

Austin Symphonic Band  
presents

*The Stars  
Come Out*



**Sunday, April 2 • 4 PM**

AISD Performing Arts Center  
Richard Floyd, Music Director

# **ASB Board of Directors and Officers**

*Music Director:* Richard Floyd  
*Assistant Music Director:* Bill Haehnel  
*Executive Director:* Amanda Turley

*President:* Al Martin  
*Past-President:* Erin Knight  
*President-Elect:* Marty Legé

## **Board of Directors:**

Keith Chenoweth  
Jim Crandall  
Donald McDaniel  
Kristin Morris

*Treasurer:* Sharon Kojzarek  
*Bookkeeper:* Mark Knight  
*Librarian:* Karen VanHooser  
*Concert Coordinator:* Kevin Jedele  
*Transportation Manager:* Chuck Ellis  
*Marketing Director:* Thomas Edwards  
*Graphic Artist:* Karen Cross  
*Webmaster:* David Jones  
*Archivist:* Tim DeFries

## **Austin Symphonic Band**

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

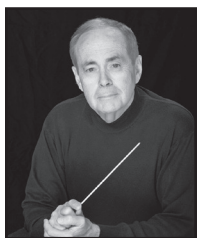
**[austinsymphonicband.org](http://austinsymphonicband.org)**  
[facebook.com/ATXSymphonicBand](https://facebook.com/ATXSymphonicBand)  
[twitter.com/AustinSymphBand](https://twitter.com/AustinSymphBand)  
[instagram.com/ATXSymphonicBand](https://instagram.com/ATXSymphonicBand)



**Cultural Arts**  
CITY OF AUSTIN  
ECONOMIC  
DEVELOPMENT

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

## **Richard Floyd, Music Director** \_\_\_\_\_



**RICHARD FLOYD** is in his 55th 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 The University of Texas at 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.

## **Bill Haehnel, Assistant Director** \_\_\_\_\_



**BILL HAEHNEL** has been a Texas music educator for 35 years and is in his 14th 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 in the Austin ISD 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.

## Clint Foreman, Guest Artist

---



**Clint Foreman** is the second flutist of the Boston Symphony Orchestra, under the direction of Andris Nelsons, and of the Boston Pops, under the direction of Keith Lockhart. He was also a member of the New World Symphony in Miami and the Central City Opera Company near Denver, and he has performed with the Houston and Austin Symphonies.

An Austin native, Foreman began his studies with Megan Meisenbach and Denise Riemenschneider while attending Pflugerville High School, where one of his band directors was current ASB Assistant Music Director Bill Haehnel.

During his high school years Foreman performed with the ASB under Richard Floyd, alongside his parents Tom Foreman and Beverly Lowak, and his grandfather Johnny Bruner. He went on to study with Dr. Mary Karen Clardy at the University of North Texas, where he earned a Bachelor of Music in flute performance and a Bachelor of Music Education. He then earned his Master of Music at Manhattan School of Music, studying with Linda Chesis, before returning to Texas to begin a Doctorate of Musical Arts at Rice University, studying with Leone Buyse, formerly of the Boston Symphony.

While a student, Foreman won many competitions, most notably the Myrna Brown Competition in 2004. He attended prestigious summer music festivals, including the National Orchestral Institute, Spoleto Festival USA, and Tanglewood Music Center—the summer home of the Boston Symphony Orchestra. Foreman has recently joined the faculty of the Longy School of Music of Bard College in Cambridge, Mass. He has also recently performed on Grammy winning albums with the Boston Symphony, *Shostakovich Symphony 10* (2016), and *Shostakovich Symphonies 5, 8, and 9* (2017).

He resides in Roslindale, Massachusetts, with his wife Amanda, dogs Bella and Jasmine, and cat Patty.

