



AUSTIN
SYMPHONIC
BAND
presents

TRIBUTES

February 7, 2015
8 p.m.

AISD Performing Arts Center
Richard Floyd, Director

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Austin Symphonic Band

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This project is supported in part by the Cultural Arts Division of the
City of Austin Economic Development Department.

Music Director



Richard Floyd is in his 53rd 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 also serves as Musical Director and Conductor of the Austin Symphonic Band, viewed as one of the premier adult concert bands in America.

Mr 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 9 other countries.

In 2002 he was the single recipient of the prestigious A A Harding Award presented by the American School Band Directors Association in recognition of his significant and lasting contributions to the school band movement. 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. 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. Also in 2011 he was awarded the Midwest International Band and Orchestra Clinic Medal of Honor for distinguished service and contributions to bands, orchestras, and music education.

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.

Assistant Music Director



Bill Haehnel is completing his 12th year as Assistant Director of the Austin Symphonic Band. He has been a Texas music educator for 32 years, and in 2013 retired from his position as Director of Bands at Bailey Middle School in Austin. Prior to joining the Bailey faculty, he was the chairman of fine arts and director of bands at Pflugerville High School where his high school bands marched in the Orange Bowl Parade, the Fiesta Bowl

Parade, and the Tournament of Roses Parade. Mr Haehnel's bands consistently earned superior ratings at both state and national contests, and were annually invited to perform across the nation at various conventions and performance exhibitions.

Mr Haehnel has also served on the music faculty at The University of Texas in Austin and as instructor of percussion at Texas Lutheran University in Seguin.

Guest Director



Cheryl Floyd is in her 20th year as Director of Bands at Hill Country Middle School in Austin. Prior to her tenure at 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 both local contests and national invitational festivals. Mrs 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 to exemplary middle school band programs by the John Philip Sousa Foundation. The Hill Country Middle School Band performed at the Midwest Band and Orchestra Clinic in 1998 and again in 2006 under Mrs Floyd's direction. In 2003 Mrs Floyd was elected to the American Bandmasters' Association. She is the fifth female member of this 225 member organization and the first middle school band director to be chosen for ABA membership.

Mrs Floyd has maintained a keen interest in commissioning new works for concert band and has collaborated with such internationally recognized composers as Frank Ticheli, Bob Margolis, Dana Wilson, Ron Nelson, Steven Barton, Chris Tucker, and Catherine McMichael.

Guest Director



Dr Frank Ticheli's music has been described as being "optimistic and thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt, crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of

the Pacific Symphony.

Ticheli's orchestral works have received considerable recognition in the US and Europe. He is well known for his works for concert band, many of which have become standards in the repertoire. In addition to composing, he has appeared as guest conductor of his music at Carnegie Hall, at many American universities and music festivals, and in cities throughout the world.

He is the recipient of a 2012 Arts and Letters Award from the American Academy of Arts and Letters, his third award from that prestigious organization. His Symphony No. 2 was named winner of the 2006 NBA/William D Revelli Memorial Band Composition Contest. Other awards include the Walter Beeler Memorial Prize and First Prize awards in the Texas Sesquicentennial Orchestral Composition Competition, Britten-on-the-Bay Choral Composition Contest, and Virginia CBDNA Symposium for New Band Music.

Ticheli was awarded national honorary membership to Phi Mu Alpha Sinfonia, "bestowed to individuals who have significantly contributed to the cause of music in America," and the A Austin Harding Award by the American School Band Directors Association, "given to individuals who have made exceptional contributions to the school band movement in America." At USC, he has received the Virginia Ramo Award for excellence in teaching, and the Dean's Award for Professional Achievement.

Frank Ticheli received his doctoral and masters degrees in composition from The University of Michigan. His works are published by Manhattan Beach, Southern, Hinshaw, and Encore Music, and are recorded on the labels of Albany, Chandos, Clarion, Equilibrium, Klavier, Koch International, Mark, Naxos, and Reference.

