



Austin Symphonic Band
presents

MUSIC OF THE
AMERICAS

Sunday, April 3 • 4 PM

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Richard Floyd, Music Director

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Austin Symphonic Band

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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



RICHARD FLOYD is in his 54th 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 A A Harding Award presented by the American School Band Directors Association. 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. 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.

Bill Haehnel, Assistant Director



BILL HAEHNEL has been a Texas music educator for 34 years and is in his 13th year as Assistant Director of ASB. He has served on the music faculty at UT/Austin and as instructor of percussion at Texas Lutheran University. Haehnel retired from the classroom in May 2013 and now serves in an advisory role to band directors in the Austin ISD and as a clinician and evaluator throughout the U.S.

He is a member of the Texas Music Educators Association, Texas Band Masters Association, the College Band Directors National Association, and the Percussive Arts Society. His marching bands, concert bands, jazz ensembles, steel drum ensembles, and percussion ensembles consistently earned superior ratings at both state and national contests as well as performance exhibitions.

Kelley Tracz, Guest Artist



KELLEY TRACZ is an oboist who is currently based in Austin, where she performs with local ensembles and teaches over 30 young oboists in the area. She is an active member of Cedar Park Winds and has recently performed with the Round Rock Symphony Orchestra, Quad City Symphony Orchestra (Iowa) and Southwest Minnesota Orchestra. She was the winner of the Midwest Double Reed Society Young Artist Competition in 2011.

As a dedicated educator, Tracz has given masterclasses and served as a clinician to young oboists in Kansas, Minnesota, and Texas. She was the oboe instructor at Camp Bernstein of Blue Lakes Fine Arts Camp in Twin Lake, Minn. for three seasons and has served as the oboe instructor for the Kansas State University Music Camp for the past seven seasons.

Tracz completed her master of music degree at the University of Minnesota, where she was a Berneking Fellow, served as a rotating principal oboist of many of the top ensembles in the School of Music, and was a member of the school's graduate woodwind quintet. There, she studied with Minnesota Orchestra Associate Principal Oboist John Snow. She completed her bachelor of music degree at Kansas State University with Nora Lewis. Tracz is currently studying with Andrew Parker, the principal oboist of Quad City Symphony and professor of oboe at University of Texas-Austin.

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) 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.



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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**
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PROGRAM

Thank you for joining us for today's presentation of MUSIC OF THE AMERICAS. We hope our performance of today's music brings to mind vivid images of the rich culture of North, Central, and South America.

We appreciate you keeping all electronic devices silent and dark.

A STAR-SPANGLED SALUTE

The Star-Spangled Banner Jack Stamp
O'er the Land of the Free Johnnie Vinson
Early Light Carolyn Bremer

Martha, Fantasy for Oboe & Concert Band T. Lalliet
tr., Kevin Kastens

KELLEY TRACZ, OBOE

Dancing on Water Frank Ticheli

The Ringmaster's March John Mackey

INTERMISSION

Don Ricardo Gabriel Musella

BILL HAEHNEL, ASSISTANT CONDUCTOR

A LATIN AMERICAN TRILOGY

Seis Manuel Shelley Hanson

Volver A La Montaña Shelley Hanson

La Bamba De Vera Cruz Terig Tucci
tr., Donald Hunsberger

El Camino Real Alfred Reed

Carnaval In São Paulo James Barnes

Program Notes

The Star-Spangled Banner (1986)

Jack Stamp (b. 1954)

From the composer: In 1986, while a graduate student with Gene Corporon at Michigan State, I did an arrangement of *The Star-Spangled Banner* for wind ensemble to be performed at the WASBE Conference in Boston. The arrangement treats the work as a hymn/ballad with lots of suspensions and some substitute chords, rather than the “drinking song” style of the tune’s origins.

On Friday, September 14, 2001 (three days after the brutal attack on the World Trade Center), I put the arrangement on the computer and tweaked it, since I knew a little more about composition fifteen years later.

George Naff, former marching band director at East Carolina University, said that a national anthem should be a citizen’s “love song to their country.” I would suggest reflection on the words of the fourth verse of the national anthem while listening to this version:

*O thus be it ever when freemen shall stand,
Between their loved home and the war’s desolation!
Blest with vic’try and peace, may the heav’n rescued land
Praise the Pow’r that hath made and preserved us a nation.
Then conquer we must, when our cause it is just,
And this be our motto – “In God Is Our Trust.”
And the star-spangled banner in triumph shall wave
O’er the land of the free and the home of the brave.*

Jack Stamp is a professor of music at the University of Wisconsin–River Falls where he teaches conducting. Prior to this appointment he served as Director of Band Studies at Indiana University of Pennsylvania for 25 years.

