

Austin Symphonic Band
presents



Texas Treasures

APRIL 23, 2023 ★ 4:00 PM

**Connally HS Performing Arts Center
Dr. Kyle Glaser, Music Director**

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Austin Symphonic Band

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Dr. Kyle R. Glaser, Music Director _____



DR. KYLE R. GLASER is in his first 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.

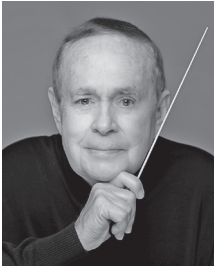
Bill Haehnel, Assistant Music Director _____



BILL HAEHNEL has been a Texas music educator for 40 years and is in his 20th 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.

Richard Floyd, Guest Conductor



RICHARD FLOYD is in his 61st year of active involvement as a conductor, music educator and administrator. He has enjoyed a distinguished and successful career at virtually every level of wind band performance, from beginning bands through high school and university wind ensembles to community bands. In 2014 Floyd retired as State Director of Music at UT Austin. He now holds the title Texas State Director of Music Emeritus.

He 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.

In 2002 he was the single recipient of the prestigious A.A. Harding Award by the American School Band Directors Association. The Texas Bandmasters Association named him Texas Bandmaster of the Year in 2006 and recognized him with the TBA Lifetime Administrative Achievement Award in 2008. 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. In 2014, he was inducted into the National Band Association Academy of Wind and Percussion Arts and was honored with the Kappa Kappa Phi Distinguished Service to Music medal. Phi Beta Mu International Bandmasters fraternity named him the PBM 2022 Outstanding Contributor to the support and development of bands. That same year, the CBDNA Executive Board established The Richard Floyd CBDNA Distinguished Service Award in his honor and in recognition of his contributions and years of service.

In addition to being an acclaimed author on music-making, Floyd was named a Yamaha Master Educator in 2016 and remains active as a clinician and mentor.

RICHARD FLOYD AND AUSTIN SYMPHONIC BAND

Floyd served over three decades as Musical Director and Conductor of the Austin Symphonic Band. His leadership was instrumental in expanding the band's presence, from local to national levels. In 1989, ASB was the first community band to perform the Grand Finale Concert at the Midwest International Band and Orchestra Clinic in Chicago, and the band returned for appearances in 1997 and 2007. ASB was featured at the American Bandmasters Association Conventions in 1993 and 2006, and the band was invited to perform at the Western International Band Clinic in 2004. During his tenure, Floyd championed the band's collaboration with professional guest performers and conductors, including Boston Brass, Rhythm & Brass, Jim Walker, Pat Sheridan, Tito Carrillo, Steve Williamson, Clint Foreman, Synaesthesia Saxophone Quartet, Frank Ticheli, and Peter Bay.

Through his 35 years of leadership, Floyd helped establish a firm foundation for community music-making, ensuring a sustainable future for generations to come.

PROGRAM

Thank you for joining us! We hope you enjoy the concert, featuring a range of wonderful works by Texans and about Texas. Today, we're excited to honor Richard Floyd for his 35 years as ASB Music Director (1986–2021). We are grateful for his service and friendship, and we look forward to performing under his baton today.

You can find our future concert schedule on the back cover—take a moment and mark your calendar today!

Silver Fanfare JaRod Hall
BILL HAEHNEL, CONDUCTOR

... my consciousness Daniel Montoya Jr.

Saddle Up! Clifton Jones

A Mother of A Revolution! Omar Thomas

Sol y sombra Donald Grantham

————— INTERMISSION —————

Daughters of Texas John Philip Sousa, ed. Fennell

Dancing on Water Frank Ticheli
RICHARD FLOYD, CONDUCTOR

Sunchaser Carol Brittin Chambers

Symphonic Dance No. 3, "Fiesta" Clifton Williams

Program Notes

Silver Fanfare (2022)

JaRod Hall (b. 1991)

Silver Fanfare is an epic musical journey through the American frontier—known famously as the Wild West. The opening ominously outlines two outlaws as they prepare to duel at high noon. As the music picks up the pace, listeners are taken by horseback through the dusty terrain of the untamed West, where untold adventure awaits. Originally scored for brass and percussion, *Silver Fanfare* was named a winner of the Dallas Winds “Call for Fanfares” competition in 2020. This arrangement utilizes the woodwind color to add illustrative detail and furious flashes of flourishes to accent the nature of the West.

