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presents



LEADERS

of the band

Sunday, April 8, 2018 • 4 PM

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Richard Floyd, Music Director

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Austin Symphonic Band

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Richard Floyd, Music Director _____



RICHARD FLOYD is in his 56th 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.

In 2016 he was named a Yamaha Master Educator, one of only 18 in the nation. In this role he will appear throughout the United States as a conductor, clinician and educator representing Yamaha.

Bill Haehnel, Assistant Director _____



BILL HAEHNEL has been a Texas music educator for 37 years and is in his 17th 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.

Guest Conductors



PETER BAY became Music Director and Conductor of the Austin Symphony Orchestra in 1998. He is also Music Director of the Hot Springs Music Festival (AR) and Conductor of the Big Sky Festival Orchestra (MT).

Guest conducting appearances with eighty different orchestras include the National, Chicago, St. Louis, Houston, Dallas, Baltimore, New Mexico, New Jersey, North Carolina, San Antonio, Syracuse, Virginia, West Virginia, Colorado, Hawaii, Jacksonville, Alabama, Arkansas, Canton, Eugene, Fort Worth, Bochum (Germany), Carinthian (Austria), Lithuanian National, and Ecuador National Symphonies, the Minnesota and Algarve (Portugal) Orchestras, the Louisiana, Buffalo, Rhode Island, and Boca del Rio (Mexico) Philharmonics, the St. Paul Chamber Orchestra, and the Eastman (Argento's *Postcard from Morocco*) and Aspen (Moore's *The Ballad of Baby Doe*) Opera Theaters. Summer festival appearances have included Aspen, Music in the Mountains (CO), Grant Park and Ravinia (IL), Big Sky (MT), and Skaneateles (NY).

For Austin Lyric Opera he conducted *A Streetcar Named Desire*, *La Traviata*, *Turandot*, and *The Marriage of Figaro*.

Bay was music director of the Annapolis Symphony, Erie Philharmonic, Peter Britt Festival Orchestra, and Breckenridge Music Festival, and held positions with the Rochester Philharmonic Orchestra, St. Paul Chamber Orchestra, and Richmond Symphony.



CHERYL FLOYD completed her 25th year as Director of Bands at Hill Country Middle School in Austin in May 2017. Prior to Hill Country, she served as Director of Bands at Murchison Middle School, also in Austin. Musical organizations under her leadership have consistently been cited for musical excellence at local contests and national invitational festivals.

Floyd is recognized nationally for her educational and musical achievements at the middle school level. In 1990, her Murchison program was the recipient of the coveted Sudler Cup Award presented by the John Philip Sousa Foundation. Under Floyd's direction, Hill Country Middle School Band has performed at the Midwest Band and Orchestra Clinic, Music For All's National Concert Band Festival, and most recently at the Western International Band Clinic.

Floyd routinely serves as a conductor on the University of Texas at Austin band camp faculty and has been a member of summer music faculties at Music For All's Summer Symposium and several university camps across the nation. She enjoys an active schedule as an adjudicator, clinician, author, and guest conductor throughout

the United States, having served as one of the first women guest conductors of the United States Navy Band in Washington, D.C., in September 1998.

In 2003, Floyd was elected to the American Bandmasters Association. She is the fifth female inductee of this 225-member organization and the first middle school band director to be chosen for ABA membership.

Over the past 20+ years, she has maintained a keen interest in commissioning new works for concert band and has collaborated on 10 works with internationally recognized composers, beginning with Frank Ticheli on *Cajun Folk Songs* and most recently with Scott McAllister on *Sparkle*. The repertoire generated by these ongoing projects have been acknowledged as being among the most significant works for young band.

A 1980 graduate of Baylor University, Floyd also completed graduate work at the University of Texas. In 2016, Floyd was named as a Yamaha Master Educator. She is also a member of ABA, TMEA, TBA, TMAA, and Phi Beta Mu.

Paramount in her life is her 23-year-old son, Richard Weston, a 2012 Westlake High School graduate and a 2016 graduate of the University of Texas in Austin.



