

VOL. 43, NO 2: June 2024

THE INTERNATIONAL VOICE OF COMMUNITY BANDS

THE JOURNAL OF  
THE ASSOCIATION OF



# Concert Bands



## INSIDE THIS ISSUE:

**Regional Connections Events Underway • 2025 Convention  
Special Concerts, Celebrations, Milestones & Goodbyes**



## JUST PUBLISHED! NEW MUSIC FOR ADULT BANDS!

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012-5061-00  
Grade 4

### Piccolodia Jerry Brubaker

A creative and exciting work for solo piccolo with concert band accompaniment. **Piccolodia** by veteran composer Jerry Brubaker is the ideal piece to feature your outstanding piccolo soloist! Composed for Nada Montgomery in honor of her years of service to the Association of Concert Bands, and premiered by her to a standing ovation at the 2023 ACB Convention in Orlando, Florida. Written in three sections, the opening features a driving melodic theme with sweeping runs, demonstrating great soloist dexterity. The middle section is very ballad-like, and depicts the soloist's friendships through various duets with many other instruments. **Piccolodia** concludes with a festive samba which is sure to have your audience dancing in the aisles! An outstanding and welcome addition to solo repertoire!



012-5132-00  
Grade 4

### The Attorney General Karl L. King / Andrew Glover

Here's a Karl King march that is a guaranteed crowd-pleaser! **The Attorney General** has all the hallmarks of great King marches – tuneful melodies, exciting counter-melodies, and that unique sound you'll only find in a "Kingtune!" Exciting parts for all sections of the band make this a sure favorite for performers as well as audiences. Brilliant writing from one of America's best band music composers, this one gets our highest recommendation!



012-5115-00  
Grade 3

### A Life Well Lived Rob Romeyn

Every now and then we are fortunate enough to know people who make lasting impressions, seem larger than life, and are just memorable. **A Life Well Lived** by Rob Romeyn, dedicated to the memory of his lifelong friend Jeff Norman, presents a powerful and triumphant message of personal courage, strength, and grace... a true celebration of life. The music begins with a transparent, ethereal quality that seems almost too perfect for this world. From here, a hauntingly beautiful melody is introduced. This melody develops and evolves, finally maturing into a statement of incredible emotion and power. After a breathtaking climax, the intensity subsides, back to the exquisite quality from which the music began, finally ending with a heartfelt spell that will not soon be forgotten. A very emotional, lyrical piece of uncommon quality, not to be overlooked. Our highest recommendation!



012-5063-00  
Grade 4

### Tempest Of The Ocean Rossano Galante

The cycle of oceanic life is vividly depicted in this stunning programmatic work for band by Rossano Galante. Through the sands of time, the ocean's behemoth size holds a multitude of lifeforms. These inhabitants are a compilation of beautiful sea life, moving gracefully through the waters. On the darker side, there are menacing eating machines that also terrorize these smaller sea creatures – the cycle of life in this oceanic environment. **Tempest Of The Ocean** brilliantly captures all these elements. An outstanding work for mature bands by one of America's most exciting composers! Magnificent!



012-5060-00  
Grade 3

### Call Of The Prairie Lisa Galvin

**Call Of The Prairie** depicts both the grandeur and turmoil of the Midwest and its indigenous forebearers. The serene opening transitions into a decisive and spirited rhythmic ostinato, until a haunting flute solo offers a mournful soliloquy. The rhythmic energy returns in grand fashion for a powerful finish. Your ensemble can also use this piece for cross-curricular study with the accompanying historical program notes. A first-rate programmatic work for mid-level bands; certain to be a concert favorite. Exceptional music!



012-5083-00  
Grade 3

### Longing For Home Nathan Hervey

This debut work from composer Nathan Hervey is a moving and expressive lyrical work for mid-level bands. **Longing For Home** evokes the feeling of being in a place that gives comfort, rest, and relaxation – for the composer, as for many of us, our home and family. For some, it could be with friends, a favorite destination, or simply remembering a memorable and happy time that has positive connotations. **Longing for Home** features lush harmonies with a meaningful melody that performers and audiences will enjoy and find unforgettable. Beautiful music!



011-5108-00  
Grade 2

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# THE JOURNAL OF THE ASSOCIATION OF Concert Bands



THE INTERNATIONAL VOICE OF COMMUNITY BANDS

VOL. 43, NO. 2, JUNE 2024

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**[www.acbands.org](http://www.acbands.org)**

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# EDITOR'S NOTES

*Spring is here!* Although it's hard for me to tell at 8,000 ft. in altitude, with temperatures still dropping below freezing at night in the middle of May. But there are flowers blooming, trees budding and birds building nests. It is indeed *Spring!*

This issue of the *Journal* is packed with interesting things happening with your ACB. ACB News starts out with updates on the Regional Connections events already taking place. Check out photos from the Omaha, Nebraska event held in April, and see what is in store for the Plano/Richardson, Texas and Carrollton, Georgia events coming up soon. *ACB Connects!* shares access to a tutorial on how to access the ACB archives with a link to help you out. We take a sneak preview of the ACB Outstanding Conductor Award recipients. Look for their full stories featured in the upcoming October issue. Most exciting of all is the news about the 2025 ACB Convention in Fort Smith, Arkansas. Get a glimpse at the Convention events, the Convention Band Conductor and the Convention Band concert venue, our Luncheon Keynote speaker and more!

Our Member Band Spotlight features the Huntington Beach Concert Band, celebrating its 50th Anniversary. Several bands have provided wonderful articles about special concerts, including the Nebraska Wind Symphony sharing a way to get young people interested in concert bands by involving them in a concert. The Ann Arbor Concert Band celebrated its 45th Anniversary with a concert dedicated to the contributions that women have made to the concert band world. Not to be outdone, the Melbourne Municipal Band honored Col. Hal Gibson with a concert celebrating his 100th birthday and gathered so many colonels to guest conduct, it made me want to salute.

Two ACB bands share the retirement of their conductors, including the Hot Springs (Arkansas) Concert Band with its conduc-

**ON THE COVER:** After 25 years, Dr. Craig Hamilton is retiring as Principal Director of the Hot Springs (Arkansas) Concert Band. Craig served as the coordinator and often wrote the Conductors Corner: A View from the Podium for the *Journal* for several years.. See the story on page 33.

tor Dr. Craig Hamilton retiring after 25 years (see On the Cover below). Chuck and Sue Van Buren are retiring from the Perinton Concert Band. Both Chuck and Sue are founding members of the band. Chuck was the Conductor of the band, while Sue played the bassoon and served as the Concert Manager.

A sad note: Dr. Ron Keller, Director Emeritus of the Naperville Municipal Band, whose retirement as director and appointment as Director Emeritus were featured in a story in the February issue of the *Journal*, passed away in early February. Fortunately, Ron got to see his article in the *Journal* and was very pleased. He will be greatly missed by the ACB and his Naperville, Illinois community.

News From Our Members includes the East Coast Band Conference, as well as the Pomona (California) Concert Band celebrating its 70-year member Carol Hopping. We also announce ACB member Jon Eckman has been inducted into the John Philip Sousa League of Honor.

For our history buffs, Gary Gillett, from the Missoula (Montana) City Band, gives us a glimpse of Custer's Last Stand Band Director, Felix Villiet Vinatieri. Following up on Elizabeth Johnson's article in the February issue about the Glenn Miller Festival, Dennis Spragg, coordinator of the formal Glenn Miller Archives in Boulder, Colorado, provides an insightful look into Miller's involvement in the military and the effects he had on its music.

Interspersed in all this, we have the New Music Review, Opportunities to "Play Away," a Power Practicing article by Harry Watters, Program Exchanges, a book review by Trey Reely about the Lucarelli Approach to Oboe Playing, and so much more! Please, don't forget to patronize our advertisers. *Till next issue...*

*Think of your favorite song and keep smiling!*

**Sandy Cleveland**  
Journal Editor/Graphic Designer



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 non-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 online or by request to the editor. Deadlines for submission of article materials or advertising materials are December 1 (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 \$7.50 per copy (which includes postage). Please send your request with the number of additional copies desired to the email below (billed online), or send your request with payment to:

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**SANDY CLEVELAND, Editor**  
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# PRESIDENT'S MESSAGE

## The “Stuff” of Music, Part 3

*“Know Your Stuff,” Know Who You’re Stuffin,” and “Stuff ‘Em!”*

As you may recall, these were the three tenants of conducting introduced to me by the masterful educator, musician and legendary conductor John P. Paynter at Northwestern University.

The big questions in “Stuffin” the audience are “how do you want the audience to feel,” “what kind of experience do you want them to have” and “how do you craft the program so they are moved?” We also can’t forget about the needs of the musicians in this process.

Let’s assume that all the assiduous score study and diligent rehearsals are complete, and now it’s time to implement your thoughtful concert programming. Let’s examine the definition of thoughtful: “Given to or made with needful anticipation of the needs and happiness of others.” Like a good article, I want my program to be thoughtful. To start, I strive to grab the audience’s attention, keep their interest by exploring different emotions during the program and then finish strong. I try to be deliberate in all of these inflection points, carefully selecting the appropriate pieces and anticipating the audience’s reaction to each.

I think that all of us are passionate about music, band music in particular. With quality music in mind, I often spend many hours combing through our band’s library, looking for pieces to program that both the audience and the musicians will enjoy. This includes new works as well as “standards,” marches, overtures, closers, solo features and often something that can showcase a section or has an opportunity for audience participation.

My programming is based on the lessons Mr. Paynter shared about his programs. He was always very intentional about the entire flow of the program. He had a “formula” for programming, developed after decades of leading bands. He maintained an exhaustive list of works categorized by composer, form, difficulty, instrumenta-

tion, programming role, i.e. concert opener/closer, length, tempo and performance date. That list was his starting point in developing a comprehensive program. I’m certain many of you have your own programming “formulas” as well.



*John Philip Paynter*

Many of Mr. Paynter’s programs were very long, mostly because he just loved music and wanted to share it with the audience. He was also not afraid to pair new music with “standards.” One Northwestern University Wind Ensemble concert that sticks in my mind featured a new work (at that time), “And the Mountains Rising Nowhere” by Joseph Schwantner, followed immediately by “Second Suite in F” by Gustav Holst. As I mentioned in the last article, don’t underestimate your audience’s capacity for new music. Remember, you are the subject matter expert, so take the opportunity to help your audience understand what to listen for ... believe in your

music choices!

I’m certain that many of you have your own “lists” and “formulas.” Mine is often based on the musicians who are available for the concert. Like the challenges many of you face, not all of the musicians in the band are available for every concert, which often makes selecting a good program more challenging. No matter what though, I always try to base my program on well-crafted music.

What a gift we band musicians have to share with an audience. In the words of John P. Paynter “You haven’t lived until you’ve heard the people clap their hands in time to ‘The Stars and Stripes Forever,’ watched a child conduct in pantomime with a twig or heard the crowd ‘buzz’ with excitement when one of their favorite band pieces is announced.”

Creating programs that “Stuff” your audience requires your skill, knowledge and passion. Now go “Stuff ‘Em!”



**BETH STEELE**  
ACB PRESIDENT

**Beth Steele**  
**President**

**Association of Concert Bands**



*The legendary John P. Paynter became Northwestern University’s second Director of Bands at the age of 23, serving in that position for more than 40 years. He influenced thousands of students, including ACB President Beth Steele, with his wit, unyielding musical standards and sheer dedication to excellence.*

## Regional Connections Events Underway

In 2023, ACB announced plans for a new initiative entitled Regional Connections which would bring together our members from different areas of the country. We hoped to engage with the needs of our broader membership and to foster more collaboration among our members.

Three inaugural events were announced for 2024. The initial plans included a music reading session, educational clinics, performances, and discussions on topics concerning community bands.

The first Regional Connections was held April 26-27 in Omaha, Nebraska. The second event is planned for June 14-15 in Plano/Richardson, Texas, and registration is open for the third event scheduled for September 20-21 in Carrollton, Georgia.

### Omaha, Nebraska

The Nebraska Wind Symphony joined with ACB to host the first event April 26-27 at the Strauss Performing Arts Center on the campus of the University of Nebraska Omaha. Musicians from six states gathered for a weekend of concerts, music reading, clinics and discussions.

On Friday night, participants were treated to an outstanding performance by the University of Nebraska Omaha Wind Ensemble, directed by Dr. Josh Kearney. Saturday began with a music reading session led by Dr. Kearney. Musicians gathered in the auditorium to read 14 pieces of music written by contemporary composers. Rachel Morgan of the Nebraska Arts Council presented a grant writing workshop, where attendees learned about available grant



*The Omaha Symphonic Winds, conducted by its Music Director Rex Barker, presented a concert on Saturday afternoon at the Omaha Regional Connections event in April.*



programs, as well as how to write an effective grant proposal. A presentation on instruments that were used in early 19th century American bands was led by Ana Silva and Dwight Vaught of the National Music Museum in Vermillion, South Dakota. Participants also gathered for a roundtable discussion to share ideas regarding the issues and challenges facing community bands.

Everyone thoroughly enjoyed the performances by:

- Central Iowa Wind Ensemble from Des Moines, Iowa, under the direction of Rex Barker
- Omaha Symphonic Winds from Omaha, Nebraska, under the direction of Christian Carichner
- Nebraska Wind Symphony from Omaha, Nebraska, under the direction of Dr. Josh Kearney

More information about the event is available on our website:

<https://www.acbands.org/rce-ne>

### Plano/Richardson, Texas

Musicians will soon gather June 14-15 at Richardson High School in Richardson, Texas, for our second Regional Connections. Plano Community Band is working with ACB to host this event that will feature concerts, a music reading session, and clinics of interest to community band musicians.

Featured performances include:

- East Texas Symphonic Band from Longview, Texas
- Lone Star Wind Orchestra from Dallas, Texas
- Metropolitan Winds from Flower Mound, Texas
- Plano Community Band from Plano, Texas
- Richardson Community Band from Richardson, Texas
- River Valley Community Band from Fort Smith, Arkansas



# ACB NEWS

A music reading session will be led by Eugene Corporon, Director of Wind Studies at the University of North Texas. Clinics will include a variety of informative topics: Practice Techniques, Programming for Community Band, Technology & the Community Band, Getting the Word Out, and Don't Be Square, an introduction to encouraging community bands to play music in the jazz style.

More information about the event is available on our website:  
<https://www.acbands.org/rce-tx>

## Carrollton, Georgia

Registration is now open for our third event to be held September 20-21 in Carrollton, Georgia. ACB, together with our host the Callanwolde Concert Band, looks forward to welcoming people to the Mabry Center for the Arts for a weekend of music reading, clinics and wonderful performances.

The event will begin on Friday night with a performance by the University of West Georgia Wind Ensemble, directed by Josh Byrd, who will also be leading the music reading session on Saturday.

Performing ensembles will include:

- Alpharetta City Band from Alpharetta, Georgia
- Atlanta Wind Symphony from Atlanta, Georgia
- Callanwolde Concert Band from Dekalb County, Georgia
- Haywood Community Band from Waynesville, North Carolina
- University of West Georgia Wind Ensemble from Carrollton, Georgia

The registration fee for ACB members is \$45, the non-member rate is \$75. If you are not a member of ACB, consider joining when you register for this event and take advantage of our other ACB member benefits!

More information about the event is available on our website:  
<https://www.acbands.org/rce-ga>



*Early Band Instrument Clinic at the Omaha Regional Connections event in April. The clinic was presented by Ana Silva and Dwight Vaught from the National Music Museum in Vermillion, South Dakota.*

## Future

We look forward to bringing ACB to your area. Be watching the ACB website, the *ACB Journal* and social media for further updates. If your band is interested in helping ACB host a Regional Connections event in the future, please reach out to the ACB Regional Connections Coordinator, Scott McElfresh.

Contact information is available at:  
<https://www.acbands.org/regionalconnections>

~ Submitted by Scott McElfresh



*Below: Dr. Josh Kearney conducts a music reading session Saturday morning at the Regional Connections event in Omaha, Nebraska.*





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Community Band By The Sea in Wildwood, NJ  
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# ACB Members Can Access the ACB Archives at the University of Illinois



Thanks to ACB's 6th President Delbert Eisch (1987-1989), the archives of the Association of Concert Bands are part of the archival library system at the University of Illinois Urbana-Champaign. In March 2023, then President Gail Brechting and Past President and Historian Gerald Guilbeaux and his wife Maria met on the campus of the University. Their goal was to learn how to access the ACB historical archives. They met with Dr. Scott Schwartz, the Director and Archivist for Music & Fine Arts, [schwartzs@illinois.edu](mailto:schwartzs@illinois.edu), to do a virtual tutorial on how to physically gain access to these files. A videographer from the University of Illinois was also there to record the meeting.