JaRod Hall is a native Texas composer, educator, and performer. He is a tuba and trombone player by trade and has been a part of many esteemed ensembles such as the North Texas Wind Symphony and Symphonic Band, Three O’Clock Lab Band, Carrollton Wind Symphony, and Metropolitan Winds. During his time in high school, Hall was a four-year Texas All-State musician. He served as drum major for the 2013 Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.

He holds a bachelor’s degree in music education from the University of North Texas and is currently pursuing a master’s degree in composition at Texas State University.

Listen for:

- A Spaghetti Western vibe with great rhythmic independence in the brass lines
- Driving percussion throughout

. . . my consciousness (2013)

Daniel Montoya Jr. (b. 1978)

Program note by Jake Wallace: At its heart, Daniel Montoya, Jr.’s . . . *my consciousness* is a love song, albeit one that is unconventionally conceived and, like the composer, is not without its own quirkily humorous charm. It was written for and dedicated to his wife, who is known enigmatically in social media circles simply as “The Girl,” who asked him early on in their relationship to write a piece of music that would encapsulate their story. The challenge was significant, and it took Montoya years to finally build up the courage to commit to the project, which he titled based on The Girl’s acknowledgment that they were finally becoming a serious couple in saying “You’ve entered my consciousness.”

The work is partially anecdotal in nature, programmatically reflecting the tale of the first time the pair met. The composer says of that fateful meeting:

“The first time The Girl and I ever met, I was wearing a black rocker T-shirt with silver writing. The shirt said AD/HD in the style of the AC/DC logo. At some point during the conversation, she asked if I liked AC/DC because of the shirt. I pointed out her error, and her response was, ‘. . . that’s marketing for you.’”

The opening gesture of the work, after an initial twinkling of mallet percussion, relates this exchange musically in an eight-note melody solo flute: A–C–D–C–A–D–H–D

(B-flat is spelled as in the Germanic system as “H”). This sits atop extended diatonic harmonies that reflect the same pitches, listing by aimlessly in a naïve, floating passage of time. This is immediately answered by a gentle oboe solo mimicked by an expanding brass chorale, sighing dreamily downward toward a cadence in the home key of F major.

These are the primary materials of the work, and they metamorphose over the course of the rest of the work. The flute and oboe solos become thoroughly meshed into one entity, rather than the independent statements of the separate motives, almost as if the lovers have become, over time, more and more inseparable and indebted to each other.

The melody sweeps forward, picking up speed and passionately intensifying in volume to what seems like a climax, but before it can fully resolve, a respite comes in the form of a sparser texture and a return of the earlier lovesick sighing, this time in alto saxophone, perhaps as a nostalgic remembrance of the beginning. This short section, questioning in its nature, contains unsure dissonances, but a lengthy euphonium solo sets the motion back on track to its assuredness, cresting to a grand apex before receding quietly back to the original fragmented motives, with one final “correcting” statement of A–D–H–D that is left incomplete, because—after all—the story isn’t finished yet...

Daniel Montoya Jr. is a composer, arranger, and conductor born and raised in Austin. His oeuvre spans several genres, including original pieces and arrangements for wind band, percussion ensemble, and the marching arts.

Listen for:

- An ethereal mallet percussion / flute solo opening
- A delicate tapestry of solo instruments throughout the piece
- Nuanced tempo shadings

Saddle Up! (2012)

Clifton Jones (b. 1962)

Saddle Up! is a pastiche of several well-known cowboy tunes:

Red River Valley first appeared in sheet music form in 1896, and most likely was written to describe the Northern part of the Red River separating Minnesota and North Dakota. Gene Autry further popularized the song in the 1936 Western film *Red River Valley*. These recordings and others like it helped cement the song’s association with cowboys and the Red River of the South.

The Yellow Rose of Texas was first notated in 1853 and was used as a rallying song by the Confederate forces during the Civil War. It reached its height of popularity when Mitch Miller turned it into a Billboard number-one hit in 1955.

Whoopee-Ti-Yi-Yo joined the Cowboy genre in 1896. Its subtitle, “Git Along Little Dogies,” refers to the working Cowboy and romanticizes the round-up. For those wondering, *dogies* is an amalgamation of *dough guts* and refers to the protruding belly of an unweaned calf.

Cotton-Eyed Joe was first published in 1882. One take on the meaning of *cotton-eyed* is that it refers to a drunk cowboy blinded by moonshine.

Clifton Jones is celebrating his 32nd year as a member of the Austin Symphonic Band, for which he has had many valuable opportunities to write and arrange. He is a past member of the San Antonio Municipal Band. In addition, he is a member of the

Texas Music Educators Association and Texas Bandmasters Association. He also works on the railroad as a volunteer with the Austin Steam Train Association.

