



AUSTIN SYMPHONIC
BAND PRESENTS

GRAND STRUCTURES

NOVEMBER 5, 2023 4:00 PM

Connally HS Performing Arts Center
Dr. Kyle R. Glaser, Music Director

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Dr. Kyle R. Glaser, Music Director _____



DR. KYLE R. GLASER is in his second year as ASB's Music Director, appointed in July 2022. He also serves as the Associate Director of Bands and Associate Professor of Music at Texas State University, where his responsibilities include conducting the Symphonic Winds, overseeing all athletic bands, and teaching methods classes. He holds a Doctor of Music degree in wind conducting from the Indiana University Jacobs School of Music, a Master of Music degree in wind conducting from Rutgers University, and a Bachelor of Science in Music Education from

the Pennsylvania State University.

Glaser maintains an active schedule as a clinician, guest conductor, and adjudicator. His significant research of the music of Robert Russell Bennett has resulted in a performance edition of the wind band suite *Down to the Sea in Ships*, issued by Alfred Publications. He is co-author of the workbook *Conducting Enrichment: Daily Exercises for the Conducting Curriculum*, published by Sentia Publishing. Additionally, Glaser has contributed several chapters to the GIA Publications *Teaching Music Through Performance in Band* series. He has also served as the national vice president for professional relations for Tau Beta Sigma, the national band sorority.

Glaser holds professional memberships in College Band Directors National Association, National Band Association, World Association of Symphonic Bands and Ensembles, National Association for Music Education, Texas Music Educators Association, Texas Bandmasters Association, International Society for the Research & Promotion of Wind Music, and Phi Beta Mu International Band Fraternity.

He resides in Austin with his wife Suzanne, who is director of bands at Gorzycki Middle School, and their charming daughter Eryn.

Bill Haehnel, Assistant Music Director _____



BILL HAEHNEL has been a Texas music educator for 42 years and is in his 21st year as Assistant Director of ASB. He has served on the music faculty at the University of Texas at 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 Texas Music Educators Association, Texas Bandmasters Association, College Band Directors National Association, and 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.

PROGRAM

“Form follows function—that has been misunderstood. Form and function should be one, joined in a spiritual union.” —Frank Lloyd Wright

In the analytical mind of the architect, form and function may play equal roles, but in the musician’s mind, form gives comfort and order, and function is left largely to the listener. So, feel free to let your mind wander during our concert, dream of faraway places and times, and perhaps dance if the spirit moves you.

We hope you enjoy Austin Symphonic Band and our journey through these grand structures. *For future concert dates, see the back cover.*

Fanfare Aureus Kimberly Archer

Prelude and Fugue in B-flat minor, BWV 867 J.S. Bach
trans. Roland L. Mochlmann

Jazz Suite No. 2 Dmitri Shostakovich
arr. Johan de Meij

March
Lyric Waltz
Dance I
Dance II
Waltz No. 2
Finale

INTERMISSION

Vanity Fair (A Comedy Overture). Percy Fletcher
ed. Brant Karrick

You’ll Come Matilda (Endlessly Waltzing) Jess Langston Turner

The Invincible Eagle. John Philip Sousa

BILL HAEHNEL, CONDUCTOR

Machu Picchu—City in the Sky. Satoshi Yagisawa

We appreciate your keeping all electronic devices silent and dark.

Program Notes

Fanfare Aureus (2015)

Kimberly K. Archer (b. 1973)

Program note by the composer:

One of my favorite expressions is “The sun rises and sets on Florida State.” However, I first set foot on the campus of my beloved alma mater not as a music major, but as a music camper—three summers now, a quarter century ago.

My most vivid memory is from 1990. The Senior High Band conductor at the time, Dr. Jim Croft, invited me to his office, thrust his own French horn into my hands, and declared an unspoken truth: “Kimmer, you’re a good trumpet player but you’re never going to be great. You need to play the horn, so let’s have a lesson.” He added a sales pitch I’ll never forget: “The horn is God’s own instrument, you know. In fact, it’s the world’s very first instrument. The trumpet used to be a horn. I bet you didn’t even know the snare drum used to be a horn.”

Needless to say, although I have since realized the euphonium is actually God’s own instrument, a young composer’s love of the horn was born in that moment! Thus, when asked to compose a work in honor of the 70th anniversary of the FSU Music Camps, my first thought was of that impromptu lesson, of how deeply I still trust and love my FSU mentors, and how shining and warm my memories of FSU remain. My time in Tallahassee, as both a camper and a student, is the foundation of virtually all the good experiences, opportunities, and friendships in my life.