Program

Midway March	John Williams
Bill Haehnel, Conductor	
Elegy For A Young American	Ronald Lo Presti
Where Never Lark or Eagle Flew	John Curnow
A Movement For Rosa	Mark Camphouse

Intermission

Sundance	Frank Ticheli
Shenandoah	Frank Ticheli
Frank Ticheli, Conductor	
Cajun Folk Songs	Frank Ticheli
Cheryl Floyd, Conductor	
Dancing On Water	Frank Ticheli
World Premiere	
San Antonio Dances	Frank Ticheli
Frank Ticheli, Conductor	

Next ASB Concerts

- April 18, 2015 – The Boston Brass and All That Jazz, AISD PAC
- May 10, 2015 – Mother’s Day at the Capitol, Texas State Capitol South Steps
- June 21, 2015 – Father’s Day Concert, Zilker Hillside Theater
- July 3 2015 – Patriotic Festival, Fisherman’s Park, Bastrop
- July 4, 2015 – Frontier Days, Old Settlers Park, Round Rock

Program Notes

Midway March

ASB opens its evening of tributes with recognition of an event rather than an individual. The event is the Battle of Midway, a victory that some say was the turning point of the US war against Japan during World War II. The jaunty nature of the march celebrates the victory, but omits the high cost of a battle. The victory was so important to American morale, that the name found its way into the lexicon of the country. Chicago's Midway Airport, for example, was named for the battle. There are also Texas links. The Nimitz Museum in Fredericksburg commemorates the battle and the role played by its native son, Admiral Nimitz. Key to the victory was the breaking of the Japanese Naval encryption codes. The war had been going badly for the US and the Japanese planned to deliver a devastating blow to finish off the US fleet at Midway. However, due to the US Signals intelligence breaking the Japanese encryption code, the US was able to plan a counter attack that led to eventual victory, although with great loss of US life. Williams references the code in his March with a repetitive set of staccato notes in the brass. The March was composed in 1976 as part of the soundtrack for an epic movie. Despite its big-name cast, the movie was not a smashing success, but in June 1992, a more successful re-edit of the extended version aired on the CBS network commemorating the 50th anniversary of the Battle of Midway. Regardless of the success of the film, the score produced one of Williams' most popular marches, *Midway March*.

John Williams (1932 -) studied composition at UCLA with Mario Castelnuovo-Tedesco and later attended the Juilliard School. He began his career as a jazz pianist, but began to compose for TV and film in the 1960s. It was a career move that was to produce unprecedented success: scores for over 70 films, including *Jaws*, *E.T.*, *Star Wars*, *Superman*, *Raiders of the Lost Ark*, *Schindler's List*, *Jurassic Park* and *Memoirs of a Geisha*; two Emmys, five Oscars, and 17 Grammy Awards, as well as several gold and platinum records and commissions to write the theme for the 1984, 1988, and 1996 Olympics. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra and now holds the title of Laureate Conductor. Williams' style has been described as a form of neoromanticism inspired by the late 19th century's large-scale orchestral music in the style of Tchaikovsky or Richard Wagner.

Elegy to a Young American

Americans responded with shock, followed by mourning, when the country's energetic and popular young president, John F. Kennedy, died at the hands of an assassin in 1963. Ronald Lo Presti expressed his grief through the medium he knew best, music. Opening with a quiet adagio in a clarinet choir, his tribute first expresses respect and solemnity and then makes its way through the many stages of mourning. A phase of shock and denial followed by anger and remorse is reflected by dynamics and octave jumps in the melody. A trombone choir leads into a section of mourning and a growing understanding of the event. The composer closes with an allegro that celebrates Kennedy's contributions and a maestoso ending expressing once again the pain of the country's loss.

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Ronald Lo Presti (1933-1985), an accomplished composer, music educator, and clarinetist, was born in Williamstown, Massachusetts. He earned his Bachelor and Masters degrees from the Eastman School of Music and was a former Ford Foundation composer-in-residence. Although a published composer, his career was primarily as an educator. He taught at Texas Technical College (now Texas Tech University), Indiana State College, and Arizona State University. Lo Presti wrote this tribute in 1964, one year after the assassination.

Where Never Lark or Eagle Flew

John Gillespie Magee, Jr, was 19 years old when he was killed in action on December 11, 1941. Magee was born in Shanghai, China to an American father and a British mother, who both worked as Anglican missionaries. He came to the United States for a visit and due to the war, was unable to return to Europe. The US had not yet entered the war, so Magee joined the Royal Canadian Air Force. A poem in a letter to his parents shortly before his death has become a classic and the inspiration for this composition. James Curnow was commissioned by the Graduates Association of Tenri High School Band in Nara, Japan to write a piece for concert band in honor of its 50th anniversary. Curnow composed *Where Never Lark or Eagle Flew* with the subtitle, "Based on a poem by John Gillespie Magee, Jr."

