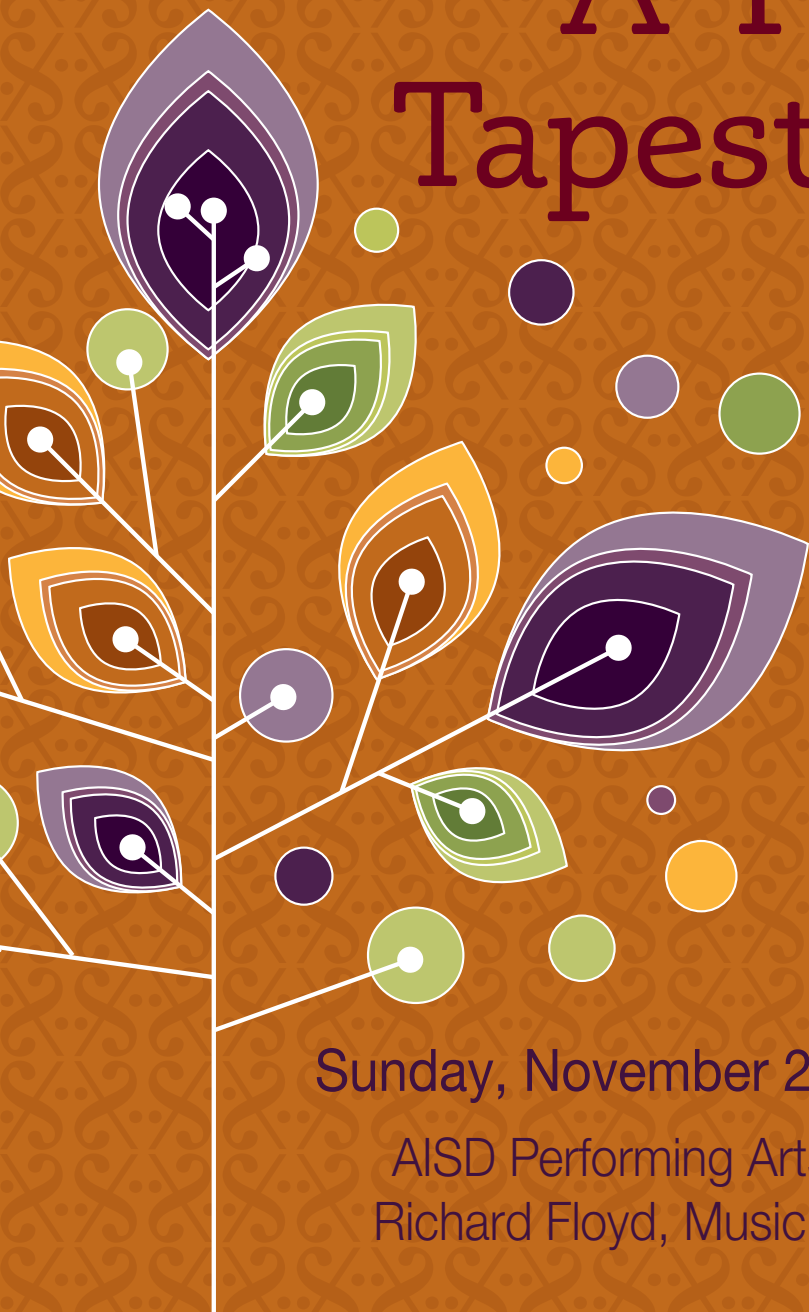


Austin Symphonic Band  
presents

# A Fall Tapestry



Sunday, November 22 | 4 PM

AISD Performing Arts Center  
Richard Floyd, Music Director

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## **Austin Symphonic Band**

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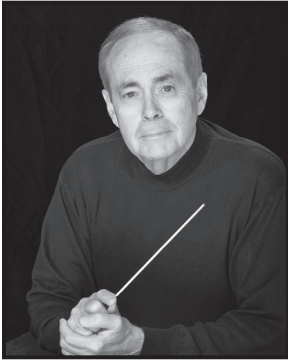
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This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.