Whether you are planning a trip somewhere near the campus and want to stop in to check on some of the materials of interest, or you would like more information about virtually accessing specific documents, this is for you. The video is designed to answer questions, give information and guide you to find out more about the history of our great organization. This is a free and easily accessed service.

To view the tutorial, simply go to the ACB Website at [acbands.org](http://acbands.org), then to RESOURCES on the Menu. The dropdown has Tutorial Archives – click, and you will see the video.

You can also use this QR Code to go directly to the University of Illinois and the ACB Archives.



Special thanks to the University of Illinois Bands Archivists, to Scott Hosner, *ACB Connects!* editor and production manager, and to Gerald and Maria Guilbeaux for their time and support on this project. *ACB Connects!* was developed during the pandemic to create resources for ACB members. It continues to develop Tutorials, Conversations, Roundtable Discussions and Podcasts on pertinent topics for the community band world.

New ideas are appreciated and can be sent to chairperson Gail Brechting at [gbrechting@outlook.com](mailto:gbrechting@outlook.com).

~ Submitted by Gail A. Brechting, Past President



Introduction page of the ACB Archives Tutorial, accessed at [acbands.org](http://acbands.org).



Gail Brechting and Gerald Guilbeaux visited the ACB Archives at the University of Illinois in March 2023 to record a tutorial on accessing the archives. At the time, Gail was ACB President and Gerald, a previous Past President of the ACB, was the Historian.

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## COMING IN THE NEXT ACB JOURNAL...

### ACB Selects Two Recipients for the 2024 ACB Outstanding Conductor Award

*Editor's Note: Due to space restraints, the full article about these award recipients will appear in the October 2024 ACB Journal.*

The Association of Concert Bands Board of Directors has approved the choice of the Awards Committee for two candidates to receive the ACB Outstanding Conductor Award for 2024. The 2024 ACB Outstanding Conductors are Ronald Demkee and Keith Hodgson.



**Ronald Demkee**

Ronald Demkee has been the conductor/director of the Allentown Band since 1977. This historic band is America's oldest civilian concert band, having been organized in 1828. Under Ron's direction, the Allentown Band has produced many professional recordings and regularly features outstanding conductors and soloists from around the world. Ron is a professional tuba player and has played for decades with the Allentown Symphony Orchestra, where he also serves as Associate Conductor and Pops Conductor. [www.allentownband.com](http://www.allentownband.com)

Keith Hodgson has been the founding conductor/music director of the South Jersey Area Wind Ensemble since its inception in 1997. Keith is an Assistant Professor at the University of the Arts in Philadelphia where he has taught graduate and undergraduate conducting and percussion methods, and supervises graduate teachers. Prior to accepting the position at the University of the Arts, Keith taught for 26 years as a high school band director in New Jersey. [www.sjarwe.com](http://www.sjarwe.com)



**Keith Hodgson**

Initiated by the ACB Board of Directors in 2010, the ACB Outstanding Conductor Award was created to acknowledge an ACB member conductor for his or her conducting skills, musicality, community contributions, educational foresight and dedicated contributions to ACB. Nominations for the award may come from any member of ACB.

Please contact Chris Wilhjelm, [cwilhjelm@gmail.com](mailto:cwilhjelm@gmail.com), by May 15 to recommend a candidate.

~ Submitted by Chris Wilhjelm

## RMCCORNER

*Sarah McElfresh, Membership Chair*

### Membership Certificate



You can now download your ACB Membership Certificate from our website. Log in to your account, then click the button for "Print Membership Certificate."

### ACB Proud Member Logo

Don't forget to use the Proud Member logo on your band's posters, websites and programs. Logos can be found in the Members Area of our website. Share your posters on Facebook by sending files to [webmaster@acbands.org](mailto:webmaster@acbands.org).



### NAXOS APP UPDATE

The Naxos Music Library app received a major update in February. Find the app on the App Store or Google Play. Some new features include improved search by genre and keyword searches. Make the most of your membership benefit.

### Find-A-Band Directory

Member bands must **opt into** our Find-A-Band (FAB) Directory. This must be done from the band's account on our website. Log in, go to Find-A-Band Directory in the Members Area and fill in the form where it says "chosen to participate." Only ACB member bands who opt into FAB will be visible in the FAB Directory. A full listing of all ACB Member Bands can be viewed in our Members Area. **Add your logo by uploading a profile picture in "My Profile."**

### Digital License Certificates

We now have digital delivery of the Blanket Performance License Certificates. Bands with the license may log in to their account and click the link for their 2024 certificates.

**Want to be a RMC and help spread the word about ACB?  
Contact Sarah!**

**Contact Sarah McElfresh at**  
[sarahmcfresh.acb@gmail.com](mailto:sarahmcfresh.acb@gmail.com) | 757-874-9270

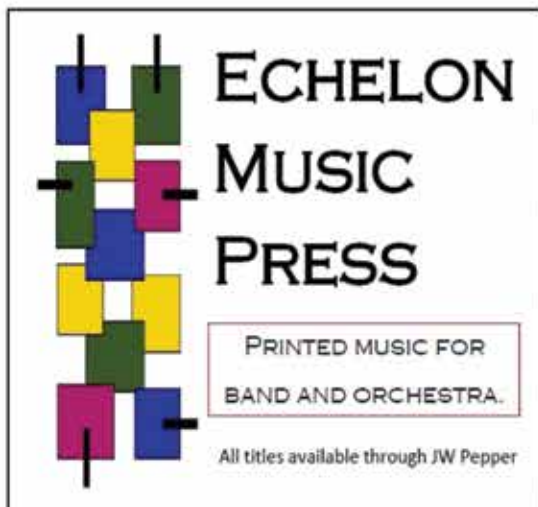




# MUSIC FOR BAND AND ORCHESTRA

## About Echelon Music Press

Echelon Music was started in 2007 to bring accessible print music to music students, professional instrumentalists, community bands, orchestras, and fellow educators. I have been a composer for most of my life, a professional horn player, and retired from teaching band & choir after 38 years. I felt the need to share my music, and the music of other like-minded composers, with those who would dare to listen. Here at Echelon Music, we aim to produce music that is well written, playable, enjoyable, and hopefully speaks to those who perform and hear it.



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# 2025 ACB CONVENTION

## *“Music on the Frontier”*



**SAVE THE DATE!**  
**June 4-8, 2025**  
**Wyndham Fort Smith**  
**Fort Smith, Arkansas**  
*Early Bird Registration is OPEN*



The Association of Concert Bands, in partnership with the River Valley Community Band, can't wait to share a fantastic musical experience with you!  
We have some AMAZING plans underway including:



- Finale Concert of the 2025 Convention Band in the incredible ArcBest Performing Arts Center
- Colonel (Ret.) Thomas Rotondi Jr., former Leader and Commander of The United States Army Band “Pershing’s Own,” Conductor of the 2025 ACB Convention Band
- Composer and CW4 (Ret.) U.S. Army Bandmaster Charles Booker as our Keynote Speaker
- POLYTONES in the HOLIDOME with ACB President Beth Steele, Lt. Col. (Ret.)
- Clinics and Roundtable Discussions by experts in their respective fields
- Wednesday Wine Tour

### **ArcBest Performing Arts Center** **Convention Band Performance** **Saturday, June 7 • 8 p.m.**

ArcBest Performing Arts Center is a gorgeous and well-maintained performance venue located in the Fort Smith Convention Center. The venue features theatre-style seating for up to 1,331 guests and full state-of-the-art sound, lighting and electrical. It is the proud home of the Fort Smith Symphony and hosts concerts, musicals, comedy shows and theatrical productions.



### **REGISTER TODAY!**

*See you at the Wyndham Fort Smith in 2025!*

For questions regarding the Convention, go to [ACB2025.org](https://ACB2025.org) or contact Amy J. Steiner, Convention Project Manager, at [conductor@buffalowinds.org](mailto:conductor@buffalowinds.org)

***The mission of the Association of Concert Bands is to foster excellence in Concert Band music through performance, education, and advocacy.***



[ACB2025.org](https://ACB2025.org)



# 2025 ACB CONVENTION

## *“Music on the Frontier”*

### **Convention Band Conductor** **Colonel (Ret.) Thomas Rotondi Jr.**

*Former Leader and Commander of The United States Army Band “Pershing’s Own”*

Colonel Thomas Rotondi Jr. retired from the United States Army in 2011, finishing a distinguished 34-year military career as the eighth Leader and Commander of The United States Army Band “Pershing’s Own” in Washington, D.C. He holds a Bachelor of Music degree from Millikin University, Decatur, Illinois, and a Master of Business Administration degree from Golden Gate University, San Francisco, California. Colonel Rotondi performed at numerous national events including the State Funeral for President Gerald R. Ford and the first inauguration for President Barack Obama. He has conducted throughout Europe, as well as Japan and China. Colonel Rotondi holds the distinction of being the first United States military band officer to conduct the Peoples Liberation Army Band in Beijing, China. He was elected to membership into the American Bandmasters Association in 2005. He currently serves as the Association of Concert Bands Advisory Council Chair and is also the Advisor to the Director for the Music At The Summit Adult Band Institute in Breckenridge, Colorado.



To read more about our Convention Band Conductor, please visit: [acb2025.org](http://acb2025.org).

### **Luncheon Keynote Speaker**

**THURSDAY, JUNE 5, 12:30 p.m.**

#### **Charles Booker**

*Composer and CW4 (Ret.) U.S. Army Bandmaster*



Charles Booker, a native of Natchez, Mississippi, is a former U.S. Army Bandmaster and Associate Professor at the University of Arkansas-Fort Smith. He served at the University as Director of Jazz Studies, Director of Bands, and Chair of the Music Department. During his tenure at UA Fort Smith, he taught trumpet, band, jazz band, conducting, music theory, orchestration, and composition. Mr. Booker was a student of Al Sturchio and Dan Schreiber and studied trumpet with Gary Rosenblatt and Jan Roller. He studied composition with Hank Levy (composer/arranger for Stan Kenton), Dr. Steve Strunk and Dr. James Balentine, and conducting with Dr. Robert Garofalo and Dr. Robert Rustowicz. Mr. Booker received his degrees from the University of the State of New York and the University of Texas at San Antonio. Mr. Booker has over 100 compositions published by Alfred, Kendor, Southern Music Company, Wingert-Jones, Potenza Music, Print Music Source, and Lecta Music.

To read more about our Keynote Speaker, please visit: [acb2025.org](http://acb2025.org).

### **Polytones in the Holidome**

**FRIDAY, JUNE 6, 2:30 p.m.**

**ACB President Beth Steele, Lt. Col. (Ret.)**

Plan on an unforgettable musical experience while we gather all of our musicians on the open floors of the Wyndham’s Holidome and perform glorious sounds throughout the hotel under the baton of our very own ACB President Beth Steele. We plan on recording this event.

**REGISTER TODAY! [ACB2025.org](http://ACB2025.org)**

*See you at the Wyndham Fort Smith in 2025!*



***The mission of the Association of Concert Bands is to foster excellence  
in Concert Band music through performance, education, and advocacy.***

# ***French Woods Classic Band Festival***

*September 4 - 8, 2024*

*Catskill Mountains - Hancock, New York*

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*David Soto*

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**or email [brian@frenchwoods.com](mailto:brian@frenchwoods.com)**

**[info@fwsportsarts.com](mailto:info@fwsportsarts.com)**





# Member Band Spotlight



## Huntington Beach Concert Band



## Celebrates 50 Years of Making Music

~ Dr. Jerry Byrd

In 2023, the Huntington Beach Concert Band celebrated its 50th anniversary of entertaining audiences in Huntington Beach and the Orange County area, as well as throughout southern California. The band marked the milestone with special concerts and events, including a grand 50th Anniversary concert and banquet.

The Huntington Beach Concert Band was founded by high school band director John Mason in 1973. The band's mission is

to provide a creative opportunity for musicians age 18 or older to share musical talents and bring enjoyment to others through public performance. Its 85 members, ages 21 to 89, have played with the band from one to 45 years, with an average tenure of 18 years. One of the founding members of the band, trumpeter Lloyd Glick, who is now 100 years old, just recently retired from playing but is still actively involved with the band.



Above: The band's membership has greatly expanded over the years, as seen in the photo from 1977 (left) to present day (right).

Top: During the summer, the Huntington Beach Concert Band hosts free Sunday afternoon concerts in the Huntington Beach Central Park. The concerts have become very popular throughout the community. The photo on the right was taken in 1977. The recent photo on the left shows the permanent bandshell which was constructed for the band.



## Spotlight Band ...



*The Huntington Beach Concert Band has performed at many sites and festivals in the area, including the USS Iowa (above), the Poway (California) Music Festival (above right), and the Richard M. Nixon Presidential Library (right).*



The band enjoys performing concerts at a wide range of venues throughout the area, including the Richard M. Nixon Presidential Library, the USS Iowa, the Southern California Community Band Festival, and various other band festivals. The band has joined with the Pacific Symphony at the Verizon Amphitheater in Irvine to perform Tchaikovsky's "1812 Overture." Each summer, the band sponsors the Summer Series Concerts in the Park, held in Huntington Beach Central Park. The concerts feature many types of performing groups: jazz ensembles, military bands, "big bands," country and western bands, orchestras and chorales, with the Huntington Beach Concert Band anchoring the series. The free Sunday afternoon concerts draw an audience of 1,500 to 2,000 people. In 2017, in honor of Tom Ridley, the band's longtime music director, the City of Huntington Beach named the park bandstand the Thomas Ridley Huntington Central Park Concert Bandstand.



*Trumpeter Lloyd Glick (center), who celebrated his 100th birthday in December 2023, is one of the founding members of the band. He is joined by Music Director Emeritus Tom Ridley (left) and Col. (Ret.) Tom Rotondi, who guest conducted the band in July 2022.*

Over the years, the Huntington Beach Concert Band band has commissioned works by James Christensen, Ed Huckleby, Gavin Lendt, and Rossano Galante. In August, the band premiered "Tempest of the Ocean," composed and conducted by Galante, for the band's 50th anniversary outdoor concert held at the bandstand.

The organization performed its Gala 50th Anniversary Concert in October to a packed auditorium at the Rose Center Theater, Orange County's Premier Civic Performing Arts Theater. The band was under the direction of Tom Ridley in his farewell concert, hav-



*Dr. Kenneth Foerch*

ing served with unwavering dedication as the band's music director for over 46 years. Tom was named Music Director Emeritus as he passed the baton to the band's new music director Dr. Kenneth Foerch, former saxophonist and clinician with "The President's Own" United States Marine Band and currently Director of Instrumental Music at Vanguard University in Costa Mesa, California.

The Huntington Beach Concert Band has grown immensely in the past 50 years, not only in numbers, but also in lasting friendships and in a shared love for music among its members. The band is especially grateful for the continued support it receives from the community and can't wait to entertain audiences for another 50 years! For concert information, go to [www.hbconcertband.org](http://www.hbconcertband.org).

*Dr. Jerry Byrd, a former children's camp director and university professor, is currently an academic editor. He played euphonium in high school and college, took a 45-year "break," and resumed playing in 2004 with the Prime Time Band (New Horizons) in Santa Barbara, California. He has been a member of the Huntington Beach Concert Band for 18 years, currently serving as Secretary, Librarian and Newsletter Editor. He is a member of several community and university bands and regularly plays in the ACB Convention Band, as well as at New Horizons band camps.*





# Andy Isca's NEW MUSIC REVIEW

Listen to any of these selections by going to the publisher's website!



## THE CRYSTAL FOUNTAIN

**Brian Balmages**  
FJH Music

"The Crystal Fountain" is based on the hymn "Guide Me, O Thou Great Redeemer." This work begins delicately and builds to a powerful climatic ending.  
Grade 2

## A WIND IN TIME

**Gavin Lendt**  
Grand Mesa Music

"A Wind in Time" is based on a folk-like melody. The melody undergoes various moods as it moves through time. Although most of this piece is in a minor key, there is an uplifting optimism that is captivating for the musicians and audience. This piece will make a very nice change-of-pace composition.  
Grade 2.5

## TAYLOR SWIFT ERAS

**Arr. Johnnie Vinson**  
Hal Leonard

This very approachable piece will definitely appeal to the younger people in your audience. Arranged by Johnnie Vinson, this is a fun and great-sounding arrangement that even the older folks in the audience will enjoy.  
Grade 2

## BARBIE'S WORLD

**Arr. Michael Brown**  
Hal Leonard

From the mega hit movie "Barbie" comes an upbeat and fun lineup of music that will be a hit with your entire audience. Arranged by Michael Brown, this is a perfect piece to add to your summer concert.  
Grade 3

## ARKANSAS TRAVELER

**Arr. Troy Armstrong**  
Barnhouse

Bring a taste of the South to your next concert with this brilliantly arranged composition based on "Arkansas Traveler." This exhilarating theme and variations will bring smiles to the faces of your band and audience.  
Grade 5

## SHAMELESS SELF PROMOTION

**Arr. Andy Isca**

Recordings and music downloads can be found at  
Sheet Music Plus or Sheet Music Direct  
**Pipelette**

A fast and furious Piccolo solo in the style of the late 19th century bands.

