

MIGRATION

THE UNIVERSITY OF TEXAS WIND ENSEMBLE
JERRY JUNKIN, ARTISTIC DIRECTOR

ADAM SCHOENBERG

*Symphony No. 2:
Migration*

JOHN CORIGLIANO

Concerto for Clarinet
Jonathan Gunn, clarinet

JENNIFER JOLLEY

*The Eyes of the World
Are Upon You*

STEPHEN MONTAGUE

Intrada 1631



A 'PROF.' JOHNSON RECORDING



ADAM SCHOENBERG *Symphony No. 2: Migration*

Commissioned by the Sarah and Ernest Butler School of Music and Texas Performing Arts for The University of Texas at Austin Wind Ensemble, and is dedicated to Jerry Junkin

In the weeks following the November 8th, 2016 election, I have been thinking a lot about immigration. It's a controversial and divisive issue. It is also one of the foundations of our great country. I myself am fourth-generation American. My ancestors immigrated from Latvia, Lithuania, and Romania. I grew up in a town of 750 people in rural Massachusetts. It was a pretty typical American childhood. Carefree and idyllic. I never really thought about how my family had gotten here, or what it had taken to make that journey.

The narrative behind *Migration* is inspired by my wife, and her family's journey to America. As she likes to say, "No one leaves where they're from unless they believe that something better awaits them." While writing this piece, she and I talked at length about the emotional journey that many immigrants experience. If you don't push yourself to dream about what awaits you, then how do you have the courage to leave behind all that you know? If you don't envision a new home where all of your hopes and dreams can be achieved, then how do you survive in a completely unfamiliar place?

Janine's parents did what many immigrants dream of doing: they became citizens, worked hard, and eventually bought a home. But their central focus was always making



sure that their children would succeed. They fought to give them opportunities that would not have been possible elsewhere. They are the sacrificial generation. Their children are the embodiment of the American Dream.

Each year individuals from all over the world come to the United States seeking more opportunities. Whether they are escaping religious persecution, government instability, or social and political inequality, they are all searching for something better. This is, after all, the land where anything is possible. A place where all of your dreams can come true, no matter where you come from.

Migration is in five movements (movements I-II and IV-V are played without pause):

- I. **March** is the catalyst for change. Whether personal or political, it represents the conflict that is taking place within the country of origin.
- II. **Dreaming** is the vision of what awaits. It is the inspiration that allows one to take the leap and begin the journey.
- III. **Escape** represents the uprooting. Whether crossing illegally, going through Ellis Island, etc. It embodies the anxiety, hope, and fear of leaving everything behind.
- IV. **Crossing** captures the feelings associated with leaving your homeland and entering a completely unfamiliar place.
- V. **Beginning** represents the culmination of the journey. It is the start of a new life where anything is possible.

—Adam Schoenberg

JOHN CORIGLIANO, trans. CRAIG DAVIS

Concerto for Clarinet and Wind Ensemble

Jonathan Gunn, clarinet; Brian Lewis, violin

The original "Concerto for Clarinet and Orchestra" was written for Stanley Drucker, the first clarinetist of Corigliano's youth, and was premiered on December 6, 1977 by the New York Philharmonic under Leonard Bernstein. Craig B. Davis created the wind ensemble version, and conducted its premiere on February 19, 2015 with Nicholas Councilor, clarinet, and The University of Texas Wind Ensemble. Below appears the program note to the original orchestra version, written by the composer and edited by the transcriber, replacing instrument names and groups appropriate to the wind ensemble transcription as indicated by brackets.

My associations as a child—attending rehearsals and performances with my father, who was then the concertmaster of the Philharmonic—gave me the opportunity of getting to know many of the men in the orchestra both as artists and friends. This feeling of intimacy governed my decision to make sure that my first work for the Philharmonic utilized the entire orchestra. I was aware that, with a wind concerto, this is a potentially dangerous thing to do—to solve problems of balance most such pieces are discreetly scored for small ensembles—but it provided me with a fascinating challenge.

