

Austin Symphonic Band
presents



Vive LA
FRANCE!

Sunday, November 12 • 4 PM

AISD 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 56th 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 The University of Texas at 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 will appear 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 37 years and is in his 17th 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 in the Austin ISD 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.

What to Do During Intermission

Get up for a stretch and enjoy the rest of the beautiful Austin ISD Performing Arts Center. Artwork created by AISD students is also on display in the lobby.

We invite you to take this time to 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.

What to Do After the Concert

We look forward to connecting with you in several ways. 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) so you can share or like concert announcements & be part of our online community.
3. **Download our app.** This is another way you can keep up with our concert activities and more. To get the app, you can visit your device's app store or scan one of the following QR codes with your phone scanner app and follow the directions.



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4. **Finally, add your name to our mailing list for coming events.** ASB will not share your contact information with other organizations. *Just do one of these:*

- Text AUSTINSYMBAND to 22828 and follow the directions, **or**
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Name: _____

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City: _____ State: _____

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Austin Symphonic Band's 37th Season

Vive la France!

Sunday, November 12, 2017 • 4:00 p.m.

AISD Performing Arts Center

The Austin Symphonic Band presents a concert of music by French composers and music inspired by France. The concert includes pieces by Darius Milhaud, Claude Debussy, Martin Ellerby and George Gershwin, plus classic French marches.

The Band Sings

Sunday, February 11, 2018 • 4:00 p.m.

AISD Performing Arts Center

Some of the greatest choral works in history have been beautifully transcribed for concert band. This concert includes works by Carl Orff, Percy Grainger, Morten Lauridsen, Pavel Tchesnokov, and others. Come hear the band playing and singing these remarkable pieces of music.

Leaders of the Band

Sunday, April 8, 2018 • 4:00 p.m.

AISD Performing Arts Center

Prominent guest conductors, including Peter Bay, Music Director of the Austin Symphony, will conduct the Austin Symphonic Band.

Texas Bandmasters Association Convention/Clinic

Invitational Performance

July 26–28, 2018

Henry B. Gonzalez Convention Center, San Antonio

Texas Bandmasters Association has invited ASB to perform during its annual convention (concert date/time to be determined). Joining ASB for this special performance will be jazz trumpeter Tito Carrillo, who performed with ASB in 2016.

PROGRAM

Thank you for joining us today! We hope you enjoy this musical journey through France.

We appreciate your keeping all electronic devices silent and dark.

The French National Défilé March Jean Robert Planquette
tr./ed. Marc Oliver
BILL HAEHNEL, CONDUCTOR

Suite Francaise Darius Milhaud
I. Normandie
II. Bretagne
III. Ile de France
IV. Alsace-Lorraine
V. Provence

The Girl With The Flaxen Hair Claude Debussy
arr. John Moss
BOB MILLER, SAXOPHONE

Suite Provençale Jan Van der Roost
I. Un ange a fa la crido
II. Adam e sa Coumpagno
III. Lou Fustié
IV. Lis Escoubo

INTERMISSION

Paris Sketches Martin Ellerby
I. Saint-Germain-des-Pres
II. Pigalle
III. Pere Lachaise
IV. Les Halles

An American in Paris George Gershwin
tr./arr. Jerry Brubaker

Marche Militaire Francaise Camille Saint-Saëns
tr. Mark Hindsley

We hope you will join us in the lobby for a reception following the performance.

Program Notes

The French National Défilé March (1871)

Jean Robert Planquette (1848-1903), tr./ed. Marc Oliver

This processional march is considered the national march of France and is often used at military functions with the bands ranks augmented by regimental bugles. It is the march used by Ohio State University while forming their script Ohio formation.

The son of a singer, Planquette was born in Paris and educated at the Paris Conservatoire. He did not finish his studies, lacking the funds to do so, and worked as a café pianist and singer. *The French National Défilé* has also been memorialized by its daily ringing at Planquette's tomb at Pere Lachaise in Paris.