DR. BRADLEY KENT serves as State Director of Music for the University Interscholastic League, where he oversees a system that provides educational competition and events annually for some 750,000 student participants in Texas. Prior to his UIL appointment, he held the position of Director of Fine Arts for the Richardson ISD, where he was the administrator for all Band, Choir, Orchestra, Visual Art, and Theatre programs. Kent began his career as a band director in the Lewisville ISD and went on to serve on the faculties of Texas A&M University at Commerce and Lamar University. Ensembles under his direction have performed at the Midwest Clinic, the Texas Music Educators Association Clinic/Convention, the College Band Directors National Association Conferences, and the Texas Bandmasters Association Convention. He has presented guest lectures and clinics across Texas and at events such as the International Wind Music History Conference, the Midwest Clinic, the Texas Bandmasters Association Convention, the College Band Directors National Association Conference, and the Texas Music Educators Association Clinic/Convention. Kent also serves as the Conductor and Music Director of the Texas Youth Wind Symphony, a group consisting of high school musicians from throughout the greater Austin area.

Kent holds Doctor of Musical Arts and Master of Music degrees from the University of Texas at Austin and a Bachelor of Music Education degree from Louisiana State University. He enjoys serving as a conductor, clinician, and evaluator for ensembles of all levels and is active as an advocate for the arts and arts education.

PROGRAM

Thank you for joining us today! We hope you enjoy the band's performance under the direction of these premier music conductors.

We appreciate your keeping all electronic devices silent and dark.

Marche Militaire Francaise Camille Saint-Saëns
tr. Mark Hindsley

Cajun Folk Songs Frank Ticheli
I. La Belle et le Capitaine
II. Belle

CHERYL FLOYD, GUEST CONDUCTOR

O Magnum Mysterium Morten Lauridsen
tr. H. Robert Reynolds

George Washington Bridge William Schuman
PETER BAY, GUEST CONDUCTOR

INTERMISSION

Don Ricardo Gabriel Musella

Prelude, Siciliano and Rondo Malcom Arnold
arr. John P. Paynter

DR. BRADLEY KENT, GUEST CONDUCTOR

Acadiana Frank Ticheli
1. At the Dancehall
2. Meditations on a Cajun Ballad
3. To Lafayette

Program Notes

Marche Militaire Francaise (1880)

Camille Saint-Saëns (1835–1921), tr. Mark Hindsley

Saint-Saëns had a long and productive life. He was born in Paris, and died in Algiers at the age of 86. He showed talent at a very early age, was writing songs when he was six, and gave his first public performance at the age of eleven. He was a fine organist, starting at the Église Saint-Merri, and then (for 20 years) at L'Église de la Madeleine. He wrote operas (*Samson and Delilah*), symphonies (his *Symphony No. 3* “Organ Symphony” is best known), concerti (five for piano, three for violin, and two for cello), chamber music, and tone poems. Some will be surprised to know that Saint-Saëns was one of the earliest composers to write music for film. *L'Assassinat du Duc de Guise* (1908) he scored for strings, piano, and harmonium.

He defended the Romantics, including Wagner (at first), and attacked the moderns savagely in brilliantly written articles. The only “modern” who seemed to admire him was Ravel, who found inspiration in Saint-Saëns’s trios and piano concerti. His attacks on the moderns may account for the critics’ grudging praise of his skills but not his spirit. Martin Cooper quotes and endorses Alfred Cortot’s evaluation of Saint-Saëns’s music as having “. . . neat and even brilliant rhythms, more intelligence than sensibility, more verve than feelings.”

Special note: While “Française” is the proper French construction, this transcription was published without the cedilla under the c, and that format is followed in the program.

Cajun Folk Songs (1989)

Frank Ticheli (b. 1958)

Commissioned by Cheryl Floyd and the Murchison MS Band, *Cajun Folk Songs* has become a staple in the American band repertoire. Never one to “write down” to young musicians, Ticheli employs the Dorian mode, mixes 2/4 and 3/4 time signatures, and writes a saxophone solo that will challenge and reward the emotional facility of any soloist. Ticheli writes:

Cajuns are descendants of the Acadians, a group of early French colonists who began settling in Acadia (now Nova Scotia) around 1604. In 1755, they were driven out by the British, eventually resettling in South Louisiana. Today there are nearly a million French-speaking descendants of the Acadians living in Louisiana and parts of Texas, preserving many of the customs, traditions, stories, and songs of their ancestors.

Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized and Americanized throughout the twentieth century, obscuring its original simplicity and directness. In response to this trend, Alan and John Lomax traveled to South Louisiana in 1934 to collect and record numerous Cajun folksongs

in the field for the Archive of Folk Music in the Library of Congress. By doing so, they helped to preserve Cajun music in its original form as a pure and powerful expression of Louisiana French Society.

“La Belle et le Capitaine” and “Belle” can both be heard in their original versions on the Lomax recordings (Swallow LP-8003-2, Swallow Records Co., Ville Platte, Louisiana). “La Belle et le Capitaine” tells the story of a young girl who feigns death to avoid being seduced by a captain. In this arrangement the melody is stated three times. The third time an original countermelody is added in flutes, oboe, clarinet, and trumpet.

