

**AUSTIN SYMPHONIC
BAND PRESENTS**

Sea Songs

JANUARY 28, 2024 • 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

Thank you for embarking with us on a musical voyage to the sea! Today's selections will showcase the beauty and adventure of the ocean and the courage of those who go "Down to the Sea in Ships."

Who's Who in Navy Blue John Philip Sousa

Down to the Sea in Ships Robert Russell Bennett
setting by Kyle Glaser

- I. The Way of the Ship
- II. Mists and Mystery
- IV. Waltz of the Clipper Ships
- V. Finale, introducing the S.S. Eagle

Mare Tranquillitatis (Sea of Tranquility) Roger Zare
BILL HAEHNEL, CONDUCTOR

Midway March John Williams
trans. Lavender
BILL HAEHNEL, CONDUCTOR

————— INTERMISSION —————

Sea Songs. Thomas Knox

South Pacific (Symphonic Scenario) Richard Rodgers
arr. Bennett, adapt. R. Mark Rogers

Anchors Aweigh Charles A. Zimmermann
arr. George F. Briegel

We appreciate your keeping all electronic devices silent and dark.

Program Notes

Who's Who in Navy Blue (1920)

John Philip Sousa (1854–1932)

Program note by Paul Bierley:

It is not often that a composer dedicates music to a wooden American Indian. Sousa did just that by dedicating this march to Tecumseh, whose stern figurehead adorns Bancroft Hall at the U.S. Naval Academy at Annapolis.

Until a cache of old letters was recently discovered among Sousa family holdings in 1975, there was no proof of a request for this march coming from the student body of the U.S. Naval Academy. From the letters it was learned that a request had been made by Midshipman W. A. Ingram, president of the class of 1920. At that time, it was customary for each class to have its own new song or march to be performed at graduation exercises.

The manner of choosing a title for the march bordered on the comical. Midshipman T. R. Wirth suggested “Ex Scientia Tridens” (“From Science to Sea Power”). Sousa’s response to this was that it sounded like a remedy for the flu or a breakfast cereal. He suggested an alternate, “Admirals By and By.” Wirth stood firm with his proposal and pointed out that one of Sousa’s most famous marches was “Semper Fidelis,” also taken from the Latin.

At this point, Sousa apparently was inclined to withdraw his offer to compose the march, but Wirth pleaded with him not to take this course of action. Wirth tried to compromise on a title, offering such names as “Gentlemen Sailors,” “Seafarers,” and “Admirals All.” Sousa did some compromising of his own, and “Who’s Who in Navy Blue” became the title.

If you’d like to sing along with the trio medley, Sousa provided the following lyrics:

The moon is shining on the rippling waves.

The stars are twinkling in the evening sky.

And in our dreams Tecumseh softly tells us

We’ll be Admirals by and by.

In recognition of Sousa’s contribution to the Navy during World War I—and presumably in appreciation for this composition—he was presented a miniature class ring and made an honorary member of the graduating class of 1921.

Listen for:

- Written 14 years after *Anchors Aweigh*, in this piece Sousa takes Zimmermann’s melodies, full of upbeat, one step further and provides a hint of syncopation.
- Beautiful counter lines in the euphonium and mid-range reeds.

Down to the Sea in Ships (1969)

Robert Russell Bennett (1894–1981)

Setting by Kyle Glaser

I. The Way of the Ship

II. Mists and Mystery

IV. Waltz of the Clipper Ships

V. Finale, Introducing the S. S. Eagle

As a musician, Robert Russell Bennett was born at the perfect time. His collaborators on Broadway were Jerome Kern, Irving Berlin, George Gershwin, Cole Porter and Richard Rodgers. His tireless work ethic and ability to provide sympathetic, imaginative arrangements earned him the moniker “The Dean of Broadway Orchestration.”

Born in Kansas City in 1894 to a musical and encouraging family, Bennett’s gifts were recognized and developed early. His gifts were further developed in Tin Pan Alley, an area of New York City with a high concentration of composers, performers, and publishers. Finally, he studied in Paris with Nadia Boulanger, one of the foremost music teachers of the 20th century.

