Austin Symphonic Band

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Bethany Lutheran Church
Friday, February 22, 2013
Austin • 8:00 pm
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Austin Symphonic Band
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This project is funded and supported in part by the City of Austin through the Cultural Arts Division believing an investment in the Arts is an investment in Austin’s future. Visit Austin at NowPlayingAustin.com.
Richard Floyd, Musical Director

In 1983 Richard Floyd was appointed State Director of Music Activities for the University Interscholastic League at the University of Texas at Austin where he coordinates all facets of secondary school music competition for some 3500 performing organizations throughout Texas. He has served as Musical Director and Conductor of the Austin Symphonic Band since 1986. Prior to his appointment at the University of Texas, he served on the faculty at the University of South Florida as Professor of Conducting, and at Baylor University.

Mr Floyd has toured extensively as a clinician, adjudicator, and conductor including appearances in 41 states and 9 foreign countries. He has held positions of leadership on many state and national committees for music education and wind music performance. At present he is a member of the John Philip Sousa Foundation Board of Directors and Chairman of the American Bandmasters Association Educational Projects Committee. Publications include co-authorship of Best Music For Beginning Band and contributing author for The Musician's Walk by James Jordon, published by GIA Publications. In addition his articles have appeared in The Instrumentalist and numerous regional and state publications. In 2006 he was featured on the GIA-produced DVD entitled Kindred Spirits from the series Conducting From The Inside Out. In 2002 he was named recipient of the American School Band Directors Association AA Harding Award for significant and lasting contributions to school bands in North America. The Texas Bandmasters Association has honored as Texas Bandmaster of the year in 2006, presenting him with the TBA Lifetime Administrative Achievement Award in 2008, and naming him to the TBA Hall of Fame in July, 2011.

Bill Haehnel, Assistant Musical Director

Bill Haehnel is completing his 11th year as Assistant Director of the Austin Symphonic Band. He has been a Texas music educator for 31 years, and is presently 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 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. Haehnel and the Bailey Middle School Band have just returned from an appearance at the inaugural ceremonies in Washington DC.
Program

Masque ............................. Kenneth Hesketh

Dramatic Essay ......................... Clifton Williams
Wiff Rudd, Trumpet

Sabre and Spurs ....................... John Philip Sousa, arr Brion/Schissel

Cousins ........................... Herbert L Clarke, arr Ray E Cramer
Wiff Rudd, Trumpet; Brent Phillips, Trombone

The Cowboys ........................ John Williams, arr Jim Curnow
Bill Haehnel, Conductor

Intermission

March Hongroise ...................... Hector Berlioz, arr Yo Gotoh

The Blue Bells of Scotland ............ Arthur Pryor
Brent Phillips, Trombone

The Lord of the Rings, Mvt 1: Gandalf .......................... Johan de Meij

A Little Tango Music .......................... Adam Gorb

Fandango ................................. Joseph Turrin
Wiff Rudd, Trumpet; Brent Phillips, Trombone

Slava! .................................... Leonard Bernstein, tr Clare Grundman
Program Notes

The late 1800s to mid 1900s are often referred to as the *Golden Era* of the professional brass band. These bands were the equivalent of the rock band of today and audiences numbered in the thousands. It was paramount in publicity, and common to that PT Barnum era, to use whatever inflated or colorful description one could get away with when describing a performer, as this would whet the appetites of the public to come to the concert. The flowery language led to conflicts among egotistic performers, and groups of fans picked their favorites among the soloists. One historian reported on the conflict between two cornet soloists, Arbuckle and Levy. "When Arbuckle played his solo, his fans applauded and whistled, while the Levy crowd sat on their hands and booed. When Levy played, his cohorts made the garden resound with their bravos, while the Arbuckle clique hissed." Eschewing such inflammatory and colorful introductions, ASB welcomes a cadre of talented and musically generous friends who join in reprising some of the most famous solo pieces of the 1900s, starting with the modern era and traveling through the transitions from post-1950s to the early 2000s.

