

Austin Symphonic Band



Sweet! How Suite It Is!

November 22, 2003 • 8:00 pm
Austin High School Center for the Performing Arts
Richard L Floyd, Musical Director
Ray Sasaki, Trumpet

BLANK

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Austin Symphonic Band

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Web site: www.asband.org

asb@ensemble.org

Mission Statement

The Austin Symphonic Band is a group of volunteer musicians who combine their talents and services to provide performances of artistic merit for the benefit of Band members, audiences, and the Austin community.

History

The Austin Symphonic Band is a wind and percussion instrument ensemble composed of 90-plus Austin area musicians dedicated to the artistic performance of a variety of music. Members represent the full spectrum of Austin area citizenry with backgrounds as diverse as the community – doctors, lawyers, white collar and blue collar workers, executives, nurses, teachers, and students. Some thrive on the recognition of performing. Others find playing music a healthy outlet from stressful jobs. The common bond is music.

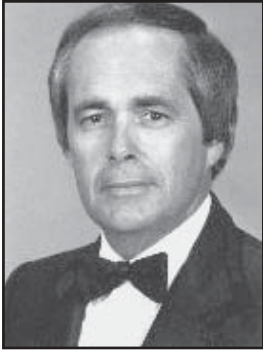
The Band is dedicated to the public performance of band literature, and offers several public and community service concerts each year, the majority of which are free. ASB's newest ensemble, its "MicroBand", presents light concerts at senior activity centers and assisted living facilities.

In addition to its Austin area performance schedule, the Band has appeared at the Midwest International Band and Orchestra Clinic in Chicago, the American Bandmasters Association Convention in New Orleans, the Texas Bandmasters Association Convention in San Antonio, and Texas Music Educators Association Convention in San Antonio. It has also appeared in Bastrop and Round Rock as part of their July patriotic festivals, and in productions of the Austin Lyric Opera. In 1998 ASB appeared at the Texas Bandmasters and National Band Association Convention in San Antonio and for the Lake Travis Arts League's "Under a Texas Sky".

The 2003-2004 performance season offers traditional, innovative, and experimental band and wind ensemble music for the young, the old, the student, the musically experienced, the person who has never been to a concert, and everyone in between.

ASB is truly *Community in Concert*.

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 1985. 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.

Next ASB Concerts

December 14, 2003 — COA Trail of Lights, Zilker Park – 9:00 pm

February 21, 2004 — Song & Dance, Reagan HS Theater

April 24, 2004 — A Texas Toast, Reagan HS Theater

May 9, 2004 — Mother's Day at Zilker Hillside Theater

June 20, 2004 — Father's Day at Zilker Hillside Theater

Ray Sasaki, Trumpet



Ray Sasaki teaches trumpet and holds the Frank C Erwin Centennial Professorship in Music at The University of Texas at Austin. Professor Sasaki received degrees from California State University at Fresno and the University of North Texas.

Ray is currently a member of the St Louis Brass Quintet and the Tone Road Ramblers, and has toured widely in the United States, Europe, and Asia. He is also an active recitalist and clinician. Sasaki has commissioned many works for solo trumpet, most notably works for performances with the Cleveland Chamber Orchestra, International Trumpet Guild, and Jazz Members Orchestra of Chicago. His recorded work can be heard on the Arabesque, Crystal, DRI, Deutsche Gramophone, TR 001, and UBRES record labels. In 1996 he received an *Outstanding Faculty Award* from the College of Fine and Applied Arts at UIUC. Sasaki has served two terms as a member of the Board of Directors for the International Trumpet Guild. Professor Sasaki previously served on the faculty of the University of Illinois/Urbana-Champaign.

