Austin Symphonic Band

and

Friends

Saturday, February 20, 2010
Don T Haynes Theater, LBJ HS, Austin

Richard L Floyd, Musical Director

ASB Friends:
Ian Davidson
Amanda Pepping
Wild Basin Winds
ASB Board of Directors and Officers

Musical Director & Conductor: Richard Floyd
President: Eddie Jennings
Past President: Lynn McLarty
President Elect: Steven Neinast
Board Members At Large:
Thomas Edwards
Kevin Jedele
Karen Kneten
Carl Vidos
Secretary: Marilyn Good
Treasurer: Sharon Kojzarek
Librarian: Karen VanHoosier
Assistant Director: Bill Haehnel
Concert Coordinator: Kevin Jedele
Transportation Manager: Chuck Ellis
Webmaster: David Jones
Business Manager: Dan L Wood

Thanks to our hosts:
Matt Atkinson, Connally High School Director of Bands
Rehearsal Space
Don Haynes, LBJ 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
asb@ensemble.org

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

April 11 - On the Road Again - Reagan HS Theater  3 pm
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

Richard L Floyd, Musical Director
Ian Davidson, performing *Variations on a Theme of Glinka for Solo Oboe and Military Band* by Rimsky-Korsakov. Mr Davidson has appeared as a soloist and chamber musician on five continents. He is currently Associate Principal Oboe of the Austin Symphony Orchestra and Assistant Principal Oboe of the Austin Lyric Opera Orchestra.

Amanda Pepping, performing *Ode For Trumpet* by Alfred Reed and her own arrangement of Lecuona’s stunning *Malagueña*. Ms Pepping was a 2005-2006 Fulbright Fellow in Karlsruhe, Germany, where she studied with Dr Edward Tarr. She has also studied with German trumpet soloist Reinhold Friedrich, Emory Harvison of the Phoenix Symphony, and others. She has given recitals and made solo appearances throughout the United States and Europe.

The Wild Basin Winds, performing the first movement of Mozart’s *Sinfonia Concertante* scored for woodwind quintet and band. Audiences worldwide have enjoyed the performances of the Wild Basin Winds, including the world premiere of Donald Grantham’s *Wild Basin Music* in Buenos Aires, Argentina in 2000 and their Kennedy Center debut in 2003. They have traveled extensively from coast to coast performing a variety of concerts and teaching master classes.
Program

Cathedrals ........................................ Kathryn Salfelder

Variations on a Theme of Glinka ............ N Rimsky-Korsakov
  ed Clark McAlister
  Guest Artist: Ian Davidson, Oboe

Paris Sketches ................................. Martin Ellerby

Ode for Trumpet ................................. Alfred Reed
  Guest Artist: Amanda Pepping, Trumpet

"Shepherd's Hey" English Morris Dance ........ Percy Grainger

Intermission

Sinfonia Concertante, Mvt 1 . . . W A Mozart, adapt R Mark Rogers
  Guest Artist: Wild Basin Winds

A Little Tango Music ............................ Adam Gorb

Malagueña ............................. Ernesto Lecuona, arr Amanda Pepping
  Guest Artist: Amanda Pepping, Trumpet

A Cowboy’s Song Book ......................... Clifton J Jones

Bullets and Bayonets . . . . John Philip Sousa, ed Frederick Fennell
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 principle 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 MA), 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. At NEC Commencement, she was awarded the 2009 Donald Martino Award for Excellence in Composition and the 2009 George Chadwick Medal, NEC’s highest undergraduate honor. She is currently studying with Aaron Jay Kernis, pursuing a MM in Composition at the Yale School of Music.

Variations on a Theme of Glinka

The second of three concertante works Rimsky-Korsakov wrote as director of Russia’s Navy Bands, *Variations on a Theme of Glinka* is billed not as a concerto (as are the compositions for trombone and clarinet), but simply as a set of variations. A short, ominous introduction lurching through the band’s lower regions gives way to a hint of the main theme at the top of the ensemble, and the oboe quickly slips in to play Glinka’s melody, *Beautiful Maiden*, a lilting polonaise. Twelve very short variations ensue with soloist and band taking nearly equal shares of the melodic work. ASB performs this work as originally written by Rimsky-Korsakov.

