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Richard Floyd, Music Director



RICHARD FLOYD is in his 58th 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 UT/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.

In 2016 he was named a Yamaha Master Educator, one of only 18 in the nation. In this role he appears throughout the United States as a conductor, clinician, and educator representing Yamaha.

Bill Haehnel, Assistant Director



BILL HAEHNEL has been a Texas music educator for 39 years and is in his 19th 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 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.

Guest Conductors



ROBERT FLOYD began his 25-year career in music education in Richardson, Texas, after completing his music education degree at Southern Methodist University in 1967. He also holds a B.S. in mathematics from SMU and a master's degree from West Texas State University, now West Texas A&M University.

In June 1993, he left public school and began serving as Executive Director of the Texas Music Educators Association, a position he has now held for 27 years. Floyd is responsible for managing the association, overseeing the annual clinic/convention, editing *Southwestern Musician*, and lobbying the state legislature and State Board of Education to promote and preserve fine arts in the public schools of Texas. Floyd has repeatedly testified to the State Board and Legislature on such issues as graduation requirements, fine arts instructional materials, extracurricular activity rules, inclusion of fine arts in the Required Curriculum, protection of instructional time for fine arts classes during the school day, and inclusion of a fine arts credit to receive a Texas high school diploma.

While TMEA Executive Director, the association has grown by almost 8,000 members, the staff has expanded from four to nine, services have been greatly increased, and TMEA has built and paid for three headquarters buildings. And this year, TMEA is celebrating its centennial.



MARC TELLES serves as the Director of Bands and Fine Arts Department Chair at John B. Connally High School. Telles has conducted concert ensembles that have performed in Washington D.C., New York City, at the National Concert Band Festival in Indiana, and throughout Texas. Concert bands he leads have earned over a decade of UIL Sweepstakes awards in the varsity, non-varsity, and sub-non-varsity levels. Telles's award-winning jazz bands have received numerous superior ratings and best-in-class awards at festivals across Texas.

In 2015, he was invited to serve as a guest jazz conductor at the Midwest Band and Orchestra Clinic in Chicago.

Telles grew up in San Antonio, has a bachelor's degree from Texas State University and a master's degree from the University of North Texas. He is a member of the Texas Bandmasters Association, Texas Music Educators Association, Phi Mu Alpha Sinfonia, Texas Music Adjudicators Association, and Phi Beta Mu International Bandmaster Fraternity.

Telles has served in various leadership capacities for TMEA Region 11, 28, and 26. He has also served as an elected member of the TMAA Committee on Standards of Adjudication and Performance Practices. He is an active clinician and adjudicator for concert festivals, UIL concert and sightreading contests, honor band hearings, and marching contests throughout Texas.

PROGRAM

Thank you for joining us today! We hope you enjoy today's performance of exciting concert band repertoire.

The Earle of Oxford's Marche from William Byrd Suite . . . William Byrd
arr. Gordon Jacob

BILL HAEHNEL, CONDUCTOR

First Suite in E-flat for Military Band. Gustav Holst
rev., ed. Colin Matthews

- I. Chaconne
- II. Intermezzo
- III. March

This Cruel Moon. John Mackey

"Shepherd's Hey" English Morris Dance Percy Grainger

MARC TELLES, CONDUCTOR

INTERMISSION

Fantasia in G Major Johann Sebastian Bach
trans. Richard Franko Goldman and Robert L. Leist

Fortress Frank Ticheli

ROBERT FLOYD, CONDUCTOR

Folk Song Suite for Military Band Ralph Vaughan Williams

- I. March—*Seventeen Come Sunday*
- II. Intermezzo—*My Bonny Boy*
- III. March—*Folk Songs from Somerset*

Folk Dances Dmitri Shostakovich
ed. H. Robert Reynolds

We appreciate your keeping all electronic devices silent and dark.