I. Cadenzas. The first movement is actually two cadenzas, separated by an interlude. It starts directly with the first cadenza, subtitled "Ignis fatuus" ("Will-o'-the-wisp"). Like that phosphorescent flickering light, this cadenza is almost audibly invisible. The soloist begins with a rapid, unaccompanied, whispering run, then appears and disappears—playing as fast as possible—leaving glowing remnants behind in the orchestra. All the material for this movement is contained in the initial cadenza, including a central chord which functions as a tonic might in conventional harmony. This chord (E-flat, D, A, E-natural) is derived from the clarinet melody and is held by the [percussion and flutes] under the rapid clarinet passages of the last part of the cadenza.

The interlude begins with an [ensemble] tutti that transforms the original clarinet run into

slow, almost primeval sounds in the lower winds, while the [flutes] and winds play other fragments of the cadenza. The clarinet enters and soon begins to pull the orchestra ahead, goading it into a more feverish tempo. The low winds then accelerate and become secco while the solo clarinet and trombones begin a contest consisting of glissandi in jagged canons until the [ensemble] bursts forth in a bubbling contrapuntal reiteration of the original clarinet run. From here to the end of the interlude, the [ensemble] and clarinet race ahead, building energy and preparing bursts that introduce the second cadenza, subtitled “Corona solis.”

“Corona solis” (i.e., the crown or corona of the sun) is the macrocosmic version of the microcosmic “Ignis fatuus”—the opening cadenza transformed into blazing bursts of energy, accompanied by [ensemble] outbursts and dominated by the soloist. “Corona solis” builds to a peak that signals the entrance of the full [ensemble]. This in turn builds to a long-held climax in which the “tonic chord” from the “Ignis fatuus” boils with energy. The chord eventually diminishes in intensity until it is finally held by only [four woodwinds and the synthesizer]. The solo clarinet then enters pianissimo, and after assisting the disintegration of the held chord, flickers and finally disappears into silence.

II. *Elegy.* The slow movement, “*Elegy*,” was written in the memory of my father, who died on September 1, 1975. He was concertmaster of the Philharmonic for 23 years, and I still find it hard to think of the orchestra without him sitting in the first chair. So the idea of an extended dialogue for clarinet and violin seemed not only natural, but inevitable. This duet has a special poignancy for me when I remember the many years that my father and Stanley Drucker were colleagues under the baton of Leonard Bernstein.

The “*Elegy*” begins with a long, unaccompanied line for the violins. The lower strings enter, and a mood of sustained lyricism introduced the solo clarinet. The prevailing feeling is that of desolation. I deliberately avoided an emotional climax in the “*Elegy*,” feeling that by sustaining the same mood throughout the music would achieve a heightened intensity. Structurally, this movement alternates two main melodic ideas: the first (in B) is introduced by the [solo violin], while the second (in B-flat) is presented by the clarinet. A three-note motto (C#, B, B-flat) grows from the alternation of the two tonalities and provides a third major element. The movement ends as it began, with the same long violin line—this time joined by the clarinet.

III. *Antiphonal Toccata*. The finale is my solution to the balance problems created by using the full [ensemble] in a wind concerto. Early on, I made a decision to save some of the instruments (5 horns, 2 trumpets, and 2 clarinets) for the final moments of the Concerto. This gave me the idea of physically separating them from the rest of the orchestra, and that, in turn, led to locating them in spatial positions so that they could be used antiphonally. An immediate problem arose—that of being able to synchronize the distant instruments with the orchestra. The relatively slow speed of sound can mean up to a one-second delay between the sounding of a tone and its perception at a distance in a concert hall, making precisely synchronized playing impossible. The solution, I found, was to write music that specifically should not be synchronized, and against these erratic patterns I superimposed the opposite rhythmic idea—that of a toccata, with its regular, tightly-aligned, motor-rhythmic pulsations.

