

AUSTIN SYMPHONIC BAND

community in concert



Sounds of Spring



Sunday, March 31 • 4 PM
McCallum Arts Center
Richard Floyd, Music Director

ASB Board of Directors and Officers

Music Director: Richard Floyd
Assistant Music Director: Bill Haehnel
Executive Director: Amanda Pierce

President: Bryan Chin-Foon
Past-President: Marty Legé
President-Elect: Kristin Morris

Board of Directors:

Betsy Appleton
John Bodnar
Tim DeFries
Clif Jones

Treasurer: Sharon Kojzarek
Secretary: Kyndra Cullen
Bookkeeper: Mark Knight
Librarian: Karen VanHooser
Concert Coordinator: Kevin Jedele
Transportation Manager: Chuck Ellis
Marketing Director: Thomas Edwards
Graphic Artist: Karen Cross
Webmaster: David Jones
Archivist: Tim DeFries
Program Notes: David Cross
Videographer: Eddie Jennings
Photographer: Tom Griffy

Austin Symphonic Band

PO Box 6472
Austin, Texas 78762
(512) 956-7420
busmgr@austinsymphonicband.org

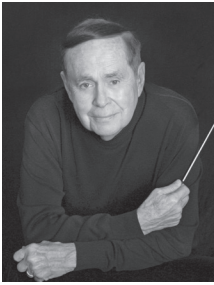
austinsymphonicband.org
facebook.com/ATXSymphonicBand
twitter.com/AustinSymphBand
instagram.com/ATXSymphonicBand



Cultural Arts
CITY OF AUSTIN
ECONOMIC
DEVELOPMENT

ASB is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department.
Visit NowPlayingAustin.com.

Richard Floyd, Music Director



RICHARD FLOYD is in his 57th 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 38 years and is in his 18th 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 Conductor



PETER BAY became Music Director of the Austin Symphony Orchestra in 1998. He is also Music Director of the Hot Springs Music Festival (AR) and the Big Sky Festival Orchestra (MT).

Maestro Bay has appeared with over eighty orchestras, including the National, Chicago, St. Louis, Houston, Dallas, Baltimore, New Jersey, San Antonio, Bochum (Germany), Carinthian (Austria), Lithuanian National, and Ecuador National Symphonies, the Minnesota and Algarve (Portugal) Orchestras, the Louisiana, Buffalo, and Boca del Rio (Mexico) Philharmonics, the St. Paul Chamber Orchestra, and the Eastman and Aspen Opera Theaters. Summer music festival appearances have included Aspen (CO), Music in the Mountains (CO), Grant Park and Ravinia (IL).

Bay is the primary conductor for Ballet Austin. He made his Austin Opera debut in 2002 with *A Streetcar Named Desire*, and subsequently conducted *La Traviata* in 2002, *Turandot* in 2003, and *The Marriage of Figaro* in 2005. He returns in 2019 with *La bohème*.

A native of Washington, D.C., Bay is a graduate of the University of Maryland and the Peabody Institute of Music. In 1994, he was one of two conductors selected to participate in the Leonard Bernstein American Conductors Program and was also the first prize winner of the 1980 Baltimore Symphony Orchestra Young Conductors Competition. He conducted the Hanan Townshend score for the 2016 film *The Vessel* and led performances of Leonard Bernstein's *Mass* as part of the Bernstein100Austin celebrations.

Bay was inducted into the Austin Arts Hall of Fame in May 2016.

PROGRAM

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

The Hounds of Spring Alfred Reed

Brooklyn Air Michael Markowski

Divertimento for Band Vincent Persichetti

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

PETER BAY, CONDUCTOR

Fandango. Frank Perkins
arr. Floyd E. Werle

BILL HAEHNEL, CONDUCTOR

INTERMISSION

Dancing Day. Jim Colonna

Perthshire Majesty Samuel R. Hazo

BILL HAEHNEL, CONDUCTOR

Simple Gifts: Four Shaker Songs for Concert Band Frank Ticheli

- I. In Yonder Valley
- II. Dance
- III. Here Take This Lovely Flower
- IV. Simple Gifts

Portrait In Jade Ryan George

We appreciate your keeping all electronic devices silent and dark.