## Personal Reflections

*Growing up in the Austin/Pflugerville area afforded me a great beginning in my music education. I had fantastic band directors for all seven years of middle and high school—Verda Harrington, Chico Portillo, Doug Kincaid, Bill Haehnel, and Cathy Eberling. I was fortunate to have these teachers who always inspired and challenged me; however, external inspiration cannot be one's only source of motivation to succeed. I always challenged myself, setting goals that, once achieved, would lead to greater ones. In Texas these came in the form of All-District, All-Region, All-State, and solo and ensemble competitions. I also had the chance to play with ASB, alongside my parents and grandfather. This gave me the opportunity to play with experienced musicians, and it showed me that even more was possible. All of these things led me to pursue a career in music and helped shape me into the musician I am today.*

## What to Do During Intermission

Get up for a stretch and enjoy the rest of the beautiful Austin ISD Performing Arts Center. Artwork created by AISD students is also on display in the lobby.

We invite you to take this time to 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.

## What to Do After the Concert

We look forward to connecting with you in several ways. 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. **Download our app.** This is another way you can keep up with our concert activities and more. To get the app, you can visit your device's app store or scan one of the following QR codes with your phone scanner app and follow the directions.



iOS devices:



android devices:



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

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_

Zip: \_\_\_\_\_ Email: \_\_\_\_\_

---

# PROGRAM

---

Thank you for joining us today! We hope you enjoy this diverse program of band literature and especially appreciate the musical artistry offered by our guest soloist Clint Foreman.

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

*The Sinfonians* . . . . . Clifton Williams  
BILL HAEHNEL, CONDUCTOR

*Hymn to a Blue Hour* . . . . . John Mackey

*Flute Concertino, Op. 107* . . . . . Cécile Chaminade  
arr. Clayton Wilson  
CLINT FOREMAN, FLUTIST

*Concerto for Two Flutes in C Major, RV 533* . . . . . Antonio Vivaldi  
CLINT FOREMAN AND BEVERLY LOWAK, FLUTISTS

---

## INTERMISSION

---

*Suite Provençale* . . . . . Jan Van der Roost  
I. Un ange a fa la crido  
II. Adam e sa Coumpagno  
III. Lou Fustié  
IV. Lis Escoubo

*Lullaby to the Moon* . . . . . Brian Balmages

*March "The Southerner"* . . . . . Russell Alexander  
arr. Glenn Cliffe Bainum  
GERALD GUILBEAUX, GUEST CONDUCTOR

A DANA WILSON SAMPLER

*Footsteps* . . . . . Dana Wilson

*Shortcut Home* . . . . . Dana Wilson

*Galop* . . . . . Daniel Kallman

---

*We hope you will join us in the lobby for a reception following the performance.*

## Program Notes

---

### **The Sinfonians (1960)**

Clifton Williams (1923–1976)

*The Sinfonians* was commissioned by the Phi Mu Alpha Sinfonia Fraternity and is based on the fraternity's song, "Hail, Sinfonia!" Phi Mu Alpha Sinfonia is the world's oldest and largest secret music society and was founded at the New England Conservatory of Music in 1898. Clifton Williams (who was a member of the Beta Omega chapter) conducted the first performance of the piece at the fraternity's national convention in Cincinnati, Ohio, in July 1960.

Clifton Williams was born in Traskwood, Arkansas, and distinguished himself early on as a devoted musician. He served in the Army Air Corps and earned his bachelor's and master's degrees at Louisiana State University and the Eastman School of Music, respectively. He was very involved in the Austin music scene from 1949 to 1966, as a member of the University of Texas School of Music composition department and of the Austin Symphony French horn section. His proclivity toward the horn can be heard in the opening theme of *The Sinfonians*, which he wrote while teaching in Austin. After UT, he was appointed Chair of the Composition and Theory Department at the University of Miami, where he influenced such band giants as W. Francis McBeth, Robert Sheldon, and John Barnes Chance. His musical companions at Miami were Alfred Reed and Frederick Fennell, and there is no doubt that these friendships also influenced his compositional style.

### **Hymn to a Blue Hour (2010)**

John Mackey (b. 1973)

The blue hour is an oft-poeticized moment of the day—a lingering twilight just after the sun goes below the horizon and the residual, indirect sunlight takes on a predominantly blue hue. It is a time of day known for its romantic, spiritual, and ethereal connotations, and this magical moment has frequently inspired artists to attempt to capture its remarkable essence.

