

AUSTIN SYMPHONIC BAND

presents

A Very Saxy Evening

A close-up photograph of a saxophone, showing the keys and the bell. The lighting is dramatic, highlighting the metallic texture of the instrument.

April 19, 8 p.m.

McCallum
Arts Center
Austin, Texas

WITH THE SYNAESTHESIA SAXOPHONE QUARTET

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Music Director



Richard Floyd is presently in his 52st 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 40 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 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

- March Hongroise Hector Berlioz, arr Yo Gotoh
- Rest Frank Ticheli
- Dialogues James Curnow
Synaesthesia Saxophone Quartet, Guest Artists
- Spangled Heavens Donald Grantham

Intermission

- Dancing Day Jim Colonna
- Cappriccio for Saxophone Quartet and Band . . . Warren Barker
Synaesthesia Saxophone Quartet, Guests
- Danzón No.2 Arturo Márquez, tr Oliver Nickel

Next ASB Concerts

- May 11, 2014 – Mother’s Day Concert, State Capitol South Steps
- June 15, 2014 – Father’s Day Concert, Zilker Hillside Theater
- July 4, 2014 – Frontier Days, Old Settlers Park, Round Rock
- July 5 2014 – Patriotic Festival, Fisherman’s Park, Bastrop

Program Notes

Tonight is ASB's tribute to the saxophone, an instrument that was born in the military band, came of age in American jazz, and matured into broad acceptance in the classical world. Unlike most instruments, the saxophone has a pedigree that can be traced back to its origin, one man, Adolphe Sax, a second-generation instrument maker in Belgium. A skilled manufacturer and inventor, but also a talented and trained musician, Sax perceived a tonal disparity among strings, brass, and woodwinds. He saw the need to come up with a new instrument that would create some form of balance among the three sections, a sound that would lie between the clarinet's woodwind sound, and the trumpet's brass tone. Sax combined the body of a brass instrument and the mouthpiece of a woodwind instrument, and the saxophone was born. In 1844, Sax shared his new instrument with the world at the Paris Industrial Exhibition, the World's Fair of the day. Sax's good friend Hector Berlioz wrote a paper about the saxophone and included it in a work premiered that year. Although the saxophone's place in classical music remained tenuous, it became firmly ensconced in the standard instrumentation of the military band. In 1914, the saxophone began to make its way into American jazz bands. It gained popularity in the new wave of jazz dance bands of the 1930s where a section of saxophones was perfect for swing riffs or lush harmonies. Eventually it superseded the old front line of trumpet, clarinet, and trombone as the most universal symbol of jazz. During the 1940s the pioneering virtuosity of Charlie Parker, and his bebop style of playing, influenced the next two generations of jazz musicians. Modern reggae, ska, and funk continue to depend on the sax for signature sounds.

Sax continued to tinker with his invention throughout his life developing voicings from soprano to contrabass. Taking advantage of the wide range of instruments, the development of a saxophone ensemble of the type featured this evening began in 1844 with a composition by George Kastner, *Grand Sextuor* (SAATBB). Saxophone ensembles became part of the repertoire of professional bands such as that of John Philip Sousa, and the genre continues development into the modern day.

March Hongroise from The Damnation of Faust

La damnation de Faust (English: *The Damnation of Faust*), *Op 24* was a work for four solo voices, full seven-part chorus, large children's chorus, and orchestra by the French composer Hector Berlioz. Berlioz referred to the hard-to-classify work as a "légende dramatique" (dramatic legend). It was first performed at the Opera-Comique in Paris in 1846. Its first performance did not meet with critical acclaim and two performances (and a cancelled third) rendered a financial setback for Berlioz. "Nothing in my career as an artist wounded me more deeply than this unexpected indifference," he commented. At the opening of the work, the aging scholar, Faust, contemplates the renewal of nature. Hearing peasants sing and dance, he realizes that their simple happiness is something he will never experience. As an army marches past in the distance he hears the piece performed by ASB today, the *Hungarian March*. Faust, puzzling why the soldiers are so enthusiastic about glory and fame, returns to his study where he will begin his ill-fated adventure with the devil.