O’er the Land of the Free (2015)

Johnnie Vinson (b. 1945)

O’er the Land of the Free was commissioned by the International Bandmasters Fraternity–Phi Beta Mu, to compose a Grade 3 work for concert band. This new work is part of a multi-year commissioning project through which Phi Beta Mu intends to contribute to the band repertoire for all grade levels as the fraternity works to build better bands.

Johnnie Vinson, Professor of Music Emeritus at Auburn University, retired in 2007 after a 36-year career. Prior to his appointment at Auburn, Vinson worked as a graduate assistant with the bands at the University of Texas and University of Mississippi. He received bachelor’s and master’s degrees in music education from Auburn, and a doctoral degree in music theory from the University of Mississippi.

Early Light (1995)

Carolyn Bremer (b. 1959)

Early Light was written for the Oklahoma City Philharmonic and received its premier performance in July 1995. The material is largely derived from *The Star Spangled Banner*. One need not attribute an excess of patriotic fervor in the composer as a source for this optimistic homage to our national anthem. Carolyn Bremer, a passionate baseball fan since childhood, drew upon her feelings of happy anticipation at hearing the anthem played before ball games when writing this piece. The slapstick heard near the end echoes the crack of the bat on a long home run.

Bremer has been dubbed a composer “driven by hobgoblins of post modernist cant.” Initially trained as an orchestra double bass player, her interest in music composition didn’t develop until she was 24. Bremer studied at the Eastman School of Music and CalArts, before receiving her PhD in composition from the University of California, Santa Barbara. She composes in a wide variety of genres from electronic to music for chamber groups, band and orchestra. Lately, she has come to regard the questions raised in issue-oriented, experimental and political music, and aesthetics as central to her work as a composer, conductor, and educator. Currently, Carolyn is Director of the Bob Cole Conservatory at Cal State Long Beach.

Martha (Fantasy for Oboe & Concert Band) (1860)

Casimer Theophile Lalliet (1837–1892)

Tr., Kevin Kastens

Casimer Theophile Lalliet, born in Evreux, France, was admitted to the Paris Conservatory in 1858. He was recognized for possessing remarkable technique and an elegant manner of phrasing. As was the tradition with many Paris Conservatory oboists, he took to writing works that showcased the oboe as a virtuoso solo voice. While he published a number of virtuosic fantasies for winds and piano or winds with orchestra, it has been said that he attempted to render homage to his own instrument. *Martha, Op. 23* is drawn from the themes of the opera of the same name by Friedrich von Flotow (1812–1883), written and premiered in 1847. The Fantasy, as a set of variations on operatic melodies, allows the oboist to prove their ability to give life to melodic phrases while dazzling with two-voiced textures, double tonguing, and circular breathing.

Dancing on Water (2014)

Frank Ticheli (b. 1958)

The composer provides these program notes: “*Dancing on Water* is a joyous seven-minute tribute to my longtime friend and colleague, Richard Floyd. The work, partly inspired by Dick’s love of sailing, begins as an exuberant dance expressing feelings of unabashed joy and suggesting images of the sea on a perfect morning. This dance gives way to a heartfelt song, sung broadly by the horns and euphoniums and supported by a playful background of crisp eighth notes derived from the opening dance. This ‘song and dance’ might have been sufficient as the work’s material, but in the very center of the work appears something new—a kind of oasis, perhaps an island—a soulful interlude marked by mysterious solos and duos in the alto saxophone and clarinets. Then the work proceeds in reverse, suggesting an arch form, a return home by the same pathways, but with one final surprise. A massively full-throated coda lifts the exuberance level to new heights, driving this water journey to a powerfully exalted finish.” Ticheli attributes his inspiration for the opening dance to the dances of Stravinsky in its crispness, orchestration, and particularly, use of accents. The image of the center section is of a boat on a calm day when the sea is like glass and the boat glides through the water. Attractive as a smooth sea is however, there is still a need for some wind in one’s sails, expressed by the playful eighth note passages interjected intermittently, just enough to keep the boat, and the piece moving.

The Ringmaster’s March (2013) from “The Soul has Many Motions”

John Mackey (b. 1973)

The Ringmaster’s March was commissioned by a consortium of student music organizations (Kappa Kappa Psi, Mu Phi Epsilon, Phi Mu Alpha Sinfonia, Sigma Alpha Iota, Tau Beta Sigma, and the University of Texas Student Music Educators Association) at the University of Texas in recognition of Richard Floyd’s tireless and passionate advocacy for music education in the State of Texas. Mackey writes “*The Ringmaster’s March* is a riotous Ivesian circus parade, a joyful noise in honor of a man who has always been at the center of the show.”