## Richard Floyd, Music Director

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**RICHARD FLOYD** is in his 53rd 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 AA Harding Award presented by the American School Band Directors Association in recognition of his significant and lasting contributions to the school band movement. 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 for distinguished service and contributions to bands, orchestras, and music education. 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.

## Katherine Altobello, Guest Artist

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Native Austinite and mezzo-soprano **KATHERINE ALTOBELLO** is thrilled to make her debut with the Austin Symphonic Band in Ron Nelson's *Aspen Jubilee*. She has been hailed a "spitfire . . . having the energy, concentration, and stamina to make it look easy." (Daily Progress News, Charlottesville, VA). Her musical versatility and dramatic ability allow her to perform in a vast array of musical styles and genres.

Altobello has performed with San Diego Opera, the New York City Ballet, Austin Lyric Opera, Tulsa Opera, the Austin Chamber Ensemble, Austin's LOLA, Opera in the Heights, Ash-Lawn Opera, Brevard Music Center, Wildwood Opera, and Lexington Music Theatre. Favorite roles include Suzuki in *Madama Butterfly*, Hansel in *Hansel und Gretel*, Eliza Doolittle in *My Fair Lady*, and Mrs. Lovett in *Sweeney Todd*.

In concert, Altobello recently made her Lincoln Center Avery Fisher Hall debut in Ravel's *Trois beaux oiseaux du paradis* with the National Chorale. She has been a soloist with the Knoxville Symphony, Music in the Heights (NYC), the Mineola Choral Society (NYC), the Alpha Omega Ensemble (NYC), Southwestern University, and Manhattan School of Music (in a collaborative recital with Warren Jones).

Altobello holds a master of music in voice from Indiana University's Jacobs School of Music and a bachelor of arts in music and theatre from Southwestern University's Sarofim School of Fine Arts. She resides in Austin where she enjoys teaching classical singing to people of all ages, and is the alto soloist/section leader at St. Martin's Lutheran Church.

## Evan Sankey, Guest Artist

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Evan Sankey grew up in Houston where he began playing the trombone at the beginning of the sixth grade. He is a graduate of the University of North Texas with a bachelor's degree in music performance and a master of music degree with a related field in early music. He is currently the trombone graduate teaching assistant at UT/Austin, working on the doctor of musical arts degree under Dr. Nathaniel Brickens.

For three consecutive years, Sankey was a finalist in the Larry Wiehe International Trombone Competition (a competition devoted to the legacy of Arthur Pryor) and performed Pryor's works at the International Trombone Festival in Austin in 2010, in Nashville in 2011, and in Paris, France in 2012. In the spring of 2012, he was a featured soloist performing Pryor's *Love's Enchantment* with the San Jacinto College Central Brass Band.

In the spring of 2013, Sankey performed the first movement of the *Concerto pour Trombone et Orchestre* by Henri Tomasi with the UNT Symphony Orchestra as a winner of the UNT concerto competition. He has also performed as part of a trombone sextet featuring Jeremy Wilson, Associate Professor of Trombone at Vanderbilt University and former trombonist of the Vienna Philharmonic Orchestra and Vienna State Opera, and the Maniacal 4, a professional trombone quartet from the Dallas/Forth Worth area.

Sankey has been a member of the UNT Wind Symphony, UNT Symphony Orchestra, the UT Wind Ensemble, the UT Symphony Orchestra, and can be heard performing on the Jeanne Inc., GIA, and Klavier labels.

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# PROGRAM

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Thank you for joining us for today's presentation of FALL TAPESTRY. Since we don't often get to appreciate the stunning colors of fall in central Texas, we hope our performance of today's music brings to mind the lush beauty of this season.