“Belle” is about a man who goes away to Texas only to receive word of his sweetheart’s illness, forcing him to return to Louisiana. Finding her unconscious upon his return, he pawns his horse to try to save her, to no avail. The folk melody is sometimes varied rhythmically, texturally, and coloristically, and an original melody is added for variety.

Why did you select this piece to guest conduct?

Cheryl Floyd: My husband and I will be sharing the stage/convention with Frank Ticheli at this summer’s Texas Bandmasters Association Convention, and I wanted to honor Frank with this piece. This is the first of my 10 commissions, and I love it so much! Frank was the best to work with and had it not been this way, I fear the other nine pieces would never have happened!

What about your early experience as a band member influenced your decision to become a conductor?

Cheryl Floyd: I chose the flute because the Dallas Symphony had a grant to come to elementary schools in the DFW area. The woodwind quintet was amazing! I wanted to play the flute because the Dallas Symphony flutist played the orchestral excerpt from *Peter and the Wolf*, and I was totally impressed! My first band director at Euless JH was Vicky Cowles who was a saxophone player and an awesome teacher. After my first year at Baylor, I drove my younger sister to summer band practice one day. While watching the rehearsal, I realized that I would be able to do this the rest of my life after I completed my degree! This sounded like a dream come true for me!

O Magnum Mysterium (1572)

Lauridsen Choral Setting (1994) Reynolds transcription (2003)

Morten Lauridsen (b. 1943), tr. H. Robert Reynolds

In Lauridsen’s words:

For centuries, composers have been inspired by the beautiful O Magnum Mysterium text with its depiction of the birth of the new-born King amongst the lowly animals and shepherds. This affirmation of God’s grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through a quiet song of profound inner joy.

As it turned out, O Magnum was one of the most difficult pieces for me to write, even though it is a very direct piece. That was the difficulty in writing, or composing, the piece, because I kept whacking away and eliminating other thoughts that would come into the composing process that were extraneous, that were perhaps too complicated for this particular setting. ... O Magnum Mysterium [is] a very short piece, very direct, and I want to eliminate anything that would stand in the way of that. I use one accidental in this piece; there's a G-sharp on the words beate virgo (Blessed is the Virgin) where it comes back to indicate, to draw a certain attention to that individual there. I get letters from composers all over the world about their thoughts on the exact placement of that G-sharp at that particular time.

George Washington Bridge (1950)

William Schuman (1910–1992)

William Schuman was a lifelong New Yorker who led both the Juilliard School (1945–1961) and Lincoln Center (1961–1969). He was a contemporary of Leonard Bernstein, Aaron Copland, and Serge Koussevitzky, a collaborator with Frank Loesser, and a student of Roy Harris. In 1943, he was the inaugural winner of the Pulitzer Prize for Music with his *Secular Cantata No. 2*, and in 1989, he was recognized for a Kennedy Center Honors along with singer and actor Harry Belafonte, actresses Claudette Colbert and Mary Martin, and dancer Alexandra Danilova.

Schuman appeared as an opening guest on the CBS game show *What's My Line?* in 1962. Because of his recognizability, panel members Dorothy Kilgallen, Martin Gabel, Arlene Francis, and Bennett Cerf were blindfolded. Schuman's title card identified him as "Composer and President of Lincoln Center for the Performing Arts (New York City)". Schuman displayed his wit in response to panel questions. After the panel exhausted a few categories, Kilgallen asked, "What about music?" Schuman replied, "What about it?" When asked if he was Leonard Bernstein, Schuman replied, "I'm his friend." When asked if he was Rudolf Bing, Schuman repeated, "I'm his friend," prompting Francis to wonder who wasn't his friend. When asked if he had ever sung for the Metropolitan Opera, Schuman said, "Often desired to, never invited." Cerf identified him after host John Charles Daly had flipped over all the cards.

Schuman's music, once described as "pungently chromatic," reflects the broad expanse and solid stature of the *George Washington Bridge*.

Schuman wrote:

There are few days in the year when I do not see George Washington Bridge. I pass it on my way to work as I drive along the Henry Hudson Parkway on the New York shore. Ever since my student days when I watched the progress of its construction, this bridge has had for me an almost human personality, and this personality is astonishingly varied, assuming different moods depending on the time of day or night, the weather, the traffic and, of course, my own mood as I pass by.

