



AUSTIN SYMPHONIC BAND
PRESENTS

**OLD, NEW,
BORROWED,
BLUE**

APRIL 14, 2024 ■ 4:00 PM

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DR. KYLE GLASER, MUSIC DIRECTOR

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Dr. Kyle R. Glaser, Music Director _____



DR. KYLE R. GLASER is in his second 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 42 years and is in his 21st 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.

Dr. Christopher Lowry

Young Composers Contest Winner

Austin Symphonic Band created its Young Composers Contest to encourage new band works crafted by emerging young composers. The inaugural contest was held in 2022, and after an extensive review process, Dr. Christopher Lowry was selected and commissioned to write a new work for concert band. ASB is honored to be premiering this work, (*Delusions of) Grandeur, Op. 51*, on today's concert.



DR. CHRISTOPHER LOWRY is a two-time prizewinner in the Lionel Tertis International Viola Competition, Grand Prize winner in the Lewisville Lake Symphony International String Competition, winner of the Sousa/ABA/Ostwald Composition Award, winner of Cuarteto Jose White's "Nuestra America" Composition Award, and the first prize winner in the American Viola Society's Maurice Gardner Composition Competition. A Nashville native, Dr. Lowry is emerging as one of the leading violists and composers of his generation. He is currently the principal violist of the Alabama Symphony Orchestra as well as the violist of Lagniappe Trio. Formerly, he was principal violist of the Amarillo, Baton Rouge, and Acadiana Symphony Orchestras, as well as the violist of the Ars Nova String Quartet and the Constantinides String Quartet, with whom he performed in Carnegie Hall in September 2019 and October 2022. He has also performed as frequent guest violist with the Carlos Chavez String Quartet in Mexico City.

In addition to the Austin Symphonic Band Young Composers Contest, Dr. Lowry has won prizes in an impressive number of composition contests, including the ATSSB Composition Competition, Hillcrest Wind Ensemble Composition Contest, Dallas Winds Fanfare Contest, The American Prize in Composition, Salford International Composers Contest, NAFME Com-position Competition, and the Anton Stadler International Bass Clarinet Composition Competition, as well as Calls for Scores for the West Point Band Bicentennial, Cypress Symphonic Band, BandWidth Music Festival, Oklahoma Youth Winds, Brazosport Symphony, Joliet Symphony, and Ablaze Records Orchestral Masters Series.

In his "spare time," Dr. Lowry is an in-demand session musician in Nashville as well as a freelance recording engineer.

Lowry holds doctorate and master's degrees from Louisiana State University, where he studied viola with Elias Goldstein and composition with the late Dinos Constantinides, and a bachelor's degree from Vanderbilt University's Blair School of Music, where he studied viola with Kathryn Plummer and John Kochanowski and composition with Michael Alec Rose, Michael Slayton, Michael Kurek, and Stan Link.

PROGRAM

Sinfonia in B flat minor Amilcare Ponchielli,
Op. 153, orch. Valenti

Ave Maria: Angelus Domini Franz Biebl, adapt. Cameron

New Wade'n Water Adolphus Hailstork

Hill Country Festival Clifton Jameson Jones
BILL HAEHNEL, CONDUCTOR

Ancient and Honorable Artillery Company John Philip Sousa

————— INTERMISSION —————

(Delusions of) Grandeur, Op. 51 Christopher Lowry

Blue Shades Frank Ticheli

We appreciate your keeping all electronic devices silent and dark.

Program Notes

Sinfonia in B flat minor (1872)

Amilcare Ponchielli, Op. 153 (1834–1886)

Orchestration by Luca Valenti

Program note from Sam Houston State University:

Amilcare Ponchielli's parents were poor shopkeepers in whose backrooms he was born. His musical talent appeared very early and a local count, Giovanni Battista Jacini, provided a scholarship to the Milan Conservatory for him in 1843. Upon his graduation in 1854, Ponchielli located to Cremona where he served as an organist and as a conductor in various opera houses and forged a career as a bandmaster.

Toward the end of his time in Cremona, he composed an original *Sinfonia* for band. According to concert programs, it may never have been performed by Ponchielli, as he seems to have ended his activities as band director in Piacenza in early 1873.

Listen for:

- A slow introduction followed by several lively themes in minor and major, all wrapped up in a frenzied coda.

