

Austin Symphonic Band
community in concert



**The Sun
Never Sets**

February 5, 2023 • 4:00 p.m.
Connally HS Performing Arts Center
Dr. Kyle Glaser, Music Director

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Austin Symphonic Band

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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.

Dr. Cliff Croomes, Guest Conductor



DR. CLIFF CROOMES serves as the Associate Director of Bands and Director of the Longhorn Band at the University of Texas at Austin. Prior to his return to Austin he was the Assistant Director of Bands at Louisiana State University and the Music Director and Principal Conductor of the Civic Orchestra of Baton Rouge. Previous to his appointment the faculty he studied at LSU for his Master of Music and Doctor of Musical Arts degrees.

Prior to his time at LSU, Dr. Croomes served as the Director of Bands at Georgetown High School. Under his baton, the Georgetown Wind Symphony was named a 2014 Mark of Excellence Commended Winner by the Foundation for Musical Excellence.

Earlier in his career Dr. Croomes was the Associate Director of Bands at Douglas MacArthur High School in San Antonio. He has also taught at Westview Middle School, Pflugerville High School, and Bastrop High School. He has also had the pleasure of serving on the faculty of the University of Texas Longhorn Music Camp from 2001 to 2014.

Dr. Croomes earned his Bachelor of Music Studies degree from the University of Texas at Austin and is an alumnus of the Cavaliers Drum and Bugle Corps from Rosemont, Illinois. He has performed with ensembles throughout the United States, London, Paris, Switzerland, Germany, and Italy as well as serving as an international consultant throughout Japan. He has served as an adjudicator and clinician for marching and concert bands throughout the United States.

Dr. Croomes holds an artist/educator endorsement with Innovative Percussion Inc. and is a founding board member of the composer diversity initiative “And We Were Heard,” as well as a member of the Dr. William P. Foster Project advisory board. Dr. Croomes is currently the President of the Minority Band Directors Association. He also holds professional memberships in the Texas Bandmasters Association, Texas Music Adjudicators Association, the Percussive Arts Society, Louisiana Music Educators Association and the Texas Music Educators Association.

PROGRAM

In 1773, upon the territorial expansion that followed Britain's dominance in the Seven Years War, British colonial administrator Sir George Macartney wrote, ". . . this vast empire on which the sun never sets and whose bounds nature has not yet ascertained." At that time, the British Empire claimed colonies in almost one quarter of the world, including regions of Africa, Asia, Australia, Europe, and North America.

Some see the English model as a stodgy, fog-shrouded relic, mired in steadfast obedience to a select few Royals. But there is a cheeky exuberance in the stiff upper lip of our English friends, including many great successors furthering the traditions set by notable English composers such as Byrd, Elgar, Purcell, Tallis, and Walton.

We hope you enjoy our tribute to the Land of the Rose.

Australian Fantasia, mvt. 1 "Sydney Harbour" David Stanhope

Marching Song. Gustav Holst/arr. Reynish

BILL HAEHNEL, CONDUCTOR

Intrinsic Light. Cait Nishimura

Peterloo Overture Malcolm Arnold/arr. Sayre

INTERMISSION

Flourish for Glorious John. Ralph Vaughan Williams/arr. Boyd

Spoon River. Percy Aldridge Grainger/ed. Carson & Naylor

DR. CLIFF CROOMES, CONDUCTOR

Song of Lir. Fergal Carroll

*Pineapple Poll Sir Arthur Sullivan/arr. Mackerras/
arr. for Military Band by W.J. Duthoit*

1. Opening Number
2. Jasper's Dance
3. Poll's Dance
4. Finale

Program Notes

Australian Fantasia (2002)

David Stanhope (b. 1952)

1. Sydney Harbour

One of the world's most beautiful natural harbors, Sydney Harbour is famed for its sparkling waters, the Sydney Opera House, and the Sydney Harbour Bridge. It is also a working harbor for a thriving maritime industry that supports the city's economic development.

Stanhope represents the grandeur of the Sydney Harbour with an aggressive brass fanfare, followed by a straightforward scoring of *Waltzing Matilda*. If you'd like to sound like an authority on the song, using real Australian slang, this is the story behind *Waltzing Matilda*: there was a swagman (a man who drifts or waltzes from job to job, often carrying a blanket roll then known as a 'Matilda') who camped under a tree. As he was waiting for his water to boil to make himself a billy tea, a jumbuck (sheep) came along, and he stole it by placing it into his knapsack. However, as the owner came up with three policemen asking what was in his knapsack, the swagman jumped into the waterhole and drowned, and he continues to haunt the site as a ghost.