**Masque**

Historian EK Chambers in his book *The Medieval Stage* defines the masque event as: “A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice.” Reaching its height in the early 17th century, the masque became a magnificent and colorful spectacle, presented in public theaters and in the royal courts. The composer says of this work, “The above description, I think, can also serve as a description of the piece. The main theme is certainly bravura and is often present, disguised, in the background… Colourful scoring (upper wind solos, trumpet and horn solos alternating with full bodied tuttis) with a dash of wildness is the character of this piece – I hope it may tease both players and listener to let their hair down a little!”

**Kenneth Hesketh** (1968- ) was born in Liverpool and studied at the Royal College of Music in London with Edwin Roxburgh, Simon Bainbridge, and Joseph Horovita. Even prior to attending the Royal College of Music, he received commissions and performances by outstanding British musical organizations. A recent new commission from The Royal Philharmonic Society Drummond Fund resulted in a new work for dance that continues the use of mythic themes found in *Masque*. Mr Hesketh is currently a professor at the Royal College of Music and honorary professor at Liverpool University. He also reports that early in his career he played tuba in his school band.

**Dramatic Essay**

*Dramatic Essay*, a dramatic dialogue between the trumpet soloist and the band, was commissioned by the educational services department of the CG Conn Corporation and written especially for Don Jacoby, their clinician and trumpet soloist. Don “Jake” Jacoby was a noted recording artist, trumpet teacher, bandleader, and author who played with Benny Goodman, Les Brown, and did session work for CBS and NBC. Jacoby spent much of his life teaching and giving clinics for the Conn Corporation. He recorded *Dramatic Essay* for Conn under the album title, “Have Conns Will Travel.”

**James Clifton Williams Jr** (1923-1976) was a gifted musician who excelled in many facets: composer, conductor, clinician, teacher, and mentor. Lawrence Weiner said of Williams, “There is a general consensus that Williams opened the door to contemporary music of post-1950 symphonic band music. He opened the door, gave everybody a look at the other side, and offered them a direction as to how to go.” Williams was born in Arkansas, began his musical life playing French
horn in the band at Little Rock High School, and joined the Army Air Corps Band in 1942. Following his departure from the service, he attended Louisiana State University and Eastman School of Music. Williams was a member of the horn section in the San Antonio and New Orleans Symphony orchestras. In 1949 he joined the composition department at The University of Texas School of Music in Austin where he taught until 1966 when he was appointed Chair of the Theory and Composition Department at the University of Miami. Williams retained this position until his death from cancer in 1976.

Sabre & Spurs
To draw attention to John Philip Sousa's patriotism is hardly necessary, although many may not realize the extent of this composer's seemingly boundless sense of duty to his country. Not only did he serve in the Marines for seven years in his youth and later lead the US Marine Band for 12 years, but, in 1917, at the age of 62, and with his country embroiled in World War I, he joined the Naval Reserve and was given the rank of lieutenant. It was during his stint in the Naval Reserve that Sousa composed Sabre and Spurs, dedicated to the 311th Cavalry of the United States Army. It subsequently became the official march of the American Cavalry. The work opens with a jaunty march tune whose brightly lit manner is highlighted by Sousa's characteristic upper-range sonorities. The music is joyous, giving no hint of war, no sign of strife in its bouncy gait. One can almost hear the brass crackling and the drum of the horses' hooves.

John Philip Sousa – Band – Marches. The three are inseparable in most people's minds. Sousa (1854-1932) was born to an immigrant couple John Antonio Sousa (born in Spain of Portuguese parents) and Maria Elisabeth Trinkhaus (born in Bavaria). John Philip's father, Antonio, played trombone in the US Marine Band. When Sousa reached the age of 13, his father enlisted him in the United States Marine Corps as an apprentice. Sousa served his apprenticeship for seven years, leaving to join a theatrical (pit) orchestra where he learned to conduct. He returned to the US Marine Band as its head in 1880, and remained as its conductor until 1892 when he organized his own famous Sousa Band. In addition to his musical work, Sousa was a tireless advocate for musicians and composers, going to Washington to win protection for the intellectual property rights of these artists.