Bennett’s life also aligned with the Golden Age of the concert band. His contemporaries were John Philip Sousa, Henry Fillmore, Percy Grainger, and Edwin Franko Goldman. Goldman, in particular, helped encourage Bennett’s interest in scoring for the concert band.

Program note abridged from Dr. Glaser’s dissertation, “Down to the Sea in Ships”:

In 1952, the National Broadcasting Company premiered one of the nation’s first tele-documentaries, *Victory at Sea*, a 26-part series that chronicled the major naval engagements of the Second World War. *Victory at Sea* would prove to be an enormous and critical success for the NBC network. An April issue of *The New Yorker* reviewed the music as “an extraordinary achievement—a seemingly endless creation, now martial, now tender, now tuneful, now dissonant, but always reflecting the action taking place in the films.” When *Victory at Sea* began its run in syndication in 1953, Robert Sarnoff assigned the production team to a new project entitled *Project 20*. This new program would be another documentary series that initially planned to deal with “tracing and illuminating the cultural heritage of modern man.” According to an NBC press release, the show’s title was derived “from the 20th Century and our aim to dramatize its major themes with a blending of film, music, and spoken narrative.”

A majority of the *Victory at Sea* staff participated in *Project 20*, but Robert Russell Bennett assumed musical oversight over the entire project, including the composition and arrangement of all scores, as well as rehearsing and conducting the NBC orchestra for the recording sessions. *Project 20* premiered in 1954, and totaled over 30 one-hour episodes until the series ended in 1973. During its 19-year run, the series won numerous awards including an Emmy for Bennett.

The episode entitled “Down to the Sea in Ships” aired on the NBC network on December 11, 1968, at 10:00 p.m. Veteran actor Burgess Meredith provided the narration and Richard Hanser wrote the script. Bennett’s handwritten full orchestral scores, organized into eight reels, totaling 1,451 measures on 227 pages, have a studio recording date of June 13, 1967; printed promotional material from the NBC network is dated

September 12, 1968. NBC Press releases from December 1968 provided additional details for what would be seen in this particular episode:

The magic of the sea, the beauty of ships, and their fascination for the men who sail them are explored by NBC's renowned "Project 20" unit in its first offering of the 1968–69 season, "Down to the Sea in Ships"...Richard Hanser's script encompasses colorful and vivid detail—the beauty and majesty of the Tall Ship Era, a challenge to the Atlantic Ocean by a 14-foot rowboat, rare film of rounding Cape Horn, the voyage of a latter-day Mayflower (in 1957), the fisherman and the merchantmen "that do business in great waters." The pleasure-boating boom and today's great super-ships also form part of the story. So does the power and the terror of a storm at sea—and its aftermath, silently but eloquently expressed by the lonely hulks in an Atlantic graveyard.

Bennett also commented on the uniqueness of "Down to the Sea in Ships" in his autobiography; it is one of the few specific *Project 20* episodes Bennett mentioned:

The only other of our broadcasts that goes on the memories list will be "Down to the Sea In Ships" [11 December 1968]. It had a lot to tell us about our struggles, triumphs, and defeats on the mighty ocean and my department had a lot of excitement with sea chanteys and wild winds and Franz Schubert's beautiful song, "Am Meer (On The Sea)."

The setting presented today has been recreated by Dr. Kyle Glaser from extant parts provided by the U.S. Army Field Band. Mistakes have been edited and key and time signatures have been notated consistently in the full score created by Dr. Glaser.

Listen for:

I. The Way of the Ship:

- A short introduction suggesting waves of sound followed by Schubert's "Am Meer" as a brass chorale.
- An intense chromatic segue to "Blow the Man Down."
- The return of "Am Meer."

II. Mists and Mystery: A gently unwinding barcarole portraying the Venetian gondoliers navigating the canals of their city.