The Latin word aureus means “gold.” I could not resist overlapping allusions to “Garnet and Gold,” the golden sun that shines brightest on Tallahassee, and the flashing gold of a glorious FSU horn section.

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Dr. Kimberly K. Archer attended Florida State University, Syracuse University, and the University of Texas at Austin. Her composition teachers include Charles Carter, Andrew Waggoner, Donald Grantham, David Gillingham, and David Maslanka. She has held positions at Bowling Green State University and Western Carolina University before her current position as assistant professor of composition at Southern Illinois University at Edwardsville. She teaches composition, music theory, analysis, counterpoint, and twentieth-century music.

Listen for:

- Dream parts for horn and timpani.
- An energizing and brassy introduction.
- An introspective first theme featuring the woodwinds.
- Odd time signatures such as 5/8 and 7/8 interspersed to break up the groove.
- A bold ending in 6/8 with occasional 3/4 eighth-note groupings.

Prelude and Fugue in B-flat minor, BWV 867 (1722)

Johann Sebastian Bach (1685–1750)

Transcribed by Roland L. Moehlmann

The Well-Tempered Clavier (BWV 846–893) is a set of preludes and fugues in the major and minor modes of all 12 keys. Typically, these preludes were modest in length and moderate in tempo.

J.S. Bach's music was harmonically more innovative than that of his peer composers, employing surprisingly dissonant chords and progressions, often with extensive exploration of harmonic possibilities within one piece. Bach's prodigious output of music often followed a replicable framework (e.g., prelude and fugue, toccata and fugue, cantata, concerto). With a busy career as a church musician and with nineteen children, who could blame him for taking some shortcuts?

Bach composed this *Prelude and Fugue* in Köthen, while he was in the employ of Leopold, Prince of Anhalt-Köthen, who preferred his church music to be less complex. So during that time, most of Bach's output was secular (including the well-known *Brandenburg Concerti*).

Listen for:

- *Prelude*: A sequential rising motif, followed by a chromatically descending line.
- Much back and forth from instrumental choirs.
- *Fugue*: A four-part fugue, with development extending into B-flat major, ending in typical fashion with a dramatic *allargando* leading to a Picardy third.

Jazz Suite No. 2 (1956, arranged 1994)

Dmitri Shostakovich (1906–1975)

Arranged by Johan de Meij

March

Lyric Waltz

Dance I

Dance II

Waltz No. 2

Finale

Jazz Suite No. 2 is the title given to Johan de Meij's 1994 arrangement of Shostakovich's *Suite for Variety Orchestra*. It consists of a collection of movements derived from other works by the composer and is also known as *Suite for Variety Stage Orchestra*.

It is thought that the *Suite for Variety Orchestra* must have been assembled by Shostakovich at least post-1956, because of the use of material from that year's music for the film *The First Echelon*. In fact, the greater part of the *Suite for Variety Orchestra* is recycled material:

- The opening and closing movements (*March* and *Finale*) are based on the *March from Korzinkina's Adventures*, Op. 59 (1940).
- *Dance I* was adapted from *The Market Place* (No. 16) from the film score for *The Gadfly*, Op. 97 (1955).

- *Dance II* goes back to *Invitation to a Rendezvous* (No. 20), from *The Limpid Stream*, Op. 39 (1934–35), which itself was taken from *Mime and Dance of the Pope* (No. 19) from *The Bolt*, Op. 27 (1930–31).
- *Waltz No. 2* was adapted from the *Waltz* (eighth movement) from the *Suite from 'The First Echelon,'* Op. 99a (1956).

In 1994, a single of André Rieu and his orchestra performing *Waltz II* from the *Suite for Variety Orchestra* broke into the top 5 of the Dutch Mega Top 50 and sold over 50,000 copies. It was later included in the soundtrack to Stanley Kubrick's *Eyes Wide Shut*.

Fun facts about Dmitri Shostakovich:

- He was a perfectionist in music and in his personal life. According to his daughter, he was obsessed with cleanliness and kept his clocks in perfect synchronization.
- He loved soccer and was a certified referee.
- He is regarded as a great film composer, having written music for 36 films. Much of his film music, however, has been lost or exists only in fragments.

Listen for:

- *March*: A rollicking, joyous piece based on two contrasting themes.
- *Lyric Waltz*: A very danceable and floating Viennese-style piece with a lovely clarinet solo.
- *Dance I*: A lively movement with parts borrowed from Shostakovich's *Festive Overture* toward the end.
- *Dance II*: A coy scherzando starting in 2/4, then shifting to 3/8, with a Romanian influence before returning to 2/4.
- *Waltz No. 2*: A recap of the *Lyric Waltz*, with solos by saxophone and trombone.
- *Finale*: A delightful *bon mot* with contrasting scoring of light woodwind and heavy brass and a final nod to the march that started it all.