“*Antiphonal Toccata*” is basically in two sections: the first uses alternating calls on the stage as well as motion across the stage, and the second involves the players situated around the hall. While the [woodwinds] of the [ensemble] are seated [rather] conventionally, the brass and percussion are resituated for this movement so they can engage in antiphonal conversation. Trombones and tuba, usually placed [on the right side of the stage], are located to the left of the stage, while the trumpets are to the right. In addition, two sets of timpani are positioned on opposite sides of the stage.

The movement begins with an irregular rhythmic pulsation at the far right of the stage, as

the [horns, flugelhorns and euphonium] play a single note that slowly moves across the stands of [brass] from right to left, finally ending at the far left of the stage in the [trombones and tubas]. Over this, another note emerges in the trumpets in a slow, freely pulsating rhythm.

Three bassoons and a contrabassoon provide the first melodic material, a quote from Giovanni Gabrieli's *Sonata Pian e Forte*, written in 1597. (The eminent musicologist Curt Sachs wrote that 'the art of orchestration had been born' with this piece.) Gabrieli was one of the first composers to specify that particular instruments play particular lines, but his main interest for me lay in his brilliant use of antiphonal instrumental choirs. The Gabrieli motive develops into a large pulsating chord, which contains all twelve notes and forms the first of two tone rows used throughout the movement. The solo clarinet enters, introducing the toccata rhythm (the part is marked "computer-like") and the second of the tone rows, this one presented melodically. This section is followed by antiphonal calls between the solo clarinet and the onstage brass. The dialogues take the form of short repeated fanfares constructed so that the choirs of instruments do not play repeated notes together, an element of the non-alignment that will be developed in the finale's second section. The solo clarinet and [ensemble] build to a sudden sforzando.

Five offstage horns are now heard for the first time, playing in a soft, cluster-like texture. This abrupt movement of the action off the stage is in counterpoint to continued onstage playing, including a recapitulation of the Gabrieli motive by four solo basses. The solo clarinet develops this material lyrically and is joined by the two orchestral clarinets now playing at the top of the hall. All play a slow, descending triple canon. The soloist interrupts with a soft but rapid restatement of the toccata subject, but the offstage clarinets ignore this and re-echo the descending canon. Suddenly, the toccata returns fortissimo in the [ensemble], establishing a momentum that continues to the end of the movement. Conversations between solo clarinet and onstage trumpet and trombones are now extended to include two off-stage trumpets (at the rear of the hall). A short but highly virtuosic cadenza leads to an outburst of all offstage instruments and to a buildup of the initial row-chord in the [ensemble]. This is followed by an extended coda with a fortissimo restatement of the Gabrieli theme and an antiphonal ending.

—John Corigliano and [Craig B. Davis]

JENNIFER JOLLEY

The Eyes of the World Are Upon You

*Commissioned by the Alpha Tau Chapter of Kappa Kappa Psi
for the University of Texas Wind Ensemble*

Last summer, I read an article in the *New York Times* entitled “Texas Lawmakers Pass a Bill Allowing Guns at Colleges” (published June 2, 2015), which stated that “students and faculty members at public and private universities in Texas could be allowed to carry concealed handguns into classrooms, dormitories, and other buildings...” In a grim coincidence, the article also noted that the new campus carry law would go in effect on the fiftieth anniversary of the UT Tower Shootings.

This chilled me.

UT Austin was the scene of the nation’s first campus mass shooting. On Monday, August 1, 1966, Charles Whitman murdered his mother and wife, then climbed to the top of the University of Texas Tower and fired his first shots just before noon. The killing spree went on for ninety-six minutes until Whitman was gunned down; seventeen people were killed.

It has been over fifty years since this shocking event, and many things have changed. There are now campus police forces, and significant improvements to mental health services were also made in the aftermath of the shooting. The UT Tower Shooting is both a tragic living history, as well as a celebration of resilience. As stated by the UT Austin President Gregory L. Fenves at the Tower Memorial Rededication, “We will never eliminate the memory of the horror that consumed this campus on August 1, 1966. Nor should we try. But by focusing on the good—on the stories of the heroes and lives of the survivors here with us this afternoon—we can finally begin to remember and endure our burden of the past.”

