principal Trombonist Joseph Alessi, and the commission for this symphony from The University of Texas at Austin. The wind version of *Redline Tango* won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making him the youngest composer to receive the honor.

Mackey writes:

For the past 10 years, I've written all of my music in collaboration with my wife, Abby. She titles nearly all of my pieces, a process that usually involves my writing the music, then playing it for her, after which she tells me what the piece is about. Sometimes she'll hear a piece halfway through my writing process and tell me what the music evokes to her, and that can take the piece in a different (and better) direction than I had originally intended. I've learned that the earlier she is involved in the process, the better the piece turns out. With *Wine-Dark Sea*,

my symphony for band, I asked for her help months before I ever wrote a note of music.

The commission from Jerry Junkin and The University of Texas Wind Ensemble, in honor of the 100th anniversary of the Sarah and Ernest Butler School of Music, was for a piece lasting approximately 30 minutes. How could I put together a piece that large? Abby had an idea. Why not write something programmatic, and let the story determine the structure? We had taken a similar approach with *Harvest*, my trombone concerto about Dionysus, the Greek god of wine. Why not return to the Greek myths for this symphony? And since this story needed to be big (epic, even), I'd use the original, truly epic tale of Odysseus, as told thousands of years ago by Homer in *The Odyssey*. The full *Odyssey*, it turned out, was too large, so Abby picked some of the "greatest hits" from the epic poem. She wrote a truncated version of the story, and I attempted to set her telling to music. Here is the story the way Abby outlined it (in three movements), and I set it:

After ten years of bloody siege, the Trojan War was won because of Odysseus' gambit: A horse full of soldiers, disguised as an offering. The people of Troy took it in as a trophy, and were slaughtered. Odysseus gave the Greeks victory, and they left the alien shores for home. But Odysseus' journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

I. Hubris

Odysseus filled his ship with the spoils of war, but he carried another, more dangerous, cargo: Pride. This movement opens with his triumphal march, and continues as he and his crew maraud through every port of call on their way home. But the arrogance of a conquering mortal has one sure consequence in this world: a demonstration of that mortal's insignificance, courtesy of the gods. Odysseus offends; Zeus strikes down his ship. The sailors drown. Odysseus is shipwrecked. The sea takes them all.

II. Immortal thread, so weak

This movement is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love. But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken. And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

III. The attentions of souls

But other immortals are not finished with Odysseus . Before he can reach his home, he must sail to the end of the earth, and make a sacrifice to the dead. And so, this movement takes place at the gates of the underworld, where it is always night. When Odysseus cuts the throats of the sacrificial animals, the spirits of the dead swarm up. They cajole him, begging for blood. They accuse him, indicting him for his sins. They taunt him, mocking his inability to get home. The spirit of his own mother does not recognize him; he tries to touch her, but she is immaterial. He sees the ghosts of the great and the humble, all hungry, all grasping. Finally, the prophet Teiresias tells Odysseus what he must do to get home. And so Odysseus passes through a gauntlet beyond the edge of the world, beset by the surging, shrieking souls of the dead. But in the darkness he can at last see the light of home ahead.

Wine-Dark Sea is dedicated to Jerry Junkin, without whom the piece would not exist. The second movement, **Immortal thread, so weak**, telling of Kalypso's broken heart, is dedicated to Abby, without whom none of my music over the past ten years would exist.



Jerry Junkin

Serving in his 28th year 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 is a recipient of multiple teaching awards, and students of Mr. Junkin hold major positions throughout the world.

He has served as Music Director and Conductor of the Hong Kong Wind Philharmonia since 2003. Additionally, 2015/16 marks his 23rd season as Artistic Director and Conductor of the Dallas Winds. Additionally, he serves as principal guest conductor of the Sensoku Gakuen College of Music Wind Ensemble in Kawasaki, Japan. In 2005 he was presented the Grainger Medallion by the International Percy Grainger Society in recognition of his championing of Grainger's works. A recipient of the Kappa Kappa Psi Distinguished Service to music Award, he was the 2012 Texas Bandmaster of the Year and this December will receive the Medal of Honor from the Midwest International Band and Orchestra Clinic.