Program

March from 'A Little Suite' Malcolm Arnold, arr Peter A Sumner

William Byrd Suite Gordon Jacob

Wolsey's Wilde

Pavana

Jhon Come Kisse Me Now

The Earle of Oxford's March

Rose Variations Robert Russell Bennett

Ray Sasaki, Trumpet

Carolina (wild) Rose

Rambler Rose

Frau Karl Druschki (white) Rose

Cinnamon Rose (with humming birds)

American Beauty Rose

First Suite in Eb for Military Band Gustav Holst, rev and ed Colin Matthews

Intermission

First Suite in F Thom Ritter George

Sea Chantey

Song of the Bells

Country Dance

Rumba Rumba

Napoli Herman Bellstedt

Ray Sasaki, Trumpet

Pacific Celebration Suite (Movements 2,1) Roger Nixon

Prayer

Parade

March from Jazz Suite Dmitri Shostakovich, arr Johan de Meij

Program Notes

Suite

During the Baroque era, a suite was an important instrumental form consisting of a number of standardized movements, each in the character of a dance, and all in the same key. During the late 19th Century, the designation "suite" was revived for compositions which are only remotely, if at all, related to the Baroque suite. Today the term is used to refer to any unified collection of movements of smaller dimensions than a symphony.

March from 'A Little Suite'

Malcolm Arnold arr Peter A Sumner

Malcolm Henry Arnold is a highly-respected composer who combines traditional music with the 20th Century sounds of jazz, pop, brass bands, and music hall. He was born in Northampton, England, in 1921 and received most of his formal music education after entering the Royal College of Music at 17. He studied composition with Gordon Jacob. He played trumpet with the London Philharmonic orchestra for eight years, with time taken out to serve in World War II. He has written 115 film scores (among them the Academy Award winning music for *Bridge Over the River Kwai*), eight symphonies, two operas, five ballets, 24 instrumental ensemble works, and 16 instrumental concertos or solo fantasies. Among his works is one entitled, *A Grand Grand Overture*, for vacuum cleaners, floor polisher, and orchestra or band.

Little Suite No. 1, is the published title of a set of three pieces, *To Youth*, composed in 1948 for the inaugural concert of the National Youth Orchestra. This cracking, quick-fire march demonstrates Arnold's quick-witted tunefulness that was to stand him in good stead in his film-music career.

William Byrd Suite

Gordon Jacob

William Byrd lived during the unique period of musical history when England was enjoying a creative era of great unaccompanied choral literature (1543-1623). Byrd was best known for his superb polyphonic settings of sacred texts. He was often called the "English Palestrina." In 1572 he combined with his teacher, Thomas Tallis, in serving as joint organist of the Chapel Royal. In 1923 Gordon Jacob contributed to the tercentenary of William Byrd's death with a sensitive setting of his pieces from the Fitzwilliam Virginal Book that he entitled, *Suite: William Byrd*. The pieces were selected from the 70 in the book because they seemed appropriate to the tonal framework of the British military band.

Walsey's Wilde displays the suppleness that Byrd often brought to pieces of limited harmonic possibilities through skillful and imaginative play on that restriction. Jacob adds the element of instrumental texture to point out Byrd's implied dynamic contrasts. *Pavana*, slow and sustained with its long, arching lines, contains especially eloquent writing for the winds. *Jhon Come Kisse Me Now*, has that harmonic charm and rhythmic vitality that is so much a part of the English madrigal and keyboard style of Byrd's time. *The Earle of Oxford's March*, is taken from a collection of keyboard pieces which Byrd conceived as a single work titled, *The Battell*. The stately magnificence of this steadily-measured music captures the great dignity of a distinguished personage.

Rose Variations

Robert Russell Bennett

Born in Kansas City in 1894, Robert Russell Bennett seemed destined to be a major classical composer, following his studies with Nadia Boulanger in Paris. However, on his return to the States he could only find employment playing in dance bands. Fate placed in his hands a commission to orchestrate some songs of Cole Porter and from the 1920s to 1960, he was the most prominent and (many people say) the best orchestrator of Broadway shows. He not only orchestrated all of the Rodgers and Hammerstein shows except for *Carousel* and the little-known and not very successful, *Me and Juliet*, but also many of Jerome Kern's shows (including *Show Boat*, as well as orchestrations for most of Gershwin's, Irving Berlin's, and Cole Porter's shows. He orchestrated the stage version of *My Fair Lady*, Rudolf Friml's *Rose Marie*, the film version of *Oklahoma!*, and some of the music in the stage version of *Camelot*. From 1930 he was equally active working in Hollywood on film scores, and enjoying a career as a conductor. Among his works was *Victory at Sea*. In many ways he was both America's most famous and least-known musical figure.

