

Community In Concert

# Austin Symphonic Band

presents

# SONG AND DANCE



November 23 • 8 p.m.  
Bethany Lutheran  
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(512) 345-7420

Web site: [www.austinsymphonicband.org](http://www.austinsymphonicband.org)

[busmgr@austinsymphonicband.org](mailto:busmgr@austinsymphonicband.org)



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## Richard Floyd, 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 Director 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.

## Bill Haehnel, 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 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

The Slavonic Dances . . . Antonin Dvorak, tr Jim Curnow

Clarinet Concerto No. 1, Mvts 2 & 3 . . . . .

. . . . . Carl Maria von Weber

Nicholas Councilor, Clarinet

Dusk . . . . . Steven Bryant

Danzón No. 2 . . . . . Arturo Márquez, tr Oliver Nickel

## Intermission

O Magnum Mysterium . . . . . Tomás Luis de Victoria,

. . . . . arr Matthew Goetz

ASB Trombone Choir, Conducted by Bill Haehnel

Tuba Concerto . . . . . Bruce Broughton

Daniel Frost, Tuba

Spangled Heaven . . . . . Donald Grantham

Mambo Greats . . . . . arr Stephen Bulla

## Program Notes

### The Slavonic Dances

Prior to the publication of *The Slavonic Dances*, Antonin Dvorak was a relatively unknown composer. His winning the Austrian State Music Prize scholarship three times in four years brought him to the attention of Johannes Brahms, one of the judges. Brahms recommended Dvorak to his own publisher saying, "In connection with the State Scholarships, I have been receiving a lot of pleasure for several years past from the work of Anton Dvorak of Prague. . . He is certainly a very talented fellow. And incidentally, poor! I beg you to consider that! The duets will show you what I mean and might "sell well." The publisher took Brahms' advice and the initial work, *Moravian Duets* did indeed sell well causing the publisher to request another piece, something "dance like". Dvorak used Brahms' *Hungarian Dances* as a model and produced a series of wildly popular piano pieces which were later orchestrated. Beyond fulfilling a commission, Dvorak's *The Slavonic Dances* were, for him, a political statement; an opportunity to celebrate in music the Slavic cultures of Central Europe, then under the repressive control of the Austrian Empire.

**Antonin Leopold Dvorak** (1841-1904) was a Czech composer who frequently employed features of the folk music of Moravia and his native Bohemia (then parts of the Austrian Empire and now constituting the Czech Republic). Dvorak also recognized the importance of the folk idiom in America. During a visit here in 1892, he wrote a series of newspaper articles reflecting on the state of American music. He supported the concept that African-American and Native American music should be used as a foundation for the growth of American music. In the winter and spring of 1893, Dvorak was commissioned by the New York Philharmonic to write a symphony. The result was the much-loved *Symphony No.9* from the "New World", containing the African folk song *Goin' Home*. Dvorak's style has been described as "the fullest recreation of a national idiom with that of the symphonic tradition, absorbing folk influences and finding effective ways of using them."

### Clarinet Concerto No. 1, Movements 2 and 3

Carl Maria von Weber wrote his *Clarinet Concerto No. 1 in F minor, Op. 73 (J. 114)* for the clarinetist Heinrich Baermann in 1811. Weber first met Baermann in 1811 in Darmstadt. Baermann's personal charisma, as well as his mature virtuosity on the clarinet, led to a close friendship between the men. Weber's fine balance between the dramatic high points and subtle, technical passages makes his concerto an excellent example of his dual-musical personality. The well-known and popular *First Concerto* is arranged in three movements: Allegro, Adagio and Rondo. Tonight's performance includes the second movement, a lyrical Adagio, followed by the final Rondo which requires breathtaking dexterity on the part of the soloist.