Suite Francaise (1944)

Darius Milhaud (1892-1974)

Darius Milhaud was a member of *Les Six*, a group of French composers who bridged the Impressionist and Modernist movements. Despite the raging World Wars and melancholy in Milhaud's life, his music is imbued with the happy folk tunes of his youth. Becoming an expatriate in 1940, he traveled the world enjoying the music of Brazil and New York before settling and teaching at Mills College in Oakland, California. His students at Mills included Dave Brubeck (who chose Mills specifically to study with Milhaud and who named his first son Darius), Burt Bacharach, and Peter Schickele (P.D.Q. Bach). Milhaud wrote:

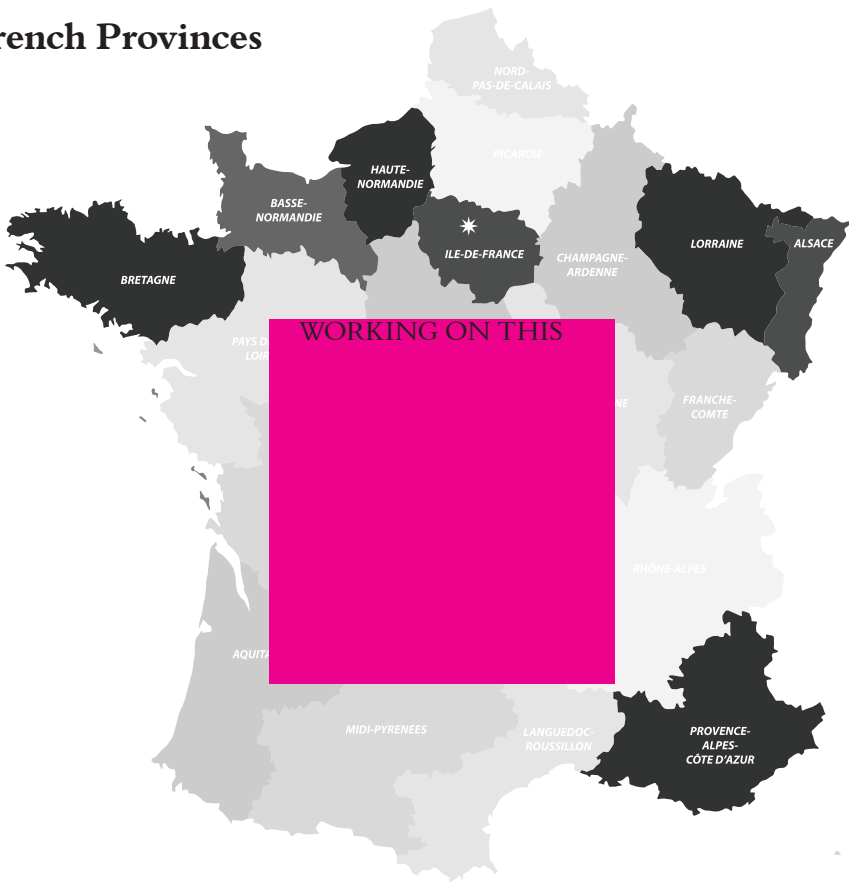
For a long time, I have had the idea of writing a composition fit for high school purposes, and this was the result. In the bands, orchestras, and choirs of American high schools, colleges, and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer. The five parts of this suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground of the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence (my birthplace). I used some folk tunes of these provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought.

Although he may have limited the ranges in this piece, it is still rife with Milhaud's polytonality and technical challenge (listen for the exuberant woodwind run in movement three).

I. Normandie: Milhaud uses two lively Norman folk songs: "Germaine," about a warrior coming home as seen through the eyes of a young woman; and "The French Shepherdess and the King of England," about a comic meeting between the two title characters. Milhaud added some original material to help him depict the region where so many American servicemen landed in France during World War II.

II. Bretagne: A foghorn announces the beginning of "Bretagne," a province with

French Provinces



deep ties to the sea. The movement uses the sea shanties to depict the story of a young woman and her seafaring lover.

