

Community In Concert

# Austin Symphonic Band

**On the Road Again**



Sunday, April 11, 2010  
Reagan HS PAC, Austin

Friday, April 16, 2010  
Association of Community Bands  
Eisemann PAC, Richardson

Richard Floyd, Musical Director



## **ASB Board of Directors and Officers**

Musical Director & Conductor: Richard Floyd

President: Eddie Jennings

Past President: Lynn McLarty

President Elect: Steve Neinast

Board Members At Large:

Thomas Edwards

Kevin Jedele

Karen Kneten

Carl Vidos

Secretary: Marilyn Good

Treasurer: Sharon Kojzarek

Librarian: Karen VanHooser

Assistant Director: Bill Haehnel

Concert Coordinator: Kevin Jedele

Transportation Manager: Chuck Ellis

Webmaster: David Jones

Business Manager: Dan L Wood

### **Thanks to our Austin hosts:**

Matt Atkinson, Connally High School Director of Bands

Rehearsal Space

Omide Armstrong, Reagan High School Director of Bands

Equipment Use

### **Austin Symphonic Band**

7900 Centre Park Drive Ste A

Austin, Texas 78754

(512) 345-7420

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

[asb@ensemble.org](mailto:asb@ensemble.org)



The Austin concert is funded and supported in part by the City of Austin through the Cultural Arts Division

## Richard L Floyd, Musical 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 coordinates all facets of secondary school music competition for some 3500 performing organizations throughout the state of Texas. He has served as Musical 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 in Texas where he held the position of Director of Bands for nine years.

Performing ensembles under his direction have performed for the College Band Directors National Association, Music Educators National Conference, American Bandmasters Association, and the Mid-West International Band and Orchestra Clinic, as well as numerous state and regional conferences. Mr Floyd has toured extensively throughout the United States, Canada, Australia, and Europe as a clinician, adjudicator, and conductor including appearances in 41 states and 9 foreign countries.

During his professional career, Mr Floyd 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, Chairman of the American Bandmasters Association Educational Projects Committee, and has served as National Secretary/Treasurer of the CBDNA since 1979. He also is co-author of the resource guide, "Best Music For Beginning Band". In 2002 he was named recipient of the American School Band Directors Association A A Harding Award for significant and lasting contributions to school bands in North America. In 2006 he was named "Texas Bandmaster of the Year" by the Texas Bandmasters Association.

### Next ASB Concerts

- May 9 - Mother's Day - Zilker Hillside Theater 7 pm
- June 20 - Father's Day - Zilker Hillside Theater 7:30 pm
- July 3 - Bastrop Patriotic Festival
- July 4 - Round Rock Independence Day Festival
- November 21 - With Austin Civic Orchestra, Long Center, 3 pm

## **Bill Haehnel, Assistant Director**



**Bill Haehnel** is completing his seventh year as Assistant Director of the Austin Symphonic Band. He has been a Texas music educator for 27 years, and is presently a member of the band staff at Bailey Middle School in Austin. Prior to joining the Bailey Middle School 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.

## **Bruce Bray, Ahab!**



**Bruce Bray** hails from the Pan Handle Plains of West Texas, growing up in the small town of Abernathy, located 17 miles to the north of Lubbock, where he was born on July 18, 1955. He has taught music in Texas public schools since graduating from Texas Tech University in 1978 and is in his ninth year as associate band director at Hopewell Middle School in Round Rock. Bruce is a writer, poet, artist, and composer, with works published by Larry Daehn Music Publishing Co and by TRN.

For today's performance, Bruce reprises his role as Captain Ahab in Stephen Melillo's *AHAB!* that he first performed with the Austin Symphonic Band in 2001.

## Program

Cathedrals ..... Kathryn Salfelder

O Magnum Mysterium ..... Morten Lauridsen  
tr, H Robert Reynolds

AHAB! ..... Stephen Melillo  
*Bruce Bray as Ahab*

## Intermission\*

Bullets and Bayonets ..... John Philip Sousa  
ed, Frederick Fennell  
*Bill Haehnel, Conductor*

La Fiesta Mexicana ..... H Owen Reed

Albanian Dance ..... Shelley Hanson

\*The program will be performed without intermission for ACB in Richardson.