Performances under the direction of Mr. Junkin have won the praise of such notable musicians as John Corigliano, David Del Tredici, Gunther Schuller, Karel Husa, William Kraft, Jacob Druckman and Michael Colgrass, among many others. Mr. Junkin has released over 30 compact disc recordings for the Reference, Klavier and Naxos labels. The *New York Times* named his release with the UT Wind Ensemble on the Reference Recordings label, *Bells for Stokowski*, one of the best classical CD's of the year. Their performance of *Circus Maximus* was recently released on the world's first Blu Ray audio

disc in 5.1 surround sound by Naxos. In 2014 he led The University of Texas Wind Ensemble on a four-week tour around the world. Other major appearances with the UT Wind Ensemble include 1992 and 2008 European Tours, the 2007 Festival Del Sole in Napa Valley, in addition to two Carnegie Hall performances, seven TMEA Convention concerts, three ABA Convention performances and five CBDNA National Convention appearances.

Jerry Junkin is an enthusiastic advocate of public school music education, having conducted All-State bands and festivals in forty-eight states and on five continents. He spends his summers in residence at the Interlochen Arts Camp in Michigan, as well as appearing at major music festivals throughout the world.

Mr. Junkin has served as President of the Big XII Band Director's Association and is a member of the Board of Directors of The John Philip Sousa Foundation, is Past-President of the American Bandmasters Association, and is Past-President of the College Band Directors National Association. Regularly making guest appearances with ensembles such as the Tokyo Kosei Wind Orchestra and the Taipei Symphonic Winds, the current season finds him conducting throughout the United States in addition to appearances in Japan, China, and Europe.

The University of Texas Wind Ensemble, conducted by Jerry Junkin, has firmly established itself as one of America's elite wind bands. Active in the area of commissioning new music since 1988, the group has offered world premiere performances of works by composers such as John Corigliano, Michael Daugherty, Donald Grantham, David Maslanka, and Dan Welcher. One of the guiding principles of the ensemble is contact with the leading musical minds of the twentieth and twenty-first centuries, resulting in residencies by such notable musicians as Samuel Alder, Robert Beaser, Daniel Godfrey, William Kraft, David Maslanka, Thea Musgrave, Stephen Stucky, Joan Tower, and Pulitzer Prize winners John Adams, William Bolcom, Michael Colgrass, John Corigliano, David Del Tredici, Jacob Druckman, John Harbison, Karel Husa, Gunther Schuller, and Joseph Schwantner.

The Wind Ensemble made its international debut at the Fifth Conference of the World Association of Symphonic Bands and Ensembles in Manchester, England in 1991, and its New York debut at Carnegie Hall in February 1998. Internationally, the Wind Ensemble has embarked on summer tours in 2008 and 2014 with performances in England, Luxembourg, Switzerland, Austria, Spain, Japan, Taiwan, Hong Kong, Macau, and China. National appearances include the 1995, 1999, 2005 (Carnegie Hall), and 2009 conferences of the College Band Directors National Association and the 1996, 2000 and 2009 American Bandmasters Association. Regional appearances include the 1989 conference of the College Band Directors National Association in Waco, Texas and seven appearances at the Clinic-Convention of the Texas Music Educators Association (1990, 1994, 1998, 2002, 2006, 2010, 2014). The ensemble was also featured at the Napa Valley Festival del Sole in 2007, and maintains a relationship with IMG Artists.