David Stanhope is a freelance conductor and composer. He joined the music staff of the Australian Opera in 1986 and is also a regular guest conductor with Australia's leading contemporary group, Sydney Alpha Ensemble, and the Australian Ballet. He was commissioned to provide music for the opening and closing ceremonies of the 2000 Summer Olympics in Sydney and has played horn, bass trombone, and piano in orchestras throughout Australia.

Listen for:

- Constant shifts from duple to triple subdivision in the opening fanfare.
- Highly chromaticized, Wagnarian lines.

Marching Song (1906)

Gustav Holst (1874–1934), arr. Reynish

Gustav Holst was not an instant success. He was weak and sickly as a child and his hands were not up to the endurance required of a concert pianist. He was at first denied entrance to the Royal College of Music, but undeterred, he wrote an operetta (largely influenced by Arthur Sullivan) at the age of 18. He persevered through practice to become a fine organist and trombonist. He was a lifelong friend of Ralph Vaughan Williams and enjoyed a collaborative association in which they would often bounce ideas off each other. Holst was a devoted educator and taught at Morley College and St. Paul's Girls School for decades.

Marching Song comes to us from Holst's larger work, *Two Songs Without Words*. Scored for small military band and written early in his career, it was dedicated to Ralph Vaughan Williams. Vaughan Williams responded, "It was nice to open your parcel and find my initials over your pieces—I don't know what you owe to me—but I know all I owe to you—if I ever do anything worth doing, it will be greatly owing to having

such a friend as you ‘at my command’ as the folk songs say, always ready to help and advise—and someone whose yea is always yea and nay, nay—which is a quality one really wants in a friend and so seldom gets.”

Listen for:

- A staid first theme with crisp dotted eighth–sixteenth rhythms introduced by trumpet and euphonium.
- A extended phrase second theme, smooth in contrast to the first theme’s angular nature.
- Blurring of the bounds between major and minor modes.

Intrinsic Light (2019)

Cait Nishimura (*b.* 1991)

Program note by the composer:

“Intrinsic light” is a term for the colour or sensation we experience in complete darkness, due to the spontaneous activity of neurons in the retina. My goal with this piece was to represent this phenomenon through sound. Reflecting on this concept prompted a deeper, metaphorical realization: even in times of darkness, we are able to observe, generate, and experience light, and that coming together to make music is one of the ways in which we can do this. When I was a high school student, I participated in the Ontario Provincial Honour Band and performed at the annual OMEA (Ontario Music Educators Association) conference. It was a formative experience during which I was surrounded by others who were there out of a genuine desire to share their love of music—a beautiful example of “intrinsic” motivation. It has been ten years since I graduated from my high school music program, and five years since completing my post-secondary studies in music, and I am endlessly grateful to have been part of the music education community in Ontario. Music teachers are some of the unseen superheroes of this world, and it was a huge honour to have been asked to write music in celebration of their work.

Cait Nishimura is a Japanese-Canadian composer based in Waterloo, Ontario. Known for writing nature-inspired, programmatic music, Nishimura established herself as a prominent voice in the concert band community. She describes herself as a full-time self-published composer, currently working on works for band, chorus and musical theatre. She also confesses that she is “really good at growing plants.”

Before Nishimura transitioned to a full-time career as a composer, she taught instrumental music. She actively seeks opportunities to connect personally with the communities for whom she writes, and she is passionate about empowering others through art. She strives to set a positive example for future generations of musicians—especially those from historically underrepresented groups—through her creative work and her dedication to mental health awareness. As a lifelong environmentalist, she not only draws inspiration from the natural world but also uses her platform to advocate for conservation awareness and action.

Listen for:

- Vocalization by the band in the introduction (a nod to the first president of Ontario Music Educators Association, who was a vocalist).

- Extensive percussion writing throughout (a wink to OMEA's president at the time of this composition, who is a percussionist).
- Creative harmonizations using only the eight notes of the diatonic E-flat scale and no chromatic notes.
- Polyrythms often pitting 2 versus 3 notes or 3 versus 4 notes in one beat.

