

The poster features a dark purple background with a pattern of lighter purple musical notes and swirling lines. A prominent white musical staff with notes curves across the bottom half of the page. The text is in white, with the main title in a large, elegant serif font and the subtitle in a cursive script.

Austin
Symphonic
Band

*Dreams
& Fantasies*

Saturday, Nov 22, 2014 • 8:00 pm
McCallum Arts Center • Austin

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Austin Symphonic Band

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This project is supported in part by the Cultural Arts Division of the
City of Austin Economic Development Department.

Music Director



Richard Floyd is in his 53rd 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 also serves as Musical Director and Conductor of the Austin Symphonic Band that is viewed to be one of the premier adult concert bands in America.

Mr 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 9 other countries.

In 2002 he was the single recipient of the prestigious A A Harding Award presented by the American School Band Directors Association in recognition of his significant and lasting contributions to the school band movement. 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. Most recently 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. Also in 2011 he was awarded the Midwest International Band and Orchestra Clinic Medal of Honor for distinguished service and contributions to bands, orchestras, and music education.

Assistant Music Director



Bill Haehnel is completing his 12th year as Assistant Director of the Austin Symphonic Band. He has been a Texas music educator for 32 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

- Flourish for Wind Band/Sea Songs R Vaughan Williams
Lux Aurumque Eric Whitacre
Fantasia for Alto Saxophone Claude T Smith
Elizabeth Rosinbum, Saxophone Soloist
Scenes From “The Louvre” Norman Dello Joio

Intermission

- Zing! Scott McAllister
Harlequin Philip Sparke
Alex Avelia, Euphonium Soloist
Dreamland Michael Markowski
Festivo Edward Gregson

Next ASB Concerts

- February 7, 2015 – Tributes, AISD PAC
April 18, 2015 – The Boston Brass and All That Jazz, AISD PAC
May 10, 2015 – Mother’s Day at the Capitol, Texas State Capitol South Steps
June 21, 2015 – Father’s Day Concert, Zilker Hillside Theater
July 3, 2015 – Patriotic Festival, Fisherman’s Park, Bastrop
July 4, 2015 – Frontier Days, Old Settlers Park, Round Rock

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Flourish for Wind Band and Sea Songs

Flourish for Wind Band was composed as an overture and opens tonight's concert in tandem with *Sea Songs*. Composed in 1939 as the opening for the pageant, "Music and the People," performed in Albert Hall, London, the piece was subsequently lost and did not resurface until 1971. At just under two minutes in length, *Flourish* has been described as "a concise gem of Vaughan Williams' output."

Vaughan Williams was strongly influenced by English folk song and carol tradition and in 1904 began using those melodies in his instrumental work. *Sea Songs*, composed in 1923, combines three folk-tradition songs. Admiral Benbow was a famous, and infamous, Admiral in the British Navy during the late 1600s. *Princess Royal* is a title that may be awarded by a British monarch to his or her eldest daughter. The title is held for life, so once it is awarded, another generation cannot be given the title. There have been only seven holders of the title. "Princess Anne" is the current *Princess Royal*. *Portsmouth* is a traditional English folk dance tune similar to an Irish or Scottish hornpipe. This hornpipe was used as the signature tune for the BBC television series "Billy Bunter". It is also often used by the football club Portsmouth F.C.

Ralph Vaughan Williams (1872-1958) was a British composer who wrote in many genres including symphonies, chamber music, opera, choral music, and film scores. Vaughan Williams is a central figure in British music because of his long career as teacher, lecturer, and friend to so many younger composers and conductors. His writings on music challenged the thinking of his times, calling for all persons to make their own music, however simple, as long as it was truly their own. Vaughan Williams and Gustav Holst are credited with cutting the ties that had bound English music to Germany and Italy and seeking their roots in England's own past. In 1904 Vaughan Williams discovered English folk songs and carols which were fast becoming extinct. He travelled the countryside, transcribing and preserving songs and melodies which he later incorporated into his own music.

Lux Aurumque

Lux Aurumque (Light and Gold) has a varied and unique history. It began life as a choral composition with lyrics based on a poem by Edward Esch. In an unusual twist, the poem was originally in English, but composer Eric Whitacre felt the sound of Latin would be more in keeping with the feeling of the composition and engaged Charles Anthony Silvestri to translate the poem. The wind symphony transcription was commissioned for the 2005 Texas All State Band and is dedicated to Maestro Gary Green.

