

AUSTIN SYMPHONIC BAND

Community in Concert

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Sunday, November 14, 2021 • 4:00 PM

Dr. Kyle R. Glaser, Guest Conductor

Bill Haehnel, Assistant Music Director

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Austin Symphonic Band

PO Box 6472
Austin, Texas 78762
(512) 956-7420
execdirector@austinsymphonicband.org

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Dr. Kyle R. Glaser, Guest Conductor _____



DR. KYLE R. GLASER holds a Doctor of Music degree in Conducting from the Indiana University Jacobs School of Music, a Master of Music degree in Conducting from Rutgers University, and a Bachelor of Science in Music Education from the Pennsylvania State University. He 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 various methods classes.

Prior to his appointment at Texas State, Glaser served as the Director of Bands at the East Stroudsburg Area South High School in northeastern Pennsylvania and as the interim director of the East Stroudsburg University-Community Concert Band.

Glaser maintains an active schedule as a clinician, guest conductor, and adjudicator across the nation. 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. Additionally, Glaser has contributed several chapters to the GIA Publications *Teaching Music Through Performance in Band* series. From 2017 to 2019 he served as the national vice president for professional relations for Tau Beta Sigma, the national band sorority.

Glaser's professional memberships include the College Band Directors National Association, the National Band Association, the World Association of Symphonic Bands and Ensembles, the National Association for Music Education, the Texas Music Educators Association, the Texas Bandmasters Association, the 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 a band director at Gorzycki Middle School, and their charming daughter Eryn.

Bill Haehnel, Assistant Music Director _____



BILL HAEHNEL has been a Texas music educator for 39 years and is in his 19th 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 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.



Welcome Back

The members and leaders of Austin Symphonic Band are grateful for this opportunity to share this performance with you. After a year without rehearsals or concerts, we revel in this moment of being together again.

Since ASB's first rehearsals 40 years ago, individuals from every walk of life have come together to share in the joy of music-making and to continue pursuing that passion for a lifetime. We thank you for being here today to experience the unique joy that music brings us all.



PROGRAM

Thank you for joining us today! We hope you enjoy today's performance of exciting music from the ballet, opera, and movie theater.

March and Cortège of Bacchus Léo Delibes
trans. Joseph Kreines

Silverado Bruce Broughton
arr. Randol Bass

BILL HAEHNEL, CONDUCTOR

Barber of Seville Overture Gioachino Rossini
arr. Mayhew L. Lake

Vulcan, Mvt. III "Vulcan's Forge" Michael Daugherty

INTERMISSION

Lawrence of Arabia Maurice Jarre
arr. Alfred Reed, ed. R. Mark Rogers

Scenes from "The Louvre" Norman Dello Joio

Elsa's Procession to the Cathedral (from Lohengrin) Richard Wagner
arr. Lucien Cailliet

El Capitan John Philip Sousa
arr. Keith Brion and Loras Schissel

We appreciate your keeping all electronic devices silent and dark.

Program Notes

March and Cortège of Bacchus (1876)

Léo Delibes (1836–1891)

Transcribed by Joseph Kreines (b. 1936)

This march is taken from Act Two of Léo Delibes's ballet *Sylvia* (originally *Sylvia ou La nymphe de Diane*). Brass flourishes and a pompous atmosphere characterize the first section, which portrays the satyrs (drunken woodland deities with long pointed ears) entering with their javelins. Next, the maidens enter, bringing a goat for sacrifice, followed by additional satyrs. The revelry begins with the quickening of the tempo, after which a solemn procession (cortège) heralds the arrival of the wine-drinking god Bacchus, followed by a return of the march theme suggesting the puckish pranks of the lusty company.

When it was first performed, *Sylvia* was a triumph. It, along with his earlier ballet *Coppelia*, permanently established Delibes as the foremost French composer of ballet music.

