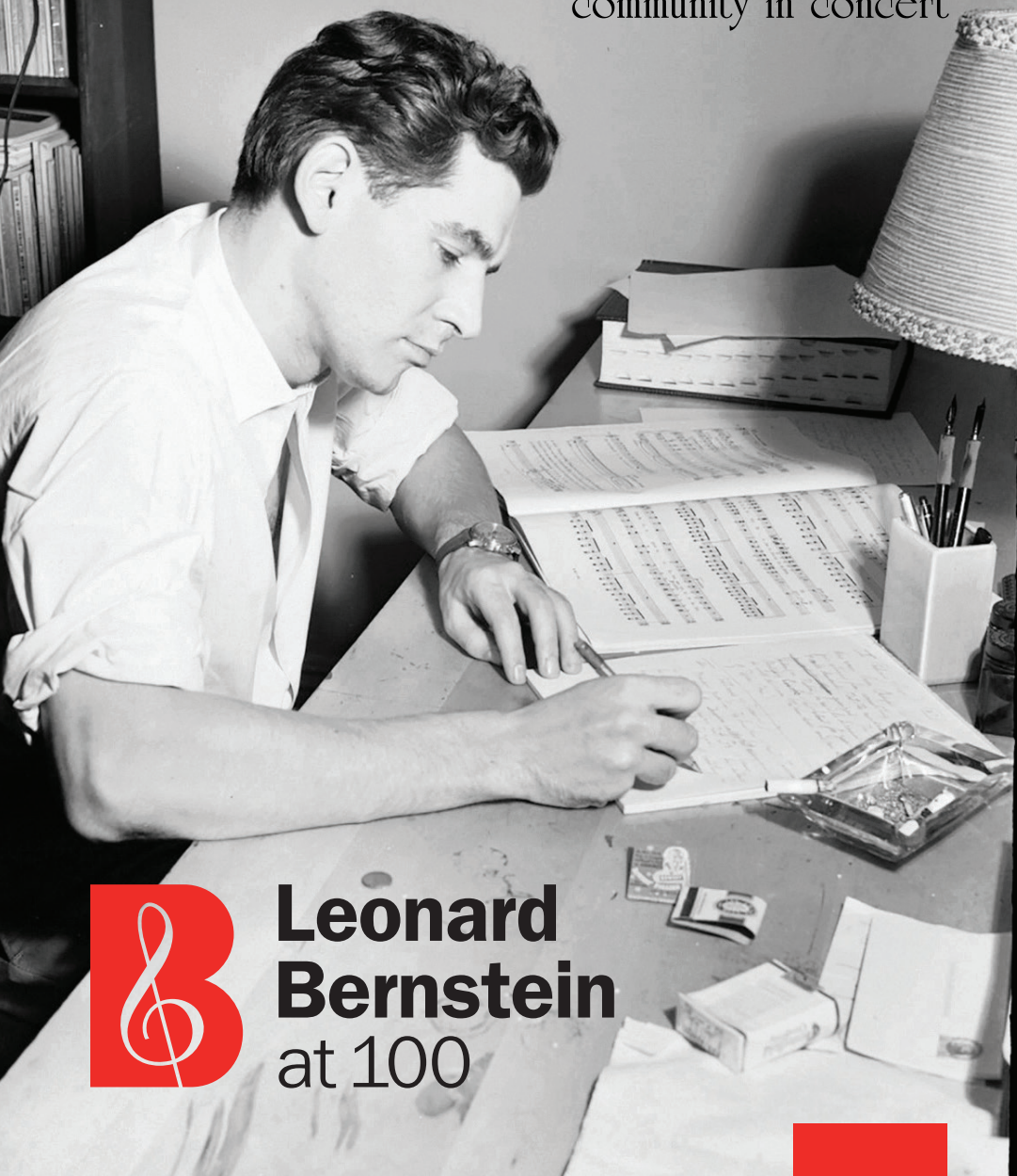


# AUSTIN SYMPHONIC BAND

community in concert



**Leonard  
Bernstein**  
at 100

Sunday, November 18, 2018 • 4 PM  
Westlake Community Performing Arts Center  
Richard Floyd, Music Director