I have walked across it late at night when it was shrouded in fog and during the

brilliant sunshine hours of midday. I have driven over it countless times and passed under it on boats. Coming to New York City by air, sometimes I have been lucky enough to fly right over it. It is difficult to imagine a more gracious welcome or dramatic entry to the great metropolis.

Why did you select this piece to guest conduct?

Peter Bay: Since my high school wind ensemble days, one of the first pieces of “classic” wind ensemble literature that I came to love was William Schuman’s *George Washington Bridge*. That and other fantastic pieces were on a legendary Eastman Wind Ensemble LP conducted by Frederick Fennell. There is something about the majesty and power of that piece that has always excited me, and I’m grateful to Maestro Floyd for the invitation to perform it with his wonderful Austin Symphonic Band.

What about your early experience as a band member influenced your decision to become a conductor?

Peter Bay: As a flutist and fledgling conductor at DeMatha High School in Hyattsville, MD, I pestered the wind ensemble’s director John Mitchell to teach me the ins and outs of conducting, which he did with great patience and generosity. That he gave me time privately and allowed me to conduct the Wind Ensemble in concerts permitted me to experience how exhilarating it is to stand before a group and lead them in great music. Without that early experience—and lots of feedback from him and my classmates—I doubt I would have had the courage to pursue conducting as a profession. I’m eternally grateful to him and others along the way for invaluable help and encouragement.

Don Ricardo (2005)

Gabriel Musella (b. 1965)

A native of Corpus Christi, Gabriel Musella has taught for 28 years in Texas. He is currently in his 16th year at Spring HS after teaching in the Lubbock-Cooper, Canyon, and Lubbock school districts. A graduate of Texas Tech University, he holds a B.M. in composition and M.M. in conducting.

When asked about his musical influences, the composer stated: “I would say it’s in my blood! My father is Colombian and my mother is a good ole South Texas Hispanic! I grew up listening to cumbias, Mexican trios, Spanish popular music of the 1950s and ’60s, etc. My grandfather was a musician in a Pentecostal church. I love salsa, jazz, rock, Stravinsky, Debussy, Copland, Shostakovich, Persichetti, Philip Glass, and jazz.”

Don Ricardo was commissioned by the Spring HS band on the occasion of their invitation to perform at the Music For All Festival in 2005. It is dedicated to Richard Crain for his selfless devotion to the students of the Spring ISD. The work features bold fanfares and ornate, lyrical melodies.

Prelude, Siciliano and Rondo (1963)

Malcolm Arnold (1921–2006), arr. John Paynter

Sir Malcolm Henry Arnold was first inspired to play the trumpet after hearing a performance of Louis Armstrong. Arnold was appointed as second trumpet of the London Philharmonic in 1941 and assumed the principal chair in 1943. In 1948, Sir Malcolm turned to composition and lent his fresh and cheerful voice to movie scores and symphonic works. He contributed music to over 130 film scores and won an Academy Award in 1957 for his score for *The Bridge on the River Kwai*.

Arnold rejected the atonality of the serial composers and instead crafted beautiful melodies. His collections of English and Scottish dances are mainstays of the symphonic band repertoire.

Originally written for brass band and entitled “Little Suite for Brass, Op. 80,” *Prelude, Siciliano and Rondo* opens as a dignified procession including mild dissonance and well-placed fanfares. Harmonically straight-forward, it announces the hauntingly beautiful *Siciliano*, a 6/8 dance featuring trumpet and alto sax solos and arching woodwind lines. The whole thing comes to a joyful conclusion with a romp in *Rondo* form. Never one to deny his audience, Arnold pushes tempo to the very end for a flag-waving conclusion.

Why did you select this piece to guest conduct?

Dr. Bradley Kent: I have always felt that Malcolm Arnold’s *Prelude, Siciliano and Rondo* is one of the most outstanding pieces in the band repertoire. I love the variety in styles in the piece and after hearing of the theme for this concert and some of the other pieces being programmed, I felt it would fit well within the complete program. My favorite parts of the piece are probably the beautiful lyrical style of the *Siciliano* and the striking brass fanfares in the *Prelude*.

What about your early experience as a band member influenced your decision to become a conductor?

Dr. Bradley Kent: I was fortunate that I had many wonderful experiences as a young bandsman that instilled in me a passion for music-making. This passion helped me to realize that I could not imagine doing anything else with my life that made me feel the way music does. One of my missions in life is to give back to those who instilled this love of music in me by making every effort possible to share my love of music with others.