### Galop Accelerando

A nice opener or encore for any concert. Lots of fun.

### Heave Ho! My Lads, Heave Ho!

The official song of the United States Merchant Marines.  
A must have for any armed forces program.

Please email your submissions for New Music Review to [andyisca51@gmail.com](mailto:andyisca51@gmail.com) or mail to **Andy Isca, 770 Joyer Rd, Grayson, LA 71435-9720**.  
Andy Isca is a Past President of ACB and is the founder/conductor of the Riverside Concert Band of Columbia, Louisiana.

## Does Your Band have an Upcoming 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 or other milestone, find out about the

**ACB Recognition Certificate** on our website under **RESOURCES/Members** or click on **CONTACT**.



# Nebraska Wind Symphony Middle School All★Stars

~ Deb Lund

Imagine two dozen middle school snare drummers, tuba players, oboists or trumpet players taking center stage at your community band concert. The Nebraska Wind Symphony (NWS) hosts just such groups of young musicians each year.

The idea for the community band's annual "Middle School All Stars" concert came to band member Deb Lund more than 20 years ago at a concert by the VanderCook College Band. Chicago-area middle school trumpet players joined in on "The VanderCook Polka," a performance that was a hit with the audience. Lund suggested to Dr. Timothy Yontz, then the NWS director, that the same thing could happen in Omaha.

"Sure, great idea. You take care of it," Yontz replied.

"I enjoy organizing things," Lund said. "We were off and running to have our first Middle School All Stars on trumpet in February 2001." Each year, she and the NWS director decide which instrument or instruments to feature and which piece or pieces they will perform. So far, the band has featured every instrument at least twice, and a few three times.

The middle school group has been as small as 11 performers (right after COVID) and as many as 30, with the average number being

around 20. At our recent concert on February 18, 2024, there were 23 middle school baritone and tuba players participating.

In the first few years, it was more work to set up the event, Lund explained – mailing letters to more than 40 area middle schools and inviting their band directors to nominate one or two of their best players on that year's chosen instrument. She then sent out music and sometimes even CDs, so the students could rehearse on their own. These days, emailing to a group is easy, and recordings are available on the band's website using Google forms and folders with links sent to the directors.

Each year, the NWS invites one or two expert musicians to lead a mini-clinic or sectional on the Monday prior to the concert, which is held on a Sunday in February. Immediately after working with the section leader(s), the students rehearse with the full band. The students sometimes enjoy visiting with adult members following the rehearsal with the band. The students also come early the day of the concert for a final warm up.

Here are examples of selections and the featured instruments used in concerts:

"The Pink Panther" (five "B" instruments: bells, baritones, bass clarinets, bassoons and baritone saxes, and recently on February 18



*The Nebraska Wind Symphony featured Middle School All Star baritones and tubas at its concert on February 18, 2024.*







*Above: Twenty-three Middle School All Star baritones and tubas performed with the Nebraska Wind Symphony for its concert on February 18, 2024.*

*Left: 2024 Nebraska Wind Symphony Middle School All Stars*

with tubas and baritones)  
 “Baby Elephant Walk” (tubas)  
 “Them Basses” (snare drums)  
 “Clarinet Hoedown” and “Jesu, Joy of Man’s Desiring” (clarinets)  
 “Yakety Sax” and “Harlem Nocturne” (saxes)  
 “Horns A Plenty” and “Padstow Lifeboat” (French horns)

Students receive medals with red, white and blue pin drapes engraved with “NWS All Stars,” their instrument, and the date, which look very nice with their white shirts/blouses and dark pants.

The middle school concerts often feature an adult soloist or small ensemble playing the instrument highlighted that year, such as the NWS Sax Quartet or a professional horn soloist and horn quartet.

Some of the students and parents become regular NWS concert attendees, a win-win situation for the band and the students. The students are inspired seeing and hearing the adults play, and the adults are inspired and motivated by seeing and hearing the students play!

“I would encourage other community bands to consider this type of activity for one of your concerts,” Lund said. “I’d be happy to answer any questions, as well!”



*Deb Lund grew up on a farm near Arlington, South Dakota, and started playing saxophone in 6th grade. A graduate of Augustana University, she taught music in two schools in South Dakota before joining a new band program, Music in Catholic Schools, in Omaha, Nebraska, in 1979. She taught and was the MCS Administrator until retiring in August 2020. Deb has played tenor saxophone with the Nebraska Wind Symphony since 1981. Her husband Brian has a music education degree, is a retired IT engineer, and plays trombone with the NWS. Their three adult children (one who lives near Oslo, Norway), all married, play brass instruments. They have three grandchildren.*

**Does Your Band have an Interesting Way to Engage with Young People?**  
**Share Your Story by submitting it to the *ACB Journal*!**  
 Find more info and how to submit your article online at **[www.acbands.org](http://www.acbands.org)**



# *Ann Arbor Concert Band* **celebrates 45th Anniversary by Spotlighting Women's Leadership in Band Music**

~ John Janevic

The Ann Arbor Concert Band (A2CB) shattered glass ceilings on March 10, 2024, with “Women in Winds – Shattering Glass!,” a vibrant concert celebrating the brilliance and artistry of women composers, conductors, and musicians. The program served as both a powerful reminder of the significant contributions women have made to the concert band repertoire and a fitting tribute to the A2CB’s own 45th anniversary season.

The concert featured a special presentation by Cliff Chapman, board member of the Association of Concert Bands (ACB), who paid tribute to the band’s history and enduring impact on the

community. His reflections highlighted the A2CB’s growth from a small ensemble to its current status as a leading cultural institution in Ann Arbor. He presented a plaque from the ACB recognizing these accomplishments to Phillip Rhodes, A2CB President, and David Leach, A2CB Artistic Director and Conductor. This celebratory element further underscored the significance of the afternoon’s theme.

Leach assembled a dynamic program highlighting a diverse range of female voices. Carolyn Bremer’s “Early Light” opened the concert using melodic fragments of the “The Star-Spangled Banner” and driving rhythms to paint a portrait of the excitement she felt at baseball games. Erika Svanoe’s even more energetic “Steampunk Suite” followed, contrasting its thoughtful moments with blazing tempos and playful steampunk-inspired flair throughout.

The A2CB made a statement celebrating Ann Arbor’s history as a suffrage activism hub by performing Grace Baugher’s “Remembering the Remarkables.” The piece honored the women who fought for voting rights in Michigan, acknowledging their influence within the local community.

The concert deepened with Elena Roussanova Lucas’s evocative “Tatarian Dances.” The ensemble navigated the work’s shifting



Ann Arbor Concert Band President Phillip Rhodes accepts a commemorative 45th Anniversary plaque from ACB Board of Directors member Cliff Chapman.



An amazing lineup of conductors for the Shattering Glass concert! (l to r): Robert Ash, Dr. Courtney Synder, Dr. Mary Land, E. Benton Lilliefors, Dr. Pam Klena, and David A. Leach



moods and technical challenges with finesse, capturing the spirit of the traditional folk melodies. Roshanne Etezady's "Anahita," inspired by the Persian goddess of water, added a touch of the mystical with its flowing lines, evocative tone colors, and majestic orchestration.

The final piece, "March of the Women Marines," paid homage to the trailblazing career of Charlotte Owen, the first conductor of the U.S. Women Marines Reserve Band and a former director of the Ann Arbor Civic Band (a group highlighted in the October 2023 *ACB Journal*).

The concert featured several esteemed guest conductors: Dr. Pam Klena, Oakland University; Dr. Mary Land, Western Michigan University; E. Benton Lilliefors, Ann Arbor Pioneer High School; and Dr. Courtney Snyder, University of Michigan. Their presence on the podium energized and educated the band members, as well as underscored the A2CB's commitment to amplifying women's leadership in music.

*(continued on next page)*



The engaging poster (above) and the program cover (below) were attractive displays for the 45th Anniversary Concert. The selections played are also shown below.



## Women in Winds!

Sunday, March 10, 2024 • 2:00 pm • Michigan Theater

### Early Light

Robert Ash, A2CB asst. conductor  
Director of Bands  
Ann Arbor Huron High School

Carolyn Bremer

### One Beautiful Life

Julie Giroux

### Steampunk Suite

Erika Svanoe

1. Charlie and the Mechanical Marching Band
2. The Strange Case of Dr. Curie and Madam Hyde
3. Bertie Wells Attends Mr. Verne's Lecture on Flying Machines
4. Barnum and Tesla's Tandem Bicycle

Dr. Pam Klena, guest conductor  
Assistant Professor of Music  
Oakland University

### Remembering the Remarkables

Grace Baugher

Dr. Mary Land, guest conductor  
Associate Professor of Music Education  
Western Michigan University

### Ann Arbor Concert Band 45th Anniversary Presentation

Cliff Chapman, board member  
Association of Concert Bands

### Tatarian Dances

Elena Roussanova Lucas

1. Subantui - Spring Dance
2. Sarman River
3. Harvest Dance
4. Wedding Dance

E. Benton Lilliefors, guest conductor  
Assistant Director of Bands  
Ann Arbor Pioneer High School

### Anahita

Roshanne Etezady

1. The Flight of Night
2. Night Mares
3. Sleep and Repose / The Coming of Light

Dr. Courtney Snyder, guest conductor  
Associate Director of Bands  
University of Michigan

### March of the Women Marines

Lois Saverino



# Ann Arbor Concert Band ...

## About the Ann Arbor Concert Band

Wow! It's been 45 years since Victor Bordo, Dave Juillet and their associates, students and friends established a fledgling organization called the Ann Arbor Symphony Band. The band was born out of the desire of many local, non-professional, adult musicians to continue playing, to provide public performances with broad audience appeal, to foster interest in amateur music performances and to provide continuing music education to its members and the public.

The band has its roots in the Ann Arbor School District's music programs and continues a strong association with them today. Our rehearsals are held at Huron High School or numerous other schools in the Ann Arbor School District. Current band directors Rob Ash (Huron High School), David Leach (Pioneer High School) and Jason Smith (Skyline High School) are paramount in their support. Past conductors featured a cavalcade of Hall of Fame Directors, including Dr. James Nissen, Victor Bordo, Max Plank, H. Robert Reynolds, Don Schleicher, Scott Boerma, Jerry Bilik, John Stout and William D. Revelli. The band has premiered several new works including the award-winning composition "Heroes, Lost and Fallen" by David Gillingham, plus numerous compositions by our conductor for 17 seasons James Nissen, such as "Run," "Flash Mob" and "The Times of Our Lives!" We continue our commitment to southeastern Michigan high school wind

and percussion students through our annual Andrew J. Lum & David R. Juillet Young Artist Scholarship Competition.

The Ann Arbor Concert Band has grown tremendously over the years. We are extremely proud of our continuing contribution to the Ann Arbor Arts Community and the entire southeastern Michigan region. Music is meant to be performed, enjoyed and shared. Each of our members is proud of the musical gifts we share with one another and our audience.

The Ann Arbor Concert Band is a non-profit, all-volunteer community band with a rich history dating back to 1978. The band's mission emphasizes artistic excellence, educational outreach, and serving diverse audiences within the Ann Arbor community. For more information about the A2CB and upcoming events, please visit [aaband.org](http://aaband.org).



*John Janevic has been a member of the trumpet section of the Ann Arbor Concert Band (A2CB) since 1997. He has served on its Board in varying roles for many years, and is currently Vice President, as well as the leader of the A2CB's Brass Choir ensemble.*

*Photos by Emily Holloper*



**THE ANN ARBOR CONCERT BAND**  
Ann Arbor's historic Michigan Theater,  
David A. Leach conducting



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# A Centennial Celebration Concert

## Honoring 100-Year-Old Col. Hal Gibson

Col. Hal Gibson (U.S. Army, Ret.) knows how to tell a story, and loves to tell one whenever he gets a chance. We met in 2002 when he was conducting the Space Coast Winds, and I was playing in the flute section. It seemed that every piece we played, he had a personal story to share with us about the composer or arranger of it, or about an occasion upon which he had previously performed it. He talked about having William Revelli as his student, and about so many other connections to well-known conductors and composers.

Shortly before I started playing with the Space Coast Winds, the group played for the annual American Bandmasters Association Convention, and Col. Gibson invited Alfred Reed to be a guest conductor. It quickly became clear to me that he knew everyone in the band world. I was stunned that we had someone like this who was retired and living right here in Melbourne, Florida. He was



Col. Hal Gibson

78 when I first met him and, on May 3, 2024, celebrated his 100th birthday. An occasion like this called for a celebratory concert!

Col. Gibson is a 33-year Army veteran, with service dating back to WWII, where he served in the South Pacific. He is the senior bandleader of all our military branches. He is the longest serving member of the American Bandmasters Association and was named its Honorary Life Member in 2018. He has conducted bands at every level of the

~ Staci A. Rosbury, Melbourne Municipal Band Conductor

Army, including the Military Academy at West Point, where he also conducted the Cadet Glee Club. He was the Commander and Conductor of the Army's premiere "showcase" touring band, The U.S. Army Field Band. In 1974, he was selected from bandleaders of all services, both active and retired, to form and conduct a Department of Defense Band which would represent the nation's military forces during the Bicentennial celebrations. It was the only military band comprised of members from all five services: Army, Navy, Marines, Air Force, and Coast Guard. This band performed in every state capital.

Following that assignment, he retired from the military and was appointed Director of Bands and Professor at Columbus State University in Columbus, Georgia. Here he formed one of the finest wind ensembles in the Southeast. Upon retiring from that position, he was named Professor Emeritus by the Georgia Board of Regents, and when the Schwob School of Music moved into its new state-of-the-art music building, the rehearsal hall was named in his honor. In 2004, he was installed in the National Hall of Fame for Distinguished Band Conductors, and in 2011, was awarded an honorary Doctor of Humane Letters degree. In 2021, he became the first recipient of the National Band Association's Al and Gladys Wright Legacy Award.

In 1993, Hal and his wife Marie moved to a military retirement community in Melbourne, Florida, the Indian River Colony Club (IRCC). Dr. Dan Bolin, former music department chair of Butler University, also retired to IRCC with his wife Jane. Dan Bolin did not have a military background, but he had a serious love of military bands and their conductors. He regularly had military bands as guests to perform at Clowes Memorial Hall at Butler University. Hal and Dan knew each other professionally before they both retired to the IRCC, but once Dan moved to Florida, their friendship grew, and they traveled together frequently. They were both involved with the Melbourne Municipal Band (MMB)





*With his wife Marie looking on, Col. Hal Gibson is presented the inaugural Al and Gladys Wright Distinguished Legacy Award by National Band Association Past President Dick Gregory in 2021. The award is presented for lifetime achievement rather than for a single contribution.*

as guest conductors and advisors to our board of trustees. Last year, Jane Bolin joined the MMB to play in the flute section, and last fall, Dan bought himself a new tuba with every intention of joining the band himself once he recovered from heart surgery.

Dan Bolin was really the driving force which brought together such an incredible roster of guest conductors to the podium for this occasion. As the conductor of the MMB, I knew I wanted to have a concert to celebrate this tremendous milestone in Hal's life. Once Dan got involved, it became something much bigger. He immediately volunteered to get every living past commander of The U.S. Army Field Band to travel to Florida and conduct the concert. It grew from there. Our cadre of conductors retired from The U.S. Army Field Band included Col. Jack Grogan, Col. Thomas Palmatier, Col. Timothy Holtan and Col. Jim Keene. In addition, we invited Col. Bryan Shelbourne Jr. and Dr. David Gregory to join us. When we were brainstorming ideas for the program, Hal chimed in, "We should include Colonel Bogey March, since we'll have so many colonels on this concert!" This concert had clearly grown into something bigger than I first imagined!

Dan had me over for drinks one evening last October, so we could plan the event. He called Col. Holtan on speakerphone to introduce us and get the process started. Dan was so obviously happy to be gathering all his favorite conductors together to honor Hal. I spoke to Dan several times after that meeting, ironing out details for the concert, and then he went in for major heart surgery in December. Before he went, he reminded me that he would be joining the band as soon as he recovered. Unfortunately, that was not to be the case. He passed away in early February. With heavy hearts, Col. Holtan and I agreed that "Hymn for the Innocent" by Julie Giroux, one of Dan's favorite composers, should be dedicated to him on the program.



