

AUSTIN SYMPHONIC BAND
Community in Concert

Howdy, Folks!

An Evening of Folk Songs,
Folklore & Just Plain Nice Folks!



CONNALLY HS PERFORMING ARTS CENTER

Sunday, April 3, 2022 ★ 4:00 PM
Dr. David W. Clemmer, Guest Conductor
Bill Haehnel, Assistant Music Director

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Austin Symphonic Band

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Dr. David W. Clemmer, Guest Conductor _____



An advocate for artistry and ensemble pedagogy in music education, **DR. DAVID W. CLEMMER** is active as a conductor, clinician, and lecturer in the U.S. and Europe. He recently presented lectures and masterclasses at the Yamaha Band Conference in Schlitz, Germany, and the Internationaler Blasemusik Kongress in Neu-Ulm, Germany.

Dr. Clemmer was previously Director of Bands at the University of Houston Moores School of Music, where he conducted the Wind Ensemble, Symphonic Winds, and Chamber Winds. He also taught graduate and undergraduate instrumental conducting and oversaw the athletic bands program. In prior appointments, he was Director of Bands at Eastern Kentucky University and Associate Director of Bands/Director of Athletic Bands at the University of Kansas. He held similar teaching positions at Sam Houston State University and University of Texas at Arlington. Dr. Clemmer has served as Brass Caption Head for the Boston Crusaders and Santa Clara Vanguard Drum & Bugle Corps and as ensemble music instructor for the Cavaliers Drum & Bugle Corps.

Dr. Clemmer currently serves on an international team of conductors and educators in a project entitled “Directed Listening for Wind Ensemble Conductors,” presented in *The Directed Listening Model: A Rehearsal Guide for Ensemble Musicianship* (PCB Global Enterprises).

Dr. Clemmer holds a D.M.A. in conducting from the Conservatory of Music and Dance at the University of Missouri—Kansas City, a M.Mus. in conducting from the University of Oklahoma, and a B.Mus. from the University of Texas at Arlington. Professional affiliations include the College Band Directors National Association, National Association for Music Education, Texas Music Educators Association, and Phi Mu Alpha Sinfonia.

Bill Haehnel, Assistant Music Director _____



BILL HAEHNEL has been a Texas music educator for 39 years and is in his 19th 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.

Joel Guzmán, Producer/Accordionist _____



Growing up in a musical family and playing the accordion all his life, **JOEL GUZMÁN** realized that the accordion had no limits. “I may play a box, but I don’t want to be put in one,” testifies the two-time Grammy Award Winner.

Guzmán grew up playing conjunto in his father’s band in Washington state, where his family had relocated from Texas in the 1950s. Over the years he played alongside the greats, including conjunto pioneers, Esteban Jordan and Flaco Jimenez.

Guzmán returned to Texas in the 1980s and spent the next three decades—along with singer-songwriter and longtime collaborator Sarah Fox—pushing the boundaries of Tex-Mex music. The bilingual duo co-directs Aztex, a Latin-American based music group that blends Caribbean rhythms with jazz and blues. They have performed with other top artists, ranging from Los Lobos to Kris Kristofferson. Additionally, Guzmán has toured with Paul Simon Band, Buddy Miller, Tom Jones, plus many more great artists.

Guzmán won Grammys for 1998’s *Los Super Seven* and 2004’s *Polkas, Gritos y Acordeones* albums, plus another for the 2010 soundtrack of *Crazy Heart*, a film in which he also acted. He has been teaching diatonic accordion to University of Texas Elementary School (UTES) Charter School students since 2013 and is currently an adjunct professor in the Butler School of Music at the University of Texas where he also directs the university’s Conjunto Ensemble.

Guzmán says that being able to teach students an instrument that has such a textured and global history expands their horizons by giving them a deeper appreciation for the accordion’s place in American culture.

PROGRAM

Thank you for joining us today! We hope you enjoy our performance of all-American music, including jazz, humor, the Wild West, Broadway, vast landscapes, and beloved American folk songs.

The Twelve Gallon HatJulie Giroux

Shenandoah arr. Omar Thomas

Suite of Old American DancesRobert Russell Bennett

1. Cake Walk
2. Schottische
3. Western One-Step
4. Wallflower Waltz
5. Rag

INTERMISSION

SasparillaJohn Mackey

Joel Guzmán, Accordion

Simple GiftsFrank Ticheli

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

The Cowboys OvertureJohn Williams, trans. Jay Bocook

We appreciate your keeping all electronic devices silent and dark.