This piece is a celebration of life: to those who died that day, but also to those who survived.

—Jennifer Jolley

STEPHEN MONTAGUE

Intrada 1631 (after Juan Pérez Bocanegra)

Intrada 1631 was inspired by a concert of early South American liturgical music directed by Jeffery Skidmore at the Darlington International Summer Music School in the summer of 2001. One of the most moving and memorable works in the program was a Hanacpachap cussicuinin, a 17th century Catholic liturgical chant written in Quechua, the native language of the Incas.

The music was composed by a Franciscan missionary priest named Juan Pérez Bocanegra, who lived and worked in Cuzco (Peru), a small village east of Lima in the Jauja Valley during the early 17th century. *Intrada 1631* uses Bocanegra's twenty-bar hymn as the basis for an expanded processional scored for the modern forces of a symphonic brass choir with field drums.

The first complete performance of *Intrada 1631* was in Bath Abbey, England, on June 1, 2003. It was the opening processional for the late-night multi-media event called *Abbey Mode: A Sonic Light Event* commissioned for the finale of the 2003 Bath International Music Festival. The long shadows of the darkened Abbey were illuminated by special lighting effects on the giant arches while multiple video projections on the high ribbed vaulting gave the illusion of a roof open to the night sky with flying creatures overhead. The 120 performers were masked and in special costume.

—Stephen Montague



ADAM SCHOENBERG

adamschoenberg.com

Recently named one of the Top 10 most performed living classical composers by orchestras in the United States, Adam Schoenberg's (b. November 15, 1980, Northampton, MA) music is "invigorating" (*Los Angeles Times*), and full of "mystery and sensuality" (*The New York Times*). This most recent season included performances and premieres at the Library of Congress, Kennedy Center, New York Philharmonic, The Cleveland Orchestra, Dallas Symphony Orchestra, and Hollywood Bowl. Schoenberg has received commissions from several major American orchestras, including the Atlanta Symphony Orchestra (*Up!* and *La Luna Azul*), the Kansas City Symphony (*American Symphony* and *Picture Studies*), and the Los Angeles Philharmonic and Aspen Music Festival and School (*Bounce*). Other recent commissions include works for Carlos Miguel Prieto and Orquesta Sinfónica de Minería and Louisiana Philharmonic Orchestra, Jerry Junkin and the University of Texas Wind Ensemble with Texas Performing Arts, Anne Akiko Meyers for a violin concerto, and the first-ever concerto for PROJECT Trio.

Recent and upcoming collaborations include the Los Angeles Chamber Orchestra, Fort Worth Symphony Orchestra, Boise Philharmonic, Iris Orchestra, Charleston Symphony, Amarillo Symphony, Phoenix Symphony, San Diego Symphony, Knoxville Symphony, and the Kaleidoscope Chamber Orchestra. Future album releases include a recording of Schoenberg's orchestral works by the Kansas City Symphony for Reference Recordings®, and a recording of his chamber music featuring the Blakemore Trio. An arrangement of *When You Wish Upon a Star* for Anne Akiko Meyers and the London Symphony Orchestra was released in 2015 on eOne Music, and a recording of his keyboard works by pianist Nadia Shpachenko was released in 2014 on Reference Recordings.

An accomplished and versatile film composer, Schoenberg has scored two feature-length

films and several shorts. Highlights include *Graceland*, co-written with his father, Steven Schoenberg, which premiered at the 2012 Tribeca Film Festival and received its nationwide theatrical release in the spring of 2013. A graduate of Oberlin Conservatory of Music, Schoenberg earned his Master's and Doctor of Musical Arts degrees from The Juilliard School, where he studied with Robert Beaser and John Corigliano. He is currently a professor at Occidental College, where he runs the composition and film scoring programs. He makes his home in Los Angeles with his wife, screenwriter Janine Salinas Schoenberg, and their two sons, Luca and Leo.