Ave Maria: Angelus Domini (1964)

Franz Biebl (1906–2001)

Adapted for band by Robert C. Cameron

“Ave Maria” is a setting of part of the Latin liturgical Angelus prayer, which contains the Ave Maria as a refrain. The translation is:

*The Angel of the Lord announced to Mary
And she conceived by the Holy Spirit.*

*Hail Mary, full of grace,
the Lord is with thee:
blessed art thou amongst women,
and blessed is the Fruit of thy womb, Jesus.*

*Behold the handmaiden of the Lord.
Do to me according to your word.*

*And the Word was made flesh
And dwelt among us.*

*Holy Mary, Mother of God,
pray for us sinners.
Holy Mary, Mother of God,
pray for us now and at the hour of our death.*

Program note from Wilbur Skeels:

“Herr Biebl told me that when he was organist/choirmaster and teacher in the Fürstenfeldbruck parish near Munich he had in his church choir a fireman. It was common for companies, factories, police and fire departments, etc. to sponsor an employees’ choir, which often would participate in choral competitions and festivals. This fireman asked Biebl to compose something for his fireman’s choir for such an occasion. The result was the *Ave Maria*.

The piece gained practically no attention in Germany for many years. However, when Biebl was the head of choral programs for the Bavarian Radio, he made a habit of inviting American choirs to come to Munich and sing on the radio and with other German choirs. One of these choirs was introduced to his *Ave Maria* and brought it back to the U.S., where it became increasingly popular.”

Vocal soloist Ren MacNary attended Oberlin College and Conservatory of Music, studying voice and religion, and then ignored his degrees and made a career in high tech, ending with Dell Computer Corporation primarily in the role of Test Manager for Portables and Servers. Upon retiring from Dell, he became a stay-at-home dad, and eventually Music Director for St. Thomas More in Austin for 16 years. He describes himself as “a bad golfer, a good sailor, and a devoted trumpet player, and proud husband of Flo and dad of Lauren and Lizzie.”

Listen for:

- Simple melodies with gorgeously rich and powerful harmonies.

New Wade’n Water (2002)

Adolphus Hailstork (b. 1941)

Wade in the Water was first sung by African Americans in slavery. The lyrics were first published in 1901 in *New Jubilee Songs as Sung by the Fisk Jubilee Singers*.

Wade in the water.

Wade in the water, children.

Wade in the water.

God’s gonna trouble the water.

It is generally believed that *Wade in the Water* was one of the “sorrow songs” associated with the Underground Railroad—a network of secret routes and safe houses used by slaves in the United States to find freedom.

Harriet Tubman, who helped free more than 70 people, used this song to warn slaves to get off the trail and into the water to prevent dogs—used by the slavers—from finding them.

Composer Dr. Hailstork describes spirituals in this way, “You know, music is comforting for some and for some other people it’s awakening. I’m gonna have no interest in lulling people to sleep. I mean, after all, I’m a concert composer, which means you have to grab their attention, keep their attention and provide an ultimate goal that made it worth their while to sit there. A lot of my music is program music, and so, they need to think about the program a little bit. You know, since I grew up as a boy in that cathedral and singing, every time you sang an anthem, there was a subject. You know, if you heard

a sermon, there's a subject. So, there's a point to this musical utterance, and what is the point? And can it influence you to think about things?"

Listen for:

- Many shifts in time signatures with unsettling measures of 3/8 throughout.
- Presentation of the theme with angular rhythmic accompaniment.

Hill Country Festival (2023)

Clifton Jameson Jones (*b.* 1962)

Program note from the composer:

Hill Country Festival is an upbeat, Western style overture that draws inspiration from the Texas Hill Country. There's no specific story or program to the piece, although the middle section reminds me of being at the top of Enchanted Rock, near Fredericksburg, and looking out at the great view of the surrounding landscape. The piece is written in a symmetrical 'arch' form: Introduction, A–allegro section, B–slow section, A'–return of allegro section with changes, and Coda, which reprises the introductory material. *Hill Country Festival* is dedicated to Bill Haehnel, for his 20 years of service as Assistant Director of the Austin Symphonic Band.

“ASB is so thankful for Bill and his 20+ years of dedicated service to our organization. His extensive knowledge of pedagogy and superb musicianship benefits us all—paired with his wit, charm, and wonderful sense of humor you can see why he has flourished in the role of Assistant Music Director. Personally, I'd also like to thank him for his assistance in onboarding me to the ASB family. He answered and continues to answer my questions about the group and is an excellent colleague.”—Dr. Kyle Glaser

“What to say about my friend William Benard Otto Frederick Haehnel III (I know his full name because I had to do jumping jacks while spelling it when I pledged the band fraternity at UT.) Bill is intensely loyal to Longhorn sports, very quick-witted, a tempo stickler on the podium, and *always* the most prepared person in the room. His life work as a band director has produced professional orchestral musicians, lifelong music hobbyists, and thousands of well-rounded citizens.”—David Cross

Ancient and Honorable Artillery Company (1924)

John Philip Sousa (1854–1932)

Program note by Paul Bierley:

“I have always found a great deal of inspiration in these old songs. . . . We cannot improve simple straightforward melodies, but we can give them a more adequate, full-throated expression. . . .” Sousa made this statement to a newspaper reporter in discussing the new march he had just built around “Auld Lang Syne.”