## Program Notes

### Cathedrals

*Cathedrals* is a fantasy on Gabrieli's *Canzon Primi Toni* from the *Sacrae Symphoniae*, which dates from 1597. Written for St Mark's Cathedral in Venice, the canzon was scored for two brass choirs, each comprised of two trumpets and two trombones. The choirs were stationed in opposite balconies of the church according to the antiphonal principal of *cori spezzati* (It, 'broken choirs'), which forms the basis of much of Gabrieli's writing. *Cathedrals* is an adventure in 'neo-renaissance' music in its seating arrangement, antiphonal qualities, 16th century counterpoint, and canonic textures. Its form is structured on the golden ratio (1: .618), which is commonly found not only in nature and art, but also in the motets and masses of Renaissance composers such as Palestrina and Lassus. The work is a synthesis of the old and the new. *Cathedrals* was named the 2008 winner of the prestigious Frederick Fennell Prize for young composers (sponsored by ASCAP and CBDNA),

**Kathryn Salfelder** (b 1987) is fast gaining national recognition as a rising young composer. Her *Three Fanfares for Brass Quintet* was selected as the winning score in the 2008 New England Conservatory Honors Ensemble Competition. She is also pianist for the New England Conservatory Wind Ensemble, serves as associate conductor and rehearsal pianist for the Fiddlehead Theatre Company (Norwood, Massachusetts), and has twice appeared as soloist with the North Jersey Symphony Orchestra. Ms Salfelder earned a BM in Composition with Academic Honors from New England Conservatory, where she studied with Michael Gandolfi. She was awarded the 2009 Donald Martino Award for Excellence in Composition and the 2009 George Chadwick Medal, NEC's highest undergraduate honors. She is currently studying with Aaron Jay Kernis, pursuing a MM in Composition at the Yale School of Music.

### O Magnum Mysterium

Morton Lauridsen's choral setting of *O Magnum Mysterium* (O Great Mystery) has become one of the world's most performed and recorded compositions since its 1994 premiere by the Los Angeles Master Chorale conducted by Paul Salamunovich. Lauridsen writes about his original choral setting, "For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text with its depiction of the birth of the new-born King among 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." H Robert Reynolds has arranged the symphonic wind band version of this popular work with the approval and appreciation of the composer. H Robert Reynolds is the Principal Conductor of the Wind Ensemble at the Thornton School of Music at the University of Southern California.

**Morton Lauridsen** (b 1943) is a native of the state of Washington, born to a first generation family of immigrants from Denmark. His mother was a pianist who had played in her high school dance band, and Lauridsen developed a love for music at an early age, by listening to her play swing jazz and sing to him. The musicologist and conductor Nick Strimple, in discussing Lauridsen's sacred music, described him as "the only American composer in history who can be called a mystic,

## Program Notes

(whose) probing, serene work contains an elusive and indefinable ingredient which leaves the impression that all the questions have been answered." A recipient of numerous grants, prizes and commissions, Lauridsen received the National Medal of Arts from President George Bush in 2007.

### **AHAB!**

*AHAB!* is set to the abbreviated but unaltered text of Herman Melville's famous novel. The composer says, "This is not a narrated piece! It is a dramatic theater piece, a work for Ahab and winds! *AHAB!* ... was composed precisely 150 years after Ahab's meeting with Moby Dick, during the New Moon of April. *AHAB!* is a continuation of a body of works that I call *STORM Works*. In Ahab lies the great struggle, the noble fight, and in this telling of the story, Ahab is a hero... The creature he faces is not a symbol of the One God, as is often suggested by some interpreters, but rather a metaphor for the false gods that stand in the way of truth. In spite of this clear vision, he places the false god in front of the One ... and that is the tragic flaw of his "earthquake life." A Quixote of sorts, Ahab mounts not a horse but a ship. Into Hell he sails, confronting the darkest portion of the unknown. Though he must die for having faced it, he becomes the symbol of obsessed bravery, the very spear of courage and purposeful living that must be sacrificed before his life is drowned out and we are once again left with that unanswerable question ... 'What is there, beyond?'"