**Carl Maria Friedrich Ernst von Weber** (1786-1826) was a German composer, conductor, pianist, guitarist, and critic, as well as one of the first significant composers of the Romantic school. Born in 1786, he suffered a lifetime of ill health and died at the age of 40. As a composer, Weber was interested in exploring the potential of various instruments and in exploring new possibilities. While the symphony was expanding and embracing Romantic ideas, so too was the other major orchestral genre of the period, the concerto, and Weber was a leader in this area. He led an adventurous, if short, life including accidentally drinking engraver's acid his father had stored in a wine bottle. He was found unconscious, took two months to recover, and never recovered his lovely singing voice. While working for Duke Ludwig in Wurttemberg, he was arrested in the middle of an opera rehearsal and thrown in prison due to a charge of embezzlement. Eventually Carl and his father were banished from the area. In 1826, already suffering from tuberculosis, Weber traveled to England to premiere his opera, *Oberon*. He died and was buried in London. Eighteen years later his remains were transferred to the

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family vault in Dresden. Richard Wagner performed the eulogy at the reburial.

### Dusk

The composer writes, "This simple, chorale-like work captures the reflective calm of dusk, paradoxically illuminated by the fiery hues of sunset. I'm always struck by the dual nature of this experience, as if witnessing an event of epic proportions silently occurring in slow motion. *Dusk* is intended as a short, passionate evocation of this moment of dramatic stillness. *Dusk* is part of a three-work 'night cycle', continuing with *The Marbled Midnight Mile* and concluding with *First Light*. *Dusk* was commissioned by the Langley High School Wind Symphony, Andrew Gekoskie, conductor, and was premiered in April 2004 at the MENC National Convention by the commissioning ensemble."

**Steven Bryant** (1972-), a native of Little Rock, Arkansas, is an American composer and conductor with a varied catalog, including works for orchestra, wind ensemble, electronics, and chamber music. Bryant states, "I strive to write music that leaps off the stage (or reaches out of the speakers) to grab you by the collar and pull you in. Whether through a relentless eruption of energy, or the intensity of quiet contemplation, I want my music to give you no choice, and no other desire, but to listen." Bryant studied composition at the University of North Texas, Ouachita Baptist University, and The Juilliard School. His first orchestral work, *Loose Id for Orchestra*, hailed by celebrated composer Samuel Adler as "orchestrated like a virtuoso," was premiered by The Juilliard Symphony. He is a founding member of the composer-consortium, BCM International (along with Eric Whitacre, Jonathan Newman, and Jim Bonney), four stylistically-diverse composers from across the country. Bryant and his wife currently reside in Durham, North Carolina.

### Danzón No. 2

The *Danzones* 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. The *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 music started to reach the international stage with the introduction of his series of *Danzones* in the early 1990s. Márquez currently works at the National University of Mexico, Superior School of Music and CENIDIM (National

## Program Notes

Center of Research, Documentation, and Information of Mexican Music) and lives with his family in Mexico City.

### **O Magnum Mysterium**

*O Magnum Mysterium* is a 4-part a cappella motet written in Latin for the Catholic Church service and is performed mostly around the Christmas period. The text refers to the great mystery of the Virgin birth, that it should be witnessed by animals seeing the new-born Lord lying in a manger.

**Tomás Luis de Victoria** (1548-1611) was the most famous composer of the 16th century in Spain, and one of the most important composers of the Counter-Reformation, along with Palestrina and Orlando di Lasso. Victoria was also an accomplished organist and singer, and a Catholic priest. However, he preferred the life of a composer to that of a performer. This work was written during the composer's stay in Rome and has some of Palestrina's influence. This arrangement for trombone was done by Matthew R Goetz, trombonist, a graduate of Pennsylvania State University and public school music teacher in New Jersey. Goetz performs with a community band, the Ridgewood Concert Band, in New Jersey.

### **Tuba Concerto**

Few think of the tuba as a featured soloist in serious music, but the instrument clearly deserves more attention. It is not only the bass sound everyone knows in the 'oom-pah' band, but a very important voice in the symphony orchestra since the Romantic Era. Bruce Broughton originally composed his *Concerto for Tuba* as a sonata for tuba and piano in 1978 for himself and a juggernaut from the tuba world, Tommy Johnson. The two had collaborated frequently in concerts and recitals, so Broughton decided it was time to compose a piece that they could perform together, and the Sonata was born. Broughton, while primarily a pianist, played French horn as a secondary instrument and was therefore extremely familiar with brass technique, and from working closely with Johnson he had also become familiar with the capabilities and repertoire of the tuba. He set out to compose a piece that presented the tuba as an agile melodic instrument, but one that was also entertaining to listen to and fun to play. The duo premiered the piece a few months after its completion in 1978 and received rave reviews. Broughton arranged the work in several formats including tonight's concerto format.