Hector Berlioz (1803-1869) was a French Romantic composer whose best-known work among modern audiences is *Symphonie Fantastique*. Berlioz made significant contributions to the modern orchestra with his written work, on instrumentation and was instrumental in introducing the saxophone to orchestral music. He is considered a significant contributor to the development of Romanticism and was a major influence on contemporaries such as Richard Wagner, Nikolai Rimsky-Korsakov, Franz Liszt, Richard Strauss, and Gustav Mahler. Although neglected in France for much of the 19th century, the music of Berlioz has often been cited as extremely influential in the

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development of the symphonic form, instrumentation, and the depiction in music of programmatic and literary ideas. He was considered extremely progressive for his day, and he, Wagner, and Liszt have been called the “Great Trinity of Progress” of 19th Century Romanticism.

Rest by Frank Ticheli

The composer writes, “Created in 2010, *Rest* is a concert band adaptation of my work for SATB chorus based on the Sara Teasdale poem, *There Will Be Rest*, which was commissioned in 1999 by the Pacific Chorale, John Alexander, conductor. The choral work is dedicated to the memory of Cole Carsan St Clair, the son of my dear friends, conductor Carl St Clair and his wife, Susan. In making this version, I preserved almost everything from the original: harmony, dynamics, even the original registration. I also endeavored to preserve carefully the fragile beauty and quiet dignity suggested by Sara Teasdale’s words. However, with the removal of the text, I felt free to enhance certain aspects of the music, most strikingly with the addition of a sustained climax on the main theme. This extended climax allows the band version to transcend the expressive boundaries of a straight note-for-note setting of the original. Thus, both versions are intimately tied and yet independent of one another, each possessing its own strengths and unique qualities.”

Frank Ticheli (1958-) is an American composer of orchestral, choral, chamber, and concert band works. He was born in Louisiana, but has roots in Texas, graduating from L V Berkner High School in Richardson, earning his Bachelor of Music in Composition from Southern Methodist University, and teaching for a time at Trinity University in San Antonio. There he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony’s Music of the Americas project. He now lives in Los Angeles CA, where he is a Professor of Composition at the University of Southern California. Ticheli is well known for his works for concert band, many of which have become standards in the repertoire. His music has been described as being “optimistic and thoughtful” (*Los Angeles Times*), “lean and muscular” (*The New York Times*), “brilliantly effective” (*Miami Herald*) and “powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors” (*South Florida Sun-Sentinel*). ASB has engaged Mr Ticheli to compose a work to be premiered in the 2015 season honoring ASB conductor Richard Floyd.

Dialogues by James Curnow

Music performed by an ensemble can be thought of as a series of conversations (or “dialogues”) between various instrument groups. This conversation, commissioned by the renowned saxophone ensemble, Capitol Quartet, is built on a grand thematic plane, employing the full range of expression provided by the many voicings of the saxophone. Beginning with a bright scherzo that features the soprano sax, the music gradually works its way to a “cadenza brillante.” During the cadenza, the alto saxophone soloist joins the soprano in a dialogue which eventually develops into a lyric arioso for the alto. This beautiful theme culminates in another cadenza, which grows in intensity as the tenor joins in a second dialogue. The tenor concludes a lively capriccio yielding to the baritone which introduces a lovely ballad-like section that plays off the colors and timbres of the ensemble. The concluding presto is a tour-de-force for all four soloists.

James Edward Curnow (1943-) is acknowledged as one of America’s outstanding composers for concert band. Curnow is a Michigan native who received his initial musical training in the public schools. His musical roots lie in the music and bands of the Salvation Army with which he continues in close association as editor of music publications. A prolific composer, his catalog includes over

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400 publications. Following his graduation from Wayne State University with a degree in music education, he completed his MM degree at Michigan State University. He taught in public schools, served on the music faculties of the University of Wisconsin, Mott Community College, and Asbury College, and the University of Illinois. He now lives in Nicholasville, Kentucky, where he heads Curnow Music Press, and serves as Composer-in-residence at Asbury College.