JOHN CORIGLIANO

johncorigliano.com

John Corigliano continues to add to one of the richest, most unusual, and most widely celebrated bodies of work any composer has created over the last forty years. Corigliano's numerous scores—including three symphonies and eight concerti among over one hundred chamber, vocal, choral, and orchestral works—have been performed and recorded by many of the most prominent orchestras, soloists, and chamber musicians in the world.



Recent scores include *Conjurer* (2008), for percussion and string orchestra, commissioned for and introduced by Dame Evelyn Glennie; *Concerto for Violin and Orchestra: The Red Violin* (2005), developed from the themes of the score to François Girard's film of the same name, which won Corigliano the Oscar in 1999; *Mr. Tambourine Man: Seven Poems of Bob Dylan* (2000) for orchestra and amplified soprano, the recording which won the GRAMMY® for Best Contemporary Composition in 2008; *Symphony No. 3: Circus Maximus* (2004), scored simultaneously for wind orchestra and a multitude of wind ensembles; and *Symphony No. 2* (2001: Pulitzer Prize in Music). Other important scores include *String Quartet* (1995: GRAMMY® Award, Best Contemporary

Composition); Symphony No. 1 (1991: Grawemeyer and GRAMMY® Awards); the opera *The Ghosts of Versailles* (Metropolitan Opera commission, 1991, International Classical Music Award 1992); and the Clarinet Concerto (1977).

One of the few living composers to have a string quartet named for him, Corigliano serves on the composition faculty at the Juilliard School of Music and holds the position of Distinguished Professor of Music at Lehman College, City University of New York, which has established a scholarship in his name. For the past fourteen years he and his partner, the composer-librettist Mark Adamo, have divided their time between Manhattan and Kent Cliffs, New York.



JENNIFER JOLLEY

jenniferjolley.com

Jennifer Jolley (b. 1981) is a composer and sound artist influenced by urban environments and nostalgia. She is the co-founder of North American New Opera Workshop (NANOWorks Opera), a chamber opera company devoted to developing and staging short contemporary operas by emerging North American composers, and also authors *Why Compose When You Can Blog?*, a web log about contemporary composing.

Originally from Los Angeles, Jennifer is an Assistant Professor of Music at Ohio Wesleyan University. She earned both her D.M.A. and M.M. at the University of Cincinnati's College-Conservatory of Music and her B.M. at the University of Southern California Thornton School of Music. She teaches various music composition courses including computer music programming and sound art. She joined the Interlochen Arts Camp music faculty in 2015.

STEPHEN MONTAGUE

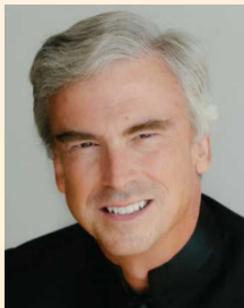
stephenmontague.com

Stephen Montague is a composer born (1943, Syracuse, New York) and educated in the USA (Florida State University, Ohio State University). Since 1972, he has been living in Europe, first as a Fulbright Scholar in Warsaw (1972–74), then from 1974 in London where he works as a freelance composer, pianist and conductor.

His works have been performed worldwide by leading ensembles and soloists including the London Symphony Orchestra, Royal Philharmonic, BBC Symphony Orchestra, The National Symphony Orchestra (Washington, DC), Südwestfunk Symphony (Baden- Baden), RTE Orchestra Madrid. Solo performers include pianists Stephen Kovacevich, Marc-André Hamelin, Joanna MacGregor, baritone Benjamin Luxon, and percussionist Evelyn Glennie. Recent commissions include the BBC Proms, Birmingham Royal Ballet, UK New Music Biennale, Calgary Phil-harmonic (Canada), Royal Festival Hall, the Southbank and Barbican Centres, London. In addition to writing for conventional ensembles, Montague has done a number of large-scale theatrical events with sometimes hundreds of performers, such as directing the Cage Centennial *Musircircus* at English National Opera, London Coliseum and unusual works such as his Horn Concerto for klaxon horn soloist and an orchestra of automobiles, and a piano concerto with symphonic brass, percussion and eight motorcycles for the UK World Superbike Championships Brands Hatch. The piano soloist was twice World Superbike Champion, James Toesland.