In addition, commercial recordings released by The University of Texas Wind Ensemble on the Reference, Klavier, and Naxos labels have garnered many accolades. The New York Times enthusiastically praised their release *Bells for Stokowski* on the Reference label writing, “the skilled and enthusiastic playing of the young performers leaps off the disc...they make a glorious noise.” The same publication also listed *Bells for Stokowski* as one of the best Classical CDs of 2004, and *The Absolute Sound* magazine awarded it a prestigious “Golden Ear” award. Their release on the Naxos label, *Circus Maximus*, was featured in Diapason d’Or, France’s largest classical music publication and received its coveted “Golden Tuning Fork,” the most prestigious award in French culture for classical music recordings. Most recently, the Wind Ensemble released a 5.1 surround sound Blu-Ray recording in October 2015 of the music of Joel Puckett, Steven Bryant, and John Mackey, also on the Naxos label.

Graduates of the Wind Ensemble hold major positions in each of the Washington D.C.- based military bands and international major symphony orchestras, in addition to those serving as noted educators and conductors throughout the world.

Flute

Cesar Dominguez
Margaux Filet
Karen Gallant
Meera Gudipati
Meekyoung Lee

Oboe

Kristen Bundy
Matt Przekota
Lindsey Reymore
Winona Van Alstyne

Clarinet

Shih-Yen Chen
Nick Councilor
Patrick Dolan
Winnie Fan
Nicholas Galuban
Graeme Steele Johnson
Randel Leung
Tyler McElhinney
Roy Park
TJ Peterman
Tim Skinner
Pamela Wilkinson

Bassoon

Riley Litts
Brandon Rumsey

Shih-Min Tang
Toan Tran

Saxophone

Juan Acosta
Charlie Chadwell
Nathan Mertens
Andy Wilds
Keri Wing

Horn

Ben Carroll
Andrew Fraser
Jeffrey Kennedy
Katie Phelps
Rose Valby

Trumpet

Jared Broussard
Joseph Cooper
Daniel Garcia
Joe Jennis
Jeffrey Missal
Aaron Ney
Brian Taylor

Trombone

Alex Cruz
Weston Floyd
Rolando Velazquez

Jeriad Wood

Euphonium

Luke Gall
Ryan Johnson
Jayson Niner

Tuba

Matt Hightower
Andy Smith

String Bass

Xinyue Zhang

Percussion

Brandt Barnard
Adam Davis
Nigel Fernandez
Sean Harvey
Andrew Lynge
David Saad
Andrew Sickmeier

Harp

Vincent Pierce

Piano

Jacob Coleman

Recorded September 13-14, 2014
Bates Recital Hall, The University of Texas at Austin

Producer: Donald J. McKinney

Co-Producer: John Tamblyn Henderson, Jr.

Recording Engineer: Keith O. Johnson

Recorded by: Sean Royce Martin

Editing: John Tamblyn Henderson, Donald J. McKinney, Sean Royce Martin

Mastering Engineer: Keith O. Johnson

Executive Producers: John Tamblyn Henderson, Jr., Marcia Gordon Martin

Design: Bill Roarty

Special Thanks To: The Butler School of Music;
Dr. Douglas Dempster, Dean of the College of Fine Arts
and the staff of the University Bands

For 35 years KEITH O. JOHNSON has served as Technical Director, Recording Engineer and one of the founding partners of Reference Recordings. He has engineered over 130 releases in the RR catalog, and many for other labels. He is a true audio legend, having designed and patented numerous innovative products in the professional and consumer fields, including (with digital engineer Michael Pflaumer) the revolutionary HDCD (High Definition Compatible Digital) encoding process. The RR Sound comes from his singular methods and equipment, almost all hand-built or extensively modified by him. His microphone techniques range from purist to complex, depending on the musical forces and the performing space involved.



For his work with the Kansas City Symphony on *Britten's Orchestra* (RR-120SACD), he received the Grammy® for Best Surround Sound Album in 2011, shared with producer David Frost. He has also received 7 Grammy® nominations for Best Engineering, Classical, and a host of other industry awards and nominations, including the prestigious **Audio Engineering Society Silver Medal Award** in 2008. The Silver Medal Award, formerly the Emile Berliner Award, is given in recognition of outstanding development or achievement in the field of audio engineering. Other winners of this award include: Ray Dolby, Paul Klipsch, Robert Moog, and Willi Studer.