The title itself contains two strongly suggestive implications—first, the notion of hymnody, which implies a transcendent and perhaps even sacred tone; and second, the color *blue*, which has an inexorable tie to American music. Certainly, *Hymn to a Blue Hour* is not directly influenced by the blues, per se, but frequently throughout the piece there is a sense of nostalgic remorse and longing—an overwhelming sadness that is the same as the typically morose jazz form. The color blue also has a strong affiliation with nobility, authority, and calmness. All of these notions are woven into the fabric of the piece.

The piece is composed largely from three recurring motives: a cascade of falling

thirds, a stepwise descent that provides a musical sigh, and the descent's reverse: an ascent that imbues hopeful optimism. From the basic framework of these motives stated at the outset of the work, a beautiful duet emerges between horn and euphonium—creating a texture spun together into a pillowy blanket of sound, reminiscent of similar constructions elicited by great American melodists of the 20th century, such as Samuel Barber. This melody superimposes a sensation of joy over the otherwise “blue” emotive context—a melodic line that over a long period of time spins the work to a point of catharsis. In this climactic moment, the colors are at their brightest, enveloping their surroundings with an angelic glow. Alas, as is the case with the magical blue hour, the moment cannot last for long, and just as steadily as they arrived, the colors dissipate into the encroaching darkness, eventually succumbing at the work's conclusion with a sense of peaceful repose.

### **Flute Concertino, Op. 107 (1902)**

Cécile Chaminade (1857-1944), arr. Clayton Wilson

The *Flute Concertino* was commissioned by the Paris Conservatoire in 1902 (presumably as an examination piece for flute students) where the celebrated French flutist and teacher Paul Taffanel, to whom the *Concertino* was dedicated, taught. Among flutists, legend has it that Cécile Chaminade wrote the *Concertino* to punish a flute-playing lover after he left her to marry someone else, wanting to make a piece so fiendishly difficult that he could not play it (though he supposedly did manage).

Chaminade was born in Paris and encouraged by her mother (but not her father) to study the piano. Her work was championed by Georges Bizet and was significant to the point of overcoming the gender bias of the day. She was an accomplished concert pianist and motivated many musicians in America to form music societies devoted to her works. Ambroise Thomas, the celebrated French composer and writer, once said of Chaminade: “This is not a woman who composes, but a composer who is a woman.”

### **Concerto for Two Flutes in C Major, RV 533**

Antonio Vivaldi (1678-1741)

Of the nearly 50 concertos that Vivaldi wrote for two soloists, strings, and continuo, the *Concerto for Two Flutes in C Major, RV 533*, is the only one for two flutes—specifically transverse flutes—not recorders, which are more frequently found in Baroque music. There is the belief that the transverse flute was a more acceptable instrument for use in a religious institution, such as the orphanage where Vivaldi taught, because in the eyes of the church, the recorder was associated with lasciviousness in ancient writings. It was most likely that Vivaldi began writing for the flute in the late 1720s, after the talented flutist Johann Joachim Quantz had toured in 1726 and Ignazio Sieber was reappointed as flute master at the orphanage in 1728. In most aspects, this concerto is typical of Vivaldi's non-descriptive concerto style. It makes use of the *ritornello* form,



and has a generally lighthearted temperament. The opening *Allegro molto* begins with an extended exposition of the main figures, and as the concerto progresses, each *ritornello* statement of those figures is briefer than the last. The four episodes between the *ritornellos* make extensive use of echoing and parallel movement between the two flutes, even at one point using the two flutes together to echo themselves.

### **Suite Provençale (1989)**

Jan Van der Roost (b. 1956)

This four-movement suite is based on authentic folk tunes from the beautiful southern province in France—the *Provence*. The composer used a harmonic language respecting the popular characteristics, but on the other hand also included some “spicy” notes (just like the well-known “Provençal sauce!”). The instrumentation is very colorful, revealing the different timbres of both brass and woodwinds as well as the percussion section. Every movement has its own character: “Un Ange a fa la crido” (An Angel Brought the Creed) is like a bourrée; “Adam e sa Coumpagno” (Adam and His Companion) is an old love song; “Lou Fustié” (The Carpenter) a fast dance; and finally “Lis Escoubo” (A Whistle Tune) is a farandole. In the latter, the old tradition of folk musicians who play a whistle with one hand and a drum with the other hand, is clearly represented during the first presentations of the one and only theme.