*We appreciate you keeping all electronic devices silent and dark.*

*Liberty Fanfare* . . . . . John Williams, tr. Jay Bocook

*Sleep* . . . . . Eric Whitacre

*Annie Laurie* . . . . . Arthur Pryor

EVAN SANKEY, TROMBONE

*Aspen Jubilee* . . . . . Ron Nelson

KATHERINE ALTOBELLO, MEZZO-SOPRANO

*Melodius Thunk* . . . . . David Biedenbender

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## INTERMISSION

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*Downey Overture* . . . . . Oscar Navarro

*Rippling Watercolors* . . . . . Brian Balmages

*Louisiana Sketches* . . . . . Clifton Jameson Jones

I. Morning on the Mississippi

II. Saturday Night

*Fantastic Polka* . . . . . Arthur Pryor, arr. Andrew Glover

EVAN SANKEY, TROMBONE

*Russian Sailors' Dance* . . . . . Reinhold Glière, tr. Chase Hampton

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## Program Notes

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### Liberty Fanfare (1986)

John Williams (b. 1932), transcribed for band by Jay Bocook

Few modern composers have achieved the level of name recognition that is enjoyed by John Williams. Composer of scores to such popular films as *Jaws*, *Close Encounters of the Third Kind*, *E.T.*, and of course, *Star Wars*, Williams has managed to bring modern classical music to the ears—and music libraries—of many American families who have never even heard of Robert Schumann or Gustav Mahler.

In 1986, for the celebration of the 100th birthday of the Statue of Liberty, Williams was commissioned by the Statue of Liberty-Ellis Island Foundation to write a fanfare for orchestra. “As fanfares go, [it] is a humdinger,” wrote Anthony Tommasini, chief music critic of the *New York Times*. “It’s got two great tunes: a brassy and boisterous fanfare riff, all roulades and flourishes and forward motion; and a long-lined tune for hushed-up (woodwinds) that sounds like lots of others Williams has composed for Hollywood, but still gets you right in the back of the throat.”

Stay tuned for Williams’s latest effort as *Star Wars: The Force Awakens* premieres on December 18, 2015.

### Sleep (2001)

Eric Whitacre (b. 1970)

*Sleep* originated as a choral work and is typical of Whitacre’s complex writing style. There are pedal notes held both below and at other times above the chords. Harmonically, the piece is rich with suspensions and chords of five and more unique notes.

*Sleep* was commissioned by then Austinite Julia Armstrong in memory of her parents, who had died within weeks of each other after 50 years of marriage. The lyrics were written by Whitacre’s friend Charles Anthony Silvestri:

*The evening hangs beneath the moon,  
A silver thread on darkened dune.  
With closing eyes, and resting head  
I know that sleep is coming soon.*

*If there are noises, in the night,  
A frightening shadow, flickering light,  
As I surrender unto sleep,  
Where clouds of dream, give second sight.*

*Upon my pillow, safe in bed,  
A thousand pictures fill my head.  
I can not sleep, my mind’s aflight;  
And yet my limbs seem made of lead.*

*What dreams may come, both dark and deep,  
Of flying wings and soaring leap  
As I surrender unto sleep,  
As I surrender unto sleep.*

Premiered by the Austin ProChorus in 2001, *Sleep* was later one of Whitacre’s Virtual Choir projects. You can enjoy an online recording of *Sleep* with a combined performance of 1,999 singers, young and old, from 58 countries.

## **Annie Laurie (1895)**

Arthur Pryor (1870–1942) , ed. Robert D. Isele

## **Fantastic Polka (1939)**

Arthur Pryor (1870–1942), arranged by Andrew Glover

*Annie Laurie* was among Arthur Pryor's early works, and the version being performed today was edited by Robert D. Isele, a trombonist with the U.S. Marine Band from 1937 to 1961. Bookending Pryor's composition career on this concert is the performance of *Fantastic Polka* (following intermission). Pryor wrote this dizzying showpiece for trombone toward the end of his life in 1939.

Arthur Pryor is considered one of the biggest trombone influences of the 20th century. Literally born into the theatre (the second floor of the Lyceum Theatre in Saint Joseph, Missouri) to musical parents, he lived during the Golden Age of brass soloists at a time when louder, faster, higher (and lower) solos were prominent.

Pryor's writing was greatly influenced by European dance music and ragtime rhythms. As a soloist with the Sousa Band, a Nebraska reporter once said that Pryor's "execution set the prairies afire; his vibrating pedal tones rattled the windows of the theatre and killed the gold fishes and stunned the canaries all the way out to the packing plant where even the iron gates trembled." Known to practice up to ten hours a day, his solos were generally improvised, showing off his four-octave range and incredible slide technique.