Jones writes, “Dick Floyd had suggested to me to write a piece based on Texas folk-songs. I had avoided writing such a piece since the Texas songs that everyone knows are almost always written in the same clichéd way. The lyrics to *Yellow Rose of Texas* are very sentimental, so I set it as a ballad rather than a march and everything else followed. Dick Floyd has a great ability to assess whether a piece will work or be successful after one or two readings. If a piece worked, he’d let me know, and if a piece was a dud, he’d let me know that, too. Besides being a great conductor, he’s a great musical resource, and he was always very supportive musically and personally.”

Listen for:

- A thoroughly modern treatment of these tunes, with low brass taking the lead on *Red River Valley*
- The *Yellow Rose of Texas*, as if penned by a hip J. S. Bach
- *Whoopie Ti-Yi-Yo* in waltz form
- A romping accelerating galop through *Cotton-Eyed Joe*

A Mother of a Revolution! (2019)

Omar Thomas (b. 1984)

A Mother of a Revolution! was commissioned by the Desert Winds Freedom Band, under the direction of Dean McDowell, to commemorate the 50th anniversary of the Stonewall uprising, which became a catalyst for the gay rights movement and is commemorated annually during worldwide Gay Pride celebrations. Of the work, composer Omar Thomas stated, “This piece is a celebration of the bravery of trans women, and in particular, Marsha ‘Pay It No Mind’ Johnson.” As a prominent figure of the 1960s–1970s gay rights movement, Johnson was one of the most well-known participants in the Stonewall uprising.

Hailed by Herbie Hancock as “showing great promise as a new voice in the further development of jazz in the future,” educator, arranger, and award-winning composer Omar Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music degree that he was appointed the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23. Following his Berklee tenure, he served on faculty of the music theory department at the Peabody Institute of the Johns Hopkins University in Baltimore. Now a Yamaha Master Educator, he is currently an Assistant Professor of Composition and Jazz Studies at the University of Texas at Austin. In 2019, Thomas was awarded the National Bandmasters Association/Revelli Award for his wind composition *Come Sunday*, becoming the first Black composer awarded the honor in the contest’s 42-year history.

Listen for:

- A slowly developing, foreboding opening with special effects in the percussion section, such as bowed cymbal and waterphone
- A drumset-driven disco beat with occasional 7/8 extensions

Sol y sombra (2014)

Donald Grantham (b. 1947)

Program note by the composer:

In Spain, tickets for the bullfight ring are sold in three categories: sol, sombra, and sol y sombra. This determines whether the ticket holder sits entirely in the sun, entirely in the shade, or sometimes in sun and sometimes in shade. It has been 25 years since I attended bullfights in Barcelona and Madrid, but, for some reason, this title occurred to me in regard to this piece. It begins and ends with a bright and crisp “sunny” character, but moves to a darker, moodier place in the middle.

Donald Grantham received his bachelor’s degree from the University of Oklahoma and an MM and DMA from the University of Southern California. He studied under famed French composer and pedagogue, Nadia Boulanger at the American Conservatory in France. Grantham currently teaches music composition at the University of Texas at Austin Butler School of Music, where he is the Frank C. Erwin, Jr. Centennial Professor of Music.

Listen for:

- A subtle bi-tonality throughout
- Rich voicings in the mallet percussion
- Wondrous shading of tonal colors

Daughters of Texas (1929)

John Philip Sousa (1854–1932), edited by Frederick Fennell

Program note from Texas Highways:

In October 1928, as part of his Golden Jubilee tour, Sousa and his band held two concerts in Denton at the College of Industrial Arts (C.I.A.), the original name of Texas Woman’s University. After one performance, a group of students led by Marion Benson and Margaret Marable presented the composer with a substantial petition asking him to write a march for them. Sousa beamed one of his seldom-seen smiles and replied, “It is impossible to resist the request of 1,700 charming Texas girls, and if you will send me some of your college songs, I will incorporate them into a march.”

It is not known whether the students failed to send Sousa the songs or the bandleader decided against using them; nevertheless, he proceeded to compose a march, whose score bore the title *Daughters of Denton*. Later, someone—the handwriting wasn’t Sousa’s—scratched out “Denton” and wrote “Texas.” Though this first march was never published (and C.I.A. never received a copy of it), its story hadn’t ended.

Sousa, in his mid-’70s, had not planned to tour in 1929. In fact, the C.I.A. campus newspaper, *The Lass-O*, had speculated that the composer’s 1928 tour would be his last. But when Minnesota utilities magnate Wilbur B. Foshay asked Sousa to play for an extravagant four-day celebration in Minneapolis, the bandmaster agreed and decided to make the appearance part of a longer tour.