Peterloo Overture (1968)

Malcolm Arnold (1921–2006), arr. Charles Sayre

Program note by the composer:

Peterloo is the derisive name given to an incident on 16 August, 1819, in St. Peter's Fields, Manchester, when an orderly crowd of some 8,000 people met to hear a speech on political reform. On the orders of the magistrates, they were interrupted by the Yeomanry, attempting to seize the banners they carried, and to arrest their speaker, Henry Hunt. Cavalry were sent in, and eleven people were killed and four hundred injured in the ensuing panic.

This overture attempts to portray these happenings musically. After a lament for the killed and injured, it ends in triumph, in the firm belief that all those who have suffered and died in the cause of unity amongst mankind will not have done so in vain.

Born in Northampton to a family of shoemakers, Sir Malcolm Arnold was a rebellious teenager, attracted to the creative freedom of jazz. After seeing Louis Armstrong play in Bournemouth, he took up the trumpet at the age of 12, and five years later won a scholarship to the Royal College of Music. In 1941, he joined the London Philharmonic Orchestra as second trumpet and became principal trumpet in 1943.

In 1944, he volunteered for military service, but after he found out the army wanted to put him in a military band, he shot himself in the foot to get back to civilian life. After a season as principal trumpet with the BBC Symphony Orchestra, he returned to the London Philharmonic in 1946, which he left in 1948 to become a full-time composer. Sir Malcolm was knighted in 1993 for his service to music.

Listen for:

- A peaceful, plaintive first statement of the main theme.
- Snare drum establishing a new tempo and foreshadowing the confrontation.
- A vicious, dissonant depiction of the conflict.
- A tranquil, triumphant return of the main theme.

Flourish for Glorious John (1957)

Ralph Vaughan Williams (1882–1958), wind orchestration by John Boyd

This short piece was written to commemorate the 100th anniversary of The Hallé Orchestra from Manchester, England. Their conductor at that time was Sir John Barbirolli, who led the ensemble from 1943 to 1970 and premiered many of Vaughan Williams's works, including his seventh and eighth symphonies. Sir John worked with many high-profile orchestras, including the New York Philharmonic and the Houston Symphony, was a champion of English composers, and had a keen ear for modernists such as Maurice Ravel. *Flourish* was written very late in Vaughan Williams's life—around

the time of his final symphony—and like that last symphony, it packs a powerful punch despite its brevity.

Although born to a privileged family, Ralph Vaughan Williams was in tune with the common people and rallied around populist and egalitarian ideals. He is celebrated among the best known British symphonists, penning nine symphonies based largely on folk songs. Musical influencers were Gustav Holst, Hubert Parry, and Maurice Ravel.

Listen for:

- A bold, canonic brass opening.
- An abrupt key signature change to a sweeping woodwind line.
- A return to the original key with a turn for percussion.
- Color in the trumpet section provided by piccolo trumpet and flugelhorn.

Spoon River (1922)

Percy Aldridge Grainger (1882–1961), edited by William S. Carson and Alan Naylor

The Spoon River is an actual river in Illinois that inspired a collection of poems called the *Spoon River Anthology* written in 1915 by Edgar Lee Masters and representing fictitious characters from the perspective of the afterlife. This poetry was written to describe the citizenry of a rural town at the turn of the century. Here is an example entitled “Peleg Poague”:

*Horses and men are just alike.
There was my stallion, Billy Lee,
Black as a cat and trim as a deer,
With an eye of fire, keen to start,
And he could hit the fastest speed
Of any racer around Spoon River.
But just as you'd think he couldn't lose,
With his lead of fifty yards or more,
He'd rear himself and throw the rider,
And fall back over, tangled up,
Completely gone to pieces.
You see he was a perfect fraud:
He couldn't win, he couldn't work,
He was too light to haul or plow with,
And no one wanted colts from him.
And when I tried to drive him—well,
He ran away and killed me.*

It was speculated that Masters based the imagined town of Spoon River on Lewistown, Illinois, whose residents quickly banned the popular book from schools and libraries.

The source musical material for *Spoon River* is a fiddle tune heard at a dance by Captain Charles H. Robinson and passed on to Grainger, who turned many fiddle tunes and reels into enduring band works.