“Auld Lang Syne” happened to be the marching song of the Ancient and Honorable Artillery Company of Boston, the oldest military organization in the United States. When the Sousa Band visited Boston in 1923, a delegation from the “Ancients” requested that Sousa compose a march incorporating the song so dear to them.

The Sousa Band's strenuous thirty-second annual tour lay ahead of Sousa, but he

wasted no time in penning the new march when the tour ended, and it was promptly published. *Ancient and Honorable Artillery Company* was the featured march of the next tour, and a formal presentation was made to the “Ancients” at Symphony Hall in Boston on September 21, 1924.

Listen for:

- Typical march form of introduction, first and second strain, then a modulation into the trio.
- Lively first and second strain to offset the stoic trio melody.

(Delusions of) Grandeur for Symphonic Wind Band, Opus 51 (2024)

Christopher Lowry (b. 1988)

Program note from the composer:

While looking for inspiration for this piece, the word ‘grandeur’ kept getting stuck in my head. I often associate the word with the feeling of awe that comes with looking at the beauty of nature or observing the expansiveness of the night sky.

Apart from any formal definition or related associations, the word has always brought to my mind two specific things: the sonnet “God’s Grandeur,” written in 1877 by the English poet Gerard Manley Hopkins, and ‘delusions of grandeur,’ one of the key traits of narcissism. I’ll come back to the second of those a little later, but I first encountered “God’s Grandeur” in a creative writing class in high school, in which all students were assigned to write a detailed analysis of each line of the poem, observing symbolism and any poetic devices used to emphasize certain points. The poem has always stuck with me as a poignant example not just of one’s relationship and devotion to a chosen deity, but also of the beauty and spiritual significance of nature and the tragedy of humanity disrespecting and destroying it over time.

(Delusions of) Grandeur exists as a way of summing all of this up in one neat, semi-programmatic package. The piece is divided into two sections, the first of which is a reflection on the word and idea of ‘grandeur’ itself. A mini-overture of sorts, this section develops one theme, which is expansive, flowing, and harmonically open, akin to a folk tune. Introduced first by a solo flute over ringing and fluttering chime-like tones, this melody develops canonically, contrapuntally, and timbrally as it builds in intensity and instrumentation, showing that grandeur can be calm, spacious, anxious, and even terrifying, rather than just blatantly resplendent.

The full brass section heralds the beginning of the second section of the piece, which is essentially a dramatic musical interpretation of Hopkins’s poem. There are clear sounds of the charging of the world, flaming out ‘like shining from shook foil,’ a gathering to greatness, and the ‘ooze of oil crushed.’ This phrase ends with an admonishment of humanity for losing sight of purpose and reverence for the beauty and importance of nature. The first stanza of the poem is broken up by a wandering second theme—the ‘contemplation theme,’ played first by a solo alto clarinet and then by a euphonium. This tune, which is somewhat based on the ‘grandeur theme,’ calls everything into question as time goes on, symbolizing the universal conflict between faith and logic, nature and industry, individualism and community. This leads back into the poem with a march representing generation after generation trodding along, transitioning to hectic quasi-fugal

writing punctuated with the clinking and clanging of chains and anvils—the sounds of endless trade and toil.

The sun sets over the barren soil, but nature's resilience holds true as the sun rises again, and 'morning springs' up as the piece reaches its climax—the 'grandeur theme' in its full realization. As the energy dissipates, the chiming sounds from the beginning return, and the theme is played once more while the sounds of 'bright wings' can be heard, lifting the ensemble higher and higher into the ether.

Though not meant to be an overtly religious piece, it does aim to represent the poem through both sacred and secular lenses, questioning why man has turned away from his beliefs as well as why humans have done so much to destroy the beauty and majesty of the earth. While writing this piece, I consistently reminded myself that I, in addition to anything I write, am quite insignificant in comparison to the grandness of the planet and beyond; so, there's also a self-aware irony to the piece, which aims to portray a certain sonic grandeur, with the caveat that to consider anything we create as 'grand' in the greater scheme of things would be in and of itself a delusion of grandeur.

God's Grandeur (1877)

*The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then now not reck his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.*

*And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs —
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.*

Listen for:

- Imaginative use of solo instruments such as flute, flugelhorn, alto clarinet and euphonium.
- Direct quotes to Grainger's *Lincolnshire Posy*.