III. Ile de France: With lively folksong, this movement depicts the bustle of Paris. It begins with a children's round that alternates bars of 3 beats and 2, and which Milhaud sets in 4 beats while still retaining the accents of the original. The lyrical melody that follows also reflects the bubbly attitude of the City of Light.

IV. Alsace-Lorraine: Here, Milhaud takes a dark turn, with material suggesting distant artillery fire around a solemn funeral procession, fitting for a region that borders Germany and was taken over during the war.

V. Provence: Reflecting on his hometown, Milhaud utilizes a rondo with a fast, scatterbrained main theme, alternating with a fife-and-tambor segment typical of the countryside and a slower, slightly more romantic subject—both of these interludes derived from the principal melody.

The Girl With The Flaxen Hair (1910)

Claude-Achille Debussy (1862–1918), arr. John Moss

Claude-Achille Debussy was born in Saint-Germain-en-Laye, France, and at age

ten entered the Paris Conservatory, where he spent the next 11 years. Debussy was experimental from the outset, favoring dissonances and intervals not taught at the Academy. Like fellow student Georges Bizet, he was a brilliant pianist and an outstanding sightreader and could have had a professional performing career had he wished. Debussy was exposed to Wagnerian opera, which would have a lasting impact on his work. Like many young musicians of the time, he responded positively to Richard Wagner's sensuousness, mastery of form, and striking harmonies.

The Girl with the Flaxen Hair is part of a series of 24 preludes written between 1909 and 1913 (an unusually fast pace for Debussy). The piece, named after the eponymous poem by Leconte de Lisle, is known for its musical simplicity, a divergence from Debussy's style at the time. Debussy did not want to be considered an "Impressionist" and would place the title of each prelude at the end in the hope that listeners would not form stereotypical images as they listened.

Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . . Bob Miller is ...waiting on bio from Bob . . .

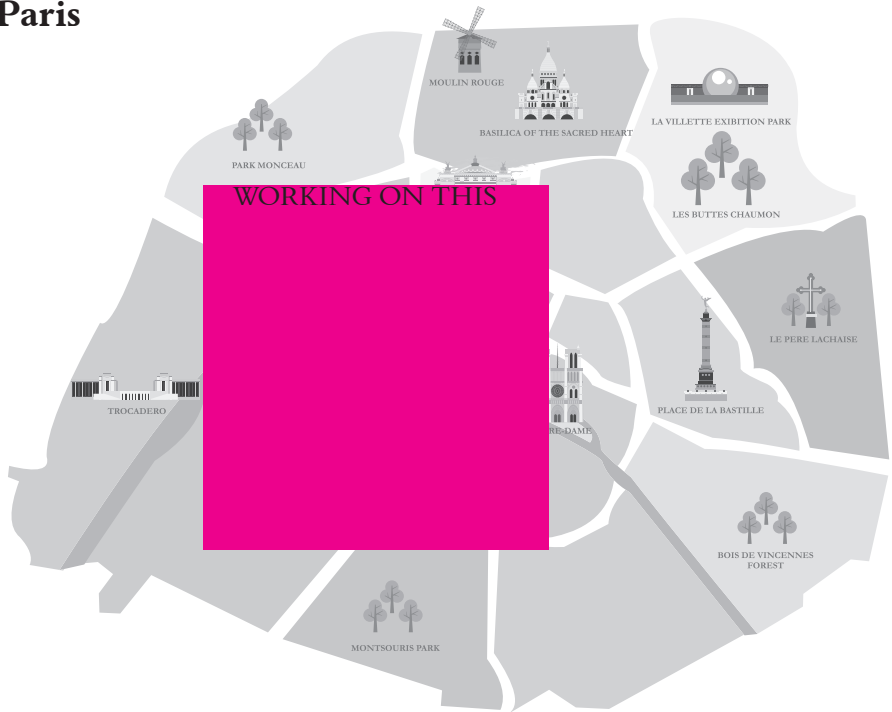
Suite Provençale (1989)