Delibes's oeuvre is known to have been a great influence on composers such as Tchaikovsky, Saint-Saëns, and Debussy. His ballet *Sylvia* was of special interest to Tchaikovsky, who wrote of Delibes's score: "What charm, what wealth of melody! It brought me to shame, for had I known of this music, I would have never written *Swan Lake*." —Program Note adapted from *Heritage Encyclopedia of Band Music*

Silverado (1985)

Bruce Broughton (b. 1945)

Arranged by Randol Bass (b. 1953)

Bruce Broughton is best known for his many motion picture scores, including *Silverado*, *Tombstone*, *The Rescuers Down Under*, *The Presidio*, *Miracle on 34th Street*, the *Homeward Bound Adventures*, and *Harry and the Hendersons*. His television themes include *The Orville*, *JAG*, Steven Spielberg's *Tiny Toon Adventures* and *Dinosaurs*. His scores for the small screen range from mini-series like *Texas Rising* and *The Blue and Gray* to TV movies (*Warm Springs*, *O Pioneers!*) and countless episodes of television series such as *Dallas*, *Quincy*, *Hawaii Five-O*, and *How the West Was Won*.

With 24 nominations, Broughton has won a record 10 Emmy Awards. His score to *Silverado* was Oscar-nominated, and his score to *Young Sherlock Holmes* was nominated for a Grammy. His music has accompanied many of the Disney theme park attractions throughout the world, and his score for *Heart of Darkness* was the first recorded orchestral score for a video game. In the spring of 2016, he arranged a commercial album of songs from motion pictures and Broadway for the multi-talented Seth MacFarlane.

Broughton remains an active and engaging composer (you might even look him up on Facebook) and he currently teaches at UCLA.

Arranger Randol Bass is an Austin resident and was the musical director and conductor of the Austin Symphonic Band from 1982 to 1985. Bass remains active as a performer, conductor, and composer, having written music for the Chicago Symphony Orchestra, the National Symphony of Washington, D.C., the Mormon Tabernacle Choir, and the Boston Pops.

Listen for:

- The plaintive opening statement in the horn section.
- Broad, expansive Aaron Copland-esque melodies with large intervals and soaring lines.
- Beautiful solos by clarinet, oboe, and trumpet throughout.

Barber of Seville Overture (1816)

Gioachino Rossini (1792–1868)

Arranged by Mayhew L. Lake (1879–1955)

Born in Pesaro (on Italy's Adriatic coast) to parents who were both musicians—his father a trumpeter, his mother a singer—Rossini began to compose by the age of 12 and was educated at the music conservatory in Bologna. His first opera was performed in Venice in 1810 when he was 18 years old. After moving to Naples in 1815, Rossini became director of music for the royal theatres. He wrote regularly for a resident company of first-rate singers and a fine orchestra, with adequate rehearsals and schedules that made it unnecessary to compose in a rush to meet deadlines. Between 1815 and 1822 he composed eighteen more operas: nine in Naples and nine for opera houses in other cities. Legend suggests that Rossini wrote *The Barber of Seville* in 12 days. In this headlong rush, Rossini actually recycled themes from a different opera to be used in Barber's overture.

Upon moving to Vienna in the early 1820s, Rossini heard Beethoven's *Eroica* symphony, and was so moved that he became determined to meet the reclusive composer. He finally managed to and later described the encounter to many people, including Eduard Hanslick and Richard Wagner. He recalled that although conversation was hampered by Beethoven's deafness and Rossini's ignorance of German, Beethoven made it plain that he thought Rossini's talents were not for serious opera, and that "above all" he should "do more *Barbiere*."

In 1832, Rossini made the move from light to grand opera with the well-received *Guillaume Tell* (William Tell) and shortly thereafter retired from the opera scene. The poet Heine compared Rossini's retirement with Shakespeare's withdrawal from writing: two geniuses recognizing when they had accomplished the unsurpassable and not seeking to follow it. Others, then and later, suggested that Rossini had retired because of jealousy of the successes of Giacomo Meyerbeer and Fromental Halévy in the genre of grand opera. Modern Rossini scholarship has generally discounted such theories,

maintaining that Rossini had no intention of renouncing operatic composition, and that circumstances rather than personal choice made *Guillaume Tell* his last opera. Gossett and Richard Osborne suggest that illness may have been a major factor in Rossini's retirement.