The simple words of *Lux Aurumque* describe the manger scene at the birth of Jesus.

Light,
warm and heavy as pure gold
and angels sing softly
to the new-born babe.

Eric Whitacre (1970-) bridges traditional and contemporary art forms. As a student in Nevada he played in marching band and a techno-pop group. He also cites the experience of singing Mozart's

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Requiem as a life-changing experience. This eclectic range of interests has made him one of today's most popular and frequently-performed composers. His international reputation surged in 2010 with the launch of his ground-breaking Virtual Choir, 'Lux Aurumque'. The online project, inspired by a young singer's video posting, was created by 185 singers from a dozen different countries. Within two months their joint recording attracted over a million views on YouTube and has now been viewed over four million times. Whitacre, Composer-in-Residence at Sidney Sussex College, Cambridge, UK, lives in London with his wife, Grammy-award winning soprano Hila Plitmann

Fantasia for Alto Saxophone

This work was composed for renowned saxophonist Dale Underwood who performed it with ASB in Austin in 2009. It was premiered at the 1983 International Saxophone Symposium hosted by the United States Navy Band. *Fantasia* is technically demanding throughout for the soloist and displays contrasting technique and lyrical tonality. Closing the piece, an extensive cadenza displays the full skill of the performer and range of expression available from the instrument.

Claude T Smith (1932-1987) was born in Monroe City MO. He received his undergraduate training at Central Methodist College in Fayette, MO and at the University of Kansas and served as a member of the faculty of Southwest Missouri State University in Springfield, MO, where he taught composition and theory and conducted the University Symphony Orchestra. Smith's first band composition was entitled *World Freedom*. His first published work, *Emperata* was published in 1964 by Wingert-Jones Music, Inc, of Kansas City MO, resulting in a life-long association with this publisher. Smith's composition *Flight* was adapted as the Official March of the National Air and Space Museum of the Smithsonian Institute. Sacred music was also a deep love of Mr Smith's and he conducted church choirs wherever he lived. He had just finished conducting a Christmas concert at his church when he collapsed and died of a heart attack.

Scenes from "The Louvre"

This work was taken from the original score of the Emmy-award winning special "A Golden Prison: The Louvre", produced in 1964 by NBC News. This special can still be viewed today on YouTube. Most modern people know the Louvre as a famous art museum and the home of the enigmatic smile of the Mona Lisa. For the French, the Louvre is much more, a physical representation of the best of their long and sometimes bloody history. It is a former royal palace whose origins date back to the medieval period and its present structure has evolved in stages since the 16th century. It was the seat of power in France until Louis XIV moved to Versailles in 1682 bringing the government with him. It remained the nominal seat of government until 1789.

The five movements of this suite cover the period of the famous Paris museum's development during the Renaissance and are based on themes from composers of that period. Dello Joio chose to use the music of Renaissance-era composers in his soundtrack in order to match the historical depth of the film. The first movement, "Portals", is the title music from the documentary, and it consists entirely of Dello Joio's original material, complete with strident rhythms and bold 20th century harmony. The second movement, "Children's Gallery", was cut from the final documentary, but Dello Joio kept it in this transcription. It is a light-hearted theme and variation on Tielman Susato's *Ronde et Saltarelle*. The stately third movement is based on themes by Louis XIV's court composer, Jean Baptiste Lully, and is aptly titled "The Kings of France". Movement four, "The Nativity

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Paintings”, uses the medieval theme “In dulci jubilo.” The “Finale” is based on the Cestiliche Sonate of Vincenzo Albrici.

Norman Dello Joio (1913-2008) was the son of a musical Italian immigrant family. Born in New York, he was trained in a variety of musical forms, attended Juilliard, and went on to be one of the most prolific of American composers. His career spanned 50 years and he was still actively composing until he died in his sleep at his home. The 1950's and 1960's served as decades of great growth for the medium of wind band literature. In an era when highly respected composers such as Schuman and Gould were writing compositions which legitimized the “band”, Dello Joio served as a link between popular culture and academic compositions. *Scenes from “The Louvre”* has been referred to as one such link, joining television with the wind band. Dello Joio studied with Paul Hindemith and it was Hindemith who told him, “Your music is lyrical by nature, don't ever forget that.” Dello Joio stated in a later interview that, although he did not completely understand at the time, he came to understand what he meant: “Don't sacrifice necessarily to a system, go to yourself, what you hear. If it's valid, and it's good, put it down in your mind. Don't say I have to do this because the system tells me to. No, that's a mistake.”

