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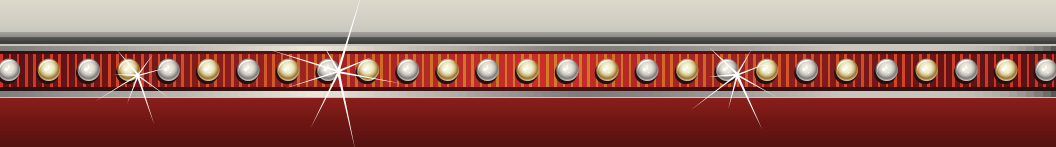


AUSTIN SYMPHONIC BAND

PRESENTS

BROADWAY ROMANCE

February 22, 2014, 8 PM ★ Grace Covenant Church, Austin Texas



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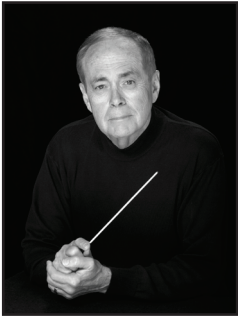
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This project is funded and supported in part by the City of Austin through the Economic Development Department/Cultural Arts Division believing an investment in the Arts is an investment in Austin's future. Visit Austin at NowPlayingAustin.com.

Music Director



In 1983 **Richard Floyd** was appointed State Director of Music Activities for the University Interscholastic League at the University of Texas at Austin where he coordinated all facets of secondary school music competition for some 3500 performing organizations throughout Texas. He has served as Music Director and Conductor of the Austin Symphonic Band since 1986. Prior to his appointment at the University of Texas, he served on the faculty at the University of South Florida as Professor of Conducting, and at Baylor University. Mr Floyd became UIL State Director of Music Emeritus in 2013.

Mr Floyd has toured extensively as a clinician, adjudicator, and conductor including appearances in 41 states and 9 foreign countries. He has held positions of leadership on many state and national committees for music education and wind music performance. At present he is a member of the John Philip Sousa Foundation Board of Directors and Chairman of the American Bandmasters Association Educational Projects Committee. Publications include co-authorship of *Best Music For Beginning Band* and contributing author for *The Musician's Walk* by James Jordon, published by GIA Publications. In addition his articles have appeared in *The Instrumentalist* and numerous regional and state publications. In 2006 he was featured on the GIA-produced DVD entitled *Kindred Spirits* from the series *Conducting From The Inside Out*. In 2002 he was named recipient of the American School Band Directors Association AA Harding Award for significant and lasting contributions to school bands in North America. The Texas Bandmasters Association honored him as Texas Bandmaster of the year in 2006, presented him with the TBA Lifetime Administrative Achievement Award in 2008, and named him to the TBA Hall of Fame in July, 2011.

Assistant Music Director



Bill Haehnel is completing his 11th year as Assistant Director of the Austin Symphonic Band. He has been a Texas music educator for 31 years, and in 2013 retired from his position as Director of Bands at Bailey Middle School in Austin. Prior to joining the Bailey faculty, he was the chairman of fine arts and director of bands at Pflugerville High School where his high school bands marched in the Orange Bowl Parade, the Fiesta Bowl Parade, and the Tournament of Roses Parade. Mr Haehnel's bands consistently earned superior ratings at both state and national contests, and were annually invited to perform across the nation at various conventions and performance exhibitions.

Mr Haehnel has also served on the music faculty at the University of Texas in Austin and as instructor of percussion at Texas Lutheran University in Seguin.

Program

Broadway Curtain Timearr John Krance

The King and IRodgers and Hammerstein
..... rev R Mark Rogers

Concerto for ClarinetArtie Shaw, arr Ted Parson
Alex Ford, Clarinet Soloist

Chicago Kander and Ebb, arr Ted Ricketts
Bill Haehnel, Conductor

Intermission

Overture to Candide Leonard Bernstein
.....arr Walter Beeler

Into The Woods Stephen Sondheim, arr Stephen Bulla

Broadway Romance arr Gary Slechta
Carlton Dillard, Vocal Soloist

Mambo from West Side Story Leonard Bernstein
..... arr Michael Sweeney

Program Notes

The Broadway Musical is a purely American art form, exported around the world, but originating on the street for which it is named. Europe gave the world opera, the entertainment of kings. It was only fitting that the upstart America would give the world the Broadway musical.