**Col. Hal Gibson with the special guests and the cadre of Colonels who guest conducted for his 100th Birthday Concert. (Left to right) Front row: Rachel Murphy (soprano soloist), Nicole Scott (flute soloist), Col. Hal Gibson, Staci Rosbury Back row: Col. Bryan Shelbourne, Col. Timothy Holtan, Dr. David Gregory, Col. Thomas Palmatier, Col. Jack Grogan, Art Martin, Col. Jim Keene**

## A MUSICAL SALUTE TO FORMER US ARMY FIELD BAND CONDUCTOR COL. HAL GIBSON

National Emblem March (excerpt).....	Edwin Eugene Bagley
The Star-Spangled Banner.....	arr. John Philip Sousa
Wednesday: Patrick Space Force Base Color Guard	
Thursday: Satellite H.S. ROTC Color Guard	
	Rachel Carter Murphy, Soprano Soloist
	Staci Rosbury, Conductor
American Overture for Band.....	Joseph Wilcox Jenkins
COL Bryan Shelbourne, Jr., USA (Ret.), Guest Conductor	
George Washington Bicentennial March.....	John Philip Sousa
COL Bryan Shelbourne, Jr., USA (Ret.), Guest Conductor	
Superman March.....	John Williams/Paul Lavender
COL Jack Grogan, Jr., USA (Ret.), Guest Conductor	
America, the Beautiful.....	Samuel Ward/Carmen Dragon
	Rachel Carter Murphy, Soprano Soloist
	Dr. David Gregory, Guest Conductor

### INTERMISSION

Colonel Bogey March.....	Major F. J. Ricketts
	Art Martin, Guest Conductor
City of Melbourne Presentation	
Wed: Paul Alfrey, Mayor	
Thurs: Yvonne Minus, City Council Member	
Concertino.....	Cécile Chaminade
	Nicole Scott, Flute
	COL Thomas Palmatier, USA (Ret.), Guest Conductor
Hymn for the Innocent.....	Julie Giroux
	COL Timothy Holtan, USA (Ret.), Guest Conductor
Centennial Celebration Overture (World Premiere).....	Dwayne Milburn
	COL Jim Keene, USA (Ret.), Guest Conductor
American Salute.....	Morton Gould
	COL Jim Keene, USA (Ret.), Guest Conductor
Armed Forces Service Medley.....	arr. James Kessler
	COL Hal Gibson, USA (Ret.), Guest Conductor

### Concert Program

Other entries on the program had direct connections to Col. Gibson. A few highlights included "American Overture for Band," which was composed for The U.S. Army Field Band while the composer, Joseph Wilcox Jenkins, was on the arranging staff. It starts with that tremendous French Horn rip and features the horns throughout. Col. Gibson is a French Horn player, so that was an ideal programming choice from Col. Shelbourne.

## Col. Hal Gibson Concert ...



*Col. Hal Gibson rehearsing with the Melbourne Municipal Band for the concert in honor of his 100th birthday.*

Col. Grogan chose “Superman March” by John Williams. He told me, “Hal and his lovely wife Marie have been Life Guides for Sue and me – coaching, mentoring and laughing our way through all of the ups and downs of military service. As we look back over the many years, it is clear we could not have been where we are today without them – they are true Superheroes!”

Dr. David Gregory programmed the quintessential Carmen Dragon arrangement of “America the Beautiful.” Dr. Gregory said of Hal, “I met him when he retired from the Army and moved to Columbus, Georgia, in 1977. My high school was less than a mile from Columbus College (now Columbus State University). Hal was a regular visitor in our band room, and he guest conducted my band on many occasions. The students loved when he visited because he always had great stories and wonderful musical guidance to share.”

Col. Keene agreed to conduct “Centennial Celebration Overture” by Dwayne Milburn, which was written for this occasion. Milburn said, “When Col. Tim Holtan approached me about writing a piece of music honoring Col. Hal Gibson, I immediately agreed. I couldn’t turn down the opportunity to help honor anyone who reached such an auspicious hallmark in their life, especially if that person was a colleague in the equally demanding professions of arms and music. In order to personalize the work, I used the letters in Col. Gibson’s name that were also musical note names ... The piece itself unfolds in the keys of G major and G minor, ‘G’ forming an obvious connection to the Colonel’s family name. The slow section of the overture incorporates the traditional American hymn, ‘How Can I Keep From Singing?’ Given Col. Gibson’s enduring commitment to music, I felt this was an especially apt choice ...”



*Renowned composer Aaron Copeland & Col. Hal Gibson*

The evening finished with our guest of honor conducting the “Armed Forces Service Medley,” complete with the new Space Force march. “The Stars and Stripes Forever” was the encore.

Col. Holton summed up the feelings of his colleagues when he said this about Hal, “I have continued to marvel at his energy and joie de vivre ... The sense of adventure with which he and Marie have lived is an example to us all ... Hal is a great example of why we use the phrase ‘we stand on the shoulders of the giants who came before us.’”

It has been a privilege and an honor to be a part of the celebration of a long life so well lived. Happy Birthday, Col. Gibson!

### About the Band

The mission of the Melbourne Municipal Band (MMB), established in 1965, is to bring free concerts to area residents and visitors, to promote music appreciation and education – particularly among young people – and to provide members of the band with an avenue for music performance and development. In a typical year, the band serves 20,000 attendees, and its members give 27,000 hours of community service in the form of rehearsals and performance time. One-third of our members are professional musicians and music educators. Many of them are alumni of top military bands and nationally known musical groups.

In addition to our full concert calendar, we have dances and sock hops during the year at the Melbourne Auditorium. Swingtime dances feature the Swingtime Jazz Orchestra playing dance music from the swing and jazz era. Our sock hops are dances featuring the Rock & Roll Revue playing music from the 50’s and 60’s. The dances and sock hops are popular events, appealing to young and old, as well as patrons who just want to listen to memorable music.

Also performing as part of the MMB family are our small ensembles: Swingtime Lite, Oh Golly Dixieland Band, Adagio Sax Quartet, Sunshine Brass Quintet, the Swingtimers Vocal Trio, the Mel-bones, and 3 Gen Flutes. These groups perform at various venues in the area throughout the year.



*Staci Rosbury has served as Conductor of the Melbourne Municipal Band (MMB) since June of 2010. Rosbury graduated from the University of Florida with her Bachelor’s in Music Education and with her Master of Music in Instrumental Conducting. After serving as the Director of Admissions and Undergraduate Advising for the School of Music at UF, she taught band and general*

*music in the Florida public schools and became increasingly involved in the community music and theater scene in Central Florida. She is currently the Administrator for the Indian River Symphonic Association, a non-profit which hosts a concert series of national and international touring orchestras each year in Vero Beach. Rosbury has recently been elected to serve on the Board of Directors of the Association of Concert Bands.*



# NEWS FROM OUR MEMBERS#

## Pomona Concert Band honors 70-Year Member

The Pomona (California) Concert Band (PCB) recently celebrated a member who has been with the band for 70 of the 77 years of the band's existence. Carol Hopping, clarinetist, has been a faithful and dedicated member of PCB all of those 70 years.

Carol was honored at the band's Spring Concert on May 17, 2024. Pomona Mayor Tim Sandoval presented her with a proclamation from the city of Pomona for her outstanding commitment to the band.

Carol was introduced to the band when she was in high school. She received her degree in education from the University of La Verne in California. Carol was an elementary school teacher until she started a family with her husband Glyndon. She has two sons and three grandchildren. Carol also taught swimming lessons in the summer for many years until she had to stop because of the COVID pandemic.



*Carol Hopping*

The Pomona Concert Band was founded in 1947 by G. Stanton Selby. Since that time, the Band has become an important part of all music activities in Pomona and the surrounding area. The band proudly boasts an average of 65 members who come from Pomona and more than 20 nearby communities. PCB has

had only two directors since its beginning. Founder Selby conducted the band until his death. In 2006, Linda W. Taylor was named the Conductor and Musical Director of PCB.

PCB performs regular concerts at Christmas, Winter, Spring and Summer. For the Summer season, it plays for eight weeks at the G. Stanton Selby Bandshell in Pomona. Each concert has a different theme. The band also performs at major civic events and presents concerts for neighboring cities. All performances are free to the public. The band prides itself in performing over 100 pieces of music during any year.

The City of Pomona provides a place for the band to rehearse and perform. The band is responsible for buying music and needed instruments, so it relies on its patronage for donations. The band also participates in a year-round recycling program and sells snacks at summer concerts.

The Pomona Concert Band is the "Gem" of the San Gabriel Valley and Inland Empire and will provide music for its patrons for decades to come!

~ Submitted by Linda Taylor, Musical Director & Conductor

## Jon Eckman inducted into Legion of Honor

The Bartow (Florida) Adult Concert Band (BACB) is proud to announce that its conductor Jon Eckman was named as one of the eight Finest Band Directors in the Country for 2023 by *Bandworld Magazine*. He was inducted into the Legion of Honor, a prestigious award presented by the John Philip Sousa Foundation.

As well as conducting BACB, Mr. Eckman is currently the director of instrumental music at Bartow Senior High/IB/Summerlin Academy. Originally from Port Charlotte, Florida, he graduated from Florida Southern College. He began his teaching career at Fort Meade Middle/Senior High School and after six years, moved to Bartow High School. Under his direction, the bands at Bartow Senior High have consistently earned superior ratings at concert, marching and state Music Performance Assessments. The Bartow High School Band has performed in Nashville, Washington, D.C., New Orleans, New York City, Atlanta, and at the Chicago International Music Festival.

Mr. Eckman is a graduate of the Florida Schools Music Association Summer Institute and is certified in International Baccalaureate Instruction for World Music. He adjudicates throughout the state of Florida for Solo and Ensemble, Concert Bands and Marching Bands, and is a guest conductor/clinician. He is a member of the American School Band Directors Association and the Association of Concert Bands. He served as a Florida Band Association (FBA) District

Chairman for three terms, and is serving on the FBA Legacy Committee. He was named Bartow High School Teacher of the Year in 2011, and received the Medal of Merit in 2018 for community service within his profession.

Preserving the history of the band in the community of Bartow has been a constant goal for Jon. Most recently, he was the recipient of the Oliver Hobbs Award and designed a state-of-the-art music facility that transforms the entire facility into a recording studio.

BACB was started by John DeYoung in 1990, after he retired as Director of Bands at Bartow High School after 24 years. He then served as BACB's director for another 24 years. BACB is now in its 34th concert season. John and his wife Jo are still supporting us, though John is now 94 years of age. Jon Eckman recognizes John DeYoung as one of his mentors.

~ Submitted by Len Jordan, Charter Member  
Bartow Adult Concert Band



*Jon Eckman*

# NEWS FROM OUR MEMBERS#

## A Day at the East Coast Band Conference

The 12th East Coast Band Conference was hosted by the Ringgold Band in its rehearsal room in Laureldale, Pennsylvania, on Saturday, March 23, 2024.

The morning presentations included::

**From Gilmore to Sousa: How One Legendary Bandmaster Gave Rise to Another** – Dave Detwiler

**Gustav Holst's 1932 East Coast USA Tour** – Jon Mitchell

**Was Meredith Willson Really a Band Guy?** – Richard Karschner

**John and Victor Go to the Fair** – William Rehrig

**The Hagerstown, MD Band and Its Ties to Sousa** – John Pursell

**Memories of the U.S. Air Force Band** – John Pursell and John Landis (panel discussion)

The afternoon open rehearsal of band works and arrangements was conducted by Charles Ebersole, director of the Ringgold Band, Joshua Long, Kit Crissey, Jerry Rife, Timothy Kaiser, Lance Wiseman, Jon Mitchell and William Rehrig. These pieces included:

**Charles Ebersole, Conductor**

"The Y.B." – Monroe Althouse

**Josh Long, Conductor**

"Greeting to Bethlehem" – George Rosenkrans

"The Steel King" – F.J. St. Clair

**Kit Crissey, Conductor**

"Anthem of the Armenian Soviet Socialist Republic" – Aram Khachaturian

"Our Commander" – Metod Prikryl

**Jerry Rife, Conductor**

"The Coquette" – John Philip Sousa

"Mellby on the Mall" – Carl Holmquist

**Timothy Kaiser, Conductor**

"The Little Giant" – Frank Simon, ed. Kaiser

"The Statesman March" – Frank Simon, ed. Kaiser

**Lance Wiseman, Conductor**

"Chief of Staff" – George Rosenkrans, arr. Gillett & Roche

"All Honor to Old Glory" – George Rosenkrans, arr. Gillett & Roche

**Jon Mitchell, Conductor**

"Hymn to Vena" – Gustav Holst, ed. Mitchell

"Battle Hymn" – Gustav Holst, ed. Mitchell

**William Rehrig, Conductor**

March "Let's Go" – H.J. Woods

"Gilmore's Triumphal March" – T. P. Brooke

"America Victorious" – E.E. Bagley

"Knights of the Road" – Fred K. Huffer

The East Coast Band Conference is an annual, one-day symposium devoted to band history and repertoire. It was started in April 2010, as a tribute to noted band historian Dr. Raoul Camus and former Soviet military bandsman Philip Teperov. That year, Camus was celebrating his 80th birthday, and Teperov his 81st birthday. The conference is held in Laureldale, Pennsylvania,



Presenters and conductors for the East Coast Band Conference included: (left to right) Richard Karschner, John Pursell, Charles Ebersole, John Landis, Jon Mitchell, William Rehrig and Harrington "Kit" Crissey.

a suburb of Reading, at the headquarters of the Ringgold Band. There are no fees, no vendors and no formal registration. Conferees pay for their own transportation, lodging and meals. There are six 30-minute presentations in the morning, followed by lunch and an open rehearsal of rare band works in the afternoon. The conferees choose the works to be performed and occasionally conduct them. The host band provides the majority of the performers, and some of the conferees sit in. The conference usually takes place on a Saturday in March or April, beginning at 9 a.m. and ending around 4 p.m.

~ Submitted by H.E. "Kit" Crissey Jr.



(Left to right) Scott McElfresh, Sarah McElfresh, David Calihan and David Ganzert

### The Heart of Virginia Community Band Celebrates 10th Anniversary with Founders

On March 11, 2024, the Heart of Virginia Community Band in Farmville, Virginia, celebrated its 10th Anniversary in a concert led by conductor David Ganzert. Founders Scott and Sarah McElfresh returned for the event with Scott conducting a piece from the band's first concert and Sarah performing with the band on euphonium. Sarah presented the band with an ACB Milestone Certificate in recognition of its 10th Anniversary, and President David Calihan presented Scott and Sarah with a trophy in appreciation for the band's creation.

~ Submitted by Sarah McElfresh





*Chuck and Sue Van Buren at Kodak Hall in the Eastman Theatre, where the Perinton Concert Band was featured with the Eastman Wind Orchestra in a concert on January 31, 2024.*

# Perinton Concert Band

## says goodbye to longtime Conductor & Concert Manager

~ Patrick Kinney

After 46 years performing with the Perinton (New York) Concert Band, its Conductor and its Concert Manager are retiring together. Charles “Chuck” Van Buren and Susan “Sue” Van Buren have been members of the Perinton Concert Band (PCB) since its founding in 1978. Chuck played clarinet with the band until he was named the Conductor in 1988, and has continued in this position for 35 years. Sue has always played bassoon with the band and for the past 33 years, has served as the Concert Manager. PCB has been very fortunate to have such continuous, committed and talented leadership!

Both Chuck and Sue Van Buren have Bachelor’s degrees in music education from the University of Wisconsin, Stevens Point, and Master’s degrees from the Eastman School of Music in Rochester. Chuck worked as a band director for 33 years before retiring from Penfield High School in Penfield, New York. Currently, he is an adjunct instructor at SUNY Fredonia, where he supervises student teachers in music education. Chuck also serves as a freelance adjudicator and clinician throughout New York State and Canada. He is a founding member of the New York State Band Directors Association and is the first recipient of its Outstanding Band Director Award.

Chuck has performed in various commercial, jazz, and classical music settings. He has played saxophone as a member of the Rochester Philharmonic Orchestra, the Chautauqua Symphony, and the Gap Mangione Big Band. For 22 years, Chuck played first clarinet in the Greater Rochester Music Educators Wind Band, under the direction of Al “Corky” Fabrizio. He has also performed with a di-

verse group of nationally known artists including Ray Charles, Johnny Mathis, The Temptations, Kenny Rogers, clarinetist Eddie Daniels, and many others.

Chuck has been an “iron man” for the band over the decades. The band’s weekly rehearsals run from September through May each year, and the number of rehearsals he has ever missed can be counted on one hand. His dedication to the musical quality of the PCB and to the development of its adult amateur musicians has been exemplary.