Spangled Heavens by Donald Grantham

Spangled Heavens is a three-movement work, one in a series of the composer's works based on traditional American shape note music in which the pitch is determined by the shape of the note rather than its place on a musical staff. The first movement is based on *Holy Manna*, and features three contrasting presentations of the tune. The second movement is based on *Restoration*. It begins with a freely composed melody that soon yields to the shape note tune concluding with the melody, in its original and a transposed version, used as a passacaglia accompaniment for the shape note melody. Movement three employs two contrasting but complementary songs: *Sweet Canaan* and *Saints Bound for Heaven*. The two tunes alternate throughout the movement, with a modulation upward at each new occurrence. The work ends with a combination of the two melodies. *Spangled Heavens* was commissioned by and dedicated to the Hill Country Middle School Symphonic Band, Austin, Cheryl Floyd and Chuck Fischer, directors. The full work was premiered by Austin Symphonic Band at a concert at the Long Center for the Performing Arts in November of 2010.

Donald Grantham (1947-) is Frank C Erwin, Jr Centennial Professor of Music at the University of Texas at Austin. With Kent Kennan, he is coauthor of *The Technique of Orchestration* (Prentice Hall). Grantham is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, First Prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, and First Prize in the National Opera Association's Composition Competition. His wind ensemble music has been recognized with three first prize awards in the NBA/William D Revelli Composition Competition, and with two first prize awards in the ABA/Ostwald Band Composition Contest. His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression, and fine lyricism" in a Citation awarded by the American Academy and Institute of Arts and Letters.

Dancing Day by James Colonna

Kick up your heels if you like to this celebratory work for symphonic band. The driving dance movement occurs from the very opening measures through to the end. An extraordinary array of sonorities is explored throughout, offering a contemporary yet highly enjoyable piece of symphonic band repertoire. *Dancing Day* was commissioned in honor of the retirement of John Endahl, long-time director of the Lansing Concert Band (Lansing MI).

Dr James Colonna (1970-) is director of instrumental music at York College of Pennsylvania. He has also served as the director of concert bands at Utah Valley University, the University of Wisconsin-Eau Claire, Indiana/Purdue University, and Laramie County Community College. Prior to joining the faculty at LCCC, he was a conducting graduate assistant at the University of North Texas where he earned his Master of Music Performance degree in wind conducting with Eugene Corporon. He has received many commissions to create unique works for large concert ensembles, most recently a commission from HAFABRA MUSIC, *To Slip the Surly Bonds of Earth*, which was

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recorded by the Royal Symphonic Band of the Belgian Guides. His work, *Fanfare Antiphonal vox Gabrieli*, was one of seven featured fanfares by the Dallas Wind Symphony for their 2009-2010 season.

Capriccio for Saxophone Quartet and Band by Warren Barker

In keeping with its title, *Capriccio* possesses a light and lively style with a somewhat improvisatory character. The introduction has the quartet establishing the central theme that is heard throughout the work, appearing in tempo from *vivace* to *andante*. Cadenza-like sections place high technical and musical demands on the soloists. *Capriccio* was commissioned by the Northshore Concert Band of Wilmette IL, under the direction of John P Paynter.

Warren Barker (1923-2006). If you have watched television in the past 20 years, you have heard the work of Warren Barker. He began his career at age 24 as chief arranger for *The Railroad Hour*, the prime musical program of the National Broadcasting Company. His TV credits include musical direction for the TV series *Hawaiian Eye* and orchestrations for such Nick-at-Night classics as *Bewitched* (including the xylophone theme that plays whenever Samantha wiggles her nose to cast a spell), *Daktari*, *That Girl*, and *The Flying Nun*. His long association with Warner Brothers is reflected in cartoon music references throughout *Capriccio*. Other award-winning background music includes *My World* and *Welcome To It* based on the life of James Thurber, for which he received a National Academy of Television Arts and Sciences award in 1970, and arrangements for the Oscar-winning movie, *Hello Dolly*.

Danzón No. 2 by Arturo Márquez, transcribed by Oliver Nickel

The *Danzónes* are based on the music of Cuba and the Veracruz region of Mexico. Márquez was inspired to write the piece by a visit to a ballroom in Veracruz. "I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City. *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music." *Danzón No. 2* was commissioned by the National Autonomous University of Mexico and was debuted in 1994 in Mexico City by the Orchestra Filarmonica de la UNAM under the direction of Francisco Savin. The piece is dedicated to the composer's daughter, Lily.