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## **Austin Symphonic Band**

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

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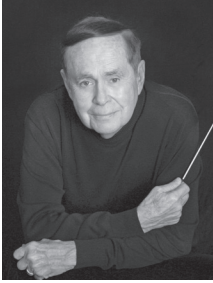


**Cultural Arts**  
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DEVELOPMENT

ASB is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department. Visit [NowPlayingAustin.com](http://NowPlayingAustin.com).

## Richard Floyd, Music Director

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**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

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**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.

# LEONARD BERNSTEIN

August 25, 1918–October 14, 1990

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## August 25, 1918: Born in Lawrence, Massachusetts

- 1931: Began piano lessons at the New England Conservatory of Music
- 1939: Graduated cum laude in music from Harvard University
- 1939–1941: Studied at the Curtis Institute of Music
- 1941–1950: Moved to New York City and roomed with kindred musical spirits Adolph Green and Betty Comden
- 1943: Made his conducting debut with New York Philharmonic as a last-minute substitute for the ailing Bruno Walter
- 1951: Married Felicia Cohn Montealegre
- 1954: Started lectures on the television show *Omnibus*
- 1956: Wrote the music for *Candide*
- 1957: Wrote the music for *West Side Story*
- 1958–1969: Music Director of the New York Philharmonic
- 1958–1972: Wrote and produced CBS's Young People's Concerts
- 1971: Premiered *MASS: A Theater Piece for Singer, Players, and Dancers*
- 1980: Wrote the music for *Divertimento*
- August 19, 1990: Led Boston Symphony Orchestra in what would be his final concert.

## October 14, 1990: Died in Manhattan, New York

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It seemed everyone loved Leonard Bernstein. Children saw him as the avuncular figure who would actually turn around on the Carnegie Hall podium to address them as future musicians. High-brows hailed him as the first great American-born conductor, a welcome departure from the staid Europeans who rarely performed American music. Low-brows lined up to see his musicals and sing his catchy tunes.

Bernstein was a Manhattan A-lister, often invited to parties where his good looks and flamboyant style earned him the nickname





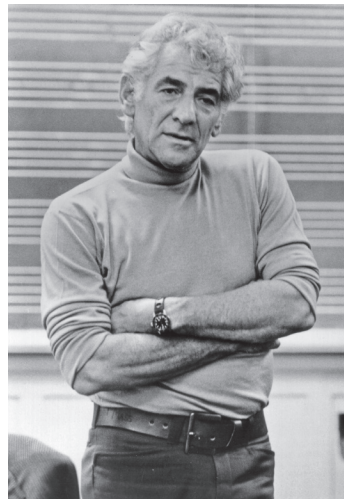
“The Electric Jew” from his daughter Jamie. Musicians marveled at his piano playing and appreciated the challenge and reward of his three symphonies. He was welcomed worldwide as a guest conductor and connected closely with the Israel and Vienna Philharmonic Orchestras.

The allure of Bernstein was his ability to combine his prodigious talents. He would frequently conduct from the piano. His Broadway shows had the sophistication and scope of opera, and his children’s programs revealed a depth of knowledge appreciated by grownups as well. He could, seemingly without hesitation, deliver a graduate-level lecture at Harvard, then turn and inspire a child.

Bernstein himself was torn as to which world-class talent should be his focus. An engaging extrovert, he loved the gritty process of collaborating with musicians and lyricists to create theatre pieces. He reveled in the idolatry of his post as director of the New York Philharmonic. He was in constant demand as a composer, but didn’t like the long hours required in the solitary process of putting notes on paper. His actual decision was no decision at all—*he just kept doing everything*.

Toward the end of his life, Bernstein started to slow and actually cling to some of his music. His conducting tempi became slower, as if he didn’t want the music to end, and he revisited pieces in the recording studio, including *West Side Story*.

