

The background of the poster is a dramatic sky at sunset or sunrise, with dark, heavy clouds in the foreground and a bright, glowing light source on the right side, creating a gradient of orange, yellow, and purple. The entire image is framed by a thin black border.

Austin Symphonic  
Band

# Tributes

November 23, 2002 • 8:00 pm  
Austin High School Center for the Performing Arts  
Richard L Floyd, Musical Director

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## 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.

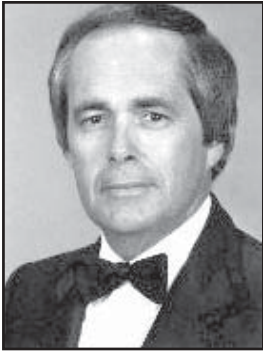
The Band is dedicated to the public performance of band literature, and offers several public and community service concerts each year, the majority of which are free. ASB's newest ensemble, its "MicroBand", presents light concerts at senior activity centers and assisted living facilities.

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 2000-2001 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*, with no strings attached.

## 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, 2002 — Ring In the Holidays!, Reagan HS Theater

February 21, 2003 — Westward Ho!, Austin HS Theater

April 10, 2003 — Sousa Spectacular, Reagan HS Theater

May 11, 2003 — Mother's Day at Zilker Hillside Theater

June 15, 2002 — Father's Day at Zilker Hillside Theater

## Program

Suite Francaise ..... Darius Milhaud

October ..... Eric Whitacre

Rollo Takes A Walk ..... David Maslanka

Postcard for Concert Band ..... Frank Ticheli

### Intermission

Florentiner March ..... Julius Fucik, arr M L Lake

A Movement For Rosa ..... Mark Camphouse

Variations on 'Slane' ..... Clifton Jameson Jones

Slava! ..... Leonard Bernstein

transcr. Clare Grundman

## Program Notes

### Suite Francaise

Darius Milhaud

*Suite Francaise* was originally written for band. The composer intended the work to be accessible for American high schools, colleges, and universities where "the youth of the nation is found. It is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer. The five parts of this Suite are named after French Provinces, the ones in which the American and allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and Provence. I used folk tunes of these Provinces. I wanted the young American to hear the popular melodies of those parts of France where their fathers and brothers fought."

A member of Les Six, Milhaud's music was influenced by rhythms of American jazz and popular Brazilian music: ragtime, samba, and tango. He was a great proponent of polytonality and became one of the most prolific composers of his century. He says of his life as a composer, "I had a marvelously happy childhood. My wife is my companion, my collaborator; we are the best of friends, and this gives me great happiness. My son is a painter who works incessantly, and he is sweet and loving to his parents. Thus I can say that I've had a happy life, and if I compose, it's because I am in love with music and I wouldn't know how to do anything else."

## October

Eric Whitacre

The composer says, "October is my favorite month. Something about the crisp autumnal air and the subtle change in light always makes me a little sentimental, and, as I started to sketch, I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season. I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. *October* was premiered on May 14th, 2000, and is dedicated to Brian Anderson [chairman of the Nebraska Wind Consortium] who brought it all together."

An accomplished composer, conductor, and clinician, Eric Whitacre is one of the bright stars in contemporary concert music. Regularly commissioned and published, Whiteacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, the American Composers Forum, and was nominated for a Grammy in the contemporary classical crossover category.

## Rollo Takes a Walk

David Maslanka

Rollo is a fictional character created by Charles Ives and used in his musical writings to illustrate ultra conservative musical tastes. Rollo may not know anything about music, but he knows what he likes: usually something banal or too-often-played. Among the kinds of music Rollo does not like are, not surprisingly, Ives' own pieces and modern music in general. In *Rollo Takes a Walk*, composer David Maslank develops Ives' satirical character, taking Rollo (and us) on a musical outing in which all the ideas, though original, are commonplace, very familiar-sounding, and even deliberately banal. The piece is intended as a good-humored, gentle parody of concerts in the park and of some bands in which the composer has played where the tuning was less than perfect. The piece is not intended as a put-down of bands but rather as an exploration of the "out-of-tune" or "microtonal" character that Maslanka views as a forceful, original element in American music. Maslanka has included in this piece several ideas which evoke an earlier, more innocent era of America, as well as providing some fun for the band and audience alike.

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory studying clarinet with George Waln and composition with Joseph Wood. He studied at the Mozarteum in Salzburg, Austria, and did graduate work in composition at Michigan State University with H Owen Reed. He has received three National Endowment for the Arts Composer Awards, and five residence fellowships at the MacDowell Colony in Peterborough, New Hampshire. His works for winds and percussion have become standard in the wind band repertory.

