



Austin Symphonic Band
presents

The Band
sings

Sunday, February 11, 2018 • 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. ***Follow us on Twitter*** (twitter.com/AustinSymphBand). Be an active part of our community and get the latest updates on ASB activities!
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**
- Email the information below to marketing@austinsymphonicband.org, **or**
- Complete this form and hand it to a band member, or mail it to:
ASB, PO Box 6472, Austin TX 78762

Name: _____

Address: _____

City: _____ State: _____

Zip: _____ Email: _____

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

Music Director Peter Bay of the Austin Symphony takes the podium to conduct one of his favorite pieces for concert band, *George Washington Bridge* by William Schuman. He will be joined by guest conductors Bill Haehnel, Cheryl Floyd, and Dr. Brad Kent in a showcase of inspiring and entertaining music for winds.

Texas Bandmasters Association Convention/Clinic Invitational Performance **July 26–28, 2018**

Henry B. González 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 last year.

PROGRAM

Thank you for joining us today! We hope you enjoy some of the greatest choral works in history, beautifully transcribed for concert band.

We appreciate your keeping all electronic devices silent and dark.

I'm Seventeen Come Sunday Percy Aldridge Grainger
arr. Larry D. Daehn
BILL HAEHNEL, CONDUCTOR

Ave Maria. Franz Biebl
adapt. Robert C. Cameron
DR. TIM O'BRIEN, VOCALIST

Themes from "Green Bushes" Percy Aldridge Grainger
arr. Larry D. Daehn

O Magnum Mysterium Morten Lauridsen
tr. H. Robert Reynolds

INTERMISSION

Children's March:
"Over the hills and far away" Percy Aldridge Grainger
ed. R. Mark Rogers

Rest Frank Ticheli

Carmina Burana. Carl Orff
9 MOVEMENTS arr. John Krance

Program Notes

Percy Aldridge Grainger (1882–1961)

Grainger's life was full of seeming contradictions: He was an acclaimed concert pianist, yet called the piano a “nasty percussion instrument.” He concertized all his life, yet suffered from stage fright and considered himself more a composer than performer.

Born in Australia, Grainger's musical curiosity took him first to Frankfurt, then London where he would spend much of his time, equipped with an Edison Recording Machine, traipsing the countryside and documenting English folk song. His influences included Delius, Grieg, and Vaughn-Williams.

Grainger's love of folk song is apparent in his music. He embraced the self-effacing English and would often imbue his arrangements with the eclectic character of those who performed their music for his wax cylinders. Grainger valued the commoner and tended to avoid the highfalutin and well-educated. Of the people from whom Grainger collected his folksongs he wrote: “These folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness, and individuality of style. For while our concert singers (dull dogs that they are—with their monotonous mooing and bellowing between *mf* and *f*, and with never a *pp* to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain.”

In 1914 Grainger moved to the U.S. enlisted in the Army as a saxophonist and began his association with the concert band. Although his compositional output waned after 1950, he continued as a pianist for the rest of his life and toured successfully in the U.S., England, and his beloved Australia.

Grainger fun facts:

- When possible, Grainger would walk from one town to the next for playing engagements and would often begin his recitals with a headlong dash to the stage, leaping the piano before playing.
- Grainger would constantly revise his scores for various “elastic” combinations of voice and instrument.
- He experimented with “beatless” music (measured in time rather than metered by measure)
- Grainger worked to develop several machines capable of making music, among them the Butterfly Piano (tuned in sixths), the Estey-Reed Tone Tool, and the Cross-Grainger Kangaroo Pouch.
- He used the English language rather than Italian in his scores. Chamber music became “room-music,” arrangements were “dish-ups,” *molto crescendo* begat “louden hugely,” and he coined new terms such as “accompanyingly” and “hammeringly.”

I'm Seventeen Come Sunday (1912)

Percy Aldridge Grainger (1882–1961), arr. Larry D. Daehn

Grainger's choice of this well-known English folksong preceded the Ralph Vaughan Williams military band arrangement by nine years. Common as a broadside (sheet music) as well as in aural tradition, the “amorous encounter” song was more popular with singers than with collectors, who often considered such lyrics unfit or unworthy of publication. It comes from Mr. Fred Atkinson of Redbourne, a small village in Lincolnshire, in 1905.

O, as I rose up one May morning,
One May morning so wurly (early),
I overtook a pretty fair maid,
Just as the sun was dawnin’.

Chorus: with me rue rum ray, fother didle ay, wok fol air didle ido.

Her stockin's white, and her boots were bright,
And her buckling shone like silver:
She had a dark and a rolling eye,
And her hair hung round her shoulder.

Chorus

So, now I have my soldier-man,
and his ways they are quite winning.
The drum and fife are my delight,
and a pint of rum in the morning.