*Nikolai Andreyevich Rimsky-Korsakov* (1844-1908) was a Russian composer, and a member of the group of composers known as 'the Five'. For much of his life, Rimsky-Korsakov combined his compositional and educational careers with one in the Russian military — at first as an officer in the Imperial Russian Navy, then in the civilian rank of Inspector of Naval Bands. In 1871 the 27-year-old Rimsky-Korsakov became Professor of Practical Composition and Instrumentation (orchestration) at the St Petersburg Conservatory, as well as leader of the Orchestra Class. Even while a professor at the Conservatory, he remained in active service as a naval officer. In the spring of 1873, the navy created the post of Inspector of Naval Bands, which allowed him to resign his commission. As Inspector, Rimsky-Korsakov visited naval bands throughout Russia, supervised the bandmasters and their appointments, reviewed the bands’ repertoire, and inspected the quality of their instruments. During that time, identifying a lack of appropriate literature in several areas, he composed original work specifically for solo virtuoso players and band setting a new standard for the genre.

Paris Sketches

Noted British composer Ellerby calls this work "my personal tribute to a city I love." Each move-
Program Notes

A theme of bells, a prominent feature of Paris life, runs through the entire piece. The first movement evokes the bohemian Latin Quarter with shades of Ravel. *Pigalle* depicts the Soho of Paris with its car horns and police sirens. The third movement, named after the city’s largest cemetery, recalls Satie’s *Gymnopedies* and closes with a quotation from the Dies Irae. The fast, bursting finale reflects the old market area of Paris and contains themes from Berlioz’s *Te Deum*, which was first performed in 1855 in that district.

**Martin Ellerby** is a composer of international standing, whose works have been performed, broadcast, and recorded to critical acclaim across Europe, Asia, and the USA. He combines a busy schedule as a professional composer with work in education currently serving as Visiting Professor (with responsibility for curriculum design) at the Royal Air Force: Headquarters Music Services. He is also Artistic Director for Studio Music Company, London, and Senior Producer for Polyphonic Recordings.

**Ode for Trumpet**

*Ode for Trumpet* was written for and premiered by Don Jacoby in a performance of the Texas All-State Band in 1956 at the Texas Music Educators Association Convention in Dallas. The solo trumpet part has been edited by Mr Jacoby. Prior to the 1950s, wind bands had to content themselves mostly with material transcribed from orchestral literature. During the 1950s, and continuing today, composers began writing specifically for the unique tonal sound of the wind or symphonic band. *Ode for Trumpet* maintains a concert band quality, but pays tribute to the style of the show band or stage band features of several decades past.

**Alfred Reed** (1921-2005) was one of America’s most prolific and frequently performed composers, with more than 200 published works to his name. He traveled extensively as a guest conductor, performing in North America, Latin America, Europe, and Asia. He was born in New York and began his formal music training at the age of ten. He served in World War II, returned to attend the Juilliard School of Music, and was staff composer and arranger for both NBC and ABC. In 1953 he became the conductor of the Baylor Symphony Orchestra at Baylor University, where he received his BM in 1955 and his MM in 1956. From 1955 to 1966 he was the Executive Editor of Hansen Publications, a music publisher. He later taught at the University of Miami where he established the first college-level music business curriculum.

"Shepherd's Hey" English Morris Dance

*Shepherd's Hey* is one of the best known and most often performed of the early folk song "set-tings" – arrangements or compositions – with which Grainger was preoccupied between the turn of the century and the beginning of World War I as he pursued dual careers as concert pianist and composer in London. There is a bracing open-air freshness to Grainger's arrangement, suggesting the spontaneity of players on the green. Grainger's note preceding the piano score preserves the memory of a time already vanishing — "Morris Dances are still danced by teams of ‘Morris Men’ decked out with bells and quaint ornaments to the music of the fiddle or ‘the pipe and tabor’ (a sort of drum and fife) in several agricultural districts in England .... The word ‘Hey’ denotes a particular figure [ie, step] in Morris Dancing." The piece was produced in a variety of instrumentations with an arrangement for band completed in 1918. *Shepherd's Hey* is "Lovingly and reverently dedicated to the memory of Edvard Grieg", Grainger's friend and mentor, who had died in 1907.
Percy Grainger was born in Brighton, a suburb of Melbourne, Australia. Grainger was an eccentric man and an innovative musician who anticipated many forms of twentieth century music well before they became established by other composers. He was a composer and solo performer in great demand in Europe. Grainger moved to the United States at the outbreak of World War I in 1914, and enlisted in a US Army band, playing the oboe and soprano saxophone. In 1932 he became Dean of Music at New York University, and underscored his reputation as an experimenter by putting jazz on the syllabus and inviting Duke Ellington as a guest lecturer. Grainger eagerly collected folk music tunes, forms, and instruments from around the world and incorporated them into his own works.