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a master of music degree from The Juilliard School and a bachelor of fine arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mackey particularly enjoys writing music for dance and for symphonic winds, and has focused on those mediums for the past few years. As a frequent collaborator, Mackey has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the U.S. Olympic Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey’s score, “Damn.”) To entertain himself while procrastinating on commissions, John is a photography enthusiast.

Don Ricardo (2005)

Gabriel Musella (b. 1965)

A native of Corpus Christi, Gabriel Musella has taught for 28 years in Texas. He is currently in his 16th year at Spring HS after teaching in the Lubbock-Cooper, Canyon, and Lubbock school districts. A graduate of Texas Tech University, he holds a B.M. in composition and M.M. in conducting.

When asked about his musical influences, the composer stated: "I would say it's in my blood! My father is Colombian and my mother is a good ole South Texas Hispanic! I grew up listening to cumbias, Mexican trios, Spanish popular music of the 1950s and '60s, etc. My grandfather was a musician in a Pentecostal church. I love salsa, jazz, rock, Stravinsky, Debussy, Copland, Shostakovich, Persichetti, Philip Glass, and jazz."

Don Ricardo was commissioned by the Spring HS band on the occasion of their invitation to perform at the Music For All Festival in 2005. It is dedicated to Richard Crain for his selfless devotion to the students of the Spring ISD. The work features bold fanfares and ornate, lyrical melodies.

Seis Manuel from "Islas y Montañas" (2003)

Shelley Hanson (b. 1951)

The *seis* is the traditional song and dance form of the Jibaro people, the peasant farmers of the mountains of Puerto Rico. At least 50 distinctive types of *seis* have been identified. Meaning *six* in Spanish, *seis* originally meant a dance for six men or six couples. This movement, *Seis Manuel*, is based on a traditional recurring harmonic pattern called the *seis mapéyé*, over which a singer improvises a melody. Because of the very long history of military bands in Puerto Rico, with a particular importance placed on low brass and clarinets, those instruments are given solos. In keeping with the Puerto Rican tradition of naming a *seis* after someone important to its creation, this piece was renamed in honor of conductor Manny Laureano, who commissioned and premiered it as the third movement of the *Islas y Montañas* suite.

Shelley Hanson is a composer, clarinetist, conductor, and record producer whose music has been performed on all continents except Antarctica. She was a soloist for the soundtrack of the feature film *Out of the Wilderness* and has been featured with the Milwaukee Symphony, Minnesota Orchestra, Rochester Orchestra, North Carolina Symphony, St. Paul Chamber Orchestra, Las Vegas Philharmonic, Minneapolis Pops Orchestra and the U.S. Air Force Band (Washington, D.C.), among others. Principal Clarinetist of the Minneapolis Pops Orchestra, she has recorded orchestral and chamber music for labels including Virgin Records, Teldec, Innova, and Full Harmonic. After receiving the Ph.D. in Performance, Music Theory, and Music Literature from Michigan State University, she has conducted orchestras and wind ensembles at various universities. She is currently director of the Macalester College Wind Ensemble.

Volver a la Montaña from “Islas y Montañas” (2003)

Shelley Hanson (b. 1951)

Volver a la Montaña (Return to the Mountain) is the second movement of the four-movement suite *Islas y Montañas* and is based on folk tunes of the Quechua (Inca) people of Ecuador, Peru and Bolivia. Near the end of the movement, the folk song *Séparacion* (Separation) is quoted briefly. The words are: “My mother told me not to cry, though I’m leaving the mountains forever.” Over the past century, many of the Quechua people have had to leave their villages forever because of the economic difficulty of trying to maintain their traditional mountain lifestyle.

The movement opens with a stately processional, followed by a fast dance that uses the characteristic Latin American alternation or simultaneous appearance of two- and three-beat patterns. To invoke the sound of the mountains, trumpets are muted, flutes use harmonics, and a bombo (Andes drum) is used. In the return to the processional theme near the end of the movement, muted trumpets echo the flutes, as sound would echo in the mountains.

La Bamba de Vera Cruz (1939)

Terig Tucci (1897-1973)

Tr., Donald Hunsberger

A traditional huapango song, “La Bamba” is often played during weddings in Veracruz, where the bride and groom perform the accompanying dance. The dance is performed displaying the newlywed couple’s unity through their execution of complicated, delicate steps in unison, as well as the couple using only their feet to create a bow with a *listón*, a long red ribbon. The name of the dance, which has no direct English translation, is presumably connected with the Spanish verb *bambolear*, meaning “to shake” or perhaps “to stomp.”

