

THE JOURNAL OF
THE ASSOCIATION OF

Concert Bands



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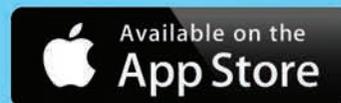
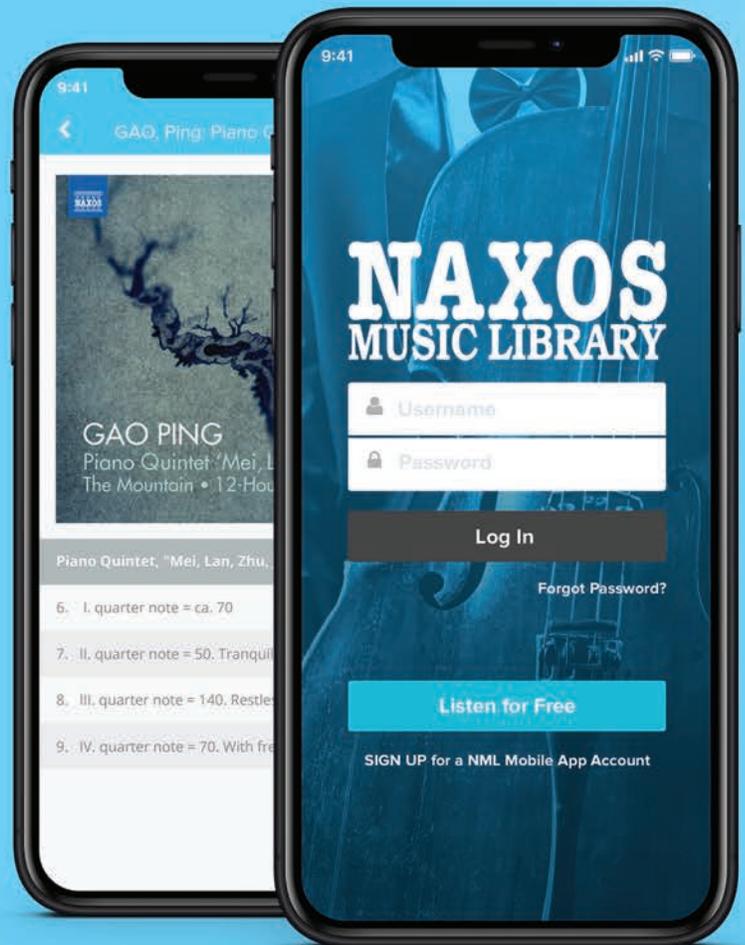
Stories and Tips from Chicago's Trombonist James Pankow
P.S. Gilmore • Sousa at the Fair • What's Next?



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THE JOURNAL OF THE ASSOCIATION OF Concert Bands



THE INTERNATIONAL VOICE OF COMMUNITY BANDS

VOL. 40, NO. 2; JUNE 2021

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<i>Charles "Bud" Sessions</i> 1997-1999	<i>Susan Sands</i> 2019-2021
<i>Andy Isca</i> 1999-2001	

For more information about A C B

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www.acbands.org

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Secretary**

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EDITOR'S NOTES

Hello everyone!

There is a good variety of information in this issue. It's always great to have new contributors and of course we appreciate our regular contributors. The ACB has such a vast network of talent, knowledge and experience to share.

Something exciting in this issue is the interview with James Pankow of the rock band Chicago. Thanks to ACB member Margie Simon for reaching out to him and conducting a fascinating interview. You will enjoy his stories and his tips for concert band musicians.

The photos on the cover are from some of the bands that submitted to the ACB Band Showcase. If you did not get a chance to see this video, you can still see it on the ACB website. Many of our member bands are finding ways to gather in ensembles or small band concerts. It is encouraging. We are all finding our way through the pandemic, and it is helpful to hear what other bands are doing.

One of our long-time members (and Advisory Council member) is Col. John Bourgeois. He recently released his book and, and it contains a speech he gave at the ACB convention in 1982. His words on the importance of the artist's impact on the community ring true today.

There is rich history with P.S. Gilmore and J.P. Sousa, and we are fortunate to have two historians who can bring these characters to life. Many thanks to Jarlath MacNamara for sharing stories of P.S. Gilmore and the National Peace Jubilee and to William Rehrig for sharing about Sousa's tradition at fairs and expositions.

What's next? How do we stay creative? The United States Marine Band has thoughts to share on this topic. Gunnery Sgt. Rachel Ghadiali interviewed Col. Jason Fettig and several members of the Marine Band. Get inspired by the article "Creating Music During and After the Pandemic."

There is excitement brewing for the New Mexico Convention in 2022. Their website is full of information and registration should begin soon. You can read about the convention in this issue and learn

about the Guest Conductor of the 2022 Convention Band, Captain Christina Muncey. Thanks to Desi Jones for this interview!

Our Member Band Spotlight is on the Dunedin Music Society. They have really tried to keep things going over the past year, trying lots of different ideas. See Stephen Brown's "Recover, Rebuild, Reconnect" to find out what they have been doing. And welcome Keith Kelly from the Global Bandroom.

The Conductor Corner this time, "Lessons from the Community Band," is submitted by Chris Heidenreich of the University of Michigan-Flint and the Washtenaw Community Concert Band. We also appreciate Larry Anderson for sharing his "Hawaii Calls" article and Andy Isca for his New Music Review. Andy's review has been a popular feature of our *ACB Journal* for many years.

Of course, in this issue you will find minutes from the ACB Board Meeting held virtually in April. This was the last meeting as President for Susan Sands. We greatly appreciate her leadership over the past two years! It has been a very unusual time and she has been a steadying influence on ACB. You can begin to get to know our new President, Gail Brechting, in her first President's Message. Check out ACB News, and some photos (screenshots, actually) from the ACB Virtual Membership Meeting. Although no substitute for in-person conventions, we were able to reach a good number of our members. We would have loved to see everyone!

As we begin to get back to rehearsals and performances, please keep in touch! It is encouraging to hear about the new ways our member bands are reaching their communities. Each band is different and there are so many ways to be part of your community and keep the band together – we just have to be creative. Please don't hesitate to share your band's story with me at editor@acbands.org.

All the best for your summer,

Nancy Michalek
Editor



The Journal of the Association of Concert Bands is the official publication of the Association of Concert Bands (ACB) issued three (3) times per year: February, June and October. ACB is a not-for-profit organization registered with the Internal Revenue Service, 501(c)(3).

ACB welcomes and encourages articles of interest from our members. Guidelines for submission of articles and advertisements are available by request to the editor. Deadlines for submission of article materials or advertisement materials are December 15 (February issue), April 15 (June Issue), and August 15 (October issue). Ad payment is due immediately upon invoicing.

Additional copies of the ACB JOURNAL may be obtained for \$5.00 per copy (which includes postage). Please send your request with number of additional copies desired and payment to: ACB Publications, P.O. Box 2609, Frisco, TX 75034.

For questions or comments or to send materials for publication consideration or advertisement, please contact:

NANCY MICHALEK, Editor
editor@acbands.org

	ADVERTISING RATES	
	ACB Member	Non-Member
FULL PAGE (B&W)	\$150	\$300
HALF PAGE (B&W)	\$100	\$225
QUARTER PAGE (B&W)	\$65	\$125
FULL PAGE (FULL COLOR)		
Inside cover	\$300	\$450
Interior page	\$275	\$450
BACK PAGE (FULL COLOR)	\$275	\$450

PRESIDENT'S MESSAGE

A-Adaptability C-Creativity during this B-Bandemic

Introducing ACB's New President, Gail Brechting

Hello ACB Family,

In my President-Elect candidate message three years ago, I said I wanted to be a "Face to Face" and "Baton to Baton" President that would work to have more 'hands on' with our membership. Well, that has turned out to be very different looking than I imagined it in my two years as your President-Elect. "Face to Face" became "Zoom to Zoom", and "Baton to Baton" became "Refocusing my conducting skills into being a manager and cheerleader of what I strongly believe in, *Making and Sharing Music!*"

How do we utilize our endless wealth of members as we shift gears into a virtual communication format? Well listen to this, I was so pleased to be a part of the decision for ACB to band together with over 130 other Arts organizations to help financially support the Aerosol Testing Studies with Universities in Colorado and Maryland. ACB was in the forefront, to not only support this effort, but then create a vehicle to share the knowledge with our members. Through the newly designed Events Committee, your *ACB Connects!* presentations were born. This incredible team developed the concept of virtually sharing pertinent facts through Zoom meetings. Unbelievably, they have produced 12 programs in the past 10 months! Adapting, creating, hosting timely guest presenters and producing informative messages to help our membership know the FACTS on many topics, as we all try to figure out how to proceed safely with our bands.

Also moving forward virtually, the Young Composers Composition Contest was able to advertise, adjudicate and select a recipient, during the pandemic. Our new "Face to Face" was once again successful for accomplishing this goal.

The 2022 Convention is continuing to move forward to showcase an incredible, long awaited, Santa Fe New Mexico Convention, May 3-8, 2022. And the ACB Convention Committee is working on a new model with 'out of the box' ideas for exciting opportunities, where future convention plans are being discussed to serve you the members.

These are just three examples of the tenacity, creativity and the desire to achieve, that your ACB has gracefully done to establish our new "Face to Face" amid these pandemic months. Through this virtual technology, we are learning that new ways aren't always temporary. The ease by which our communication can be transferred to our members is exciting to comprehend. Always conscious that some members will need the education to help them move into this – ACB has adapted quickly to find the new river mouth to get around the dammed-up stream. It will be a stronger and more flexible organization that will creatively support and offer opportunities for each member.

As your 24th President of ACB, I am very excited about our next chapter, with your amazing Board of Directors and incredible appointed team, we are poised to take you past this Bandemic. Whether it is "Face to Face", "Zoom to Zoom", "Baton to Baton" or even "Note by Note", we will overcome challenges with passion and pride in our love for making and sharing music!

In closing, I will share lightheartedly, that my Master's degree is in "Large Group Communication" and my initials are GAB, so please, always feel free to contact me for any reason – I am ready to listen, chat and see you "Face to Face"!



GAIL BRECHTING
ACB PRESIDENT

ACB BOARD MEETING SUMMARY

ASSOCIATION OF CONCERT BANDS

BOARD OF DIRECTORS MEETING

Virtual Zoom Meeting

April 21, 2021, 12:00 p.m. EST

NOTE: Board Meeting Minutes are posted in the Members Area of the ACB Website. The following summary omits some of the details, but the full version is available to all members.

In attendance: President Susan Sands; President Elect Gail Brechting; Past President Jerry Brubaker; Secretary Nada Montgomery; Treasurer Craig Erhard; Editor Nancy Michalek; Webmaster Sarah McElfresh; Life Member Chair Judy Shellenberger (2 p.m.); Convention Coordinator Jim Caneen; ASCAP/BMI Compiler Donna Caneen; Historian Gerald Guilbeaux; Board members Tom Rotondi, Jan Turnage, Don Cushman, Paul Furlong, Pam Potter, Bob Pouliot; Beth Steele; Tom Seaton; guests Scott McElfresh, Keith Kelly, Bill Kyrioglou, Amy Steiner; incoming Board members Larry Lang, Michael Burch-Pesses; Ted Vives (1:26 p.m.), Ned Snow (1:18 p.m.);

Call to order by President Sands at 12:04 p.m. Welcome to Larry Lang and Michael Burch-Pesses, incoming Board members, and Tom Seaton for his first Board meeting.

Quorum was established.

Electronic Votes

Motion to approve the minutes from the December 17, 2020 ACB meeting, Furlong, second Brechting; 1/3/2021.

ROUTINE REPORTS

President's Report – Susan Sands – where we've been and where we've gotten to. *ACBConnects!* came out of Convention Committee when trying to figure out what to do in 2020 - developed from nothing to ongoing quality programming. Challenge to continue striving to meet the needs of our members. Thank you to outgoing Board members. Nada thanked Susan for her calm and focused leadership in the past two years.

Treasurer's Report – report distributed – Craig Erhard – financial statements sent ahead. Share screen with 2020 overview. Dues revenue up; Vanguard investment up; expenses down due to COVID restrictions; **motion to approve the Treasurer's report, Brechting, Steele; passed.**

Secretary – Nada Montgomery reports membership numbers as of 4/21/2021: Paying Life 1, Life 72, Student 4, Individual 399, Family 75, Organization 542 (405 ASCAP/BMI), Corporate 17 – total 1110. All checks and e-pays updated in system – through this morning; some follow-up paperwork and membership pins on latest payments and joins to be completed. Will book booth for Midwest following this meeting, if ok'd – early bird pricing good through 4/30/21 - \$981,

Membership – Sarah McElfresh – report reviewed. Question from Beth Steele about what folks say when they don't renew.

Website/Facebook – report reviewed. Sarah asks you to check your photo and bio on the website. Still need job continuity updates; Top Ten Lists.

Journal – remind all to help with content for the *Journal*. Write and/or encourage someone to do so. Where are we in the replacement of the Editor process? Almost.

Blanket Liability Insurance – Gerald Guilbeaux – no carrier will cover everybody at one time. We do need these coverages – contact someone locally.

International Membership – report reviewed. Judy Shellenberger – two international gift memberships (Tasmania and Italy) have renewed. Keith Kelly will be joining as International Membership co-chair.

Life Members – report reviewed. Judy Shellenberger – nothing new to report. Hoping to meet with Life Members in 2022.

ASCAP/BMI Compiler – report submitted by Donna Caneen. Beth Steele questioned about possible uploading information direct to the website; Tom Rotondi reports that this possibility is being looked at. Discussion about whether full rate needs to be paid to BMI & ASCAP. It is a blanket license. Add a clarification on website and letter that Nada sends to participating bands.

COMMITTEE REPORTS

ACBConnects! – report reviewed. Nancy complimented everyone on the team! The recorded sessions are still getting some play. Plans ongoing through May, and beyond. Thanks to Tom Rotondi for bringing good topics and moderating. Thank you to Tom Sands – our behind-the-scenes person on all the *ACBConnects!* sessions. Thank you to Sarah for the web presence.

Composition Competition – report reviewed. 2020-21 winning composition will be performed in New Mexico in 2022. Capt. Muncey has the score. August begins the next cycle for the contest. Alfred will likely publish "Ambush". Advertise the contest multiple ways, including in the June *Journal*.

Convention Committee – report reviewed. Gail attended NM convention meeting last night – 19 people in attendance and very excited about the convention. Thanks to the committee members for the ongoing meetings; Bill Kyrioglou shared screen on a proposed "new model" organizational structure for conventions; Resource Pool – would be established to support the ACB and shared activities needed for each convention; under the oversight and jurisdiction of the Convention Committee. Trying to network through the Board as there may be someone in your band who is qualified and interested. Scott McElfresh and Gail have been researching sites and ACB

ACB BOARD MEETING SUMMARY

member bands that would possibly host. Keith Kelly suggested speaking with ACB Corporate members for their thoughts. Possible international convention in 2024 – Keith Kelly – 10th anniversary of the Irish Wind Orchestra. Scott M. brought up the possibility of doing small regional events sponsored by ACB – less planning, less expense, and different geographical areas that we’ve not been to. Jim Caneen, Convention Coordinator, will stay on through the NM convention, and then would like to step down.

Education Committee – Paul Furlong reports the committee voted to change the name from “Music for Life” to “ACB Music Student Award” in order to remove the conflict with the Tommy Guilbert award. The award design will be changed to accommodate the change and presented at the next meeting.

Events Committee – Nancy reports about Sunday’s membership meeting. Register. Sign in early. Use your first and last name. Be ready to report. At this time 75 have registered. [Ed. Note: More than 100 people ultimately attended the meeting on April 25.]

Policy Manual Committee – Don Cushman and Jan Turnage – report submitted. Discussion of CIO removal from Policy Manual. Updated document provided. **Motion to accept the updated Policy Manual, Potter, second Furlong; passed.**

Service Committee – Tom Rotondi – makes a more detailed introduction of Larry Lang and Michael Burch-Pesses. Report submitted. NAXOS password changed. *ACBConnects!* really increased the number of logins. *Kappa Kappa Psi* very pleased about ACB’s donation to the National Intercollegiate Band musicians. COVID-19 Research update on studies and conclusions. Potential scholarships for students and adults toward attendance at summer musical arts camps. Midwest Clinic ACB member band performance grant. Time to review Corporate benefits.

Discussion of COVID and how it will affect ACB at convention. Bob Pouliot asks if ACB will publish recommendations based on all the studies that have been done. Tom believes it best to put out the information that we receive – but not making any recommendations. Gail suggests publishing the conclusions of the various studies so it’s not necessary for folks to have to read the entire reports. Beth volunteers to get some help and create the document.

Memorials – notify Jan if you hear of a member’s passing and it will get up on the website.

Blueprint for Establishing & Maintaining Community Bands – Jan Turnage reports this is a living document – send ideas for consideration.

Communication with Organization Members – Paul Furlong reporting. Attempting to get more detailed information about each band so that the right information gets to the appropriate persons.

UNFINISHED BUSINESS

Santa Fe 2022 – Ted Vives and Ned Snow – all is going well. Fund-raising at nearly \$20,000! Goal is \$30,000 for the three groups. Keynote speaker Dr. Richard White, Assoc. Professor of Tuba at University of NM; working on excursions; hoping for seven visiting bands, plus three hosts bands, and Canadian Brass. Hope to have full registration available by the end of the summer. 7500 ft. altitude in Santa Fe and dry; beautiful spring weather.

Conflict of Interest Policy – a needed part of our non-profit status. Each person on the Board needs to read sign and submit the signature page to Nada for electronic safe keeping. **Motion to approve the Conflict of Interest Policy, Pouliot, second Cushman, passed.**

NEW BUSINESS

Midwest Performance Grant Proposal – Tom Rotondi – looking at budget – help our membership – when a member band is selected to perform at the Midwest Clinic, the grant could be \$1000 per band. **Motion to have the ACB Board approve the establishment of a Midwest Clinic performance grant for member band performances at the Midwest Clinic, Rotondi, second Steele; amend the motion to be a \$1000 grant per member band, Rotondi; second Steele; amendment passes; motion passes.**

Midwest Meeting - **motion to hold the December Board meeting on Wed., Dec. 8, 2021, 12 pm EST, virtually, Turnage, Furlong second; passed.**

REVIEW OF ACTION ITEMS

Clarify BMI/ASCAP blanket licensing statement Donna and Sarah – get updated document to Nada for sending to participating bands with certificates of licenses.