Program Notes

The Twelve Gallon Hat (2013)

Julie Giroux (b. 1961)

Notes from the composer: When looking at the lineup for the Klavier/Naxos recording in January 2014, I realized there was a need for music of a lighter nature and composed *The Twelve Gallon Hat*. The original title was *The Nine and a Half Gallon Hat*. However, following the first reading session, the musicians who sightread the piece all agreed that it was at least 12 gallons in size, so that is the title.

Fond of Western television and film music like *Bonanza*, *Silverado*, *City Slickers*, *The Magnificent Seven*, and many, many others, I decided to compose a work as a tribute to my favorites. It is a wild ride to be certain, with double-tonguing faster than any six-shooter and woodwind runs flying across the page like tumbleweed. Tie yourself into the saddle and hang on for this fast and furious romp across the wild, wild, wild West!”

Born in Fairhaven, Massachusetts, Julie Giroux graduated from Louisiana State University in 1984. She started playing piano at three years of age, began composing at the age of eight, and has been composing ever since.

With over 100 film, television, and video game credits, Giroux has collaborated with dozens of film composers, producers, and celebrities, including Bill Conti, Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celene Dion, Paula Abdul, Michael Jackson, Paul Newman, Harry Connick Jr., and many others. Projects she has worked on have been nominated for Oscars, Emmys, Grammys, and Golden Globe awards. She was the first woman and the youngest person to ever win an Emmy in the field of “Outstanding Individual Achievement in Music Direction.”

Giroux has been a true force in a male dominated field and has accrued many awards previously awarded only to men. She is a recipient of the Distinguished Service to Music Medal Award and was the first female composer inducted into the American Bandmasters Association in 2009.

Listen for:

- Swaggeringly bold scoring.
- Fanfarish, heroic brass writing.
- Open, quartal harmonies.

Shenandoah (2019)

Omar Thomas (b. 1984)

Notes from the composer: *Shenandoah* is one of the most well-known and beloved Americana folk songs. Originally a river song detailing the lives and journeys of fur traders canoeing down the Missouri River, the symbolism of this culturally-significant melody has been expanded to include its geographic namesake—an area of the eastern United States that encompasses West Virginia and a good portion of the western part of Virginia—and various parks, rivers, counties, and academic institutions found within.

Back in May of 2018, after hearing a really lovely duo arrangement of *Shenandoah*

while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it and thought about it and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterward. I would intermittently check myself on the piano to make sure what I was imagining worked, and I ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of *Shenandoah* is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

Listen for:

- Melodies that slowly unwind and develop.
- Closed chord clusters that gradually yield to more open, bluesy voicings.
- Canonic passages with muted trumpets.
- A finger-snap rainstorm.

Suite of Old American Dances (1949)

Robert Russell Bennett (1894–1981)

1. Cake Walk
2. Schottische
3. Western One-Step
4. Wallflower Waltz
5. Rag

While best known as an arranger and orchestrator of Broadway shows (such as *Oklahoma!*, *Showboat*, *The Sound of Music*, and *My Fair Lady*), television, and motion pictures, Robert Russell Bennett maintained a balance between the stage and concert hall by also penning concerti, symphonies, and music for concert band.

Bennett was born in Kansas City, Missouri, where his father was a member of the Kansas City Symphony and his mother played piano professionally. His first music teachers were his parents, and by his early teens he was playing a variety of instruments in a concert band his father organized. Bennett moved to New York City in 1916 and found work as a music copyist. His responsibilities soon expanded to arranging and orchestrating as he made connections with some of the most popular Broadway composers—George Gershwin, Cole Porter, Kurt Weill, Jerome Kern, and Richard Rodgers, among others. Some of the composers passed music to Bennett that needed little more than an orchestration, while others depended on Bennett to bring a bare melody to completion. Richard Rodgers said of Bennett, “I give him the credit for making my music sound better than it was.”

Suite of Old American Dances was inspired by a concert in Carnegie Hall by the

legendary Goldman Band. Bennett wrote, “I suddenly thought of all the beautiful sounds the American concert band could make that it hadn’t yet. Those sounds were so new, after all my years with orchestra, dance bands, and tiny combos, that my pen was practically jumping out of my pocket begging me to give this great big instrument some more music to play.”