Bernstein’s style lives on in his conducting progenies such as Seiji Ozawa, Michael Tilson Thomas, and Austin’s Peter Bay. Broadway takes itself more seriously, and generations of aspiring young musicians can still read the writings and see the insightful teaching videos of this great American treasure.



# PROGRAM

Thank you for joining us today! We hope you enjoy the band's performance of this all-Leonard Bernstein program. Today's concert is a registered event in the worldwide **Bernstein at 100** celebration.

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***Candide Suite*** . . . . . Leonard Bernstein, adapt. Clare Grundman

- I. The Best of All Possible Worlds
- II. Westphalia Chorale and Battle Scene
- III. Auto-da-Fé (What a Day)
- IV. Glitter and Be Gay
- V. Make Our Garden Grow

***Suite from MASS*** . . . . . Leonard Bernstein, arr. Michael Sweeney

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## INTERMISSION

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***Divertimento*** . . . . . Leonard Bernstein, trans. Clare Grundman

- II. Waltz
- IV. Samba
- V. Turkey Trot
- VIII. In Memoriam; March, "The BSO Forever"

***Four Dances from West Side Story*** . . . Leonard Bernstein, arr. Ian Polster

- I. Scherzo
- II. Mambo
- III. Cha-cha
- IV. Cool (Fugue)

### THREE SONGS FROM WEST SIDE STORY

***Gee, Officer Krupke*** . . . . . Leonard Bernstein, arr. Paul Murtha

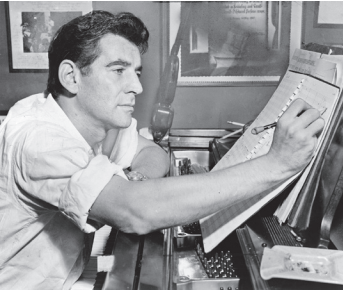
***Somewhere*** . . . . . Leonard Bernstein, arr. Jay Bocook

***America*** . . . . . Leonard Bernstein, arr. Michael Brown

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*We appreciate your keeping all electronic devices silent and dark.*

# Bernstein's Style



Bernstein's compositional style was influenced strongly by two other classic American composers: George Gershwin, who always seemed to have one foot on the concert stage and the other in a jazz club, and his good friend Aaron Copland, whose Americana compositional style broke with the accepted harmonic style and was often based on unusual intervals.

Bernstein himself favored the unsettled intervals of the minor seventh and its inversion the major second. Good examples of this are the melodies for "Somewhere" and "Make Our Garden Grow." Another oft-used interval was the enigmatic augmented fourth (tritone), which he employed to great effect in "Prologue" and "Cool" from *West Side Story*. The beautiful mystery of the augmented fourth is in its resolution. Think of the first three notes of "Maria" in which the tritone resolves to the solid fifth.

Bernstein also enjoyed using classic form in his dance music, and like Copland, favored the spicy rhythms of Latin America ("Mambo," "Samba").

Mixed meter was another favorite technique, as used in "America" (6/8 alternating with 3/4) and "Turkey Trot" (4/4 alternating with 3/4). If you're ever confused about the meter employed, do what musicians do: watch the conductor and listen to the bass line.

In trying to stay progressive, Bernstein also found ways to include rock 'n' roll music, particularly of the Beatles, in *MASS*.

## Preparing an All-Bernstein Concert

Musician, conductor, author Erich Leinsdorf stated it eloquently when he said, "Musicians can reside in the company of the world's greatest musical minds at will. They can dwell everyday with genius." He, of course, was referring to the creative genius of the composer.