IV. Waltz of the Clipper Ships: A stately, graceful waltz.

V. Finale, Introducing the S. S. Eagle:

- A rousing march in the Bennett style, with an extended introduction and sophisticated neo-classical harmonization.
- A final poignant statement of "Am Meer."

Mare Tranquillitatis (Sea of Tranquility) (2012)

Roger Zare (*b.* 1985)

Program note from the composer:

Mare Tranquillitatis translates to "Sea of Tranquility," and is the famous location on

the moon where Apollo 11 landed and the first man set foot on the lunar surface. The music seeks to capture a dichotomy of emotions—tranquil beauty and restless isolation. All of the musical material is derived from only two ideas—the descending fourth heard in the opening bar, and the flowing and surging melody heard not long after. These two ideas trade back and forth within a contrapuntal texture, swelling and flowing as they interact with each other. The music recedes into a quieter realm and a quartet of soloists emerges, juxtaposing the lush full textures with a delicate and intimate passage. After many peaks and dips, the emotional arc of the piece culminates in the long-awaited return of the second theme. It grows and transforms into a sweeping gesture, bringing closure to the pent-up tension from before. What follows is an epilogue, and the piece ends with one final tender moment with the solo quartet.

Roger Zare has been praised for his “envious grasp of orchestration” (*New York Times*) and for writing music with “formal clarity and an alluringly mercurial surface.” His music often takes inspiration from science, nature, mathematics, and mythology. Currently based in Chicago, he was born in Sarasota, Florida, and began playing piano at age 5 and violin at age 11; he started composing at age 14. Currently, Zare is serving as assistant professor of music in the Hayes School of Music at Appalachian State University.

Listen for:

- An introduction of mildly dissonant instrumental colors
- A polyphonic texture of flowing lines.
- A beautifully active bassline.
- The emergence of a quartet of soloists, (bassoon, oboe, English horn, and clarinet).
- The return toward the conclusion of a soloist quartet (this time bass clarinet, English horn, flute, and clarinet).

Midway March (1976)

John Williams (b. 1932)

Transcribed for band by Paul Lavender

Program note from the composer:

The Battle of Midway was one of the great events in the history of the United States Navy. It was wonderful to see the recent reunion of American and Japanese veterans joining in peace and warm friendship, as they’ve searched to locate the site of the struggle. When I was young, I remember my father recounting to me that, during his childhood, he’d heard and seen John Philip Sousa conduct his famous band. And so, when the opportunity emerged to compose music for the film *Midway*, I tried to write an orchestral march that would be American in spirit, with a jazzy nautical swagger, (that) would fit squarely in the tradition of the great American marches that I’ve loved since my youth.

The Battle of Midway was a victory that some say was the turning point during World War II. The jaunty nature of the march celebrates the victory but belies the high casualty cost of the battle. The victory was so important to American morale that the name found its way into the lexicon of the country. Chicago’s Midway Airport, for example, was named for the battle. Key to the victory was the breaking of the Japanese Naval

encryption codes. The war had been going badly for the U.S., and the Japanese planned to deliver a devastating blow to finish off the U.S. fleet at Midway. However, due to the U.S. Signals Intelligence breaking the Japanese encryption code, the U.S. was able to plan a counterattack that led to eventual victory.

The march was composed in 1976 as part of the soundtrack for an epic movie. Despite its big-name cast, the movie was not a smashing success, but in June 1992, a more successful re-edit of the extended version aired on the CBS network commemorating the 50th anniversary of the Battle of Midway. Regardless of the success of the film, the score produced one of Williams's most popular marches.

Listen for:

- A swinging groove with unexpected kicks on beats 2 and 4.
- A full-fledged Irish reel in the center section with snare drum soloist.
- Spirited counter lines in the low brass.
- Key changes in the climactic ending.

Sea Songs (1983)

Thomas Knox (1937–2004)

When he was young, Knox heard the Marine Band on tour and decided he wanted to play trumpet in the band. He studied trumpet with Adolph “Bud” Herseth, principal trumpet with the Chicago Symphony Orchestra, and attended school at the University of Illinois at Urbana–Champaign.