As a conductor, Montague specializes in contemporary music and recently conducted the Bournemouth Symphony Orchestra, Royal Navy Band and Chorus in a performance of his *Dark Sun—August, 1945* in a RAF bomberhanger. “Composer Portrait” concerts of Montague’s work have taken place in London, Cambridge, Aberdeen, Vienna, Budapest, Warsaw, Houston, Hartford, and Chicago. *Southern Lament*, an NMC recording of his piano & chamber works, won the International Piano Award for Best New Piano Music Recording 2006. His works are published by United Music Publishing.





JERRY JUNKIN

Professor of Instrumental Conducting

Serving on the faculty of The University of Texas at Austin since 1988 where he holds the Vincent R. and Jane D. DiNino Chair for the Director of Bands, 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 University of Texas Wind Ensemble, he serves as head of the

conducting division and teaches courses in conducting and wind band literature. He is a University Distinguished Teaching Professor, and recipient of multiple teaching awards. Students of Mr. Junkin hold major positions teaching and performing throughout the world.

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. 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 in 2015 received the Medal of Honor from the Midwest International Band and Orchestra Clinic. A previous recipient of the Kappa Kappa Psi Distinguished Service to Music Award, in December of 2017 Junkin was awarded the Phi Beta Mu International Outstanding Bandmaster of the Year Award.

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 thirty albums for the Reference Recordings®, 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 albums of the year. Their performance of *Circus Maximus* was 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 with stops in Japan, Taiwan, Hong Kong, Macau, China, and England. Other major appearances with the UT Wind Ensemble include 1992 and 2008 European Tours, the 2007 Festival Del Sole in Napa Valley, two Carnegie Hall performances, seven TMEA Convention concerts, three ABA Convention performances and six CBDNA National Convention appearances.

Mr. 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 12 Band Director's Association, and is a member of the Board of Directors of The John Philip Sousa Foundation. He is a Past-President of both the American Bandmasters Association and 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.

JONATHAN GUNN, *clarinet*

Clarinetist Jonathan Gunn is a versatile artist with a varied career as educator, soloist, chamber musician, and orchestral performer. Appointed by Maestro Paavo Järvi to the position of Associate Principal and Eb Clarinet of the Cincinnati Symphony



Orchestra in 2004, Mr. Gunn then served as Principal Clarinet from 2011 to 2016. Prior to joining the Cincinnati Symphony, he was the Principal Clarinetist of the Fort Wayne Philharmonic. Mr. Gunn has also performed as Guest Principal Clarinet with the Chicago Symphony Orchestra and Houston Grand Opera among others.

Mr. Gunn has participated in numerous music festivals including Tanglewood, Aspen, Bard, and St. Bart's and is the Principal Clarinetist of the Sunflower and Buzzard's Bay Music Festivals. As a soloist, he has appeared with the Cincinnati Pops Orchestra, the Wheeling Symphony and the Fort Wayne Philharmonic as well as Sunflower and Buzzard's Bay. Mr. Gunn was featured at the International Clarinet Association's ClarinetFest performing the Copland Clarinet Concerto and has performed internationally as soloist and recitalist including performances in Thailand, Taiwan and Canada.

Committed to the education of the next generation of clarinetists, Mr. Gunn serves as the Associate Professor of Clarinet at the Butler School of Music at The University of Texas at Austin. He gives masterclasses and recitals around the world, and has served on the faculties of the Buffet-Crampon Summer Academy, the Aria International Summer Academy, the National Youth Orchestra of the USA and Round Top Music Festival. Prior to joining the faculty at The University of Texas, he served on the faculty at the University of Cincinnati College-Conservatory of Music.

Mr. Gunn can be heard on countless Cincinnati Symphony and Cincinnati Pops recordings on the Telarc and Fanfare Cincinnati labels. He can also be heard on Ablaze records and his debut album of French clarinet repertoire with pianist, Anton Nel, released on Centaur Records.

Mr. Gunn is a D'Addario Artist and Musician Advisor, a Buffet Group USA Performing Artist and plays exclusively on Buffet-Crampon clarinets.

