

AUSTIN SYMPHONIC BAND
community in concert

Let's Go to
the Movies!



Sunday, February 10 • 4 PM
Luis "Chico" Portillo
Performing Arts Center
Richard Floyd, Music Director

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Austin Symphonic Band

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Richard Floyd, Music Director



RICHARD FLOYD is in his 57th year of active involvement as a conductor, music educator, and administrator. He has enjoyed a distinguished and highly successful career at virtually every level of wind band performance from beginning band programs through high school and university wind ensembles as well as adult community bands. Floyd recently retired as State Director of Music at UT/Austin. He now holds the title Texas State Director of Music Emeritus. He has served as Music Director and Conductor of the Austin Symphonic Band since 1985.

Floyd is a recognized authority on conducting, the art of wind band rehearsing, concert band repertoire, and music advocacy. As such, he has toured extensively throughout the United States, Canada, Australia, and Europe as a clinician, adjudicator, and conductor including appearances in 42 American states and in nine other countries.

In 2002 he was the single recipient of the prestigious A.A. Harding Award presented by the American School Band Directors Association. The Texas Bandmasters Association named him Texas Bandmaster of the Year in 2006 and also recognized him with the TBA Lifetime Administrative Achievement Award in 2008 and the TBA Lifetime Achievement Award in 2015.

He received the Texas Music Educators Association Distinguished Service Award in 2009 and was inducted into the Bands of America Hall of Fame and Texas Phi Beta Mu Hall of Fame in 2011. That same year he was awarded the Midwest International Band and Orchestra Clinic Medal of Honor. Most recently Floyd was elected to the National Band Association Academy of Wind and Percussion Arts and presented the Kappa Kappa Psi Fraternity Distinguished Service to Music Award.

In 2016 he was named a Yamaha Master Educator, one of only 18 in the nation. In this role he appears throughout the United States as a conductor, clinician, and educator representing Yamaha.

Bill Haehnel, Assistant Director



BILL HAEHNEL has been a Texas music educator for 38 years and is in his 18th year as Assistant Director of ASB. He has served on the music faculty at UT/Austin and as instructor of percussion at Texas Lutheran University. Haehnel retired from the classroom in May 2013 and now serves in an advisory role to band directors and as a clinician and evaluator throughout the U.S.

He is a member of the Texas Music Educators Association, Texas Band Masters Association, the College Band Directors National Association, and the Percussive Arts Society. His marching bands, concert bands, jazz ensembles, steel drum ensembles, and percussion ensembles consistently earned superior ratings at both state and national contests as well as performance exhibitions.

Evolution of Movie Music

Imagine *A Charlie Brown Christmas* without the whimsical score by Vince Guaraldi, or the shower scene from *Psycho* minus Bernard Herrmann's terrifying, screeching violins. Music is inextricably linked to film and sets the stage for our emotional acceptance of the situation and its characters. We are subtly and often subliminally led by the enveloping sounds of the big screen, and today we celebrate the high art of music at the cinema.

In the early 1920s, film houses would provide their own background for silent film. This music was sometimes played on a phonograph, or a chamber ensemble performed acceptable, classical mood music. More often, it was a pianist or organist watching and supplying exciting sounds for the chase scenes or cloyingly romantic tones for the tender moments.

In 1929, studios were able to control more of the audience experience as the music was synchronized with the film itself. Hollywood sound stages were born, and composers such as Max Steiner, Ehrich W. Korngold, and Alfred Newman provided through-composed original scores that transformed the cinematic experience. The '30s and '40s were a halcyon era for film scoring. As studios like MGM and RKO grew bigger and bolder, movie music followed suit and reached millions who had never set foot in a concert hall.

Commercial opportunity followed in the '50s, and composers found acceptance of their music apart from the films they accompanied. Films such as the 1952 Western *High Noon* ("Do Not Forsake Me, Oh My Darling") and *The Man Who Knew Too Much* from 1956 ("Que Será, Será") gave birth to songs that enjoyed a popularity beyond the screen. The '50s featured many classical and jazz composers contributing original works to the movies. Band music fans of Malcolm Arnold can turn to *Trapeze* (1956) and *The Bridge on the River Kwai* (1957) to hear another side of this artist. Miles Davis devotees can catch 1958's *Ascenseur pour l'échafaud* (Elevator to the Gallows). Dimitri Shostakovich even took his turn with *The Gadfly* (1955), and Leonard Bernstein penned a monumental score for *On the Waterfront* (1954).