1. Policy Manual – add ACB Midwest grant
2. Publish Covid 19 conclusions – Tom Rotondi
3. Sign and submit Conflict of Interest signature page to Nada
4. Notify performing member bands at Midwest about the new grant
5. Job Continuity Books – update
6. Submit suggestions for the Resource Pool
7. Top Ten lists for Facebook
8. *Journal* Content
9. Review Photos and Bios on website for updates

Motion to adjourn at 3:21p.m., Brechting, Cushman second, passed unanimously.

Respectfully submitted,
Nada Montgomery
Secretary



Note: The read-ahead reports and proposals will be compiled into an attachment to the Board minutes and stored in the Members Area.

WHAT PERMISSIONS ARE NEEDED?

COPYRIGHT QUICK REFERENCE FOR CONCERTS

LIVE CONCERT

Public Performance Rights required



VIRTUAL ENSEMBLE

Synchronization agreement from the copyright holder is required.

LIVE STREAMING

Some streaming platforms are licensed to livestream, (e.g. YouTube, Facebook) without additional licensing. Video cannot be archived on the platform without other rights

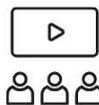


AUDIO RECORDING

Mechanical License required

VIDEO OF A CONCERT

Synchronization agreement from the copyright holder is required.



VIDEO OF A LIVESTREAM

Synchronization agreement from the copyright holder may be required.

For more information on copyright and suggestions for how to obtain these rights visit <https://acbands.org/copyright>



OPPORTUNITIES TO "PLAY AWAY"

Compiled by Joy Cable

Please check the websites to verify up-to-date status of the following opportunities before registering:

Music at the Summit Adult Band Institute

Free Live Virtual Events

June 17-19, 2021

Register online at

<https://mats.regfox.com/mats-2021-choices>

July 20-25, 2021

Windjammers Summer Meet

Gainesville, GA

Open to Windjammer Members Only

Contact: WindjammersGA@gmail.com

Registration Form sent to all current members

<http://windjammersga.org/>

July 21 - July 24, 2021 (Music difficulty: grade 3-4)

August 11 - 14, 2020 (Music difficulty: grade 4-5)

Summer Camp for Adults

Blue Lake Fine Arts Camp for Concert Bands

Twin Lake, MI

Conductors: Greg Christensen and Gail Brechting

Register Online

https://bluelake.org/adultcamp/program_overview.php

July 30-31, 2021

(Rain date: August 1, 2021)

Community Band By The Sea Performance

Byrne Plaza, Wildwood, NJ

Host: Art & Music Emporium

Conductor: Joshua E. Long

Register online plus additional info at

<https://artmusicemporium.com/band-by-the-sea>

September 7-12, 2021

French Woods Classic Band Festival

French Woods Sports and Arts Center, Hancock, NY

Conductor: Richard Floyd

Soloist: Harry Watters, Maggie Worsdale

Concert Band, Jazz Ensemble, German Band

www.fvbandfestival.com

September 17-19, 2021

Harold J. Crosby Band Camp 2021

Dexter, ME

Host: Harold J. Crosby Community Band

Guest Conductor: Dr. Christian Wiljhelm

Contact: crosbycommunityband@gmail.com

If you want your program featured in a future "Play Away" listing, please contact Joy Cable at jcable0303@gmail.com

Play On!

Col. John Bourgeois on Connecting with Community

~ Submitted by Gerald Guilbeaux

I recently received my copy of "PLAY ON, A Marine's Musical Journey from the Bayou to the White House" by Colonel John Bourgeois (*GIA Publications Item #:G-10352*). Being a fellow native of the Bayou State and my association with the Colonel through ACB and the Sousa Foundation, I read the autobiography with great interest as he documents events during his illustrious career with the United States Marine Band.

On page 124 he recounts a speech he presented at the 1982 ACB Convention in Reading, Pennsylvania, where he discussed the crucial impact of the "John Philip Sousa Tradition" on band music and the importance of the artist's connection to the community. I found it very interesting that some almost 40 years later his words still ring true.

Gerald Guilbeaux, ACB Past President

In July 1982, I was invited to deliver an address to the Association of Concert Bands in Reading, Pennsylvania. As usual I featured the crucial impact of the "John Philip Sousa Tradition" on band music, and the importance of the artist's connection to the community:

In a September 1930 article in *The Etude* magazine, John Philip Sousa posed this question: "Why does the world need bands? Why does the world need flowers – sunlight – religion – the laughter of children – moonrise in the mountains – Why, indeed? – Because the world has a soul – a spirit which is hungry for beauty and inspiration."

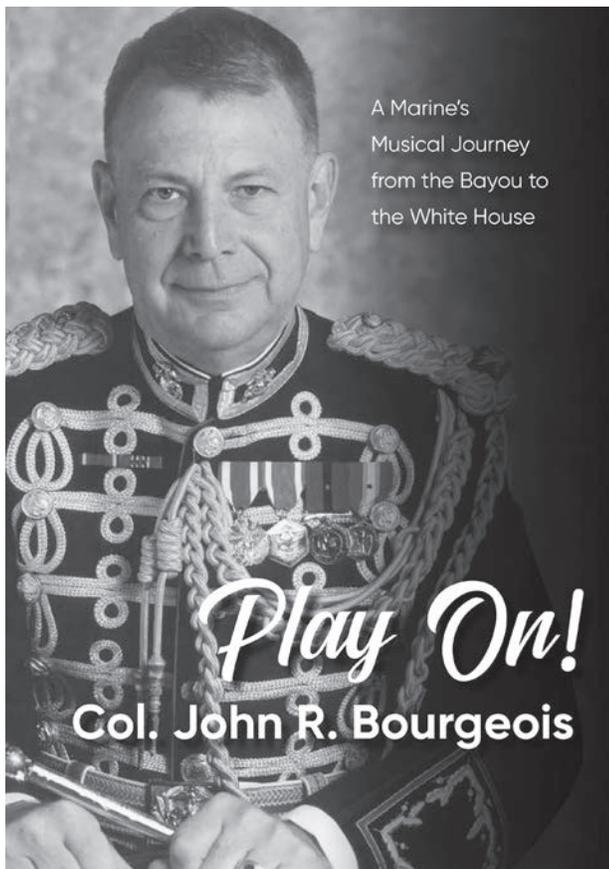
Benjamin Britten once said, "An artist should be part of his community, should work for it, and be used by it. Over the last hundred years this has become rarer and rarer and the artist and the community have both suffered as a result." In many ways, your devotion to bands is closer to the heritage that we all share than that of the full-time professional or military bandsman of today. Each fulfills a valuable purpose, but there is no more genuine act than that of people who meet for the pure delight of music making and sharing that music with others.

I am often asked to comment on "The Sousa Tradition." Sousa not only left us the legacy of great marches, he also exemplified everything we could hope to accomplish with the band. But how did Sousa do it? And could he do it today? These are the decisive questions and perhaps by looking back on Sousa's time we may discover where we need to focus our energies.

Sousa's father was a trombonist in the Marine Band, so it's clear that the young John Philip was exposed to band music as a boy. He received private music instruction as a child and chose the violin as his instrument, not a very practical band instrument you might say, but Sousa's key to success was that he was a musician who became a bandsman, not a bandsman who became a musician.

In his autobiography, *Marching Along*, Sousa described his youthful days in a post-Civil War Washington. Bands were everywhere, filling the air with music and the streets with parades. Bands and bandstands were a fact of life and as much a part of the social consciousness and scene as television and radio are to us today. The year of Sousa's birth, 1854, was the second year of fabulously successful concerts by the great Monsieur Antoine Jullien in New York and Boston. A massed band of 1,000 players attracted the attention of anyone who had not already noticed, and it was clear to all concerned that the band was *the* musical organization. Why shouldn't it be? For even without modern amplification, it could be more easily heard, it was more portable, it could march, and it had a nasty habit of playing music that people just loved to hear!

Perhaps one reason why bands were more prevalent and popular



. . . Bourgeois on community bands

one hundred years ago is in the way these musicians communicated with their audiences and with each other. In an age not totally motivated by commercial ventures or box office receipts, bands were the organizations of the people. They spoke the people's language, they played the people's music, and this was enough to win a following that nothing could diminish.

The artist should be part of his community, should work for his community, and should be used by his community.

In describing the National Peace Jubilee of 1869, John S. Dwight wrote in his *Journal of Music*, "Whether the Festival, considered musically, was good or not . . . it musically did good. To all those singers and performers, it has given a new impulse, a new consciousness of strength, a new taste of the joy of unity of effort, a new love of co-operation and a deeper sense of the divine significance of power of music than they ever had." It is this spirit that drew John Philip Sousa to a lifetime of music in bands, this spirit that caught him as a boy and remained with him all of his life. While the unique role and function of community bands might have diminished over the past one hundred years, I am confident we will see it return through hard work and commitment.

Sousa, Gilmore, or any of the other great bandmasters might have a difficult time today trying to compete with professional touring bands in the modern world. While the demands of today's marketplace may reduce the opportunities for these large professional touring bands, I don't feel that the American public has lost its love for band music; they may have just misplaced it, and it is up to us to help then find it again.

Perhaps the hardest concept for us to deal with is that our audiences are aging and that we must continue to pass along the heritage of band music to each new generation. Not everyone remembers when band concerts filled our radio schedules, when bands were an indispensable part of holiday celebrations, when band music could be found in any park on a summer evening. Most young people, and even some middle-aged people, didn't have the benefit of growing up with bands on every corner like Sousa did. Moreover, what some have come to associate with the word *bands* bears little resemblance to the great Sousa tradition.

This is the core of the current problem. Whenever one deals with changing public perception or increasing awareness on any topic, it is nearly impossible to legislate change. It just doesn't work. But, what does work is citizen involvement on the community level, and community bands are the ideal aegis by which we can accomplish these goals.

Let us return to Benjamin Britten's words: "An artist should be part of his community." What better way to influence the community than to have its citizens as participants in bands and as examples

of what bands have to offer? A hundred years ago, this was not a luxury; it was a way of life. Music papers and business magazines were filled with advertisements such as: "Wanted: slide trombone player who is a printer and wishes to relocate and live in town," or "Would like to hear from a first-class wagon maker who is a number one solo cornetist and euphonium player," or my favorite, "Would like to hear from barber who will open shop and buy outfit. Play anything in band but the tuba." We will probably never return to the days when our grocers, butcher, and plumbers are hired equally on the basis of their musical ability, but if we search the rosters of our community bands, I am sure we will find people from every walk of life.

It may be that we need to recruit players for our bands by contacting our local chambers of commerce, local service organizations, and civic committees, inviting respected members of our communities to dust off their musical talents and join the band for the sheer joy of music making. For our bands to be effective advocates within our communities, we need the participation and support of our local merchants and professional people. This opens doors to many other groups of people who may wish to sponsor or support the band, its activities, and its goals. So, firstly an artist should be part of his community.

Secondly, in the words of Britten, "An artist should work for his community." We can do this in a variety of ways. Participation in band alone is one form of service to the community, but perhaps a greater service to the community comes when members of your bands emerge as community leaders in support of music in our schools. With the current trend toward "back to basics" education, which some people interpret as excluding music, we need to take a stand in support of what music has to offer to the young people of our communities. And who better to champion the cause of music in schools than respected business people who contribute to love and support music in their own community bands?

For our bands to be effective advocates within our communities, we need the participation and support of our local merchants and professional people

We are involved in the struggle in which our music programs are the target, and our only effective weapon is information. If we are to save them, we must inform our people that band programs are essential to an artistic civic education. While it might be difficult to establish a direct relationship as to "which came first," scholastic excellence or musical excellence, it is a fact that students who participate in music programs score better academically than their peers.

I don't believe that these two goals need to compete with one another. I do believe, however, that we need to clearly establish the important role that music plays in shaping the well-rounded,

creative adults we hope to graduate from our schools.

Some of you may have children in school band programs and know what it means to support band functions. For you and those who may not have children currently involved in band programs, there is no reason why you cannot offer your time and talent to assist your local school music programs.

With the great spirit of volunteerism sweeping the nation, why not help a local, over-worked music teacher any way you can? As many of you know, there are never enough people to go around, and your assistance can be both rewarding and a powerful statement about the importance of music programs in your schools.

Yet, our spirit of working for the community must not stop there. We also need people who have the skills and make the time to act as lobbyists and advocates for these programs in the official area of local politics. Whether it means testifying at local school board meetings, PTA meetings, city council meetings, writing letters to the editor, mounting petitions to keep music programs in the schools, the community band offers a tangible podium from which to mount such efforts.

We have to face the fact that school music programs can no longer be taken for granted. We are here today because people believed in public school music programs enough to make them available for us, and we have a responsibility to see these programs are available for the future generations of our communities. If not, they will surely be eliminated in the battle of competitive interests and our communities will be the poorer for it. We must work for our communities and in support of music.

We must be the musical servant of the community if we hope to build a large and devoted following.

Thirdly, we must be used by our communities. Perhaps one of the best ways to do this is to offer the services of the band to participate in important community events. Perhaps local officials have not thought of including your band in special events, but I doubt if anyone would hesitate to allow the band to participate once the idea was planted in the proper way. If your band is newly established, or has been inactive for many years, it may be necessary to establish new contacts and build new bridges with local officials. Having businessmen and women in your bands will be of great value when local officials see that his band is important enough to be supported by its business leaders. It is also entirely possible that members of your bands have personal contacts within your city administration that can help bring this about. It may take time to establish a presence in your town, but we need to convince our fellow citizens a band is an important part of community life and a source of pride for the entire town. Remember, one performance is an event, two

performances is a trend, three or more performances is a tradition and one upon which to build.

Another way we must be used by our community is to remember always that the community is the audience and we must play the music it wants to hear. We must be the musical servant of the community if we hope to build a large and devoted following.

Sousa was noted for saying that his job was not to educate but to entertain his audiences. But Henry Cleveland also wrote in *National Music*, "Music must be made popular, not by debasing the art, but by elevating the people." I believe that it is possible for us to present fine quality musical programs while keeping the interest both of our musicians and our audience members. But we must be sensitive to the demands of our audiences and keep in mind that their support is necessary for our success.

We can consciously choose to program for our audiences or we can go our own way. The maxim about "not biting the hand that feeds us" is good to keep in mind, and in most cases, I think that we will find that the desires of the audience, often surprisingly traditional, are not so different from those of your own musicians. Perhaps we could consider an annual concert where our local supporters are allowed to vote for the most popular selection for the program. This is a simple idea, but it helps us focus on our third concept: an artist should be used by the community.

The artist should be part of his community, should work for his community, and should be used by his community. This use, I feel, is what is most relevant to the community band movement today. For as Britten concluded, "The absence of artistic involvement in the community has resulted in loss of stature for both the artist and the community." The number of community bands has diminished, adult musicians have lost an opportunity to continue to make music, and communities have lost the many benefits of having their own band. I don't think anyone wanted it to be this way; it just happened. And it just happened because perhaps people took their bands for granted. Perhaps they assumed they would always be around, that someone else would get involved and keep the band going.

We are here at this conference because we recognize that someone else isn't going to keep our community bands alive in America today. We must organize our efforts and fight to keep bands we have and to start new bands in cities all over the country.

The good part of all of this is that there is no group of people more qualified to help bring this about than the people in this room right now. You have the desire, the experience, and the commitment to making community bands a vital part of life in America today.

I am proud to join you in this pursuit of our common goal, and I'd like to close with the words of Ralph Vaughan Williams: "The art of music above all other arts is the expression of the soul of a nation." May I add, if music be the soul of a nation, let bands be the voice! Thank you very much. — JRB

CONDUCTOR'S CORNER: A VIEW FROM THE PODIUM

Lessons from the Community Band

~ By Christopher P. Heidenreich, DM
Associate Professor of Music
University of Michigan-Flint

The ACB Journal continues the series of articles, Conductor's Corner, written from the Point of View of the Podium. This recurring series is moderated by long-time ACB member and former ACB Board Member, Dr. Craig Hamilton.

My first experience with a community band took place during my high school years in the summer of 1984 when I volunteered to play on the first trumpet parts. I remember reading Gilbert and Sullivan's *Pineapple Poll* and the Robert Russell Bennett arrangement of *Porgy and Bess*, only one or two rehearsals and suddenly performing a concert...outside! In a gazebo! In the summer!!! Thank you, conductor Marcus Neiman, for that valuable experience with the Medina Community Band, Medina, Ohio.

Fast forward five years to 1990, and I am riding in the car of R. Lon Cass to a rehearsal of the Heisey Wind Ensemble. Lon had been conducting the group since its first concert in 1985, and I was going for 'just one rehearsal.' Much different than the community band of my high school days, this ensemble was and still is today primarily made up of music educators in and around Newark, Ohio, and I quickly formed a bond and network of fellow teachers and musicians who helped me in a myriad of ways as a young music educator in Central Ohio. I sat next to a colleague who had been teaching bands for over 25 years and another who had retired from a distinguished career as a band director. I tried to soak up all the 'war' stories and teaching tricks that I could.

And, I found that even though it is a 45-minute, one-way commute on Mondays when at times I felt like I could be doing other things, I left each week of rehearsal with the joy of making music with others and a feeling of camaraderie that I did not always experience in teaching. Shortly after I joined the band, Professor Richard Blatti, Emeritus Professor and former Associate Director of Bands at Ohio State University, began his tenure with the band and quickly became

a mentor and role model for my own teaching and conducting. Thirteen years, two children, and one graduate degree later, we left central Ohio and my many friends in the band.

Again, fast forward to 2011 when I answered an ad to for the position of conductor of the Washtenaw Community Concert Band. By then, I had been teaching at the university level and out of community bands for ten years, and I was looking for more opportunities to conduct and expand my knowledge of my new home state of Michigan.

Now, I will celebrate ten years with a community band of amazing people who have taught me more than I could ever hope to teach them.

They have taught me that it is OK to wear a costume to a concert. Or to change into one midway through it (phone booth not included). In my interview, the board members mentioned the possibility of holding an October concert in costume. Since our first try at a Halloween concert, I have dressed as the following cast of characters: The Lone Ranger, Prince Aladdin (the turban did not make it past one selection), Superman, Captain Kirk, Danny Zuko, and a magic wizard in line with Gandalf. A full beard for the wizard and the muscles of Superman were not in the offering, so fake ones had to suffice. I also became the proud owner of suit that comes out of the closet once a year featuring jack-o-lanterns all over the jacket and pants, with an optional top hat.

Since there is only so much spooky Halloween music, our concert



themes have covered such titles as Costumed Crime Fighters, The Art of Animated Characters, Space: The Final Frontier, the Magic of Music, and soon, Spies, Ghosts, and Apparitions. (You can probably guess that James Bond might make an appearance). The band members also arrive in costume, and as a result, I have conducted characters ranging from Mr. Incredible to a Ghostbuster with a working proton pack to Mr. Clean to The Wicked Witch of the West ("Elphie") to Three Blind Mice (I am not sure how they read their music), to Jason from the movie Halloween—with a hockey mask, of course.