Jan Van der Roost was born in Duffel, Belgium. At a very young age he was introduced to prominent names in the concert band, fanfare band, and brass band repertoire, who inspired him to put something on paper himself. He studied trombone, music history, and music education at the Lemmensinstituut in Louvain. He continued his studies at the Royal Conservatoires of Ghent and Antwerp, where he qualified as a conductor and a composer.

### **Lullaby to the Moon (2015)**

Brian Balmages (b. 1975)

From the composer:

*Many works of fiction portray the moon as a living being. Particularly in children's books, one can find countless illustrations of the moon with a face on it, experiencing a wide array of emotions. This piece is from the perspective of the “living moon”—alone in space while looking at the Earth. At times, the music portrays the loneliness of the moon, away from all life on Earth. There are also moments of comfort as the moon proudly watches over us almost as a parent watches over his or her child from a distance. Despite feeling alone throughout the day, the moon emerges at night to light the sky and make us feel safer on those darkest of nights. This lullaby is my own personal way of returning the favor.*

*Lullaby to the Moon* was commissioned by Christopher Yee and the Four Points Middle School Wind Ensemble (Leander ISD) for their performance at the 2015

Midwest Band & Orchestra Clinic.

Brian Balmages is an award-winning composer, conductor, producer, and performer. He holds a bachelor's degree in music from James Madison University and a master's degree from the University of Miami in Florida. His active schedule of commissions and premieres has incorporated groups ranging from elementary schools to professional ensembles. As a conductor, Balmages enjoys engagements with numerous all-state and regional honor bands and orchestras along with university and professional groups. He has also served as an adjunct professor of instrumental conducting and Acting Symphonic Band Director at Towson University in Maryland.

When asked about the importance of music education, Balmages offered, "Music education does not just teach us about playing instruments. It does not just increase standardized test scores. It does far more. It humanizes us—it defines our culture and helps create much of the beauty in the world around us. It creates an environment where people from all walks of life come together and work toward a common goal of communicating a single, powerful message. In a world with so much chaos, I cannot think of something more important than the arts right now."

Currently, Balmages is the Director of Instrumental Publications for the FJH Music Company, Inc. He resides in Baltimore with his wife Lisa and their two sons.

### **March "The Southerner" (1908)**

Russell Alexander (1877-1915), arr. Glenn Cliffe Bainum

*The Southerner* is one of Russell Alexander's most popular compositions. A strong introduction, interesting melodies and countermelodies, exciting modulations in the trio, and dynamic changes that lift the listener out of his seat—these are the features of this stirring march. The dedication on the original solo-cornet-conductor part was short and sweet: "To my wife."

Russell Alexander was born in Nevada, Missouri, and became a euphonium virtuoso who joined the circus band of Belford's Carnival at the age of 18. At 20, he became arranger and soloist with the Barnum & Bailey Circus Band and toured Europe from 1897 to 1902. In 1901 he composed what is probably his most famous march, *Colossus of Columbia*. Following his tenure with Barnum & Bailey, Alexander was a member of a popular musical comedy act called "The Exposition Four." The act was composed of Alexander's two brothers and a third individual, all of whom were accomplished musicians. He wrote 33 marches, 6 galops, several overtures, and other works.

## **Footsteps (2010)**

Dana Wilson (b. 1946)

The term *footsteps* can have different meanings. It can suggest everything from gently walking, to mysterious uncertainty, to massive marching. This piece moves through this spectrum, gradually gaining power and drama. Much like Ravel's *Bolero*, *Footsteps* is based on simple, repeated themes with the intrigue provided by the colorful orchestration. *Footsteps* was commissioned by the supporters of the Clarkston Symphonic Wind Ensemble, Clarkston, Mich.

## **Shortcut Home (1998)**

Dana Wilson (b. 1946)

*Shortcut Home* was commissioned by the Hillsborough (New Jersey) High School Band, Mindy Scheierman, director, in celebration of the opening of a new building.