BRIAN LEWIS, violin

One of the most versatile and charismatic violinists today, Brian Lewis is an exceptionally dedicated and gifted performer whose passionate artistry has been heard and embraced around the world. "There are a lot of fine violinists on the concert stage today, but few can match Lewis for an honest virtuosity that supremely serves the music," reports the *Topeka Capital-Journal*. Acclaimed performances include concerto debuts in both New York's Carnegie Hall and Avery Fisher Hall, as well as performances with the Orchestra of St. Luke's, the Berlin (Germany), Louisiana, Kansas City, Hartford, Syracuse, Odense (Denmark), Lima (Peru), Boulder, Guadalajara (Mexico), Sinfonia Toronto (Canada), and American Symphony orchestras, among many others. Internationally, Mr. Lewis has been a featured recitalist in Australia, Canada, the French West Indies, Puerto Rico, Japan, Korea, Taiwan, France, England, Denmark, Mexico, El Salvador, Honduras, Guatemala, Costa Rica, Peru, Chile, and Brazil.

As a dynamic and engaging teacher, Mr. Lewis is committed to growing the legacies of the great pedagogues Dorothy DeLay and Dr. Shin'ichi Suzuki for future generations. Mr. Lewis currently holds the David and Mary Winton Green Chair in String Performance and Pedagogy at the University of Texas at Austin, serves as Artistic Director of the Starling-DeLay Symposium on Violin Studies at Juilliard, and is Artistic Director and faculty member of the Brian Lewis Young Artist Program in Ottawa, KS. Recognized for his vast outreach success including working with and performing for more than 165,000 children in the Houston area, Mr. Lewis taught community engagement courses at the Yale University School of Music during 2010-12 as the Class of '57 Visiting Professor of Music.

Mr. Lewis has recorded numerous albums, including the world premiere recording with the London Symphony Orchestra of a commissioned work, *Elements*, by American composer Michael Thomas McLean. Mr. Lewis has served as a distinguished juror for



many competitions, most recently for the 2014 Menuhin International Violin Competition. Awards for his musical contributions include the Instrumentalist Award by the 2014 Austin Critics' Table, two Teaching Excellence Awards at the University of Texas, ING Professor of Excellence Award, Medal of St. Barthélemy, Texas Exes Teaching Award, Fredell Lack Award, 1998 Young Audiences Artist of the Year, Peter Mennin Prize, William Schuman Prize, SONY ES Fellows Award, Audio Magazine Award, Waldo Mayo Talent Award, and two Elizabeth B. Koch Fellowships.

THE UNIVERSITY OF TEXAS WIND ENSEMBLE

music.utexas.edu



Conducted by Jerry Junkin, the University of Texas Wind Ensemble 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 Sol in 2007, and maintains a relationship with IMG Artists.

In addition, commercial recordings released by The University of Texas Wind Ensemble on the Reference Recordings, Klavier, and Naxos labels have garnered many accolades. *The New York Times* enthusiastically praised their release *Bells for Stokowski* 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 CD's of 2004, and *Absolute Sound Magazine* awarded it a prestigious "Golden Ear" award. Their release *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. More 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.



FLUTE/PICCOLO

Zoe Cagan
 You Hyun Cho
 Allison DeFrancesco
 Courtney Regester

OBOE/ENGLISH HORN

Aiden Dugan
 Meredith Hall
 Jillian Kouzel
 Ben Stevenson

CLARINET

Joshua Barker
 Alan Bowden
 Nicholas Brown
 Nicolas Chona
 Moises Correa
 Eduardo Garcia, Jr.
 Ben Hughes
 Randel Leung
 Chanse Morris
 Ivan Valbuena Paez
 T.J. Peterman
 Luz Elena Sarmiento