Program Notes

The Earle of Oxford's Marche from William Byrd Suite (1923)

William Byrd (1540-1623)

Arr. by Gordon Jacob

Among close to three hundred pieces contained in the most famous keyboard manuscript of the English Renaissance, now known as *The Fitzwilliam Virginal Book*, is William Byrd's *The Earle of Oxford March*. The *Oxford March* has become well known to present-day early music enthusiasts, and apparently was well known at the beginning of its life as well. The most beautiful and best-preserved surviving manuscript of keyboard music from the period, *My Ladye Nevells Book* of 1591, includes it under the title "The March Before the Battell," where it precedes and sets the mood for a group of nine individual sections called "The Battle."

William Byrd is considered the greatest composer of the English Renaissance, and perhaps of the entire Renaissance. Also a fine singer and keyboard performer, Byrd was eager to rise in the world, and in this he was aided by influential patrons, including Queen Elizabeth and the Earle of Oxford. He was a devout Catholic, and was officially named as a "recusant" a number of times, but nonetheless continually escaped any serious consequences for openly professing his religion.

Byrd was born in London some time between October 1539 and the end of September 1540, one of the seven children of Thomas and Margery Byrd. By 1572, he was employed full-time as a Gentleman of the Chapel Royal, the group of about 24 male singers and organists charged with providing church music for the royal household, who remained with the Queen as part of her entourage as she traveled from palace to palace. Byrd was a protégé of the noted composer Thomas Tallis, with whom he shared royal patronage, beginning in 1575 with an exclusive 21-year patent for printing music, and continuing with shared authorship of a book of sacred songs dedicated to the Queen. Byrd composed more than 500 works for diverse instruments and voices, ranging from short simple pieces to large works of great complexity.

The subject of the music himself, Edward de Vere, the 17th Earle of Oxford (1550–1604), was an English peer and courtier of the Elizabethan era. De Vere was heir to the second oldest earldom in the kingdom, a court favorite for a time, a sought-after patron of the arts, and noted by his contemporaries as a lyric poet and court playwright, but his volatile temperament precluded him from attaining any courtly or governmental responsibility and contributed to the dissipation of his estate. Since the 1920s he has been among the most popular alternative candidates proposed for the authorship of Shakespeare's works.

After the death of his father in 1562, de Vere became a ward of Queen Elizabeth and was sent to live in the household of her principal advisor, Sir William Cecil. He married Cecil's daughter, Anne, with whom he had five children. Yet he was estranged from her for five years after he refused to acknowledge her first child as his.

De Vere was a champion jousting and traveled widely throughout Italy and France. He was among the first to compose love poetry at the Elizabethan court and was praised as a playwright, though none of his plays is known to have survived. A stream of dedications praised de Vere for his generous patronage of literary, religious, musical, and medical works, and he patronized both adult and boy acting companies, as well

as musicians, tumblers, acrobats, and performing animals.

He fell out of favor with the Queen in the early 1580s and was exiled from court after impregnating one of her maids of honor, Anne Vavasour, which instigated violent street brawls between de Vere's retainers and her uncles. De Vere was reconciled to the Queen in 1583, but all opportunities for advancement had been lost. He died in 1604, having spent the entirety of his inherited estates. (Program note by Sally Mosher)

First Suite in E-flat for Military Band (1909)

Gustav Holst (1874–1934)

Revised and edited by Colin Matthews

- I. Chaconne
- II. Intermezzo
- III. March

Once you've heard the first eight measures of the *First Suite in E-flat*, you've discovered the source material for the entire piece. Holst opens with a simply presented, diatonic melody, reminiscent of Bach's *Passacaglia in C Minor*. He then takes these 14 notes and proceeds to wring out a *Chaconne*, featuring the melody in both original and inverted form, an *Intermezzo*, with both pointillistic and lyrical treatments of the melody, and finally, a rousing *March* in which he again turns the melody upside-down before restating the original and then combining the two. This quote from Ralph Vaughan Williams describes the *Suite in E-flat* quite well, "Holst always said in his music what he wished to say, directly and concisely: He was not afraid of being obvious when the occasion demanded, nor did he hesitate to be remote when remoteness expressed his purpose." Originally scored for military band, Holst arranged the suite to sound complete with as few as 19 players. He then augmented the orchestration to 35 parts to accommodate the fuller sound of the symphonic band.