**Stephen Melillo** is a true pioneer in modern composition. His works are new century, combining all art forms including newly available technology to create music "of the 3<sup>rd</sup> Millenium". One writer commented that Melillo is to the wind band what Beethoven was to the symphony orchestra, taking it to a dimension not dreamed of by others in his time. Various educators, conductors and commissioning parties have termed Stephen Melillo's work "a new voice in the direction of music". His scoring work includes 12 feature films and numerous documentaries. As author of MIDIMAST, sponsored by the Ford Foundation, he trained teachers and taught inner-city students mathematics and science concepts via musical composition. Melillo is a many-times recipient of ASCAP Special Awards in Concert Music and has guest conducted and recorded with some of the world's finest ensembles. In 2007 he received the National Medal of Arts from President George Bush. Melillo says, "I sign all my music because music is very personal to me." And so at the close of this work each part bears his signature and the words "Godspeed, Sincerely, Stephen Melillo."

### **Bullets and Bayonets**

Sousa composed this march at the height of America's involvement in World War I to salute the efforts of the US infantry in that conflict. In the trio, one can hear the percussion beating out a staccato rhythm meant to recall machine gun fire. *Bullets and Bayonets* is, by all accounts, one of Sousa's best, and some march aficionados consider it to be his very best. Only recently available in a definitive edition, it shows the mature style of Sousa, who was 64 when he wrote the march in 1918. Frederick Fennell writes, "The scoring is fresh, imaginative, wonderfully sonorous – even sparse in some sections compared to others of his blockbusters."

## Program Notes

**John Philip Sousa** (1854-1943) was a composer, showman, band leader, advocate for composer's rights, and quintessential American of his era. When Sousa came to town the schools closed and the largest hall in town was necessary to accommodate the crowds. In Austin, the Senate chambers once hosted the famous band. Born in Washington, DC on November 6, 1854, Sousa followed in the footsteps of his father, a musician in the US Marine Corps, and enlisted by the age of 14. In addition to writing music, Sousa also wrote books, including the best seller, *Fifth String*, and his autobiography, *Marching Along*. Sousa died at age 77 after conducting a rehearsal of the Ringgold Band in Reading, Pennsylvania.

### **La Fiesta Mexicana**

Some band scholars consider *La Fiesta Mexicana* to be the first full symphony for band by an American composer. Certainly it is the first to attain continued recognition and performance. The three-movement work is based on many of the impressions that Reed had during his visit to Mexico during the winter months of 1948-49, the trip part of his Guggenheim fellowship. It is a contrast between the sacred and the secular – a look at the difficult cultures that Reed saw as such strong features of that society. Although most of the melodies are original, several folk works appear in the symphony as well. The folk song, "El Son de la Negra", is found in the middle of the last movement. It was, and continues to be, one of the most popular of all Mariachi tunes.

**H Owen Reed** was born in Odessa, Missouri, on June 17, 1910. He was a pupil of both Howard Hanson and Bernard Rogers at the University of Rochester's Eastman School of Music. Beginning his long association with the Michigan State University in 1939, he served as professor of music and head of composition until his retirement in 1976. He is the author of several books on theory and composition. In the 1930s, Reed traveled a good deal in the Americas and Europe, capturing the diversity of folk music he heard in Scandinavia, Mexico, and the Caribbean islands.

### **Albanian Dance**

This high-energy setting of the Albanian tune, "Shota", re-creates the festive mood of a raucous village dance. This style of dancing was and is practiced in Eastern Europe, (Greece, Macedonia, Kosovo, Bulgaria, etc) and many dance groups across the United States maintain the traditions of Albanian dance. For females, the traditional Albanian dancing requires grace and delicacy in movement. For males, dancing was considered not only as a form of entertainment but also as a way to show off their talents.

**Shelley Hanson**, a Twin Cities (Minnesota) composer, arranger, teacher, and professional musician, has an affinity for writing and performing folk music. Her band, Klezmer and All That Jazz, recorded traditional and original music for the audio book version of the Yiddish play, *The Dybbuk*. Ms Hanson holds a PhD in Performance, Music Theory, and Music Literature from Michigan State University. She is a member of the Minneapolis Pops Orchestra and serves on the faculty of Macalester College.