## Postcard

Frank Ticheli

The composer writes: "Postcard was commissioned by my friend, colleague, and mentor H. Robert Reynolds, in memory of his mother, Ethel Virginia Curry. He requested that I compose not an elegy commemorating her death, but a short energetic piece celebrating her life. In response, I have composed this brief 'postcard' as a musical reflection of her character – vibrant, whimsical, succinct. The primary theme, first heard in the flute and clarinet, is a palindrome, that is, it sounds the same played forwards or backwards. This theme honors a long-standing tradition in the Reynolds family of giving palindromic names (such as Hanna or Anna) to their children. The second section is based on a five-note series derived from the name Ethel. The development of this motive can be likened to a journey through a series of constantly changing landscapes. Postcard was completed in the summer of 1991. Its first performance was on April 17, 1992, at Hill Auditorium in Ann Arbor, Michigan, by the University of Michigan Symphony Band conducted by H. Robert Reynolds."

Frank Ticheli was born in 1958.° He currently is Professor of°Composition at the University of Southern California.° His orchestral works have been performed by many symphony orchestras including Atlanta, Detroit, Pacific, and Philadelphia.° His most recent band composition, An American Elegy, was commissioned in memory of those who died in the Columbine High School shooting tragedy.° ASB has performed as a demonstration band with Mr. Ticheli in Chicago at Midwest band and Orchestra Clinic. Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan where he studied with William Albright, Leslie Bassett, and William Bolcom.

## Florentiner

Julius Fucik

This tribute is to the city of Florence. The length and content of this march lead the listener to suspect that like Sousa with his Free Lance March, Fucik must have attempted to condense the most important material for an operetta into a march. The work opens with a short bugle fanfare and proceeds directly into a strain of repeated notes which seem to picture a flighty Florentine signoria chattering to her gentleman friend from Berlin who is given only enough time to answer a (two-note) "ja-wohl!" occasionally. The work continues with another fanfare; a light and beautiful trio melody; an interlude; and a triumphant repeat with a challenging piccolo part. This march was originally titled La Rose di Toscana, but political reasons forced the composer to change his tribute from the entire region of Tuscany to its capital, Florence.

Julius Fucik (1872-1916) was a successful military orchestra conductor and composer. He began composing under Antonín Dvořák, although he devoted himself primarily to common dance forms in songs and dances, waltzes, marches, etc. He belonged to a military orchestra in Krems and Vienna and opera orchestras, and he later became the conductor of the military orchestras in Budapest and Berlin, where he established a music publishing house. His marches The Entry of the Gladiators, and Florentine, Hercegovic were his most well known.

## Movement for Rosa

Mark Camphouse

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs. Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950s. So significant and inspiring was her peaceful act of defiance that the Rev. Dr. Martin Luther King, Jr. inscribed the following words on the frontispiece of his book *Stride Toward Freedom*, a copy of which he gave to Mrs.

Parks. "To Rosa Parks, whose creative witness was the great force that led to the modern stride toward freedom." Throughout the history of our nation, we have glorified (and rightly so) various heroes, most frequently presidents, military figures, and athletes. But we must not forget heroes who are perhaps less conspicuous but every bit as significant. Rosa Parks, who worked as a tailor's assistant in a men's clothing store, became secretary of the Montgomery NAACP and the impetus to a major social movement.

A Movement for Rosa, commissioned by the Florida Bandmasters Association, was composed and orchestrated in 1992. This "movement", a quasi-tone poem, contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I and II by motivic fragmentation) is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society. In his book, *Stride Toward Freedom*, Dr King states, "When the history books are written in future generations, the historians will pause and say, 'There lived a great people – a black people – who injected new meaning and dignity into the veins of civilization.' This is our challenge and our responsibility."

Mark Camphouse is Associate Professor of Music and Director of Bands at Radford University in Virginia. A native Chicagoan born in 1954, Camphouse received his formal musical training at Northwestern University. Principal commissions include The United States Marine Band, The United States Army Band, the Florida Bandmasters Association, and the St Louis Youth Wind Ensemble. Camphouse's published and award-winning works have led to his being recognized as an important composer of serious music for the symphonic band medium.