The *arriba* (literally, “up”) part of the song suggests the nature of the dance, in which the footwork, called *zapateado*, is done faster and faster as the music tempo accelerates. A repeated lyric is, “Yo no soy marinero, soy capitán,” meaning “I am not a sailor, I am a captain” (Veracruz is a maritime locale).

Terig Tucci was an Argentine composer, violinist, pianist, and mandolinist. Tucci served as lead music arranger for the CBS Pan-American Symphony Orchestra from 1940 to 1949 where he collaborated with the accordionist John Serry, Sr. and the conductor Alfredo Antonini on the radio program *Viva America*. He also performed for General Electric from 1941 to 1947, and for the *Voice of America*, from 1951 to 1959.

El Camino Real (1985)

Alfred Reed (1921–2005)

From the composer: El Camino Real (literally “The Royal Road” or “The King’s Highway”) was commissioned by, and is dedicated to, the 581st Air Force Band and its Commander, Lt. Col. Ray E. Toler. It bears the subtitle: “A Latin Fantasy.”

The music is based on a series of chord progressions common to countless generations of Spanish flamenco (and other) guitarists. These progressions and the resulting key relationships have become practically synonymous with what we feel to be the true Spanish idiom.

The first section of the music is based on the dance form known as the *Jota*, while the second, contrasting section is derived from the *Fandango* but here altered considerably in both time and tempo from its usual form. Overall, the music follows a traditional three-part pattern: fast-slow-fast.

Alfred Reed is beloved among concert band musicians. Among over 200 published works, classic compositions from his pen include: *Russian Christmas Music* (his first work for band, 1944); *Armenian Dances* (1972); and *The Hounds of Spring* (1981). A meticulous craftsman, he is known for his colorful and lush orchestrations. He was born in New York and began his formal music training at the age of 10. During World War II he served in the 529th Army Air Force Band. Following his military service he attended the Juilliard School of Music, studying under Vittorio Giannini, after which he was staff composer and arranger first for NBC, then for ABC. In 1953 he became the conductor of the Baylor Symphony Orchestra at Baylor University where he received his B.M. in 1955 and his M.M. in 1956.

Of his more memorable quotes while teaching music business courses are: “You can’t give away what you are trying to sell and expect to stay in business,” and “I am the second most published composer next to J.S. Bach.” At the time of his death, he had composition commissions that would have taken him to the age of 115.

Carnaval in Sao Paulo (2003)

James Barnes (b. 1949)

Carnaval in Sao Paulo is described as a short encore for band and is written in the samba style.

James Barnes studied composition and music theory at the University of Kansas, earning a bachelor of music degree in 1974, and master of music degree in 1975. Since 1977, he has been a professor of theory and composition at the University of Kansas, where he teaches orchestration and composition. Barnes is also a tubist and has performed with numerous professional organizations in the United States.

His numerous compositions are frequently played in America, Europe, Japan, Taiwan and Australia.

ASB Musicians

Flute

Beth Behning
Kyndra Cullen
Cheryl Floyd
Sally Grant
Penny Griffy
Anne-Marie Houy
Linda Lininger
Beverly Lowak
Sara McGarry*
Karen VanHooser

Clarinet

Libby Cardenas
Karen Cross
Hank Frankenberg
Kirk Hays
Clifton Jones
Nancy Murphy
Nancy S. North
Clary Rocchi*
Misty Stafford
Betty Stewart
Faith Weaver

Oboe

Fred Behning
Kristen Mason
Brittany Toll

Saxophone

Susan Abbott
Betsy Appleton*
Eddie Jennings
Steve Neinast
Cindy Story

Bassoon

Gabriel Gallegos
John Walter
Brittany Woods

Bass Clarinet

Kris Borman
Sharon Kojzarek*

Trumpet

Eric Bittner
David B. Cross
Wesley Ellinger
Gary Graser
David Jones
Nicole Kachelmeier
Erin Knight
Todd Lester
Bruce Wagner*

French Horn

Jillian Baaklini
Ron Boerger
Keleigh Kretz
Marty Legé
Carl Vidos*

Trombone

Emily Becker
Jim Crandell
Kyle Green
Mark Knight
Dale Lininger
Paul Putman
Ken Riley

Euphonium

Tim DeFries
Eric Walz

Tuba

Scott Hastings*
Robert Heard

String Bass

Thomas Edwards

Percussion

Bill Haehnel
Jim Hubbard
Clay McNeill
Ryan Thomas
Robert Ward*

* Section Leader

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

ASB

Thank You for Attending Today's Performance!

We hope to see you at the south steps of the
Texas State Capitol on May 8 at 7 p.m., for a
Mother's Day musical celebration!

Mark Your Calendar for Our Future Concerts

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



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