Cousins
Cousins was composed in 1904 by Herbert Clarke, cornet soloist with the Sousa band, as a cornet and trombone duet with band accompaniment for himself as the cornet soloist and Leo Zimmerman as the trombone soloist. Cousins combined the requisite technical displays of the time with an increased warmth and lyricism of style, focusing on melodic flow even in extremely difficult passages.

Herbert Lincoln Clarke (1867–1945) was a well-known American cornet player, featured soloist, bandmaster, and composer. Herbert was born in Massachusetts, the son of a composer, organist, and organ builder. He and his two brothers, Edwin and Ernest, all became prominent musicians. Clarke joined the famous Gilmore Band and in 1893 began playing with John Philip Sousa's Band as cornet soloist. Eventually he would form his own band, the American Band. Retiring from playing at the age of 50, he focused on conducting and composition and set up his own school of cornet playing in Chicago. Clarke's legacy includes composing a portion of the standard repertoire for the cornet, many recordings, and a seminal school of playing, which emphasized not only technical aptitude, but also warmth, and lyricism of tone. He also produced
several method books that are still used by brass students to this day.

**The Cowboys**

This fun-filled rousing title song from an early John Williams movie score depicts a delightful Copland-esque Americana. Its Overture became a staple of Williams’ pop concerts, and of modern high school bands for whom the piece becomes an etude in double-tonguing. The movie, *Cowboys*, starring John Wayne, depicts a group of young boys who step up to go on a cattle drive when all of the “grownup cowboys” are unavailable, and learn to “be men” through the experience. The movie received mixed reviews, but the pep and vigor of the music lingers on with the title song becoming a favorite for modern bands.

**John Williams** (1932– ) is one of the most popular and successful American orchestral composers of the modern age. Best known for his film scores and ceremonial music, Williams is also a noted composer of concert works and a renowned conductor. He was born in New York and moved to Los Angeles with his family in 1948. He attended UCLA, did a stint in the Air Force, and returned to New York to attend Juilliard and worked as a jazz pianist. Eventually he returned to California and there began his career as a film music writer. In January 1980, Williams was named nineteenth Conductor of the Boston Pops Orchestra, a position from which he retired in December 1993. Williams’ creativity shows no signs of slowing down. He was awarded the American National Medal of the Arts in 2010, won an award for Film Composer of the Year in 2011, and in 2012 surpassed Alfred Newman as the most nominated composer in Oscar history. Stephen Spielberg once said of Williams’ film scores, “Most of John’s scores are characters in films. He's like the seventh or eighth character. In a seven character movie, he's the eighth character.”

**March Hongroise from The Damnation of Faust**

*La damnation de Faust* (English: *The Damnation of Faust*), Op 24 was a work for four solo voices, full seven-part chorus, large children’s chorus, and orchestra by the French composer Hector Berlioz. Berlioz referred to the hard-to-classify work as a “légende dramatique” (dramatic legend). It was first performed at the Opera-Comique in Paris in 1846. Berlioz was inspired by a translation of Goethe's dramatic poem, “Faust,” and produced a musical work that, like the masterpiece it’s based on, defies easy categorization. Its first performance did not meet with critical acclaim and two performances (and a cancelled third) rendered a financial setback for Berlioz. “Nothing in my career as an artist wounded me more deeply than this unexpected indifference”, he commented. At the opening of the work, the aging scholar, Faust, contemplates the renewal of nature. Hearing peasants sing and dance, he realizes that their simple happiness is something he will never experience. As an army marches past in the distance we hear the piece performed by ASB today, the *Hungarian March*. Faust, puzzling why the soldiers are so enthusiastic about glory and fame, returns to his study where he will begin his ill-fated adventure with the devil.