High Flight

*Oh, I have slipped the surly bonds of earth,
And danced the skies on laughter-silvered wings;
Sunward, I've climbed and joined the tumbling mirth
Of sun-split clouds – and done a hundred things
You have not dreamed of – wheeled and soared and swung
High in the sunlit silence. Hov'ring there,
I've chased the shouting wind along and flung
My eager craft through footless halls of air.
Up, up the long, delirious, burning blue
I've topped the wind-swept heights with easy grace,
Where never lark, or even eagle, flew;
And, while with silent, lifting mind I've trod
The high untrespassed sanctity of space,
Put out my hand, and touched the face of God.*

James Edward Curnow (1943-) is a Michigan native who received his initial musical training in the public schools. His musical roots lie in the music and bands of the Salvation Army with which he continues in close association as editor of music publications. A prolific composer, his catalog includes over 400 publications. Following his graduation from Wayne State University with a degree in music education, he completed his MM degree at Michigan State University. He taught in public schools, served on the music faculties of the University of Wisconsin, Mott Community College, and Asbury College, and the University of Illinois. He now lives in Nicholasville, Kentucky, where he heads Curnow

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Music Press, and serves as Composer-in-residence at Asbury College.

A Movement for Rosa

On December 1, 1955, Rosa Parks was arrested for refusing to give up her seat to a white man on a segregated city bus in Montgomery, Alabama. Mrs Parks earned the title "Mother to a Movement" for her act of personal courage, sparking the Civil Rights movement of the 1950s. The composer writes: "A *Movement for Rosa*, commissioned by the Florida Bandmasters Association, was composed and orchestrated over a three-month period: August-November 1992. This "movement," a quasi-tone poem, contains three contrasting sections. Section I evokes Rosa's early years, from her birth February 4, 1913 in Tuskegee, Alabama, through her marriage in 1932 to Raymond Parks in Pine Level, Alabama. Section II portrays years of racial strife in Montgomery and the quest for social equality. The third section is one of quiet strength and serenity. The hymn, *We Shall Overcome* (foreshadowed in sections I and II by motivic fragmentation) is heard in its entirety near the end. The work's final measures serve as an ominous reminder of racism's lingering presence in modern American society." In his book *Stride Toward Freedom*, Dr Martin Luther King states, "When the history books are written in future generations, the historians will pause and say, 'There lived a great people – a black people – who injected new meaning and dignity into the veins of civilization.' This is our challenge and our responsibility."

Mark Camphouse (1954 -) was born in Oak Park, Illinois, and refers to himself as a product of the "rich cultural life of Chicago." He earned undergraduate and graduate degrees in music from Northwestern University where he studied composition with Alan Stout and conducting with John P Paynter. He began composing at an early age, with the Colorado Philharmonic premiering his First Symphony when he was 17. His 28 published works for wind band have received widespread critical acclaim and are performed frequently in the US and abroad. In 2006 Professor Camphouse joined the faculty of George Mason University (Fairfax, Virginia) where he serves as conductor of the wind symphony and teaches courses in composition and conducting.

The second half of the concert celebrates the work of long-time ASB friend and collaborator, Dr Frank Ticheli, composer of the featured work commissioned by ASB to commemorate Richard Floyd's 25th year as conductor of the band. These selections also celebrate Ticheli's long relationship with Austin and Austin-area band musicians, with a closing bow to our neighbor to the south, San Antonio.

Dr Ticheli was born in Monroe, Louisiana in 1958 and pays homage to his Louisiana heritage in several of his compositions based on the Cajun music traditions. Following his family's relocation to Texas, he attended L V Berkner High School in Richardson where his band director was Robert Floyd, brother of ASB conductor Richard Floyd. Ticheli attended Southern Methodist University where he earned a Bachelor of Music in Composition. His

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master and doctoral degrees are from The University of Michigan. Ticheli returned to Texas as Assistant Professor of Music at Trinity University in San Antonio. There he served on the board of directors of the Texas Composers Forum and was a member of the advisory committee for the San Antonio Symphony's Music of the Americas project. From 1991 to 1998, Ticheli was composer-in-residence with the Pacific Symphony Orchestra in Orange County, California. He currently lives in Los Angeles, where he is a Professor of Composition at the University of Southern California's Thornton School of Music.

