

Austin Symphonic Band
community in concert

***Songs &
Dances***

November 6, 2022 • 4:00 p.m.
Connally HS Performing Arts Center

Dr. Kyle Glaser, Music Director

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Dr. Kyle R. Glaser, Music Director _____



DR. KYLE R. GLASER is in his first 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 40 years and is in his 20th 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.

PROGRAM

Thank you for joining us! We hope you enjoy today's performance, which ranges from soaring spirituals to toe-tapping marches. You can find our future concert schedule on the back cover—mark your calendar today!

The Washington Post John Philip Sousa

Eine Kleine Yiddische Ragmusik Adam Gorb

Foster's America David R. Gillingham

II. Beautiful Dreamer – 1862

American Hymnsong Suite Dwayne S. Milburn

1. Prelude on “Wondrous Love”

2. Ballad on “Balm in Gilead”

3. Scherzo on “Nettleton”

4. March on “Wilson”

INTERMISSION

Exhilaration and Cry from Southern Harmony Donald Grantham

We May Rise Elaine Hagenberg/arr.Preston Hazzard

Armenian Dances (Part I) Alfred Reed

We appreciate your keeping all electronic devices silent and dark.

Program Notes

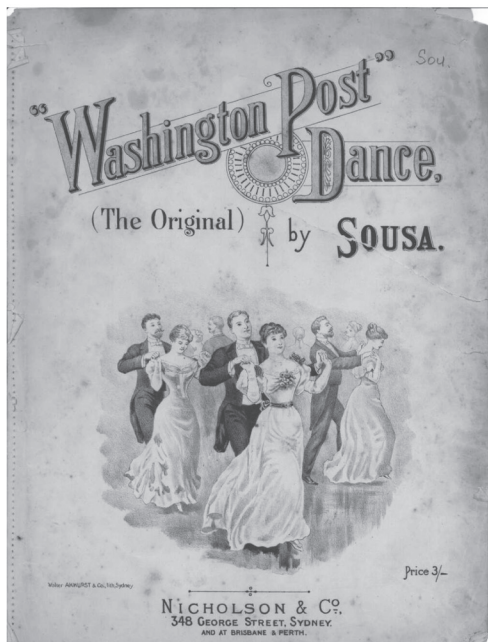
The Washington Post (1889)

John Philip Sousa (1854–1932)

During the 1880s, several Washington, D.C. newspapers competed vigorously for public favor. One of these, *The Washington Post*, organized what was known as the Washington Post Amateur Authors' Association and sponsored an essay contest for school children. Frank Hatton and Beriah Wilkins, owners of the newspaper, asked Sousa, then leader of the Marine Band, to compose a march for the award ceremony. The ceremony was held on the Smithsonian grounds on June 15, 1889. President Harrison and other dignitaries were among the huge crowd. When the new march was played by Sousa and the Marine Band, it was enthusiastically received, and within days it became exceptionally popular in Washington.

The march happened to be admirably suited to the two-step dance, which was just being introduced. A dancemasters' organization adopted it at their yearly convention, and soon the march was vaulted into international fame. The two-step gradually replaced the waltz as a popular dance, and variations of the basic two-step ensured the march's popularity all through the 1890s and into the twentieth century. Sousa's march became identified with the two-step, and it was as famous abroad as it was in the United States. In some European countries, all two-steps were "Washington Posts." Pirated editions of the music appeared in many foreign countries. In Britain, for example, it was listed under such names as *No Surrender* and *Washington Greys*.

Next to *The Stars and Stripes*, *The Washington Post* has been Sousa's most widely known march. He delighted in telling how he had heard it in so many different countries, played in so many ways—and often accredited to native composers. It was a standard at Sousa Band performances and was often openly demanded when not scheduled for a program. It was painful for Sousa to relate that, like *Semper Fidelis* and other marches of that period, he received only



Instructions for Dancing the Two-Step

The Lady stands in front of her partner, both facing the same way, the Gentleman holding the Lady's hands slightly raised above her shoulders. Both commence with the left foot, pointing the toe twice, as in the Highland Schottische, for two bars; repeat with the right foot, then gallop four steps obliquely to the right for two bars, make half turn to the right and repeat gallop obliquely to the left for two bars, make half turn, and recommence. (1909, from the National Library of Australia archives)

\$35 for it, while the publisher made a fortune. Of that sum, \$25 was for a piano arrangement, \$5 a band arrangement, and \$5 for an orchestra arrangement.