The '50s and '60s were also the golden age of the movie musical, when films such as *An American in Paris* (1951), *Gigi* (1958), *West Side Story* (1961), *My Fair Lady* (1964), *The Sound of Music* (1965), and *Oliver!* (1968) won Academy Awards for Best Picture.

Henry Mancini burst on the scene in 1952 with music for Universal Studios productions such as *Creature from the Black Lagoon* and *The Glenn Miller Story*. In 1958, Mancini became an independent composer/arranger and teamed with Blake Edwards to pen notable scores for *Breakfast at Tiffany's*, *Days of Wine and Roses*, and *The Pink Panther* series.

Mancini creates an overall mood for the picture, often having the same theme running throughout. Light, palatable jazz infuses his music and buoys the action. Mancini produced the hits "Moon River," "Love Theme from Romeo and Juliet," and "Baby Elephant Walk" among others and won four Academy Awards and 20 Grammys.

In 1956, after classical training at The Juilliard School, and with an extensive pedigree in piano, John Williams arrived in Hollywood. He first played for Columbia Pictures and supplied piano accompaniment for Marilyn Monroe in *Some Like It Hot*, and he

notably teamed with Henry Mancini (who also attended The Juilliard School) as the keyboardist on the *Peter Gunn* theme. Williams gradually transitioned to film scoring and won his first Oscar for musical arrangements for the movie *Fiddler on the Roof*. Williams gained wider recognition for the landmark movie *Jaws* (1975) and has been La La Land's first-call composer ever since.

In his scores, John Williams often employs leitmotifs (specific themes for each character—think *Star Wars*) and Mickey Mousing (the music literally represents the action on the screen). He has received five Academy Awards, 23 Grammy Awards, and the American Film Institute's Lifetime Achievement Award (2016). In addition, Williams has distinguished himself as a conductor, often wielding the baton for his film scores and directing the Boston Pops from 1980 to 1993. Thankfully, Williams continues to contribute his talent as a composer, conductor, and mentor.

And the Winner Is . . .

The following composers whose music is featured in today's concert have been recognized by the Academy of Motion Picture Arts and Sciences with the following awards:

JOHN BARRY

- Best Original Song *Born Free* (1967)
- Best Original Music Score *Born Free* (1967)
- Best Original Music Score *The Lion in Winter* (1969)
- Best Original Music Score *Out of Africa* (1986)
- Best Original Music Score *Dances With Wolves* (1991)

MICHAEL GIACCHINO

- Best Original Music Score *Up* (2010)

HENRY MANCINI

- Best Original Song *Moon River* (1962)
- Best Original Music Score *Breakfast at Tiffany's* (1963)
- Best Original Song *Days of Wine and Roses* (1963)
- Best Original Song Score *Victor/Victoria* (1983)
- Best Original Musical *Victor/Victoria* (1983)

STEPHEN SONDHEIM

- Best Original Song *Sooner or Later* (1991)

JOHN WILLIAMS

- Best Scoring Adaptation *Fiddler on the Roof* (1971)
- Best Original Music Score *Jaws* (1975)
- Best Original Music Score *Star Wars* (1977)
- Best Original Music Score *E. T.* (1982)
- Best Original Music Score *Schindler's List* (1994)

PROGRAM

Thank you for joining us today! We hope you enjoy the performance and have fun envisioning the exciting stories conveyed through this inspiring music.

Midway March John Williams
tr. Paul Lavender

BILL HAEHNEL, CONDUCTOR

The Cowboys..... John Williams
arr. Jim Curnow

Hymn to the Fallen..... John Williams
tr. Paul Lavender

Bond ... James Bond..... arr. Stephen Bulla

INTERMISSION

The March from "1941"..... John Williams
adapt. Paul Lavender

Selections from Into the Woods..... Stephen Sondheim
arr. Stephen Bulla

Days of Wine and Roses Henry Mancini
arr. John Krance

BILL HAEHNEL, CONDUCTOR

The Complete Harry Potter..... arr. Jerry Brubaker

Music from The Incredibles Michael Giacchino
arr. Jay Bocook

We appreciate your keeping all electronic devices silent and dark.

Program Notes

Midway March (1976)

John Williams (b. 1932), tr. Paul Lavender

Sandwiched between his work on *Jaws* and the beginning of *Star Wars*, Williams delivers a stirring 12/8 march to commemorate the defeat of the Japanese Navy in the Pacific. As this was a turning point in the Second World War, this triumphant march portrays the action nobly. Listen for a lovely bit of piccolo filigree about halfway through.