Zing!

Zing! Is the first work in a series of short band pieces inspired by catchphrases of a variety of band directors who influenced the composer in high school and college. These phrases were used often during rehearsals to illustrate an image in order to create a specific sound. *Zing!* belonged to Jim Croft, Director of Bands at Florida State University. Fanfare-like motives juxtaposed with lyrical melodic lines and “shiny” colors emulate this catchphrase. *Zing!* was commissioned by Kappa Kappa Psi and Tau Beta Sigma, Baylor University.

Scott McAllister (1969-) is one of Texas' own, a graduate of the Shepherd School of Music at Rice University and currently professor of composition at Baylor University. He was born in Vero Beach FL and there came to know Jim Croft of Florida State. McAllister is particularly noted for his clarinet compositions, particularly *Black Dog* based on hard rock, the music of Led Zeppelin, X Concerto, and Freebirds. Other works include the influence of grunge music.

Harlequin

The name *Harlequin* is taken from that of a mischievous devil or demon character in popular French passion plays. It originates from a report by an 11th century French writer being pursued by a group of demons led by a club-wielding giant. Later, Harlequin became a comic servant character, very agile and clever and often contrasted with a clumsy clown. The Harlequin character wore a black and white costume we now associate with that term. Harlequin was devilish, but foolish, devoted to an eternally unrequited love, food, and his master. *Harlequin* opens with a slow modal ballad followed by a frenetic fast movement. It takes as its inspiration the happy and sad masks which symbolize the Harlequin character. *Harlequin* was commissioned by, and is dedicated to, euphonium virtuoso David Childs.

Philip Allan Sparke (1951-) was born in London and studied composition, trumpet, and piano at the Royal College of Music where he developed an interest in band music. While still in the College, he published his first works for band, *Concert Prelude* and *Gaudium*. His conducting and

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adjudicating activities have taken him to most European countries, Scandinavia, Australia, New Zealand, Japan, Canada, and the USA. In May 2000, he took the major step of becoming a full-time composer by founding his own publishing company, Anglo Music Press. The company is devoted to publishing his brass band, concert band, fanfare band and instrumental publications as well as recordings dedicated to his latest works.

Dreamland

Dreamland is less about dreams and more about insomnia and a resistance to falling asleep. The musical landscape is composed of darkly romantic harmonies and slowly growing phrases juxtaposed with an incessant rhythmic motif that seems to keep the piece awake. The composer writes, "The inspiration behind the work stems from a bunch of random sources that seem to all come together under the theme of sleep, dreams, etc. The most prominent is a musical quotation – which opens and closes the piece – from an artist by the name of Gary Wilson (his opening track called "A Very Small Town" from his album "Mary Had Brown Hair"). Wilson has been a favorite artist of mine for years and I was lucky to have his permission to re-imagine his music in my own. For him, this track expresses 'the anguish of living in a small town and not being able to leave for one reason or another.'"

Michael Markowski (1986-) sets the tone for appreciating his music with the opening line of his bio on his website: "Michael Markowski is fully qualified to watch movies and cartoons." His unusual resume includes a degree in film, but having never studied music at a university. In 2006, his work for concert band, *Shadow Rituals*, (performed by ASB in 2008) was honored with first prize in the first Frank Ticheli Composition Contest, sponsored by Manhattan Beach Music. When life is not about band, Markowski enjoys writing weird songs with friends which he pens under the pseudonym Tune & Lube. The band released their first studio-recorded EP in Spring 2011 called "The Way She Goes". He also helps produce a sketch comedy show at the Tempe Center for the Arts with the members of Bully Mammoth sketch comedy.

Festivo

Festivo is an exuberant festive 6-minute celebration. The main theme is stated by the clarinets and then tossed around through the band. The first episode starts quietly and gradually adds layer upon layer of repeated fragments until the final statement, heralded by chimes and bell-like chords in the brass. *Festivo* was commissioned in 1985 for the 10th Anniversary of the Bolton Youth Concert Band with funds provided by the Trustee Savings Bank. It was first performed by that group, conducted by Nigel Taylor, in Kortrijk, Belgium at the Conference of the World Association of Symphonic Bands and Wind Ensembles in July, 1985.