Dr Ticheli enjoys working with community bands across the United States and finds the growth of that genre over the past few years an exciting phenomenon. "Every decent sized town has a community band and many, like the Austin Symphonic Band, are very good." Frank has guest conducted ASB in several performances at national and international conferences. Regarding his selection as composer for this ASB commission, he commented, "I am very happy to do my part in this celebration of Dick's 25 years of service to Austin Symphonic Band. He is my friend and mentor and has taught me much about music and about life."

Sundance

Sundance has been described as a sparkling ballet full of light, playful motives and warm melodies. The dance-like, transparent score and variety of interesting musical elements are enhanced by a syncopated rhythmic figure that is used as the structural building block for virtually everything in the piece. *Sundance* was commissioned by the Austin Independent School District for the Silver Anniversary Celebration of the 25th Annual All-City Band Festival, on March 18, 1997.

Shenandoah

The Shenandoah River and the valley that bears its name are located in Virginia. It is claimed that the river and valley were named in the 1750s by the Cherokee as a friendly tribute to a visiting Iroquois chief named Shenandoah. The origins of the haunting folk song named for this valley are obscure, and lyrics offer a variety of stories. Some tell of a roving trader in love with the daughter of an Indian chief. In this interpretation, the rover tells the chief of his intent to take the girl with him far to the west, across the Missouri River. Other interpretations tell of a pioneer's nostalgia for the valley in Virginia and still others describe a Confederate soldier in the American Civil War dreaming of his home in Virginia. This setting for concert band was commissioned by Hill Country Middle School Symphonic Band, Cheryl Floyd, Conductor, as a tribute to Jonathan Paul Cosentino, a horn player in the Hill Country band whose young life ended tragically in December of 1997.

Cajun Folk Songs

South Louisiana is home to a recognized ethnic group, Cajuns, who are descendants of the Acadians, a group of French colonists who were driven from their home in Nova Scotia by the British in the mid-1750s. Composer Ticheli says of this work: "Although a rich Cajun folksong tradition exists, the music has become increasingly commercialized

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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. . . . '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."

Cajun Folk Songs is dedicated to the Murchison Middle School Band, Austin, Cheryl Floyd, Director, who commissioned the work and gave its premiere on May 22, 1990.

Dancing on Water

The composer provides these program notes: "*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.

San Antonio Dances

The composer writes: *San Antonio Dances* was composed as a tribute to a special city, whose captivating blend of Texan and Hispanic cultural influences enriched my life during my three years as a young music professor at Trinity University. It has been 20 years since I lived in San Antonio, but the city still tugs at my heartstrings and lives in this music. The first movement depicts the seductively serene Alamo Gardens and its beautiful

Program Notes

live oak trees that provide welcome shade from the hot Texas sun. A tango mood and lazily winding lines give way to a brief but powerful climax depicting the Alamo itself. The second movement's lighthearted and joyous music celebrates San Antonio's famous Riverwalk. . . . Picture a group of friends seated at an outdoor patio of one of the Riverwalk's many Tex-Mex restaurants, enjoying the scenery, the food, the company. In time, the evening settles in, the air cools, the mood brightens, the crowd picks up, and music is heard from every direction. Before you know it, the whole place is one giant fiesta that could go on forever. Viva San Antonio!

We are delighted to announce that the new Austin Symphonic Band App for Smart Phones is now available for free download

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Cheryl Floyd
Sally Grant
Penny Griffy
Linda Lininger
Beverly Lowak
Sara McGarry
Amanda Noble
Karen VanHooser
Kristi Wilson*

Clarinet

Christy Anderson
Libby Cardenas
Karen Cross
Richard Davis
David Easter
Hank Frankenberg
Ramona Heard
Clifton Jones
Regina Mabry
Nancy Murphy
Nancy North
Juliana Riecss
Clary Rocchi
Alanna Tate
Faith Weaver*

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Kristen Mason
Brittany Toll

Saxophone

Alto

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ASB

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