**Hector Berlioz** (1803–1869) was a French Romantic composer whose best-known work among modern audiences is *Symphonie Fantastique*. Berlioz made significant contributions to the modern orchestra with his written work, *Treatise on Instrumentation*. He specified huge orchestral forces for some of his works. His influence was critical for the further development of Romanticism and he influenced his contemporaries Richard Wagner, Nikolai Rimsky-Korsakov, Franz Liszt, Richard Strauss, and Gustav Mahler. Although neglected in France for much of the 19th century, the music of Berlioz has often been cited as extremely influential in the development of the symphonic form, instrumentation, and the depiction in music of programmatic and literary
Program Notes

ideas. He was considered extremely progressive for his day, and he, Wagner, and Liszt have been called the “Great Trinity of Progress” of 19th century Romanticism.

Blue Bells of Scotland
This traditional Scottish ballad was written by Dora Jordan, an English actress and writer, and first published in 1801. The original version spoke only of the singer’s love for a “highland laddie”. A later version used the lyrics best known today that the laddie had “gone to fight the French for King George upon the throne”. Arthur Pryor arranged this simple tune for trombone with orchestra accompaniment circa 1899, and it became an instant classic for trombone soloists. In keeping with the tradition of the day, the piece allows the performer to show off a flowing legato while, in different places, requiring some difficult jumps and leaps. The sheer speed and volume of notes also poses a significant challenge.

Arthur Willard Pryor (1870–1942) was a trombone virtuoso, bandleader, and soloist with the Sousa Band and a prolific composer of band music. Pryor was born on the second floor of the Lyceum Theater in St Joseph, Missouri. He was considered a child prodigy on the trombone and played his first solo with the Sousa Band at age 22. Pryor played with the Sousa Band for 12 years and served as assistant conductor. He later formed his own band that toured for many years before selecting Asbury Park, New Jersey as home base. He also served as staff conductor and arranger for the fledgling Victor Talking Machine Company. During his career Pryor wrote some of today’s most famous trombone literature, including this arrangement of Blue Bells of Scotland.

“Gandalf” from Symphony No. 1, The Lord of the Rings
Johan de Meij’s first symphony, The Lord of the Rings, was inspired by the trilogy of that name by JRR Tolkien and premiered in Brussels in 1988. The symphony, which predates the popular film trilogy score by Howard Shore, consists of five separate movements, each illustrating a personage or an important episode from the book. Tonight ASB presents a teaser with the opening movement. The full symphony will be performed at an April concert themed “Middle Earth, Wind, and Fire”. This first movement is a musical portrait of the wizard, Gandalf. His wise and noble personality is expressed by a stately motif. The sudden opening of the Allegro vivace is indicative of the unpredictability of the grey wizard, followed by a wild ride on his beautiful horse, Shadowfax.

Johan de Meij (1953– ) has earned international fame as a composer and arranger. His catalogue consists of original compositions, symphonic transcriptions, and arrangements of film scores and musicals. His Symphony No 1, The Lord of the Rings, was his first composition for wind orchestra. It received the prestigious Sudler Composition Award in 1989. In 2001 the orchestral version was premiered by the Rotterdam Philharmonic Orchestra. Besides composing and arranging, Johan de Meij is active as a performer, conductor, adjudicator, and lecturer.