Jan Van der Roost (*b.* 1956)

This four-movement suite is based on authentic folk tunes from the beautiful southern province in France—the *Provence*. The composer used a harmonic language respecting the popular characteristics, but on the other hand also included some “spicy” notes (just like the well-known “Provençal sauce!”). The instrumentation is very colorful, revealing the different timbres of both brass and woodwinds as well as the percussion section. Every movement has its own character: “Un Ange a fa la crido” (An Angel Brought the Creed) is like a bourrée; “Adam e sa Coumpagno” (Adam and His Companion) is an old love song; “Lou Fustié” (The Carpenter) a fast dance; and finally “Lis Escoubu” (A Whistle Tune) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme.

Jan Van der Roost was born in Duffel, Belgium. At a very young age he was introduced to prominent names in the concert band, fanfare band, and brass band repertoire, who inspired him to put something on paper himself. He studied trombone, music history, and music education at the Lemmensinstituut in Louvain. He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

Paris



Paris Sketches: Homages for Band (1994)

Martin Ellerby (b. 1957)

Martin Ellerby was born in England in 1957. He studied composition with Joseph Horowitz at the Royal College of Music and later privately with Wilfred Josephs. He has written in most forms, including five symphonies, 12 concertos, and a large scale Requiem for choir and orchestra. He has also written test pieces for all the key brass band contests and much repertoire for concert band. He holds a DMA from the University of Salford and is External Examiner to the Royal Air Force Music Services. He enjoys reading, walking, and cooking. Ellerby resides in Altrincham, Cheshire. He describes his compositional style: “Basically, I use straightforward triads, major or minor, and I dress them up with added notes. I use them [triads] in unusual progressions so that they are not necessarily associated with a particular key. They are quite tonal. I might use triads that are opposed at the same time, but they are still based on tonal principles.”

Ellerby describes his view of Paris:

Saint-Germain-des-Pres is on the left bank (of the Seine) and has always been regarded as the artistic part of the city. This is where I usually stay when in Paris—you can walk down to a special place by the Pont Neuf where Berlioz, as a student, ate his sandwiches and dreamed of being a composer!

Pigalle is rather risqué, shall we say—I stayed in this area by accident having booked an unnamed hotel in what was advertised as the Opera area. Pigalle is some way from that, but it was very colorful, and without that experience, my scherzo would not have been born!

Pere Lachaise is French, and indeed Parisian. Cemeteries are often cast as parks or social areas. Here you can have the special experience of visiting one of Rossini's two graves! He died in Paris, was buried in Pere Lachaise but later returned to Florence, Ital. The French, not wishing to lose his tourist attraction status didn't let on to the public and left the empty tomb intact for publicity purposes.

Les Halles is not what it once was. When I first visited the area, it was a market in full swing. Now it has been made more tourist-friendly, which means they have destroyed its true character! However, the splendid church of St. Eustache stands resplendent, and for we musicians, a place of pilgrimage as the venue for the premiere of Berlioz's *Te Deum*.

An American in Paris (1928)

George Gershwin (1898-1937) tr./arr. Jerry Brubaker

George Gershwin personified America's Jazz Age. He started as a "song plugger" (a pianist demonstrating other composers' music) in Tin Pan Alley and quickly rose to the ranks of Broadway composer. Influenced by New York City's energy, and particularly the rhythms heard in Harlem, Gershwin was also attracted to the music of Claude Debussy, Maurice Ravel, and *Les Six*, a collaborative of French composers who were reacting against the heavy and foreboding German school (Georges Auric, Louis Durey, Arthur Honegger, Darius Milhaud, Francis Poulenc, and Germaine Tailleferre).

An American in Paris was commissioned by New York Philharmonic Conductor Walter Damrosch and coincided with a visit to Manhattan by Ravel. At a party, after playing his *Rhapsody in Blue* for Ravel, and asking for lessons in composition, Gershwin was told, "It is better to write good Gershwin than bad Ravel, which is what would happen if you studied with me." Gershwin and Ravel would remain fast friends until each died following unsuccessful brain surgeries in 1937.