Holst and Vaughan Williams were lifelong friends and deeply influenced each other. Holst's wildly imaginative orchestrations are often hinted at in Vaughan Williams's early works and Vaughan Williams's predilection toward folk music showed up in Holst's early years.

Holst's principal instruments were piano and trombone. He was a working trombonist and gradually gave up playing piano in public. He described the neuritis affecting his right arm as "like a jelly, overcharged with electricity." In fact, Holst would conduct with the baton in his left hand rather than the traditional right-handed approach. His early influences were Mendelssohn, Chopin, Grieg, and above all, Sir Arthur Sullivan. Later, like many musicians of his generation, Holst became an ardent Wagnerite. During a holiday in Spain, the writer Clifford Bax introduced Holst to astrology, an interest that inspired his suite *The Planets*. Holst cast his friends' horoscopes for the rest of his life and referred to astrology as his pet vice.

After the monumental success of *The Planets* in 1918, Holst discovered to his surprise and dismay that he was becoming famous. Music scholar Byron Adams notes, "He struggled for the rest of his life to extricate himself from the web of garish publicity, public incomprehension and professional envy woven about him by this unsought-for success." He turned down honors and awards and refused to grant interviews. Many of the characteristics that Holst employed—unconventional time signatures, bitonality, and occasional polytonality—set him apart from other English composers.

This Cruel Moon (2017)

John Mackey (b. 1973)

From the composer:

This piece is an adaptation of the middle movement of *Wine-Dark Sea: Symphony for Band*. The full symphony tells the tale of Odysseus and his journey home following his victory in the Trojan War. But Odysseus's journey would take as long as the war itself. Homer called the ocean on which Odysseus sailed a wine-dark sea, and for the Greek king it was as murky and disorienting as its name; he would not find his way across it without first losing himself.

"This Cruel Moon" is the song of the beautiful and immortal nymph Kalypso, who finds Odysseus near death, washed up on the shore of the island where she lives all alone. She nurses him back to health, and sings as she moves back and forth with a golden shuttle at her loom. Odysseus shares her bed; seven years pass. The tapestry she began when she nursed him becomes a record of their love.

But one day Odysseus remembers his home. He tells Kalypso he wants to leave her, to return to his wife and son. He scoffs at all she has given him. Kalypso is heartbroken.

And yet, that night, Kalypso again paces at her loom. She unravels her tapestry and weaves it into a sail for Odysseus. In the morning, she shows Odysseus a raft, equipped with the sail she has made and stocked with bread and wine, and calls up a gentle and steady wind to carry him home. Shattered, she watches him go; he does not look back.

World-renowned as a concert band composer, in 2007 Mackey offered the following insight into his writing process:

Here's what I do: First, I spend a long time thinking about what a piece should do. Right now, for example, I'm working on my first piece for young band (Cheryl Floyd's group at Hill Country Middle School in Austin, Texas), and I'm trying to figure out how I can write a piece that's playable without seeming trite or simplistic. I don't want to write a total gimmick piece, or something that's an arrangement of a folk song (are any of them left?), or something where the wind players are expected to play percussion or something silly like that. Right now, I'm thinking I'd like to do something that's rhythmically interesting, and I'm trying to figure out how to do that and make it straight-forward enough for young players but not so simple that it seems . . . lame. That's the puzzle I'm trying to solve right now.

After I figure out what the basic approach of the piece will be, I'll think about the structure of it, and I'll jot down some kind of time-line that outlines that structure. Hopefully I'll have little motivic ideas that I can put into each of the sections of the form. (You know, like, "here's the basic tune for the beginning, here's a contrasting idea," etc.)