After soloing with the Sousa Band from 1893 to 1903, Pryor led his own group in Asbury Park, New Jersey until 1930.

If you would like to purchase Pryor's 1894 gold-plated trombone, it just so happens to be available from Dillon Music for a mere \$250,000.

## **Aspen Jubilee (1984)**

Ron Nelson (b. 1929)

*Aspen Jubilee* is loosely programmatic. Composer Ron Nelson explains:

*I was thinking of the stupendous beauty of the Rockies in general, of blinding sunlight on snow-covered peaks; of the frontier spirit of old Aspen with its brash, funny dynamism, its corny ragtag Fourth of July parades and fireworks displays. I was also thinking about indescribably beautiful nights under star-filled skies (the middle section is titled 'Nightsong'). There is only a passing nod to the Aspen which has now become a playground for the rich and famous.*

In 1984, Manatee High School Band in Bradenton, Florida, commissioned Nelson to write *Aspen Jubilee*. When asked about the distance and disparity between Florida



and Colorado, he commented, “I spent 13 of the most memorable summers of my life at the Aspen music festival. I was able to immerse myself in music, meet fascinating people, and recharge my batteries. Each year it became progressively more expensive and sophisticated, but I still associate it with wonderful music-making.”

### **Melodius Thunk (2012)**

David Biedenbender (b. 1984)

Dr. Biedenbender’s work is often influenced by his diverse musical experiences in rock and jazz bands as an electric bassist, in New Orleans style brass bands as a low brass player, and by his study of Indian Carnatic music.

Of this work, the composer writes:

*Melodious Thunk was inspired by the famous jazz pianist Thelonious Monk. Monk’s wife Nellie Smith, nicknamed him “Melodious Thunk” because of his clunky, awkward and brilliant piano playing and his somewhat scatterbrained and disoriented nature. . . . (In the piece) big fat thunks are interspersed with pointy, clunky, bluesy blips which are then transformed into a long, smooth, laid-back melody accompanied by a funky bass line. I haven’t consciously borrowed any specific tunes or licks from Monk, although I do use a small fragment of Dizzy Gillespie’s tune “Salt Peanuts,” but I hope you’ll hear some similarities between this piece and Monk’s iconic musical style and quirky attitude.*

### **Downey Overture (2011)**

Oscar Navarro (b. 1981)

Oscar Navarro was born in the village of Novelda (Alicante, Spain), where he began studying music at an early age. He continued his studies of composition and conducting at the Allegro International Music Academy of Valencia. Shortly after, he was selected to study scoring for motion picture and television by the prestigious University of Southern California Thornton School of Music Los Angeles.

Dedicated to the Downey Symphony Orchestra (California), *Downey Overture* is a fast-paced and technically challenging work that rarely gives rest to the woodwind section. Navarro states, “An amalgam of rhythm and musical color wrapped in an atmosphere of dance give essence to this piece. It is joyful, energetic, and written with all my enthusiasm and dedication. It could not have been any other way for the Downey Symphony Orchestra.”

## **Rippling Watercolors (2015)**

Brian Balmages (b. 1975)

Brian Balmages is the Director of Instrumental Publications for the FJH Music Company. Active as a composer, clinician, and conductor, he is well-versed in every aspect of his music—from score, to classroom, to stage. About *Rippling Watercolors*, he writes the following:

*The title comes from a range of inspiration. I often get asked about my last name. As most can imagine, there are very few of us left in the world. At present, my wife and I are one of only two couples in the United States who carry on our family name. My cousins Ben and Carrie on the west coast are the other couple, and they now have two beautiful girls. We all share a lot of beliefs—we encourage our children to be creative, spontaneous, and we enjoy watching where their imaginations take them. The idea for this piece came from a simple set of watercolors. When children get hold of these and use their imagination, the most amazing things can happen. Children can see things that adults never see. They open their minds while we help them grow and learn. With a little imagination, these watercolors can become a magnificent sunrise or sunset over the ocean, a gorgeous view from the mountaintop, or an image of a supernova in space. The smallest drop can change the pattern and create something entirely new, either with a brush or entirely with nature. It is my hope that Lily and Charlotte grow up with an infinite palate of watercolors, and that every drop creates a new, fantastic world.*

*Rippling Watercolors* is dedicated to the composer's cousins Lily and Charlotte Balmages, who, combined with his two boys, form the next generation of the Balmages name in the United States.