And we ask our audience to arrive in costume so that we can feature a Parade of Costumes for the younger guests. Imagine the year in which I arrived as Superman, only to find a 4-year-old young lady dressed as Supergirl!

The community band members have taught me the value of community. Like any community, we have members who are more 'seasoned' in years than others. And we have lost members through retirement, suddenly, and others who have faded out with their years. We mourn the loss of loved ones and celebrate as young family's welcome future members into their lives and have even applauded the US citizenship of a member. We have honored the awarding of bachelors, masters, and even two doctorate degrees as we frequently find students from the University of Michigan joining the band. One of my mentors continually reminded me that we are not in the band business but the business of people, and the community band is the epitome of this axiom.

Whenever I work with high school or younger musicians, I remind the young players that music is truly a lifetime activity. Too many times, I have heard a young student declare that they are done playing after high school or worse after 'this year.' I tell them about one of our community band trumpet players who in middle school *knew* that he was going to play professional football and gave up the instrument. At the age of 30, long after the football career fizzled out, something about the trumpet spoke to him, and he sought lessons from a local professional. The first words of advice from the pro was 'to find a band' and start playing music with others. Twenty years later and that same player has been a loyal member of the band and done stints as treasurer and president, a living example of "you are never too old to go to school."

The members have taught me that there is nothing like a good pie to go along with a good concert. Each summer, the band hosts a pie social, usually to a Patriotic-style concert. Band members must purchase their pies to give to our audience, but that does not mean that you can't bring your homemade one for friends. And, when a player knows how to make a triple cherry pie, you want to be sure you get there early to get the first piece.

Recently, we began a partnership with the Yankee Air Museum, located onsite of the Ford Willow Run B-24 Bomber Plant in nearby Ypsilanti, Michigan. In addition to recognizing a few WWII Vets over the years, we have had the honor of being visited by several Rosie the Riveters who worked in the bomber manufacturing plant

as well as their tribute group. Yes, the *real* Rosies!

And they have taught me that there is no project or instrument that can't be created. Need a Jingling-Johnny, Lagerphone, or thunder tubes? No problem, and members can legally take care of locating the appropriate number of beer caps for the Lagerphone. Members have helped pull off concerts with authentic Star Wars costumers, a temporary art gallery in the atrium outside the concert hall, a Sousa concert attended by over 1200 audience members, and a cancelled program honoring the end of World War II.

No matter young, middle aged, or well 'seasoned,' I am reminded by the band that music binds us one to another with its power to speak to our souls. Our band shares a concert at least once every two years with a local high school. After a short-combined rehearsal, the bands perform for each other, and then share the stage in a march and one great big finale. From the podium, I watch as players tentatively greet one another, engage in a conversation, and share this short adventure as they play together combining sound and spirit. It never ceases to amaze me the impression that the community band leaves on the younger musicians.

But more than anything, I am reminded that it is the community band that brought the players in front of me to our rehearsal, and that music is the center of it all. While I had decided early in my high school days that I wanted to conduct and direct a band, I had no idea how important and lasting that first rehearsal with a community band would be in my career. Now, when I walk on stage, my first bow is always to the players both past and present who give me the privilege of being a small part of their lives and allowing me to share in the power of music that we create together.



Dr. Christopher P. Heidenreich began at the University of Michigan-Flint in the fall of 2009 where he conducts the Wind Symphony, University Orchestra and teaches trumpet as well as courses in music education. He previously served as Associate Director of Bands at Youngstown State University and Director of the YSU "Marching Pride" and began teaching public school in Ohio in 1989. From 1992-2003, he served as Director of Bands at Lancaster High School, Lancaster, Ohio, where his bands were consistently recognized for their excellence in both the concert hall and on the marching band field. In February 2002, he was

awarded the American School Band Directors Association's "Distinguished Band Director" Award for Ohio and the North Central Region, recognizing young band directors for their achievements teaching and conducting concert and marching bands.

Dr. Heidenreich completed his doctorate in Wind Conducting from Indiana University in 2006, Master of the Arts in Music Education from The Ohio State University in 1998, and a Bachelor of Music Education degree from Bowling Green State University in 1989. Since 2011, he has been the conductor of the Washtenaw Community Concert Band, Michigan, and in 2013 he was awarded the Faculty Distinguished Service Award by UM-Flint. He and his wife Beth reside in Grand Blanc, Michigan, and have two children, Jillian who is beginning a doctorate in Occupational Therapy, and Daniel, a cadet at the United States Air Force Academy in Colorado Springs, Colorado.

“Listen Up!”

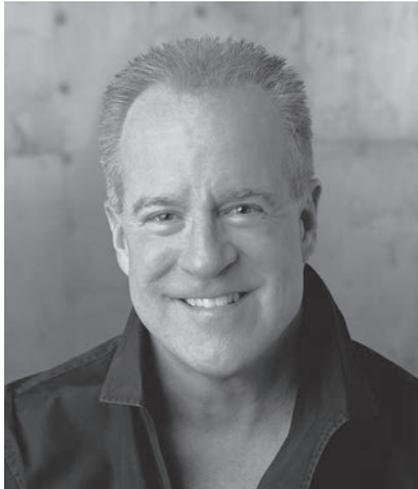
mf Rock Star Trombonist James Pankow's Stories *ff* and Tips for Concert Band Musicians

~ Margie Simon

Preface from Margie Simon (MS)

When I heard the iconic rock band, Chicago, in 2019 on the banks of the Mississippi River near St. Paul, Minn., they had been playing 52 years – with three original members. I wondered, “Do they still have it?” Then their first downbeat nearly catapulted me out of my seat—it was so synchronized and powerful—as was all that followed. Not what you’d expect from a group including three musicians in their 70’s. At the same time, their impeccable intonation had overtones ringing out all over, sounding like a 20-piece horn section, instead of three. Simply put: YES! They still have it. They were sensational. But Jimi Hendrix once said it best: “You guys have a horn section that sounds like one set of lungs.”

How’d they do it? I had to find out, because musicianship that amazing has lessons for all instrumentalists, whether in a rock band, jazz ensemble or a concert band. James (Jimmy) Pankow, their renowned trombonist, kindly granted an interview for ACB.



James Pankow
Photo credit: Jimmy Katz

MS:

Congratulations, Jimmy, on another couple great awards in 2020. Your International Trombone Association (ITA) Lifetime Achievement Award, and Chicago’s Grammy Lifetime Achievement Award. Of all your honors—a list too extensive for our story—which means the most to you?

JP:

It would have to be the ITA Award. There’s no greater compliment than that from your peers. That is truly rewarding...But I guess when you’ve been around more than half a century...eventually, people might take notice. [He chuckles.]

MS:

Let’s take it back to how you got started. It’s a fascinating story.

JP:

My parents saw me respond to music as an infant. I would kick my feet and bob my head when music played. Growing up, my bedroom was over the kitchen. While doing homework before dinner, I’d drive my folks crazy tapping out rhythms on the floor with my feet. They’d pound on the ceiling with a broom to shut me up. But it was becoming increasingly obvious that a gift was blossoming.

At age 10, they took me to the local parish church basement where all the musical instruments were on display. I darted for the drums—there were 20 kids in line. My parents suggested we move along—so I headed for the guitar table. I felt I had to play something considered “cool” by my peers. Almost as many in that line.

The director, who played trumpet, walked over and took us to a table with no line—the trombone table. My parents and the director suggested I play that because there was no competition. “I had a much better shot to be first chair,” they said. I looked at it and said, “WHAT?? I’m not gonna play that sewer pipe!” But “might makes right,” so we headed home—trombone in hand—and the odyssey began.

And almost as soon, my dad, who had studied classical piano for 12 years as a boy and had a life-long love affair with jazz, would sit me down most evenings after dinner and we’d listen to his albums of great jazz artists. He even had recordings of JJ Johnson [world-renowned trombonist] he played for me—even though I sounded like a wounded elephant in the basement, at first. As I got older, dad took me to clubs to hear live jazz. Great music enveloped me, as did dad’s ever-present encouragement.

MS: WOW. What a start.

JP:

Yes, but playing the first year or so was tough. My arm couldn’t reach down to sixth position, so I had to “cheat it.” I was doing the “calisthenics”: the arpeggios, scales, long tones, breathing, etc. But I struggled to coordinate my embouchure with my slide and my tonguing. I stuck with it because this gift was beginning to manifest. By two years or so, I started playing musical ideas in my head on the trom-

bone. I did have an accurate sense of pitch. Indeed, the real gift was the ‘ear’. I found the notes quite easily. Then it got fun. I even began playing bits of JJ Johnson’s record.

In seventh grade I got braces. With a sore mouth and bleeding inner lips, I was devastated. My director said,



Photo Credit: Todd Gustafson

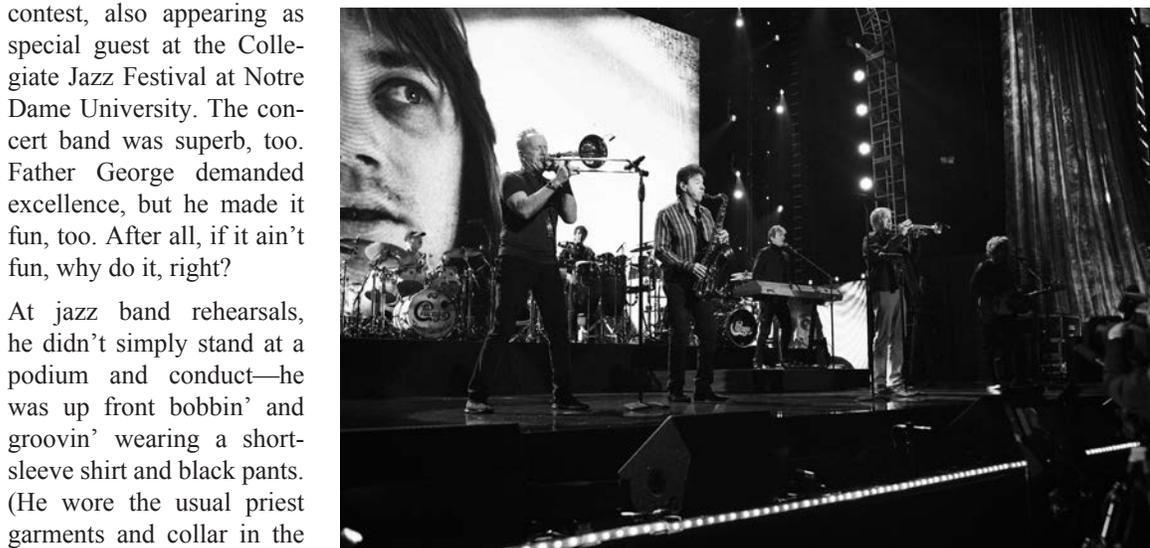
“Jimmy, it’s up to you and how much you love that trombone. You can quit now and cut your losses, or work through it for two years and then sound amazing.” I stuck with it, but it was tough. Nothing says “hurt” like playing trombone with braces in a marching band. But when the braces came off, I was ecstatic. I couldn’t believe how much easier playing was—and no pain!

MS:

Worth it, indeed. When you attended Notre Dame High School, you had the legendary band director, Rev. George Wiskirchen C.S.C. [His book, *Developmental Techniques for the Jazz Ensemble Musician*, features a forward by jazz great Stan Kenton]. Tell us about your teacher.

JP:

Father George was cool. He directed all bands and was passionate about music. For years, our “Melodons” jazz band took first place in the Illinois stage band contest, also appearing as special guest at the Collegiate Jazz Festival at Notre Dame University. The concert band was superb, too. Father George demanded excellence, but he made it fun, too. After all, if it ain’t fun, why do it, right?



Chicago was inducted into the 2016 Rock and Roll Hall of Fame. This was their first nomination. They’ve been eligible since 1994. A long time coming! Photo of late band member Terry Kath appears on the screen behind the band. The original band members who were at the ceremony were Robert Lamm, Lee Loughnane, Jimmy Pankow, Walt Parazaider, and Danny Seraphine. Peter Cetera was not there.

Photo credit: Peter C. Pardini

At jazz band rehearsals, he didn’t simply stand at a podium and conduct—he was up front bobbin’ and groovin’ wearing a short-sleeve shirt and black pants. (He wore the usual priest garments and collar in the regular classroom.) He was having as much fun as we were. He was really into it. When he corrected an articulation he would say, “It’s not doo-dat! It’s **DOOO-DAT.**” The music’s emotions, nuances and style were always paramount.

Father George insisted on practice. He also taught us how to listen—really listen to each other—as we played. That was—and is—so vital. Listening as you play is the key to good intonation, balance and synergy. You **HAVE** to listen. Because when you listen, you are paying attention—in the moment and in sync with fellow players—which you must be, to be tight. Listen, listen, listen.

Listen to your playing; listen to your section’s playing; listen to the full band’s playing. Are you in sync? Are you in tune? Are you blending? Are you articulating together? Are your attacks and releases together? Is your phrasing together? Are your dynamic changes together, or contrasting, as the music calls for? And, of course, listen to the director. **That’s the key to making great music together: You MUST listen, play with passion and have fun.**

[Fr. Wiskirchen’s precepts would guide Chicago the band for years to come.]

MS:

Father George arranged an audition for a full-ride trombone scholarship to Quincy College, 310 miles from Chicago. As a freshman, you composed a brass ensemble piece that was performed in concert. Nonetheless, you transferred to DePaul University in Chicago for your sophomore year. Why?

JP:

Over the summer I joined the union, put a band together and began getting decent gigs in the Chicago area. If I returned to Quincy, I’d have to forgo that. By transferring to DePaul, I could continue my education AND my band gigs.

MS:

At DePaul, things began to gel. Tell us about that.

JP:

I wood-shedded a LOT in the practice rooms every day. A face began peering through the practice room window, day after day. Finally, he knocked on the door and introduced himself saying, “WOW, man! I dig your playing.” Eventually he mentioned his idea of starting a band that would be different from any rock band around. The wind section would be an integral part, **a lead voice**—not just background behind vocals—and would I like to be part of it. [“He” was Walt Parazaider, a symphony-bound clarinet major accomplished enough to get an invitation to the Chicago

Symphony Orchestra. He also played sax and flute. And he loved playing in rock bands, too.] Sounded great to me. That was 1967.

MS:

Now living at home again, your dad continued to encourage you. Meanwhile, you decided to minor in piano so you could compose polyphonic music. You bought a turn-of-the-century Knabe upright piano and put it in a main floor hallway. One night you returned from a gig at 2:30 a.m. Tell us what happened next.

JP:

My dad was snoozin’ in his easy chair, and woke up when I walked in. I told him I’d love to talk, but I had class at 8:30 a.m. While getting ready for bed, all of a sudden I hear piano music—really jammin’, like Fats Domino stuff. Then I realize it’s not a record—it’s my dad—playing by ear! I knew he had studied classical piano,

... Pankow

but had no idea he could rock out and jam. I rushed downstairs and begged him to show me more! No wonder my dad encouraged me so. He was my strongest musical influence.

MS:

“The Big Thing,” the band’s first name [followed by “Chicago Transit Authority” and, ultimately, “Chicago”], played many gigs. But the Midwest audience wasn’t keen on your group’s original pieces. Your producer, James William Guercio (another DePaul student), suggested moving to LA, the heart of the recording industry. You all left DePaul and headed West. The band took off. Rock stars like Jimi Hendrix, Janis Joplin and many others sang your praises. Chicago even toured with Joplin and Hendrix and was actually talking with Jimi about making a record together when he died. Tell us about performing in LA.

JP:

Our band really listened to each other as we played. So we played together, played musically and had good intonation. All the guys are blessed with really good ears—that helps—but we listen and adjust. We began packing the popular club, “Whisky-a-Go-Go,” and as Jimi said, we sounded like one set of lungs. We knew we were doing it right. We were also composing like crazy.

I remember writing “Colour My World” on the road in a hotel room in the middle of the night. At 3 a.m. I got Walt out of bed to try the flute part and see if it would work. He’s like, “Jimmy! It’s 3 a.m.!” He groaned, but obliged me. After he played it, I asked him if it was any good. He answered, “Any good? That flute part will make me famous.” [There were many other middle-of-the-night compositions that spawned platinum albums as well.]

MS:

Speaking of “Colour My World,” is it true Frank Sinatra heard it and asked if you would compose one more vocal verse so he could record it, and you said, “no”?

JP:



Photo credit: Peter C. Pardini

Yes. I’m probably the only composer that ever turned down Frank Sinatra, but I was married to the piece as it was. I struggled with such a huge opportunity, but changing the original almost felt sacrilegious.

MS:

So Chicago’s becoming a real hit. What next?

JP:

Eventually we toured the US. We recorded hit album after hit album. We toured Europe and proceeded to make rock band history.

MS:

And 54 years later, with tour dates in 2021, you are the only rock band in the world to have toured 54 consecutive years. Even the Rolling Stones can’t claim that.

JP:

It’s incredible. Yes, we’re a ‘well-oiled’ machine, and after all these years, we know each other’s chops so well that we can anticipate how bandmates will play a part—or vary it. And we can match that every time. That’s another reason we’re so tight.

But Covid has been devastating for everyone in this business. In 2020 we had a nearly sold-out year that we had to cancel or postpone. But our fans are so loyal that 85 percent of ticket holders asked to keep their tickets for our next tour. That’s why we love our fans, without whom none of our success could have happened.

MS:

That’s incredible. It’s very clear when Chicago performs that you all are having a blast. It’s a great lesson for ACB band members, some in their 80s. I hope they’ll see you having as much fun as the audience at a live performance. We all can—and should—have that much fun. Any parting advice for our ACB musicians and directors?

JP:

Pretty much what I said: Practice. Play with passion. Have fun. And listen, listen, listen!

MS:

Indeed, Chicago’s a band you have to see live to believe. If you want inspiration, check out <https://chicagotheband.com/> for tour dates.

Thanks so much, Jimmy, for sharing your musicianship and spellbinding stories with our readers. Now we all know why and how you sound so great, and how concert bands can improve their performances as well. Best of luck on your 2021 tour.

Margie Simon, writer and former band director, plays in the City of Lakes Community Band, Minneapolis, MN, and is an ACB member.



Creating Music During and After the Pandemic

~ Compiled by Gunnery Sgt. Rachel Ghadiali
of the United States Marine Band

Content provided by Colonel Jason K. Fettig, Major Ryan J. Nowlin, Master Sgt. Samuel Barlow, Gunnery Sgt. Jonathan Bisesi, Staff Sgt. Brigette Knox, Master Gunnery Sgt. John Mula, Master Sgt. Michelle Urzynecok, Master Sgt. Kira Wharton. You can follow “The President’s Own” United States Marine Band on Facebook: www.facebook.com/marineband

“Think Creatively and Plan for the Future.”