Next up, I think about the motives I have, and I go out for a run. (I never think of anything good just staring at the computer.) I'll "listen" in my head to that material as I exercise, and the material will loop and loop and loop, hopefully becoming more fleshed-out and longer as it loops. When I get home, I'll jot down anything I can, although I don't have perfect pitch, so sometimes I'm just writing down the shapes of the pitches but with the precise rhythms I want.

Pitches tend to come last because that's where I'm most likely to screw something up. I might have specific pitches in my head, but if I don't know them well enough when I try to match them up with actual notes on a keyboard, I'll get confused. It's too easy for me to hear a real pitch on a keyboard—a pitch that wasn't what I originally

imagined—and think, oh, I think that’s it . . . or was it? And in that moment, I’ve lost what the original note was. My ear is just awful. I can think of material when I’m jogging—to me, interesting, complicated material—but in trying to figure out the actual notes, I often lose it. That means that frequently, in selecting pitches, I reverse-engineer it. I’ll end up initially with something watered-down from what I had in my head, then tweak it to make it sound more interesting again. The final version is probably somewhere between what I first imagined while jogging and what I am able to get down on paper (or into the computer).

Okay—so now I have the overarching idea, the structure, motives, and hopefully at least the beginning of the specific notes. Then I set up a “short score” in Finale. I do very little on physical paper. I do write down the structure, and I jot down shapes of melodies and rhythms, but once I start putting a piece together, I need to use the computer because my piano skills are so poor that the computer is the only way I can hear what I’m writing.

After finishing the short score—and I know it’s done when I can listen to it and not know how to make any of it any better—I start the actual full orchestration. The orchestration process takes me about half as long as it does to write the short score in the first place.

So that’s the general process. And I’m getting slower and slower, presumably because I’m getting more nit-picky. Every time I start a piece, it seems like I have to figure out how to write music all over again. I’ll start a piece a half-dozen or more times before I finally find material that’s worth developing into a full piece. “Turbine,” for example, has 53 versions. They’re not all completely different, of course, but there were nine “false starts” before I figured out how to even start.

Enough talk, though. Now I need to actually go write something. The middle school band piece calls. I wonder... Is 7/8 alternating with 4/4 too complicated for a good middle school band?

“Shepherd’s Hey” English Morris Dance (1918)

Percy Grainger (1882–1961)

As a composer, George Percy Grainger was remarkably innovative, using irregular rhythms and oddly unbalanced time signatures before Stravinsky, pioneering in folk music collection at the same time as Vaughan-Williams, and predating the electronic music by radical composers such as Varèse.

There are many quirky incongruous elements in Grainger’s life. He was obsessed with the idea of the Nordic and Anglo-Saxon races to the point where he eschewed common Italian musical terms and would substitute terms from his self-developed “blue-eyed dictionary.” He disliked music of the Classical period and adored Elvis Presley’s music. He relished free music such as that created by machines but favored walking from one concert venue to another rather than using a car.

Shepherd’s Hey was originally a fiddle tune, arranged for concert band while Grainger served in the U.S. Army. This tune was often used as a handkerchief dance performed by three Morris dancers who bedeck themselves with ornaments and bells. Perhaps because of the frequent holding back and quickening of the tempo, Grainger wrote, “this dance is not suitable to dance Morris dances to.” Grainger dedicated this arrangement to Edvard Grieg, a close friend and collaborator.

Fantasia in G Major (1707)

Johann Sebastian Bach (1685–1750)

Transcribed by Richard Franko Goldman and Robert L. Leist

Although this piece was composed relatively early in Bach's life, it displays the dissonance and suspended cadences of Bach's more mature style. In this piece, Richard Franko Goldman treats the band as a baroque organ and pulls all the stops in creating a rich and full sonority.