By the early 1850s, Rossini's mental and physical health had deteriorated to the point where his wife and friends feared for his sanity or his life. By the middle of the decade, it was clear that he needed to return to Paris for the most advanced medical care then available. In April 1855, the Rossinis set off for their final journey from Italy to France. Rossini returned to Paris aged sixty-three and made it his home for the rest of his life.

Listen for:

- Light, sweeping, bel canto melodies, full of vitality and humor.
- The Rossini crescendo—or Rossini Rocket—a device in which a short motive is repeated several times, growing in intensity as more instruments are added.
- Themes that were not used in the opera but were utilized in Warner Bros. cartoons, the *Seinfeld* television series, and *Honey-Nut Cheerios* commercials.

Vulcan (2014)

Movement III, "Vulcan's Forge"

Michael Daugherty (b. 1954)

From the composer: "*Vulcan* is my musical homage to Gene Roddenberry's interstellar universe as depicted in the classic American television series *Star Trek* (1966–1969). The title refers to the fiery planet Vulcan, the home world of the half-human, half-Vulcan Mr. Spock. As the rational science officer aboard the starship Enterprise, commanded by the hot-blooded Captain James T. Kirk, Mr. Spock grapples with the fascinating predicament of making decisions predicated on human emotion or Vulcan logic. I have composed stirring, yet highly structured music, which alludes to Mr. Spock's volcanic planet of Vulcan."

Michael Daugherty was born in Cedar Rapids, Iowa, in 1954. He is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. As a young man, Daugherty studied composition with many of the preeminent composers of the 20th century including Pierre Boulez at IRCAM in Paris (1979), Jacob Druckman, Earle Brown, Bernard Rands and Roger Reynolds at Yale (1980–1982), and György Ligeti in Hamburg (1982–1984). Daugherty was also an assistant to jazz arranger Gil Evans in New York from 1980 to 1982. In 1991, Daugherty joined the University of Michigan School of Music, Theatre and Dance as Professor of Composition, where he is a mentor to many of today's most talented young composers. He is also a frequent guest of professional orchestras, festivals, universities and conservatories around the world.

Listen for:

- Several very fast snare drum solos setting a kinetic, chaotic mood.
- Pointillistic woodwind and brass figures.
- Musical quotes from the *Star Trek* television series.
- An intensifying, textured-counterpoint finale.

Lawrence of Arabia (1962)

Maurice Jarre (1924–2009)

Arranged by Alfred Reed (1921–2005)

Edited by R. Mark Rogers (*b.* 1955)

Maurice Jarre was a French composer and conductor best known for his film scores, particularly for his collaborations with film director David Lean. Jarre was nominated for nine Academy Awards, winning three in the Best Original Score category for *Lawrence of Arabia* (1962), *Doctor Zhivago* (1965), and *A Passage to India* (1984). All three were directed by David Lean. He also won four Golden Globes, two BAFTA Awards, and a Grammy Award.

The film *Lawrence of Arabia* stars Peter O’Toole in the title role and depicts T. E. Lawrence’s experiences in the Arabian Peninsula during World War I, particularly his attacks on Aqaba and Damascus and his involvement with the Arab National Council. Its themes include Lawrence’s emotional struggles with the personal violence inherent in war, his own identity, and his divided allegiance between his native Britain and its army and his new-found comrades within the Arabian desert tribes.

Nominated for ten Oscars at the 35th Academy Awards in 1963, *Lawrence of Arabia* won seven. It also won the Golden Globe Award for Best Motion Picture–Drama and the BAFTA Awards for Best Film and Outstanding British Film.

Alfred Reed’s setting of the music for concert band is built on two of the main themes: the Arabian motif, with its blazing color and almost-barbaric effects, and the Lawrence theme, a haunting, poignant melody that reflects both his love of the desert and his internal, psychological conflicts.

Listen for:

- An artfully bombastic opening timpani solo.
- Sounds of the Middle East in the percussion section.
- Broad lush orchestration by Alfred Reed.