This is what “The President’s Own” United States Marine Band Director Colonel Jason K. Fettig has told thousands of students all over the country during the past year as he has spoken in classrooms virtually.

Like most musical ensembles across the nation, the Marine Band’s live connection to audiences came to a screeching halt in early 2020. While the Marine musicians were stuck at home “woodshedding” and playing individually, Principal Trombone Master Sgt. Samuel Barlow explains that he had to work on endurance exercises and basic skill maintenance, particularly loud and soft dynamics.

“Ordinarily, the routine of playing together in ensembles aids in maintaining some of those skills, but limited performance opportunities necessitated a change,” Barlow said. “It is virtually impossible to simulate ensemble playing when you’re practicing at home alone. Even diligently practicing a few hours per day cannot prepare you for the physical demands of ensemble playing.”

Other members of the band have been dusting off their old solos and etude books and playing along with recordings to stay motivated in the practice room. But as percussionist Gunnery Sgt. Jonathan Bisesi put it: “We don’t enter this field to play music by ourselves. We go into music to be collaborative.” So when the band could come back together, Col. Fettig thoughtfully and deliberately instituted several organizational safety protocols, to include the following:

- Spread out at 6-foot intervals
- Utilize plexiglass shields when situations dictate and circumstances allow
- Perform in significantly reduced numbers
- Install stand-alone high CFM HEPA filters in rehearsal spaces
- Disinfect all surfaces between rehearsals
- Wear masks during performances and rehearsals as possible
- Limit playing rehearsals to 40 minutes followed by 20 minutes for aerosols to disperse
- Do not share music, stands or equipment

And while it is not the same as performing for real people in real time, one of the silver linings of the terrible pandemic is that the band discovered new ways to reach more people.

Here’s what Colonel Fettig had to say:

Once we knew that we must pivot our approach to stay engaged with audiences in a safe manner, we immediately began to think about what kind of music we should share. The first place we went was to feature chamber music almost exclusively, from every facet of our organization. The musicians took the lead in curating programs for dozens of ensembles that would speak to the musical diversity of our organization and be entertaining and uplifting to a wide swath of audiences.

We also then made plans for the season we are currently presenting with slightly larger wind and string ensembles. Using the guide of at least six feet of distance between musicians, we created a template at the beginning of our plans, and realized that we could safely perform in numbers that did indeed match the size of the groups we were utilizing. The average number of these ensembles throughout the season has been between 12-25 musicians at a time, versus the 60 that would be on stage for our full concert band. Knowing that we would be unable to perform with the full band or orchestra and for live audiences, we made a goal to produce high quality video performances in a hall of lots of standard chamber wind and string repertoire that we could broadcast for audiences around the world each week, and then transition to YouTube as an educational reference indefinitely.



I thought that this situation that was forced on us was a perfect opportunity to create some lasting musical resources—not only of this time in our history, but of some music that could be helpful long into the future. So we have a special collection of performances covering a substantial list of standard repertoire performed exceptionally well by the musicians of the Marine Band. And though it is not a substitute for performing for live audiences, it certainly did feel very good to get back to making music together after a period of adjustment.

In returning to the stage with one another, the physical challenges have been simply exercising our musical muscles after not regularly rehearsing and performing in a normal fashion. Musicians can practice and maintain all they can

... Staying Creative

individually, but there is no substitute for playing together, and those physical challenges are different than the work that musicians do by themselves. It has been illuminating to discover that we need to get back together to truly overcome those physical challenges, and as we have done that, we have tried to proceed cautiously so that it doesn't result in injuries. The mental difficulties are very similar to what thousands of musicians have experienced throughout the world; it has been really hard to persevere through a situation none of us have experienced before. They have endeavored to support each other throughout, and find creative ways to safely work together like sharing our music online and virtually connecting with so many students and teachers; it has helped all of us through the emotional and mental toll this isolation has taken on everyone.

In returning to the stage with one another, the musicians have realized that there are several challenges to overcome while abiding by safety protocols. Clarinetist Master Gunnery Sgt. John Mula noted that sitting farther apart makes it difficult to hear each other for balance and blending, and stagger breathing practices aren't as easy with fewer performers and shorter rehearsal sessions. And according to Bisesi, "Some pieces are best performed when you're literally elbow to elbow, so you just have to adjust."

Because of limited rehearsals for the chamber ensembles, the Marine Band clarinet choir chose to utilize a conductor to help pull the music together as quickly as possible. French horn player Staff Sgt. Brigitte Knox pointed out that "the main thing was to make sure our individual parts were well prepared so that the rehearsals could run as efficiently as possible." To prepare for their performances, the musicians also listened to recordings of the concert selections while studying their sheet music, made notes in their parts about who and what to listen for, studied scores if possible, listened more acutely and paid close attention to the conductor's beat, and relied upon visual contact and physical communication.

Despite losing the live connection to audiences, the band members have enjoyed playing together and the personal interaction through music. "If you can get together safely, do it!" Knox exclaimed. "But if not, set up weekly etude or excerpt challenges amongst friends and share recordings with one another."

E-flat clarinetist Master Sgt. Michelle Urzynecok says, "Duets, trios, quartets, and quintets are a great way to start making music together again. But choose music that isn't too difficult so you can spend more time playing together and just having fun!"

In addition, be sure to stand or sit far enough apart, wear a mask if your instrument allows, play outside if possible, keep sessions shorter if inside and let the room air out. And Bisesi adds, "Play live music in front of live people even if it's on your porch or in a park!"

"The President's Own" has been performing together for several months in John Philip Sousa Band Hall in Washington, D.C., and recently began performing in the Rachel M. Schlesinger Concert Hall and Arts Center in Alexandria, Va., as part of its 2021 Virtual

Concert Showcase. Marine Band Assistant Director Major Ryan Nowlin recently conducted the Marine Chamber Orchestra and said the performance was missing its key component: a live audience. He added: "As we all grapple with this global crisis, music and the arts have been central to our endurance and perseverance. But the absence of live, in-person performance has been deafening. Still, the arts have continued to sustain us during challenging times."

Col. Fettig has had the opportunity to speak virtually with thousands of students all over the country during the past year, from middle school through college, and his message has been to help each other through this time and think creatively while looking toward the future.

The end will come, and we will get back to playing with each other sooner rather than later. In the meantime, use this time to stay creative, both interacting with each other in any safe way you can, and as individuals. Ask yourself, what do you want to do when this pandemic is over? I've tried to use this time to get excited about the things I want to do next, and to keep the creative juices flowing in anticipation of that time.

For band directors everywhere, I know that we have all been chomping at the bit to get back with our fellow musicians and begin to release all of the angst that has built up for us for so long. Embedded in this feeling is some anxiety that audiences might not come back in the same way, or that music may not be as important as it once was. In my opinion, nothing could be further from the truth; I have a steadfast optimism that music will matter more than ever on the other side of this, and that both musicians and listeners will come back to our art with unmeasurable enthusiasm. It is our job to capture that desire and celebrate it, both in the music we choose to play, and the way in which we lead it. For all of our teachers, I sincerely hope this crisis will present a golden opportunity to inspire every musician who comes back to the rehearsal hall, both as musicians and as human beings who have a fundamental need to be together. Music has always been a representation of that emotional need, and perhaps that fact will be more clear to all of us than it ever has been before. This whole experience has vividly reminded us how much we love having the opportunity to create art together, and that our gratitude for that opportunity will be rejuvenated for quite some time on the other side of this crisis.



The Life and Legacy of P S Gilmore 1829 - 1892

Middle 19th century period – 1861-1872

~ Jarlath MacNamara

[Ed. Note: We wish to thank Jarlath MacNamara for sharing his collection with our readers. You can read Part 1, Early period - 1829-1860, in the February 2021 issue of the Journal. In this issue we continue with Part 2, Middle 19th century period – 1861-1872. Look for more articles about Patrick S. Gilmore in future issues of the ACB Journal.]

Civil War Music - to Reconstruction and Music

And so, War was declared, and mobilisation of the forces began quickly on both the Union North and the Confederate South perspective. Initially the feeling was that this disagreement would be solved quickly, and the war would not last long.

The first shots were fired in April 1861 and by August, Bands were allowed to join Regiments and P S Gilmore without hesitation realised that he must do his duty and went into camp with the 24th Massachusetts Infantry Regiment. Later Gilmore would write about this period in their lives that they..... *“induced every member of his band – married and single – to enlist, which they did, joining one of the crack regiments of Boston –the 24th Massachusetts Volunteers, and went to war with the Burnside expedition to the Carolinas“*. {ref; Artists of the Jubilee Tour Programme 1889}.



In the Carolinas, Gilmore and the band would participate in Battles at Roanoke, New Bern and elsewhere and experience the awfulness of Battle, the aftermath of Prisoner muster and indeed the effects of Slavery on the inhabitants of the South. It would even be noted that both he and his friend and leading cornet, Matthew Arbuckle would act as Stretcher Bearers during the battles. The historian of the Regiment. Alfred Roe noted that *“perhaps nothing contributed more to the early prestige of the 24th than the fact that its officers were able to take with them in their army the most famous musical aggregation at that time in the country.”*

Music was the propaganda of the time. It told the story of why the cause of War was just, or a reminder of why the war continued. It raised the hopes and prayers of the soldiers in the Battlefield on why they needed to fight for victory for President Lincoln in this case, and it reassured the people back home that their husbands, brothers,

cousins, and friends were not fighting for anything but a just cause that needed to be won. However, by late 1862, the Lincoln administration decided to cut budgets and thus muster out the Bands out of all regiments. By doing so they saved over \$4 million annually and so Gilmore and his men could have at this stage been discharged and returned to Boston.

But no, he would immediately be asked by both Governor John Andrews of Massachusetts, and General Nathaniel Banks of Louisiana, on separate occasions to reorganise the bands of the States of Massachusetts and Louisiana, and in effect assume the position as the unofficial Bandmaster of the Union Army at this stage. In fact, during this period, he should be given credit for training Black Bands in Coloured Regiments in response to the introduction of the Emancipation Proclamation by President Lincoln in 1863.

By 1864 he had been given new orders to prepare for the election of a newly elected Governor of Louisiana, Michael Hahn and subsequent inauguration celebrations in March of that year. And so he set out with enthusiasm planning the biggest musical event ever seen.

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EXCURSION TICKETS

Will be sold at all Stations, commencing June 14th, until 19th, good to return until June 26th, and not after, at the following rates to go and return:

From North Derby, - \$11.50	From McIndoes, - - \$2.90
“ Newport, - - 11.40	“ Wells River, - - 9.60
“ Coventry, - - 11.20	“ Newbury, - - - 9.40
“ Barton Landing, 11.00	“ Bradford, - - - 9.20
“ Barton, - - 10.80	“ Fairlee, - - - 8.90
“ West Burke, - 10.60	“ North Thetford, - 8.70
“ Lyndonville, - 10.40	“ Thetford, - - - 8.50
“ St. Johnsbury, - 10.30	“ Pompanoosuc, - 8.20
“ Passumpsic, - - 10.30	“ Norwich, - - - 8.00
“ Barnet, - - 10.90	

TWO TRAINS DAILY

will be run as follows:

Leave North Derby, 7.00 A.M.; arrive in Boston, 6.30 P.M.
Leave North Derby, 6.50 P.M.; arrive in Boston, 8.00 A.M.

RETURNING,

Leave Boston, (Lowell Depot,) 8.00 A.M. and 6.00 P.M., (lodge at W. R. Junction,) connecting with regular trains, arriving at North Derby 1.30 P.M. and 7.30 P.M. Train leaving Boston Saturday 6.00 P.M., will connect through to North Derby, arriving there at 6.30 Sunday morning.

A. H. PERRY, Superintendent.
Lyndonville, Vt., May 13, 1869. 60-63

... P S Gilmore

This occasion would send a clear message of ultimate victory to the loyal Union States. Of course, to Confederates States the demise of Louisiana sent a message that the repeat of such loss to the Confederacy couldn't be contemplated. Gilmore hammered home the propaganda message with a massive event before 35,000 people in Lafayette Square, New Orleans. That day he conducted an orchestra of 500 musicians with 5000 choir of New Orleans Schoolchildren. Combined with Cannons, Church Bells and Anvils, there was much jubilation and even a letter of praise sent to President Lincoln about Gilmore by Governor Hahn. The Harpers Weekly newspaper of the time reported this as a "Gilmorean Event" reflecting the enormity of the occasion.

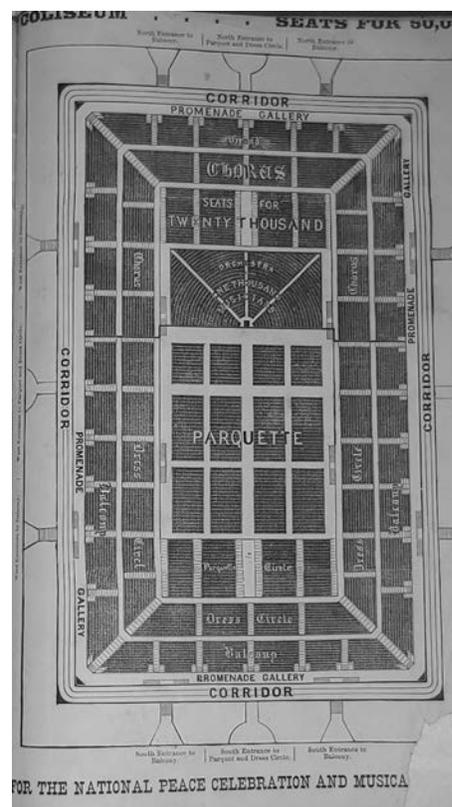
And so Gilmore from 1864 until the end of the war and into the reconstruction period for the next few years participated fully in rebuilding trust and the reconstruction of both Northern and Southern states. Travelling throughout the country, assisted by Musical public performances, there were attempts made to heal wounds that still festered. And then towards 1868, Gilmore had an inspired dream. He felt that people should be brought together through Music and a large Concert, and there at this concert encouraged under a banner of "Let us Have Peace" similarly to the music and instruments in the concert, he wished to harmonise and celebrate a new beginning for America .

He dreamt of building a huge building which he called the Coliseum, and there 1000 musicians, and 10,000 choir, and Anvils and Cannons and Church Bells would all come together to create this cacophony of Classical Music, for 5 days . "Wow" they said. "You're crazy" others screamed. Newspapers voiced doubts galore about Gilmore and his plans. Initially everyone thought that he was mad and stepping into an dangerous uncharted area. It could not succeed and *No-one* would come or *Who* would pay for this or *Where* could you find all the musicians or choirs? But on that last choral subject, it was noted that there were fewer than 3 trained Choirs in Massachusetts at this stage and including other amateur choirs no more than 9 in total.

And so over the course of the next few months plans was drawn up in detail to build this massive building 500 ft long X 300 ft wide and 120 ft high big enough to seat 50,000 plus the huge choir and orchestra. In this building the concert, called the National Peace Jubilee would take place and it would be the greatest such event

ever anywhere in the world. And the newly elected President of the United States, Ulysses S Grant, and his cabinet would attend. As quickly as money was raised, committees were organised and Boston now supported the project. Eben Tourjee was appointed the organiser of all Choral aspects, and quickly Circulars were printed and published nationally across America about the logistics of creating a Choral Society in your hometown, detailing how to select and audition singers and how to train and how to perfect. Published monthly these circulars became the "How's to" of Choirs and combined with another innovation in musical training, the complete score for the Jubilee was sent to each Choir who were now fully registered and structured for the upcoming event. At Gilmore's insistence these hardback books were supplied freely to all choirs. And so, from a basic no of choirs quickly the number of choirs being accepted grew to over 100, from across the country.

Similarly, Gilmore appointed J. Thomas Baldwin a great friend for years in Boston to recruit musicians chiefly from New York area and down the East Coast. And they recruited Brass, and Orchestral musicians and filled the criteria as set out by Gilmore. Elsewhere Boston arranged for an influx of visitors never seen in any American City. An Accommodation committee was set up , special arrangements were made for lighting and sidewalks, including drinking fountains. New train tracks were laid and by the time



the Jubilee came, Boston was the now the centre of the Musical Universe .

On May 17th 1869, the scene was set. The Coliseum was completed with such unusual features for the times as WC's for both Men and Women, or a Newsroom with 10 Western Union Telegraphs for sending telegrams throughout the world and 150 newspapers , and Water Fountains throughout the Coliseum for the attendances, and even a Fire Tender inside in the immense building.

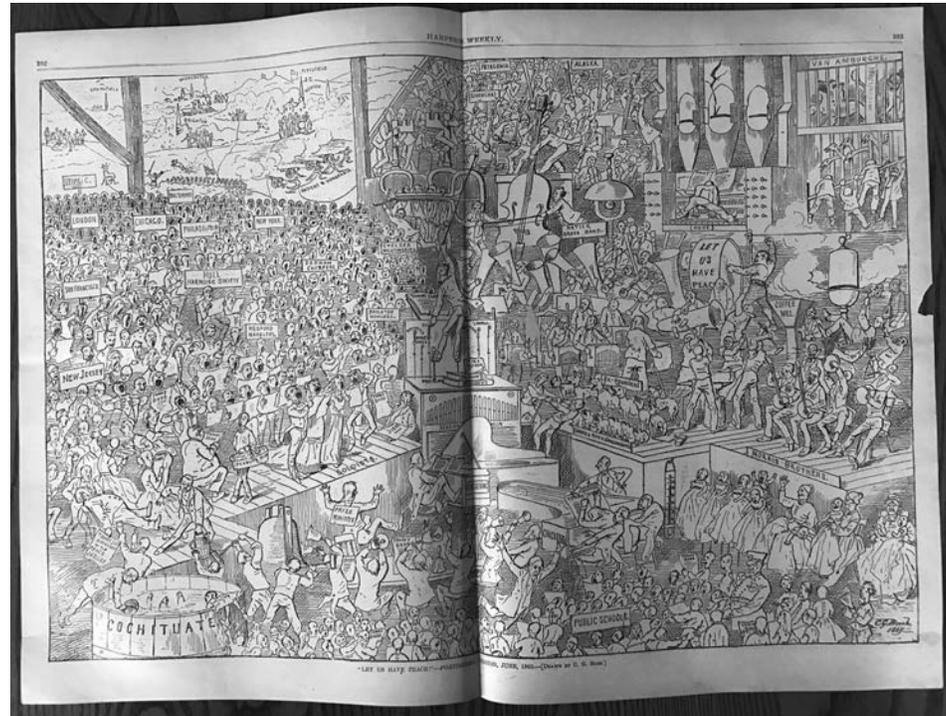
Rail Roads calculated an additional 440,000 people had come to Boston for the Jubilee alone, in fact so many people, that boarding houses were renting out each step of their stairs for accommodation. Elsewhere people who came from the surrounding New England area



by horse and Carriage, had difficulty finding boarding for their horses, and the Boston Harbour had ships full of hay, lining up to offload in the city. Boston had earned its nickname “The Hub-bub” and the inhabitants of that great city were referred to as the Hubbites. Truly now Boston was the centre of the Hub in every sense.