“My (initial) name for it was *Electric Park*, [after the Kansas City amusement park] that was a place of magic to us kids. The tricks with big electric signs, the illuminated fountains, the big band concerts, the scenic railway and the big dance hall—all magic. In the dance hall all afternoon and evening you could hear the pieces the crowds danced to, and my five movements were samples of the dances of the day.”

The composer further noted, “There’s no particular purpose in mind in the composition except to do a modern, and, I hope, entertaining version of some of the dance moods of my early youth for symphonic band.” *Suite of Old American Dances* was composed at the same time that Bennett was scoring the musicals *Kiss Me*, *Kate* and *South Pacific*.

1. The first movement, “Cake Walk,” represents a highly syncopated dance with origins in the antebellum South. It was a competitive dance in which slaves would parody their owners’ social events with outlandish dress and affected airs. While it could be assumed that slave owners would punish their slaves for this mocking behavior, in fact, many owners actually encouraged it. The couple with the best dancing skills would then “take the cake,” an idiom that is still common today. But the cake walk was more than a recreational dance; it also gave a chance for enslaved people to ridicule those who tyrannized them.

2. “Schottische” isn’t Scottish as the name might suggest, but is actually a polka-like dance originating in Bohemia. It is one of the oldest dance forms and shares a four-beat pattern with the polka, but on the fourth beat of each pattern, a polka dancer will rest, while schottische dancers perform a hop.

3. The “Western One-Step” is a type of early ballroom dance that preceded the foxtrot. As Frederick Fennell points out, “The composer informed me that this is also a dance known as the Texas Tommy, an obviously bright-eyed tune with an equally bright-eyed tempo.” Little is known about the Texas Tommy, one of the obsolete forms of the one-step. This dance, from the early 20th century, is believed to have originated in brothels and saloons, where ladies of the evening were known as “tommies.”

4. “Wallflower Waltz” is a relaxed treatment of the classic three-beat dance form. Bennett updates the form with jazzy chords and a shifting rhythmic emphasis.

5. A syncopated style of music originating in the 1890s, Rag evolved from blending the traditional two-beat march with Afro-Caribbean rhythms. The syncopation in the music was first referred to as “Ragged time,” then the form itself began to be called “Ragtime,” and finally, “Rag.” First popularized by predominantly African-American composers, most notably Scott Joplin, the rag soon entered the musical mainstream, and was adopted by composers like Satie, Debussy, and Stravinsky. Bennett’s sassy Rag is a brilliant finale.

Listen for:

- Bennett’s imaginative and colorful orchestration.
- A constant rhythmic underpinning.

Sasparilla (2005)

John Mackey (b. 1973)

Joel Guzmán, Accordion

Notes from the composer: *Sasparilla* is my first “fully original” work for wind ensemble. I’d written one other wind piece prior to this (*Redline Tango*) but that was a transcription of an orchestra work. With *Sasparilla*, the primary request from the commissioning consortium was to write something “new for band,” so I approached the piece with the goal of writing something that took advantage of the wonderful sounds that only a concert band can make.

Sasparilla was a type of liquor served in saloons in the Old West. It has since become a non-alcoholic root beer-like beverage, and if the listener happens to be under the age of 21, I suggest you choose the latter description. Whether it be from bad liquor or terribly funky soda, *Sasparilla* tells the tale of an Old West saloon, and the specific tale seems to vary, depending on the listener. Some hear a pony who drinks from a fermented trough and goes on a joyride to Tijuana. Some hear a cowboy who can’t hold his drink. Some suggest the Old West as viewed through the eyes of the old Warner Brothers cartoons.

Regarding the spelling . . . although I would never be one to win a spelling bee, I realize that the “correct” spelling is “sarsaparilla,” but there are two other slangified spellings—“sarsparilla” and the one I’ve chosen, “sasparilla.” Although only one would win you a spelling bee, “sasparilla” looked best in print!

Listen for:

- Soloistic parts from nontraditional band instruments such as accordion, piano, and contrabassoon.
- At times, a Charles Ives-ish eccentricity.
- The trumpet horse whinney toward the end.