If not for World War I, Grainger might never have embraced the medium of the concert band. An Australian-born concert pianist, he moved to the United States in

1914 and joined the U.S. Army in which he played the saxophone in an Army Band. A lifelong collector of folk music, he greatly admired the Nordic culture, to the point that his vocabulary represented the time before the Norman Conquest. In *Spoon River*, his “blue-eyed English” is reflected in the words “single” (rather than “solo”) and “louden bit by bit” (rather than crescendo). Even his dedication to Edgar Lee Masters, Poet of Pioneers, is rather clunkingly written as “sturdily, not too fast; with ‘pioneer’ keeping-on-ness.”

Listen for:

- Thickly scored “chord bombs” in the second and third measures.
- Pedal points to anchor the flighty fiddle tune.
- The fiddle tune is introduced first by the clarinets, who get the most intense workout in the piece.
- Liberal use of “tuneful percussion” (Grainger’s description of mallet instruments).
- Harmonization of the tune in waves of parallel voicings of chords.
- Some ’20s era Gershwin-inspired jazz voicings.

Song of Lir (2004)

Fergal Carroll (*b.* 1969)

Song of Lir suggests an Irish lament, or caoine, and much of the material is derived from a 17th century Irish harping tune, *Captain O’Kane*. The work was commissioned by Tim and Hillary Reynish in memory of their son William.

In Irish lore, Lir is the God of the Sea. As legend has it, his four children were turned into swans by his jealous second wife. They lived as swans for 900 years until the curse was lifted by the peal of the monastery bell tower.

Fergal Carroll was born in Tipperary, Ireland. His first instruments were trumpet and piano. He graduated from the Waterford Institute of Technology with a first class honors degree and was awarded the 1997 Good Shepherd Arts Award. In 2000 he graduated from the Royal Northern College of Music, Manchester, with a Master of Music degree in composition. Since 2005, he has served as the conductor of the Irish Defense Forces Band in Dublin.

Listen for:

- A broad melody with open harmonizations.
- Short segments of double-timed tempo.
- The pealing of the monastery bell

Pineapple Poll (Suite from the Ballet) (1952)

Based on the Music of Sir Arthur Sullivan (1842–1900),

arr. Charles Mackerras/arr. for military band by W. J. Duthoit

1. Opening Number
2. Jasper’s Dance
3. Poll’s Dance
4. Finale

Pineapple Poll is a comic ballet using source material based on Gilbert and Sullivan’s

“The Bumboat Woman’s Story” and “H. M. S. Pinafore.” The central characters in “The Bumboat Woman’s Story” are Pineapple Poll and Jasper. Like many Gilbert and Sullivan works, the convoluted story intertwines royalty and commoners, mistaken identities, and unrequited love. Avid devotees of Gilbert and Sullivan will recognize melodic snippets from the operettas: *The Mikado*, *Trial by Jury*, *Patience*, *The Gondoliers*, and *Princess Ida*.

The piece premiered triumphantly in 1951 at London’s Sadler’s Wells Theatre and was given many revivals during the following decades. Director and playwright Mike Leigh describes the style of librettist Sir W. S. Gilbert as follows:

“With great fluidity and freedom, [Gilbert] continually challenges our natural expectations. First, within the framework of the story, he makes bizarre things happen, and turns the world on its head. Thus, the Learned Judge marries the Plaintiff, the soldiers metamorphose into aesthetes and so on, and nearly every opera is resolved by a deft moving of the goalposts. . . . His genius is to fuse opposites with an imperceptible sleight of hand, to blend the surreal with the real, and the caricature with the natural. In other words, to tell a perfectly outrageous story in a completely deadpan way.”

Sir Arthur Sullivan, whose father was a military bandmaster, precociously burst onto the scene in 1882 as a promising composer, penning symphonies, concerti, and several overtures on graduation from the Royal Academy of Music and the Leipzig Conservatory. Sir Henry Wood explained the enduring success of the collaboration as follows:

“Sullivan has never had an equal for brightness and drollery, for humour without coarseness and without vulgarity, and for charm and grace. His orchestration is delightful: he wrote with full understanding of every orchestral voice. Above all, his music is perfectly appropriate to the words of which it is the setting. . . . He found the right, the only cadences to fit Gilbert’s happy and original rhythms, and to match Gilbert’s fun or to throw Gilbert’s frequent irony, pointed although not savage, into relief. Sullivan’s music is much more than the accompaniment of Gilbert’s libretti, just as Gilbert’s libretti are far more than words to Sullivan’s music. We have two masters who are playing a concerto. Neither is subordinate to the other; each gives what is original, but the two, while neither predominates, are in perfect correspondence.”

