

AUSTIN SYMPHONIC BAND
Community in Concert

Weather
Wonders

Sunday, November 10 • 4 PM

Luis "Chico" Portillo

Performing Arts Center

Richard Floyd, Music Director

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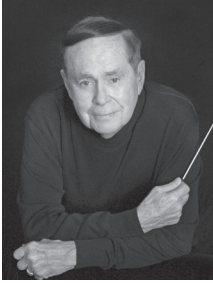
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Richard Floyd, Music Director



RICHARD FLOYD is in his 58th year of active involvement as a conductor, music educator, and administrator. He has enjoyed a distinguished and highly successful career at virtually every level of wind band performance from beginning band programs through high school and university wind ensembles as well as adult community bands. Floyd recently retired as State Director of Music at UT/Austin. He now holds the title Texas State Director of Music Emeritus. He has served as Music Director and Conductor of the Austin Symphonic Band since 1985.

Floyd is a recognized authority on conducting, the art of wind band rehearsing, concert band repertoire, and music advocacy. As such, he has toured extensively throughout the United States, Canada, Australia, and Europe as a clinician, adjudicator, and conductor including appearances in 42 American states and in nine other countries.

In 2002 he was the single recipient of the prestigious A.A. Harding Award presented by the American School Band Directors Association. The Texas Bandmasters Association named him Texas Bandmaster of the Year in 2006 and also recognized him with the TBA Lifetime Administrative Achievement Award in 2008 and the TBA Lifetime Achievement Award in 2015.

He received the Texas Music Educators Association Distinguished Service Award in 2009 and was inducted into the Bands of America Hall of Fame and Texas Phi Beta Mu Hall of Fame in 2011. That same year he was awarded the Midwest International Band and Orchestra Clinic Medal of Honor. Most recently Floyd was elected to the National Band Association Academy of Wind and Percussion Arts and presented the Kappa Kappa Psi Fraternity Distinguished Service to Music Award.

In 2016 he was named a Yamaha Master Educator, one of only 18 in the nation. In this role he appears throughout the United States as a conductor, clinician, and educator representing Yamaha.

Bill Haehnel, Assistant 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.

PROGRAM

Thank you for joining us today! We hope you enjoy today's performance of exciting concert band repertoire.

Thunder and Blazes Julius Fučík
trans. Laurendeau, arr. Sereby, ed. Ragsdale

Morning Alleluias for the Winter Solstice Ron Nelson

October Eric Whitacre

Lightning Field John Mackey

INTERMISSION

Wild Nights! Frank Ticheli

Shenandoah arr. Omar Thomas

After a Gentle Rain Anthony Iannaccone
1. The Dark Green Glistens with Old Reflections
2. Sparkling Air Bursts with Dancing Sunlight

In Storm and Sunshine John Clifford Heed
ed. Bourgeois

We appreciate your keeping all electronic devices silent and dark.

Program Notes

Thunder and Blazes (Entry of the Gladiators) (1897)

Julius Fučík (1872–1916)

Trans. Louis-Phillipe Laurendeau, Arr. J. B. Seredy, Ed. Van B. Ragsdale

Czech composer Julius Fučík was fascinated by the book *Quo Vadis*, particularly the section describing gladiators entering the Roman Amphitheater. Originally, he named this piece *Grande Marche Chromatique* but renamed it to the more descriptive *Entry of the Gladiators*. In 1901, American publisher Carl Fischer published a version of this march under the title *Thunder and Blazes*. This piece is often used to herald the entrance of circus performers and is quoted when images of clowns are needed. Known as the “Bohemian Sousa,” Fučík is most remembered for this piece and *The Florentiner March*.

Listen for the traditional march form of introduction, first theme, second theme, transition, trio, and dogfight or breakup strain. Descending chromatic passages dominate the opening. Low brass gets a workout in the second strain, and in the trio contains a gorgeous harmonic progression from E-flat major to C-flat major.

Morning Alleluias for the Winter Solstice (1989)

Ron Nelson (b. 1929)

The following program note was written by Frederick Fennell:

Morning Alleluias for the Winter Solstice probably became the spirit as well as the title which Ron Nelson chose for this music when I told him of my personal experience in awakening one morning in a Hiroshima hotel room that was ablaze with brilliant morning sunlight. As I lay in bed with so many dark thoughts also crowding in on that morning's bright expectancies for the living day ahead, I knew that these moments could only be celebrated as the triumph of the people of Hiroshima through the creation of a musical expression. The Hiroshima morning was in late November. Ron accepted my commission a few days later in Chicago. Other work was put aside so Ron could produce the score, which he signed on March 1, 1989.