## Slane

Clifton Jones

Jones writes, "Variations on 'Slane' is based on an old Irish melody used for the hymn, *Be Thou My Vision*. I wrote this piece as a tribute to and in memory of my grandfather, M M Jameson, who was of Scotch-Irish descent. This is a hymn that was sung fairly often in the Presbyterian Church when I was growing up, and I have always been haunted by this simple melody. Variations on 'Slane' introduces the melody, and then a set of four variations, many of which emphasize a dance-like quality to the melody. The third variation is a chorale setting as a hymn, and forms the central point of the piece. I have written several drafts of this piece in the last few years, in order to get it just right. This final version is written for the Austin Symphonic Band and its director, Richard Floyd."

Clifton Jones is a band director in Bastrop, Texas and a clarinet player and board member of the Austin Symphonic Band.

## Slava!

Leonard Bernstein/Clare Grundmann

When Mstislav Rostropovich (Slava to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington D.C. The first theme of *Slava!* is a vaudevillian razz-ma-tazz tune filled with slide-slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the

'Coronation Scene' of Moussorgsky's Boris Goudonov, where the chorus sings the Russian word Slava! meaning Glory!. In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

Leonard Bernstein (1918-1990) was born in Lawrence, Massachusetts. He was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor. Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. As a composer, Bernstein's works ran the gamut of musical styles. Bernstein contributed substantially to the Broadway musical stage.

World peace was a particular concern of Bernstein. Following the assassination of President Kennedy he made this comment regarding the position of music and the arts in relation to the world condition. "This must be the mission of every man of goodwill: to insist, unflaggingly, at risk of becoming a repetitive bore, but to insist on the achievement of a world in which the mind will have triumphed over violence. We musicians, like everyone else, are numb with sorrow at this murder, and with rage at the senselessness of the crime. But this sorrow and rage will not inflame us to seek retribution; rather they will inflame our art. Our music will never again be quite the same. This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before." [Printed in FINDINGS by Leonard Bernstein © 1982, Amberson Holdings LLC.]

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# Players

## Flute/Piccolo

Wade Chiles  
Sharon Cole\*  
Kyndra Cullen  
Nan Ellis  
Cheryl Floyd  
Beverly Foreman  
Penny Griffy  
Kathleen Harris  
Linda Lininger  
Carol Rousseau  
Jo Spall  
Karen VanHooser  
Kristi Wilson

## Oboe

Kristen Mason  
Cara Patterson

## Clarinet

Sara Anbari  
Libby Cardenas\*  
Dave Cummings  
Robyn Czarnecki  
Richard Davis  
Dave Easter  
Hank Frankenberg  
Kathrin Fuchss  
Ramona Heard  
Clifton Jones  
Clary Knapp  
Karen Kneten  
Vivian La Fuente  
Muna Maamary  
Nancy S North  
Miguel Perez  
Janis Reinken  
Caroline Reynolds  
Juliana Riecss  
Wayne Rogers  
Marty Schmookler  
Faith Weaver  
Melinda Zwolinski

## Bassoon

Amy Crandell\*  
Gennie Novak

## Bass Clarinet

Stephen Froehlich  
Nita Patrenella

## Alto Saxophone

Brenagh Greenwell  
Julie Hoffman\*  
Bob Miller  
Sonya Rector  
Cindy Story  
Stan Williams  
Larry Woods

## Tenor Saxophone

Denise Bell  
Wayne McDilda  
R Kelly Wagner

## Baritone Saxophone

Corey Bergdorf

## Trumpet

William Cox  
David B Cross  
Brad Henderson  
Kevin Jedele  
David Jones  
Todd Lester\*  
Mandi McCasland  
Ren MacNary  
Kevin Rabon  
Michael Rey  
Dan Scherer  
Bob Symington  
Mark Wagner

## French Horn

Karen Dyre  
Marilyn Good  
Michael Good

Alexis Palmer  
Jason Schayot  
Carl Vidos\*  
Jane Wolfarth

## Trombone

Jim Crandell  
Laura Dahlberg  
Dale Lininger  
Don McDaniel  
Suzanne Pecht\*  
Ken Riley  
Matthew K Staples  
Jeanne Clifford Weiss

## Euphonium

Johnny Bruner  
Tim DeFries  
Richard Klingner  
Johnny Lang  
Jerry Schwab\*

## Tuba

David Boatwright  
Keith Chenoweth  
Steve Harsch  
Scott Hastings\*  
Robert Heard  
Jerry van den Honert  
Al Martin

## String Bass

Thomas Edwards

## Percussion

Bray Bruce  
Alan Cline  
Tamara Galbi  
Lorena Garcia  
Kim Glover  
Bill Haehnel\*  
Jim Hubbard  
Linda McDavitt

\*Section Leader

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