The Cowboys (1972)

John Williams (b. 1932), arr. Jim Curnow

John Williams cobbled together his original themes into this overture that evokes the vast plains and untethered way of life in a Coplandesque style. The brasses provide insistent double-tongued encouragement throughout and the horns will melt hearts with their sweeping lines.

Hymn to the Fallen from *Saving Private Ryan* (1998)

John Williams, tr. Paul Lavender

Saving Private Ryan was another opportunity for Williams to work with kindred spirit Steven Spielberg, who had this to say about Williams's score:

With Saving Private Ryan, John Williams has written a memorial for all the soldiers who sacrificed themselves on the alter of freedom in the Normandy Invasion on June 6, 1944. Pay particular attention to the cue entitled Hymn to the Fallen, which never appears in the main text of the film, only at the end credit roll. It's a piece of and a testament to John Williams's sensitivity and brilliance that, in my opinion, will stand the test of time and honor forever the fallen of this war and possibly all wars. Saving Private Ryan possibly contains the least amount of score. Restraint was John Williams's primary objective. He did not want to sentimentalize or create emotion from what already existed in raw form. Saving Private Ryan is furious and relentless as are all wars. But where is the music? It is exactly where John Williams intends for us, the chance to breathe and remember.

Bond ... James Bond

Arranged by Stephen Bulla

"James Bond Theme," Monty Norman

"Goldfinger," John Barry

"Nobody Does It Better," Marvin Hamlisch

"Skyfall," Adele Adkins and Paul Epworth

"Live and Let Die," Paul McCartney and Linda McCartney

The towering figure in the music of the *James Bond* film series was John Barry. Barry was involved with 11 of the Bond films, spanning 25 years. Barry was a Englishman through and through. His father owned several cinemas and Barry would be in attendance every Saturday. Taking notes on the emotional impact of the films, only later

would he realize it was the music more than the projected images that affected him. He describes his compositional technique this way: “When you’ve got it, you say, ‘Aha, that’s it,’ and if someone asks, ‘Please explain what it is,’ I say, ‘It’s working, isn’t it? That’s what it is.’ It’s got the goods because it’s affecting you in a lovely way, or in a sad way that breaks your heart.” Scoring for this series of 24 movies (so far) reflects the times in which each installment was made. Artists Nancy Sinatra, Adele, Shirley Bassey, Tina Turner, Gladys Knight, Tom Jones, and others were chosen because of their popularity at production time.

The March from “1941” (1979)

John Williams (b. 1932), adapt. Paul Lavender

Imagine yourself a film composer, and your task is: Write the score to a movie based on a true story about the raging post-Pearl Harbor paranoia in a coastal California town during the onset of World War II. The main character is a boobish Air Force Captain (John Belushi) who somehow saves the day.

John Williams, in collaboration with Spielberg, turns in an over-the-top march that manages at once to capture the ethos and the pathos of the story and wrap it up in a patriotic ribbon. Low brass players are particularly fond of the difficult descending sixteenth note passage about two-thirds of the way through.

Selections from *Into The Woods* (1988)

Stephen Sondheim (b. 1930), arr. Stephen Bulla

- “Into the Woods”
- “No One Is Alone”
- “I Know Things Now”
- “Children Will Listen”

Never one to simplify when much could be made of intertwining complex characters, Stephen Sondheim contributed both word and tune to *Into the Woods*. What starts as the most innocent of fairy tales, soon devolves into a darkish journey of difficult choices. Sondheim reveals his thoughts through his lyrics:

Sometimes people leave you halfway through the wood. Others may deceive you—you decide what’s good. You decide alone, but no one is alone. People make mistakes. Fathers, mothers, people make mistakes, holding to their own, thinking they’re alone. Honor their mistakes. Fight for their mistakes. Witches can be right. Giants can be good. You decide what’s right. You decide what’s good.

There is much to consider, but fear not, the score portends a “happily ever after” ending.

Days of Wine and Roses (1962)

Henry Mancini (1924–1994), arr. John Krance

On this film, Mancini collaborated with two other giants, director Blake Edwards and lyricist Johnny Mercer. The movie stars Jack Lemmon and Lee Remick in a story about a couple in the downward vortex of alcoholism.