New York City, cultural center of a new nation beginning the healing process following the Civil War and the assassination of Abraham Lincoln, enjoyed sophisticated theater imported from Europe, the occasional opera, and ballet in a theater district that dated back to the 1700s. In 1866, a Parisian ballet troupe scheduled to perform at the Academy of Music found itself without a venue when their theater burned to the ground. Desperate and broke, they turned to a place called Nibolo's Garden, a venue known for producing small theatricals and comedies interspersed with "musical entertainments." William Wheatley, manager of Nibolo's, decided to turn his upcoming show, *The Black Crook*, into a music and dance extravaganza including the ballet troupe. The result was an engaging, and somewhat risqué, production of drama, orchestral accompaniment, dancers, and singers. Americans were shocked and charmed. They flocked to the theater, and so the love affair began.

The Broadway musical would move from fantasyland escapism through entertaining operettas to nitty-gritty depictions of all the best and worst in the American character. *Showboat* (1927) is hailed as the beginning of the modern Broadway era. Songs in *Showboat* weren't just songs strung together by a weak story line, they were integral to the story and drama. *Showboat* dealt with themes of racism, miscegenation, and dysfunctional marriage. Americans loved it. Through the eras of post World War II when *South Pacific* addressed another type of racial prejudice ("You've got to be taught to hate and fear") through *West Side Story*, portraying the youth gangs of New York, through *Rent*, addressing the AIDS epidemic, the Broadway musical has portrayed the American experience. Tonight ASB salutes America's longest running love story — its "Romance" with the Broadway musical.

Broadway Curtain Time

The overture ends, the curtain goes up, it's *Broadway Curtain Time*.

"Hell, Dolly!" Title song from the show (1964)

"Put on a Happy Face" from *Bye Bye Birdie* (1960)

"Mame" and "If He Walked into My Life Today" from *Mame!* (1966)

"Once Upon a Time" from *All American* (1962)

"Hey! Look Me Over" from *Wildcat* (1960)

The King and I

1951 – Barely recovered from World War II, the US is in the midst of the Korean War and cyclical episodes of communism-inspired paranoia. Weary Americans are ready for a love story. A popular biographical book about an adventuresome widow who travels to Siam with her son to become governess to the children of the King of Siam is transformed into a Broadway musical. It opens on Broadway where it will enjoy a 3-year run, surviving the death of its star and owner of the play,

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Gertrude Lawrence. Lawrence, 52 and suffering from liver cancer, had worn dresses weighing 75 pounds while walking or dancing a total of 4 miles during a 3½-hour performance eight times a week. She collapsed following a matinee, entered the hospital and died in September of 1952. The show went on, although it was cancelled the day of her funeral. *The King and I* was the fifth written by the music/lyricist team of Richard Rodgers and Oscar Hammerstein. Unlike most shows with one or two “walk away singing” hits, *The King and I* produced a number of hit songs that are featured in tonight’s medley. Starring as the king was relative newcomer Yul Brynner, ironically Russian-born, who came to own the role and later reprise it in the 1956 movie. Fifty years after its premiere, Rodgers biographer Meryle Secrest summed up the musical, “*The King and I* is really a celebration of love in all its guises — the love of Anna for her dead husband; the love of the King’s official wife, Lady Thiang, for a man she knows is flawed and also unfaithful; the desperation of forbidden love; and a love that is barely recognized and can never be acted upon.”

Concerto for Clarinet

A collaboration of two superstars, clarinetist Artie Shaw and Broadway singer/dancer Fred Astaire, produced a superflop in the movie *Second Chorus*. Attracted by the prospect of dance-conducting the famous Artie Shaw orchestra, Astaire would later refer to the product as “The worst movie I ever made.” Out of that box office disaster came one gem, the Artie Shaw *Concerto for Clarinet*. Shaw was considered one of the most creative improvisers of his time, no small feat for the time that would be known as The Jazz Age. During filming, Shaw improvised most of the Concerto later saying, “I never intended it for posterity — it filled a spot in the picture.” The jazz concerto has since been arranged for a variety of settings, including big band, clarinet and piano, small jazz combo, full concert band, and full jazz combo. Only eight minutes long, and in one movement, the piece begins with a huge band set-up before the soloist gracefully enters into a ballad, full of traditional Shaw glisses and schmaltz. We hear a tom-tom section reminiscent of Gene Krupa and Benny Goodman in *Sing, Sing, Sing* preceding a full band shout-out section that leads to a massive smear and closing improvisational cadenza. Hold on to your seats for the final ascension to a glorious wail on high-high C.