## **Louisiana Sketches (2014)**

Clifton Jameson Jones (b. 1962)

I. Morning on the Mississippi

II. Saturday Night

Very few people know the Austin Symphonic Band better than Clifton Jones, a member of the clarinet section since 1991, and ASB has had the honor of premiering several of his works. Jones is known for his colorful orchestrations and penchant for folk tunes.

The composer writes:

*Louisiana Sketches is written as a memorial to Tommy Guilbert, conductor emeritus of the Plano Community Band but also as a personal remembrance of the area along the Mississippi River in Louisiana. Tommy was from Vicksburg, Mississippi,*

on the river, not too far north of where my relatives live in St. Francisville, Louisiana. As I was writing the piece, it reminded me of that unique place we would often visit when I was young.

The first part, 'Morning on the Mississippi' is in a song form, and the melody is simple and direct, but like the river, it winds its way through several keys until it reaches its final cadence. When I was much younger, we would often take the ferry across the river between New Roads and St. Francisville—the surface of the water was calm, but the current was powerful.

The second part of the piece is like a dance. The form is similar to a rondo, with snatches of themes and fiddle tunes. There's a bit of the 'Spanish tinge' rhythm patterns that are found in the music of Louisiana. A hymn-like melody appears twice, first in the subdominant key, and later in the tonic as the movement nears its end. The piece ends 'up' as it is a celebration.

### **Russian Sailors' Dance (1927)**

Reinhold Glière (1875–1956), transcribed by Chase Hampton

*Russian Sailors' Dance* is the best known excerpt from Glière's landmark ballet "The Red Poppy." The scene depicts an uprising on a Chinese ship and the successful intervention of the Russian sailors. This energetic dance music is based on Yablochka (Little Apple), a popular Russian folk tune, and it takes the form of a series of variations in this work.

Born in Kiev in 1875, Glière was the son of a maker of wind instruments and became an accomplished violinist. When musical historians review the twentieth century, it will probably be found that Glière's greatest service to his art was in his work as a teacher of composition. He has always possessed a remarkable power of drawing out the real genius in his students and of inspiring them with all the best traditions of Russian music. Such brilliant composers as Prokofiev, Khachaturian, and Miaskovsky all studied with him.

## 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.org/ATXSymphonicBand](https://facebook.org/ATXSymphonicBand)) so you can share or like concert announcements and be part of our online community.
3. **Download our app.** This is another way you can keep up with our concert activities and more. To get the app, you can visit your device's app store or scan one of the following QR codes with your phone scanner app and follow the directions.



iOS devices:



android devices:



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](mailto:marketing@austinsymphonicband.org), **or**
- Complete this form and hand it to a band member, or mail it to:  
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City: \_\_\_\_\_ State: \_\_\_\_\_

Zip: \_\_\_\_\_ Email: \_\_\_\_\_

# ASB Musicians

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## Flute

Beth Behning  
Wade Chiles  
Kyndra Cullen  
Cheryl Floyd  
Sally Grant  
Penny Griffy  
Anne-Marie Houy  
Linda Lininger  
Sara McGarry\*  
Karen VanHooser  
Kristi Wilson

## Clarinet

Libby Cardenas  
Vikas Chopra  
Karen Cross  
Hank Frankenberg  
Kirk Hays  
Ramona Heard  
Clifton Jones  
Clary Rocchi\*  
Nancy S. Murphy  
Nancy S. North  
Aaron Sanders  
Misty Stafford  
Alanna Tate  
Faith Weaver