Today, at a community room in Washington, a spotlight illuminates a life-size color portrait of the black-bearded Sousa, resplendent in his scarlet Marine Band uniform. This is the John Philip Sousa Community Room in the Washington Post Building. It is the newspaper's tribute to the man who first gave it worldwide fame.

—*Program note from John Philip Sousa: A Descriptive Catalog of His Works* (1973)

Listen for:

- A stirring and familiar introduction
- Standard march form of introduction, first theme, second theme, trio, breakup theme (dogfight), and return of the trio theme

Eine Kleine Yiddische Ragmusik (2003)

Adam Gorb (*b.* 1958)

Adam Gorb composed a series of short works which feature varying musical elements in creatively accessible ways. This notion was first presented in his 2003 composition, *Eine Kleine Yiddische Ragmusik*. This work demonstrates a brilliant synthesis of ragtime (particularly that of Scott Joplin) with Jewish folk music (Klezmer), reminiscent of 1930s Berlin. He followed this piece with others in a similar vein: *A Little Tango Music*, *A Little Salsa Music*, and *Eine Kleine Walzermusik*. —*Program note by Tiffany Engle for Calvin University Wind Ensemble concert program (May 1, 2021)*

Gorb started composing at the age of ten. At fifteen he wrote a set of piano pieces—*A Pianist's Alphabet*—of which a selection was performed on BBC Radio 3. In 1977 he went to Cambridge University to study music. After graduating in 1980, he divided his time between composition and working as a musician in the theatre. He studied at the Royal Academy of Music, where he gained an master's degree in music and graduated with the highest honors, including the Principal's Prize, in 1993. He has a PhD in composition from the University of Birmingham and has taught at universities in the United States, Canada, Japan, and many European countries.

Listen for:

- The harmonic minor scale featuring a raised seventh and lowered sixth degree
- Klezmer-inspired smears in the high clarinets
- Cheeky glisses in the trombones
- Over-the-top solos in the saxophone and trumpet sections

Foster's America (2003)

David R. Gillingham (*b.* 1947)

II. Beautiful Dreamer – 1862

From the composer: *Beautiful Dreamer* should be familiar to many. To capture the dreamy atmosphere, the movement begins with an introduction in E-flat minor, with a flute and clarinet solo in dialogue, using motives from the song accompanied by a texture of vibraphone, bells, and marimba to enhance the ambiance. E-flat minor succumbs to

E-flat major as the song unfolds. However, there is a rhythmical/metrical twist to the presentation in that the melody employs three quarter notes followed by two dotted halves against a consistent pattern of eighths in 6/8 meter instead of the consistent eighth notes of the original version in 9/8 meter. The movement works its way to a climax of the tune in 3/4 meter and ends as dreamily as it began.

David R. Gillingham earned bachelor's and master's degrees in instrumental music education from the University of Wisconsin-Oshkosh and a PhD in music theory/composition from Michigan State University. Many of his works for winds are now considered standards in the repertoire. His numerous awards include the 1981 DeMoulin Award for Concerto for Bass Trombone and Wind Ensemble and the 1990 International Barlow Competition (Brigham Young University) for *Heroes, Lost and Fallen*.

Gillingham is a professor of music at Central Michigan University and the recipient of an Excellence in Teaching Award, a Summer Fellowship, a Research Professorship, and most recently, the President's Research Investment Fund grant for his co-authorship of a proposal to establish an International Center for New Music at Central Michigan University. He is a member of ASCAP and has been receiving the ASCAP Standard Award for Composers of Concert Music since 1996.

Listen for:

- Dreamy, seraphic interplay between mallets and woodwinds
- A slow, unraveling reveal of the theme

American Hymnsong Suite (2007)

Dwayne S. Milburn (*b.* 1963)

1. Prelude on "Wondrous Love"
2. Ballad on "Balm in Gilead"
3. Scherzo on "Nettleton"
4. March on "Wilson"

From the composer: *American Hymnsong Suite* is firmly rooted in my family's history as church musicians. I grew up singing and playing many different hymns, including the four tunes featured in this work. The final impetus to compose this particular treatment came during the course of an organ concert in Atlanta, Georgia. One section of the program featured innovative settings of three hymns. With the gracious consent of composers Joe Utterback (Ballad on "Balm in Gilead") and Brooks Kuykendall (Scherzo on "Nettleton"), I adapted their settings to act as the inner movements of the suite, bracketed with my original treatments of favorite hymns.