Listen for:

Mvt. 1

- Many, many notes in the woodwinds.
- Buoyant, uplifting melodies.
- Succulent counter-melodies in the horns.

Mvt. 2

- An extended, slowly developing breath-taker of a melody.
- Imaginative color in the scoring.

Mvt. 3

- A repetitive, compound-meter melody, as if a patter song.
- Definitive musical cadences.

Mvt. 4

- A can-can like melody in the brass, with a flitting counter-subject in the woodwinds.
- A majestic and oh-so-British elongation before the ending.

ASB Members in Performance

Flute

Beth Behning
Kyndra Cullen
Shirley Cumby
Nan Ellis
Jiayuan Han+
Kim Hart+
Linda Lininger*
Beverly Lowak
Bianca Salazar
Anne-Marie Shaver
Karen VanHooser
Kristi Wilson

Clarinet

Katie Bookout
Tere Coats
Karen Cross
Richard Davis
Gustavo Diaz
Kirk Hays
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Alphonso Jaime
Clif Jones
Rebecca Martinez
Scott Maynard
Nancy North
Conner Redlin
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Emily Turner
Faith Weaver

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Fred Behning
Kristen Mason
Brittany Toll

Alto Saxophone

Bob Miller
Eddie Jennings*
Brenagh Tucker

Tenor Saxophone

Susan Abbott

Baritone Saxophone

Steve Neinast

Bassoon

Bryan Chin-Foon+
Richard Waller

Bass Clarinet

Sharon Kojzarek*
Forrest Stanley-Stevens

Contra-Alto/Bass Clarinet

Joe Dussé

Trumpet

Eric Bittner
Brett Bookout
Will Borland
David Cross*
Wes Ellinger
Gary Graser
George Greene
Kevin Jedele
David Jones
Todd Lester
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Stephanie Sanchez
Dan Scherer

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Craig Boyle
Chuck Ellis*
Robert Gallindo
Elliot Peters
Alex Sitterle
Phillip Sitterle

Trombone

John Bodnar*
Korie Brewer+

Jim Crandell
Kyle Green
Amanda Hearn+
Dale Linger
Donald McDaniel
Paul Putman
Mike Shirley

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Allan Adelman*
Kimi Burklund
Mark Knight
Dean Miller
Spencer Morris+
Tim DeFries

Tuba

Shawn Davis
Scott Hastings*
Robert Heard
John Maxfield
David Warner

String Bass

Thomas Edwards

Percussion

Janie Botkin+
Alan Cline
Jana Davis
Lorena Garcia
Bill Haehnel
Lindsey Hicks
Ryan Thomas+
Robert Ward*

Piano

Sheryl Stack+

Harp

Lisa Lamb+

* Section Leader
+ Guest Musician

What to Do During Intermission

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!

1. Give us a shout-out on your favorite social media venues!

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.

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:*

- Email the information below to marketing@austinsymphonicband.org, **or**
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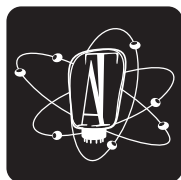
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Scan this code with your phone to learn more about this fundraiser.

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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

February 25, 7:30 p.m., Southwestern University Alma Thomas Theater (Georgetown)
April 1, 7:30pm, Austin Guitar Society's Rosette at the Baker Center

Austin Civic Wind Ensemble

May 20, 6 p.m. Dougherty Performing Arts Center
May 21, TBA, Anderson High School (tentative)

Austin Brass Band

March 6, 7 p.m., St. Andrew's Presbyterian Church
May 15, 7 p.m., Texas Community Music Festival, Central Market North

Austin Jazz Band

February 27, 7 p.m., The Elephant Room

Cedar Park Winds

April 30, 5 p.m. (Location TBA)

Gilbert and Sullivan Austin

March 12, 2 p.m., St. Matthew's Episcopal Church Huffman Hall

Hill Country Community Band

February 12, 2 p.m., First Baptist Church (Wimberley)

Waterloo Wind Band

February 26, 2023 (details TBA)
May 21, 10:15 a.m., Texas Community Music Festival, Central Market North

— *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

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