Simple Gifts (2002)

Frank Ticheli (b. 1958)

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

Notes 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 a 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 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 Bracket (1797–1882) of the Alfred, Maine, community and also said 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.

The lyrics are as follows:

In Yonder Valley

*In yonder valley there flows sweet union;
Let us arise and drink our fill.
The winter's past and the spring appears;
The turtle dove is in our land.
In yonder valley there flows sweet union;
Let us arise, and drink our fill.*

Dance

*Virgins cloth'd in a clean white garment,
How they move in a band of love,
Comforts flow in a mighty current,
We shall drink at the fountains above.
Yea, we will rejoice with freedom,
In this straight little narrow way,
Here is the fold and the lambs all feeding,
On this green we'll skip and play.*

Here Take this Lovely Flower

<i>Here take this lovely flower</i>	<i>O place it near thy bosom</i>
<i>Thy mother sent to thee,</i>	<i>And keep it pure and bright,</i>
<i>Cull'd from her lovely bower</i>	<i>For in such lovely flowers</i>
<i>Of sweet simplicity.</i>	<i>The angels take delight.</i>

Simple Gifts

'Tis the gift to be simple, 'tis the gift to be free;
'Tis the gift to come down where we ought to be;
And when we find ourselves in the place just right,
'Twill be in the valley of love and delight.
When true simplicity is gained,
To bow and to bend we shan't be ashamed
To turn, turn will be our delight,
'Til by turning, turning we come round right.

Listen for:

- Simple, well-crafted chords reflecting the influence of nature.
- Beautifully lyrical melodies.
- A chaste approach to dance form.

The Cowboys Overture (1972)

John Williams (*b.* 1932), trans. Jay Bocook

Taken from the 1972 motion picture *The Cowboys* starring John Wayne, the music complements the story of a 60-year-old Montana cattleman who enlists and transforms ten schoolboys into cowboys after the regular ranch hands left with Gold Rush fever. The 400-mile cattle drive provides the boys with a different and harsher schooling as they learn the rigors of the job and deal with rustlers. The music conveys the high spirit of wild horses and their taming. Jollity around the campfire is contrasted against the loneliness of the open range. The plains have a beauty, though, which is reflected in the song of a lark. The hard work of the cattle drive, including fording a wide, muddy river and facing many fears and threats, succeeds in maturing the boys into men.

John Williams is undoubtedly the preeminent musical voice of the motion picture. His film credits include *Jaws* (1975), *Superman* (1978), *The Empire Strikes Back* (1980); *Raiders of the Lost Ark* (1981), *E. T.: The Extra-Terrestrial* (1982), *Jurassic Park* (1993), and over 100 other film scores, not to mention *Star Wars* (1977), which has been selected by the American Film Institute as the greatest film score of all time.

John Williams, who recently celebrated his 90th birthday, lives in Los Angeles, where he is still quite active as a conductor and composer. His latest projects include a violin concerto and upcoming conducting engagements with the Philadelphia, Boston, and Los Angeles orchestras.

Listen for:

- Exuberant, double-tongued passages for horn and trumpet.
- Broad, sweeping, melodies.
- Whimsical leitmotifs representing the young boys.
- Major seventh chord progressions foreshadowing Williams's E.T. score.
- A poignant oboe solo.
- Contrapuntal themes overlapping throughout.

What to Do During Intermission

Take a moment and say *howdy* to the fine folks around you! Since you're at this concert, you already have something in common—a *love of music!* Connect with someone new and find out what brought them here today.

What to Do After the Concert

We'd love to connect with you! It's as easy as 1-2-3-4!

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

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Special thanks goes to the Connally HS Band Program and Director DaJuan E. Brooks for the generous hospitality of rehearsal space and equipment use. Thanks also go to Connally HS staff for their support of today's concert.

Thank You

for attending today's performance!

We hope to see you again on Mother's Day,
Sunday, May 8, at 7 p.m., for our next concert!

Come to the beautiful south steps of the Texas State Capitol for this festive outdoor concert. ASB will perform well-known tunes, including marches and Broadway musical numbers that all are sure to enjoy!

Go to austinsymphonicband.org for updates about that performance.

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May 8, 7 P.M. • Mother's Day • Texas State Capitol South Steps

June 19, 7:30 P.M. • Father's Day • Zilker Hillside Theater



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