Chicago

Broadway fiction paled compared to the real-life stories of Chicago during the prohibition era. In the early 1920s, Chicago press and public were riveted by the subject of homicides committed by women against their husbands or lovers. The historic setting: juries were all men and murder execution was by hanging. Rarely was a woman convicted but their stories made front-page news. One reporter, Maurine Dallas Watkins, after covering two such “star” trials in 1924, decided to write a play about the subject. The play opened in 1926 and was highly successful. Watkins’ play spawned a silent film produced by Cecil B. DeMille and a later remake in 1942 starring Ginger Rogers (without her dancing shoes). 1960 — enter the dream team of Gwen Verdon and her new husband, Chicago-born choreographer/actor/director Bob Fosse (*Kiss Me Kate*, *Damn Yankees*, *Pajama Game*). They approached Ms. Watkins about buying the rights to do a musical based on her play. Watkins, having become a born-again Christian, now felt that her old

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story glamorized a scandalous way of living and would have no part of it. Fosse and Verdon had to wait until her death in 1969 to buy the rights from her estate. A team of Verdon, Fosse, John Kander, and Fred Ebb developed a format basing each number on a traditional vaudeville number or performer, creating a scathing artistic comparison of “justice”, show-business, contemporary society, and *All That Jazz*. Chicago opened in 1975, ran for two years, and has enjoyed two major revivals.

Candide

“Few composers capture their time and become the iconic voice of their age. Leonard Bernstein found his ‘voice’ in the early 1940s and projected the sound of urban and urbane America from the period of World War II to the anti-war movements of the 1970s and the restoration of freedom in Europe, with the fall of the Berlin Wall and Soviet communism. . . . He has left us an aural image of his time and place and, at the same time, an eternal voice of humanity.” —John Francis Mauceri

Bernstein also left an enigmatic work whose creation spanned 44 years and whose popularity as a musical work has far out-shadowed its success on the Broadway stages. The overture to *Candide* has been one of the most widely performed works of any 21st century American composer. *Candide* was originally conceived by Lillian Hellman as a play with incidental music in the style of her previous work, *The Lark*. Bernstein convinced her to use the format of comic operetta. Hellman obligingly wrote a libretto which was then edited or rewritten by a parade of writers — James Agee, Dorothy Parker, John Latouche, Richard Wilbur, Leonard and Felicia Bernstein, Michael Stewart, and as late as 1999, Stephen Sondheim. On Bernstein’s web site the travails of *Candide* are described thusly: “If there were a special prize for ‘most labored-over show in theater history,’ the honor would most certainly go to *Candide*. Life has imitated art: the show’s 44-year saga resembles Voltaire’s picaresque narrative itself, as numerous brilliant minds have endeavored gallantly to create the ‘Best of all Possible’ shows. . . . Like its hero, *Candide* is perhaps destined never to find its perfect form and function; in the final analysis, however, that may prove philosophically appropriate.”

Into the Woods

If “mashup” had been a word coined in 1987, *Into the Woods* would have qualified as a fractured fairytale mashup. Taking characters from “Little Red Riding Hood,” “Jack and the Beanstalk,” “Rapunzel,” and “Cinderella,” Stephen Sondheim wove a tale about a baker and his wife desperate to have children, but living under a curse. During the first act, the couple must face their fears, go into the woods, and carry out a series of commands involving the fictitious characters. At the end of the act, it seems that the baker and his wife, as well as the fairy tale characters, will all live happily ever after. Act two deals with the consequences that traditional fairy tales ignore. Writer June Abernathy comments on the *Into the Woods* website, “What does one do with a dead giant in the back yard? Does marrying a prince really lead to a happy and fulfilling life? Is carving up the wolf the solution? Is the giant always wrong? In act two, all the characters must deal with what happens AFTER ‘Happily Ever After’. As they face a genuine threat

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to their community, they realize that all actions have consequences, and their lives are inescapably interdependent, but also that that interdependence is their greatest strength." A film adaptation of *Into the Woods* starring Meryl Streep as the witch and Johnny Depp as the wolf is scheduled to open on December 25, 2014. The film, directed by Rob Marshall, will introduce an additional song composed by Stephen Sondheim specifically for this movie version. Teasers are already available on the movie website.