Three minutes in duration, the work features 17 meter changes in its 94 measures. The composer describes the piece as “a rousing and rather elaborate fanfare that features each section of the ensemble. Drawing upon various jazz styles, the music proclaims and cascades, always driving toward the home of the final, C-major chord.”

Dana Wilson holds a doctorate from the Eastman School of Music, and for most of his teaching career he was Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is coauthor of *Contemporary Choral Arranging*, published by Prentice Hall/Simon and Schuster, and has written articles on diverse musical subjects. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs, New York), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University.

## **Galop (2009)**

Daniel Kallman (b. 1956)

*Galop* was written on commission for the Hopkins (Minn.) High School Wind Ensemble. It received its premiere under the baton of William Bell.

Daniel Kallman's compositions for orchestra, winds, and choir are widely published and have been performed across North America, Europe, and East Asia. His steady stream of commissions also includes music for worship, theater, dance, and the young musician. Kallman has composed for the National Symphony Orchestra, the Air Force Academy Band, the Hong Kong Children's Choir, the Minnesota Orchestra, *A Prairie Home Companion*, and a wide variety of vocal and instrumental ensembles. He has received support from the American Composers Forum, Meet the Composer, and the McKnight and Jerome Foundations. Kallman is often invited to conduct his own work and to speak with students and audiences about his compositions.

Daniel Kallman was born in 1956. He received his musical training at Luther College in Decorah, Iowa, and at the University of Minnesota, where he studied composition under Dominick Argento and Paul Fetler.

# ASB Members

---

## Flute

Beth Behning  
Wade Chiles  
Kyndra Cullen  
Shirley Cumby  
Nan Ellis  
Cheryl Floyd  
Sally Grant  
Penny Griffy  
Linda Lininger  
Beverly Lowak\*  
Karen VanHooser

## Clarinet

Libby Cardenas  
Karen Cross  
Tom Foreman+  
Hank Frankenberg  
Kirk Hays  
Ramona Heard  
Clifton Jones  
Nancy Murphy  
Nancy S. North  
Brian Peterson  
Clary Rocchi\*  
Betty Stewart  
Holly Thompson  
Faith Weaver

## Oboe

Fred Behning  
Kristen Mason  
Brittany Toll

## Saxophone

Susan Abbott  
Betsy Appleton  
Eddie Jennings  
Bob Miller  
Steve Neinast\*  
Cindy Story  
Brenagh Tucker

## Bassoon

Bryan Chin-Foon  
John Walter  
Brittany Woods

## Bass Clarinet

Kris Borman  
Sharon Kojzarek\*  
Forrest Stanley-Stevens

## Trumpet

Eric Bittner  
Charlie Coward  
David B. Cross  
Wesley Ellinger  
Gary Graser  
George Greene  
Kevin Jedele  
David Jones  
Erin Knight  
Todd Lester  
Dan Scherer  
Bruce Wagner\*

## French Horn

Leslie Boerger  
Ron Boerger  
Chuck Ellis\*  
Michael Good  
Evan Kolvoord  
Keleigh Kretz  
Marty Legé  
Amy Murray  
Carl Vidos

## Trombone

Jim Crandell  
Kyle Green  
Dale Lininger  
Scott Mawdsley  
Donald McDaniel  
Richard Piskator  
Paul Putman  
Ken Riley

## Euphonium

Allan Adelman\*  
Kristin Morris  
Jerry Schwab  
Brandt Zook

## Tuba

Scott Hastings\*  
Robert Heard  
Al Martin  
David Warner

## String Bass

Thomas Edwards

## Percussion

Alan Cline  
Lorena Garcia  
Bill Haehnel  
Lindsey Hicks  
Jim Hubbard+  
Ryan Thomas  
Robert Ward\*

\* Section Leader  
+ Guest Musician

Under the baton of Music Director Richard Floyd, ASB has become one of this nation's premier volunteer concert bands. ASB musicians represent a cross-section of life in Austin, and all are volunteers. With musicians ranging in age from under 25 to over 70, ASB members demonstrate that making great music is a lifelong adventure, enriching lives and the community.