Program Notes

The Hounds of Spring (1980)

Alfred Reed (1921–2005)

The Hounds of Spring was inspired by the poem *Atalanta in Calydon* by Algernon Charles Swinburne, which includes these lines:

CHORUS.

When the hounds of spring are on winter's traces,

The mother of months in meadow or plain

Fills the shadows and windy places

With lisp of leaves and ripple of rain;

...

And soft as lips that laugh and hide

The laughing leaves of the trees divide,

And screen from seeing and leave in sight

The god pursuing, the maiden hid.

The poem, a recreation in modern English of an ancient Greek tragedy, appeared in print in 1865 when Swinburne was 28 years old, and it made him an overnight success.

The Hounds of Spring was commissioned by and is dedicated to the John L. Forster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. They premiered the work in Windsor on May 8, 1980, under the direction of the composer.

Brooklyn Air (2016)

Michael Markowski (b. 1986)

Michael Markowski claims that with his bachelor's degree in film practices from Arizona State University, he is "fully qualified to watch movies and cartoons." Despite this humility regarding his musical training (including glossing over the performance of his *joyRIDE* at Carnegie Hall when he was a high school senior, and his Frank Ticheli Composition Contest award for *Shadow Rituals* the following year), he is gaining attention as a composer of unique and sophisticated works for wind band, film, and other media. His works are performed across the U.S. and around the world, leading to an ever-growing list of commissions for new compositions.

Brooklyn Air is the result of a commission by 12 schools around the U.S., concentrated in Markowski's home state of Arizona. It was created to celebrate the retirement of Dawn Parker (Markowski's middle school band director) from Smith Junior High School, and it was premiered by the band there on May 16, 2016. Markowski himself gives the best account of *Brooklyn Air*'s meaning and its genesis:

In Brooklyn (and pretty much everywhere else in New York City), the air is always an exotic melting pot of smells. Freshly baked donuts, sweet springtime flowers, and salty ocean breezes combine with car exhaust, dust, and sun-baked garbage to form an aromatic paradox. Every breath you take is complex and bittersweet.

In Italian, the word for “air” is aria, a word most of us probably recognize from its origins in opera. Although we typically know it as being a song for solo voice, an aria could also be more simply described as any expressive melody. The word also literally translates to “expression” and “tune.”

Brooklyn Air is a musical play on these words: a lyrical song flavored with extended jazz harmonies, grimy dissonances, and sweet melodies. The piece opens with buzzing trombone glissandi complemented by a lulling ocean drum and the slow scraping of a brake drum that introduce our ears to a musty, somewhat industrial atmosphere. The woodwinds soon enter singing sweet and salty chords: major, minor, major, minor. By measure 17, the ensemble has landed on a succulent B-flat major chord, our most pleasant taste yet, but by measure 18, the saltiness returns to our palette—a concert E-natural, the raised fourth scale degree, sings sharply in the melody.

At its heart, the piece is dedicated to Dawn Parker in celebration of her 30-year career teaching music and, in particular, as a ‘thank you’ for the two of those years that she taught the scrappy middle school saxophone player who would eventually write this piece. Farewells aren’t always sad and they certainly aren’t usually happy, and as Dawn prepares for the next chapter of her career as an instrument repair specialist, I can’t help but imagine that the transition must have her feeling a little bit of both. Perhaps these bittersweet moments are the ones that linger with us the longest— moments that surprise us, pinch us, and remind us that they are worth remembering.