Morning Alleluias was premiered by the Tokyo Kosei Wind Orchestra on May 14, 1989, with Fennell conducting. The work begins in an ethereal mood consisting of singing, trombone glissandi, and meditative inflections (aleatoric rhythms). Above this rises a hymn-like progression in the flutes and later the clarinets. Halfway through, the tempo becomes twice as fast with incessant eighth notes in the piano and percussion. The faster section contains two Japanese inspired tunes, a powerful one heard in the brass and a more subdued one in the woodwinds.

October (2000)

Eric Whitacre (b. 1970)

From the composer:

October began at a restaurant in Chicago, when I was first introduced to Brian Anderson. Brian, a high school band director from Fremont, Nebraska, knew my work and wanted to commission me, but couldn't find the finances. If I remember correctly, I didn't immediately hear back from him, and I just

assumed the gig would never materialize.

About a year later I get this phone call from him and he says that he has put together a commissioning consortium of 30 high school bands from Nebraska. 30 bands! I've dealt with institutional bureaucracy for a while now and I can't possibly imagine how he brought all of those people together, let alone get them to agree on a commission.

Writing a 'grade three' work was an entirely different challenge. It's easy to write your way out of a difficult corner with flashy, virtuosic material, but with 'easier' music your solutions must be simple, elegant, and functional. I worked hard to create a piece that could be successfully performed by all of the high schools in the consortium, yet never compromised its musical integrity. Frankly, writing 'easy' music is one of the hardest things I've ever done.

October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.

Whitacre represents the fall in terms of wind and light. In the opening, listen for a sustained B-flat in the clarinet section, a unifying element that stabilizes several flowing contrapuntal lines. The oboe has several expansive solos and there are many shifts in timbre from pensive chamber sounds to fully-scored phrases. Whitacre's melodies are built on intervals of fourths and fifths and are distinguished by chains of suspensions. Four themes are used, with the first being the only recurring melody.

Eric Whitacre, a graduate of the Juilliard School, stays busy as a composer, conductor, and speaker, working with professional and amateur groups and often bringing his universal message of peace and collaboration to professionals in fields other than music. He currently serves as artist-in-residence for the Los Angeles Master Chorale.

Lightning Field (2015)

John Mackey (b. 1973)

Lightning Field takes its title from a work of art by Walter De Maria. The work is a massive expanse—385 acres of New Mexico desert claimed and transformed by the artist via an installation of 400 stainless steel rods planted in the earth and reaching toward the sky. They call down its power—literally creating man-made lightning storms. Like them, Mackey's piece speaks to the ancient impulse to summon nature's power, and the magic such acts unleash.

To create the sound of thunder, Mackey employs a percussion instru-

Did You Know?



When a lightning bolt travels from the cloud to the ground it opens up a little hole in the air, called a channel. Once the light is gone, the air collapses back in and creates a sound wave that we hear as thunder.



Energy from lightning heats the air anywhere from 18,000 up to 60,000 degrees Fahrenheit.



While the intensity of lightning makes it appear as thick bolts, the actual width of a lightning bolt is only about 2–3 cm. The average length of a lightning bolt is about 2–3 miles.

————— 3 cm —————

ment called *thunder tubes* and places them at strategic points within the concert hall. During today's performance, Connally High School percussionists will be playing the thunder tubes.

What a friend we have in Mackey! His journey started with a fascination with computer music notation programs that freed his fertile mind. His travels have taken him to the Juilliard School, a brief artist-in-residence stay in Austin, then Boston, and currently San Francisco. Wildly charismatic, he has firmly embraced the concert band and contributed such pieces as *Asphalt Cocktail* and *Wine Dark Sea*.