**Bruce Broughton** is one of the most versatile composers working today, writing in every medium, from theatrical releases and TV feature films to the concert stage and computer games. He has been nominated for over 20 Emmy Awards, winning a record 10, as well as a Grammy nomination for his *Young Sherlock Holmes* and an Academy Award nomination for his work on Lawrence Kasdan's hit western, *Silverado*. Broughton currently serves on the Board of Directors for the American Society of Composers, Authors and Publishers (ASCAP) and as governor for the Academy of Motion Pictures Arts and Sciences, in addition to giving lectures in Advanced Film Music Studies at UCLA and USC.

### **Spangled Heavens**

*Spangled Heavens* is one in a series of the composer's works based on shape note music. Shape notes are a musical notation designed to facilitate congregational and community singing. Shape note songs are hearty, simple, rhythmic, and always singable. The notation, introduced in 1801, became a popular teaching device in American singing schools. Shapes were added to the note heads in written music to help singers find pitches within major and minor scales without the use of more

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complex information found in key signatures on the staff. Shape notes of various kinds have been used for over two centuries in a variety of music traditions, mostly sacred but also secular, originating in New England, practiced primarily in the Southern region of the United States for many years, and now experiencing a renaissance in other locations as well. The first movement of *Spangled Heavens* is based on *Holy Manna*, and features three contrasting presentations of the tune. The second movement is based on *Restoration*. Movement three employs two contrasting but complementary songs, *Sweet Canaan* and *Saints Bound for Heaven*. The composer writes, “*Spangled Heavens* was commissioned by and dedicated to the Hill Country Middle School Symphonic Band, Austin, Texas, Cheryl Floyd and Chuck Fischer, directors. Working with this ensemble and its directors was a great pleasure for me, and I would like to thank Cheryl, Chuck, and also Richard Floyd, Robert Carnochan, and Cindy Houston for their invaluable advice in the creation of the work. I’d like to thank the band for their splendid performances of the piece.”

**Donald Grantham** is Frank C Erwin, Jr Centennial Professor of Composition at the University of Texas at Austin. 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. Grantham was born in Duncan, Oklahoma, and earned his Bachelor of Music degree from the University of Oklahoma and his MM and DMA from the University of Southern California. For two summers he studied under famed French composer and pedagogue, Nadia Boulanger at the American Conservatory in France. His music has won many prestigious awards, including the Prix Lili Boulanger, the ASCAP Rudolf Nissim Prize, and First Prize in the National Opera Association’s Biennial Composition Competition. He is the recipient of a Guggenheim Fellowship and three separate grants from the National Endowment for the Arts. Mr Grantham also collaborated with fellow composer Kent Kennan to author the textbook, *The Technique of Orchestration* (Prentice-Hall).

### Mambo Greats

Featuring classic mambo hits from Tito Puente, Perez Prado, and Pablo Beltran Ruiz, *Mambo Greats* is a stunning medley showcasing this exciting musical genre. Songs included in the medley are: *Ran Kan Kan*, *Mambo No. 5*, *Sway (Qien Sera)*, and *Mambo Jambo*. The word “mambo” comes from the Nāñigo dialect spoken in Cuba. It seems to have no precise translation, but occurs in the phrase, “abrecuto y guiri mambo” (“open your eyes and listen”) used to open Cuban song contests. In the Bantu language of West Africa, mambo means “conversation with the gods” and in nearby Haiti, a Mambo is a voodoo priestess. Mambo music was invented during the 1930s. In the late 1940s, Perez Prado came up with the dance for the mambo music and became the first person to market his music as “mambo”. The original mambo dance was characterized by freedom and complicated footsteps. The mambo became the vehicle for a Pulitzer Prize winning novel and movie by the late Oscar Hijuelo, *The Mambo Kings Play Songs of Love*, describing the Cuban immigrant experience.

**Stephen Bulla** began his musical instruction at age six, growing up in a musical household where his father played tuba and his mother played piano. He eventually graduated *Magna Cum Laude* from Berklee College of Music in Boston, where he studied trombone with Phil Wilson and Composition/Arranging with Herb Pomeroy. In 1980 he won an audition for the position of Staff Arranger to “The President’s Own” United States Marine Band and Chamber Orchestra in Washington DC. For the next 30 years he would provide musical scores for myriad White House events, from the Reagan era until 2010. One of many career highlights was a commission from the Library of Congress to complete and orchestrate the last known manuscript march of John Philip Sousa. That music with a recording is available free from the Library’s web site.