Even after the critical success of *Rhapsody in Blue* (1924), Gershwin wanted to be considered a composer of serious music and in *An American in Paris* chose to feature street sounds and the blues rather than solo piano. Gershwin wrote:

The opening gay section (the walking theme) is followed by a rich blues with a strong rhythmic undercurrent. Our American . . . perhaps after strolling into a café and having a couple of drinks (listen for the slurring in the music), has succumbed to a spasm of homesickness. The harmony here is both more intense and simpler than in the preceding pages. This blues rises to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression

of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.

Marche Militaire Francaise (1880)

Camille Saint-Saëns (1835–1921), tr. Mark Hindsley

Saint-Saëns had a long and productive life. He was born in Paris, and died in Algiers at the age of 86. He showed talent at a very early age, was writing songs when he was six, and gave his first public performance at the age of eleven. He was a fine organist, starting at the Eglise Saint-Merry, and then (for 20 years) at the Madeleine. He wrote operas (*Samson and Delilah*), symphonies (his *Third “Organ” Symphony* is best known), concerti (five for piano, three for violin, and two for cello), chamber music, and tone poems. Some will be surprised to know that Saint-Saëns was one of the earliest composers to write music for film. *L’Assassinat du Duc de Guise* (1908) he scored for strings, piano, and harmonium.

He defended the Romantics, including Wagner (at first), and attacked the moderns savagely in brilliantly written articles. The only “modern” who seemed to admire him was Ravel, who found inspiration in Saint-Saëns’s trios and in his piano concerti. His attacks on the moderns may account for the critics’ grudging praise of his skills but not his spirit. Martin Cooper quotes and endorses Alfred Cortot’s evaluation of Saint-Saëns’s music as having “. . . neat and even brilliant rhythms, more intelligence than sensibility, more verve than feelings.”

About ASB

Under the baton of Music Director Richard Floyd, ASB has become one of this nation’s premier volunteer concert bands. ASB musicians represent a cross-section of life in Austin, and all are volunteers. With musicians ranging in age from under 25 to over 70, ASB members demonstrate that making great music is a lifelong adventure, enriching lives and the community.

ASB Members

Flute

Beth Behning
Wade Chiles
Kyndra Cullen
Shirley Cumby
Nan Ellis
Cheryl Floyd
Sally Grant
Penny Griffith
Linda Lininger
Beverly Lovell
Karen Vanhook

Clarinet

Libby Carder
Karen Cross
Tom Foreman
Hank Frank
Kirk Hays
Ramona Healy
Clifton Jones
Nancy Murray
Nancy S. Noyes
Brian Peterson
Clary Rocchi*
Betty Stewart
Holly Thompson
Faith Weaver

Oboe

Fred Behning
Kristen Mason
Brittany Toll

Saxophone

Susan Abbott
Betsy Appleton
Eddie Jennings
Bob Miller
Steve Neinast*
Cindy Story
Brenagh Tucker

Bassoon

Bryan Chin-Foon
John Walter
Brittany Woods

TO UPDATE

French Horn

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Ron Boerger
Chuck Ellis*
Michael Good
Evan Kolvoord
Keleigh Kretz
Marty Legé
Amy Murray
Carl Vidos

Trombone

Jim Crandell
Kyle Green
Dale Lininger
Scott Mawdsley
Donald McDaniel
Richard Piskator
Paul Putman
Ken Riley

Euphonium

Allan Adelman*
Kristin Morris
Jerry Schwab
Brandt Zook

Tuba

Scott Hastings*
Robert Heard
Al Martin
David Warner

String Bass

Thomas Edwards

Percussion

Alan Cline
Lorena Garcia
Bill Haehnel
Lindsey Hicks
Jim Hubbard+
Ryan Thomas
Robert Ward*

* Section Leader
+ Guest Musician

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For information about becoming a sponsor of the band visit us at
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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.