Wild Nights! (2012)

Frank Ticheli (b. 1958)

Wild Nights! is a joyous and colorful seven-minute musical journey inspired by a poem Emily Dickinson wrote in 1861:

*Wild nights - Wild nights!
Were I with thee
Wild nights should be
Our luxury!*

*Futile - the winds -
To a Heart in port -
Done with the Compass -
Done with the Chart!*

*Rowing in Eden -
Ah - the Sea!
Might I but moor - tonight -
In thee!*

From the composer:

Numerous composers have set the words of Wild Nights! to music (Lee Hoiby's song setting and John Adams's Harmonium come immediately to mind). However, to my knowledge, no one has used this wonderfully sensuous poem as the basis for a purely instrumental tone poem. This was my aim, and in so doing I focused most heavily on the lines "Done with the Compass - Done with the Chart!" and "Rowing in Eden - Ah- the Sea!" These words suggested the sense of freedom and ecstatic joy that I tried to express in my work.

Throughout the piece, even during its darker middle section, the music is mercurial, impetuous, optimistic. A jazzy syncopated rhythmic motive permeates the journey. Unexpected events come and go, lending spontaneity and a sense of freedom. The work is composed in five distinct sections, but contained within each section are numerous surprises and a devil-may-care swagger. Surprises are found at every turn, and continue right through the final cadence.

Wild Nights! was commissioned by the California Band Directors Association in celebration of their 50th anniversary.

Shenandoah (2019)

arr. Omar Thomas (b. 1984)

Born to Guyanese parents in Brooklyn, New York, in 1984, Omar Thomas moved to Boston in 2006 to pursue a Master of Music in jazz composition at the New England Conservatory of Music. Hailed by Herbie Hancock as showing “great promise as a new voice in the further development of jazz in the future,” educator, arranger, and award-winning composer Thomas has created music extensively in the contemporary jazz ensemble idiom. It was while completing his Master of Music degree that he was appointed to the position of Assistant Professor of Harmony at Berklee College of Music at the surprisingly young age of 23.

From the composer:

Back in May of 2018, after hearing a really lovely duo arrangement of Shenandoah while adjudicating a music competition in Minneapolis, I asked myself, after hearing so many versions of this iconic and historic song, how would I set it differently? I thought about it, and thought about it, and thought about it, and before I realized it, I had composed and assembled just about all of this arrangement in my head by assigning bass notes to the melody and filling in the harmony in my head afterwards. I would intermittently check myself on the piano to make sure what I was imagining worked and ended up changing almost nothing at all from what I'd heard in my mind's ear.

This arrangement recalls the beauty of Shenandoah Valley, not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall (created with a combination of percussion textures, generated both on instruments and from the body). There are a few musical moments where the sun attempts to pierce through the clouds, but ultimately the rains win out. This arrangement of Shenandoah is at times mysterious, somewhat ominous, constantly introspective, and deeply soulful.

After a Gentle Rain (1979)

Anthony Iannaccone (b. 1943)

From the composer:

After a Gentle Rain is a work in two contrasting movements—the first quiet, meditative and introverted and the second sparkling, dance-like, and extroverted. The piece is dedicated to Dr. Max Plank and the Eastern Michigan University Symphonic Band.

The Dark Green Glistens With Old Reflections. *The first movement begins with a gently rippling, arpeggiated figure that contains the main harmonic and melodic idea of the entire piece: two superimposed major triads. The figure subtly changes color as it migrates through various registers, spacings, and doublings. While the external shape of the sextuplet seems frozen, one can hear an internal, textural progression of changing resonance qualities. Against this backdrop is painted a wide spectrum of both dark and bright mixtures of soft brass, reeds, and percussion. Those colorful mixtures constantly redefine the background and foreground of this introverted scenario.*

The play on words in the title suggests images of light reflecting off moist green foliage, in turn evoking reflections “off” old memories in a quiet, meditative context. Memories, images, and colors become bolder and more powerful, culminate in a climax and gradually recede into the past with the same delicate afterglow of soft bell sounds heard in the opening measures.

Sparkling Air Bursts With Dancing Sunlight. *Extroverted and dance-like in nature, this movement gallops with the joy and freshness that seems to fill the air after a gentle rain. The cleansed air sparkles with a sense of rebirth and the celebration of life.*

In Storm and Sunshine (1885)

John Clifford Heed (1862–1908)

Ed. John R. Bourgeois

In circus parlance, a “screamer” is a perilously fast march written to accentuate the excitement and danger of the Big Top. *In Storm and Sunshine* was one of John Clifford Heed’s first marches and remains his most well-known. Heed was an exceptional cornetist and bandmaster from New Jersey. Written in 6/8, the opening unison passage thunders into a chaotic first strain which features both extreme low and high registers. Presumably, the title refers to minor and major modes, hence the “storms” and the “sunshine.”