This arrangement was premiered in 1957 by the Goldman Band and was dedicated to the arranger's father, Edwin Franko Goldman, who was one of the first bandmasters to program Bach's works for the concert band.

Fortress (1988)

Frank Ticheli (*b.* 1958)

Fortress was composed as a tribute to the composer's former band director, Robert Floyd, and the Berkner HS band program.

The first 19 bars of *Fortress* are taken from the composer's piano score for a 1987 theater production of Moliere's *Don Juan*. Of the dozens of short snips, each of which portrays a different character, this passage represents Don Alonso's dual personality: on the one hand, chivalrous and honor-bound (the muted trumpet call), on the other hand, sinister and ruthless (the augmented fourth or tritone interval)

Ticheli was born in Monroe, Louisiana. He graduated from Berkner High School in Richardson, Texas, and earned his bachelor's degree in composition from Southern

A poster for the Austin Civic Orchestra's 2019-2020 season. The background is dark grey with white wavy lines. On the left, the orchestra's logo is displayed vertically, consisting of three stylized circular symbols above the text 'AUSTIN CIVIC ORCHESTRA'. Below the logo, the season '19 - '20' is written vertically. The main content of the poster is a list of concert dates and locations, each separated by a white wavy line. The text is white and slanted to follow the curve of the lines.

Lois Ferrari, Music Director

Dec 14 – An ACO Holiday Concert – UT Austin Bates Recital Hall

Feb 08 – Mahler's Fourth – Southwestern University

Mar 28 – Texas Rising Stars – UT Austin Bates Recital Hall

May 16 – Symphonic Emotion – Austin ISD PAC

June 12 & 13 – Get up and Dance – Zilker Park Hillside Theater

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Methodist University. He went on to receive his master's and doctoral degrees in composition from the University of Michigan, where he studied with William Albright, Leslie Bassett, George Wilson, and William Bolcom.

Subsequently, Ticheli was an Assistant Professor of Music at Trinity University in San Antonio. There, he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's "Music of the Americas" project. From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California. Since 1991, he has been a Professor of Composition at the University of Southern California's Thornton School of Music. In 2011, he endowed the "Frank Ticheli Composition Scholarship" to be awarded each year to an incoming graduate student in composition.

Ticheli's high school band director and today's conductor of *Fortress*, Robert Floyd, offered these reflections:

It wasn't really until after Frank graduated from high school and SMU and began composing while at University of Michigan that I truly became aware of his talents.

In high school he was a good band student and excellent trumpet player but his passion for music-making, and certainly composition, hadn't come to the forefront. In his dedication of Fortress to the Berkner Band Program and me, Frank stated, "Please accept this dedication as a token of gratitude for all your guidance, patience, and inspiration during my wild and confused high school years." We have become dear friends over time, and I hope in some small way I had a positive influence on his early years of music-making at Berkner. Frank ended the dedication by stating, "I hope you enjoy the piece, and watch out... there's more to come." Boy, was that an understatement!

Folk Song Suite for Military Band (1923)

Ralph Vaughan Williams (1872–1958)

- I. March—*Seventeen Come Sunday*
- II. Intermezzo—*My Bonny Boy*
- III. March—*Folk Songs from Somerset*

At the turn of the twentieth century, with the invention of the portable recording machine, there was an increased interest in the utilization and preservation of folk music led by a number of European composers and musicologists such as Béla Bartók, Edvard Grieg, Zoltán Kodály, Percy Grainger, and Ralph Vaughan Williams. Folk songs from the British Isles became particularly fruitful foundations for new compositions. The wind band has been a primary beneficiary of this English folk revival, with many masterworks composed in the first half of the twentieth century relying on these collected folk melodies.