Vanity Fair (A Comedy Overture) (1924)

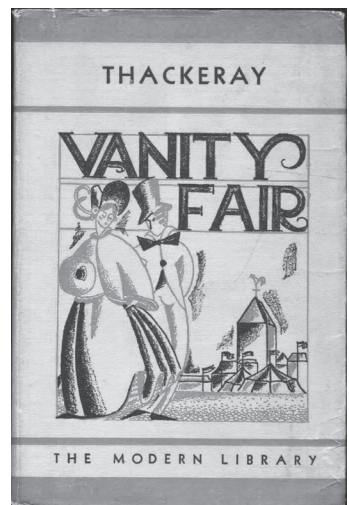
Percy Fletcher (1879–1932)

Edited by Brant Karrick

Program note by Brant Karrick:

Vanity Fair is a concise and refreshing overture that is a wonderful example of Percy Fletcher's light melodic style and first-rate scoring. Described by the composer as "a comedy overture in which several characters from Thackeray's novel are portrayed," the fast-slow-fast, single-movement form includes three main thematic ideas.

The opening, vivace A section features a vigorously energetic melody that is permeated with scales, sequences, repeated motives, and a variety of color. The second theme, in the dominant key of F, is somewhat slower and delightfully pompous in character. The highly romantic middle section, now in D-flat major,



showcases a beautiful melody complimented by exquisite scoring, and is to be played with “sentimental expression.” A transition leads to the return of the opening vivace theme with some variety of harmony and scoring. The stately second theme, now in tonic, leads to an extended and electrifying coda that gains tempo and places the highest technical demands upon musicians, particularly the upper woodwinds.

Fletcher was an English composer and organist. While Fletcher was quite successful as a musical director in the theater, he was a performer on organ, piano, and violin as well. He composed numerous ballads, choral works, orchestral suites, piano music, marches, pieces for organ, and works for military band. Throughout the 20th century, several of Fletcher’s compositions were performed as test pieces for the British National Band Championships. In 1913, his tone poem *Labour and Love* was performed by the Irwell Springs Band, that year’s winner. In 1926, Fletcher was invited again to present a piece for the championships. He created what some consider his most serious work, *An Epic Symphony*, in three movements. It was brought back as a test piece for the National Championships of 1938, 1951, and 1976. *An Epic Symphony* and *Labour and Love* are played today on occasion, but sadly most of Fletcher’s repertoire is rarely performed.

Listen for:

- An energetic opening with sparkling woodwind embellishment.
- A stately second theme led by the brass.
- Expansive, melancholic writing in the middle section.
- A frenetic closing recap of all themes.

You’ll Come Matilda (Endlessly Waltzing) (2015)

Jess Langston Turner (b. 1983)

The song *Waltzing Matilda* has been called “the unofficial national anthem of Australia.” Like most folksongs, the lyrics of *Waltzing Matilda* are based on actual events that took place, in this case during the Australian Great Shearers Strike of 1891.

The song tells the story of a starving drifter who stole a sheep from his former master. When the owner of the sheep came to confront the drifter with three armed members of the Australian National Guard, rather than allow himself to be captured and hanged for the theft, the drifter jumped into the watering hole beside which he had camped. The weight of his knapsack caused him to drown, and it is rumored that his ghost still haunts the watering hole to this day.

In this setting of *Waltzing Matilda*, the composer successfully communicates the story surrounding the song, rather than just offering a straightforward arrangement of a nice melody. Like the lyrics, the music takes a dark ominous turn near the middle of the piece, and at the end we are left with the voice of the drifter’s ghost whispering to all those who pass by the location of his demise.

Jess Langston Turner has won numerous honors for his music. He was the 2005 National Winner of the Young Artist Composition Competition of the Music Teachers National Association for his *Sonata for Trumpet and Piano*. He has won numerous prizes for his choral music, including the 2008 John Ness Beck Award and the 2009 first prize of the Roger Wagner International Choral-Composition Contest. In June 2010, he was

It outlived a march entitled *The Electric Century* by Sousa's rival, Francesco Fanciulli, whose band also played at the Exposition. At first Sousa thought *The Invincible Eagle* would surpass *The Stars and Stripes Forever* as a patriotic march, although he nearly entitled it *Spirit of Niagara*, in recognition of the Exposition.