Knox joined the Marine Band as a trumpet player in 1961, and by 1966 he moved to the arranging staff. Three years later, he was appointed chief arranger and continued to compose and arrange for the Marine Band until he retired in 1985.

Sea Songs was commissioned for the 350th anniversary of the founding of the city of Boston. After opening with a nod to Debussy's *La Mer*, *Sea Songs* primarily features two sea shanties: *Shenandoah* and *What Shall We Do With a Drunken Sailor*. The setting is both hauntingly beautiful and gymnastic for the band as Knox pushes boundaries of ensemble technique.

In case you need a response to the call of “What Shall We Do With a Drunken Sailor?” or need more material for “Talk Like a Pirate Day,” history provides us with the following:

- Chuck him in the longboat 'till he's sober.
- Scrape his chest with a rusty razor.
- Soak him in oil 'till he spouts a flipper.
- Put 'im in the scuppers with a hosepipe on 'im.
- Or, from 1989: Put him at the wheel of an Exxon tanker.

Listen for:

- A doleful opening horn call, English horn solo and music reminiscent of Debussy's *La Mer*.
- A lively work song tossed between sections of the band.
- The return of the horn / English horn motif.
- A triumphant recapitulation of *Shenandoah* atop a churning rhythmic background.

South Pacific (Symphonic Scenario) (1949)

Lyrics by Oscar Hammerstein II (1895–1960)

Music by Richard Rodgers (1902–1979)

Arranged for Orchestra by Robert Russell Bennett

Adapted for Concert Band by R. Mark Rogers

South Pacific burst onto Broadway on April 7, 1949, and ran for 1,925 performances, closing on January 16, 1954. Based on James Michener's book *Tales of the South Pacific*, it was immediately hailed by critics and the box office. The show openly addresses prejudice and racism, notably in the song "You've Got to be Carefully Taught," which includes the following lyrics:

*You've got to be taught to be afraid
Of people whose eyes are oddly made,
And people whose skin is a diff'rent shade—
You've got to be carefully taught.*

*You've got to be taught before it's too late,
Before you are six or seven or eight,
To hate all the people your relatives hate—
You've got to be carefully taught!*

The production won ten Tony Awards, including Best Musical, Best Score, and Best Libretto, and it is the only musical production to win Tony Awards in all four acting categories. Its original cast album, featuring the voices of Mary Martin and Ezio Pinza, was the bestselling record of the 1940s. *South Pacific* became a huge cultural and social phenomenon. Virtually every American adult had some palpable connection to World War II, which meant that they also had a natural connection to the show. In recognition of this timely contribution, *South Pacific* won the 1950 Pulitzer Prize for drama.

We should not overlook the huge contribution of Robert Russell Bennett in the success of the Rodgers and Hammerstein musicals. Richard Rodgers would often entrust Bennett with a brief outline of a song, leaving the harmonization and orchestration to the lightning quick and prolific arranger.

Listen for:

- An intriguing introduction featuring the interval of a major seventh.
- The following songs from the show:
 - "Dites-Moi (Tell Me Why)"
 - "A Cockeyed Optimist"
 - "Some Enchanted Evening"
 - "Bloody Mary"
 - "There is Nothin' Like a Dame"
 - "Bali Ha'i"
 - "A Wonderful Guy"
 - "Younger Than Springtime"
 - "This Nearly Was Mine"

Anchors Aweigh (The Song of the Navy) (1906)

Charles A. Zimmermann (1861–1916)

Arranged by George F. Briegel

Program note from the U.S. Naval Academy:

Beginning early in his long career as Director of the U.S. Naval Academy Band, Charles A. Zimmermann composed a march nearly every year, dedicating it to the graduating class. Midshipman Alfred Hart Miles approached Zimmermann with his class's request for a new march, saying that his classmates "were eager to have a piece of music that would be inspiring, one with a swing to it so that it could be used as a football marching song, and one that would live forever." As the legend goes, the two men sat at the chapel organ, Zimmermann composing the tune and Miles setting the title and writing two stanzas of words. The title, "Anchors Aweigh," came from an expression meaning the ship's hoisted anchor has just cleared the sea's bottom and, by implication, the voyage is underway. This march, *Anchors Aweigh*, was subsequently dedicated to the Academy Class of 1907.