The Prelude on "Wondrous Love" ("What Wondrous Love is This") opens with a chant-like statement of this Southern tune before proceeding to a more kinetic retelling. Ballad on "Balm in Gilead" features a rich jazz harmonization of this familiar spiritual. The Scherzo on "Nettleton" ("Come Thou Fount of Every Blessing") contains all the rhythmic playfulness inherent in the best orchestral third movements, and the March on "Wilson" ("When We All Get to Heaven") calls to mind the wildest marching band ever heard.

While audience members will certainly make various connections to this piece, the ongoing goal is to introduce all listeners to the richness of our American musical heritage.

Major Dwayne S. Milburn is an American composer, conductor and military officer. He graduated from UCLA in 1986 with a BFA in music and received a master's of music in orchestral conducting from the Cleveland Institute of Music in 1992. He received his PhD in music from UCLA in 2009.

During his undergraduate career, Maj. Milburn was an arranger for the UCLA band and choral programs, as well as the Special Projects Division of ABC-TV. Upon graduation, he became the director of cadet music for the United States Military Academy, West Point, serving as the conductor for the internationally renowned West Point Glee Club. During graduate studies in Cleveland, he contributed several arrangements to the Cleveland Orchestra.

In advance of his doctoral studies, Maj. Milburn served as one of 24 commissioned officer conductors in the United States Army Band Program. Upon his 2018 retirement from the Army, he was commander and conductor of the U.S. Army Europe Band and Chorus in Heidelberg.

Listen for:

- Prelude: A plaintive call and response between the euphonium and band.
- Ballad: Exotic chords extending to the 9th and 11th scale degrees.
- Scherzo: A rhythmic seesaw between 6/8 and 3/4 time.
- March: A soft introduction, as if the band is approaching, with a sly, syncopated bass drum part, strengthening into a full throttled ride before receding toward the end.

Exhilaration and Cry from Southern Harmony (2008)

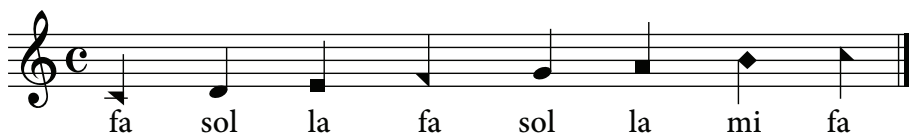
Donald Grantham (*b.* 1947)

From the composer: In 1835, William “Singin’ Billy” Walker’s songbook *Southern Harmony* was first published. This remarkable collection contains, according to its title page, “a choice collection of tunes, hymns, psalms, odes, and anthems selected from the most eminent authors in the United States.” In fact, few of the numbers in the book are identified as the work of a particular composer. Many are folk songs (provided with religious texts), others are traditional sacred tunes, while some are revival songs that were widely known and sung throughout the South. The book was immensely popular, selling an amazing 600,000 copies before the Civil War, and it was commonly stocked “along with groceries and tobacco” in general stores across the American frontier. From 1884 until World War II, an annual all-day mass performance of selections from *Southern Harmony*, called the “Benton Big Singing,” was held on the Benton, Kentucky courthouse lawn. The event drew participants from Kentucky, Tennessee, Missouri, and Illinois.

The music of *Southern Harmony* has a somewhat exotic sound to modern audiences. The tunes often use modal or pentatonic rather than major or minor scales. The harmony is even more out of the ordinary, employing chord positions, voice leading, and progressions far removed from the European music that dominated concert halls at the time. These harmonizations were dismissed as crude and primitive when they first appeared. Now they are regarded as inventive, unique, and powerfully representative of the American character.

In his use of several tunes from *Southern Harmony*, the composer has attempted to preserve the flavor of the original vocal works in a setting that fully realizes the potential of the wind ensemble and the individual character of each song.

Much of the music in *Southern Harmony* is from the tradition of shape-note singing. The idea behind shape-note singing is that the parts of a vocal work can be learned more quickly and easily if the music is printed in shapes that match up with the solfège syllables with which the notes of the musical scale are sung. For instance, in the four-shape tradition used in the Sacred Harp and elsewhere, the notes of a C Major scale are notated and sung as follows:



The syllables and notes of a shape-note system are relative rather than absolute; they depend on the key of the piece. The first note of a major key always has the triangular *fa* note, followed (ascending) by *sol*, *la*, etc. The first note of a minor key is always *la*, followed by *mi*, *fa*, etc.

The first three notes of any major scale—*fa*, *sol*, *la*—are each a whole step apart. The fourth to sixth notes are also a tone apart and are also *fa*, *sol*, *la*. The seventh and eighth notes, being separated by a half step, are indicated *mi-fa*. This means that just four shape notes can adequately reflect the feeling of the whole scale.