Acadiana (2015)

Frank Ticheli (b. 1958)

Frank Ticheli writes:

The word Acadiana refers to a region comprising much of the southern half of the state of Louisiana, where Cajun culture and heritage are most predominant. Acadiana honors that heritage and completes a trilogy of Cajun-inspired works I have composed

for concert band over a twenty-five year period. The trilogy, consisting of *Cajun Folk Songs* (1989), *Cajun Folk Songs II* (1996), and the present work (2015), draws from personal childhood memories growing up in South Louisiana, and captures in music my lifelong love of Cajun music and culture.

Acadiana is composed in three movements. The first is a bright and lively dance that makes use of two different Cajun rhythmic features: (1) un valse in deux temps (a waltz in two times), a Cajun dance rhythm that alternates between triple and duple meters; and, later in the movement, (2) a lively Cajun two-step dance.

The second movement, composed in memory of the victims of Hurricane Katrina, serves as the emotional heart of the entire work. It is constructed as a set of six variations on an ancient Cajun ballad, "La Fille de Quartorze Ans" ("The fourteen-year-old-girl"). The melody, which doesn't appear until about ninety seconds into the movement, is first stated by the piccolo and tuba four octaves apart from each other. As the variations unfold, the music slowly grows in volume and speed, finally bursting out into a wildly chaotic climax. Amid this chaos, several old Cajun folksongs make short, cameo appearances, and combine with original music to create a complex, frenzied texture that reminds me of some of the wonderful melodic pastiches of American composer Charles Ives. The energy eventually collapses into a dark and powerful sustained brass chord, which in turn slowly gives way to a final, prayer-like statement of the melody.

Beginning without a pause, the final movement is an exalted dance that makes use of a variant on an old Cajun folk melody whose origins are clouded by history (as is the case with so many folksongs). The tune may have first appeared in the folksong "Jeunes Gens Campagnard" ("Young Country Gentlemen"); however, many years later, in the late 1920s, a variant of the tune was used for the song "Allonsa Lafayette" ("Let's Go to Lafayette"). My own melodic variant is quite removed from either of these ascendants, while still upholding their inherent joie de vivre. From beginning to end, the finale is an exuberant celebration of life. *Laissez les Bon Temps Rouler!* ("Let the Good Times Roll!")

What about your early experience as a band member influenced your decision to become a conductor?

ASB Music Director Richard Floyd: I joined band as a fifth grader in 1951. At the time I had no idea where it would lead me, but I was fascinated with the clarinet and everything the band represented. I always felt at home when I walked into the band hall. Then in high school I began to think about my career path. One day I opened a university course catalog and was immediately drawn to a degree plan under the heading of Music Education. It almost leaped off the page. About the same time Frederick Fennell and the Eastman Wind Ensemble were redefining the role of the concert band in terms of artistry and musical expressiveness. I was hooked. This was the world I wanted to embrace for the rest of my life, and I've never looked back.

ASB Members

Flute

Beth Behning
Wade Chiles
Kyndra Cullen
Shirley Cumby
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Cheryl Floyd
Linda Lininger
Beverly Lowak*
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Kristi Wilson

Clarinet

Katie Bookout
Libby Cardenas
Karen Cross
Richard Davis
Hank Frankenberg
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Ruth Lim
Emily Morris
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Clary Rocchi*
Emily Turner
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Oboe

Fred Behning
Kristen Mason
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Saxophone

Susan Abbott*
Betsy Appleton
Michael Crocken
Eddie Jennings
Bob Miller
Steve Neinast
Brenagh Tucker

Bassoon

Bryan Chin-Foon
John Walter

Bass Clarinet

Sharon Kojzarek*
Forrest Stanley-Stevens

Trumpet

Eric Bittner
Tori Blackwell
Brett Bookout
Charles Coward*
David Cross
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Gary Graser
George Greene
Kevin Jedele
David Jones
Todd Lester
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Terry Todd
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Chuck Ellis*
Evan Kolvoord
Keleigh Kretz
Vance Miller
Amy Murray
Carl Vidos

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Jim Crandell
Kyle Green
Mark Knight
Dale Lininger
Scott Mawdsley
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Richard Piskator
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We hope to see you on the south steps
of the Texas State Capitol for our free
Mother's Day concert, May 13 at 7 p.m.

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May 13, 7 P.M. • *Mother's Day* • Texas State Capitol South Steps

June 17, 7:30 P.M. • *Father's Day* • Zilker Park

June 30, 8 P.M. • *Bastrop Patriotic Festival* • Fisherman's Park

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

July 26–28 • *Texas Bandmasters Association Convention/Clinic* • San Antonio

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