This statement is never truer than when applied to the breadth, diversity, and artistry of Leonard Bernstein's music. Any one of Bernstein's iconic works could easily become the crown jewel or *pièce de résistance* of a concert program, transporting both the performer and audience to a special place of musical preeminence. *But what of an entire program of Bernstein's music?*

Such an undertaking presents special challenges while promising abundant rich rewards. The music is eternal. There is a message in every measure. There are no wasted notes, and there is never a *casual moment*. Whether conductor, performer, or listener, all must humbly immerse themselves deeply in the moment and savor all that Bernstein has to say while being ever-mindful of the reality that *he* is the genius, we the musicians are his humble messengers, and the audience is the recipient of his iconic greatness.

I often refer to a concert as being a celebration—a celebration of the gift of music, a celebration of God-given talents and of a musical collaboration to be shared by all. Thus, to me, *a concert is party time*. Happy Birthday, Lenny! —Richard Floyd

## Program Notes

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### **Candide (1956)**

Leonard Bernstein (*Candide Suite*, adapt. Clare Grundman)

*Candide* is truly more operetta than musical. In 1953, renowned playwright Lillian Hellman proposed to Bernstein that they adapt Voltaire's *Candide* for the musical theater. This 1759 novella satirized philosophies of Voltaire's day, especially the Catholic Church's Inquisition. Hellman observed a sinister parallel between the Inquisition's church-sponsored purges and the "Washington Witch Trials," fueled by anti-Communist hysteria and waged by the House Un-American Activities Committee (a group that targeted many artists, including Bernstein). The huge scope of this highly satiric story by Voltaire didn't translate well to the stage and was rewritten several times in hopes of making the twisted story more palatable. The bright and uplifting music belies the sordid tale.

While Bernstein was working on *Candide* in 1953, the State Department denied his passport renewal because of suspected communist leanings. While no evidence was found substantiating the claims and he did get a renewed passport, the FBI continued monitoring Bernstein into the 1970s, and he lived the rest of his life carrying the shadow of this dark experience.

### **MASS: A Theatre Piece for Singers, Players and Dancers (1971)**

Leonard Bernstein (*Suite from MASS*, arr. Michael Sweeney)

The assassination of John Fitzgerald Kennedy shook our nation. In response to it, Bernstein wrote, "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before." JFK's widow Jacqueline Kennedy called Bernstein in 1969 to ask if he would be the artistic director of the Kennedy Center. Unable to say no to Mrs. Kennedy, Bernstein agreed but soon realized that being the artistic director wouldn't work with his busy schedule. Instead, he wrote *MASS* for the inauguration of the center.

The early '70s were turbulent: The Vietnam War was raging, student protests at Jackson State and Kent State had turned violent, and political leadership wasn't trusted. In response to this collective crisis of faith, several landmark musicals brought religious discourse out of the church and onto the stage. The album *Jesus Christ Superstar* debuted in 1970, and *Godspell* followed in May 1971. Then, *Godspell* cocreator Stephen Schwartz collaborated with Bernstein to create *MASS: A Theatre Piece for Singers, Players and Dancers* in September 1971. Originally conceived to be true to the form of a Roman Catholic Mass, Bernstein's version quickly turned into a reflection of the tempestuous time.

It is rarely performed in its original form because of the sheer number of performers required, calling for a liturgical chorus, street chorus, children's chorus, full orchestra, rock band, marching band, narrator, and dancers. Bernstein and Schwartz took subtle digs at the Nixon administration with such lines as this one contributed by Paul Simon: "Half of the people are stoned and the other half waiting for the next election. Half of the people are drowned and the other half swimming in the wrong direction."

*MASS* alternated between beautiful pieces such as *Simple Song*, originally penned



*This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.*

—LEONARD BERNSTEIN, 1971

for the movie *Brother Son, Sister Moon*, acerbic protest songs, and quiet meditations designed to give the audience time to breathe and think for themselves. Bernstein intended for *MASS* to end with the words, “The Mass is ended. Go in Peace,” and he envisioned this scenario:

*It then remains for each individual on the stage to find a new seed of faith within himself through painful meditation enabling each individual to pass on the embrace of peace to his neighbor. The chain of embrace grows and spreads through the entire stage ultimately into the audience and hopefully to the world outside.*

## **Divertimento (1980)**

Leonard Bernstein (*Divertimento for Symphonic Band*, trans. Clare Grundman)

*Divertimento* was commissioned for the centenary celebration of the Boston Symphony Orchestra, and here Bernstein uses the notes “B” and “C” as a mini-motif representing *Boston Centennial*. This work consists of several vignettes honoring the history of Bernstein’s hometown orchestra.