Divertimento for Band (1950)

Vincent Persichetti (1915–1987)

- I. Prologue
- II. Song
- III. Dance
- IV. Burlesque
- V. Soliloquy
- VI. March

Divertimento was premiered by The Goldman Band on June 16, 1950, with the composer conducting. Persichetti started the composition during the summer of 1949 in a log cabin in El Dorado, Kansas. He began writing the work with a clash between choirs of woodwinds and brass, with a timpani “arguing” with them. After looking at this, he realized that the strings were not going to become a part of this piece. In a 1981 article, Persichetti stated:

*I soon realized the strings weren’t going to enter, and my *Divertimento* began to take shape. Many people call this ensemble “band.” I know that composers are often frightened away by the sound of the word “band,” because of certain qualities long associated with this medium—rusty trumpets, consumptive flutes,*

wheezy oboes, disintegrating clarinets, fumbling yet amiable baton wavers, and gum-coated park benches! If you couple these conditions with transfigurations and disfigurations of works originally conceived for orchestra, you create a sound experience that's as nearly excruciating as a sick string quartet playing a dilettante's arrangement of a nineteenth-century piano sonata. When composers think of the band as a huge, supple ensemble of winds and percussion, the obnoxious fat will drain off, and creative ideas will flourish.

Divertimento is one of Persichetti's lightest and most entertaining works, with each of the six movements covering completely different moods and styles. The work has a beautiful balance from the agitated woodwind figures and aggressive brass polychords in the first and last movements to the delicate and lyrical inner movements. This compendium of styles is rare for a single work.

It has been said that Persichetti's use of instruments makes the reeds the movers, the brass the pointers, and the percussion the connectors and highlighters. The "Prologue" is driving and electric, while the "Song" demonstrates Persichetti's lyricism as he weaves two simple and attractive melodies together. The music does indeed "Dance" in the third movement as it is tossed about by the woodwinds around a trumpet solo passage. The heavy *pesante* opening of the "Burlesque" suddenly brightens, with no change in tempo but instead a complete change in the texture. The beauty of the "Soliloquy" belongs to the solo cornet. The percussion entrance of the "March" returns the pace to that of the original opening as the brass and woodwind choirs work over the punctuation and timbre of the percussion section.



DESTINATION:

EUROPE

SEASON

2018

TO

2019



BELLA ITALIA!

October 6 at Austin ISD PAC with guest artists, Bob Cannon and Kyle Koronka

BOHEMIAN RHAPSODIES

December 2 at Austin ISD PAC with guest artist, Roger Myers

MEISTERS OF MUSIK

February 2 at Southwestern University Alma Thomas Theater, with guest artists, Lynn Eustis and Caleb Martin

TEXAS RISING STARS

March 26 at UT Austin Bates Recital Hall with guest artists from Butler School of Music

PICTURES FROM RUSSIA

May 18 at Austin ISD PAC with guest artist, Chris Simpson

COSMOS

June 7 & 8 at Zilker Park Hillside Theater

WWW.AUSTINCIVICORCHESTRA.ORG 512-200-2261

Fandango (1954)

Frank Perkins (1908–1988), arr. Floyd E. Werle (1929–2010)

Massachusetts native Frank Perkins made his name as a composer while working for Warner Brothers in Los Angeles. His works crossed genres from songs, notably “Stars Fell on Alabama,” to light classics like *Fandango*, to a wealth of television and film music. He was nominated for an Oscar for his work on the 1962 film version of *Gypsy*, in which he served as conductor, arranger, and music supervisor. He graduated in 1929 from Brown University (with an economics degree), toured Europe as a pianist, and later returned to the U.S. and formed a dance band. Subsequent work with Fred Waring and The Pennsylvanians led to a job at Warner Brothers in 1938, where Perkins stayed until retirement in the late 1960s.

Arranger Floyd E. Werle was a University of Michigan alumnus who served as the arranger for the U.S. Air Force Band for 32 years. He created hundreds of arrangements and was renowned for his harmonic daring and orchestrational finesse. He arranged Perkins’s *Fandango* in 1954.

The fandango is Spanish and Portuguese song and dance form that originated in the early 1700s. It became popular as an instrumental form for serious treatment by composers by the end of the 18th century. It is a 3/4 dance accompanied by castanets and often features a descending harmonic progression.