The various movements or variations of this trumpet solo recognize the favorite roses of the day: *Carolina (wild) Rose*, *Rambler Rose*, *Frau Karl Druschki (white) Rose*, *Cinnamon Rose* (with humming birds) and concluding with the favorite, *American Beauty Rose*.

First Suite in E-Flat

Gustav Holst

Gustav Holst was one of England's most prominent composers. He was also a professional trombonist and teacher of composition and organ. His most popular work was an orchestral suite, *The Planets*, in which planets are depicted as astrological symbols. In addition to astrology, Holst was also deeply interested in folk music and the orient. During the first World War he was in command of all English Army Bands. His *First Suite in E-Flat* was written for military band in 1909 marking a new epoch in band literature.

British composers have produced several exceptionally fine works for the concert band. Of all these, the *Suite in E-Flat* is generally regarded as the cornerstone. It is one of the few band originals that have been transcribed for symphony orchestra. The opening theme of the *Chaconne* is repeated by various instruments as others weave varied filigrees about the ground theme. In the middle of the first movement the principal theme is inverted for several repetitions. The *Intermezzo* is based on a variation of the *Chaconne* theme, presented first in an agitated style, then in a cantabile mood. The two themes of the *March*, one dynamic and the other lyric, are also taken from the *Chaconne* theme, the first being something of an inversion while the lyric theme is "right side up." Eventually the two are combined in a thrilling counterpoint leading to the coda.

First Suite in F

Thom Ritter George

Thom Ritter George, born in 1942, wrote his first composition when he was 10 and conducted his first orchestral concert at 17. Dr George graduated from Eastman School of Music and following graduation accepted an appointment as composer/arranger for the United States Navy Band in Washington DC. He was a frequent performer at the White House during the administration of Lyndon B. Johnson.

Dr George wrote about the *First Suite in F*. "In the spring of 1975 Lcdr Ned Muffley [leader of the United States Navy Band following Dr George] telephoned me in Quincy to say that the Navy Band was planning a special program to celebrate its 50th anniversary. He asked me to compose a new work for

the concert. I was delighted with the proposal and wrote the *First Suite in F* for the occasion. Lcdr Muffley and the Navy Band gave the first performance in the Kennedy Center for the Performing Arts. The first movement, *Sea Chantey*, is not based on any particular sea chantey. Rather it catches the flavor of the genre – confident, humorous, and upbeat. The various sea motives are used in a contrapuntal manner, climbing over one another to see which can “outdo” the other. The second movement, *Song of the Bells*, is wistful in character, perhaps symbolizing the loneliness and grandeur of the sea. On purpose I reserved the bell (chime) tones for the ending. The third movement, *Country Dance*, serves as an intermezzo. It has a simple melodious and natural character to bridge the moods of the second and fourth movements. The final movement, *Rumba Rumba*, shows Navy men having fun in a South American port. The syncopated principal theme is often treated contrapuntally, again to increase excitement as in the first movement.”

Pacific Celebration Suite

Roger Nixon

Roger Nixon was born in Tulare, California. Some of his early musical studies were under Frank Mancini of Modesto. Most of his professional training was at the University of California, Berkeley, where his principal teacher was Roger Sessions. He also worked with Sir Arthur Bliss, Ernest Block, Charles Cushing, and Arnold Schoenberg. He is the first recipient of the Phelan Award in Music Composition and has received the 1973 Oswald Award of the American Bandmasters Association.

Pacific Celebration Suite was composed in celebration of the bicentennial of the community of San Francisco, California. The San Francisco Presidio and the Mission San Francisco de Assisi (Mission Dolores) were established while California was a Spanish territory. Subsequently, beside a shallow cove near the Golden Gate, colonists settled the pueblo of Yerba Buena, forerunner of the City. *Pacific Celebration Suite* embodies a good deal of imagery related to these events, and, in a sense, the work might be considered a tonal fresco. The concept is similar to that of the tone poem, or that of the music drama, in that some of the musical ideas have extra-musical connotations. It is impressionistic in that the aim is to create descriptive impressions rather than to tell a story. ASB performs two movements of this Suite. *Prayer* creates a mood of prayerful meditation within the sanctuary of Mission Dolores. *Parade* is a fanfare-march which embodies some of the imagery and spirit of the San Francisco Presidio with soldiers, horses, and weapons on parade during the Old Spanish Days of California.