## Oboe

Fred Behning  
Brittany Toll

## Alto Saxophone

Bob Miller  
Elizabeth Rosinbum  
Cindy Story  
Brenagh Tucker

## Tenor Saxophone

Susan Abbott  
Steve Neinast

## Baritone Saxophone

Eddie Jennings

## Bassoon

Gabriel Gallegos  
Mary Speight  
John Walter

## Bass Clarinet

Kris Borman  
Sharon Kojzarek\*  
Ruth Lim

## Trumpet

Steve Addamo  
Eric Bittner  
David Cross  
Wesley Ellinger  
Gary Graser  
George Greene  
Kevin Jedele  
David Jones  
Erin Knight  
Stephanie Sanchez  
Dan Scherer  
Bruce Wagner\*

## French Horn

Jillian Baaklini  
Ron Boerger  
Michelle DeVall  
Chuck Ellis  
Michael Good  
Evan Kolvoord  
Keleigh Kretz  
Marty Legé  
Jo Oliver  
Carl Vidos\*

## Trombone

John Bodnar\*  
Ryan Cooper  
Jim Crandell  
Alan DeVall  
Kyle Green  
Mark Knight  
Scott Mawdsley  
Donald McDaniel  
Richard Piskator  
Paul Putman  
Ken Riley

## Euphonium

Allan Adelman\*  
Tim DeFries  
Jerry Schwab  
Brandt Zook

## Tuba

Keith Chenoweth  
John Flores  
Scott Hastings\*  
Robert Heard

## String Bass

Thomas Edwards

## Percussion

Alan Cline  
Tamara Galbi  
Teresa Gardner  
Bill Haehnel  
Lindsey Hicks  
Adam Kemp  
Ryan Thomas  
Robert Ward\*

\* Section Leader

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For information about becoming a sponsor of the band visit us at  
**[www.austinsymphonicband.org](http://www.austinsymphonicband.org)**

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Libby Cardenas

Kevin Jedele

Clifton Jones

Sharon Kojzarek

Kristen Mason

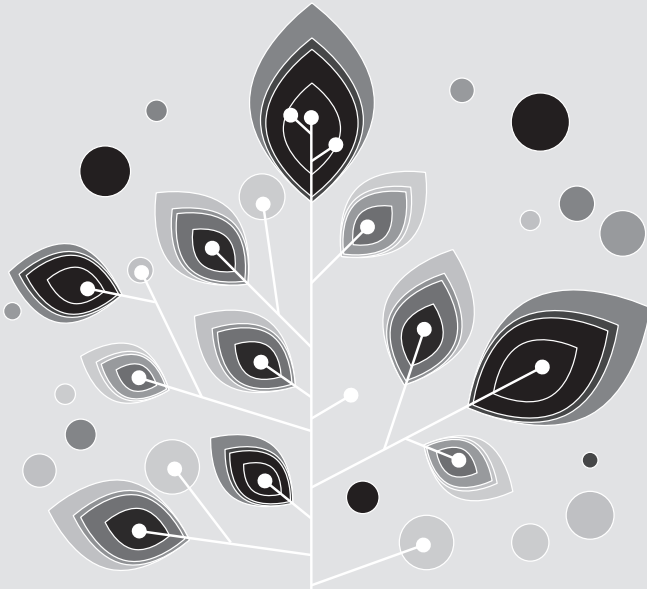
Faith Weaver

Kristi Wilson

This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.



Special thanks goes to the Connally HS Band Program and Director Marc Telles for the generous hospitality of rehearsal space and equipment use.



## **Thank You for Attending Today's Performance!**

We hope to see you right back here on Sunday, February 7, at 4 p.m., for our “Musical Portraits” concert featuring Aaron Copland’s *Lincoln Portrait*.

### **Mark Your Calendar for Our Future Concerts**

February 7, 4 P.M. • *Musical Portraits* • AISD Performing Arts Center

April 3, 4 P.M. • *Music of the Americas* • AISD Performing Arts Center

May 8, 7 P.M. • *Mother's Day* • State Capitol South Steps

June 19, 7:30 P.M. • *Father's Day* • Zilker Park

July 2, 8 P.M. • *Bastrop Patriotic Festival* • Fisherman's Park

July 4, 8 P.M. • *July 4th Frontier Days* • Old Settlers Park, Round Rock



ASB

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