Sinfonia Concertante for Oboe, Clarinet, Bassoon, Horn, and Orchestra in E-flat major, K. 297b (K. Anh. 9)

Sinfonia Concertante for four solo wind instruments and orchestra is considered one of the greatest riddles in Mozart's collected works. In early compilations it was listed as an “attributed work”. Its murky history indicates it was composed during an unsuccessful foray to Paris in 1778, a visit marred by musical rejection and the death of his mother in June. The musical highlight of Mozart's Parisian venture was his association with the illustrious series of orchestral programs given by the Concert Spirituel under the direction of Jean Le Gros. Le Gros commissioned Mozart to write several works including something in the sinfonia concertante form that was then popular with Parisian audiences. The work was composed and scheduled for performance, but due to unknown skulduggery, the performance never materialized. He sold the only copy of the score to Le Gros when he left for home in the fall. Le Gros' copy disappeared, and the Sinfonia Concertante for Winds was assumed lost for the next century. It was not until a posthumous edition of Otto Jahn's monumental biography of Mozart appeared in 1905 that further light was thrown on the Sinfonia Concertante. Although scholars have argued its authenticity, Jahn's score was tentatively accepted into the Mozart canon, and it has enjoyed a fine success ever since, though the mystery of its provenance may never be solved.

This arrangement for wind ensemble and band was done by R Mark Rogers of San Antonio, commissioned by Bob Upton, director of the Paris (TX) High School Band for a performance at the Instrumental Conductor's Conference in 1989. Rogers stands firmly on the side of those who consider this work to have been composed by Mozart, saying “…the work is much finer than the surviving work of any of his contemporaries, so if he didn’t compose it, who did?”

A Little Tango Music

A Little Tango Music, like many of Adam Gorb’s works for band, is centered on dance music. The tango is an urban dance from Argentina, a genre that is believed to have begun during the late 19th century in poor neighborhoods surrounding Buenos Aires. It is a rather dramatic form — a dance which features a couple in a tight embrace, texts (when applicable) that are emotional and sentimental, and music which is frequently in the minor mode, highlighted with abrupt accents and dynamic contrasts. Gorb describes the tango as “curvaceous, melancholic, and dangerous”. Completed in 2007 A Little Tango Music captures the essence of this wonderful folk genre.

British composer Adam Gorb started his musical career at an early age. By ten, he had completed his first composition; five years later, his works were being broadcast on national radio. Gorb went on to complete his formal training at Cambridge University and the Royal Academy of Music. He later joined the faculty of the London College of Music and Media as well as the Junior Academy
of the Royal Academy of Music. Since 2000 Gorb has been on faculty at the Royal Northern College of Music (Manchester, England), where he is the Head of the School of Composition and Contemporary Music. He is an unabashed advocate for embracing progress in musical styles and many of his compositions combine the energy and style of so called “light” music with the classical and concert band genre.

A Cowboy’s Songbook
The composer writes: "The idea for writing A Cowboy Songbook actually came from Richard Floyd several years ago. He suggested that I write a piece using western songs or songs about Texas. I made a few attempts, but it always sounded too clichéd, or else a re-write of some other piece with western songs. It occurred to me at some point, that Yellow Rose of Texas is really a love song, and not the Texas version of Yankee Doodle that it often has become. I slowed the tempo down to make it a ballad (it makes a nice solo trumpet feature) and added some jazz-type harmonies. After that the rest of the piece sort of wrote itself. Red River Valley (also a love song) was arranged in cut time with a fiddle-like obbligato in the woodwinds; Yippee Ti-Yi-Yo made a nice contrast as a waltz, and Cotton Eyed-Joe is arranged with quartal and chromatic harmonies against the diatonic nature of the melody. I hope this piece is close to what Mr Floyd originally had in mind."