Jessica Treffer
 Tyler Webster
 Timothy Yung

BASSOON

Jonathan Castillo
 Adam Drake
 Ethan Lippert
 Meridith Wright

SAXOPHONE

Gordon Gest
 Sarah Hetrick
 Calvin Wong
 Ryan Yett

**HORN**

Yi Ting Chung
Zachary Morgan
Nick Nunley
Matthew Rosser
Jacob Schnitzer
Kathleen Thornton
Luis Torres

TRUMPET

Joe Jennis
Melissa Munoz
Forrest Spengler

Tamara Vaughan
John Vitale
Lance Witty

TROMBONE

Justin Dunlap
Sterling Tanner
Steven Vogel
Evan Williams

EUPHONIUM

Alex Avila
Mitch Mest

TUBA

Bryan Patterson
Benjamin Vasko

PERCUSSION

Oliver DeLotto
Rick Drewry
Nigel Fernandez
Cory Fica
Diana Loomer
Morgan Tao
Lindsay Vasko

DOUBLE BASS

Andy Rogers
Xinyeu Zhang

PIANO

JooYeon Chang
Hannah Chung

HARP

Mallory McHenry

ORGAN

Andrew Boss



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

With a ratio of less than seven to one, our approximately 100 music faculty are able to give more than 650 music majors invaluable personal attention. As a part of one of the country's major universities, the Butler School brings the world to its students with opportunities such as Texas Performing Arts, the Blanton Museum of Art, the Harry Ransom Center, the LBJ Presidential Library and many other centers and special programs. These organizations regularly bring outstanding guests to campus, and provide research materials unmatched on most campuses. The Butler School alone presents some 600 concerts, recitals, operas and other special events annually.

In March 2008, Sarah and Ernest Butler announced their generous gift to the UT School of Music, the largest ever to any public university school of music in America. This extraordinary gift of \$55 million was designated to support student scholarships, faculty research and various programs throughout the school. In appreciation, we are proud now to bear their name. We are deeply grateful to Dr. and Mrs. Butler for their generosity.

The Butler School of Music is an accredited institutional member of the National Association of Schools of Music (NASM).

Recorded March 3 – August 12, 2017
at Bates Recital Hall, The University of Texas at Austin, Texas and
Meyerson Symphony Center, Dallas, Texas

Producers: Donald J. McKinney; Jerry Junkin
Recording Engineer: Keith O. Johnson
Recorded By: Sean Royce Martin
Session Assistants: Ryan Kelly, JoAnn Nunes
Editing: Sean Royce Martin; JoAnn Nunes
Mastering Engineer: Sean Royce Martin

Liner Notes: Adam Schoenberg
John Corigliano
Jennifer Jolley
Stephen Montague

Executive Producer: Marcia Gordon Martin
Art Director: JoAnn Nunes

REFERENCE RECORDINGS RR-150

MIGRATION

THE UNIVERSITY OF TEXAS WIND ENSEMBLE
JERRY JUNKIN, ARTISTIC DIRECTOR

ADAM SCHOENBERG

Migration – Symphony No. 2 for Wind Ensemble

- | | | |
|------------------|------------------|------|
| 1. Movement I: | <i>March</i> | 4:09 |
| 2. Movement II: | <i>Dreaming</i> | 6:08 |
| 3. Movement III: | <i>Escape</i> | 3:01 |
| 4. Movement IV: | <i>Crossing</i> | 5:51 |
| 5. Movement V: | <i>Beginning</i> | 8:41 |

JOHN CORIGLIANO

Concerto for Clarinet and Wind Ensemble
Clarinet soloist: Jonathan Gunn

- | | | |
|------------------|---------------------------|-------|
| 6. Movement I: | <i>Cadenzas</i> | 9:37 |
| 7. Movement II: | <i>Elegy</i> | 10:16 |
| 8. Movement III: | <i>Antiphonal Toccata</i> | 9:53 |

JENNIFER JOLLEY

- | | |
|--|-------|
| 9. <i>The Eyes of the World Are Upon You</i> | 11:50 |
|--|-------|

STEPHEN MONTAGUE

- | | |
|--|------|
| 10. <i>Intrada 1631 (after Juan Pêrez Bocanegra)</i> | 9:50 |
|--|------|