Sue Van Buren also enjoyed a successful career as a public school music educator. She has been a band and choral director at both elementary and high school levels and taught elementary strings, general music and chorus. In 1996, her elementary chorus was selected by audition to participate in the world-wide television



*The Perinton Concert Band, with Chuck Van Buren as Conductor, performs an annual Holiday Concert at the community center in Perinton, New York.*



## Perinton Concert Band ...

broadcast of the “World’s Largest Concert,” sponsored by the Music Educators National Conference. She invited parents to join her elementary choral students in an annual Parent-Child chorus which took place for several years. One of these performances became a shared concert with the Perinton Concert Band. This was a great opportunity for interaction between the school and the community, as well as offering students more well-rounded exposure to a broader range of music.

Sue has maintained a private bassoon studio for 46 years, with her students being accepted to major music schools including the New England Conservatory, the Eastman School of Music, and the Manhattan School of Music. After retiring from the public school system, Sue spent seven years as the bassoon instructor at Nazareth College, where she coached woodwind ensembles and taught classes in woodwind techniques and Introduction to Music Education.

As a performer, along with her 46 years with the band, Sue has been a member of various community and semi-professional orchestras in the Rochester area, including the Penfield Symphony Orchestra, the Greater Rochester Music Educators Wind Band, the Hochstein Women’s Orchestra, the Greece Symphony and the Brockport Festival Orchestra. She has appeared as a soloist with both the Music Educators and Perinton Concert Bands, and performed in a chamber music concert at the acclaimed Skaneateles Music Festival.



*Sue and Chuck Van Buren share a drink with ACB member Dan “Smokey” Hines after the Perinton Concert Band’s performance at the 2018 ACB Convention in Buffalo, New York.*

### Past and Future

Over the years there have been special musical events that stand out for Chuck and Sue beyond PCB’s regular concert programming in and around Perinton and Rochester. The band has enjoyed several trips to invited performances, including three ACB Conventions in our upstate New York region. Another was a weekend trip to Boston for the annual Festival of Bands at historic Faneuil Hall, sponsored by the Metropolitan Wind Symphony.

A highlight of Chuck’s final season was the Perinton Concert Band’s performance in January 2024, with Mark Scatterday and the Eastman Wind Orchestra at the Eastman School of Music. It was quite rewarding for us all to have the chance to showcase our



*The Perinton Concert Band performed at Hochstein Hall in Rochester, New York. Chuck Van Buren, Conductor (back row percussion, second from left), and Sue Van Buren, Concert Manager and Bassoon (right, second row end).*



*The Perinton  
Concert Band,  
under the direction  
of Chuck Van Buren,  
performed at the  
2018 ACB Convention  
in Buffalo, New York.*



group in such a distinctive location, with a powerful connection to concert band history, as well as a personal connection for the Van Burens as alumni.

As Chuck and Sue look forward to more leisure time, the entire Perinton Concert Band community offers heartfelt thanks for their many years of collaboration, leadership and service. We will build upon their legacy of providing high-quality, challenging performance opportunities for talented amateur musicians and captivated audiences, as Perinton Concert Band moves on to its next era.

### About the Band

The Perinton Concert Band was founded by a group of local musicians in 1978. It grew from a very meager beginning to become one of the most highly regarded community bands in the Northeastern United States. The band owes its success to a long line of dedicated members and directors who shared a single-minded objective of continuous musical improvement. As its reputation

for musical excellence spread, PCB received invitations to perform at various conferences, festivals and exchange programs, including the 2008 ACB Convention in Corning, New York, and the 2018 ACB Convention in Buffalo, New York.

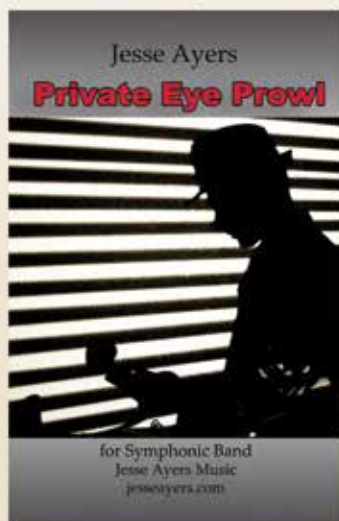
The band has performed with many regionally and nationally acclaimed professional musicians, groups and guest conductors. In 1996, the band recorded its first CD, "Pride of Perinton." Two more CDs were subsequently recorded, one in 2001 titled "Great Music from Great Movies," and a CD of holiday music, "A Gift of Music," in 2006.



*Patrick Kinney joined the Perinton Concert Band in 2009 as a clarinetist. He has served as Board Chair since 2017.*



*"All of Ayers' works are extremely well-crafted by a composer who really knows and respects the concert band."*  
— Dr. Jeffrey Scott Doebler, Former President, Indiana Bandmasters Association; Former President, Indiana Music Educators Association



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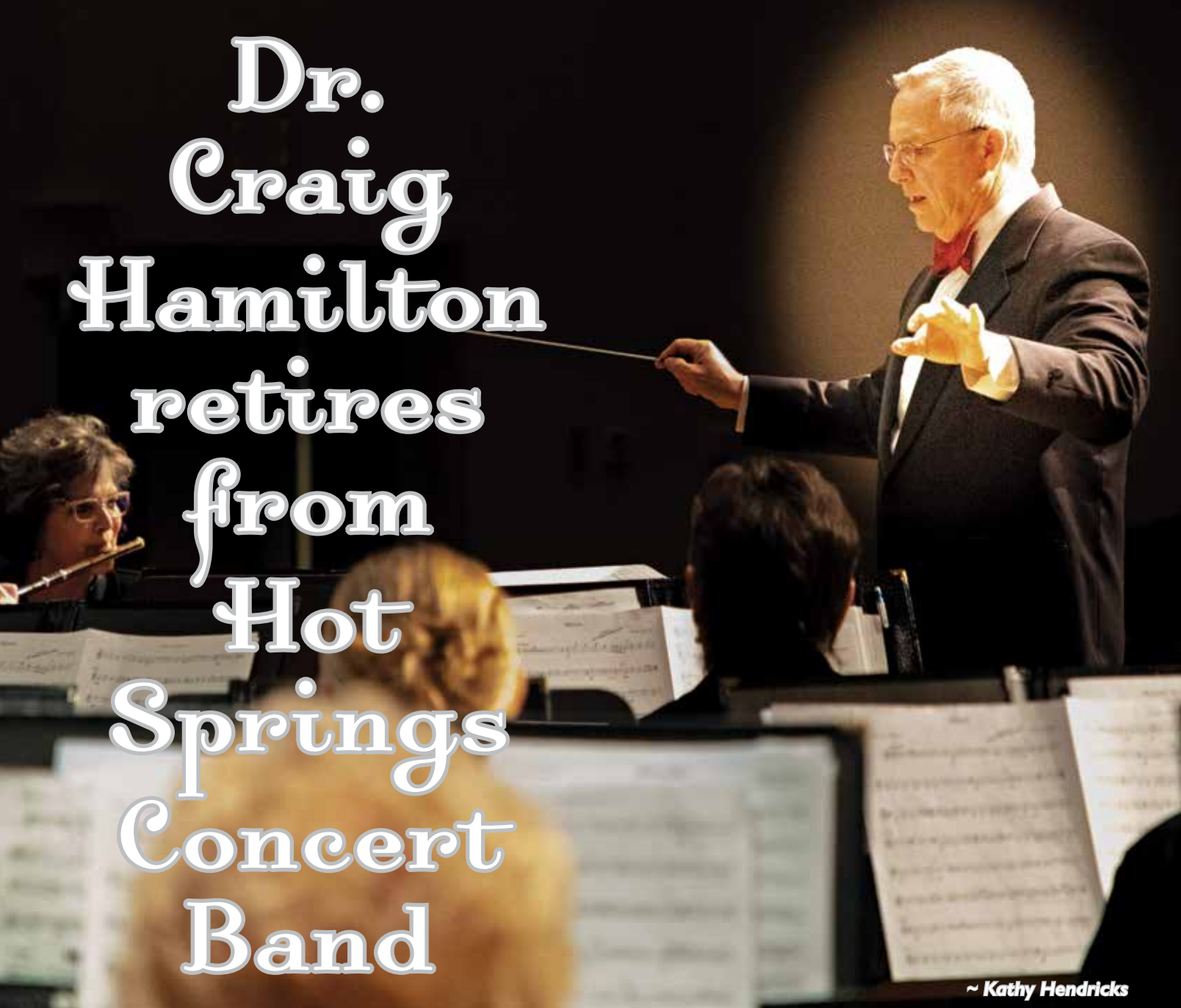


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# Dr. Craig Hamilton retires from Hot Springs Concert Band



~ Kathy Hendricks

*Dr. Craig V. Hamilton conducts the Hot Springs Concert Band in 2023.*

April 21, 2024, was a bittersweet day in Hot Springs, Arkansas. After 25 years serving as Principal Conductor and Artistic Director, Dr. Craig V. Hamilton retired from his leadership of the Hot Springs Concert Band (HSCB). He also retired from his teaching and conducting position at Ouachita Baptist University in Arkadelphia, Arkansas, after a 41-year tenure. Craig and his wife Robyn will be relocating to Florida to be closer to family and the beach.

In 1999, Dr. Hamilton was invited to be a guest conductor for the HSCB by Harvey McIntyre, who served as the band's fourth president. Due to Craig's outstanding leadership and musicianship, that temporary position soon became permanent. He became the Artistic Director and Principal Conductor of the award-winning Hot Springs Concert Band.

Under Dr. Hamilton's guidance, the band members have been inspired and motivated to reach new levels in their performances.

The HSCB has grown in numbers as well as ability. Members come from several communities in Arkansas and include retired musicians, band directors and adults who played in high school and college, as well as current high school students who aspire to improve their musical abilities and performance opportunities.

Dr. Hamilton has led the Hot Springs Concert Band in performances and events throughout the local community and beyond. The band has commissioned three works, preformed for the Hot Springs National Park's 175th Anniversary, and hosted three national band conventions. It also sponsors a bi-annual national composition contest and an annual student scholarship program.

Under his leadership, the band also presents a five-concert summer music series in Hot Springs National Park. Members of the audience appreciate his musicianship, and they are especially entertained by the humorous jokes he tells between selections at the

## Craig Hamilton retires ...

concerts. Prior to performances, Craig can be seen walking through the audience, welcoming everyone. His engaging personality and sense of humor are enjoyed by the audience, as well as the band.

Dr. Hamilton earned his Ph.D. in Music Education from the University of North Texas, Master of Music Degree in Trumpet Performance at Arkansas State University and Bachelor of Music Education Degree from The University of Southern Mississippi. He is retiring as The Lena Goodwin Trimble Professor of Music, Director of Bands, and Coordinator of Instrumental Studies at Ouachita Baptist University. Under his leadership, the Ouachita Bands have toured throughout the United States and Europe, recorded six CDs with the Mark Recording label and performed at state, regional and national conferences and meetings.

Dr. Hamilton is a contributing author for the series "Teaching Music Through Performance in Band," by GIA Publishers. He was the coordinator and often the writer for the "Conductor's Corner: A View from the Podium" for the *ACB Journal* until 2023. His professional affiliations and awards include Phi Beta Mu, Pi Kappa Lambda, Who's Who Among America's Teachers, the Arkansas School Band and Orchestra Association, the College Music Society, the National Band Association (NBA), the Association of Concert



*Sporting his red bowtie for the holiday season, Dr. Craig Hamilton conducts the Hot Springs Concert Band for its concert in December 2023.*

Bands (ACB), and the College Band Directors National Association (CBDNA). Craig has served as the Arkansas State Chair for CBDNA and NBA and was elected to the ACB Board of Directors in 2012. In 2014, Dr. Hamilton was chosen as a VIP by the Conn-Selmer Corporation.

Though he will be greatly missed, the Hot Springs Concert Band and our audiences wish Craig all the best. His dedication and contributions to the community will long be remembered, and his legacies will continue in the hearts of those who have been fortunate to be a part of the band during the past 25 years.



*Hot Springs audiences appreciate Craig's humorous jokes that he tells between musical selections at concerts.*

*Kathy Hendricks moved to Hot Springs Village in 2017, after retiring from Shelby County Schools in Memphis, Tennessee. Prior to her more than 30 years as a teacher, assistant principal, and principal, Kathy performed with the Memphis Symphony, Memphis Wind Symphony, Dallas Wind Symphony, Texas Wind Symphony, and is currently principal clarinetist in the Hot Springs Concert Band. She also enjoys playing saxophone in the Village Big Band. She holds the Bachelor of Music Education and the Master of Music Performance degrees from the University of Memphis, with additional study at the Cincinnati College Conservatory of Music at The University of Cincinnati, and her education administration certification from Texas Woman's University.*



*Photos by Donna Osborne*





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## BOOK REVIEW:

# Relax and Take a Deep Breath: *The Lucarelli Approach to Oboe Playing* by Kristin Leitterman

In *Relax and Take a Deep Breath: The Lucarelli Approach to Oboe Playing*, author Kristin Leitterman shares many ideas she gleaned from a series of interviews in 2018 with oboist Bert Lucarelli, who was renowned as “America’s leading oboe recitalist.” The interviews, in combination with concepts Leitterman learned in 15 years of study with Lucarelli, make for valuable insight into Lucarelli’s pedagogical approach to oboe playing.

After presenting biographical material that traces his early musical roots to his transition from orchestral player to recitalist, Leitterman presents Lucarelli’s ideas on the fundamental concepts of breathing, breath control and tone production. His thoughts on controlling the reed, using vowel sounds to facilitate expressiveness and range, finding one’s own unique sound, and articulation are also insightful and helpful.

Lucarelli’s ideas on how to practice efficiently and how people learn will be of particular interest to teachers. Lucarelli’s teacher, Robert Bloom, once remarked to him during the performance of a young player, “Never have so many notes said so little.” He believes that many performers play too fast in practice and performance, sacrificing musicality.

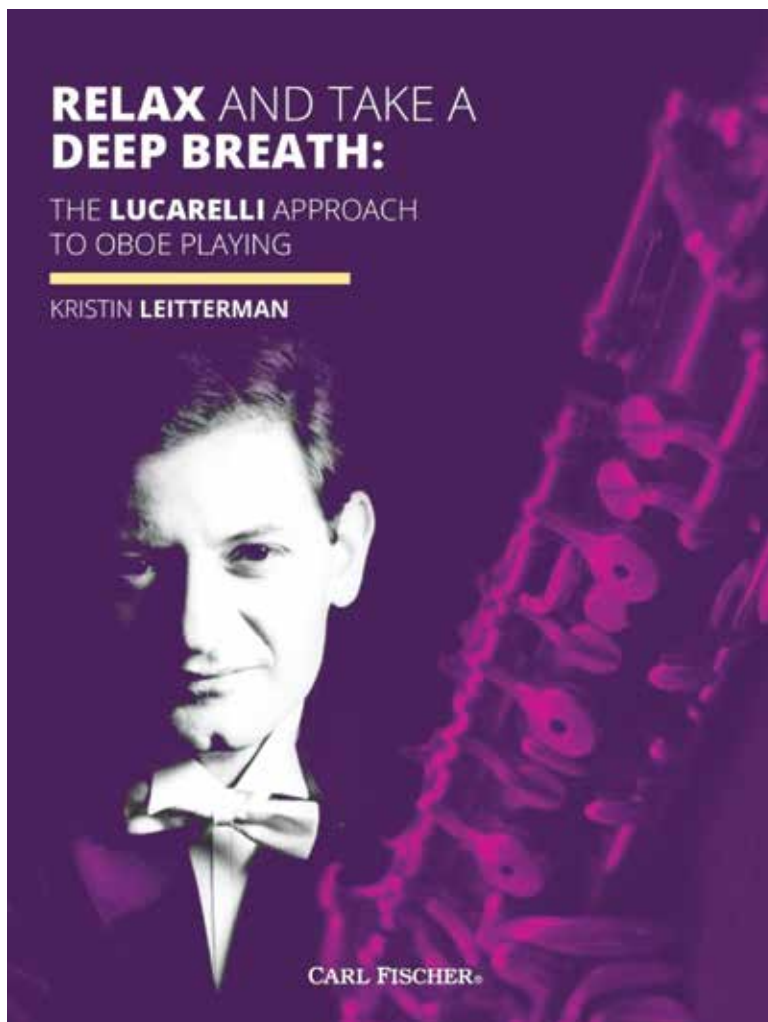
The book’s finger exercises and reed making/adjustment information are of more concern to oboists, but there are many topics in the book that will benefit musicians of all types. There are practical concepts on rhythm practice

techniques, memorization, phrasing, performance, and performance anxiety.

While primarily of use for oboists, the book certainly deserves a wider audience. Lucarelli, quick to credit his ideas to others, shares concepts he derived not only from his teachers Robert Bloom and Ray Still, but also from vocalists, hornists, pianists, flautists, trumpet players, and violinists he encountered throughout his career.