A Little Tango Music
A Little Tango Music, like many of Adam Gorb’s works for band, is centered on dance music. The tango is an urban dance from Argentina, a genre that is believed to have begun during the late 19th century in poor neighborhoods surrounding Buenos Aires. It is a rather dramatic form — a dance that features a couple in a tight embrace, texts (when applicable) that are emotional and sentimental, and music which is frequently in the minor mode, highlighted with abrupt accents and dynamic contrasts. Gorb describes the tango as “curvaceous, melancholic, and dangerous”. Completed in 2007 A Little Tango Music captures the essence of this wonderful folk genre.
Adam Gorb (1958–), British composer, started his musical career at an early age. By 10 he had completed his first composition; five years later, his works were being broadcast on national radio. Gorb went on to complete his formal training at Cambridge University and the Royal Academy of Music. He later joined the faculty of the London College of Music and Media as well as the Junior Academy of the Royal Academy of Music. Since 2000 Gorb has been on faculty at the Royal Northern College of Music (Manchester, England), where he is the Head of the School of Composition and Contemporary Music. He is an unabashed advocate for embracing progress in musical styles and many of his compositions combine the energy and style of so called “light” music with the classical and concert band genre.

Fandango
The fandango is a Spanish dance in 3/4 time originally danced by a couple to the accompaniment of guitar and castanets. The Spanish are said to have invented the fandango (meaning go and dance) as a courtship dance. However, the primitive fandango may go all the way back to Phoenician soil and belly dancers. Originally, the fandango was danced by only two persons who never touched each other with the body or the hand, but faced each other. This Fandango is a delightful Latin-jazz composition, written for Philip Smith (principal trumpet) and Joseph Alessi (principal trombone) of the New York Philharmonic. It was performed at Kurt Masur’s farewell to New York concert. Kurt Masur has commented about Mr Turrin’s music: “I have always liked composers who are reflecting upon the musical sound of their country. Joseph Turrin does it in a very convincing way.”

Joseph Turrin (1947–) is a greatly valued contributor to contemporary American musical life due to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher. Turrin’s opera, The Scarecrow, was commissioned by a consortium of 12 universities and had its premiere at the University of Texas at Austin where Mr Turrin was Composer in Residence in 2006. The New York Times once said of Turrin’s compositional style, “Mr Turrin’s music is nervous, loud, swift, and aggressive to the point of violence. It is also beautifully made, negotiating its constant changes of speed and pulse with grace. Mr Turrin’s music is young: no past, only future.”

Slava!
When Mstislav Rostropovich (Slava to his friends) invited Leonard Bernstein to help him launch his inaugural concerts as Music Director of the National Symphony Orchestra, he also asked him to write a rousing new opening piece for the festivities. This overture is the result, and the world premiere took place on October 11, 1977 with Rostropovich conducting his orchestra at the Kennedy Center for the Performing Arts in Washington DC. The first theme of Slava! is a vaudevillian razz-ma-tazz tune filled with slide-slipping modulations and sliding trombones. Theme two is a canonic tune in 7/8 time. A very brief kind of development section follows, after which the two themes recur in reverse order. Near the end they are combined with a quotation (proclaimed by the ubiquitous trombones) from the ‘Coronation Scene’ of Moussorgsky’s Boris Goudonov, where the chorus sings the Russian word Slava! meaning Glory! In this way, of course, the composer is paying an extra four-bar homage to his friend Slava Rostropovich, to whom this overture is fondly dedicated.

Leonard Bernstein (1918–1990) was born in Lawrence, Massachusetts. He was appointed to his first permanent conducting post in 1943, as Assistant Conductor of the New York Philharmonic. On November 14, 1943, Bernstein substituted on a few hours notice for the ailing Bruno Walter at a Carnegie Hall concert, which was broadcast nationally on radio, receiving critical acclaim. Soon orchestras worldwide sought him out as a guest conductor. Bernstein became Music Director of the New York Philharmonic in 1958. From then until 1969 he led more concerts with the orchestra
than any previous conductor. He subsequently held the lifetime title of Laureate Conductor, making frequent guest appearances with the orchestra. As a composer, Bernstein’s compositions ran the gamut of musical styles and his works contributed substantially to the Broadway musical stage. He was also a fierce advocate for music education and produced a classic series of TV programs and educational albums for young people.