## Guest Artists



**Nicholas Councilor** is currently pursuing a Doctor of Musical Arts degree at The University of Texas at Austin where he received his MM in May of 2013. A native of Michigan, he earned a BME from Eastern Michigan University. Nicholas is a member of the Round Rock Symphony and has performed with the San Antonio Symphony. He also regularly performs as principal clarinetist in the UT Symphony Orchestra and Wind Ensemble. His teachers include Nathan Williams and Kimberly Cole-Luevano.

Mr Councilor is a devoted music educator and teaches master classes and private lessons to many students in the Austin area. He has been a Teaching Assistant at UT-Austin and is currently an Assistant Instructor of the clarinet studio.

**Daniel Frost** is currently completing the Doctor of Musical Arts degree program at The University of Texas at Austin. Frost is an active tuba performer in the central Texas area, including numerous performances and a recording project televised on the Longhorn Network with Unlacquered Brass and a recently completed tour with the Loose Canons tuba duo. He has also been a finalist and winner of regional and international solo competitions, including winning 1<sup>st</sup> prize at the prestigious 2013 Leonard Falcone International Euphonium and Tuba competition. Daniel is also a dedicated educator in central Texas, maintaining a large studio of low brass students and leading master classes and presentations for schools and organizations in the area.



## Next ASB Concerts

- February 22, 2014 – Broadway Romance, Grace Covenant Church
- April 19, 2014 – A Very “Saxey” 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

## ASB Players

### Flute

Wade Chiles  
Kyndra Cullen  
Cheryl Floyd  
Sally Grant \*  
Penny Griffy  
Linda Lininger  
Beverly Lowak  
Sara Manning  
Amanda Noble  
Karen VanHooser

### Clarinet

Libby Cardenas\*  
Karen Cross  
Sally Charboneau  
Dave Easter  
Hank Frankenberg  
Ramona Heard  
Cliff Jones  
Regina Mabry  
Nancy North  
Clary Rocchi  
Holly Thompson  
Faith Weaver

### Saxophone

#### Alto

Bob Miller  
Eddie Jennings  
Brenagh Tucker\*  
Elizabeth Rosenbum

#### Tenor

Susan Abbott  
Steve Neinast

#### Baritone

Betsy Appleton

#### Oboe

Fred Behning

Kristen Mason  
Brittany Toll

### Bassoon

Walter Pasciak \*  
John Walter

### Bass Clarinet

Sharon Kojzarek  
Ruth Lim

### Trumpet

Eric Bittner  
David Cross  
Wesley Ellinger  
George Greene  
Kevin Jedele  
David Jones  
Nicole Kachelmeier  
Alyson Keller  
John King  
Stephanie Sanchez  
Dan Scherer  
Bruce Wagner\*

### French Horn

Leslie Boerger  
Ron Boerger  
Brittany Dacy  
Chuck Ellis\*  
Marilyn Good  
Evan Koolvard  
Jo Oliver  
Carl Vidos

### Trombone

John Bodnar\*  
Jim Crandell  
Ken Riley  
Mark Knight  
Dale Lininger  
Scott Mawdsley  
Don McDaniel  
Richard Piskator

Paul Putman  
Kyle Schwamkrug

### Euphonium

Allan Adelman\*  
Tim DeFries  
Saul Regalado  
Jerry Schwab  
Jamie Yarbrough

### Tuba

Keith Chenoweth  
Scott Hastings \*  
Bob Heard  
Buford Robins

### String Bass

Thomas Edwards

### Percussion

Alan Cline  
Adam Kemp  
Jim Hubbard  
Bill Haenel  
Clay McNeil  
Paul Scheffel  
Rob Ward\*

### Piano

Jeff Rudy

\* Section Leader

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### Austin Symphonic Band

PO Box 6472 • Austin TX 78762 • 512/345-7420

[busmgr@austinsymphonicband.org](mailto:busmgr@austinsymphonicband.org) • [www.austinsymphonicband.org](http://www.austinsymphonicband.org)

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