Listen for:

- A boisterous 6/8 feel throughout.
- A typical march form: introduction, first strain (with repeat), second strain (with repeat), trio melody (with key change), breakup strain that features the lower voices, and reprise of the trio melody.
- A carefree woodwind countermelody on the trio melody.

Machu Picchu—City in the Sky (2004)

Satoshi Yagisawa (b. 1975)

Program note by the composer:

Explaining the significance of *Machu Picchu* begins with remembering the Incan empire at its zenith, and its tragic encounter with the Spanish conquistadors. The great 16th century empire that unified most of Andean South America had as its capital the golden city of Cuzco. Francisco Pizarro, while stripping the city of massive quantities of gold, in 1533 also destroyed Cuzco's Sun Temple, shrine of the founding deity of the Incan civilization.



Intihuatana Stone at Machu Picchu

While that act symbolized the end of the empire, 378 years later an archaeologist from Yale University, Hiram Bingham, rediscovered “Machu Picchu,” a glorious mountaintop Incan city that had escaped the attention of the invaders. At the central high point of the city stands its most important shrine, the Intihuatana, or “hitching post of the sun,” a column of stone rising from a block of granite the size of a grand piano, where a priest would “tie the sun to the stone” at winter solstice to ensure its seasonal return. Finding the last remaining Sun Temple of a great city inspired the belief that perhaps the royal lineage stole away to his holy place during Pizarro’s conquest.

After considering these remarkable ideas, I wished to musically describe that magnificent citadel and trace some of the mysteries sealed in Machu Picchu’s past. Three principal ideas dominate the piece: (1) the shimmering golden city of Cuzco set in the dramatic scenery of the Andes, (2) the destructiveness of violent invasion, and (3) the re-emergence of Incan glory as the City in the Sky again reached for the sun.

Satoshi Yagisawa is a Japanese composer who graduated from the Department of Composition at Musashino Academia Musicae, and later completed master’s coursework at the graduate school of Musashino Academia Musicae. He studied composition under Kenjiro Urata, Hitoshi Tanaka, and Hidehiko Hagiwaya, in addition to studying trumpet under Takeji Sekine and band instruction under Masato Sato.

Other professional activities include festival adjudication, guest conducting, teaching, lecturing, writing columns for music magazines and advisory work for a music publisher. He is one of the most energetic young composers in Japan today. Currently he teaches wind, string, and percussion instruments at Tokyo Music & Media Arts, Shobi. He is also a member of “Kyo-En”, an organization that premieres outstanding original works by Japanese composers.

Listen for:

- A “kitchen-sink” of rhythmic motives in the opening.
- Birds chirping in the first main theme.
- A percussion interlude leading to the ferocious second theme.
- A calm woodwind interlude.
- A return to the ferocious theme, this time with heroic horns.
- A grandiose recap of the first theme.

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Austin Civic Orchestra

December 17, 4:00 p.m., Bates Recital Hall, University of Texas at Austin
February 3, 7:30 p.m., Bates Recital Hall, University of Texas at Austin

Austin Civic Wind Ensemble

November 26, 5:15 p.m., Zilker Tree Lighting at Zilker Park, Austin
December 10, 6:30 p.m., Unity Church of the Hills, Austin
December 17, 4:00 p.m., Covenant United Methodist, Austin

Austin Brass Band

December 11, 6:30 p.m., Austin Public Library

Austin Jazz Band

November 20, 7 p.m., Elephant Room, Austin
December 18, 7 p.m., Elephant Room, Austin
January 29, 7 p.m., Elephant Room, Austin

Hill Country Community Band

November 18, 2 p.m., First Baptist Church, Wimberley

Gilbert and Sullivan Austin

January 7, TBD, A Gilbert and Sullivan Christmas Carol

— *In Gratitude* —

ASB greatly appreciates the Connally HS Band Program and Director of Bands Matthew Garrison for the generous hospitality of rehearsal space and equipment use. Thanks also go to Pflugerville ISD and Connally HS staff for their support of today's concert.

ASB

COMMUNITY IN CONCERT

Thank you for joining us for today's concert!
We hope to see you at our upcoming events:

January 28, 4:00 p.m., *Sea Songs* • Connally HS PAC

April 14, 4:00 p.m., *Old, New, Borrowed, Blue* • Connally HS PAC

May 12, 7:00 p.m., *Mother's Day* • Texas State Capitol South Steps

May 18, 3:00 p.m., *Combined Community Concert* • Festival Hill, Round Top

June 16, 7:30 p.m., *Father's Day* • Zilker Hillside Theatre, Austin

July 4, 8:00 p.m., *Independence Day* • Old Settler's Park, Round Rock

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