Dancing Day (2010)

Jim Colonna (b. 1970)

This celebratory work for symphonic band was commissioned in honor of the retirement of John Endahl, long-time director of the Lansing Concert Band (Lansing, Michigan). When asked about this composition, composer Jim Colonna replied:

I used to conduct the Lansing Concert Band while I was a DMA student at Michigan State University. John Endahl was the president of the LCB. Much like the Austin Symphonic Band, the Lansing Concert Band consists of music educators, past and present, as well as a wide variety of people in various fields. My love of community bands is well known, and composing this work was a great honor. I would like to thank the Austin Symphonic Band and its conductor Richard Floyd for their continuing support of this composition. The music is meant as a crafty entertainment piece that celebrates every person who has been touched by music education in the United States.

Jim Colonna is the Director of Bands at Messiah College where he teaches graduate instrumental conducting and conducts the wind ensemble.

Perthshire Majesty (2003)

Samuel R. Hazo (b. 1966)

From the composer:

Perthshire Majesty, a Scottish ballad for wind band, was written for my friends in the Tara Winds of Atlanta, Georgia, conducted by my dear friend, Dr. David Gregory, President of the National Band Association.

If you look up the derivation of the name “David Gregory,” you will find that

it means “beloved watchman.” I cannot imagine a more accurate name for a person who has devoted himself to serve as a guardian and inspirer of people in all stages of life. Furthermore, I have witnessed, through David’s unique qualities in friendship and musicianship, his unequivocal compassion for those who wish to advance music and the quality of its education.

When David and the members of Tara Winds commissioned me to compose a piece for their ensemble, I knew that the greatest challenge would be to create music that equaled the genuine warmth exhibited by the musicians I had gotten to know. Consequently, the graciousness of Tara Winds’ members predetermined the lush feel of this composition, but I still had to pinpoint a style in which to write. When I found out that David’s ancestry leads back to County Perthshire in Scotland, the style was set.

Simple Gifts: Four Shaker Songs for Concert Band (2002)

Frank Ticheli (b. 1958)

- I. In Yonder Valley
- II. Dance
- III. Here Take This Lovely Flower
- IV. Simple Gifts

The Shakers were a religious sect who splintered from a Quaker community in the mid-1700s in Manchester, England. Known then derisively as “Shaking Quakers” because of the passionate shaking that would occur during their religious services, they were viewed as radicals, and their members were sometimes harassed and even imprisoned by the English. One of those imprisoned, Ann Lee, was named official leader of the church upon her release in 1772. Two years later, driven by her vision of a holy sanctuary in the New World, she led a small group of followers to the shores of America where they founded a colony in rural New York.

The Shakers were pacifists who kept a low profile, and their membership increased only modestly during the decades following their arrival. At their peak in the 1830s, there were some 6,000 members in nineteen communities interspersed between Maine and Kentucky. Soon after the Civil War their membership declined dramatically. Their practice of intense simplicity and celibacy accounts for much of their decline.

The Shakers were known for their architecture, crafts, furniture, and perhaps most notably, their songs. Shaker songs were traditionally sung in unison without instrumental accompaniment. Singing and dancing were vital components of Shaker worship and everyday life. Over 8,000 songs in some 800 songbooks were created, most of them during the 1830s to 1860s in Shaker communities throughout New England.

From the composer:

My work is built from four Shaker melodies—a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, “Simple Gifts,” the hymn that celebrates the Shaker’s love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration.

The first movement is a setting of “In Yonder Valley,” generally regarded to be the oldest surviving Shaker song with text. This simple hymn in praise of nature is attributed to Father James Whittaker (1751–1787), a member of the small group of Shakers who emigrated to America in 1774. My setting enhances the image of spring by turning the first three notes of the tune into a birdcall motive.

The second movement, “Dance,” makes use of a tune from an 1830s Shaker manuscript. Dancing was an important part of Shaker worship, and tunes such as this were often sung by a small group of singers while the rest of the congregation danced. One interesting feature in my setting occurs near the end of the movement, when the brasses state the tune at one-quarter speed in counterpoint against the woodwinds who state it at normal speed.