Mercer was inspired by this 1896 poem by Ernest Dowson:

*They are not long, the weeping and the laughter,
Love and desire and hate;
I think they have no portion in us after
We pass the gate*

*They are not long, the days of wine and roses:
Out of a misty dream
Our path emerges for a while, then closes
Within a dream.*

And from that inspiration, he penned the melancholy song lyrics:

*The days of wine and roses laugh and run away like a child at play
Through a meadow land toward a closing door
A door marked “nevermore” that wasn’t there before*

*The lonely night discloses just a passing breeze filled with memories
Of the golden smile that introduced me to
The days of wine and roses and you*

Mancini’s tune belies the seriousness of the film’s theme with its breezy swing.

aco
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The Complete Harry Potter (2013)

Arranged by Jerry Brubaker (b. 1946)

J.K. Rowling's series of fantasy novels about the young wizard Harry Potter have achieved an author's dream trifecta: critical acclaim, global popularity, and commercial success. With over 500 million copies sold, they are the best-selling book series in history.

In scoring the first three movies in the series, John Williams developed Neo-Romantic themes that would appear in all the installments, creating a wondrous world. In this piece, arranger Jerry Brubaker takes us on Harry Potter's journey by weaving together themes heard throughout the entire movie series:

- "Hedwig's Theme," by John Williams | First appearance in *Harry Potter and the Sorcerer's Stone* (2001)
- "Nimbus 2000," by John Williams | First appearance in *Harry Potter and the Sorcerer's Stone*
- "Hogwarts Forever!," by John Williams | *Harry Potter and the Sorcerer's Stone*
- "Voldemort," by John Williams | First appearance in *Harry Potter and the Sorcerer's Stone*
- "Quiddich," by John Williams | First appearance in *Harry Potter and the Sorcerer's Stone*
- "Harry's Wondrous World," by John Williams | First appearance in *Harry Potter and the Sorcerer's Stone*
- "Fawkes the Phoenix," by John Williams | *Harry Potter and the Chamber of Secrets* (2002)
- "Harry in Winter," by Patrick Doyle | *Harry Potter and the Goblet of Fire* (2005)
- "Dumbledore's Farewell," by Nicholas Hooper | First appearance in *Harry Potter and the Half-Blood Prince* (2009)
- "The Friends," by Nicholas Hooper | *Harry Potter and the Half-Blood Prince*
- "The Weasley Stomp," by Nicholas Hooper | *Harry Potter and the Half-Blood Prince*
- "Obliviate," by Alexandre Desplat | *Harry Potter and the Deathly Hallows, Part 1* (2010)
- "Elder Wand," by Alexandre Desplat | *Harry Potter and the Deathly Hallows, Part 1*
- "Lily's Theme," by Alexandre Desplat | *Harry Potter and the Deathly Hallows, Part 2* (2011)
- "Family Portrait (Leaving Hogwarts)," by John Williams | First appearance in *Harry Potter and the Sorcerer's Stone*

Music from *The Incredibles* (2004)

Michael Giacchino (b. 1967), arr. Jay Bocook

Composer Michael Giacchino started with the small screen, providing memorable scores for such video games as *Medal of Honor* and *Call of Duty*. He later penned film scores to *Inside Out*, *The Dawn of the Planet of the Apes*, *Ratatouille*, *Zootopia*, and *Rogue One: A Star Wars Story* (the first *Star Wars* film score composed by someone other than John Williams).

Giacchino studied film making at the School of Visual Arts in NYC. After college, he landed a marketing job at Disney and began studies in music composition, first at the Juilliard School and then at UCLA. He serves as the Governor of the Music Branch of the Academy of Motion Picture Arts and Sciences and sits on the advisory board of Education Through Music Los Angeles.

Giacchino's approach to *The Incredibles* was to blend a James Bondish brassy blast with an insouciance of stylish '60s finger snapping, full of jazzy vibes and groovy rhythms. Giacchino thematically represents the five-member superhero family with a five note motif.



Ready for Some Trivia?



1. Henry Mancini wrote the theme song to *The Bob Newhart Show*.

True | False

2. In the *Harry Potter* series, Dumbledore has a scar above his left knee that looks like:

a. A phoenix | b. A unicorn | c. The London Underground

3. In *The Incredibles*, the name of the Parr's costume designer is:

a. Edna E. Mode | b. Edna Krabappel | c. Edna Staudt

4. In *Into the Woods*, what is Cinderella's Prince afraid of?

a. Cinderella | b. Blood | c. Dwarves

5. Which Big Band leader first used arrangements by Henry Mancini?

a. Shep Fields | b. Benny Goodman | c. Glenn Miller

6. Which film composer garnered the most Academy Award nominations?

a. Henry Mancini | b. John Barry | c. John Williams

7. Which season is this for the Austin Symphonic Band?

a. 18th | b. 28th | c. 38th

Answers printed on the final page of the program

What to Do During Intermission

Get to know the people around you a little better. Since you're all at this concert, you already have something in common—a love of music! Say hello and find out what brought them here. **Don't know where to start? We can help:**

- What's the last movie you saw?
- Have you seen any of the movies enhanced by today's music?
- What do you love about movie music?
- Have you answered the trivia questions? (on the final page of the program notes)

What to Do After the Concert

We'd love to connect with you! It's as easy as 1-2-3-4!