The first movement, "March—*Seventeen Come Sunday*," features the eponymous folk song (also set by Grainger and Holst) in British march style. The melody to "Seventeen Come Sunday" tells the story of a soldier enticing a pretty maid and serves as the first theme. It is followed by the contrasting, lyrical "Pretty Caroline," where a sailor returns from war to his beloved. The third strain of the march is a full, marcato arrangement of "Dives and Lazarus," a retelling of the Biblical story of a rich man and a beggar—a favorite subject of Vaughan Williams, who also wrote a set of orchestral variations on

the melody. The march then returns to “Pretty Caroline” before restating “Seventeen Come Sunday” with a final fanfare.

Next follows a slow, haunting arrangement of “My Bonny Boy,” a painful song of unrequited love first sung by a solo oboe, and subsequently joined by other instrumental colors. Later, a beautiful, swirling arrangement of “Green Bushes,” another song of unanswered passion, enters in the woodwinds, before giving way again to the original theme.

The final movement of the suite, “March—*Folk Songs from Somerset*,” includes four songs, each presented as successive, contrasting themes in march style, all taken from the titular county on the southwestern peninsula of England. It begins with a light, jaunty melody entitled “Blow Away the Morning Dew,” also known traditionally as “The Baffled Knight,” which tells the story of a soldier enticed by a fair maiden, only to be teasingly tricked at the last minute. The second folk song, perhaps providing an answer to the first, is a rousing war ballad dating from the War of the Spanish Succession entitled “High Germany,” where a soldier attempts to entice another fair maiden to accompany him to war on the Continent. The trio of the march, “The Tree So High,” tells the story of an arranged marriage between two children, in a conversation between the unhappy daughter and her father. This is answered by the famous tune, “John Barleycorn,” a tale of a knight battling, in some versions, a miller or a group of drunkards, all of whom want to “chop him down,” which can be interpreted as an allegorical telling of the events in the cultivation and harvesting of barley. Finally, the march repeats *da capo*, reprising the first two melodies before closing with a flourish.

Folk Dances (1942)

Dimitri Shostakovich (1906–1975)

Edited by H. Robert Reynolds

It’s difficult to think of Shostakovich the musician without considering the driving political forces in his life. He showed great promise at the age of nine as a pianist and was admitted to Petrograd Conservatory four years later. In school, Shostakovich was steered toward great classic Russian composers but instead chose the revolutionary composers such as Stravinsky and Prokofiev. Upon graduation, Shostakovich embarked on the precarious journey of pleasing Joseph Stalin, who believed that not only should socialist theology be embraced through music, but also that dissonance should be limited.

Shostakovich’s first opera, *Lady Macbeth of the Mtsensk District*, did not please Stalin and his second opera, although first hailed by critics, was denounced by the government who forced the same critics to recant their praise.

Shostakovich found more favor in the reception of his symphonies. His fifth symphony, written in 1937, was embraced as an uplifting and triumphant soviet anthem, and his seventh symphony, completed in 1941, just before his work on *Folk Dances*, also proved to be a buoyant work in a tumultuous time.

In his later years, Shostakovich turned to film, where he was able to skirt government objection and contribute powerful soundtracks.

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Community bands bring together individuals from every walk of life to share in the joy of music-making and to continue pursuing that passion for a lifetime. With musicians ranging in age from under 25 to over 70, ASB members demonstrate that making great music is a lifelong adventure, enriching lives and the community.

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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.

Thank You for Attending Today's Performance!

We hope to see you back here
on Sunday, April 19, at 4 p.m., for
our next concert: "It's About Time."

ASB presents a program featuring a variety of
unique meters. These band pieces will mesmerize
with a diverse array of styles and subjects.
Selections include *Vesuvius* by Frank Ticheli,
Blue Lake Overture by John Barnes Chance
and *Alligator Alley* by Michael Daugherty.

Mark Your Calendar for Our Future Concerts

April 19, 4 P.M. • *It's About Time* • Connally HS PAC

May 10, 7 P.M. • *Mother's Day* • Texas State Capitol South Steps

June 21, 7:30 P.M. • *Father's Day* • Zilker Park

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



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