Donald Grantham received a bachelor's degree from the University of Oklahoma, and a master's degree from the University of Southern California. Grantham went on to study at the American Conservatory in France with Nadia Boulanger.

Grantham is highly regarded as one of the most accomplished and influential composers for winds working today. He is the recipient of numerous awards and prizes in composition, including the Prix Lili Boulanger, the Nissim/ASCAP Orchestral Composition Prize, first prize in the Concordia Chamber Symphony's Awards to American Composers, a Guggenheim Fellowship, three grants from the National Endowment for the Arts, three first prizes in the NBA/William Revelli Competition, two first prizes in the ABA/Ostwald Competition, and first prize in the National Opera Association's Biennial Composition Competition.

His music has been praised for its "elegance, sensitivity, lucidity of thought, clarity of expression and fine lyricism" in a citation awarded by the American Academy and Institute of Arts and Letters. In recent years his works have been performed by the orchestras of Cleveland, Dallas, Atlanta, and the American Composers Orchestra among many others, and he has fulfilled commissions in media from solo instruments to opera.

Grantham is the Frank C. Erwin Centennial Professor in Music at the University of Texas at Austin Butler School of Music, where he teaches composition.

Listen for:

- Two-part contrapuntal clapping to accompany canonic woodwind figures
- Virtuoso woodwind writing
- Sudden shifts between declarative brass and flighty woodwinds

We May Rise (2018)

Elaine Hagenberg (b. 1979), arr. Preston Hazzard (b. 1974)

This tender melody was originally a choral work titled *All Praise to Thee* (Elaine Hagenberg) with text based on *Gelobet seist du, Jesu Christ* from a chorale written by Martin Luther and first published in 1524.

From the arranger: The piece is essentially a musical description of our family. In 1999, my wife and I welcomed our first child into the world. That year, being a young band director, we did not have a great deal of money for Christmas gifts. So, I decided to write a piece of music commemorating the occasion. It ended up being the first piece I had officially published. It was then that I decided I would write a piece for each one of my children.

The piece *We May Rise* is my middle daughter Lauren's piece. She is currently completing her degree in marketing from Dallas Baptist University. She was an incredible oboist when she was in school. The prevalent oboe solo that serves as the initial melodic statement comes from that muse. There is also a very important trombone solo line later in the work, which is the instrument my oldest daughter Caitlyn plays. Finally, the soaring trumpet line on the final arrival of the piece is indicative of the instrument my son plays.

We May Rise is an arrangement of Elaine Hagenberg's beautiful choral work entitled *All Praise to Thee*. I fell in love with the piece one Christmas break when my wife shared it with me. I was resting from a crazy semester and getting a little antsy at the time. Whitney suggested that I needed a project and shared the piece with me. She said something like this would be nice for a wind ensemble. I knew immediately it *had* to be this piece. Elaine was a joy to collaborate with directly in bringing this arrangement to life.

It is always such an honor to have people play your music. Music is expressive beyond words. This piece maybe more than any of my others is extremely personal, because it reminds me of the totality of my family. Each time I hear the melody presented by the oboe at the beginning of the work, I am reminded of how blessed I truly am to have the children I have. Especially Lauren. To be able to share that with the world through music is a gift and blessing I will always cherish.

Preston Hazzard is a conductor, composer, administrator, and leadership development consultant with more than 25 years of experience in the public school system. He received his academic training at Howard Payne University and the University of North Texas. Throughout his long career, he has worked with public school and professional music organizations throughout the United States, using music as a means to facilitate change at every level. In addition to his administrative duties in the public school system, he stays active throughout the year as a team-building and leadership consultant.

Listen for:

- Opening dialogue between piano and mallet percussion
- Introduction of main theme by the oboe
- Majestic, movie score-like writing for the brass

Armenian Dances (Part I) (1972)

Alfred Reed (1921–2005)

Armenian Dances (Part I) was completed in the summer of 1972 and first performed by the University of Illinois Symphonic Band on January 10, 1973. The piece is dedicated to Dr. Harry Begian, the director of that ensemble. The work includes five distinct sections:

Tzirani Tzar (The Apricot Tree), which opens the piece, begins with a short brass fanfare and runs in the woodwinds. This sentimental song consists of three related melodies.

Gakavi Yerk (The Partridge's Song), an original composition by Vardapet in common time, has a simple melody first stated in the woodwinds and then repeated by the brass. Its simple, delicate melody was intended for a children's choir and is symbolic of that bird's tiny steps.