Chorus

Themes from “Green Bushes” (Passacaglia on an English Folksong) (1921)

Percy Aldridge Grainger (1882–1961), arr. Larry D. Daehn

In Grainger's words:

Among country-side folksongs in England, “Green Bushes” was one of the best known of folksongs—and well it deserved to be, with its raciness, its fresh grace, its manly clear-cut lines ... “Green Bushes” strikes me as being a typical dance-folksong—a type of song come down to us from the time when sung melodies, rather than instrumental music, held country-side dancers together. It seems to breathe that lovely passion for the dance that swept like a fire over Europe in the middle ages—seems brimful of all the youthful joy and tender romance that so naturally seek an outlet in dancing.”

Some of the racy lyrics are:

As I was a walking one morning in Spring,
For to hear the birds whistle and the nightingales sing,
I saw a young damsel, so sweetly sang she:
“Down by the Green Bushes he thinks to meet me.”

I stepped up to her and thus I did say:
“Why wait you my fair one, so long by the way?
My true Love, my true Love, so sweetly sang she,
Down by the Green Bushes he thinks to meet me.”

And when he came there and he found she was gone,
He stood like some lambkin, forever undone;
She has gone with some other, and forsaken me,
So adieu to Green Bushes forever, cried he.

Children’s March: “Over the Hills and Far Away” (1918)

Percy Aldridge Grainger (1882–1961), ed. R. Mark Rogers

One of the first pieces to incorporate the piano in a concert band arrangement, this score is also revolutionary in that Grainger instructs the band to provide a choral accompaniment to provide a background for a reduced instrumentation. Also listen for prominent saxophone writing (including the oft-forgotten soprano sax), the comforting presence of English horn, double-bass independence, the low tessitura of the flute and bassoon, protuberant keyboard percussion (Grainger called the instrument “tuneful percussion”), and unorthodox brass punctuation.

Ave Maria (Angelus Domini from “Fod” and “Dom”) (1964)

Franz Biebl (1906–2001), adapt. Robert C. Cameron

In the words of Biebl scholar Wilbur Skeels:

Herr Biebl told me that when he was organist/choirmaster and teacher in the Fürstenfeldbruck parish near Munich he had in his church choir a fireman. It was common for companies, factories, police and fire departments, etc. to sponsor an employees’ choir, which often would participate in choral competitions and festivals with other similar choirs. This fireman asked Biebl to please compose something for his fireman’s choir for such an occasion. The result was the Ave Maria (double male choir version).

The piece gained practically no attention in Germany for many years. However, when Biebl was the head of choral programs for the Bayerischer Rundfunk (Bavarian Radio) he made a habit of inviting American choirs to come to Munich and sing on the radio and with other German choirs. One of these choirs, the Cornell University Glee Club, was introduced to his Ave Maria and brought it back to the U.S., where it became increasingly popular. When Chanticleer recorded it, it became a hit, not only in the U.S. but in Germany too, which now considered that the piece must be special as it was such a hit in America! Biebl did arrangements for other voicings, and the seven-part mixed choir arrangement is now probably the most popular.

The text is unique in its conjoining of two sources. The first source is the thrice-daily devotional exercise called the Angelus in the Catholic Church. It is cued by the ringing of the “Angelus bell,” sometimes referred to as the “peace bell.” It consists of a thrice-repeated

“Hail Mary,” each with an introductory versicle based on the Gospel, followed by a concluding versicle and prayer.

This is Dr. Tim O’Brien’s second appearance with ASB. O’Brien is Director of Music at St. Martin’s Lutheran Church, serves on the faculty at St. Edward’s University, and sings with prominent ensembles including Conspirare and the Rose Ensemble.

O Magnum Mysterium (1572)

Lauridsen Choral Setting (1994) Reynolds transcription (2003)

Morten Lauridsen (b. 1943), tr. H. Robert Reynolds

In Lauridsen’s words:

For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

As it turned out, O Magnum was one of the most difficult pieces for me to write, even though it is a very direct piece. That was the difficulty in writing, or composing, the piece, because I kept whacking away and eliminating other thoughts that would come into the composing process that were extraneous, that were perhaps too complicated for this particular setting. ... O Magnum Mysterium [is] a very short piece, very direct, and I want to eliminate anything that would stand in the way of that. I use one accidental in this piece; there’s a G-sharp on the words beate virgo (Blessed is the Virgin) where it comes back to indicate, to draw a certain attention to that individual there. I get letters from composers all over the world about their thoughts on the exact placement of that G-sharp at that particular time.

The poem:

O great mystery, and wonderful sacrament,

that animals should see the new-born Lord, lying in a manger!

Blessed is the Virgin whose womb was worthy to bear our Saviour, Jesus Christ.

Alleluia!

Rest (Choral version 1999, Band version 2010)

Frank Ticheli (b. 1958)

Texas musicians are proud to call Frank Ticheli one of our own. He attended Berkner High School in Richardson, where he played trumpet in the school band under the direction of Robert Floyd (our music director’s brother). Ticheli currently teaches at the Thornton School of Music at the University of Southern California. A dynamic and expressive composer and conductor, Ticheli has lent his unique voice to the cause of music education and his influence has guided many aspiring musicians.

ASB is proud to serve as a demonstration ensemble for Ticheli during one of his clinic presentations at the 2018 Texas Bandmasters Convention/Clinic this July.