*The third movement is based on a Shaker lullaby, “Here Take This Lovely Flower,” found in Dorothy Berliner Commins’s extraordinary collection, *Lullabies of the World* and in Daniel W. Patterson’s monumental collection, *The Shaker Spiritual*. This song is an example of the phenomenon of the gift song, music received from spirits by Shaker mediums while in trance. Although the Shakers practiced celibacy, there were many children in their communities, including the children of recent converts as well as orphans whom they took in. Like many Shaker songs, this lullaby embodies the Shakers’ ideal of childlike simplicity.*

*The finale is a setting of the Shakers’ most famous song, “Simple Gifts,” sometimes attributed to Elder Joseph Brackett (1797–1882) of the Alfred, Maine, community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making “Simple Gifts” possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his *Appalachian Spring*. Without ever quoting him, my setting begins at Copland’s doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.*

Portrait in Jade (2016)

Ryan George (b. 1978)

Portrait in Jade is an exuberant eight-minute work written for the Wan Quan School in Beijing, China. The simple, lyrical melody of the school’s song is fragmented and reset into a series of short, connected variations that ultimately come together in a majestic conclusion.

Ryan George graduated from the University of Kentucky with a degree in music education. He played principal horn for four semesters in the wind ensemble, was drum major of the Wildcat Marching Band, and performed with various other ensembles including the UK orchestra. He is a specialist in music design for marching bands, and his works have been performed by some of the nation’s elite ensembles. George and his wife reside in Austin.

What to Do During Intermission

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. ***Don't know where to start? We can help:***

- What's your favorite piece so far?
- Have you been to an Austin Symphony Orchestra concert led by Peter Bay?
- Who do you know in the band?
- Will you be at the Mother's Day concert at the capitol?

What to Do After the Concert

We'd love to connect with you! 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.com/ATXSymphonicBand) so you can share or like concert announcements & be part of our online community.
3. ***Follow us on Twitter*** (twitter.com/AustinSymphBand). Be an active part of our community and get the latest updates on ASB activities!
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, **or**
 - Complete this form and hand it to a band member, or mail it to:
ASB, PO Box 6472, Austin TX 78762



Name: _____

Address: _____

City: _____ State: _____

Zip: _____ Email: _____

ASB Members

Flute

Beth Behning
Wade Chiles
Kyndra Cullen
Shirley Cumby
Sheila DeWitt
Nan Ellis
Cheryl Floyd*
Shirley Gauthier
Sally Grant
Bailey Bui
Linda Lininger
Beverly Lowak
Karen VanHooser

Clarinet

Katie Bookout
Libby Cardenas
Pei-Ju Chang+
Karen Cross
Richard Davis
Hank Frankenberg
Byron Gifford
Kirk Hays
Ramona Heard
Tian Ji Si
Clifton Jones
Scott Maynard
Nancy Murphy
Nancy S. North
Chris Robles
Clary Rocchi*
Emily Turner
Faith Weaver

Oboe

Fred Behning
Kristen Mason
Brittany Toll

Saxophone

Susan Abbott
Betsy Appleton
Julie Jacob+
Eddie Jennings*
Bob Miller
Steve Neinast
Brenagh Tucker

Bassoon

Bryan Chin-Foon
Jayme Nelson
John Walter

Bass Clarinet

Sharon Kojzarek*
Ruth Lim

Trumpet

Eric Bittner
Brett Bookout
Charles Coward*
David Cross
Wesley Ellinger
Gary Graser
George Greene
Kevin Jedele
David Jones
Todd Lester
Nathaniel
McReynolds
Dan Scherer
Terry Todd
Bruce Wagner

French Horn

Jillian Baaklini
Leslie Boerger
Alyssa Collins
Chuck Ellis*
Michael Good
Evan Kolvoord
Vance Miller
Uriel Reyes

Trombone

John Bodnar*
Jim Crandell
Mike DeWitt
Kyle Green
Dale Lininger
Scott Mawdsley
Richard Piskator
Ken Riley