Clifton Jones is currently band director at Cypress Grove Intermediate School in College Station. He also directs the Jazz Ensemble and Concert Band at A & M Consolidated HS in College Station. A native of Houston, he grew up in Sugar Land. His early music influences were from playing clarinet and saxophone in the band programs of the Ft Bend ISD schools in Sugar Land. He studied music theory and composition with Dr William Thornton at Trinity University in San Antonio; later composition studies were with Dr Michael Horvit at the University of Houston, and arranging with Shelly Berg at San Jacinto Jr College. Mr Jones is a member of the Austin Symphonic Band in Austin for which he has had many valuable opportunities to write and to whom he has dedicated several works. He is a member of the Texas Music Educators Association, Texas Jazz Educators Association, Texas Bandmasters Association, and ASCAP. He also works on the railroad as a volunteer with the Austin Steam Train Association.

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.”

John Philip Sousa (1854-1943) was a composer, showman, band leader, advocate for composers’ 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. 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. 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 PA.

Program Notes
ASB Players

**Flute**
Wade Chiles
Kyndra Cullen*
Nan Ellis
Cheryl Floyd
Penny Gruffy
Linda Lininger
Beverly Lowak
Sara Manning
Karen VanHooser
Kristi Wilson

**Tenor Saxophone**
Eddie Jennings

**Baritone Saxophone**
Steve Neinast

**Bassoon**
Andrea Camacho
Walter Pasciak
Brian Provost

**Bass Clarinet**
Sharon Kojzarek
Lynn McLarty

**French Horn**
Leslie Boerger
Karen Penn
Dan Scherer
Bruce Wagner*

**Clarinet**
Sara Anbari
Libby Cardenas*
Michael Drapkin
Hank Frankenberg
Anthony Frasco
Byron Gifford
Luanne Gytri
Ramona Heard
Clifton Jones
Karen Kneten
Regina Mabry
Nancy Murphy
Nancy S North
Clary Rocchi
Ray Schroeder
Faith Weaver

**Trumpet**
Eric Bittner
Tiffany Deonarine
Wesley Ellinger
George Greene
Kevin Jedele
David Jones
John King
Erin Knight
Todd Lester
Clarissa Lopez
Ken Riley
Harold Smith

**Bass Trombone**
Allan Adelman*
Tim DeFries
Neil King
Richard Klingner
Jerry Schwab

**Trombone**
John Bodnar*
Jim Crandell
Vince Edwards
Dale Lininger
Scott Mawdsley
Donald McDaniel
Ken Riley
Harold Smith

**Oboe**
Fred Behning
Kristen Mason

**Tuba**
Scott Hastings *
Keith Chonoweth
Robert Heard
Al Martin
Buford Robins

**String Bass**
Thomas Edwards

**Alto Saxophones**
Susan Abbott
Bob Miller
Cindy Story
Brian Trittin
Brenagh Tucker
Larry Woods*

**Clarinet**
Sara Anbari
Libby Cardenas*
Michael Drapkin
Hank Frankenberg
Anthony Frasco
Byron Gifford
Luanne Gytri
Ramona Heard
Clifton Jones
Karen Kneten
Regina Mabry
Nancy Murphy
Nancy S North
Clary Rocchi
Ray Schroeder
Faith Weaver

**French Horn**
Leslie Boerger
Ron Boerger
Chuck Ellis*
Marilyn Good
Michael Good
Jo Oliver
Thomas Turpin
Carl Vidos

* Section Leader
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.

Our Sponsors

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
- Eddie Jennings
- Steve Neinast
- Sarah Witkowski

Bronze Sponsors ($50–$99)
- Ruth Hooks

Friends ($10–$49)
- Kevin Jedele
- Faith Weaver

High C Project Participants
- Beth Behning
- Fred Behning
- Hank Frankenberg
- George Greene
- Scott Hastings
- Linda Lininger
- Bob Miller
- Steve Neinast
- Kristi Wilson

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!