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A Quick History of Austin's Extreme Weather



by Shelley Bueche

Austin has it all when it comes to weather conditions—punishing heat, prolonged periods of drought, followed by intense periods of flooding, dangerous tornadoes, damaging hail, and the occasional snow and ice.

Austin reached a brutal record heat high of 112 degrees twice—first on September 5, 2000, and next on August 28, 2011.

And the entire summer of 2011 in Central Texas was a memorable one for both the record books and many Texans, with 90 days of temperatures topping 100 degrees. Billions of dollars in livestock and crops were lost by Central Texas farmers and the Bastrop area was crippled with wildfires caused by intense heat and lack of rainfall in the region.

Conversely, the coldest day in Austin occurred on January 31, 1949, with a record-breaking cold temperature of negative 2 degrees. A record snowfall was recorded on November 11, 1937, when 9.7 inches of snow fell in the city limits.

And although Austin is not part of “Tornado Alley,” extending from north Texas into Oklahoma, the city has had a few twisters strike the area. The most destructive twisters arrived on May 4, 1922, when a single super cell created both twisters: one headed for East Austin and a second tornado ripped through downtown (pictured above). Ultimately 13 died in the catastrophe that caused millions of dollars in structural damages to the city.

The biggest weather disaster for Austin is flash flooding. In fact, numerous meteorologists proclaim Austin and the outlying Hill Country as “Flash Flood Alley,” the worst area in the country for intense flooding. Extreme floods in 1935, and later Memorial Day in 1981, served as a wake up call for many to heed weather alerts.

However all is not gloom and doom for Austinites as there has never been an earthquake measuring over 3.5 on the Richter scale to hit the area and hurricanes in Austin fall in the low risk category

Weighing in with the Local Weather Specialists

“Austin is located on the Balcones Fault line that made Mt. Bonnell. We are on the edge of the Edwards Plateau. The Edwards Plateau and the Llano Uplift are rocky uplifts of limestone and granite. The hard-scrabble soils of the area are not able to absorb rainfall as other areas,” experts with the City of Austin’s Watershed Protection department note.

“The rainfall that is not absorbed by the soils runs down the steep terrain in a flash to form floods that reach their peak quickly. The combination of rock soils, steep terrains, and very intense rainfall makes Central Texas vulnerable to major flooding. This is why the National Weather Service calls it Flash Flood Alley.”

Bob Rose, chief meteorologist with the Lower Colorado River Authority, states “ever since Austin was settled, its residents have had to adapt to dry spells, periodic floods, hot temperatures, and high humidity.” Rose continues, “These unique conditions have changed little since Austin’s early days and are characteristic of what makes up Central Texas climate.”

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<http://austin.culturemap.com/news/city-life/06-23-17-austin-weather-extreme-history/>, written June 23, 2017 (retrieved October 20, 2019)



Ready for Some Weather Trivia



1. What is a Virga?

- a. Cloud formation
- b. Type of sandstorm
- c. Rain that doesn’t reach ground
- d. Sun dog

2. Cirrus is a cloud type, but what is its literal translation from Latin?

- a. Curling lock of hair
- b. Waves
- c. Halo
- d. Horse’s mane

3. What is a pogonip?

- a. Ball lightning
- b. Dust devil
- c. Updraft
- d. Frozen fog

4. Which movie star previously worked as a weather reporter?

- a. Raquel Welch
- b. Denzel Washington
- c. Diane Keaton
- d. Hector Elizondo

Answers are printed on the last program page.

What to Do During Intermission

Get to know the people around you a little better. Since you're all at this concert, you already have something in common—a *love of music*! Say hello and find out what brought them here. **Don't know where to start? We can help:**

- Have you ever experienced any extraordinary weather events?
- Did you see those thunder tubes?
- How did you know about today's concert?
- Will you be at the next concert in February?
- Did you know the weather trivia answers?