Broadway Romance

"Tonight" from *West Side Story*

"If Ever I Would Leave You" from *Camelot*

"Music of the Night" from *Phantom of the Opera*

"If I Loved You" from *Carousel*

"Somewhere" from *West Side Story*

"Mambo" from *West Side Story*

Leonard Bernstein was working on his final version of *Candide* concurrently with his creation of *West Side Story*, which led to some exchanges of material between the two. Tony and Maria's duet, "One Hand, One Heart", was originally intended for Cunegonde in *Candide*. The music of "Gee, Officer Krupke" was pulled from the Venice scene in *Candide*. *West Side Story* began its life on the far side of town, intended as a story of an Irish Catholic family and a Jewish family during Passover — the title, *East Side Story*. The project began in 1947, but wasn't complete until 1956. Even then it came close to extinction because producers found it too dark and depressing — no one wanted to fund it. The show was edgy and included more dancing than any Broadway show had ever seen. Critic Walter Kerr wrote of the opening, "Director, choreographer, and idea-man Jerome Robbins has put together, and then blasted apart, the most savage, restless, electrifying dance patterns we've been exposed to in a dozen seasons . . . the show rides with a catastrophic roar over the spider-web fire-escapes, the shadowed trestles, and the plain dirt battlegrounds of a big city feud." *Time* magazine identified the show's legacy saying, "Putting choreography foremost may prove a milestone in musical-drama history."

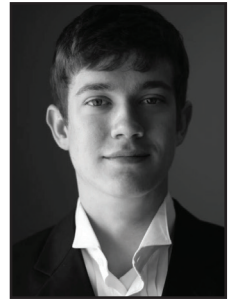
Guest Artists



Carlton Dillard is known across the country for his innovative use of all styles of music in the church setting. Dillard's vast musically diverse background allows him to program material that appeals to all ages and tastes. Mr Dillard attended Howard Payne University and the University of Texas at Austin, majoring in vocal performance. He spent many years in music ministry serving churches in Texas and New Mexico and joined the Riverbend Church staff in 1989. Besides being a gifted vocalist and worship leader, Mr Dillard is a conductor, arranger,

and record producer. He and his wife, Sharon, have four children and four grandchildren. Sharon also serves on staff as Manager of Riverbend Centre for the Arts. Mr. Dillard's other passions include home theater design and installation and his two dogs, Maggie and Zoe.

Alex Ford was born in Houston where he began clarinet studies with Randy Griffin and Sasha Potiomkin. After graduating from Texas A&M University-Commerce *Magna Cum Laude* in May of 2012 with a Bachelor of Music Degree (in Clarinet Performance) and a Minor in Astronomy, Mr Ford came to The University of Texas where he is currently a student of Nathan Williams at The Butler School of Music. Ford is a member of the UT Wind Ensemble and Symphony Orchestra, has performed with the Northeast Texas Symphony Orchestra, and at the 2011 Clarinet Solutions. He has also performed at conferences including Texas Music Educators Association, College Band Directors National Association, OU Clarinet Symposium, Northeast Texas Clarinet Day, Texas Clarinet Colloquium, University of Indiana Clarinet Workshop, and the International Clarinet Association's ClarinetFest. He is a member of the International Clarinet Association, Alphi Chi Chapter of the National College Honor Society, Kappa Kappi Psi, and Texas Music Educators Association.



Next ASB Concerts

April 19, 2014 – A Very "Saxy" Evening, McCallum HS Fine Arts Center

May 11, 2014 – Mother's Day Concert, State Capitol South Steps

June 15, 2014 – Father's Day Concert, Zilker Hillside Theater

July 4, 2013 – Frontier Days, Old Settlers Park, Round Rock

July 5 2013 – Patriotic Festival, Fisherman's Park, Bastrop

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Penny Griffy
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Beverly Lowak
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Amanda Noble
Karen VanHooser
Kristi Wilson *

Clarinet

Libby Cardenas *
Sally Charboneau
Karen Cross
Dave Easter
Hank Frankenberg
Kirk Hays
Ramona Heard
Clifton Jones
Candace Kimbrough
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