Musically the Hub, was alive. Sopranos, Contraltos, Basses and Tenors were all heard warming up on side streets for performance in the Coliseum.

Gilmore invited some Black musicians who participated in the Orchestra, but racism was still a very delicate subject even in the far flung north. Newspapers across the land and into Canada, Britain and Europe carried news of this wonderful event in Back Bay, Boston. Visitors came from through the North but also from the Southern States delighted that the idea of Harmony in Music could have this much effect amongst people.



But the biggest hit of the event was undoubtedly “The Anvil Chorus” from Il Trovatore by Giuseppe Verdi, which was already a popular melody much admired everywhere. Remember a month earlier one of the biggest events in Railroad history had taken place in Promontory point in Utah

when the golden Spike, sounded the completion of the Transcontinental Railroad. Gilmore prepared especially for this event, which had 100 Boston Firemen in Blue Trousers, Red Shirts and Brass Helmets at 50 Anvils, and as they struck each blow with full size ham-

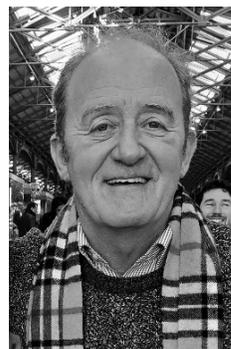


mers. White Sparks flew and lit up their uniforms which now replicated the colours of America’s Old Glory. The Crowd went wild and screamed for ENCORE, ENCORE and a poor Mrs. Dunlap from Decatur, Illinois passed away suddenly of shock or a cardiac arrest because of the excitement at the event. The Jubilee was an overwhelming success financially but musically it awakened the United States to the endless possibilities of performance and its benefits.

Next time – Americas Test at the World Peace Jubilee then Coals to Newcastle and his Legacy

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Jarlath MacNamara, of Ballygar, Ireland, is a biographer and archivist of P S Gilmore and the story of this Irish and American Bandmaster’s career and influence. MacNamara maintains a Facebook page dedicated to photos and historical information about Gilmore. Jarlath can be contacted through the Facebook page, or by email at gilmoresband@gmail.com.

Interview with Captain Christina Muncey

~ Desi Jones, Publicity Chair
for New Mexico 2022 Convention

Next May, musicians from all over the country will gather in Santa Fe, NM for the Association of Concert Bands annual convention. Captain Christina Muncey from the United States Air Force Band, Washington, D. C., is conducting the Convention Band. She also will be holding a clinic! We thought it would be neat to get to know her better and she very kindly consented to an interview. We hope you enjoy getting to know the conductor of our Convention Band!

Captain Christina Muncey was born and raised in Marietta, Georgia and graduated from George Walton High School. Christina began taking piano lessons in elementary school, but her main instrument is the flute which she started playing in middle school. Her love of the instrument began when hearing her father's folk group play at church. The group consisted of her father on guitar, and two other women: one who played piano, (she was also Christy's piano teacher) and the other on flute. She loved hearing the flute player and when it came time to choose a band instrument the flute was her choice!

Both of Christina's parents were amateur musicians, so it was only natural she would become a musician herself. Her mother was a cello player and life-long music lover. Her father plays guitar, sings, and does the occasional composing. All three of Christina's sisters were involved in music; two of them also took up the flute, and the third studied voice. A musical family!

If you've read Captain Muncey's bio, then you know she had a career in music education before she joined the United States Air Force. She took a roundabout journey to where she is today. At 18 years old, she thought she might become a veterinarian. Christina loves animals and had many growing up as a child, including horses, but decided instead on music. A not surprising choice, as Christina had been surrounded by music her entire life. Her Air Force career came about when Christina was finishing her Doctor of Musical Arts. At the same time that she was applying for university positions, she noticed the Army and Air Force were hiring conductors. She applied and was granted auditions with both services. The Air Force audition was first, a month before the Army audition and the Air Force offered her the job! Captain Muncey says, "I always liked the idea of serving, however I never saw myself as a pilot or otherwise on the front lines. When I was given the chance to serve my country while doing something I loved, I jumped at the opportunity." Captain Muncey was commissioned in April 2015.

There are 184 members assigned to the United States Air Force Band. The members are broken down into six independent performing ensembles: Concert Band, Strings, the Singing

Sergeants, the Airmen of Note, Max impact-a pop group, and the Ceremonial Brass. Under non-covid circumstances, the groups are rehearsing and/or performing almost every day. They are always preparing for a ceremony, recording session, tour, or local concert. The United States Air Force Band in Washington, D.C., usually has an eye-popping 1600 performances a year! Fortunately for Captain Muncey, she does not have to be at all of them! The band plays for musical experiences that are incredibly diverse. Ceremonial support includes 800 annual Congressionally-mandated funerals at Arlington National Cemetery, recruiting activities, educational outreach, and honoring veterans through Honor Flights. Captain Muncey says that most of their activities are in the Washington, D.C. area, but they have several ensembles that will travel and perform in different parts of the country, and abroad.



Captain Christina Muncey, USAF

Christina is not from a military family, but when she married her husband, they became one! Her husband joined the United States Air Force the same time Christina did, plus, her husband's grandfather served and retired from the Air Force. Captain Muncey says when she leaves the Air Force that she would most likely go back into education, as that is her background. She says, "I've always loved teaching. I've learned a great deal from my time in the Air Force, and I believe those experiences would be valuable to

young musicians just starting their careers."

Christina's hobbies include reading, running, knitting, quilting, hiking, and camping. She and her husband also enjoy exploring wherever they are living in the country and figuring out the fun things to do and places to go. Outside of music, Christina enjoys volunteering when she gets the chance. She has recently become involved with therapy horseback riding programs, combining her love of animals with her love of helping people, young and old. Christina and her husband have two cats, Maxwell and Dmitri. Captain Muncey also enjoys listening to music and has quite a variety programmed on her car radio. Her choices in music range from "NPR to pop to rock to metal (yes, metal) to country to classical." Christina says her favorite progressive rock/metal bands are Dream Theater and District 97. Her favorite metal band is Meshuggah. Shostokovich is her favorite classical composer and Jennifer Higdon, David Lang and Joseph Schwanter are some of her favorite 'living' composers!

This is the first time Captain Muncey has participated in the Association of Concert Bands convention. While a member of the Thornton Community Band in Colorado she had heard about the convention, but never had the chance to participate. Christina has been to New Mexico before, on tour with the US Air Force Band.

... Muncey at Convention

She's been to Santa Fe, Los Alamos, Rio Rancho, and Roswell. She also visited Albuquerque for a weekend with her college roommate! She enjoyed her time here and is looking forward to returning and conducting the Convention Band.

For this article, Captain Muncey was asked what she is looking forward to the most at the convention and why? Here is her response: "There are many things I'm looking forward to at the convention. First and foremost, I'm looking forward to making music with great musicians. I am also looking forward to meeting people and hearing their stories-how they became musicians, why they continue to play, and what they do when they're not playing their instrument. I love hearing the stories of people who both never put down their instrument and the stories of people who picked their instruments back up after a length of time. Finally, I'm looking forward to hearing about all the great work being done across the country. I have a great fondness for community bands and would always encourage my students to find a group and keep playing after graduation, whether it was high school or college."

When asked what Christina enjoys about being a conductor, she gave this as her answer, "More than anything, I enjoy connecting with people while making music. As an educator I loved helping students find connections in the music, whether it was understanding a technical aspect of the music such as a rhythm or fingering or connecting the music to an emotion or overall experience. In the Air Force, we use music to Honor, Inspire, and Connect: we Honor those who currently serve and those who have come before us; we Inspire Americans to greater patriotism as well as encourage the next generation to service; and we Connect the American people to their Air Force as well as increase and enhance partnerships with our global allies. One of my favorite moments at every Air Force band concert is the chance to meet with the audience before and after the performance. I get to hear stories of those who have served, those who have family members who served, or the stories of people who simply love music. As a conductor, both civilian and military, I've had the chance to travel the world to make music and no matter the language or culture, music connects us in such positive ways."

New Mexico is honored to have such a dedicated servicewoman, musician and conductor, lead our Convention Band in 2022. We hope you all will join us!

For more information on the convention please visit our website at www.acb2022.org and our Facebook page at www.facebook.com/nmacbc/



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SUBMITTING PROGRAM INFORMATION

In agreement with ASCAP and BMI, the Association of Concert Bands collects and submits, on a yearly basis, the public performance information from the participating bands with the Blanket Performance License. This submission of information fully complies with our sub-licensing agreement.

The program information is needed for composers and arrangers to be credited appropriately. All works publicly performed, including manuscripts, are to be submitted.

The information will be sent to the ACB compiler at programs@acbands.org using the Microsoft Excel template file on the ACB website – www.acbands.org. This template is the only format that will be accepted due to the large number of participants in this process. The program information is submitted by calendar year and should be received by the compiler by January 31st.

ACB VIRTUAL MEMBERSHIP MEETING



Clockwise around Welcome Window: Paul Furlong; Meeting Gallery View (one page of more than 100 participants); Treasurer Craig Erhard; Don Cushman; Secretary Nada Montgomery; Sarah McElfresh, Membership Chair; Tom Rotondi; President Susan Sands conducts meeting. Bottom row: ACB Band Showcase*; Jan Turnage.

* View the ACB Band Showcase video at acbands.org

ACB VIRTUAL MEMBERSHIP MEETING



Top row: Promotional Video for NM Convention**, Roy Burgess accepts award; Keith Kelly in Ireland. Middle rows: Executive Committee members Susan Sands, Jerry Brubaker, Gail Brechting, Beth Steele in Colorado. Bottom row: Michael Burch-Pesses; Bob Pouliot; Tom Seaton. Many thanks to Tom Sands for the screenshots of this Virtual meeting.

** Information about the New Mexico Convention at acb2022.org

Recover, Rebuild, Reconnect

Imagine sitting in a \$500k self-drive car that easily reaches speeds of 150mph, but has no windows. It has all the tools to get you where you're going - wheels, a comfy seat, multiple gears, turn signals, even a GPS - but you can't see the road. The radio tells you there's a raging storm outside and that it's not even safe to be on the road. Here's your choice: get out of the car and run to the hospital to see the birth of your grandchild, or sit in luxury and wait for the storm to pass before relying on the technology to take you there...

That's what the past year felt like for Bill, a retired pulmonologist who recently developed a passion for the euphonium. With an appetite to make our world better through live music, Bill has a room full of instruments including guitars, bodhrans, and, of course, his euphonium.

However, he was caught by the winds of fear in that raging storm (COVID-19) that prevented him from playing alongside others.

- How was Bill going to make the most of his years of learning, playing and performing?
- Why was the world shunning his desire to maintain positive mental and emotional health?
- What was he going to do without others challenging him to read, count, and pitch better?
- Was anyone else suffering with similar anxieties?

In just a few months, the Dunedin Concert Band, one of Bill's favorite performing groups, took steps to help him and many others recover from isolation, rebuild their musical agility, and reconnect with live, in-person music in a safe, nonjudgmental environment.

Just one week off

The Dunedin Concert Band took just one week off in March 2020. When Florida's Governor began halting in-person activities, our parent organization's leaders met via Zoom on a Friday night to determine a way forward. "Caution" was the primary focus, and the next Tuesday's rehearsal was cancelled. However, the following week we took a piece of music in our folders and hosted an online workshop, inviting anyone who wanted to attend to join in, no matter where they lived or what band they played for. Those "Repertoire Workshops" gave performers a greater understanding of the music, their stories, their composers, world history, and

performance techniques.

- First, we adopted a cautious approach.
- Second, we adapted our activities but kept the schedule.
- Third, we found a way to recover from isolation because we knew more about the repertoire we would soon be playing again.



Keeping things live

As the storm raged, there was no end to isolation in sight. We soon ran out of repertoire in our folders, but music was too important to shut down. Our annual Pinellas Festival of Community Bands was clearly not going to happen, so we held the festival online. Virtual ensembles (about 80% technology and 20%

music) had become the rage, whereas we shared past performance videos of several bands with live interviews. Keeping the festival itself live showed how much we care about the mental and emotional health of performers and audiences around the world. Our third festival in December included 17 bands and over 7,500 views. Obtaining broadcast permission from copyright holders was intense work, but it felt like our self-driving car was flying!

- First, we adopted a caring approach.
- Second, we avoided what was popular and focused on doing something effective.
- Third, we were able to rebuild the live experience, albeit online.



A slow but moving transition

The problem was, we knew people would tire of online experiences. Our supporters would also develop "donor fatigue" as bills still had

MEMBER BAND SPOTLIGHT



to be paid without CARES Act funding or compensation, AND no live, in-person concerts. Throughout the entire isolation period we chose to remain optimistic and yes, sometimes we would have to push a little to make things happen with our community partners. But by October the Dunedin Concert Band was hosting rehearsals and performances outside and our sister ensemble, the Pinellas Community Players, was rehearsing and livestreaming from an indoor venue. A later compromise was for the DCB to rehearse in an old firehouse with bay doors open for air circulation... and we could “accompany” the softball matches next door! Seeking equal and fair treatment based on university science lab studies, the Dunedin Concert Band is now rehearsing indoors with an indoor concert planned for a limited size audience, and our other sister ensemble, the Florida Symphonic Winds, has resumed recruitment for a European tour in 2022. The rapid vaccine distribution in Florida allowed protocols to lessen somewhat, but much fear still remains.

- First, we adopted an optimistic approach.
- Second, we adapted to unusual venues that were not ideal, but, as one of our saxophone players affirmed, “It’s better than not doing it.”
- Third, we have been able to reconnect our performers, audiences, and community with live music.

Essential for the heart

Our parent organization, the Dunedin Music Society, has proactively helped our communities recover, rebuild and reconnect with each

other by creating a tool for us all: a “Live Music - Essential for the Heart” t-shirt. Wearing this shirt has helped start conversations with neighbors, friends, and especially our elected and appointed community decision-makers. Nobody needs to become an activist, put themselves on a street corner with a placard, or have a script: the t-shirt IS the topic.

Bill realized that very quickly. When he bought his t-shirt, he immediately found opportunities to begin sharing his years of learning, playing and performing with passers-by who simply expressed a glancing interest. He was able to maintain positive mental and emotional health because people around him brought music into everyday conversations. Reconnecting with others in person was essential to help challenge him and give his music and life renewed purpose. Not only was he playing again and writing to community leaders, he helped others find their path back into live music, too.



Everyone in the Dunedin Concert Band and our five sister ensembles are truly grateful that our umbrella organization confronted the pandemic by being cautious, caring and optimistic, and is now helping us recover, rebuild and reconnect. No matter how advanced the technology of a self-driving car might be, we still need windows to see the storms for ourselves and make our own choices. Live music IS essential for our hearts - both physically and emotionally. Visit dunedinmusicsociety.org to find out more about the Dunedin Concert Band and how inclusive we are to anyone wanting to visit or move to Florida, or remind their community leaders just how much live, in-person music is an essential part of living.

The Dunedin Music Society

- The Dunedin Music Society connects local communities with live music through multiple ensembles and programs, including: Concerts with the award-winning Dunedin Concert Band, Pinellas Community Players, Florida Symphonic Winds, Summer Sinfonia, and the Rhythm Kings Jazz Orchestra,



MEMBER BAND SPOTLIGHT

- Educational opportunities for amateur and professional performers with the Wibrap Sight-Reading Workshops, Tea Time Talks, Camps for both youth and adults (separately), and Music Theory Certifications, and a multitude of workshops and spectacular events such as an annual Holiday Pageant, the Pinellas Festival of Community Bands, and a triennial conference “Music in the Community” beginning 2023.



The DMS takes pride in its inclusivity and diversity which contributed to our ability to host 105 in-person and online events in 2020, directly impacting more than 10,000 individuals in communities around Florida, the USA and the world. We celebrate our openness with anyone and everyone who wants to participate in group live music-making in a supportive, encouraging and collaborative environment as part of our ongoing everyday operations. dunedinmusicsociety.org

~ Stephen P Brown



Two-time Global Music Awards Winner, British-American Conductor-Composer Stephen P Brown has shared his zeal for live classical music for over 35 years on four continents, and helps musicians accomplish far more than they ever thought possible. Conductor of orchestras, choirs, concert bands and musical theater, he also regularly composes, and is the General Director of the Dunedin Music Society. www.stephenpbrown.com



RMCCORNER

Sarah McElfresh, Membership Chair

I would like to start off by welcoming Bianca Patterson from Sacramento, CA as our most recent addition to the Regional Membership Coordinators. If you would like to join her and the rest of the team in helping promote ACB, help with recruitment and retainment of members where you live, please contact me. We have openings in several states (DE, FL, IL, KY, MD, OH, PA, RI) but can use help even where we have someone.

Are you getting email from ACB? We have recently sent a large number of emails - if you have not received one, chances are we have outdated information for you. Another possibility is our messages are ending up in your spam folder. If you use Gmail, our emails may appear under your “Promotions Tab.” If you have set up the password to your ACB membership account you can check your information under “My Profile” and hit the edit button if necessary. If you do not remember your password and are not receiving email from ACB please contact me!

Band Contact Information and Find-A-Band Updates: In April, ACB Member Bands were sent an email asking them to fill out a form to verify and add some contact information. This form is linked at the top of Members Area of the website with a button labeled “Update Band Contact Information.” While you are updating your contact information, it is probably a good time to review your Find-A-Band Directory (FAB) as well. This is done through a form that is also available in the Members Area. A reminder that the FAB is optional and must opt in through the update form.

Resetting Your Password: If you need to reset your password to your ACB account, you must enter the email address that is associated with your account on the password reset page. If you enter a different address, nothing will happen. If you need to have that email address changed please contact me.

Contact Sarah: sarahmcfresh.acb@gmail.com or webmaster@acbands.org or 757-874-9270

Bands Across the Sea

Reflection from the Global Bandroom

~ Keith Kelly - April 16, 2021

In March of 2020 we all stood on the precipice of a period that would change our lives forever. We just didn't know it yet.