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!** We love receiving your support and online enthusiasm about our concerts (and we're a non-profit organization, so free promotions make us extra happy!)
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 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:*
 - Text AUSTINSYMBAND to 22828 and follow the directions, **or**
 - Email the information below to marketing@austinsymphonicband.org, **or**
 - Complete this form and hand it to a band member, or mail it to: ASB, PO Box 6472, Austin TX 78762



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ASB Members

Flute

Beth Behning
Wade Chiles
Kyndra Cullen
Shirley Cumby
Nan Ellis
Cheryl Floyd*
Shirley Gauthier
Sally Grant
Linda Lininger
Beverly Lowak
Karen VanHooser
Kristi Wilson

Clarinet

Katie Bookout
Libby Cardenas
Karen Cross
Hank Frankenberg
Byron Gifford
Kirk Hays
Ramona Heard
Clifton Jones
Scott Maynard
Nancy Murphy
Nancy S. North
Clary Rocchi*
Emily Turner
Faith Weaver

Oboe

Fred Behning
Kristen Mason
Brittany Toll

Saxophone

Susan Abbott
Betsy Appleton
Eddie Jennings
Bob Miller
Steve Neinast*
Cindy Story
Brenagh Tucker

Bassoon

Bryan Chin-Foon
Jayme Nelson
Richard Waller

Bass Clarinet

Sharon Kojzarek*
Forrest Stanley-Stevens

Trumpet

Eric Bittner
Tori Blackwell
Brett Bookout
Charlie Coward*
David Cross
Wesley Ellinger
Gary Graser
David Jones
Todd Lester
Nathaniel McReynolds
Stephanie Sanchez
Dan Scherer
Bruce Wagner

French Horn

Jillian Baaklini
Leslie Boerger
Chuck Ellis*
Jessica Garza
Michael Good
Tiffany McCauley
Vance Miller
Uriel Reyes
Lyndsey Tacquard

Trombone

John Bodnar*
Jim Crandell
Kyle Green
Dale Lininger
Donald McDaniel
Richard Piskator
Paul Putman
Ken Riley

Euphonium

Allan Adelman*
Tim DeFries
Kristin Morris
Brandt Zook

Tuba

Shawn Davis
Scott Hastings*
Robert Heard
Joaquin Hernandez
David Warner

String Bass

Thomas Edwards

Percussion

Alan Cline
Jana Davis
Tamara Galbi
Lorena Garcia
Bill Haehnel
Robert Ward*

Piano

Sheryl Stack+

* Section Leader

+ Guest Musician

ASB thanks Connally HS Band Director Marc Telles and the Connally HS Band students for participating in today's performance.

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ASB is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department. Visit NowPlayingAustin.com.

Thank You for Attending Today's Performance!

We hope to see you back here
on Saturday, February 1, at 4 p.m., for
our next concert: "Classics, Old and New."

ASB will celebrate the breadth and depth of
exceptional music for the concert band. Selections
include the Holst *Suite in E-flat*, Bach *Fantasia*,
and Persichetti *Symphony*.

Mark Your Calendar for Our Future Concerts

February 1, 4 P.M. • *Classics, Old and New* • Connally HS PAC

April 19, 4 P.M. • *It's About Time* • Connally HS PAC

May 10, 7 P.M. • *Mother's Day* • Texas State Capitol South Steps

June 21, 7:30 P.M. • *Father's Day* • Zilker Park

July 4, 8 P.M. • *July 4th Frontier Days* • Old Settlers Park, Round Rock

A Weather Trivia Answers

1. (c) Virga is rain that doesn't hit the ground. Streaks appear to hang from clouds and evaporate before reaching the ground.
2. (a) Cirrus is a Latin word meaning a curling lock of hair or a ringlet.
3. (d) Pogonip is frozen fog. It occurs only in cold areas of the world, as water droplets suspended in the air can remain liquid down to -40°C
4. (a) Before landing any roles in film, Raquel Welch worked for a short while as a weather reporter for a San Diego television station.

A dramatic sky with dark blue and orange clouds over a field of harvested corn stalks. The sky transitions from a deep, dark blue at the top to a bright orange and yellow near the horizon, where the sun is setting or rising. The clouds are layered and textured, catching the light from the sun. The foreground is a field of harvested corn stalks, their dry, golden-brown husks and stalks creating a dense, textured pattern. The horizon line is low, separating the field from the vast, colorful sky.

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