Hoy, Nazan Eem (Hoy, My Nazan) is a lively dance, mostly in 5/8 time, which naturally imposes an unusual pattern of additive meter—the notes repeatedly change from 3+2 eighth notes per bar to 2+3 eighth notes per bar. In this song, a young man sings the praises of his beloved, named Nazan.

Alagyaz, a folk song named for a mountain in Armenia, is a broad and majestic song in 3/4 time; it serves as a contrast to the fast, upbeat songs that come both before and after.

Gna, Gna (Go, Go) is a very fast, delightful, and humorous laughing-song in 2/4 time; it builds in volume and speed until the exciting conclusion of the piece.

Alfred Reed was born in New York and began his formal music training at the age of ten. During World War II he served in the 529th Army Air Force Band. Following his military service he attended the Juilliard School of Music, after which he was staff composer and arranger first for NBC, then for ABC. In 1953 he became the conductor of the Baylor University's Symphony Orchestra, where he received his B.M. in 1955 and his M.M. in 1956. He was professor of music at the University of Miami from 1966 to 1993 and was chairman of the department of Music Media and Industry and director of the Music Industry Program at the time of his retirement. Some of his more memorable quotes while teaching music business courses are: "You can't give away what you are trying to sell and expect to stay in business," and "I am the second most published composer next to J.S. Bach." At the time of his death, he had composition commissions that would have taken him to the age of 115.

Listen for:

- A bold and expansive introduction
- Folk song settings with catchy tunes and simple harmonizations
- A constant shifting of meter in the 5/8 section from eighth-note groupings of 2+3 to 3+2 alignment
- A joyously frantic finale

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Brenagh Tucker

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Susan Abbott

Baritone Saxophone

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Jayme Nelson
John Walter

Bass Clarinet

Sharon Kojzarek*
Forrest Stanley-Stevens

Contra-Alto/Bass Clarinet

Joe Dussé

Trumpet

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Tori Blackwell
Brett Bookout
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Thomas Edwards

Percussion

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Jana Davis
Lorena Garcia
Bill Haehnel
Ryan Thomas +
Robert Ward*

Piano

Sheryl Stack+

* Section Leader
+ Guest Musician

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Take a moment and greet the attendees around you! Since you're at this concert, you already have something in common—a *love of music*! Connect with someone new and find out what brought them here today.

What to Do After the Concert

We'd love to connect with you! It's as easy as 1-2-3-4!

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2. Like us on Facebook (facebook.com/ATXSymphonicBand) so you can share or like concert announcements & be part of our online community.

3. Follow us on Instagram (instagram.com/atxsymphonicband) **and Twitter** (twitter.com/AustinSymphBand). Be an active part of our community and get the latest updates on ASB activities!

4. Finally, add your name to our mailing list for coming events. ASB will not share your contact information with other organizations. *Just do one of these:*

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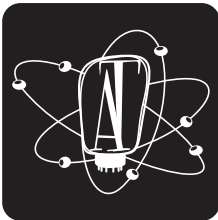
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Music in Our Community

Help keep community music-making strong by attending these upcoming performances by our fellow community ensembles!

Austin Civic Orchestra

November 12, 4:00 p.m., St. Matthew's Episcopal Church, Austin

December 17, 7:30 p.m., Bates Recital Hall, Austin

Austin Civic Wind Ensemble

December 11, 1:30 p.m., Unity Church of the Hills, Austin

Austin Brass Band

December 10, 6:30 p.m., Austin Public Library Central Branch

Band of the Hills

December 3 (Time TBA), Leander

December 11, 3:00 p.m., Holiday Concert at Hill Country Nazarene, Cedar Park

Cedar Park Winds

December 4, 5:00 p.m., Vandegrift High School, Austin

Hill Country Community Band

November 19, 2:00 p.m., First Baptist Church, Wimberley

Waterloo Wind Band

December 4 and December 11 Holiday Concerts (details TBA)

— *Special Thanks* —

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 Pflugerville ISD and Connally HS staff for their support of today's concert.

ASB

COMMUNITY IN CONCERT

Mark Your Calendar for Our Future Concerts

February 5, 4 p.m., *The Sun Never Sets* • Connally HS Performing Arts Center

April 23, 4 p.m., *Texas Treasures* • Connally HS Performing Arts Center

May 14, 7 p.m., *Mother's Day* • Texas State Capitol South Steps

June 18, 7:30 p.m., *Father's Day* • Zilker Hillside Theater, Austin

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