Scenes from “The Louvre” (1965)

Norman Dello Joio (1913–2008)

— *Dedicated to Richard Floyd for his 35 years of service to the Austin Symphonic Band* —

- I. The Portals
- II. Children’s Gallery
- III. The Kings of France
- IV. The Nativity Paintings
- V. Finale

Born in 1913 into a long line of Italian musicians, Norman Dello Joio followed quickly in his family’s footsteps. His father was an opera coach and organist, and by age 12, young Norman was substituting for his father on organ jobs. He went to Juilliard

on scholarship, where he shifted his focus from the organ to composition, studying with Paul Hindemith. He wrote for a wide range of ensembles and won accolades from all corners of the music world, including a Pulitzer Prize in 1957 and, in 1965, an Emmy for his score to the television documentary *A Golden Prison: The Louvre*. This documentary tells the history of the Louvre and its world-class collection of art, which is in many ways inseparable from the history of France.

Dello Joio chose to use the music of Renaissance-era composers in his soundtrack to match the historical depth of the film. He collected highlights of this Emmy-winning score into a five-movement suite for band in 1965, on a commission from Baldwin-Wallace College. The first movement, “The Portals,” is the title music from the documentary, and it consists entirely of Dello Joio’s original material, complete with strident rhythms and bold 20th-century harmony. The second movement, “Children’s Gallery,” never actually appears in the film. It is a light-hearted theme and variation form of Tielman Susato’s *Ronde et Saltarelle*. The stately third movement is based on themes by Louis XIV’s court composer, Jean Baptiste Lully, and is aptly titled “The Kings of France.” Movement four, “The Nativity Paintings,” uses the medieval theme “In dulci jubilo,” which Dello Joio also used in his *Variants on a Mediaeval Tune*. The “Finale” uses the *Cestiliche Sonate* of Vincenzo Albrici as its source material, to which Dello Joio adds his own harmonic flavor, particularly in the final passages of the piece.

Elsa’s Procession to the Cathedral (from Lohengrin) (1848)

Richard Wagner (1813–1883)

Arranged by Lucien Cailliet (1891–1985)

Richard Wagner is one of Western music’s most controversial figures. His operas (he called them music-dramas) redefined the genre and pushed it to its limits. His epic Ring cycle spans four operas and about 16 hours of music. For this, he invented the leitmotif, a recognizable melodic theme connected to certain characters, places, events, or moods in his operas. He also invented new instruments such as the Wagner tuba, a cross between the tuba and horn, and had his own opera house built at Bayreuth to get the exact sound he wanted. He pushed harmonic boundaries ever further, eventually eschewing any tonal resolution in the opera *Tristan und Isolde*. For all these operas, Wagner assumed near total control, writing the librettos and designing the sets himself. He was also a writer whose opinions on many things, especially Judaism, firmly established him as a polarizing figure.

Lohengrin tells the story of Elsa, a princess in Brabant, who is rescued and wedded by a knight in shining armor who insists on remaining nameless. Drama and tragedy ensue, ending with the death of several characters in typical Wagnerian fashion. *Elsa’s*

Procession to the Cathedral comes at the end of Act II, when Elsa is on her way to be married to the knight, who we later learn is Lohengrin, knight of the Holy Grail. It has become a staple of the band repertoire as a standalone piece.

Listen for:

- Complex textures and rich chromatic harmonizations.
- Leitmotifs representing Elsa and Lohengrin.
- A balance of descending versus rising melodic lines.

El Capitan (1896)

John Philip Sousa (1854–1932)

Arranged by Keith Brion (*b.* 1933) and Loras Schissel (*b.* 1964)

One of the perennial Sousa favorites, this march has enjoyed exceptional popularity with bands since it first appeared. It was extracted from the most successful of the Sousa operettas, *El Capitan*. *El Capitan* of the operetta was the comical and cowardly Don Medigua, the early seventeenth-century viceroy of Peru. Some of the themes appear in more than one act, and the closing theme of the march is the same rousing theme which ends the operetta.