# ASB Players

## Flute

Beth Behning  
Wade Chiles  
Kyndra Cullen \*  
Cheryl Floyd  
Byron Gifford  
Sally Grant  
Penny Griffy  
Linda Lininger  
Beverly Lowak  
Sara Manning  
Karen VanHooser  
Kristi Wilson

## Clarinet

Sara Anbari  
Libby Cardenas \*  
Sally Charboneau  
Michael Drapkin  
Hank Frankenberg  
Anthony Frasco  
Luanne Gytri  
Clifton Jones  
Karen Kneten  
Regina Mabry  
Nancy Murphy  
Nancy S North  
Caroline Reynolds  
Clary Rocchi  
Ray Schroeder  
Faith Weaver

## Oboe

Fred Behning  
Kristen Mason

## Saxophone Alto

Susan Abbott  
Bob Miller  
Cindy Story  
Brenagh Tucker  
Larry Woods \*

## Saxophone Tenor

Eddie Jennings  
Baritone  
Steve Neinast

## Bassoon

Andrea Camacho  
Walter Pasciak  
John Walter

## Bass Clarinet

Sharon Kojarek \*  
Ruth Lim  
Lynn McLarty

## Trumpet

Eric Bittner  
Wesley Ellinger  
George Greene  
Kevin Jedele  
David Jones  
John King  
Erin Knight  
Clarissa Lopez  
Karen Penn  
Dan Scherer  
Bruce Wagner \*

## French Horn

Leslie Boerger  
Ron Boerger  
Chuck Ellis \*  
Marilyn Good  
Michael Good  
Jerry Hayes  
Jo Oliver  
Thomas Turpin  
Carl Vidos

## Trombone

John Bodnar \*  
Jim Crandell

Vincent Edwards  
Dale Lininger  
Scott Mawdsley  
Donald McDaniel  
Ken Riley  
Harold Smith  
Derek Woods

## Euphonium

Allan Adelman \*  
Tim DeFries  
Neil King  
Richard Klingner  
Jerry Schwab

## Tuba

Keith Chenoweth  
Scott Hastings \*  
Al Martin  
Buford Robins

## String Bass

Thomas Edwards

## Percussion

Alan Cline  
Tamara Galbi  
Bill Haehnel  
Jim Hubbard \*  
Kyle Kaiser  
Adam Kemp  
Rob Ward

## Piano

Deb McLarty

\* Section Leader

## Our Sponsors

Austin Symphonic Band is pleased to acknowledge the support of the businesses, agencies, and individuals listed below. Note that we take an extended view: an organization which hires the band for an event helps the band as much as a donor — and it give us a chance to do what we love doing! For information about becoming a sponsor of the band contact Dan L Wood, ASB Business Manager, at (512) 345-7420.

### Platinum Sponsors (\$1,000+)

The City of Bastrop  
The City of Round Rock

### Gold Sponsors (\$500-\$999)

IBM Matching Grants  
Fred Behning  
Byron Gifford  
Lynn McLarty  
Randall's Good Neighbor (Group #721)  
Wicked Code

### Silver Sponsors (\$100-\$499)

Wade Chiles  
Kyndra Cullen  
Shirley Dusky  
Thomas Edwards  
Sally Grant  
Marilyn Good & Dan Wood  
Penny Griffy  
Hewlett-Packard Matching Grants  
Eddie Jennings  
Steve Neinast  
Sarah Witkowski

### Bronze Sponsors (\$50-\$99)

Ruth Hooks

### Copper Sponsors (\$10-\$49)

Kevin Jedele  
Faith Weaver

### Friends of ASB

Friends of ASB is a newly-formed ASB support group. If you are interested in joining visit [asband.org](http://asband.org) for information.

Katherine Edwards  
Misael Govea  
Ken Koock  
Mary McCarthy  
Camille Phillips  
Angie Provost  
Leslie Salas  
Richard Salas  
Jeanne Weiss

---

*Add your name to our mailing list for coming events!*

*Give this form to any band member, or mail it to*

*ASB, 7900 A Centre Park Dr, Austin TX 78754 (and use Randall's Group #721)*

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State/ZIP \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

Please contact me about a donation or a performance!

*Austin Symphonic Band  
7900 Centre Park Drive, Suite A  
Austin TX 78754*

*512/345-7420  
[asb@ensemble.org](mailto:asb@ensemble.org) • [www.asband.org](http://www.asband.org)*