Sadly, Lucarelli died August 10, 2023, at the age of 87, and did not get to see this book in print. But thanks to Leitterman, his ideas will live on, not only in the lives of his former students, but also in those who read this legacy-defining text.

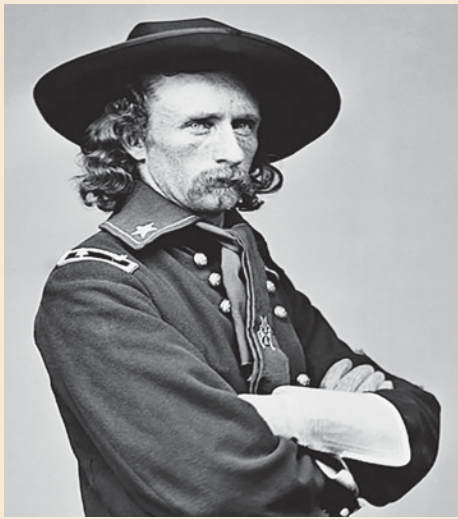
~ Trey Reely



*Trey Reely began his teaching career at Paragould Middle School in 1985, and assumed the band director’s position at Paragould High School in 1991, where he taught for 17 years. He was the director of bands at Riverview High School in Searcy, Arkansas, from the fall of 2008 until his retirement in 2019. In 2018, he was selected as the Arkansas Bandmaster of the Year. Trey has previously served as Arkansas School Band and Orchestra President and is currently the Executive Secretary of the Arkansas Small Band Association. He is a contributing editor to The Instrumentalist and has authored over 300 articles and 10 books. His latest two books for band are “Developing a Band Program that Lasts” (Meredith Music) and “The Mental Game from A to Z” (Amazon).*







# CUSTER'S LAST ~~STAND~~ BAND DIRECTOR

~ Gary Gillette

Felix Villiet Vinatieri is notable for his role as the last bandmaster for George Armstrong Custer – 150 years ago! The content and quality of Vinatieri's compositions demonstrate that he is a composer worth remembering and his music is still deserving of being played today (besides being the great-great-grandfather to the legendary NFL kicker Adam Vinatieri).

Felix Vinatieri, born in Italy in 1834, was known as a composer and a director of bands and opera. Vinatieri graduated from the Naples Conservatorio di Music san Pietro a Majella and was the director of the Queen's Guard Military Band of Spagnis by the age of 20. He immigrated to the United States in 1859, and served in the Union Army as a band director from 1861 to 1863 during the Civil War. He reenlisted in 1867 for three years and was stationed at Fort Sully in the Dakota Territory. The northern plains had a lasting impact on Vinatieri, as he eventually settled in the area and found inspiration in the vast and beautiful landscape to compose and direct.

After his second enlistment, he moved to Yankton, South Dakota, where he taught music, composed, and started a band. The people of Yankton recognized that they had a world-class musician in their midst and appreciated the prestige that having a quality band brought to their frontier town.

## VINATIERI & CUSTER

It was during Vinatieri's tenure in Yankton that he met George Custer. The two men met at a ball hosted for Custer and his men as they passed through the area. Custer was so taken with Vinatieri's band that he asked the director to lead the 7th Cavalry's musicians. Custer thought that the music was "sophisticated for a wilderness town." Vinatieri enlisted in the Army for a third time in 1873.

Musical training and skill among the members of the band varied. Many members had very little musical training except for the skills they had when they enlisted. Most of the time, buglers and drummers could barely read music and were forced to learn on

their own. Being classically trained at a European conservatory, Vinatieri would have probably been the most skilled musician and instructor in the band.

Custer's love of music influenced how he utilized military bands under his command, as he had a history of using them creatively. They often performed as a mounted cavalry band, playing on horseback!



Felix Villiet Vinatieri

The main duty of a regimental band was playing at concerts and functions at Custer's behest and discretion. Normally, such performances would include performing at parades, balls, dances, twilight concerts, hospitals, funerals, executions and ceremonial functions. On expeditions, they usually played during the first few hours of riding each morning, with an impromptu concert at camp each evening.

Boosting troop morale was an important duty of the band, and an inherent result of the its performances. Soldiers frequently remarked that the music the band played was able to inspire, entertain and comfort them. In addition to their musical duties, regimental bands had responsibilities during battle. The playing of "Garry Owen" preceded the bugler's "Charge" under Custer.

Vinatieri was stationed at Fort Lincoln and accompanied Custer on his expeditions to Yellowstone in 1873 and to the Black Hills in 1874. The purposes of the Black Hills Expedition were to look for fort locations, scout a route to the Southwest, and to find gold - two years before the Little Bighorn.

Many people took note of the band's exploits on the expeditions. George Bird Grinnell, a geologist on the Black Hills Expedition, wrote that as the expedition left Fort Lincoln, "a band of sixteen men mounted on white horses preceded it, playing 'Garry Owen,' Custer's favorite air". To start an expedition with troops accompanied by a brass band was indeed a novel experience. The band also played the "The Girl I Left Behind Me" and "The Little German

## Custer's Last Band Director ...

Band,” as well as funeral music for soldiers who died along the way. Upon arrival back at Fort Lincoln, the band struck up “Home, Sweet Home” and “Garry Owen,” the unit’s theme song. “The instruments of the band were jammed and tarnished, but they still produced enough music for us to recognize the old tune of ‘Garry Owen,’ to which the regiment always returned.”

Vinatieri was still under Custer’s command in 1876 when the Battle of Little Bighorn occurred. When Custer left Fort Lincoln to campaign for what became the last time, Mrs. Elizabeth Custer wrote: “When our band struck up ‘The Girl I Left Behind Me,’ the most despairing hour seemed to have come.” Clearly, Vinatieri and his band had a significant impact on everyone at Fort Lincoln, and their music helped provide a backdrop for one of the most infamous events in American history. During the Battle of Little Bighorn, Vinatieri and the band members were spared, as Custer had ordered them to remain with the supply ship at the river, for the need of their horses.

After his discharge in 1876, Vinatieri returned to Yankton to live out his days. He was a composer and musician who was ahead of his time. His role as Custer’s bandmaster is only one small part of the reason that Vinatieri deserves to have his music played and remembered – his music captures the spirit of the West and speaks for itself.

### VINATIERI’S COMPOSITIONS

As one of the first composers in the American West, Vinatieri wrote music that was literally and figuratively pioneering. James Gay, who primarily studied Vinatieri’s wind music, compared Vinatieri’s music favorably with his contemporaries, writing that it “... represents a unique combination of Italian opera melody and dramatic harmonic richness, while maintaining the straightforward, functional formality of the American military march.” Vinatieri combined harmonies and melodies from his native Italy with the style and demands of American military music. Much of his music is contained in the Felix Vinatieri Archive, National Music Museum, Vermillion, South Dakota.

Robert Marek, Ph.D., faculty member for the music department at the University of South Dakota from 1957 to 1983, became interested in the life and music of Felix Vinatieri and arranged several of his pieces. He praised Vinatieri as being a versatile composer, noting that he was “trained in the Italian operatic tradition and composed in the style of Bellini, Donizetti, and early Verdi,” also saying that “the style of his marches would indicate that he was familiar with those written by Gilmore and possibly Sousa.”

Marek created the performance editions of three band works “to allow the performance of selected works by modern concert



*1874 - Fort Abraham Lincoln, Dakota Territory.  
Seventh Cavalry Band.  
Felix Villiet Vinatieri*

1874 – Fort Abraham Lincoln, Dakota Territory  
Seventh Cavalry Band – Felix Villiet Vinatieri

bands.” His arranging consisted of scoring the pieces for modern bands, filling out the pieces by correcting mistakes and variations in the parts and creating scores. The pieces he arranged were “4 July 1888,” “Schottische” and the “Houston Polka.”

### CONCLUSION

This is an opportune time to celebrate Vinatieri’s music. The Black Hills Expedition is celebrating 150 years this July, with the commemoration of the Little Bighorn in 2026. “Home Sweet Home,” “Garry Owen,” “The Girl I Left Behind Me” and “The Little German Band” are all available at [bandmusicpdf.com](http://bandmusicpdf.com). The three compositions modernized by Marek are available from me, [garylillette@gmail.com](mailto:garylillette@gmail.com), with the blessing of his son. I also have several complimentary original compositions, modernized for original ‘period’ instrumentation (pic, Eb cl, Bb cl 1-2-3, Eb cor, Bb cor 1-2-3, Eb horn 1-2-3, trombone 1-2, baritone, tenor horn, bass & drums).



**Gary Gillett, a Detroit native and University of Michigan graduate, is a retired high school band director. He founded The Duck Valley Community Band (Nevada) in 1976 and The Bitterroot Community Band (Montana) in 1981. He holds a masters degree from The University of Montana and a Northwestern University post-grad Fellowship appointment.**

**He has been the director of the Missoula (Montana) City Band since 1993, and published the history of the band, “Stories in Time – The Missoula City Band.” He continues to play with his tuba quartet and the Ed Norton Big Band. He is fortunate to have his sons nearby; Kyle, a local tuba maestro, and Erin, a Forest Service archaeologist in Butte, Montana.**



# OPPORTUNITIES TO “PLAY AWAY”

Compiled by Joy Cable

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

**June 9-15, 2024**, Conductor: Retired Col. Mike Colburn

**June 23-29, 2024**, Conductor: Retired Col. Tim Holtan

## **Band Camp for Adult Musicians**

Juniata College, Huntingdon, Pennsylvania

Registration online: [www.bcfam.org](http://www.bcfam.org), Contact: [bcfam4ever@yahoo.com](mailto:bcfam4ever@yahoo.com)

**June 14-15, 2024**

## **ACB Regional Connections**

Richardson High School, Richardson, Texas

Host: Plano Community Band

Reading Band Guest Conductor: Eugene Migliaro Corporon,

Director of Wind Studies, College of Music,

University of North Texas

Registration Online <https://www.acbands.org/rce-tx>

**Concert Band: June 19-23, 2024**

**Jazz Band: June 26-30, 2024**

## **Music at the Summit | Jazz at the Summit**

Breckenridge, Colorado, Host: Summit Concert Band

Conductors: Retired Col. Tom Rotondi & Retired Lt. Col. Beth Steele

Jazz Band Leader: Antonio J. Garcia

[www.musicatthesummit.org](http://www.musicatthesummit.org)

**Concert Band: June 24-27, 2024** - Music Difficulty: Grades 3-4

## **Summer Camp for Adults**

Blue Lake Fine Arts, Twin Lake, Michigan

Conductors: Greg Christensen and Gail Brechting

Check website for additional sessions of adult program offerings

Registration online: <https://bluelake.org/lifelongarts/sessions>

**June 27-July 7, 2024**, Head Director Chris Memoli

**July 23-August 2, 2024**, Head Director Keith Hodgson

## **American Music Abroad**

Community Band, Choir and Orchestra Tour of

Prague, Salzburg, Vienna and Budapest

For questions call: 800-264-1121 or register online:

[www.americanmusicabroad.com/community-band-choir-and-orchestra](http://www.americanmusicabroad.com/community-band-choir-and-orchestra)

See advertisement in this issue & on back page

**July 11-14, 2024**

## **John Philip Sousa Foundation's National Community Band**

Knoxville, Tennessee, Administrator: Gerald Guilbeaux

Conductor: Retired Col. John Bourgeois

For more info email: [windband@gmail.com](mailto:windband@gmail.com)

Download Registration Form:

<https://sousafoundation.net/2024ncbapplication.pdf>

**July 15-19, 2024**

## **Music Camp by The Roy Ernst Music Institute**

Lakefield, Ontario

Advanced band, intermediate band & many ensembles & classes

Information: [royernstmusic.com](http://royernstmusic.com)

**July 16-21, 2024**

## **Windjammers Summer Meet**

Quad City, Iowa

Open to Windjammer Members Only

Registration Form available online <https://www.mywju.org>

**July 26-27, 2024**

## **Community Band By The Sea Performance**

Byrne Plaza, Wildwood, New Jersey

Host: Art & Music Emporium

Conductor: Joshua E. Long

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

See advertisement in this issue

**July 29-August 4, 2024**

## **Midsummer Musical Retreat**

Walla Walla, Washington, Host: Whitman College

Register online <https://musicalretreat.org>

**Symphony Band: August 13-17, 2024** - Music Difficulty: Grades 4-5

## **Summer Camp for Adults**

Blue Lake Fine Arts, Twin Lake, Michigan

Conductor: Retired Col. Jason Fettig

Check website for additional sessions of adult program offerings

Registration online: <https://bluelake.org/lifelongarts/sessions>

**September 20-21, 2024**

## **ACB Regional Connections**

Mabry Center for the Arts, Carrollton, Georgia

Host: Callanwolde Concert Band

Reading Band Guest Conductor: Josh Byrd, Director of Bands and

Professor of Music, University of West Georgia

Registration Online <https://www.acbands.org/rce-ga>

**September 20-22, 2024**

## **Harold J. Crosby Band Camp**

Dexter, Maine

Host: Harold J. Crosby Community Band

Conductors: Dr. Roy Ernst and Dr. Earl Lord

Email: [crosbycommunityband@gmail.com](mailto:crosbycommunityband@gmail.com)

Information: [www.cuthbert-foundation.org/Band-Camp](http://www.cuthbert-foundation.org/Band-Camp)

**October 4-8, 2024**

## **Roy Ernst Music Institute Music Camp**

Chautauqua, New York

“Designed for Adult Non-Collegiate Musicians”

Information and Registration on website: <https://royernstmusic.com>

**October 18-20, 2024**

## **Liberty Classic Community Band Festival**

Williamsport, Pennsylvania

Host: The Repasz Band

Information: [www.repaszband.org](http://www.repaszband.org)

## **MARK YOUR CALENDARS!**

**June 4-8, 2025**

## **2025 ACB Convention**

**“Music on the Frontier”**

Fort Smith, Arkansas

**ACB Partner Band:** River Valley Community Band,

Jeffrey R. Marlow, Musical Director

**If you would like your event featured in a future “Play Away” listing, please contact Joy Cable at [jcable0303@gmail.com](mailto:jcable0303@gmail.com)**

# POWER PRACTICING

## Building Musical Brain Power

*aka: Fear is a Powerful Motivator*

~ Jupiter/XO Artist Harry Watters

*Hello, ACB friends and colleagues!* I salute everyone's inspiring and shared commitment to service through music. Thank you for making our world better for all of us.

I'm so excited to share with everyone a few invaluable, unforeseen opportunities for creative learning and memorization that I've experienced over the past few months. Since my wife Holly and I moved our family down to Florida, we have been warmly welcomed into the area's rich musical communities. Holly teaches strings in the Brevard County schools and frequently performs with the Orlando Philharmonic, the Brevard Symphony Orchestra and during the holidays for the Candlelight Processional at Walt Disney World's EPCOT theme park. She's such a rock star!

I'm also grateful for the many opportunities to play throughout the central Florida region. What remained elusive until recently was the chance to be a substitute player at Walt Disney World, due to residual hiring restrictions remaining from the pandemic. Fortunately, these rules were recently relaxed, permitting the onboarding of new substitute players for the Main Street Philharmonic, the marvelous band that performs in front of Cinderella's Castle and marches down Main Street, USA. These players are absolutely incredible! This past January, I received notice that I would be invited to come in for costume fittings and rehearsals with the band in anticipation of future sub dates. I had NO IDEA of the amazing odyssey lying ahead.

After my initial costume appointments, I joined the band for one of their weekly rehearsals ... all I can say is WOW! This is how I would describe their sound: "Infectious Energy with Precision Magic!" I literally got goosebumps.

That day I was informed that since the band's inception in the early 2000s, all of their repertoire has to be memorized.



All future subs would need to have their material committed to second nature, before stepping on stage ... "ummm, WHAT?"

As a senior citizen now in my "golden years," I justifiably questioned my ability to quickly absorb the Main Street Philharmonic's incredibly intricate trombone parts under a tight timeline. Naturally, the allure of standing in the shadow of the most recognizable castle on Earth, while performing Disney standards with such a glorious group proved to be a powerful motivator. "Time to get to work!"

Mike Iachipino, the Main Street Philharmonic's wonderful bandleader, guided and counseled the new substitute musicians as we were assimilated into the fold. I'm so grateful for his continued encouragement and positivity, welcoming us into this musical family.

The tenor trombone subs are expected to be able to walk in at a moment's notice when needed, to play either Trombone I or Trombone II parts. I quickly realized the process of memorizing two different trombone parts would require new methods of conceptualizing, grasping and internalizing rhythmically similar, but harmonically divergent, musical lines. All parts were available as PDFs, which were easily loaded onto an iPad via the ForScore app. Excellent reference recordings were provided as well.