This was the march played by the Sousa Band, augmented to over a hundred men and all at Sousa's personal expense, as they led Admiral Dewey's victory parade in New York on September 30, 1899. It was a matter of sentiment with Sousa, because the same march had been played by the band on Dewey's warship *Olympia* as it sailed out of Mirs Bay on the way to attack Manila during the Spanish-American War.—Program note by Paul E. Bierley

Listen for:

- Standard march form consisting of:
 - ♦ Introduction
 - ♦ First Strain
 - ♦ Second Strain
 - ♦ Key Change into the Trio
 - ♦ Break-up Strain (Dogfight)
 - ♦ Trio Refrain
- Beautiful euphonium counterpoint in the first strain.
- A shift from 6/8 to 2/4 at the trio.
- A bonus, second melody in the trio.

What to Do During Intermission

Take a moment to pause, look around, and notice what it's like to be back in a space with others to experience the joy of live music again. Say hello to those around you. Since you're all at this concert, you already have something in common—a *love of music*! Find out what brought them here.

What to Do After the Concert

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Thank you for attending!

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Shirley Cumby
Nan Ellis
Sally Grant
Linda Lininger*
Beverly Lowak
Bianca Salazar+
Anne-Marie Shaver
Karen VanHooser
Kristi Wilson

Clarinet

Lisa Castleman
Karen Cross
Richard Davis
Byron Gifford
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Ramona Heard
Pamela Horst
Alphonso Jaime
Clif Jones
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Kristen Mason
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Bob Miller
Eddie Jennings*
Cindy Story
Brenagh Tucker

Tenor Saxophone

Susan Abbott
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Baritone Saxophone

Steve Neinast

Bassoon

Jayne Nelson
Richard Waller
John Walter

Bass Clarinet

Sharon Kojzarek*
Forrest Stanley-Stevens

Contra-Alto Clarinet

Joe Dussé

Trumpet

Eric Bittner
Will Borland
David Cross*
Wesley Ellinger
George Greene
Gary Graser
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Ren MacNary
Nathaniel McReynolds
Stephanie Sanchez
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Phillip Sitterle

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Donald McDaniel
Jim Crandell
Greg Demoore+
Dale Lininger
Kyle Green

Euphonium

Allan Adelman*
Kimi Burklund+
Tim DeFries
Dean Miller+

Tuba

Shawn Davis
Robert Heard
Kendall Prinz+
David Warner

String Bass

Thomas Edwards

Percussion

Alan Cline
Jana Davis
Bill Haehnel
Lindsey Hicks
Rob Ward*
Jake Wohleb

* Section Leader
+ Guest Musician

Community bands bring together individuals from every walk of life to share in the joy of music-making and to continue pursuing that passion for a lifetime. With musicians ranging in age from under 25 to over 70, ASB members demonstrate that making great music is a lifelong adventure, enriching lives and the community.

Thanks for Your Support!

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Special thanks goes to the Connally HS Band Program and Director DaJuan E. Brooks for the generous hospitality of rehearsal space and equipment use. Thanks also go to Weiss HS and Pflugerville ISD staff for their support of today's concert.



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GIVING TUESDAY

You can also support ASB's commitment to *Community in Concert* during this year's worldwide Giving Tuesday event on November 30. Get on our email list to learn more about it and be part of our future!

Thank You

for attending today's performance!

We hope to see you again on Sunday, February 6, at 4 p.m., for our next concert with guest conductor Dr. David Clemmer.

Go to austinsymphonicband.org for updates about that performance.

An advocate for artistry and ensemble pedagogy in music education, Dr. David Clemmer is active as a conductor, clinician, and lecturer across the U.S. and in Europe. Most recently, Dr. Clemmer presented a series of lectures and masterclasses at the Yamaha Band Conference in Schlitz, Germany, in 2019 and the Internationaler Blasemusik Kongress in Neu-Ulm, Germany, in 2020.

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May 8, 7 P.M. • Mother's Day • Texas State Capitol South Steps

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ASB

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