March from Second Jazz Suite

Dmitri Shostakovich

Dmitri Shostakovich was born in St Petersburg in 1906 and died in Moscow in 1975. He suffered all of the trials of a creative artist during the Communist and Cold War eras. His second opera, *Lady Macbeth of the Mtsensk District*, filled with high emotion and acid parody, was received with acclaim in Russia, western Europe, and the USA, and might have seemed to confirm Shostakovich as essentially a dramatic composer by the time he was 30. However, in that same year *Lady Macbeth* was fiercely attacked in *Pravda*. He turned from the theater to the concert hall. In 1928 the composer had already composed some light music. A bet among friends to make an orchestration of the popular song, *Tea for Two*, in less than one hour caused him to compose *Tahiti Trot*. Shostakovich easily won the bet as he completed the original and witty arrangement within only 40 minutes.

In 1938 Shostakovich composed his *Second Jazz Suite* at the request of the recently founded State Orchestra for Jazz conducted by Victor Knushevitsky. The suite was originally scored for a complete symphony orchestra to which four saxophones, an accordion, and a guitar had been added. *The Jazz Suite No. 1*, in three movements, composed in 1934, had been written for a smaller ensemble. The title “*Jazz Suite*” is rather misleading, as the composer definitely uses the style of light music.

Players

Flute/Piccolo

Wade Chiles
Sharon Cole*
Kyndra Cullen
Nan Ellis
Cheryl Floyd
Beverly Foreman
Penny Griffy
Julie Johnson
Jo Spall
Karen VanHooser
Kristi Wilson

Oboe

Michele Lang
Kristen Mason
Mark Rodrigue

Clarinet

Sara Anbari
Libby Cardenas*
Robyn Stuart Czarniecki
Richard Davis
Dave Easter
Tom Foreman
Hank Frankenberg
Kathrin Fuchss
Ramona Heard
Clifton Jones
Clary Knapp
Karen Kneten
Muna Maamary
Nancy Murphy
Nancy North
Miguel Perez
Janis Reinken
Juliana Riecss
Wayne Rogers
Marty Schmookler
Faith Weaver

Bassoon

Amy Crandell*

Gennie Conley

Bass Clarinet

Stephen Froehlich*
Sharon Kojzarek
Kathi Thomas

Alto Saxophone

Brenagh Greenwell
Bob Miller
Sonya Rector
Cindy Story
Larry Woods*
Julie Zweig

Tenor Saxophone

Wayne McDilda
R Kelly Wagner
Stan Williams

Baritone Saxophone

Eddie Jennings

Trumpet

Eric Bittner
William Cox
George Greene
Melvin Guidry
Brad Henderson
Marcus Hsia
Kevin Jedele
David Jones
Russell Jones
Brian Kirtland
Todd Lester*
Cale Montgomery
Dan Scherer

French Horn

Susan Almon
Chuck Ellis
J David Finnell

Marilyn Good
Michael Good
Erica O'Brien
Alexis Palmer
Carl Vidos*
Jane Wolfarth

Trombone

John Bodner
Jim Crandell
Dale Liningar
Don McDaniel
Suzanne Pecht*
Richard Piskator
Jeanne Clifford Weiss

Euphonium

Allan Adelman
Johnny Bruner
Tim DeFries
Neil King
Richard Klingner
Johnny Lang
Jerry Schwab*

Tuba

Keith Chenoweth
Steve Harsch
Scott Hastings*
Robert Heard
Al Martin

String Bass

Thomas Edwards

Percussion

Alan Cline
Tamara Galbi
Lorena Garcia
Bill Haehnel
Jim Hubbard*
Linda McDavitt

*Section Leader

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