The first mention of a performance of *Anchors Aweigh* was at the 1906 Farewell Ball, held on February 12, 1906. *Anchors Aweigh* received its first public performance at Franklin Field in Philadelphia for the 1906 Army–Navy football game, and for the first time since 1900, Navy emerged victorious with a 10–0 defeat of the Cadets!

The first verse of the original lyrics by Midshipman Alfred Hart Miles:

*Stand Navy down the field,
Sails set to the sky.
We'll never change our course,
So Army you steer shy-y-y-y.
Roll up the score, Navy
Anchors aweigh!
Sail Navy down the field,
And sink the Army, sink the Army Grey!*

Listen for:

- Traditional march form:
 - Introduction
 - First strain with repeat
 - Second strain with repeat
 - Trio introduction in a new key
 - Trio melody (you can sing the lyrics here)
 - Dogfight or breakup strain
 - Return of trio medley
- Snappy rhythms and melodies featuring offbeats—not quite the syncopations used in marches of the 1920s, but certainly foretelling the Jazz Age.
- A lively woodwind obligato in the trio section.

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Linda Lininger*
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Katelin Reberger
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Clarinet

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Richard Davis
Gustavo Diaz
Byron Gifford
Ramona Heard
Abbey Isler
Alphonso Jaime
Clifton Jones
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Scott Maynard
Nickolas Lam
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Kristen Mason
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Julio Gonzalez
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Brenagh Tucker

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Susan Abbott*

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Richard Waller
Lori Willoughby +

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Jessica Martinez
Forrest Stanley-Stevens

Contra-Alto/Bass Clarinet

Joe Dussé

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Brett Bookout
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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!

Post on your social media channels about attending our concert and give us a shout-out! Be sure to tag ASB when you do!



2. Like us on Facebook (facebook.com/ATXSymphonicBand) so you can share or like concert announcements & be part of our online community.

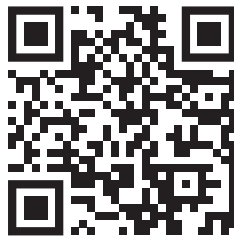
3. Follow us on Instagram (instagram.com/atxsymphonicband). Be an active part of our community and get the latest updates on ASB activities!

4. Add your name to our contact list for coming events. Request to be added to our contact list by emailing us at marketing@austinsymphonicband.org. We'll keep you updated about upcoming ASB performances.

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Austin Civic Orchestra

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

Austin Civic Wind Ensemble

April 13, 10:15 a.m., Central Market North, Texas Community Music Festival

Austin Brass Band

April 15, 7 p.m., Central Market North, Texas Community Music Festival

Austin Jazz Band

February 26, 7 p.m., Elephant Room

March 25, 7 p.m., Elephant Room

April 13, 4:30 p. m., Central Market North, Texas Community Music Festival

Brushy Creek Brass Band

April 14, 7 p.m., Central Market North, Texas Community Music Festival

Hill Country Community Band

February 18, 4 p.m., First Baptist Church Wimberley

April 13, 12:45 p.m., Central Market North, Texas Community Music Festival

April 14, 4 p.m., First Baptist Church Wimberley

Waterloo Wind Band

March 3, TBD

April 21, 10:15 a.m., Central Market North, Texas Community Music Festival

— *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 Connally HS staff for supporting 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:

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., *A Sousa Spectacular!* • Festival Hill, Round Top

June 16, 7:30 p.m., *Father's Day* • Lakeline Park Grand Pavilion, Cedar Park

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

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