February had been so positive for me. I work in music travel here in Ireland and in addition to travelling to TMEA in San Antonio every year, February is normally a period of real excitement as I get ready to greet US high school and college marching bands to Dublin for St. Patrick's Day. We're so incredibly lucky here in Ireland to have such a world class festival and parade that attracts these bands every year. The year 2020 was going to be my biggest year yet! After working in the business for three years, I was proud to say that five of the fifteen participating bands were travelling with me.

On March 10th, I took a drive out to a local warehouse where over 600 carefully packed instruments and uniforms were waiting for me to inspect. These were the belongings of students from across the USA who had, only 10 days previous, excitedly packed these instruments as they looked forward to a performance of a lifetime marching on the streets of Dublin. As I looked around the warehouse, an empty feeling rose up in me as I knew the students wouldn't make it this year

The night before, Ireland had announced the cancellation of our national holiday and our first of what would become four major lockdowns. I had come to the warehouse to arrange for the return of these instruments. We wouldn't hear the sounds of these bands on St. Patrick's Day, and we've barely heard the sound of a live band since.

We all faced the same question. What does a musician do in the face of a pandemic that puts an end to live events? And I had an added complication, what does a musician working in the tourism industry do? I should have stuck to finance all those years ago!

I've always been known as a talker. My nickname in the Irish army band was "The Waffler," (Irish slang for some who rambles on a bit) and I've for the most part worn that well. If you've ever taken a car-ride with me, you know there's at least a grain of truth to the title.

On March 16th, the day before St. Patrick's Day, I announced on the *Bands of Ireland* Facebook page that I would be hosting some live conversations with band directors that had missed out on their trips that year. Quickly, I was contacted by others who wanted to share their stories, and I suddenly found myself hosting round-the-clock live interviews as we all struggled to find some comfort and answers.

Soon, we were organising virtual duets and small ensemble performances, and by the end of March we announced our intention to invite musicians to submit recordings of themselves performing "Ireland's Call," Ireland's rousing rugby anthem. We expected

perhaps 100 submissions, but we received over 1000 and from every corner of the world.

These interviews and this virtual performance gave birth to what would become the *Global Bandroom* community and podcasts.

Last month, marked one year of these conversations and projects. Over that year 37 interviews and 2 long form documentary podcasts have been published focusing on people, bands, and the various sub-cultures within our global banding community.

For this first column I intended to summarize all that I've learned in the past year from these incredible conversations. But, of course, that's impossible.

However, perhaps the most important takeaway is how, despite differences in culture, language, and resources, banding across the world is so similar. The love of a shared sound, produced only for a fleeting moment, and experienced deeply together. This is the universal experience of band musicians everywhere and can only be experienced in person.

We miss it.

Perhaps the greatest lesson I've learned from these conversations is just that. A simple lesson, and hardly revolutionary, but powerful in the impact it's had on me. As we return to our band rooms this year, perhaps that's what we all take back with us.

Let's not forget this lesson in silence, it will only make our music more powerful.



Keith Kelly is an Irish band director and host of the *Global Bandroom* podcasts. Find out more at www.globalbandroom.com



Hawaii Calls

The Music and Instruments of Hawaii

~ Larry Anderson

The music of Hawaii is unique in many ways and has evolved through the centuries. The customs, culture, and music of the Polynesian Islands and other foreign lands, all contributed to what we now know as Hawaiian music today.

Before the Europeans arrived in the islands, the Polynesians basically had only chants and dances, rather than the melodies and rhythms heard in more modern times. Much of the early ancient music was religious in nature. These ancient Hawaiian rituals were a means of preserving history, honoring deities, and organizing genealogies. Chants were often accompanied by an “Ipu,” which is a gourd drum or a “Pahu,” a sharkskin drum. Later, many musical influences came from America and numerous European countries.

The most influential group of people were the missionaries who came to the islands in the 18th century from New England. They brought with them the music and instruments they played in their homeland. These influences had a lasting effect and changed much of Hawaiian music. Many Hawaiian songs have hymn-like melodies stemming from the early songs taught by the missionaries.

The music of Tahiti and Samoa also had a great influence on Hawaiian music. Both the Tahitian and Samoan styles of music use faster and more complicated rhythms.

The early 20th century saw the emergence of “Hapa Haole” music (part Hawaiian, part white). These songs generally used the English language for the text and 1906, the first recordings were made. By 1912, Hawaiian music became very popular on the mainland United States.

The years 1930 to 1960 were known as the Golden Age of Hawaiian Music.

It wasn't long before Hawaiian music eclipsed pineapples as a major export of the Hawaiian Islands. The music of the islands enjoyed a momentum on the mainland that was phenomenal in its enormity. Music and other Hawaiiana became a national rage. New York's Tin Pan Alley produced music based on Hawaiian themes and sheet music sold by the thousands.

Around the turn of the century, famed band leader and composer, Albert “Sunny” Cunha, a Hawaiian and Yale alumnus, adopted *Moanalua Hula* into Yale's school song, *Boola Boola*. Cunha hired Johnny Noble in his orchestra, and Noble introduced a new jazz style to Hawaiian music; - hence, modern Hawaiian music came of age. Other modern influences came from gospel, ragtime, pop, rock, soul, hip-hop, and even reggae. These popular styles brought subtle nuances to traditional island music.

If you visited Hawaii in the past, you may remember the fabulous *Kodak Hula Show*. It began in 1937 and ran for quite a few decades.

A great tourist attraction, it was a group of local musicians, singers and hula dancers who performed on Waikiki Beach.

Hawaii Calls: One of the most remarkable and influential events that brought fame and depicted the romance of the islands was the radio broadcast *Hawaii Calls*. Millions of listeners across the United States (including me) tuned in every Saturday night. As a young boy, I listened to *Hawaii Calls* and dreamed about the wonderful and enchanting land in the middle of the Pacific Ocean. (Little did I know that many years later, I would visit the islands and meet my “Dream Girl,” Jan, who later became my wife.)

Jerry Byrd, the legendary steel guitarist said, “*Hawaii Calls* did more for Hawaiian music than anything ever could.” This program became the longest continuing radio program in America, reaching over 600 stations until it ended in the early 1970s. The band leader was Harry Owens, who was known as “Mr. Hawaii.” For over 30 years his band was known for their unique sound. It produced a sweetness of melody, new appealing rhythms, and enchanting, soft charm. One of the most famous pieces Owens wrote was *Sweet Leilani*, composed for his daughter, Leilani, right after she was born in 1934. It became his theme song and was an enormous hit, not only in Hawaii, but on the mainland as well.

Hawaiian Instruments: The Ukelele, without a doubt, is the instrument most identified with Hawaii. Ukelele, in Hawaiian roughly translates as “Jumping Flea,” perhaps because of the players fast moving fingers. The ukulele, a small four-string instrument that is strummed and plucked, appeared in the islands in the 1870s. It became a national fad and sold by the millions across the nation. The instrument has origins in Portugal; it was introduced to the island by Portuguese sailors.

The Hawaiian Steel Guitar was invented in Hawaii by Joseph Kekuku around 1889. It has metal strings and a very distinctive sound of wavering or glissando effect. It is played using a steel bar held in the player's hand and slid along the strings. The instrument is laid across the performers knees while playing.

‘Ohe Hano Ihu is the traditional Hawaiian nose flute that is made of bamboo. It is played by expelling air from the nose into the flute and has one to four fingering holes. In early times, men used it as a courting instrument to romance a woman. It is often used to accompany chants, songs, and hula dances.

Other popular Hawaiian instruments, previously mentioned, are the Ipu or gourd drum and the Pahu or shark skin drum, made of wood from either the breadfruit tree or of a hollowed-out coconut palm tree.

Another Hawaiian instrument is the Uli Uli, a feather gourd rattle used in pairs while dancing hula. The Pu'ili, bamboo sticks, are

percussion instruments used to enhance the rhythm of the Hula performance.

Hawaiian Musicians: Liliuokalani, 1838-1917, the last reigning queen of Hawaii, was a noted musician and composer of Hawaiian music. She published many songs but *Aloha Oe* was her most famous. Henry Berger, 1844-1929, was a Prussian band leader who came to Hawaii and brought his native German music that had a great influence on local island music. He established the “King’s Own Band” that later became “The Royal Hawaiian Band” at the turn of the century. Berger wrote and arranged many songs that became popular in the islands and are still played today by the band.

Don Ho, 1930-2007, was a very popular entertainer of locals and tourists. His songs were basically from traditional music, but with a modern style and form. He used the “easy listening” format and became an international aficionado of the music and culture of Hawaii.

The Brothers Cazimero, Robert and Roland, are accomplished, talented musicians on acoustic guitar, string bass, and piano. They sing and perform chants along with early and modern Hawaiian songs. They entertain the audience with Hawaiian history and many humorous stories.

In the 1970s, Hawaiian music began its revival after it had declined for many years. The Cazimeros have contributed enormously to the perpetuation of traditional island music. They created their own sound, mixing the old with the new. Hawaiian music would not be the same without their influence. Music in Hawaii is an essential part of island living. The Hawaiian people, from young to old, are very talented and very musically inclined. Hawaii, indeed, is an enchanting place. To walk the beaches of Waikiki at night with the lights dancing on the waters, the gentle trade winds blowing, the wonderful scents of the plumeria and other tropical flowers, you’ll know this is paradise. The beautiful music of the islands will stay with you as you return home. If you have been there, even for a short visit, you will undoubtedly be humming the lovely tunes you’ve heard and remember these pleasant memories for the rest of your life. *Aloha Oe*.

The Royal Hawaiian Band: Unique Among all Civic Bands

“No other institution so clearly defines Hawai’i itself as the Royal Hawaiian Band. Created by royal decree, the Band has been a key player throughout the history and development of the islands.”

I visited Hawaii and was surprised and honored with an invitation to guest conduct the prestigious Royal Hawaiian Band. Every Friday at noon, on the grounds of the Iolani Palace – the only Royal Palace in the United States – the band performs a free concert for the citizens of Honolulu as well as visitors to the Islands.

This band is unique among all civic and municipal bands in the United States as it is the only one that pays their musicians who are full-time. It is probably the only band in the United States that

performs a daily concert – sometimes two or three in one day. I know of no other band that has such a rigorous schedule.

Most community bands in the United States are not professional and are not paid, but are like Danville Community Band, who are volunteers. They play for love of music and the opportunity to serve their communities.

American community bands trace their historic roots back almost 200 years. There are bands that have been in continuous existence since the early 1800s. The Allentown Band in Pennsylvania was founded in 1828, and The Repasz Band of Williamsport, Pennsylvania, was founded in 1831. From Maine to California, there are hundreds or perhaps a few thousand community bands, in both small towns and large cities, representing every state in the Union.

Community bands are not only part of our country’s past, but provide a vehicle for adult participation after high school or college to continue making music. Plus, there are all the positive aspects of making music which are beneficial to one’s physical, mental, emotional, and spiritual well-being.

Founded in 1836 by order of King Kamehameha III, the Royal Hawaiian Band is one of the last living links to Hawai’i’s monarchy. Steeped in tradition, the Band has survived a variety of political changes throughout the years. It has remained a vital part of Hawai’i’s daily life as the islands evolved from monarchy to territory and finally to the 50th State of the United States. Today, the Royal Hawaiian Band is an agency of the City and County of Honolulu and is the only full-time municipal band in the United States.

The Band has traveled extensively from its inception, performing in the Mainland United States, Canada, Europe, and Japan, taking with it not only the music and culture of the islands, but the very essence of the aloha spirit itself. In July 1988, the Band performed an historic concert in New York City’s celebrated Carnegie Hall to a packed house and a standing ovation.

There have been 18 Bandmasters of the Royal Hawaiian Band since its inception in 1836. Clarke Bright was appointed Royal Hawaiian Bandmaster in 2011. Previously, he was Director of Bands at Kamehameha School for 13 ½ years. He was a music educator with the State Department of Education for a total of 37 years.

If you visit Hawaii, you can enjoy a concert every Friday at noon on the grounds of the Iolani Palace in downtown Honolulu and Sundays at two o’clock at the Kapiolani Park Bandstand in Waikiki. Aloha!

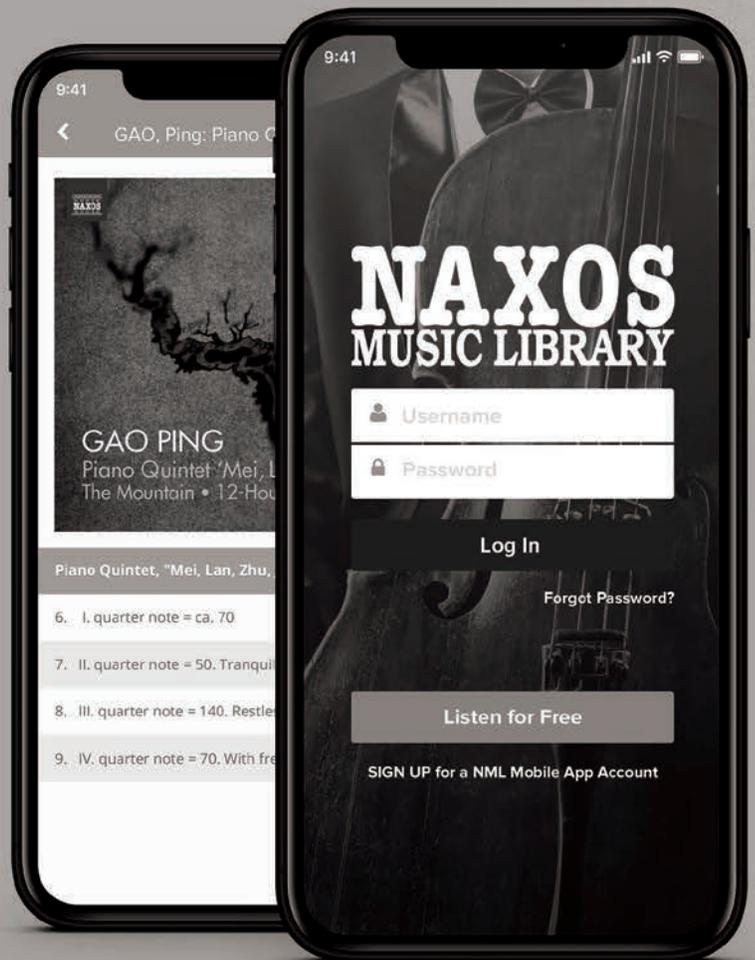


Article excerpted with permission from “Notes on Key” by Larry Anderson. Dr. Anderson is the Founding Director & Conductor Emeritus of Danville Community Band. He was Director of Bands and Supervisor of Teacher Education at the University of California, Davis. Larry is a former ACB Board Member and his published book can be purchased on BarnesandNoble.com or Amazon.com.

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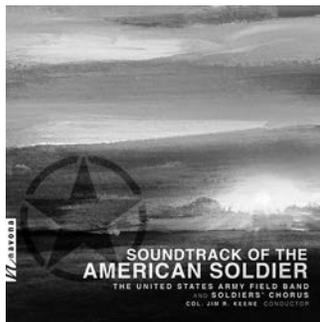
Featured Recording on the NAXOS Music Library

“Soundtrack of the American Soldier”

“For generations, the story of the American Soldier has been told on film and television, in musical theater and video games. Many of the iconic themes that made composers like Elmer Bernstein, Jerry Goldsmith, Michael Giacchino, and John Williams household names will always be associated with stories like Sergeant York, The Great Escape, Patton, Call of Duty, and American Sniper, stories that capture feelings of anticipation, suspense, struggle, and triumph like few can.”

Soundtrack of the American Soldier is a celebration of these stories, of the storytellers who craft them, and of the real-life men and women who inspired them.

A perfect confluence of events led to this recording. Through the voice of the United States Army Field Band and Soldiers’ Chorus, some of the most talented composers in Hollywood—composers like Laura Karpman, Joshua Moshier, and Jeff Beal—created new works dedicated to our military servants, and a profound story emerged. The United States Army Field Band and Soldiers’ Chorus spent an unforgettable week at Skywalker Sound, working with an incomparable audio engineering team led by multiple award-winning Leslie Ann Jones and best-in-the-business producer Dan Merceruio. The objective was to create an immersive experience for listeners, an opportunity to hear music as only performers, in the moment, can.



As a recording, the experiment exceeded all expectations, but its power is that it taps into a deeper purpose. The United States Army Field Band and Soldiers’ Chorus are the best of the best, and different from most ensembles in that they serve the Army as ambassadors. Each member is an active duty Soldier who has learned over time that honoring audiences across the United States, and representing their country around the world, carries deep and lasting meaning. This meaning is where the magic lives.”

COL Jim R. Keene

This featured recording incorporates Surround Sound and Immersive Dolby Atmos technology. It also includes the version of the United States National Anthem that was used for the United States Army Field Band and Soldiers’ Chorus Fort McHenry video that can be seen on YouTube.

Just login to the NAXOS Music Library and search for **Soundtrack of the American Soldier**.

You can read more about the recording here in Mix Magazine: <https://www.mixonline.com/recording/profiles/soundtrack-of-the-american-soldier>

~ Submitted by Tom Rotondi

Roy Burgess Receives President’s Award

The President’s Award, initiated in 1986 by President Donald Hardisty, was established to recognize individuals, who according to the President, have significantly contributed to the success of the organization. In 1996, President Ronald Keller presented and renamed this award in honor of Leland A. Lillehaug.

Roy Burgess is the 2021 recipient of the Leland A. Lillehaug President’s Award. Roy has been a horn player since 10th grade and continues to play with the City of Fairfax Band and Cathedral Brass. He’s a retired Navy Captain, a CPA and has an MBA, among many other degrees and many other accolades. He was appointed to the position of ACB Treasurer in December 2014 by President Art Himmelberger and served as ACB Treasurer from April 2015 through June 2020. During this period, he generously contributed his time, expertise, and unwavering dedication to the Association. He brought his wise counsel and professionalism to the office of Treasurer. He was our financial lead through one of the most challenging financial times for the Association, steadying the organization while also onboarding the future treasurer.

Without a doubt, ACB has benefitted from this humble servant whose leadership expertise contributed appreciably to the success of our organization.

Congratulations, Roy!

~ Submitted by Susan Sands, ACB Past President



Jerry Brubaker and Roy Burgess at Midwest Clinic in 2018

HERBERT L. & JEAN SCHULTZ MENTOR IDEAL AWARD

This award was the idea of Dr. Herbert L. Schultz (ACB President 1984-85) who felt a need to recognize exceptional teachers who have inspired their students to achieve success as outstanding concert band musicians.