The Minneapolis event would dedicate a new monument, fashioned after the Washington Monument and named for Foshay. Perhaps thinking he didn’t have enough time to compose a new march for Foshay, Sousa used the Denton march in Minneapolis,

eventually renaming it the *Foshay Tower Washington Memorial March*. (It was never published.) Then he composed and published another march, also titled *Daughters of Texas*. According to Sousa aficionados who have heard both marches, this second march was superior to the first. C.I.A. received a piano score of the newer march and never knew of Sousa's secret switch.

In recent years, Harold R. Gore of Denton has published a new arrangement of this fine march. In 1995, on a visit to several Texas cities, the U.S. Coast Guard Band played *Daughters of Texas* as part of its programs. Other musical groups, including the UT Longhorn Band, Austin Symphonic Band, and the Space City Community Band of Houston, have also begun playing this thrilling and spirited composition.

Listen for:

- An uplifting and swinging 6/8 groove
- Traditional march form, with 2 repeated strains, a trio, dogfight, and trio recapitulation

Dancing on Water (2015)

Frank Ticheli (*b.* 1958)

Program note by the composer:

Dancing on Water is a joyous seven-minute tribute to my longtime friend and colleague, Richard Floyd. The work, partly inspired by Dick's love of sailing, begins as an exuberant dance expressing feelings of unabashed joy and suggesting images of the sea on a perfect morning. This dance gives way to a heartfelt song, sung broadly by the horns and euphoniums and supported by a playful background of crisp eighth notes derived from the opening dance. This 'song and dance' might have been sufficient as the work's material, but in the very center of the work appears something new—a kind of oasis, perhaps an island—a soulful interlude marked by mysterious solos and duos in the alto saxophone and clarinets. Then the work proceeds in reverse, suggesting an arch form, a return home by the same pathways, but with one final surprise. A massively full-throated coda lifts the exuberance level to new heights, driving this water journey to a powerfully exalted finish.

Dr. Ticheli attributes his inspiration for the opening dance to the dances of Stravinsky in its crispness, orchestration, and particularly, use of accents. The image of the center section is of a boat on a calm day when the sea is like glass and the boat glides through the water. Attractive as a smooth sea is however, there is still a need for some wind in one's sails, expressed by the playful eighth note passages interjected intermittently, just enough to keep the boat and the piece moving.

Listen for:

- Snippets of a familiar college song
- Several instances of a fast harmonic treatment over a slow theme
- A triumphant ending

Sunchaser (2017)

Carol Brittin Chambers (b. 1970)

Program note by the composer:

The term *sunchaser* or *chase the sun* can have various meanings, depending on the context. For example, in aviation, if a pilot heading west flies fast enough so that the sun does not move on the horizon, he is a sunchaser. The term can also mean chasing after something that's rather unattainable, or it can refer to someone who is quite idealistic or inspirational.

I chose this title for a couple of reasons. First, I simply love the sun and the energy it provides me and all of nature. On a deeper level, I like to think more in terms of following dreams and trying to reach lofty goals. Even though some of these goals may seem out of reach at times, the journey definitely makes us stronger and is often the best part! The opening few measures are meant to portray the dawn of a new day, which quickly turns into a spirited adventure full of energy and life.

Carol Brittin Chambers is the composer and owner of Aspenwood Music, LLC. She lives in San Antonio and is on the Texas Lutheran University music faculty. She was most recently named the winner of the 2019 Women Band Directors International Composition Competition.

Listen for:

- The dawning of this piece, represented by a slowly opening melody in percussion and lower voices
- A bright, energetic theme introduced by the trumpet section
- The return of the energetic theme, now shared by all sections of the band

Symphonic Dance No. 3, “Fiesta” (1964)

Clifton Williams (1923–1976)

Commissioned by the San Antonio Symphony to commemorate its 25th anniversary, *Symphonic Dance No. 3* is part of a five-dance set, representing the evolution of the city of San Antonio. Depicted in this piece is the pageantry of a Latin American celebration, the bull fights, street bands, bright costumes, and colorful legacy of a proud people. Williams rescored this work for wind band in 1967.

In 1949, Clifton Williams joined the composition department at the University of Texas School of Music. During this time, he also played horn in the Austin and San Antonio Symphony Orchestras. He taught at UT until 1966, when he was appointed Chair of the Theory and Composition Department at University of Miami School of Music. His composition students included W. Francis McBeth, Robert Sheldon, and John Barnes Chance. He was a close colleague of fellow composer Alfred Reed while the two worked at the University of Miami, their offices being only steps apart in the music building.