Rest was originally written as a choral piece “There Will Be Rest,” based on a poem

of the same name by Sara Teasdale. It was dedicated to the memory of Cole Carsan St. Clair, the son of Ticheli's friends Carl and Susan St. Clair. The band version is the result of a commission from Russel Mikkelson and his family in memory of their father, Elling Mikkelson.

There Will Be Rest by Sara Teasdale:

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.
I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, – above me
Stars I shall find.

Carmina Burana (Songs from the Beuern) (1936)

Carl Orff (1895–1982), arr. John Krance

In 1803, at the monastery of Benediktbeuern in Upper Bavaria, musicologist J.A. Schmeller discovered (probably in a hidden corner) a manuscript collection of poetry. Most likely the work of wandering scholars and defrocked priests, the polite side of the collection includes six plays based on the Christmas, Passion, and Easter mysteries; the earthier part contains some 200 drinking songs, love lyrics, and recruiting songs. When Orff discovered this manuscript in a second-hand book store, *Carmina Burana* took shape.

Carmina Burana is a “scenic cantata” based on poems of the 12th and 13th centuries. This poetry, in the dignified guise of Latin, describes man’s pursuit of secular pleasures. Reflecting the prevalent 1930s attitude of “returning to nature,” it is written in a simple, straightforward style.

Carmina Burana was hugely popular in Nazi Germany after its premiere in Frankfurt in 1937. Given Orff’s previous lack of commercial success, the monetary factor of *Carmina Burana*’s acclaim was significant to him. The composition quickly gained popularity internationally and became a staple of the choral-orchestral repertoire. The opening and closing movement, “O Fortuna,” has often been heard in films, television commercials, and football stadiums.

1. O Fortuna, velut Luna (Oh Fortune, variable as the moon)

These fifteen notes are probably the most well-known of Orff’s oeuvre.



Image of a 1995 German postage stamp commemorating the 100th birth anniversary of composer Carl Orff. The stamp depicts the music and characters in *Carmina Burana*.

“O Fortuna, like the Moon, ceaselessly you’re varying, always waxing, ever waning.

How detestable a thing is life, that teases, then eases, powers of mind in play.
Our poverty, our authority, it melts like ice away ...”

2. *Fortune plango vulnera (I lament fortune’s blows)*

“From Fortune’s wound I’m weeping where my eyes are wet with crying,
the gifts she gave me for my share, she takes now in denying.

It’s true, what has been written, we start with curling hair,
but generally, we’re bitten by futures, bald, threadbare ...”

3. *Ecce gratum (Behold the spring)*

“Now, the pleasing longed-for Spring returns and brings delight;
violets brimming, meadows filling, sun makes all things bright.

Now sadness yields to light!

Summer nears, Winter’s fears fade into the night ...”

4. *Tanz—Uf dem anger (Dance—on the lawn)*

6. *Were diu werlt alle min (Were the world all mine)*

“Were the whole world mine,
from the ocean to the Rhine,
I’d yet forgo its charms
if Eleanor England’s queen might lie here in my arms.”

8. *Ego sum abbas (I am the Abbot)*

“I am the Abbot of Cockaigne and my assembly is one of drinkers, and I wish
to be in the order of Decius (The concocted Saint of gamblers)

Woe! Woe! What have you done vilest Fate, the joys of my life you have taken
away! Ha ha!”

9. *In taberna quando sumus (When we are in the tavern)*

“When we are in the tavern, we do not think how we will go to dust.

However much the cheerful drink, we are the ones whom everyone scolds.

May those who slander us be cursed and may their names not be written in the
book of the righteous.”

10. *In trutina (I am suspended between love and chastity)*

“In the wavering balance of my feelings, between lascivious love and modesty,
I choose what I see and submit my neck to the sweet yoke.”

13. *Fortuna Imperatrix Mundi (Fortune, Empress of the World)*

“Fate, monstrous and empty, you whirling wheel. Well-being is in vain and always
fades to nothing. So at this hour, without delay, pluck the vibrating strings, since
Fate strikes down the strong man.”

ASB Members

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Kyndra Cullen
Shirley Cumbly
Nan Ellis
Cheryl Floyd
Sally Grant
Linda Lininger
Beverly Lowak*
Karen VanHooser
Kristi Wilson

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Katie Bookout
Libby Cardenas
Karen Cross
Richard Davis
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Kevin Jedele
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Keleigh Kretz
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Carl Vidos

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Raul Escobedo
Scott Hastings
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Alan Cline
Jana Davis
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Lorena Garcia
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Lindsey Hicks
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* Section Leader
+ Guest Musician

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ASB

Thank You for Attending Today's Performance!

We hope to see you right back here on Sunday, April 8, at 4 p.m., for our next concert: "Leaders of the Band." ASB will welcome guest conductors, including Austin Symphony's Peter Bay, in a showcase of inspiring and entertaining wind band music.

Mark Your Calendar for Our Future Concerts

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/Clinic* • San Antonio

The background of the entire page is a dark blue color, densely populated with various musical notes, including eighth, sixteenth, and quarter notes, as well as stems and beams, scattered across the surface. The notes are rendered in a lighter shade of blue, creating a subtle, textured effect.

ASB

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