PREVIOUS RECIPIENTS

1994 Ernest S. Williams	2005 Herbert L. Schultz
1994 Harvey Phillips	2006 Raoul F. Camus
1995 Donald E. McGinnis	2007 Myron Welch
1995 Sigurd Rascher	2008 Ray Crisara
1995 Hale A. VanderCook	2009 Tim Lautzenheiser
1996 Walter R. Beeler	2010 Edwin Melichar
1996 Hubert E. Nutt	2011 Robert W. Kreuger
1997 Paul Lavalle	2012 Donald Cantwell
1999 Harry Begian	2013 Bruce Ammann
2000 Leonard B. Smith	2014 Jack White
2001 John "Ned" Mahoney	2015 Tommy Guilbert
2002 Donald Hunsberger	2016 Craig Hamilton
2002 Noah A. Lee	2017 Art Himmelberger
2003 Leland A. Lillehaug	2018 Sheily Bell

ACB OUTSTANDING CONDUCTOR AWARD

Initiated by the ACB Board of Directors in 2010, this award was created to acknowledge an ACB member conductor for their conducting skills, musicality, community contributions, educational foresight and ACB dedication.

PREVIOUS RECIPIENTS

2010 Pam Potter	2018 Robert Pouliot
2012 Dr. Christian Wilhjelm	2019 Lewis J Buckley
2017 Richard Floyd	

If an ACB member has a candidate in mind for the **ACB Outstanding Conductor Award**, they should first contact the chair of the OCA committee and the candidate will be taken under consideration. Contact Chris Wilhjelm, OCA Award Chair, at: cwilhjelm@msn.com

If you know of an educator who exemplifies the criteria for the **Herb & Jean Schultz Mentor Ideal Award**, please send supporting materials to Andy Isca, Award Chair, at: andyisca51@gmail.com

All awards are listed on ACB website along with nomination process for each at acbands.org/acb-awards

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UPCOMING CONVENTIONS

2022 ACB Convention in Santa Fe, New Mexico



MUSIC FOR LIFE! is the theme for the 2022 convention. In less than a year, musicians from all over the country will gather in Santa Fe, NM for the Association of Concert Bands annual convention, and to celebrate the idea of music for life! Your host will be the New Mexico Association of Concert Bands Consortium: the Albuquerque Concert Band, the Los Alamos Community Winds, and the Santa Fe Concert Band.

The fun begins May 3rd- 8th, 2022 at the Hilton Santa Fe Historic Plaza Hotel. Eight clinics will be offered over the course of the convention, for your learning pleasure! Plus, a special offering, an additional clinic conducted by the famed Canadian Brass. Speaking of the Canadian Brass, besides the clinic they will also be giving a lecture demonstration with the conventioners. And if you can't get enough of this fantastic group, separate from the convention, the Canadian Brass will perform at the Lensic Performing Arts Center on May 6th! Convention registrants will receive a discount on tickets for the concert.

The Canadian Brass are not the only ones who will be conducting clinics. Harry Watters, trombone, will be conducting a clinic and performing with the Convention Band and the Los Alamos Community Winds. New Mexico's own, Dr. Jennifer Lau, flute, and Dr. Eric Lau, saxophone, will be conducting clinics for the conventioners and performing as well. Jennifer will be performing with the Santa Fe Concert Band, and Eric will perform with the Albuquerque Concert Band. Captain Christina Muncey from the United States Air Force Band, Washington, D. C., will be conducting the Convention Band.

There are so many things to do and see around the Santa Fe Hilton Historic Plaza Hotel. A 5-minute walk from the hotel will find you at The Palace of the Governors. Dating back to 1610, the Palace was built as the seat of colonial government by the settlers from Spain. It is one of the oldest public buildings in continuous use in the United States, now home to the New Mexico History Museum. In the museum you will explore the richness of culture in New Mexico and learn about its people, past and present. The Georgia O'Keeffe Museum is also just a short walk from the convention. Learn about this great American artist! She was famous the world over and made her home in the beautiful and enchanting state of New Mexico. While you are out and about, let's not forget the many shops in and around the Plaza, just minutes away from the hotel. From works of art to everyday trinkets, you'll find everything

you need to remember the fun time you had at the Association of Concert Bands convention in Santa Fe!

Information coming soon on three excursions planned especially for the conventioners!

For more information on the convention please visit our website at www.acb2022.org and our Facebook page at www.facebook.com/nmacbc/ To register for the ACB convention, please visit www.acbands.org. For questions about the convention, please contact us at contact@acb2022.org.

Thank you for considering support of the 2022 ACB *Music for Life* convention in Santa Fe.



The NMACBC is a 501 (c)(3) non-profit corporation. All donations are gratefully accepted and are tax deductible. Donations can be made at <https://charity.gofundme.com/o/en/campaign/association-of-concert-bands-music-for-life-2022-national-convention1>



* ANNOUNCING *

The published original works,
Transcriptions and arrangements of:

MICHAEL L. WIRGLER

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2. Put [WIRGLER](#) in the search.
3. [Check out](#) the selections,
4. [Listen](#) to them,
5. [purchase](#) the selections that you think will work for your band from that list.

ACB Connects!

ACB continues *ACB Connects!* – a series of virtual webinars designed to connect with our members, share current resources and introduce ways to adjust to necessary present day restrictions. The inaugural session was held on Friday, July 17, 2021, and we continued with a total of 5 sessions in 2020.

The committee meets weekly to plan and produce *ACB Connects!* sessions that are relevant to our membership and beyond. Although we had expected to schedule these sessions approximately every 6 weeks in 2021, the theme of Virtual Performances developed into four sessions. Bookended by the NAXOS demonstration in January and the LOC Music Division tour at the end of May, we produced and recorded 6 sessions already this year:

Benefits of ACB Membership: Spotlight on NAXOS Music Library

Planning for Virtual Collaborations

How to Produce Successful Virtual Performances:

Tips from the US Army Field Band

Live Concerts During COVID -- Thinking Outside the Stage

Virtual Orientation to the LOC Performing Arts Reading Room

The team has several ideas for sessions to complete the 2021 schedule and suggestions for future topics can be sent to the ACB Editor for consideration. You can get more information about upcoming sessions and view recorded archived sessions on the ACB web site at acbands.org/acbconnects

~ The ACB Connects! Committee



SUNDAY
JANUARY 31, 2021
4 PM EASTERN

**Benefits of ACB Membership:
Spotlight on NAXOS Music Library**





John Sells
Sales & Support Associate
Naxos of America

[Register at http://www.acbands.org/acbconnects](http://www.acbands.org/acbconnects)



SUNDAY
MARCH 7, 2021
4PM EASTERN

PLANNING FOR VIRTUAL COLLABORATIONS



Gail Brechting
ACB President-Elect
Moderator



Tom Seaton
Conductor
ACB membership Chair



Sarah McElfresh
ACB Board Member
Music Considerations



Scott Hosner
Musician
Technical Considerations

<http://www.acbands.org/>



SUNDAY
MARCH 14, 2021
4PM EASTERN

**VIRTUAL CONCERTS:
NUTS & BOLTS OF
VIDEO PRODUCTION**



Scott Hosner, Virtual Tech Artist for the River City Rancho Cordova Concert Band, will dive into the technical magic involved in taking the musician audio and video files and turning them into a video virtual ensemble product. Go behind the scenes to see how this is done and share ideas.

Scott Hosner
Musician

<http://www.acbands.org/>



SUNDAY
APRIL 11, 2021
4PM EASTERN

How To Produce Successful Virtual Performances: Tips from The US Army Field Band



Col. (Ret) Tom Rotondi
Moderators



Col. Jim Keene
Moderators



SFC Daniels
Role of Producer



MSG Salama
Strategic Communications



MSG Morgan
Video Production



SFC Meyum
Marketing & Partnerships



SFC Schram-Borg
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SUNDAY
MAY 16, 2021
4PM EASTERN

Live Concerts During Covid - Thinking Outside the Stage



Tom Seaton
ACB Board Member
Moderator



Annette Kline
North Oakland Concert Band
Lake Orion, MI



Dr. Eileen Young
Salem Band
Winston-Salem, NC



Dr. Stephen Grugin
Marquette City Band
Marquette, MI

<http://www.acbands.org/>



WEDNESDAY
MAY 26, 2021
2PM EASTERN

Virtual Orientation to the Performing Arts Reading Room - Library of Congress



Caitlin Miller
Reference Specialist



Melissa Wertheimer
Music Reference Specialist

<http://www.acbands.org/>

ACB Virtual Membership Meeting

Every year, ACB holds an informational meeting for the entire membership of the Association. This year, it was a virtual event!

Every ACB member was invited to attend, with all members of ACB Member Bands welcome to attend this event. The ACB General Membership Meeting was held via Zoom meeting on April 25, 2021. It was good to hear from so many of our members.

During this Virtual Meeting, there was an opportunity to “meet” our current officers and board members, awards presented, an update from the New Mexico 2022 Convention Committee (including stellar video!) and a special guest speaker, Keith Kelly, one of the founding members of the Irish Symphonic Wind Orchestra and host of the Global Bandroom Podcast. There were brief reports from the ACB President, Secretary, Treasurer and Membership Chair. New officers were sworn in, and there were some brief remarks from our new President, Gail Brechting.

Also, we premiered a special presentation of the “Showcase of Bands” featuring 37 of our ACB member bands. This “Showcase Video” is now available for view on the **ACB website**. Special thanks to the bands who participated in the showcase to share what they have been doing during the pandemic!



Susan Sands and Gail Brechting

We are looking forward to trying this format again and, next time, have even more opportunity for members to be able to chat and visit with each other – virtually!

You can get more information about upcoming *ACB Connects!* sessions and view recorded archived sessions on the ACB web site at acbands.org/acbconnects

~ *The ACB Executive Committee*

ACB PROUDLY ANNOUNCES

Young Composers Composition Contest in partnership with the John Philip Sousa Foundation

ELIGIBILITY:

Composers under 30

SUBMISSIONS:

3 – 5 minute works for wind band

Grade 4

Limit one per composer

DEADLINE:

June 15, 2022



FOR MORE INFORMATION VISIT:

www.acbands.org/composition-contest OR email acbcontest@gmail.com



The Power of Unison

~ David Newell

Over the years I have become convinced that a common mistake made in working with bands is the general abandonment of unison playing far too early. As a matter of fact, I believe more firmly as ever that a significant amount of daily rehearsal time should be spent playing unison materials. The finest bands have much to gain by going back to the unison approach utilized in beginning band methods.

Generally speaking, students are weaned from any significant amount of unison playing when they finish their beginning classes and graduate to the full band experience in the middle school/junior high school setting. At this point an overwhelming amount of rehearsal time is spent preparing band literature, with its obvious emphasis on individually differentiated parts and constant sounds of harmony. This is necessary, but a better balance between literature preparation and unison playing has a great deal to offer in the strife to turn our 'players' into 'musicians.'

There are numerous benefits associated with increased unison work at the secondary level. I will focus attention on what I consider to be three of the more important -- improved overall band sounds, less individual student 'down-time,' and improved intonation.

Improved Overall Band Sound

The following statement may seem controversial at first reading, but it is probably true nonetheless. In order to improve the overall quality of a band's sound, it isn't necessary to improve the finest players. The finest players are more than likely performing the literature at a high level of expertise and are more than likely self-motivated to maintain or improve that level. Instead, it is necessary to raise the performance level and the self-esteem of our weakest players to improve the overall quality!

Each time a full band plays in unison, the less able students in the group are getting precisely what they need – a 'lesson.' All of the more able students in the band are demonstrating how the part needs to be played, both technically and musically. Additionally, they are 'teaching' these things in the most significant way possible, via musical sounds rather than words. As the less able players hear the examples of phrasing, articulation, and timbre that are being set by the group leaders, they tend to lose their fear of making mistakes. With encouragement from the teacher, they become more apt to put a sufficient amount of air into their instruments. They naturally begin to attempt to imitate the sounds they are hearing all around them, resulting in improved individual tone qualities which tend to add to the band's sound rather than detract from it. Having a band spend part of every rehearsal playing in unison is one of the most efficient ways to narrow the gap between stronger and weaker players and, simultaneously, to develop a tightness and cohesiveness to the band's core sound.

Less Individual Student 'Down-time'

Several years ago the Women Band Directors National Association conducted an important study involving students who had dropped out of band programs after at least one full year of participation. Guidance counselors asked students in grades 8 through 12 from twenty states across the United States why they quit band. The number one reason? Surprisingly, 52.8% of the respondents stated, "I was bored!" There are, of course, numerous reasons that students leave band programs over which band directors have little or no control – scheduling conflicts, not enough time for studying, practicing, working, and so forth. But directors are definitely in complete control of the boredom factor during the daily rehearsal. This is a problem that we can do something about!

Students of all ages enjoy playing unison in band rehearsals. I am convinced that the reason for this is really quite simple. It is because they are playing their instruments! Students do not join band to sit and listen to other students play! It is obviously necessary to rehearse small groups of students in the full band rehearsal on a daily basis. However, the amount of time devoted to this activity could seriously be reduced by the thoughtful and judicious use of unison. Everyone can benefit from the concept or skill that the small group is learning and, if it is presented to the full group as a unison study, everyone is involved in the process and is learning. Over time, because of the group learning afforded by unison study, fewer and fewer small group sessions are actually required within the full rehearsal, resulting in increased student participation and satisfaction.

By the way, it might be interesting to note that, in the same WBDNA study mentioned above, 26.8% of students who quit band stated that, "I didn't feel that I played my instrument well enough." The daily group 'lesson' that is facilitated by unison work can go a long way toward solving that problem as well.

Improved Intonation

Certainly one of the most important skills for any band to master is the ability to play with excellent intonation. Many people would agree with the statement that "*Intonation is Job #1.*" As paradoxical as it may sound, the more time a band spends playing in unison, the better it will play harmonies in tune. This is because the very basis of superior band intonation is the ability to play octaves that are in tune. With octaves being sounded that are out-of-tune, it is impossible to find that place where the 5th of the chord "locks in." The same is true, of course, of all other harmonic intervals. **True intonation cannot be achieved if the octaves are not in tune.** Trying to tune a chord when the octaves are out of tune is wasting time! But when octaves are in tune, everything else tends to fall into place.

How do bands learn to play octaves in tune? By playing in octaves.

If the recommendations involving the increased use of unison as advocated in this article are followed, students will spend more time playing in octaves. When the full band plays in unison, the students are practicing up to five or six octaves simultaneously – from tuba up to piccolo. Done often enough, and with attention being directed specifically toward octave intonation, the improvement in overall intonation can be impressive. In short – the more the unison, the better the harmony!

Most bands that do play unison materials on a regular basis tend to play almost exclusively unison scales and technical studies – rhythm etudes, articulation studies, and so forth. To this mix needs to be added unison melodic materials. Bands that consistently play slow, sustained, expressive melodies in unison discover that their ability to play the slow sections of their band literature dramatically improves. This is because every student in the band, including students who never get to play a complete melody in their regular band literature, learn how to shape a phrase and how to play with a legato, sustained articulation. Such students tend to then apply

these learned skills to their non-melody band parts, resulting in a cohesive and consistent style throughout the ensemble. Both melody and harmony are played expressively.

The value of unison work at the secondary level cannot be overstated and should not be overlooked as directors search for ways to efficiently help band students to become musicians rather than just players of musical instruments.

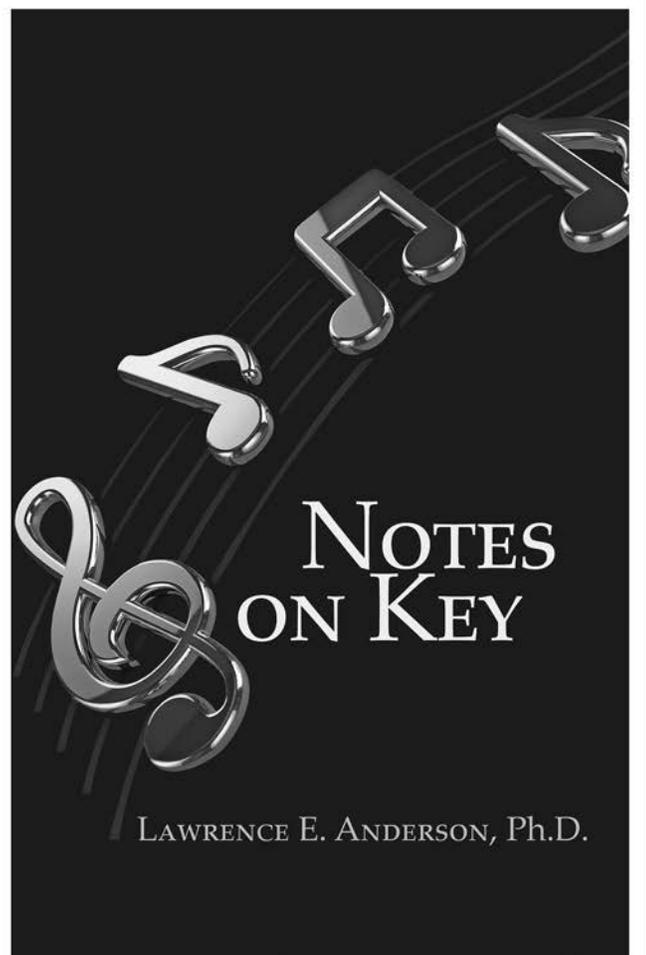
David Newell has taught instrumental music for thirty years in the public schools of Brea, Ohio. In 1979 he received the Martha Holden Jennings Foundation's "Master Teacher" Award for Excellence in the Classroom. He also received the Alumni Achievement Award from Baldwin-Wallace College in 1987.

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Notes on Key is a masterwork of music education in a single volume. This book covers topics from Bach to Rock! Apparent in every chapter is Dr. Anderson's passion, encouraging readers to explore the many aspects of music, including bands, orchestras and famous conductors. His direct style, and easy manner of sharing, makes learning about music an effortless, enriching experience. This book belongs in every home and music classroom. It is for anyone who has an interest in music, whether it be an avid amateur, music lover or trained professional musician.