**Guest Artists**

**Wiff Rudd** is professor of trumpet at Baylor University having taught previously at the University of Arkansas and Oklahoma Baptist University. A founding member of Rhythm & Brass, Mr Rudd is also an active soloist, chamber and orchestral musician. He has performed and presented master classes at more than 300 universities on five continents and for venues such as the NY Brass Conference, the Rafael Mendez Brass Institute, the International Trumpet Guild conferences, the Mid-West International Band and Orchestra Clinic, the Brevard Music Center, the Great American Brass Band Festival and the National Trumpet Competition. Baylor’s trumpet ensembles have placed 1st, 3rd, and 4th in NTC competitions. Mr Rudd released his new book, *Collaborative Practice Techniques for Trumpet* at the Texas Music Educators Association conference in 2013. In addition to his duties as principal trumpet with the Waco Symphony, he also performs often with the Houston Symphony, including a recent tour to Moscow, and with the Dallas Symphony including an upcoming European Tour.

**Brent Phillips** is Associate Professor of Trombone at Baylor University. Prior to his position at Baylor, Mr Phillips was assistant principal trombone of “The President’s Own” US Marine Band in Washington DC and was principal trombone of the Harrisburg Symphony Orchestra in Pennsylvania from 1996 to 2011. He is currently principal trombone of the Waco Symphony Orchestra and the Abilene Philharmonic.

Mr Phillips performs regularly with the Dallas Symphony and Houston Symphony and has recent performances with the Buffalo Philharmonic. He also has performed with the San Antonio Symphony, and many others around the US. Mr Phillips has released the recording, *Stepping Stones for Trombone Volumes One and Two* on the Potenza Music label which contain both moderate and advanced contest solos in the trombone repertoire.

Mr Phillips has been a featured artist at the Alessi Seminars in 2005, 2007 and in Italy in 2010 and remains active as a soloist and clinician around the country.

**Next ASB Concerts**

April 27 - Middle Earth, Wind, and Fire - McCallum Arts Center 8:00 pm  
May 12 - Mother’s Day - State Capitol South Steps 7:00 pm  
June 16 - Father’s Day - Zilker Hillside Theater 7:30 pm  
July 4 - Round Rock Independence Day Festival  
July 6 - Bastrop Patriotic Festival
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- Wade Chiles
- Kyndra Cullen
- Nan Ellis
- Cheryl Floyd
- Sally Grant *
- Penny Griffy
- Linda Lininger
- Beverly Lowak
- Karen VanHoosier
- Kristi Wilson

## Bassoon
- Walter Pasciak *
- Brian Provost
- John Walter

## Bass Clarinet
- Ruth Lim

## Trumpet
- Eric Bittner
- David Cross
- Wesley Ellinger
- George Greene
- Kevin Jedele
- David Jones
- Nicole Kachelmeier
- Alyson Keller
- John King
- Stephanie Sanchez
- Dan Scherer
- Bruce Wagner *

## French Horn
- Jillian Baaklini
- Leslie Boerger
- Ron Boerger
- Chuck Ellis *
- Marilyn Good
- Michael Good
- Jerry Hayes
- Evan Kolvoord
- Jo Oliver
- Carl Vidos

## Saxophone
- Eddie Jennings
- Bob Miller
- Cindy Story
- Brenagh Tucker *

## Tenor
- Susan Abbott
- Steve Neinast

## Baritone
- Betsy Appleton

## Oboe
- Fred Behning

## Tuba
- Keith Chenoweth
- Scott Hastings *
- Robert Heard
- Al Martin
- Buford Robins

## Euphonium
- Allan Adelman *
- Tim DeFries
- Neil King
- Saul Regalado
- Jerry Schwab
- Jamie Yarbrough

## Percussion
- Alan Cline
- Tamara Milliken Galbi
- Bill Haehnel
- Jim Hubbard
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