**Waltz** is a straightforward piece, except that Bernstein replaced the usual 3/4 time signature with 7/8 (the eighth notes are in groups of 3 + 2 + 2). This is a nod to Tchaikovsky’s 5/4 waltz from his *Pathétique Symphony*, and it was written to honor Bernstein’s mentor and Boston Symphony conductor Serge Koussevitzky, who was fond of Tchaikovsky.

**Samba** incorporates the 12-tone or serial technique of composing using all notes of the chromatic scale. It is a short movement that is over before you have the chance to get up and dance. Listen for a quirky melody with strong brass punctuation.

**Turkey Trot** staggers along in mixed meter (4/4 and 3/4), featuring solos by clarinet and oboe.

**In Memoriam** honors the BSO members and conductors who are no longer with us. It is in the form of a canon and features the flute section, and it segues directly into the final movement.

**The BSO Forever** opens with a bold fanfare based on the “B–C” motif and then hops and skips around the band featuring smaller groups, then larger sections. It settles down with an endearing earworm of a melody introduced by the E-flat clarinet. Samba rhythms return, melodies are played one on top of another, and Bernstein’s flamboyant writing prevails.

## **West Side Story (1957)**

Leonard Bernstein (*Four Dances from “West Side Story,”* arr. Ian Polster; *Gee, Officer Krupke*, arr. Paul Murtha; *Somewhere*, arr. Jay Bocook; *America*, arr., Michael Brown)

*West Side Story* was a rumbling runaway hit on both the stage and screen. Written

at practically the same time as *Candide*. Bernstein freely borrowed from one to find songs for the other. Melodies from “One Hand, One Heart” and “Gee, Officer Krupke” started out in *Candide*, but soon meandered over to *West Side Story*. Critics sensed the magnitude of the moment when *West Side Story* opened on Broadway on September 26, 1957. They hailed the plot, based on “Romeo and Juliet,” but some found the music unusually angular and disconcerting. *West Side Story* ran for 732 performances and has been in almost constant production since its inception. A young Stephen Sondheim penned the lyrics for *West Side Story*. Bernstein and Sondheim shared the same penchant for words and word games and collaborated easily. Sondheim did need to be dissuaded by producers of the cast album from using overly strong and potentially offensive language at the end of “Officer Krupke,” so he chose instead to appease censors with the milder couplet of “Gee, Officer Krupke, Krup you.”

The movie version of *West Side Story* was filmed on location in New York and set new standards for dancing singers (or singing dancers, if you prefer). Several top actors were considered for the main roles: Elvis Presley for Tony and Audrey Hepburn for Maria. Natalie Wood, who had just finished *Splendor in the Grass*, was finally chosen for Maria and recorded the songs before being overdubbed by Hollywood singing veteran Marni Nixon. Rita Moreno, Russ Tamblyn, Richard Beymer, and George Chakiris all had breakout success in their starring roles.

*West Side Story* went on to win 10 Oscars (including Best Picture) in 1962. Steven Spielberg is currently remaking this movie and expects to begin production in 2019.



## Ready for Some Bernstein Trivia



### 1. Bernstein conducted a concert in honor of which major historical event?

- a. JFK’s Inauguration
- b. The moon landing
- c. The fall of the Berlin Wall
- d. The Mets/Yankees “Subway Series”

### 2. Which of these incredible anecdotes is true?

- a. Bernstein starred in a 1945 film about the life of Tchaikovsky with Greta Garbo.
- b. Bernstein founded the Boston Symphony Orchestra.
- c. Bernstein was the inspiration for the “Bernstein Bears.”
- d. Chevy Chase asked Bernstein to host *Saturday Night Live* during Kurt Vonnegut’s birthday party.