Andy Isca's NEW MUSIC REVIEW

You can listen to all these selections by going to the publisher's web site

TREK! Herb Bassett Barnhouse

"Trek!" Depicts three phases of a thrilling mountain bike ride: acceleration, tranquility, and the uphill climb. A great new program piece by a composer we will be hearing a lot more of. Highly recommended!
Grade 3

THE SEAL LULLABY (FOR FLEXIBLE WIND BAND) Eric Whitacre/arr. Ambrose Hal Leonard

Arranged for maximum instrumental flexibility, "The Seal Lullaby" is a loving and dreamlike work. A beautiful and playable addition to your summer concerts.
Grade 3

TO DANCE AMONG THE STARS Brian Balmages FJH

This piece brings to the listener the joy and wonder of space. A bold fanfare and uplifting themes are found throughout. It is beautiful and ethereal and a beautiful musical experience.
Grade 3

ANCIENT DANCES David R. Holsinger Barnhouse

This is serious music for the serious ensemble. Full of great moments for every musician and certainly not for the faint of heart. Holsinger at his best!
Grade 4.5

CHRISTMAS LIGHTS: HOLIDAY GEMS FROM THE VINYL AGE Arr. Joe Derhake Hal Leonard

Oh what fun you and your audience will have when you play this expertly done arrangement of holiday classics from the Baby Boomer's youth. Great fun!
Grade 4

BURNISHED BRASS: A CONCERT OPENER James Barns Hal Leonard

This Show-Style opener is an exciting new piece to kick off your summer series. Well written with lots of woodwind features. A rousing opener for sure!
Grade 4

PLEASE MAIL YOUR SUBMISSIONS FOR "NEW MUSIC REVIEW" TO PAST PRESIDENT ANDY ISCA

andyisca51@gmail.com or 770 Joyner Road, Grayson, LA 71435-9720

Andy is a Past-President of ACB and is the founder/conductor of the Riverside Concert Band of Columbia, Louisiana

ACB Recognition Certificate

Does your band have a significant milestone to celebrate? You can request an **ACB Recognition Certificate** (suitable for framing) to present at your next public concert. If your band is nearing an anniversary milestone, find out about the ACB Recognition Certificate on our web site under RESOURCES/Members or click on CONTACT.

~ Nancy Michalek, Editor



American Prize Recognizes ACB Members in 2020-2021 Awards Year

The American Prize, begun in 2009, is a series of national competitions in the performing arts. The winners receive cash awards in addition to the national recognition. Each competition is divided into various levels including professional, college/university, church, community and secondary school categories. The American Prize is administered by Hat City Music Theater, Inc., a nonprofit organization based in Danbury, Connecticut. To learn more about the American Prize, visit <http://theamericanprize.org/>

Association of Concert Band members have been recognized in the past and 2021 is no exception. Semi Finalists of the almost 30 competitions are gradually announced in the early part of the year and winners are announced in the later part of the year.

As of April 2, 2021 there are four competition categories where our members have been recognized. In the category of Band/Wind Ensemble Performance - community division, seven of our members have been recognized as Semi-Finalists. They are:

- The Allentown Band (Ronald Demkee) - Allentown PA
- Acadian Wind Symphony (Gerald Guilbeaux) - Lafayette LA
- Mid America Freedom Band (Lee Hartman) - Kansas City MO
- The South Jersey Area Wind Ensemble (Keith W. Hodgson) - Mays Landing NJ
- Boulder Concert Band (Kenneth Singleton) - Boulder CO
- University Heights Symphonic Band (Matthew Salvaggio) - University Heights OH
- Los Alamos Community Winds (Ted Vives) - Los Alamos NM

In the category of Conductors (Band/Wind Ensemble) community & school division - two of our members have been recognized as semi-finalists.

- Gerald Guilbeaux, Acadian Wind Symphony - Lafayette LA
- Matthew Salvaggio, University Heights Symphonic Band - University Heights OH

One of our members, Edward (Ted) Messerschmidt from Poughkeepsie NY has been recognized in two of the categories for composers. His piece *Symphony for Band: Beyond the Elusive Dream* has been recognized as a semi-finalist in the Composers-band/wind ensemble professional division. His *The Source Revisited* has been recognized as a finalist in the Composers - pops/light music - professional division.

Stay tuned to the ACB Facebook and webpage at <https://www.acbands.org/americanprize2021> where more finalists, winners and possible other recognitions will be announced as the information becomes available.

If you are a composer or your ensemble is interested in applying to the next contest, visit <http://www.theamericanprize.org/compinfo.html> to see the categories, details, and deadlines for the 2021-2022 Awards Year. (Many deadlines may be extended to July 20, 2021 by request)

~ Submitted by Sarah McElfresh

Larry Daehn Receives Edwin Franko Goldman Memorial Citation New Glarus, Wisconsin

Although Larry Daehn achieved resounding success as a band director, it was his music publishing company and subsequent compositions and arrangements that have become international in scope that warrant this award. His music ranges from the most elementary in difficulty to the more challenging and can be found on virtually every contest list in America. Numerous renowned conductors of honors bands have programmed his music over the decades because the works embody all that is expressive and honest in the art. Being a music educator is a full-time job, yet on top of these responsibilities, Larry also found the time to be a prolific composer and arranger, as well as a publisher! With these efforts, he has truly made his mark on our profession. Always unassuming and sincere, Larry Daehn represents the best of teacher-entrepreneur-musician, and his contributions to our profession are substantial, enduring and most worthy of the ABA Goldman Memorial Citation.



The Edwin Franko Goldman Memorial Citation honors the memory of Edwin Franko Goldman, Founder, First President, and Honorary Life President of The American Bandmasters Association. The Award is to provide recognition to those outside the membership of The American Bandmasters Association (ABA) who have rendered conspicuous service in the interest of Bands and Band Music in America.

Get connected with ACB Online!!



If you are a Facebook user, become a fan of ACB so you can see and share information! And don't forget the ACB web site is a great resource. There is much great information under the RESOURCES section as well as in the member area.

www.acbands.org



Sousa at the Fair

~ William H. Rehrig

John Philip Sousa wrote 136 marches. Of these, he wrote 12 for various expositions and fairs. In the years between 1892 and 1927, the Sousa Band played at over 35 fairs and expositions. While the band played at most of these fairs and expositions only once, the band made multiple appearances at several of them. In general, the Sousa Band spent either one or two weeks at these, playing two concerts each day. Usually there would be an afternoon concert and an evening concert. At times, when special events dictated, the band would play a morning concert. On some occasions, the band played three or four concerts each. In most cases, the fair or exposition management would pay the band a fee for their appearance, while on others, the band was paid a much smaller retainer, with a share of the receipts as well.



**The Chicago World's Fair (1892 & 1893)
(Columbian Exposition)**

The very first concert of the Sousa Band was performed on September 26th, 1892 at Plainfield, New Jersey. From there, the band traveled through parts of New Jersey, Pennsylvania, New York, and Michigan. The band arrived in Chicago on October 10th where it played a series of concerts at the Great Auditorium. The band finally opened at the Columbian Exposition (World's Fair) on October 18th, where it played at several building dedications.

The band returned to the Columbian Exposition in 1893, where it performed a series of concerts over a two week period. Despite extensive research by Sousa scholar Paul Bierley, very few details of the Sousa Band's activities at the 1892 and 1893 Expositions have been unearthed.

The exposition celebrated dedication day on October 26, 1892, and the exposition was officially opened on May 1, 1893 by President Grover Cleveland. The largest single day attendance was 700,000 on October 9, 1893, and a total of 27.5 million people attended the exposition.

Among the "firsts" introduced at the exposition were:

- The U.S. Postal Service produced its first picture post cards
- Cracker Jacks were introduced
- Aunt Jemima Syrup was introduced

- The U.S. Mint coined quarter, half-dollar and dollar commemorative coins
- Cream of Wheat was introduced
- Pabst Beer was introduced
- Juicy Fruit gum was introduced
- Diet carbonated soft drinks were introduced
- The hamburger was introduced to the United States
- The carnival concept was born

The St. Louis Exposition

The Sousa Band made four appearances at the St. Louis Exposition. It spent most of September and October, 1893 there, where it met with spectacular success. As a result, the directorate of the Exposition held a special ceremony in Sousa's honor during the final week of October, at which time the Governor of Missouri presented Sousa with an elaborate medal encrusted with gold, rubies, and diamonds. In grateful response, Sousa wrote **The Directorate**, and dedicated it to the Board of Directors of the Exposition.

The Sousa Band made return trips to the Exposition in 1894, 1895 and 1898. A highlight of the band's 1894 appearance was a presentation by French Ambassador Jules Jusserand to Sousa of the rosette of the *Officier de L'Instructeur Publique* of France. The band also performed there in 1904, when the Exposition was billed as the St. Louis World's Fair.

The 1904 St. Louis World's Fair opened on April 30, 1904, and closed on December 1, 1904. During that time almost 20 million people visited the fair. Among the firsts introduced were:

- Air conditioning
- Ice skating in the summer
- Wireless telegraph service to 1500 miles
- Hot dogs
- Ice cream cones
- Iced tea
- Dr. Pepper (soft drink)
- Peanut butter
- Fairy floss (we know this today as cotton candy)

The Pittsburgh Exposition

The Pittsburgh Exposition was first organized in 1886, during the heyday of international expositions, state and county fairs, and municipal expositions. For many years the Pittsburgh Exposition was among the most successful in the country. The last Pittsburgh Exposition was held in the fall of 1916. The Sousa Band played at the Pittsburgh Exposition annually from 1897 until 1915, excepting 1911, when they were on their World Tour. When other cities abandoned their fairs due to falling attendance, the management of the Pittsburgh Exposition was able to continue to attract large

... Fairs and Expositions

Stripes Forever.

Unfortunately, tragedy struck the Exposition and the nation, when President William McKinley, who was visiting the fair, was fatally wounded on September 6th. He finally succumbed on September 14th.

The Panama Pacific Exposition (1915)

The Sousa Band played a 9-week engagement from May until July at the Panama Pacific Exposition, held in San Francisco. For the occasion, Sousa wrote his **Pathfinder of Panama March**. The *Pathfinder* of the title is the Panama Canal, which shortened the ocean voyage between San Francisco and New York by 8,000 miles.

One of the foreign participants in this Exposition was French composer Camille St. Saens, who wrote the grandiose **Hail California** for orchestra, band, and organ. Sousa and St. Saens became good friends, and were seen together frequently during the exposition.



Sousa & Camille St. Saens

He thought highly of Sousa and his band, as evidenced by his spontaneous response at a Sousa Band concert. After Herbert L.

Clarke had finished playing a cornet solo, St Saens rose from his seat, came on stage and proclaimed that he had never heard such a magnificent performance on either a trumpet or cornet in all his eighty years.

Listed below is the program the Sousa Band played at the Panama Pacific Exposition on July 10th:

- The Sousa Band – July 10, 1915
- Peer Gynt Suite Grieg
 - Duet for French Horn and Flute Titi
 - At the King’s Court Suite Sousa
 - The Goose Girl Sousa
 - Virginia Root, vocal soloist*
 - Scenes from Siegfried Wagner
 - Valse: Morning Journals Strauss
 - Le Gypsy, idyl Ganne
 - Pathfinder of Panama March Sousa
 - Two Movements from the Concerto Vieuxtemps
 - Miss Margel Gluck, violin solo*
 - Flotte Bursche Overture Suppe

Other Fairs and Expositions

In addition to the fairs and expositions already mentioned, the Sousa Band also played at these:

- The Midwinter San Francisco Exhibition (1894)
- The Philadelphia National Export Exposition (1899)
- The New York Cement Exposition (1910)
- The Cleveland Industrial Exposition (1927)

Sousa did not write marches for any of these expositions.

Other Exposition Marches

In addition to the marches mentioned above, Sousa wrote 5 marches for expositions. The Sousa Band did not perform at these expositions.

- Powhatan’s Daughter March 1907 Jamestown Exposition
- Sesquicentennial Exposition 1926 Sesquicentennial Exposition, Philadelphia
- La Flor de Seville 1929 Ibero-American Exposition, Seville Spain
- Legionnaires 1931 International Colonial and Overseas Exposition, Paris
- Century of Progress 1933 Chicago World’s Fair

William H. Rehrig is the author of The Heritage Encyclopedia of Band Music which is now available online. He is currently working with Bob Hoe VI to make his father’s vast collection of band music online. He led band and orchestras in public schools for 40 years and is a trumpet player.

The Pathfinder of Panama
March JOHN PHILIP SOUSA

Solo Bb Cornet

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THE ASSOCIATION OF Concert Bands



Be a part of something great:



Your ACB membership shows your commitment to community bands and concert band music. As community band enthusiasts, we want to play, we want to have fun playing, and we want to make our band better. We want tips and help in building our audience, fundraising, finding fun themed concerts, and much more. The Association of Concert Bands is the best network for community bands. As the “International Voice of Community Bands,” the ACB provides benefits and services for its member bands and provides many opportunities for individual adult musicians and conductors to socialize, perform, and improve. See Membership Application on back page for additional benefits by membership type.

By being a member of the Association of Concert Bands, you help support ACB activities and projects that encourage and foster adult concert community, municipal, and civic bands on a national scale. Membership also aids in promoting performances of the highest quality in traditional and contemporary literature for bands.

Individual, Student, Family, and Life members receive:

NAXOS MUSIC LIBRARY (NML) STREAMING SERVICE -- ACB has reached an agreement with NAXOS Records to provide their music streaming service **free** to **Individual, Student, Family** and **Life** members. *Now, for the cost of these ACB memberships, you get a valuable music streaming service for free!*

All members receive:

- Subscription to the *ACB Journal* and periodic informational mailings



The *ACB Journal*, published three times annually, is a key resource for sharing information among adult concert bands. Issues typically include articles by and for musicians, news and recent programs from member bands, reviews on new music, as well as information on upcoming music conventions, tours, adult band camps, festivals, and travel opportunities. Additionally, the *ACB Journal* regularly includes coverage on the annual ACB Convention.

- Ability to register for annual convention

The ACB Convention is an opportunity for everyone in a band – directors, members, leadership – and music industry leaders, administrators, and board members to share ideas, experiences, and challenges. Educational seminars, clinics, and performances by chosen member bands are a daily convention occurrence. Any convention registrant is welcome to participate in convention band, which is traditionally led by an esteemed conductor.

- Access to reference materials in the member area of ACBands.org

In addition to the ACB membership directory, our “Blueprint for Starting and Maintaining a Band” features information on running a community band – establishment, funding, development, maintenance, and promotion.

Other member resources, including past issues of the *ACB Journal* with links to articles by topic.

- Voting rights in organizational elections
- Toll free question and answer hotline at 1.800.726.8720



All members are eligible for member discounts at participating suppliers listed on the ACB Web Site (acbands.org/join)

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MEMBERSHIP APPLICATION

THE ASSOCIATION OF Concert Bands



INDIVIDUAL / FAMILY MEMBERSHIP APPLICATION

NAME:
OCCUPATION:
NAME #2:
OCCUPATION:
ADDRESS:
CITY: STATE:
COUNTRY:
ZIP CODE:
TELEPHONE: ()
EMAIL:
CATEGORY: <input type="checkbox"/> Individual <input type="checkbox"/> Family <input type="checkbox"/> Life <input type="checkbox"/> Student
ADD-ON <input type="checkbox"/> Subscription to HEBM - \$5.00 <input type="checkbox"/> Donation to ACB \$ _____
REFERRED BY:

One of the benefits to corporate members of ACB is the sharing of address information regarding ACB members. We have NOT been sharing email addresses with our corporate members, offering instead to forward any corporate email communication to members from the ACB office. If you do not wish the ACB to forward corporate-based email to you, please check the box below.

NO. You do not have my permission to forward email to me on behalf of ACB corporate members.

ORGANIZATION / CORPORATE MEMBERSHIP APPLICATION

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ADDRESS 2:
CITY: STATE:
COUNTRY:
ZIP CODE:
CONTACT NAME:
CONTACT TITLE:
TELEPHONE: ()
EMAIL:
CATEGORY: <input type="checkbox"/> Organization <input type="checkbox"/> Organization w/BMI/ASCAP License <input type="checkbox"/> Corporate
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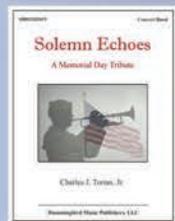


STAR SPANGLED FANFARE

Star Spangled Fanfare uses a narrator and includes a history of the creation of our national anthem, recitation of the fourth verse, and a stirring fanfare inviting all of those present to 'recapture the focus,' then rise and sing the first verse with renewed enthusiasm and meaning.

Oboe Solo with Concert Band

Music for Horn and Saxophone Ensembles



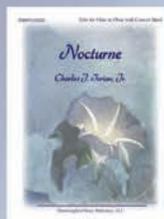
SOLEMN ECHOES

Solemn Echoes is a four-minute concert march produced for Memorial Day, or other patriotic occasions. It contains subtle fragments of the five military service songs, though these are not developed into full melodies. The work is intended as a tribute, largely based on "Taps."



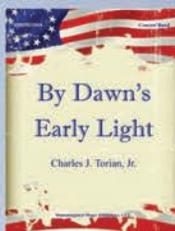
IMPROMPTU

Impromptu is an improvisatory work for solo oboe and concert band and is very expressive, allowing a lot of freedom for interpretation. Technical issues, besides some range demands, are only moderate. The work is also available for solo oboe accompanied by piano or string orchestra. The oboe part is identical in all three versions.



NOCTURNE

This romantic oboe and concert band work lends itself to creative interpretation on the part of both soloist and accompanying wind and percussion instruments which often share in what is perhaps more aptly described as a collaboration. Multiple meter and key changes blend into an almost impressionistic veil of unrushed expression. The solo is equally suitable for flute.



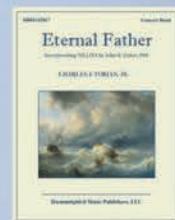
BY DAWN'S EARLY LIGHT

Conceived as a fanfare to precede the presentation of *The Star-Spangled Banner*, this work can be presented in three different ways: (1) as a concert selection, (2) as a narrated work describing the events leading to Francis Scott Key's creation of *The Star-Spangled Banner*, and (3) using the final third of the work as an animated fanfare to open a concert program. The music is, at times, both poignant and thrilling - filled with exciting contrasts and imbued with a sense of 'I am proud to be an American.'



FANFARE AND FROLIC

Fanfare and Frolic is a mixture of the serious and the not-so-serious.... The fanfare is stately in an A-B-A format with the middle section in contrast, not unlike the trio of a march. The 'Frolic' consists of a series of tongue-in-cheek animated variants. The intention is one of evoking a little subtle humor.



ETERNAL FATHER

In 1960, the U.S. Navy Band Orchestra, on the way to play a reception for then President Dwight D. Eisenhower, was involved in a mid-air plane collision over Rio de Janeiro, Brazil. This work, based on John B. Dyke's hymn tune MELITA, is a commemoration of the 61 lives lost including the nineteen navy musicians on board.



PROEM AND SCAMPER

The short 17-measure proem (a fourteenth century term for preface or prelude) is quickly connected to an animated 'chase' where all four parts 'fly.' The work, although brief, is truly fun to perform. The ensemble might even want to play it a second time, or perhaps as a quick encore at the end of a program!

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