

Performers

Flute

Luanne Cullen
Katherine Dugan
Victoria Garza
Catherine Lewis
Michael Severino

Clarinet

Amy Chu
Karen Delk
Megan Ewert
Jeff LaMondia
Stephanie McIntyre
Janet Rice
Loren Tarnow
Paul Wadehra
Chris Walker

Alto Saxophone

Alan Harvey
Mike Patterson
Michael Shelsy
Allison Skinner

Tenor Saxophone

Jennifer Nailos
John Greer

Baritone Saxophone

Herb Holland

Trumpet

Sam Acosta
Karl Herb
Shane Lewis
Paul Puffe
Alan Rogers
Phillip Shanklin
Kent Stuibler
Duke Tanner

French Horn

Pati Dukett
Terry Martin
David Pardoe
Esther Porter
Gary Sapp

Euphonium

James Barnard
Jim Hadden

Trombone

Charles Jenkins
Giuseppe Maccagnan
Jarred Prejean
Bob Roeder
Jonathan Schaub

Tuba

Dan Augustine
Mike Bell
Jim Schwobel

Percussion

Charlie Schwobel
Derek Tarnow
Dan Wilson
Bob Russin



Austin Civic Wind Ensemble

presents

A Concert of Music Inspired by Literature

Robert Laguna, Conductor
Douglas Henderson, Guest Conductor

Tuesday, April 20, 2010
7:30 PM

Covenant United Methodist Church
Austin, Texas

The Austin Civic Wind Ensemble is a 501(c)(3) nonprofit organization that operates through the generous support of individuals and companies in the Austin area.

To learn how you and your company can support the arts in Austin through our wind ensemble or if you are interested in playing with us please visit our website at www.acwe.org



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Program

In Storm and Sunshine	J. C. Heed
The Inferno (from <i>The Divine Comedy</i>) <i>Douglas Henderson, Guest Conductor</i>	Robert W. Smith
Overture to <i>Colas Breugnon</i>	Dmitri Kabalevsky Transcribed by Donald Hunsberger
Abram's Pursuit	David R. Holsinger
The Iliad from <i>The Odyssey</i> (Symphony No. 2)	Robert W. Smith
Of Sailors and Whales I. Ishmael II. Queequeg III. Father Mapple IV. Ahab V. The White Whale	W. Francis McBeth

Notes

The Inferno

“The Inferno” is a movement of *The Divine Comedy*, a four-movement work based on Dante Alighieri’s poetic classic of the same name. It tells of Dante’s journey through Hell, guided by the ancient Roman poet Virgil. Like Dante’s *Inferno*, the movement is divided into four sections. The opening melodic statement represents the sins of incontinence. The next section is structured around the sins of violence, marked by intense storms and fiery sands. Next, the piece describes hypocrites as they file endlessly in a circle, clothed in coats of lead, which represent the weight of the hypocrisy on earth. The final section features the realm of those souls guilty of treacherous fraud, including the infamous traitors Judas, Brutus and Cassius.

Overture to Colas Breugnon

Dmitri Kabalevsky completed his opera, *Colas Breugnon, the Master of Clamecy*, in 1937; it was given its premiere the following year at the Leningrad State Opera. Based on a novel by Romain Rolland, the plot is set in sixteenth

century France and centers about the efforts of Colas to overthrow a cruel duke and to free his people from tyranny. The story develops Colas into a sort of Burgundian Robin Hood, at once a jester and philosopher, vine grower and artist, combining in himself a lusty appetite for food and wine and an ardent love of art. The overture sets the mood for the ensuing action and literally sweeps the listener into the first act of the opera.

Abram's Pursuit

Described as a “careening chase that starts with a bang and doesn’t let up until the final notes,” *Abram's Pursuit* was inspired by the Biblical account of the patriarch Abraham, then called Abram. Genesis 14 tells of a war waged by Chedorlaomer, the king of Elam, against several allied cities. In the course of the war, Abram’s nephew Lot is taken prisoner by Chedorlaomer’s army, and Abram springs to the rescue. With only 318 men, Abram chases down Chedorlaomer and his allies and soundly defeats them. In his music, Holsinger depicts Abram’s energy and intensity as he seeks to protect his family.

The Iliad

“The Iliad” is the first movement from *The Odyssey* (Symphony No. 2) by Robert W. Smith. Like Homer’s literary epic of the same name, “The Iliad” tells the story of the last year of the Trojan War. Beginning with the sounds of horns calling warriors to battle, the musical adventure unfolds. If one listens carefully, the wheels of the Trojan Horse can be heard as it is pushed into the city. The fires of battle are unleashed as the Greeks bring ten long years of war to an exhaustive conclusion.

Of Sailors and Whales

Of Sailors and Whales is a five-movement tone poem based on Herman Melville’s *Moby Dick*. Each movement of the piece paints a portrait of a character from the novel. The first movement depicts Ishmael, the narrator, who went to sea as a simple sailor, a novice to the world of whaling. The second movement presents Queequeg, described as a savage tattooed harpooner from a remote South Pacific island. Venerable priest Father Mapple is presented in the third movement, preaching a sermon about the lessons of the Biblical story of Jonah. The fourth movement turns to Ahab, the grim captain of the whaling vessel on which Ishmael sails. Moby Dick, the white whale with whom Ahab is obsessed, is the focus of the final movement, a musical re-creation of the climactic battle between man and whale.

Guest Conductor Douglas Henderson

Douglas Henderson is currently pursuing the Doctor of Musical Arts degree in Wind Conducting at The University of Texas at Austin. Mr. Henderson completed the Master of Music degree in Wind Conducting at Michigan State University in 2008 and the Bachelor of Music degree in Music Studies at the University of Texas at Austin in 2003. From 2003-2006, he was the Associate Director of Bands at J.J. Pearce High School in Richardson, Texas.