### 3. Why did Bernstein leave the New York Philharmonic in 1969?

- a. Drama with a few musicians
- b. To focus more on composing
- c. He wanted to become a full-time TV star.
- d. The board didn’t approve of the direction he was taking the orchestra.

*Answers are printed on the last program page.*

*It is the artists of this world, the feelers and thinkers, who will ultimately save us, who can articulate, educate, defy, insist, sing, and shout the big dreams. Only the artists can turn the “not-yet” into reality.*

*How do you do it? Find out what you can do well, uniquely well, and then do it for all you're worth. And I don't mean “doing your own thing” in the hip sense. That's passivity, that's dropping out, that's not doing anything. I'm talking about doing, which means serving your community, whether it's a tiny town or six continents.*

—LEONARD BERNSTEIN, JUNE 28, 1970,  
Tanglewood Music Center address



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](http://WWW.AUSTINCIVICORCHESTRA.ORG) 512-200-2261


## 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:**

- Have you ever seen Bernstein's works performed live before?
- What brought you to today's concert? Do you know an ASB member?
- What do you love about Bernstein's music?
- Have you answered the trivia questions? (on the final page of the program notes)

## 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](https://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](https://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](mailto: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

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Wade Chiles  
Shirley Cumby  
Sheila DeWitt+  
Nan Ellis  
Shirley Gauthier  
Sally Grant  
Bailey Hughes  
Linda Lininger  
Beverly Lowak  
Sara McGarry  
Karen VanHooser  
Kristi Wilson

## Clarinet

Katie Bookout  
Karen Cross  
Richard Davis  
Hank Frankenberg  
Isidro Garcia  
Byron Gifford  
Kirk Hays  
Ramona Heard  
Tian Ji Si  
Clifton Jones  
Scott Maynard  
Nancy Murphy  
Nancy S. North  
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Betsy Appleton  
Julie Jacob  
Eddie Jennings\*  
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Steve Neinast  
Cindy Story  
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Bryan Chin-Foon  
Jayme Nelson

## Bass Clarinet

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Forrest Stanley-Stevens

## Trumpet

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

## French Horn

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Leslie Boerger  
Alyssa Collins  
Chuck Ellis\*  
Michael Good  
Evan Kolvoord  
Vance Miller  
Vanessa Montelongo  
Uriel Reyes

## Trombone

John Bodnar\*  
Jim Crandall  
Mike DeWitt+  
Kyle Green  
Mark Knight  
Dale Lininger  
Scott Mawdsley  
Donald McDaniel  
Richard Piskator  
Paul Putnam  
Ken Riley

## Euphonium

Allan Adelman\*  
Tim DeFries  
Kristin Morris  
Jerry Schwab  
Brandt Zook

## Tuba

Shawn Davis  
Robert Heard  
Al Martin\*  
Sarah Rose  
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James Sproat+

## Percussion

Jana Davis  
Tamara Galbi  
Lorena Garcia  
Teresa Gardner  
Bill Haehnel  
Ryan Thomas  
Robert Ward\*

## Harp

Lisa Lamb+

\* Section Leader  
+ Guest Musician



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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.



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# 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](http://www.austinsymphonicband.org) to stay updated.



### **Bernstein Trivia Answers**

*Questions are on the final page of the program notes.*

1. (c.) The fall of the Berlin Wall
2. (d.) Chevy Chase asked Bernstein to host *Saturday Night Live* during Kurt Vonnegut's birthday party.
3. (b.) He wanted to focus more time on composing.

*Learn more about Bernstein and the worldwide centennial celebration at [www.leonardbernstein.com](http://www.leonardbernstein.com).*



**Leonard  
Bernstein**  
at 100

# Join ASB for the Rest of our 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

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Zilker Hillside Theater

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