Blue Shades (1997)

Frank Ticheli (b. 1958)

Program note from the composer:

In 1992 I composed a concerto for traditional jazz band and orchestra, *Playing with Fire*, for the Jim Cullum Jazz Band and the San Antonio Symphony. I experienced tremendous joy during the creation of *Playing with Fire*, and my love for early jazz is expressed in every bar of the concerto. However, after completing it, I knew that the

traditional jazz influences dominated the work, leaving little room for my own musical voice to come through. I felt a strong need to compose another work, one that would combine my love of early jazz with my own musical style.

Four years, and several compositions later, I finally took the opportunity to realize that need by composing *Blue Shades*. As its title suggests, the work alludes to the blues, and a jazz feeling is prevalent—however, it is not literally a blues piece. There is not a single 12-bar blues progression to be found, and except for a few isolated sections, the eighth-note is not swung.

The work, however, is heavily influenced by the blues: “Blue notes” (flatted 3rds, 5ths, and 7ths) are used constantly; blues harmonies, rhythms, and melodic idioms pervade the work; and many “shades of blue” are depicted, from bright blue, to dark, to dirty, to hot blue.

At times, *Blue Shades* burlesques some of the clichés from the Big Band era, not as a mockery of those conventions, but as a tribute. A slow and quiet middle section recalls the atmosphere of a dark, smoky blues haunt. An extended clarinet solo played near the end recalls Benny Goodman’s hot playing style, and ushers in a series of “wailing” brass chords recalling the train whistle effects commonly used during that era.

I was born in Monroe, Louisiana. My family moved around quite a bit when I was young, before we finally settled in La Place, just outside of New Orleans. I began playing the trumpet in 4th grade but I slowly lost interest and stopped playing in the 7th grade. However, when we moved to Richardson, Texas, I was blown away by the band program there—I had no idea kids my age could play so well, and I wanted to be a part of that. The music programs there really lit the fire in my belly. I owe a great deal to Robert Floyd, the director at Berkner High School, who fueled the fire.

I first started flirting with the idea (of composing music) in high school—I wrote a piece in my junior year and the jazz band played through it my senior year. It was just awful, but the fact that Floyd took the time to read it was encouraging to me. I was also transcribing charts from Maynard Ferguson and Stan Kenton records during this time. I loved transcribing those pieces, putting the notes down on the page. Then I began to wonder what would happen if I changed some of the notes, put something different on the page. And with that, I began arranging pieces. *Variations on America* by Charles Ives was a real inspiration to me as well—it sounded somewhat dissonant and crazy, with different music going on at the same time—it was the first piece I heard that made me want to be a composer. It seems only fitting, as Ives is considered to be the “grandfather” of American music.

No one told me that it was unusual to be able to hear, then write out music; it wasn’t until I got to college that this was brought to my attention. In a freshman ear-training class, I found that I could hear things that others couldn’t. The teacher made an example out of me and referred the other students to me for answers and help. I finally had to ask him to stop—he was turning the class against me! I was never an exemplary trumpet player—I was just so-so—but I had these ears.

Listen for:

- Melodies built around the interval of a minor third
- Flatted 3rd, 5th, and 7th scale degrees
- Many complementary ideas in complex layers

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* Section Leader
+ Guest Musician

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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.

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Aquarena Springs Symphonic Band

April 25, 7 p.m., San Marcos Academy Robinson Christian Center

Austin Civic Orchestra

May 12, 4 p.m., Bates Recital Hall, University of Texas at Austin

Austin Civic Wind Ensemble

May 18, 5 p.m., Covenant United Methodist Church

May 19, 6 p.m., Bates Recital Hall, University of Texas at Austin

Austin Brass Band

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

Austin Jazz Band

April 29, May 20, 7 p.m., Elephant Room

Brushy Creek Brass Band

May 4, 11, 18, 25, 6:30 p.m., Walburg German Restaurant and Biergarten

Hill Country Community Band of Marble Falls

April 20, 11:30 a.m., Central Market North, Texas Community Music Festival

Hill Country Community Band of Wimberley

June 2, 4 p.m., First Baptist Church Wimberley

Waterloo Wind Band

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

In Gratitude

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 Connally HS staff for supporting 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 12, 7:00 p.m., *Mother's Day* • Texas State Capitol South Steps

May 18, 3:00 p.m., *A Sousa Spectacular!* • Festival Hill, Round Top

June 16, 7:30 p.m., *Father's Day* • Lakeline Park Grand Pavilion, Cedar Park

July 4, 8:00 p.m., *Independence Day* • Old Settler's Park, Round Rock

July 25, 1:00 pm, *Texas Bandmasters Association Convention*, San Antonio

www.austinsymphonicband.org