The use of technology across multiple platforms through trial and error continues to be one of the many components in my ongoing Disney musical assimilation toolkit. This process can be broken into several steps:

1. Reading the parts displayed on the iPad, while simultaneously playing along with the reference recordings.



2. Passively listening to the tracks in a continuous loop, during workouts, driving and even sleep.
3. ACTIVELY listening to the recordings WITHOUT the parts present ... this involves setting up the iPhone playback settings to enable quick 10 second rewind capabilities. I'm moving my virtual slide as the music progresses, doing my best to catch each starting note, phrase, articulation marking and dynamic variation.
4. When inevitable brief memory lapses occur, I immediately press the rewind tab to catch what was missed.
5. "Broad Stroke Musical Scanning," playing over each recorded song without worrying about missed notes, attacks or entrances... this is solely for high altitude, 35,000 ft. big picture perspectives on musical form and chop pacing.
6. "Advancements Requiring My Personal Permissions," only allowing myself to go on to the next song when the previous selection is solidly committed to memory. This usually takes several runthroughs on a specific tune.

Even though the lead bone parts required more chop stamina, memorizing these lines was actually fairly straightforward, since the high trombone voice was easily discernible on the reference recordings. After subbing with the band initially on Trombone I, I was asked if I could come in the following week and play Trombone II for a day, since their regular player needed to be away. As a musician who has an unrealistically high opinion of my ability to achieve the impossible, I foolishly and naively responded with a confident, "Absolutely." 🧐

Well, I have to tell you, when I got home and realized the task before me, panic set in! How was I going to pull this off? While internalizing the Trombone I lines was challenging, at least it was doable, thanks to the reference recordings. The lines were front and center and starting notes were "findable." Not so with Trombone II! These phrases were hiding down in the harmonic weeds, defying all attempts to reveal themselves, like concealed Florida alligators waiting before their hungry attacks.

How was this hat trick going to be possible? Sleepless nights ensued, leading to attempt after attempt at finding that magic bullet. After almost giving up hope, the inner trombone gods from on high sent down a bolt of sarcastic, exasperated advice:

**"Just make your OWN Trombone II reference recording, by overdubbing the second parts over the existing tracks!"**

The feeling of relief was palpable, although I was quite embarrassed that this hadn't occurred to me much sooner.

Setting up the equipment for such a stunt required a bit of creative juggling. My Bluetooth speaker would play the original reference tracks from my iPhone. I'd then read the Trombone II parts on the iPad, while a concealed recording app on the iPad recorded the wild endeavor.

Once completed, I listened back to the overdubbed recording and, much to my joy, the second bone lines were indeed front and center and crystal clear on the newly updated reference loop of the many, many Disney classics. After transferring this long compilation from the iPad to the iPhone, I was now free to absorb "at will" the inner lines through my \$12 wireless earbuds, while "virtually shedding" during all activities of daily life. *Whew!*

As of this writing, I'm pleased to say that I am now one of many on the current Walt Disney World sub roster. Part of my warm-up now involves running selections from both trombone parts, rotating through the entire repertoire list each week. Although I have been frequently thrown out of my artistic comfort zone, the personal satisfaction of discovering productive coping strategies has proven to be both comforting and empowering.

I wish you much success as you continue to expand your musical horizons. ***Remember, in addition to the shared fellowship of ensemble playing, part of the joy is in the personal preperation!***

With warmest regards and much respect,  
~ Harry Watters



Harry Watters & Family

# Soundtrack of the Greatest Generation

## *How Glenn Miller changed Modern Military Music*

~ Dennis M. Spragg, Advisory Committee Chairman,  
Glenn Miller Collection, University of Colorado Boulder



*Capt. Glenn Miller and the Army Air Forces Training Command Band perform for the “Shangri-La” War Bond Rally at the Yale Bowl in New Haven, Connecticut, on July 23, 1943.*

~ All images in this article courtesy of Dennis M. Spragg, Advisory Committee Chairman, Glenn Miller Collection, University of Colorado Boulder ~

On September 10, 1942, America’s number one bandleader Alton Glenn Miller enlisted in the Army of the United States. At the time, “Orchestra Wives,” his second motion picture, was appearing in theaters. His RCA Victor and Bluebird records continued on their record-breaking pace. Earlier in the year, Miller was awarded the first gold record in history for “Chattanooga Choo Choo,” which had topped the Billboard charts for 13 weeks. Miller’s “Chesterfield Moonlight Serenade” network radio series was renewed for a fourth season in prime time on CBS. His annual income was above \$1 million, or more than \$19 million in 2024 value. Consequently, the married and 38-year-old Glenn Miller was not a likely candidate for military service.

### PRAGMATIC PATRIOT

Starting in 1940, Glenn Miller dedicated music on his network series to military bases, recognizing that many of his young fans were now being drafted into the armed forces. Beginning in August 1941, he broadcast “Sunset Serenade,” a Saturday matinee series on NBC. The one-hour programs included a contest with five military base contestants. Each base selected its favorite tune. The public would then vote for their favorite tune from among the contestants. Miller awarded the winning base or bases an RCA radio-phonograph combination console and 50 best-selling records, all which he donated.

Following Pearl Harbor, “Down Beat” editor Dave Dexter Jr. remembered a conversation in which Glenn Miller expressed what Dexter described as the clearest understanding of what

war meant to all Americans and how profoundly everything had changed. By March 1942, Miller was quietly visiting military officials in Washington to see if anyone was interested in his services.

Glenn Miller was undoubtedly a patriot, but he was a pragmatist. The American Federation of Musicians was about to strike the recording industry on August 1. Travel was severely curtailed, and musicians were being drafted in droves. From Miller’s perspective, this was an opportune time to volunteer his services for the duration. The Navy, then embroiled in a pay-for-commission controversy, politely declined. However, Miller had caught the eye of the media-savvy Army Air Forces, and its imaginative commanding officer, Gen. H.H. Arnold. The AAF was creating Radio Production Units, a Motion Picture Unit and even a Broadway production, “Winged Victory,” and therefore had a role tailor-made for the high-profile Miller.

Meanwhile, the Army Service Forces had eagerly accepted Miller’s offer and commissioned him as a captain in the controversial Army Service Corps, a 30-day fast track for entertainers and sports figures to become music, recreation and public relations officers. Glenn Miller enlisted September 10, disbanded his orchestra on September 27, and reported for duty on October 7, 1942. When the ASC was discontinued because of the same scrutiny experienced by the Navy, the AAF promptly requested Miller’s transfer, and he reported to Maxwell Field, Alabama, on December 5.



**CAPT. ALTON GLENN MILLER**  
United States Army Air Forces  
January 1943

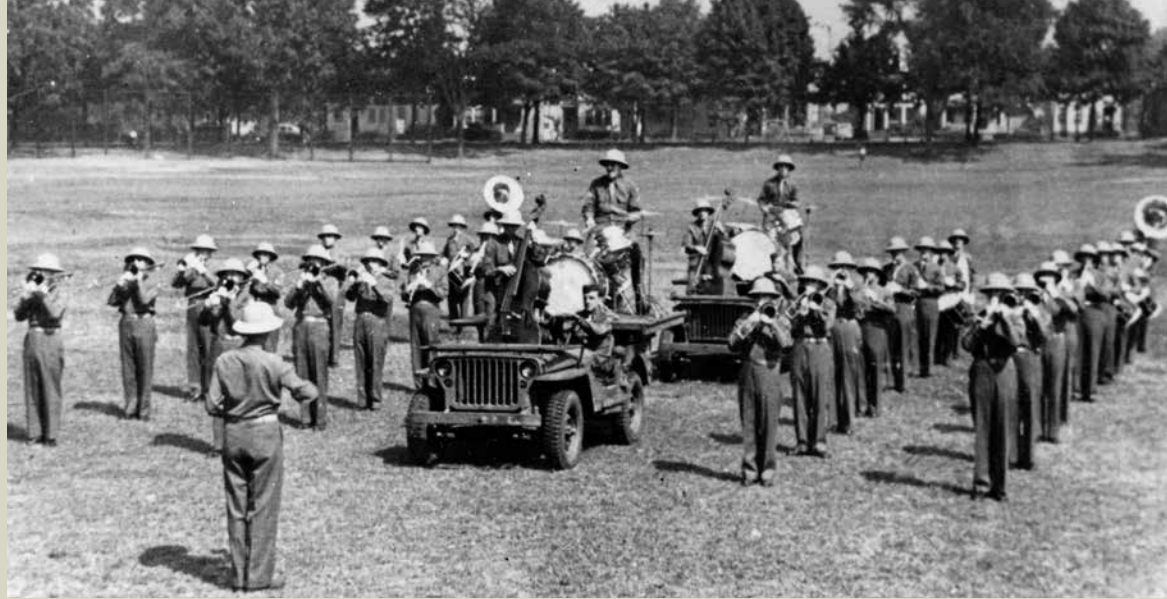


## I SUSTAIN THE WINGS

The motto of the AAF Training Command was *Sustineo Alas*, or I Sustain the Wings. This became the theme of Miller's wartime service, starting as Director of Bands. Gen. Barton Yount, commander of the AAFTC, gave Capt. Miller "carte blanche" to route drafted musicians into the AAF and a network of AAF base bands. This included an elite radio production unit that Miller himself directed. Miller's unit was housed with the AAF Technical School at Yale University. From New York, his 51-member concert orchestra broadcast popular music, jazz and light classics, mixed with dramatic skits highlighting the work and missions of the AAF. Miller's unit included premier jazz and symphony players in uniform. Their radio series for audiences at home and abroad at NBC included "I Sustain the Wings," "Uncle Sam Presents" and "Music from America." Many consider the Miller AAF orchestra to be the greatest big band of all time, as evidenced by their extremely well-recorded and magnificent performances of various musical idioms.

### "SOUSA WITH A FLOY FLOY"

Miller's unit had base duties including a marching band. Although the AAF brass encouraged him, mid-level music officers and the ground Army resisted Miller. Particularly when his marching unit belted out arrangements of the "St. Louis Blues," "Blues in the Night," "Jersey Bounce" and even "Deep in the Heart of Texas." A "Time" magazine article, wryly titled "Sousa With A Floy Floy," appeared, in which Capt. Miller made comments about modernizing military music that caught the ire of none other than the chief of staff, Gen. George C. Marshall. But Miller prevailed, to the delight of the AAF and, moreover, the aviation cadets who marched to the jazzy modern marching music.



*Above:* "The Marching Band of the Army Air Forces Training Command Orchestra on the New Haven Green, complete with drum sets mounted on jeeps, July 21, 1943. Sgt. Harold Winter, drum major; Cpl. Ray McKinley, first drum set.

*Below:* On August 6, 1944, Capt. Glenn Miller and the Army Air Forces Band (Special) performed in a hangar for the 489th Bomb Group (B-24 unit) at Halesworth, England (AAF Station 365).

## OVER THERE

The value of Capt. Glenn Miller to the AAF was incalculable. Thus it was with great reluctance that the AAF fulfilled a May 24, 1944 request from Gen. Dwight D. Eisenhower and the Supreme Headquarters Allied Expeditionary Force. Eisenhower noted that SHAEF was launching an allied radio broadcasting service that only Capt. Glenn Miller and his radio production unit could properly staff. Ike got his way, and although the AAF retained custody, only loaning Miller to London, by July 1, 1944, the redesignated Army Air Forces Orchestra (Special) had arrived in the United Kingdom. Narrowly escaping a V-1 flying bomb in London, the men were stationed at the British Broadcasting Corporation's (BBC) wartime facilities in Bedford, attached to the Eighth Air Force Service Command. There they launched a series of daily radio programs over the new "Allied Expeditionary Forces Programme" of the BBC. Features included the full concert orchestra and subunits, including a standard big band, a jazz sextet and the string section with classics. A big fan was no less than Sir Adrian Boult, director of the BBC Symphony.

## NEXT TO A LETTER FROM HOME

In addition to its extensive and time consuming primary broadcasting mission, the band traveled to military installations throughout the United Kingdom, primarily the eight dozen AAF bomber, fighter, transport and air service bases. Miller was promoted to Major in August 1944. Gen. James H. Doolittle, commanding general of the Eighth Air Force, told him, "Capt. Miller, next to a letter from home, your unit is the greatest morale booster in the European Theater."





## Glenn Miller ...

In addition to appreciative American personnel, the British people fell in love with Miller's music, which was now readily available to them on the air. The orchestra also appeared in London for civilian fundraisers and events. The men made broadcasts from the Queensbury All-Services Club once a week. For the "Voice of America's European Service," the band recorded a series of German-language programs titled "Music for the Wehrmacht" at EMI Abbey Road Studios. In addition to welcoming American stars, including Bing Crosby and Dinah Shore, the Miller AAF orchestra broadcast and appeared with numerous British stars, including Dame Vera Lynn.

### PERFECT STORM

During November 1944, Maj. Miller convinced SHAEF to move his radio production unit to Paris, conditioned upon the completion of broadcasting facilities. When preparations were delayed, Miller's commanding officer, Lt. Col. David Niven, ordered him ahead to firm things up before the entire unit flew across to the Continent. Upon completion of a series of pre-recorded programs to accommodate the BBC, Miller planned to depart London on December 13. However, because of poor weather on the Far Shore, regularly scheduled Air Transport Command passenger flights were canceled for at least several more days.

An Eighth Air Force Service Command officer, Lt. Col. Norman Baessell, was traveling across from Bedford. Baessell had a C-64 Noorduyt Norseman utility airplane and a pilot, Flight Officer Stuart Morgan, at his disposal. He offered an anxious Miller an informal ride across, which Miller accepted. Therefore, "casual" passenger Miller boarded the C-64 at Royal Air Force's Twinwood airfield near Bedford on the afternoon of December 15, 1944. He had not informed his chain of command about his intentions.

The airplane never arrived at its intended destination, Villacoublay Aerodrome near Versailles and SHAEF headquarters. The Eighth



*Maj. Glenn Miller and the Army Air Forces Band (Special) perform at a 200th Mission Party for the 95th Bomb Group (B-17 unit) at Horham, England (AAF Station 119), September 10, 1944.*

Air Force determined that the C-64 disappeared over the English Channel with its three occupants due to a "perfect storm" of human error, mechanical failure and weather. A disoriented and distracted pilot (Morgan), urged forward by a senior officer (Baessell), put the aircraft in a position to fail due to severe icing conditions. Miller should never have been on the airplane. Thus, Maj. Glenn Miller passed into history and legend.

### IMMORTAL LEGACY

Nevertheless, Glenn Miller's importance to the war effort and particularly the morale of the allied forces around the world cannot be understated. In attempting to do his duty as he best saw fit, Maj. Miller made the ultimate sacrifice for his country. The Army Air Forces Band (Special) continued its decorated mission in Europe until returning to the United States in August 1945. A postwar Miller band continued his musical legacy, and the Glenn Miller Orchestra continues to perform to the present day. The United States Air Force Band and Airmen of Note consider Major Glenn Miller the "father of modern military music." And, Glenn Miller also undoubtedly earned the immortal legacy of providing the "soundtrack of America's greatest generation."

*Below: Maj. Glenn Miller conducts the Army Air Forces Band (Special) during a recording session at EMI Abbey Road Studios, London, England, September 16, 1944.*

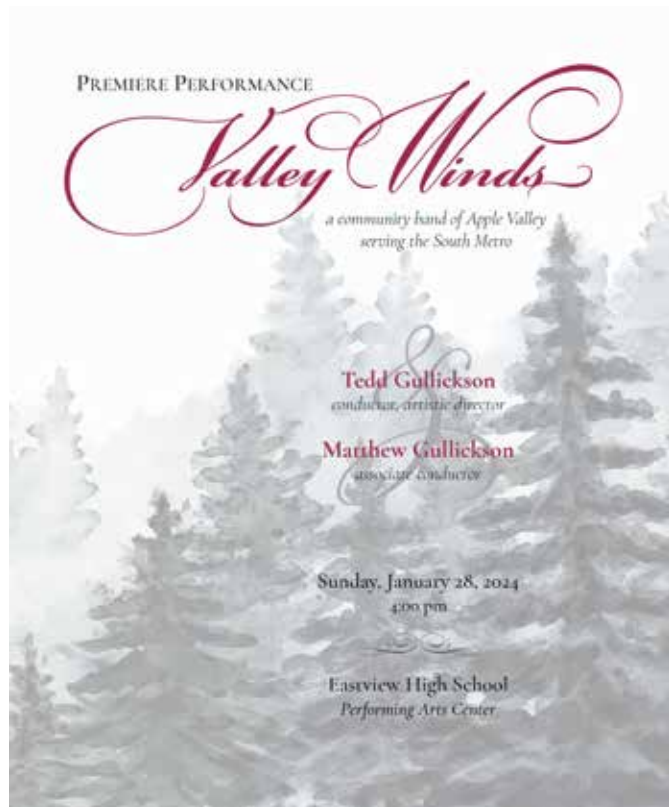


#### About the Author

Author, historian and broadcaster Dennis M. Spragg coordinates the Glenn Miller Collections of the American Music Research Center at the University of Colorado Boulder, which is the formal Glenn Miller Archive. He also serves as Historian of the Glenn Miller Birthplace Society in Clarinda, Iowa. Among his works in American History is "Glenn Miller Declassified," published by the Potomac Books imprint of the University of Nebraska Press.