# **Outstanding Conductor Award Presented to ASB Music Director Richard Floyd**

The Austin Symphonic Band is a member of the Association of Concert Bands (ACB), a national organization that includes bands, individuals, and corporations uniquely dedicated and equipped to serve the needs of adult instrumental musicians in concert bands. Over the past year, ASB members composed a nomination for the ACB Outstanding Conductor Award for our director, Richard Floyd. Initiated by the ACB Board of Directors in 2010, this award was created to acknowledge an ACB member conductor for their conducting skills, musicality, community contributions, educational foresight and ACB dedication.

Richard Floyd exhibits all of these qualities and we are honored to have ACB past-president and selection committee member Gerald Guilbeaux here today to present him with this prestigious award.

## *The Stars Come Out*



**November 13**  
Stephen Williamson  
Principal Clarinetist  
Chicago Symphony



**February 19**  
Tito Carrillo  
Jazz Trumpet Professor  
Univ of Illinois



**April 2**  
Clint Foreman  
Flutist  
Boston Symphony



Each concert is at 4 p.m. at the Austin ISD Performing Arts Center.

# ASB Sponsors

Austin Symphonic Band is pleased to acknowledge the support of the organizations and individuals listed below. Organizations that hire the band for an event help the band as much as donors—plus they offer us opportunity to do what we love!

For information about becoming a sponsor of the band visit us at  
**[www.austinsymphonicband.org](http://www.austinsymphonicband.org)**

## **Platinum (\$1,000+)**

The City of Austin  
The City of Bastrop  
The City of Round Rock

## **Gold (\$500-\$999)**

John & Cindy Bodnar  
Hank Frankenberg  
Mark & Erin Knight  
Beverly Lowak (*in memory of Johnny Bruner*)

## **Silver (\$100-\$499)**

Betsy Appleton  
Fred & Beth Behning (*in memory of Ruth Ebbs*)  
Tiffany & Fred Behning  
Ron Boerger  
Wade Chiles  
David & Karen Cross  
Susan and Ray Curtis  
Katherine Edwards (*in honor of Thomas Edwards*)  
Thomas Edwards  
Sally Grant

George Greene  
Penny Griffy  
Eddie & Tracy Jennings  
Clifton Jones  
Al Martin  
Donald McDaniel  
Nancy Murphy  
Steve Neinast  
Strait Music Company  
Barbara Turley

## **Bronze (\$50-\$99)**

Susan Abbott  
Suheil Baaklini  
Karl and Patricia Borman  
Libby Cardenas  
Jim Crandell  
Clinta Dayton  
The Fite Family (*in memory of Bob Thurmond*)  
Kyle Green  
Amanda Turley  
Faith Weaver  
Nan Wilson (*in memory of Marylu Farnum Jones*)

## **Friends (\$10-\$49)**

Allan and Lori Adelman  
Tori Blackwell  
Kris Borman  
Sally Charboneau  
Bryan Chin-Foon  
Cheryl Floyd  
Annette and Jay Juba  
Terence Kearns  
Marty Legé (*in memory of Cara Legé*)  
Kristen Mason  
Morris Family  
Jeffee Palmer  
Victor Pierce  
Cindy Story  
Holly Thompson  
Bruce Wagner  
Kristin Wilson

## **Matching Donations**

YourCause, LLC/Samsung  
Dell

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



## **Cultural Arts**

CITY OF AUSTIN  
ECONOMIC  
DEVELOPMENT

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

# ASB

## Thank You for Attending Today's Performance!

We hope to see you on the south steps  
of the Texas State Capitol for our free  
Mother's Day concert, May 14 at 7 p.m.

Street parking is free on Sundays!

### Mark Your Calendar for Our Future Concerts

May 14, 7 P.M. • *Mother's Day* • State Capitol South Steps

June 18, 7:30 P.M. • *Father's Day* • Zilker Park

July 1, 8 P.M. • *Bastrop Patriotic Festival* • Fisherman's Park

July 4, 8 P.M. • *July 4th Frontier Days* • Old Settlers Park, Round Rock



ASB

COMMUNITY IN CONCERT