1. **Give us a shout out on your favorite social media venues!** We love receiving your support and online enthusiasm about our concerts (and we're a non-profit organization, so free promotions make us extra happy!)
2. **Like us on Facebook** ([facebook.com/ATXSymphonicBand](https://www.facebook.com/ATXSymphonicBand)) so you can share or like concert announcements & be part of our online community.
3. **Follow us on Twitter** (twitter.com/AustinSymphBand). Be an active part of our community and get the latest updates on ASB activities!
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Sheila DeWitt+
Nan Ellis
Cheryl Floyd*
Shirley Gauthier
Sally Grant
Bailey Hughes
Linda Lininger
Beverly Lowak
Sara McGarry
Karen VanHooser
Kristi Wilson

Clarinet

Libby Cardenas
Pei-Ju Chang+
Karen Cross
Richard Davis
Hank Frankenberg
Byron Gifford
Kirk Hays
Ramona Heard
Tian Ji Si
Clifton Jones
Scott Maynard
Emily Morris
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Kristen Mason
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Saxophone

Susan Abbott
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Steve Neinast
Cindy Story
Brenagh Tucker

Bassoon

Bryan Chin-Foon
Jayme Nelson
John Walter

Bass Clarinet

Sharon Kojzarek*
Ruth Lim
Forrest Stanley-Stevens

Trumpet

Eric Bittner
Jonathan Bolton
Charles Coward*
David Cross
Wesley Ellinger
Gary Graser
George Greene
David Jones
Todd Lester
Nathaniel McReynolds
Dan Scherer
Terry Todd
Bruce Wagner

French Horn

Jillian Baaklini
Leslie Boerger
Alyssa Collins
Chuck Ellis*

Michael Good
Evan Kolvoord
Keleigh Kretz
Vance Miller
Vanessa Montelongo
Uriel Reyes

Trombone

John Bodnar*
Jim Crandall
Mike DeWitt
Kyle Green
Dale Lininger
Scott Mawdsley
Richard Piskator
Ken Riley

Euphonium

Tim DeFries
Kristin Morris
Jerry Schwab
Brandt Zook

Tuba

Shawn Davis
Robert Heard
Al Martin*
Francesco Petrogalli
Sarah Rose
David Warner

String Bass

Thomas Edwards

Percussion

Jana Davis
Tamara Galbi
Lorena Garcia
Bill Haehnel
Jim Hubbard
Robert Ward*

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Special thanks goes to the Connally HS Band Program and Director Marc Telles for the generous hospitality of rehearsal space and equipment use.



Cultural Arts

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ASB is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department. Visit NowPlayingAustin.com.

ASB

Thank You for Attending Today's Performance!

Please join us for the remaining performances of this concert season! Look on the back of the program for the details, and visit us at www.austinsymphonicband.org to stay updated.



Trivia Answers

Questions are on the final page of the program notes.

1. *False* – Mancini wrote the theme to “Newhart,” the second sitcom from the ’80s. Lorenzo Music wrote the theme song for “The Bob Newhart Show.”
2. *C* – The London Underground
3. *A* – Edna E. Mode (E-mode is a reference to software used by the Pixar Studios)
4. *B* – Blood
5. *B* – As a teenager, Mancini sent several arrangements to Benny Goodman.
6. *A* – Mancini (53 nominations), Williams (51), Barry (29)
7. *C* – This is ASB’s 38th season. Thanks for being part of it!

Austin Symphonic Band 38th Season



A myriad of stories will come to life through the magic of movie music. From performances of *Saving Private Ryan* to *The Incredibles*, all that will be missing is the popcorn.

**Connally HS Luis Portillo
Performing Arts Center**

FEBRUARY 10 • 4 PM



Band music will be in the air as ASB celebrates the breadth and depth of concert band repertoire, including *Portrait in Jade* by Austinite Ryan George. Austin Symphony Orchestra conductor Peter Bay will return to the stage to guest conduct the ensemble.

McCallum Arts Center

MARCH 31 • 4 PM



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