Edward Gregson (1945-) is one of Britain's most respected contemporary composers. He studied composition and piano at the Royal Academy of Music from 1963 to 1967 winning five prizes for composition. Since then he has worked solely by commission and has written orchestral, chamber, instrumental and choral music, as well as music for the theatre, film and television. Of particular significance is his series of nine concertos (for horn, tuba, trombone, trumpet, clarinet, piano, violin, saxophone, and cello), a body of work begun in 1970 and still in progress. Gregson is also internationally renowned for his contributions to the wind and brass repertoire.

Guest Artists



Saxophonist **Elizabeth Rosinbum** specializes in the classical idiom. An avid performer of contemporary saxophone repertoire and pedagogy lecturer, Rosinbum has performed throughout the United States and Europe. Recent performances include the Navy Band Saxophone Symposium in Fairfax VA, the North American Saxophone Alliance (NASA) Conference in Tempe AZ, and the Université Européenne de Saxophone in Gap, France. She plans to perform a world premiere by composer Rob Smith at the World Saxophone Congress in July, 2015.

Rosinbum maintains a select private studio and currently serves as a clinician and judge for the Texas Music Educators Association. She is also a D'Addario Reserve Method Clinician, serving as a product ambassador of D'Addario/Rico woodwind products by providing educational masterclasses in the Austin area. She earned her masters degree in Saxophone Performance with Dr Timothy McAllister at Arizona State University and her bachelors degree with Lynn Klock at UMass Amherst.

Alex Avila is currently pursuing a master's degree in euphonium performance at The University of Texas at Austin where he studies with Professor Charles Villarrubia. The summer after graduating from Grafton High School in Yorktown VA, he won first prize in the 2010 Young Artist Competition at The International Tuba Euphonium Association conference in Tucson AZ.



Alex has also been a finalist in the prestigious Leonard Falcone International Tuba and Euphonium Competition and for a position with the US Air Force Band in Washington DC. While receiving his undergraduate degree from The University of Georgia under the tutelage of David Zerkel, Alex was named winner of the concerto competition in 2012 and competed with the graduate tuba quartet in Linz, Austria, and won third prize at the 2013 MTNA chamber music competition in Anaheim, CA. Prior to playing with the Austin Symphonic Band, Alex had the privilege of soloing with The Grafton High School Wind Ensemble, The Chesapeake Bay Wind Ensemble, The Blue Lake Fine Arts Camp Faculty Band, and The University of Georgia Wind Ensemble.

ASB Players

Flute

Wade Chiles
Nan Ellis
Sally Grant
Penny Griffy
Linda Lininger
Beverly Lowak
Sara McGarry
Amanda Noble
Karen VanHooser
Kristi Wilson*

Clarinet

Christy Anderson
Karen Cross
Richard Davis
Hank Frankenberg
Kirk Hays
Ramona Heard
Clifton Jones
Regina Mabry
Nancy North
Julianna Riecss
Clary Rocchi
Alanna Tate
Faith Weaver*

Oboe

Fred Behning
Kristen Mason
Brittany Toll

Saxophone

Alto

Eddie Jennings
Bob Miller
Elizabeth Rosinbum
Cindy Story
Brenagh Tucker

Tenor

Susan Abbott
Steve Neinast*

Baritone

Betsy Appleton

Bassoon

Walter Pasciak
Amanda Turley
Brittany Woods

Bass Clarinet

Sharon Kojzarek*
Ruth Lim
Christopher Mothersole

Trumpet

Eric Bittner
David Cross
Wesley Ellinger
Gary Graser
George Greene
Kevin Jedele
David Jones
Brad Kinder
Erin Knight
Todd Lester
Dan Scherer
Bruce Wagner*
Kyle Walker

French Horn

Jillian Baaklini
Leslie Boerger
Ron Boerger*
Brittany Dacy
Michelle Devall
Chuck Ellis
Marilyn Good
Michael Good
Evan Kolvoord
Keleigh Kretz
Jo Oliver
Carl Vidos

Trombone

Jim Crandell

Allan Devall
Kyle Green
Justin Hammis
Mark Knight
Dale Lininger
Scott Mawdsley
Donald McDaniel
Richard Piskator
Paul Putman
Ken Riley
Derek Woods

Euphonium

Allan Adelman*
Tim DeFries
Jerry Schwab
Brandt Zook

Tuba

Scott Hastings
Robert Heard*
Johnny Lang
Al Martin

String Bass

Thomas Edwards

Percussion

Alan Cline
Teresa Gardner
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Piano

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

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A decorative graphic on the right side of the page, featuring a treble clef, a musical note, and various swirling lines and flourishes in a light purple color.

ASB

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