# ACB PROGRAM EXCHANGE



## Valley Winds Premiere Performance

Sunday, January 28, 2024

Tedd Gullickson – Conductor & Artistic Director  
Matthew Gullickson, Associate Conductor & Co-Founder  
Eastview High School  
Apple Valley, Minnesota

Valley Winds was founded in 2023 by Matt and Tedd Gullickson to give Apple Valley area musicians an outlet to perform a wide variety of quality wind band literature and have fun doing it. Participation provides the Valley Winds members with an opportunity for individual musical expression and growth. The ensemble rehearses every Wednesday night from 7:00-9:00 in the Falcon Ridge Middle School band room. Eventually, the band will perform three to four indoor concerts per year in addition to several outreach performances, including a few summer appearances.

For information on joining the Valley Winds or to be added to our email

## THE PROGRAM

RIDE	Samuel R. Hazo (b. 1966)
WALDEN	Michael Markowski (b. 1986)
FIRST SUITE IN E <sub>b</sub> Op. 28, No. 1	Gustav Holst (1874-1934) edited by Colin Matthews
1. Chaconne	
2. Intermezzo	
3. March	

## INTERLUDE

WAITING TO EXHALE by Peter Naughton  
Eastview Marimba Quartet  
May Tang • Grace Robinson • Rachel Hutchins • Chloe Rousseau

GALOP from Genevieve de Brabant	Jacques Offenbach (1819-1880) edited by John R. Bourgeois
A TRUMPETER'S LULLABY	Leroy Anderson (1908-1975) arranged by Phillip J. Lang
HARRY'S WONDROUS WORLD	John Williams (b. 1932) arranged by Jerry Brubaker
FORGED IN FIRE "Athens to Atlanta"	Mark Watters (b. 1955) transcribed by Ira Hearshen



list, 'Friends of the Valley Winds,' please send your name and information to:

[teddgullickson@gmail.com](mailto:teddgullickson@gmail.com)



Valley Winds Premiere Concert, January 28, 2024

The **ACB Program Exchange** is a popular feature. In order to keep this a valuable resource for band programming, please submit programs from your concerts, either online at [acbands.org](http://acbands.org) or email your programs to [editor@acbands.org](mailto:editor@acbands.org) with the subject title: **ACB Program Exchange**.

# ACB PROGRAM EXCHANGE



## FANFARE CONCERT WINDS

## HILLSBOROUGH COMMUNITY COLLEGE

### 2024 FLORIDA MUSIC EDUCATORS ASSOCIATION PROFESSIONAL DEVELOPMENT CONFERENCE

"Music Education Begins with Me"



Friday, January 12, 2024, 4:00 p.m.

Tampa Convention Center  
333 S. Franklin St.  
Tampa, FL 33602



### Fanfare Concert Winds

#### 2024 Florida Music Educators Association Professional Development Conference

Friday, January 12, 2024  
Ted Hope – Conductor  
Tampa Convention Center, Tampa Florida

The Fanfare Concert Winds has earned its reputation as the premier hybrid community/college band in Tampa Bay through a combination of exceptional musicianship, community engagement, and a commitment to musical excellence. One key factor is the band's unique blend of talented musicians, comprising both seasoned community members, current and former music teachers, and dedicated Hillsborough Community College students. This diverse composition brings together individuals with a wide range of musical experiences and backgrounds challenging a rich and dynamic ensemble that appeals to a broad audience.

The band's commitment to musical excellence is evident in its rigorous rehearsal schedule and the pursuit of challenging repertoire. Under the direction of skilled conductors, section leaders, and instructors, Fanfare Concert Winds consistently delivers performances that showcase both technical proficiency and emotional depth. This dedication to artistic achievement not only enhances the musicians' skills but also elevates the overall musical experience for the audience, contributing to the band's recognition as one of the best in the Tampa Bay region.

### PROGRAM

<b>SPEEDWAY (2018)</b>	Mark Lortz
<b>ENDURING TRAVELER (2023)</b> <i>This piece and performance dedicated to the memory of Daniel J. Schmidt</i> <b>Larry Clark - Conductor</b>	Larry Clark
<b>RED HILLS SAGA (2017)</b> <b>Alli Howard - Conductor</b>	Robert Thurston
<b>AT SUNRISE (2013)</b>	Robert Romeyn
<b>FIVE MISSISSIPPI RUSH (2021)</b>	Clifton Taylor
<b>HOPE LIES IN DREAMS (2023)</b> <b>Larry Clark - Conductor</b>	Larry Clark
<b>COLONEL BOGEY (2000)</b>	Kenneth J. Alford arr. Andrew Glover
<b>DANZAS CUBANAS (2010)</b>	Robert Sheldon

Community engagement and education plays a pivotal role in the Fanfare Concert Winds' success. The band actively promotes new teacher involvement by reinforcing this year's FMEA theme, "Music Education Begins with Me." The educational outreach programs strengthen the ensemble's connection with not only area band directors, but also with its audience, while promoting a sense of pride and unity among its members. By serving as cultural ambassadors in the Tampa Bay area, the Fanfare Concert Winds has become an integral part of the community, further solidifying its reputation as the top hybrid community/college band in the region.

The **ACB Program Exchange** is a popular feature. In order to keep this a valuable resource for band programming, please submit programs from your concerts, either online at [acbands.org](http://acbands.org) or email your programs to [editor@acbands.org](mailto:editor@acbands.org) with the subject title: **ACB Program Exchange**.



# ACB PROGRAM EXCHANGE



## Heart of Texas Concert Band Children's Concert 2024 "The Story of Babar"

Sunday, February 4, 2024  
Dr. Mark Rogers – Music Director  
Trinity Baptist Church  
San Antonio, Texas

The Heart of Texas Concert Band (HTxCB) celebrates its Crystal (15th) Anniversary Season in 2023-2024, having been formed in 2009. Since its inception, the band has performed over 150 free concerts for increasing audiences in 35 venues in San Antonio and the surrounding communities.

HTxCB was honored to be the 2022 recipient of the Sudler Silver Scroll Award, sponsored by the John Philip Sousa Foundation. This prestigious award identifies, recognizes and honors those community bands that have demonstrated particularly high standards of excellence in concert activities over a period of several years.

Dr. Mark Rogers, the founding Conductor of HTxCB and 2023 recipient of the Association of Concert Bands Outstanding Conductor Award, has shared the podium with more than 30 distinguished

## HEART OF TEXAS CONCERT BAND

152nd Performance • 4th Concert of the 2023-2024 Season  
Mark Rogers, Music Director • Wolfgang Draving, Guest Conductor  
Ezra Johnson, Vocal Soloist & Narrator • Kayla Nichols, Vocal Soloist  
3:00 P. M. Sunday, February 4, 2024  
Sanctuary • Trinity Baptist Church • 319 E. Mulberry, San Antonio, TX 78212

### HTxCB Children's Concert 2024

The Star-Spangled Banner, national anthem	John Stafford Smith harmonized by Walter Damrosch, arranged by John Philip Sousa
The Pledge of Allegiance	Alfred Reed
The Band That Jack Built	R. B. Hayward
The Story of Babar, the little elephant	Text by Jean de Brunhoff Music by Francis Poulenc orchestrated by Jean Françaix
Alligator Alley	Michael Daugherty
The Boatmen's Dance, from <i>Old American Songs</i> Minstrel Song 1843	Adapted by Aaron Copland transcribed for band by William H. Silvester
The Circus Bee	Henry Fillmore edited by Robert E. Foster
The House That Jack Built	Old English Poem
I Bought Me a Cat, from <i>Old American Songs</i> Children's Song	Adapted by Aaron Copland
Deep in the Heart of Texas	Don Hershey & June Swander arranged for the Boston Pops by Richard Hayman transcribed for the HTxCB by David Swanson and R. Mark Rogers R. Bradley Rogers, Special Guest Conductor

colleagues in rehearsals and performances, including William Owens, Richard Floyd, Carol Brittin Chambers, Dr. James Worman, Ferd W. Vollmar, and Dr. Gary Garner. The band has performed a series of concerts devoted to the music of wind band composers including Alfred Reed, James Barnes, W. Francis McBeth, Claude T. Smith and Morton Gould.

The Heart of Texas Concert Band performed the American premiere of "Menu" by Spanish composer Carlos Pellicer, which led to the commissioning of "Euphoric City," written by Pellicer for the Tricentennial Celebration of San Antonio. The composer was brought from his native Spain to conduct the premiere performance.

In January 2021, HTxCB was honored to have the Dutch composer Johan de Meir conduct the band in a program of his music. The band was featured at the Texas Bandmasters Association 2021 Convention/Clinic, performing a program entitled San Antonio's Spanish Legacy.

In early 2022, the Heart of Texas Concert Band joined with Alamo City Arts, expanding the band's mission to produce quality music performances to greater San Antonio. Alamo City Arts is dedicated to inclusive education in the art of dance, theater and music. Its initiative is to support the Alamo City Dance Company, the Alamo City Symphony Viva, and the Heart of Texas Concert Band productions.

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# ACB PROGRAM EXCHANGE



## Fairfax Wind Symphony Winter Concert “What's In A Word”

Sunday, February 18, 2024

Stan Schoonover, Music Director

Katherine Johnson Middle School, Fairfax, Virginia

The Fairfax Wind Symphony (FWS) was formed in the fall of 1999 for the benefit of local music directors and teachers. Its primary focus is to read and prepare wind literature of all grade levels, and to explore contemporary rehearsal techniques and procedures. In addition to presenting numerous local concerts, the ensemble has been featured at 14 Virginia Music Educators Association In-service Conferences, appeared at the Kennedy Center five times, performed at the George Mason University (GMU) Potomac Festival three times, and presented concerts upon invitation for the 2006 and 2021 Midwest Clinic, and the 2016 ACB Convention. Annual concerts shared with the GMU Wind Symphony are also

PHILIP SPARKE

**Fiesta!**

WILLIAM SCHUMAN

**Chester**

ROBERT W. SMITH

**Heal**

ALAN SILVESTRI

*arr. Longfield*

**The Avengers**

**KJMS Quintet**

Summer Ahmad, flute

Lyla Liberati, clarinet

Sonali Mallesan, barisax

Beth Kofford, horn

Amelie Holton, percussion

LEONARD BERNSTEIN

*arr. Clare Grundman*

**Slava!**

KEVIN DAY

**Stride**

C.E. DUBLE

*arr. Alan Gregory*

**Bravura**

DMITRI SHOSTAKOVICH

*arr. Donald Hunsberger*

**Galop**



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a tradition, starting with the 2002 season. The band was the sole recipient of the John Philip Sousa Foundation's "Sudler Silver Scroll" in 2019. This award is presented to America's most outstanding community bands in recognition of sustained excellence.

In conjunction with the GMU School of Music, FWS sponsors the "National Community Band Festival." This event provides community bands with an opportunity to perform in a wonderful hall and share their love of music with each other and the local community. The FWS is also an "Arts Ignite" partner with the Fairfax County Public Schools.

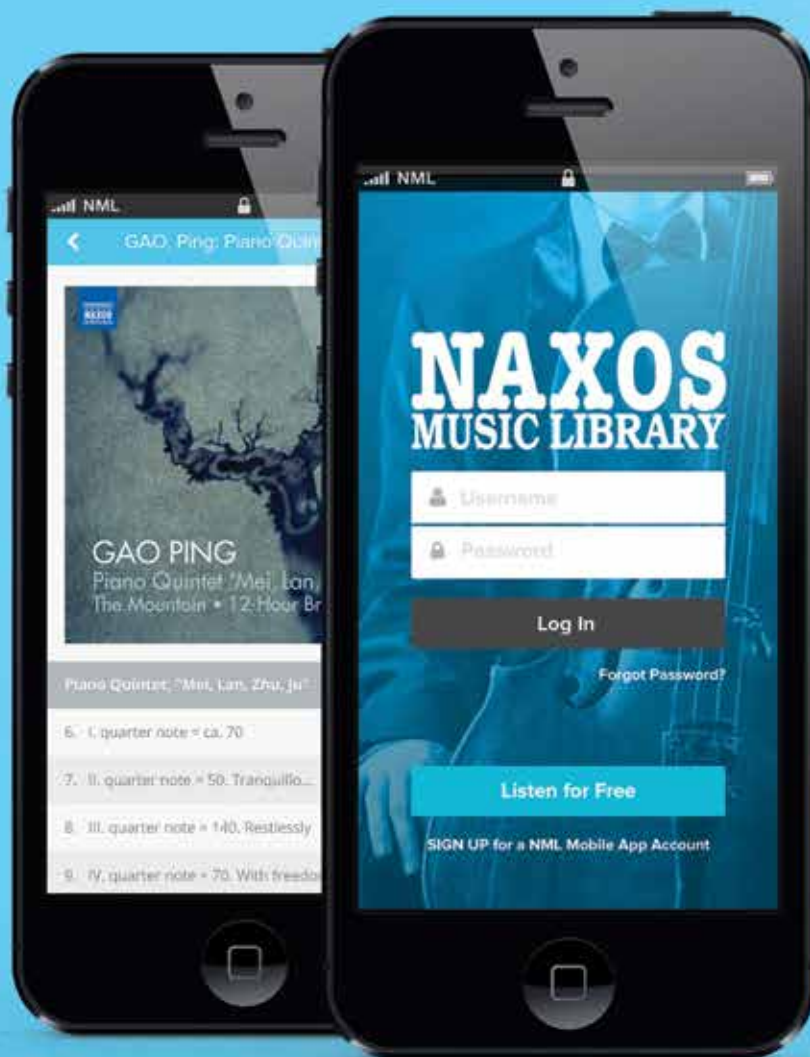
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Your ACB membership shows your commitment to community bands and concert band music. As community band enthusiasts, we want to play, we want to have fun playing, and we want to make our band better. We want tips and help in building our audience, fundraising, 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.

*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.*

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## 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, and 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 ACB Convention and other ACB events.

### • Ability to register for the ACB Conventions, access reference materials in the Members Area of the ACB website... and much more!

JOIN OR RENEW ONLINE – It's Easy!



**[www.acbands.org](http://www.acbands.org)**

Printable form available under Membership

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INDIVIDUAL	FAMILY	LIFE	ORGANIZATION	CORPORATE
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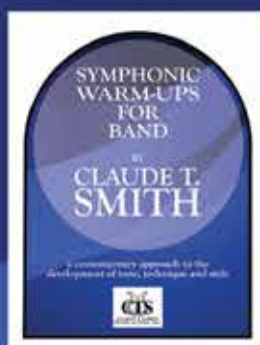
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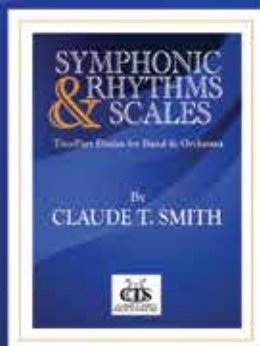


### **SYMPHONIC WARM-UPS FOR BAND**

This is an absolutely masterful collection in four sections: scales, etudes, chorales and rhythmic studies. In the parts for transposed instruments, each scale is named by concert key as well as the transposed key to help the student learn to recognize the key relationships. The etudes cover the gamut of tempi and styles, disciplining students to be alert to frequent dynamic variations and articulation marks. The 24 familiar chorales offer an excellent way to focus on intonation, clean attack and blend. The rhythmic studies are notated on one pitch throughout, without any dynamics or tempo indications. At the conductor's discretion, different scale tones may be used, as well as various tempi and dynamic levels.

### **SYMPHONIC TECHNIQUES FOR BAND & ORCHESTRA**

This creative ensemble techniques book gives you all you need to warm up and systematically improve the musicality of your ensemble. There are over 150 studies built around 32 technical exercises, using varied meters and all major and minor keys. Articulations and dynamic nuances are carefully notated, and a long-tone version of the major and minor scale precedes each exercise. All this plus 13 chorales in the full range of keys!



### **SYMPHONIC RHYTHMS & SCALES FOR BAND & ORCHESTRA**

Written in a wide range of keys, this comprehensive collection of 46 etudes is divided into four sections based on time signatures. Individual part books contain both Part A and B so players can switch back and forth at any time. The conductor's score provides detailed notes and rehearsal.

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