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ASB

Thank You for Attending Today's Performance!

We hope to see you right back here on Sunday, February 11, at 4 p.m., for our next concert "The Band Sings" where ASB will feature some of the greatest choral works in history that have been beautifully transcribed for concert band.

Mark Your Calendar for Our Future Concerts

February 11, 4 P.M. • *The Band Sings* • AISD Performing Arts Center

April 8, 4 P.M. • *Leaders of the Band* • AISD Performing Arts Center

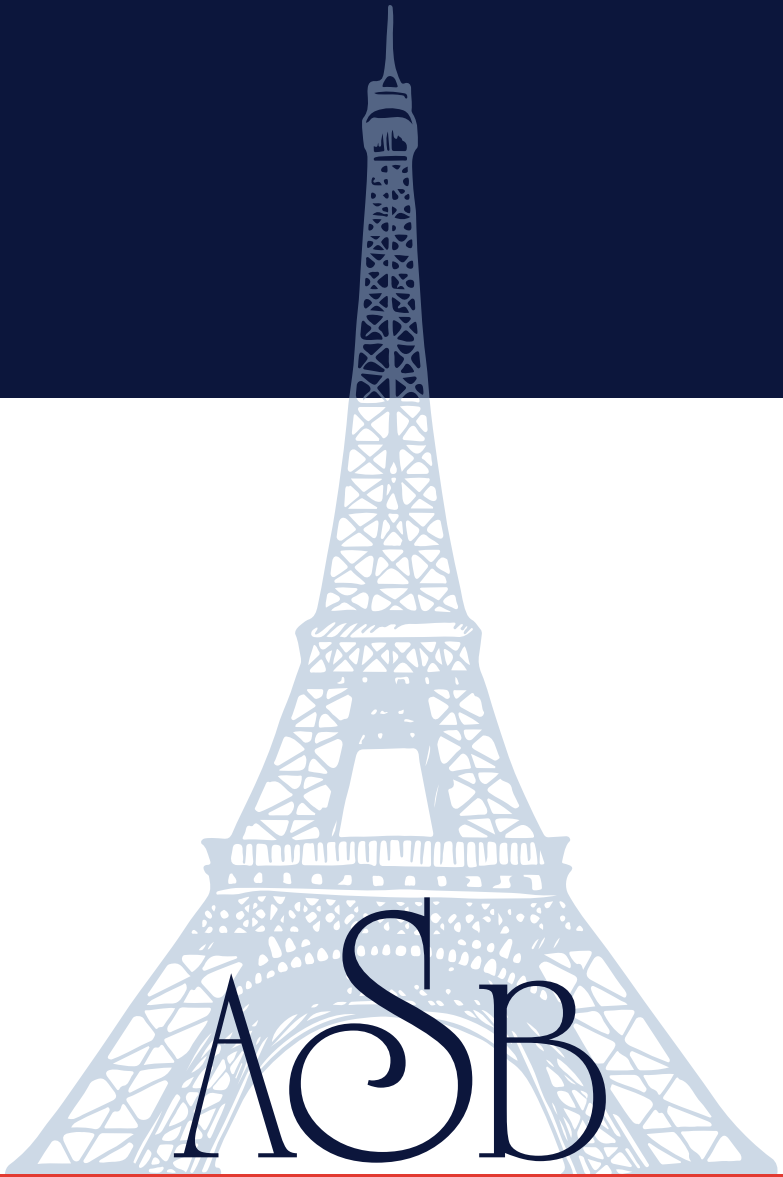
May 13, 7 P.M. • *Mother's Day* • Texas State Capitol South Steps

June 17, 7:30 P.M. • *Father's Day* • Zilker Park

June 30, 8 P.M. • *Bastrop Patriotic Festival* • Fisherman's Park

July 4, 8 P.M. • *July 4th Frontier Days* • Old Settlers Park, Round Rock

July 26–28 • *Texas Bandmasters Association Convention* • San Antonio



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