Euphonium

Allan Adelman*
Tim DeFries
Kristin Morris
Jerry Schwab
Brandt Zook

Tuba

Shawn Davis
Robert Heard
Sarah Rose
David Warner

String Bass

Thomas Edwards

Percussion

Alan Cline
Jana Davis
Tamara Galbi
Lorena Garcia
Bill Haehnel
Jim Hubbard+
Robert Ward*

Piano

Sheryl Stack+

* Section Leader
+ Guest Musician

ASB Supporters

Austin Symphonic Band is pleased to acknowledge the support of the organizations and individuals listed below. For information about supporting the band visit us at www.austinsymphonicband.org.

Diamond (\$10,000+)

The City of Austin

Double Platinum (\$5,000-\$9,999)

Platinum (\$1,000-\$4,999)

The City of Round Rock

Gold (\$500-\$999)

John & Cindy Bodnar

Leslie & Ron Boerger

Thomas Edwards

Hank Frankenburg

Sally Grant

Eddie Jennings & Family

Mark & Erin Knight

Mary Jane Kolar/
Glenn Haluska

Silver (\$100-\$499)

Allan Adelman

Betsy Appleton

Fred & Beth Behning

Tiffany & Fred Behning

Wade Chiles

Bryan Chin-Foon

Fran & Larry Collmann

Karen & David Cross

Susan & Ray Curtis

Sheila DeWitt

Katherine Edwards

Stan & Clint Farber

Mark Gagnon

George Greene

Scott Hastings

Robert Heard

Clifton Jones

Beverly Lowak

Al Martin

Donald McDaniel

Nancy Murphy

Steve Neinast

Peoples Signature Flooring

Amanda & Victor Pierce

Ivan & Maria Pierce

Alejandro Robles

John & Bess Sommer

Cindy Story

Barbara Turley

Betty Verdino

Perri Verdino-Gates

Bronze (\$50-\$99)

Susan Abbott

Anita & Dick Barrick

Byron Gifford

Annette & Jay Juba

Larry and Terrie Kolvoord

Rebecca Liendo

Doug and Pat Matzke

Nancy North

Jeffee L. Palmer

Heather Seifert

Rachel Wellhausen

Friends (\$10-\$49)

Katie Bookout

Joanna Castillo

Charles Coward

Joan DeLuca

Silvia Hernandez

Terence Kearns

Evan Kolvoord

Marty Legé

Kristen Mason

Dani Pruitt

Bruce Wagner

Faith Weaver

Kristin Wilson

Matching Donations

Dell

IBM International Foundation

Samsung



Donate Now!

You can support ASB with an online donation now on the following donation page: paypal.me/AustinSymphonicBand

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



Cultural Arts

CITY OF AUSTIN
ECONOMIC
DEVELOPMENT

ASB is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department. Visit NowPlayingAustin.com.

ASB

Thank You for
Attending Today's
Performance!

Please join us for the remaining performances of this concert season! Look on the back of the program for the details, and visit us at www.austinsymphonicband.org to stay updated.

Austin Symphonic Band 38th Season



A myriad of stories will come to life through the magic of movie music. From performances of *Saving Private Ryan* to *The Incredibles*, all that will be missing is the popcorn.

**Connally HS Luis Portillo
Performing Arts Center**

FEBRUARY 10 • 4 PM



Band music will be in the air as ASB celebrates the breadth and depth of concert band repertoire, including *Portrait in Jade* by Austinite Ryan George. Austin Symphony Orchestra conductor Peter Bay will return to the stage to guest conduct the ensemble.

McCallum Arts Center

MARCH 31 • 4 PM



Join ASB for a true Americana experience by attending these free outdoor concerts!

May 12 • 7:00 PM • Mother's Day
Texas State Capitol South Steps

June 16 • 7:30 PM • Father's Day
Zilker Hillside Theater

July 4 • 8 PM • Independence Day
Round Rock Old Settler's Park