Listen for:

- A dramatic opening with half-step dissonances and maraca punctuations
- Orchestra bells representing the missions of San Antonio, leading to a 5/4 groove
- The bold trumpet solo heralding the matador's entrance
- An exciting ending, with the trombone section having the last word

ASB Members in Performance

Flute

Beth Behning
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Shirley Cumby
Nan Ellis
Cheryl Floyd+
Sally Grant
Linda Lininger
Beverly Lowak
Sara McGarry
Bianca Salazar
Anne-Marie Shaver
Karen VanHooser
Kristi Wilson

Clarinet

Katie Bookout
Tere Coats
Karen Cross
Richard Davis
Gustavo Diaz
Ramona Heard
Alphonso Jaime
Clifton Jones
Nickolas Lam+
Scott Manor
Rebecca Martinez
Nancy North
Conner Redlin
Clary Rocchi*
Vera Sandoval
Emily Turner
Faith Weaver

Oboe

Fred Behning
Kristen Mason
Brittany Toll

Alto Saxophone

Julio Gonzalez+
Eddie Jennings*

Bob Miller
Brenagh Tucker

Tenor Saxophone

Susan Abbott

Baritone Saxophone

Steve Neinast

Bassoon

Richard Waller
John Walters

Bass Clarinet

Sharon Kojzarek*

Contra-Alto/Bass Clarinet

Joe Dussé

Trumpet

Eric Bittner
Will Borland
Brett Bookout
David Cross*
Wesley Ellinger
Gary Graser
George Greene
Kevin Jedele
David Jones
A J Landeros+
Todd Lester
Ren MacNary
Stephanie Sanchez
Dan Scherer

French Horn

Jillian Baaklini
Craig Boyle
Chuck Ellis*
Robert Gallindo
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Elliot Peters

Alex Sitterle
Phillip Sitterle

Trombone

John Bodnar*
Korie Brewer+
Jim Crandell
Kyle Green
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Ashton Landt+
Dale Lininger
Donald McDaniel
Paul Putman
Mike Shirley

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Allan Adelman*
Kimi Burklund
Tim DeFries
Mark Knight
Dean Miller
Spencer Morris+

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Scott Hastings*
Robert Heard
John Maxfield
David Warner

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Thomas Edwards

Percussion

Janie Botkin
Jana Davis
Lorena Garcia
Lauren Gonzalez+
Bill Haehnel
Lindsey Hicks
Ziggy Santana
Robert Ward*

* Section Leader
+ Guest Musician

What to Do During Intermission

Take a moment and greet the attendees 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!

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) **and 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:*

- Email the information below to marketing@austinsymphonicband.org, **or**
- Complete this form and turn it in at the box office, or mail it to:
ASB, PO Box 6472, Austin TX 78762

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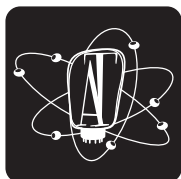
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Music in Our Community

Help keep community music-making strong by attending these upcoming performances by our fellow community ensembles!

Austin Civic Orchestra

May 20, 7:30 p.m., Bates Recital Hall, University of Texas at Austin

June 9, 8:30 p.m., Zilker Hillside Theatre

June 10, 8:30 p.m., Zilker Hillside Theatre

Austin Civic Wind Ensemble

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

May 20, 5 p.m., Dougherty Performing Arts Center

May 21, 4 p.m., Covenant United Methodist Church

Austin Brass Band

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

May 27, 1 p.m., Texas Brass Fest 248 Jaster Rd (Round Top)

Austin Jazz Band

April 24, 7 p.m., Elephant Room

May 13, 7 p.m., Texas Community Music Festival at Central Market North

May 29, 7 p.m., Elephant Room

Band of the Hills

May 13, 11:30 a.m., Texas Community Music Festival at Central Market North

May 21, 3 p.m., Dell Jewish Center

Cedar Park Winds

April 30, 5 p.m., Cedar Park High School

Hill Country Community Band

May 21, 4:00 p.m., First Baptist Church, 15951 Winters Mill Pkwy (Wimberley)

Waterloo Wind Band

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

June 11, time and place TBD

— *Special Thanks* —

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 Pflugerville ISD and Connally HS staff for their support of 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:**

May 14, 7 p.m., *Mother's Day* • Texas State Capitol South Steps

June 18, 7:30 p.m., *Father's Day* • Zilker Hillside Theater, Austin

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

www.austinsymphonicband.org