Arturo Márquez (1950-) is a contemporary composer of orchestra music who incorporates musical forms and styles of his native Mexico into his compositions. Márquez was born in Alamos, Sonora, first born of nine children of Arturo Márquez and Aurora Márquez Navarro. Márquez's father was a mariachi musician in Mexico and later in Los Angeles and his paternal grandfather was a Mexican folk musician in the northern states of Sonora and Chihuahua. Because of Márquez's father and grandfather, he was exposed to several musical styles in his childhood, particularly Mexican "salon music" which would be the impetus for his later musical repertoire. Márquez's music started to reach the international stage with the introduction of his series of *Danzónes* in the early 1990s. Márquez currently works at the National University of Mexico, Superior School of Music, and CENIDIM (National Center of Research, Documentation and Information of Mexican Music) and lives with his family in Mexico City.

Guest Artists

The Synaesthesia Saxophone Quartet

The Synaesthesia Saxophone Quartet is an exciting new chamber music ensemble containing four of the finest saxophone performers in Central Texas. The quartet may be described as a “Super-Group” formed as a synthesis of artists who enjoy world-class reputations performing both as soloists and chamber musicians around the globe.

The power and beauty of the saxophone is equally captivating and entertaining in the hands of these four gentlemen. Todd Oxford (soprano), Billy McPhail (alto), Sunil Gadgil (tenor), and Michael Hertel (baritone) are performing artists with incredible prowess and musical sensitivity. Concert appearances have taken them to Europe, Asia, Canada, Mexico, and throughout the United States. Recent engagements include Weill Recital Hall at Carnegie Hall, Merkin Hall, and CAMI Hall in New York, the Texas Rangers Ballpark in Arlington, plus international tours of Germany, Thailand, and the People’s Republic of China.

Repertoire written for saxophone quartet featured with wind symphony is on the rise globally with increasing numbers of composers contributing works to the medium. The Synaesthesia Saxophone Quartet performs two pieces on tonight’s program in collaboration with Maestro Richard Floyd and the Austin Symphonic Band. We hope you enjoy the virtuosity and artistry of this exciting group of performers.



Todd Oxford



Sunil Gadgil



Michael Hertel



Billy McPhail

ASB Players

Flute

Kyndra Cullen
Nan Ellis
Cheryl Floyd
Sally Grant
Penny Griffy
Linda Lininger
Beverly Lowak
Sara Manning
Amanda Noble
Karen VanHooser
Kristi Wilson *

Clarinet

Libby Cardenas *
Sally Charboneau
Karen Cross
Michael Drapkin
Dave Easter
Hank Frankenberg
Kirk Hays
Ramona Heard
Clifton Jones
Candace Kimbrough
Regina Mabry
Nancy Murphy
Nancy North
Julianna Riecss
Clary Rocchi
Misty Stafford
Holly Thompson
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
Brian Provost
John Walter
Brittany Woods

Bass Clarinet

Sharon Kojzarek
Ruth Lim

Trumpet

Eric Bittner
David Cross
Wesley Ellinger
Evan Freymiller
Gary Graser
George Greene
Kevin Jedele
David Jones
Nicole Kachelmeier
Alyson Keller
Todd Lester
Dan Scherer
Bruce Wagner

French Horn

Jillian Baaklini
Leslie Boerger
Ron Boerger
Brittany Brown
Chuck Ellis *
Marilyn Good
Michael Good
Amber Hendrix
Evan Kolvoord
Keleigh Kretz

Jo Oliver
Carl Vidos

Trombone

John Bodnar *
Jim Crandell
Kyle Green
Dale Lininger
Scott Mawdsley
Richard Piskator
Paul Putman
Ken Riley

Euphonium

Allan Adelman *
Tim DeFries
Jerry Schwab
Jamie Yarbrough
Brandt Zook

Tuba

Keith Chenoweth
Scott Hastings *
Robert Heard
Johnny Lang
Al Martin

String Bass

Thomas Edwards

Percussion

Alan Cline
Bill Haehnel
Katie Leander *
Clay McNeill
Paul Scheffel
Dustin Sprague
Rob Ward

Piano

Jeff Rudy

* Section Leader

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Austin Symphonic Band

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ASB

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