

THE JOURNAL OF
THE ASSOCIATION OF



Concert Bands



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Conductor's Corner: It's All About Communication

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THE JOURNAL OF THE ASSOCIATION OF Concert Bands



THE INTERNATIONAL VOICE OF COMMUNITY BANDS

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EDITOR'S NOTES

As we move into the Fall and Holiday Season, it is a good time to reflect on the many accomplishments of our member bands. An increasingly good way to share your accomplishments with others in our world is to post stories on our ACB Facebook page. Although much of the content on our page is created to share information about



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composers and ACB news items, we are seeing more items coming from our members, such as the story about Tom Ridley and the Huntington

Beach Concert Band. I encourage you to 'like' our ACB Facebook page and to 'share' stories from our Facebook site with your friends.

Regarding ACB Members and bands in weather path: We are starting to get word from bands in the coastal areas hit by the hurricanes this season and we are ready to help our fellow band mates as they try to get back to their mission of bringing music to their communities. As we hear of their needs we will post on Facebook.

Our Cover Photo is by Jackie Bradley and is one of several photo illustrations accompanying the article about the Fairfax Band. The band traveled to France in a very meaningful way, and the experience is chronicled by Dan Merriman of the City of Fairfax Band. We love to hear from our member bands, and this is an article that will inspire you.

We have many recurring contributors featured in this issue. You'll want to read Harry Watters' musings on the many musical opportunities around the country. Seaway Winds, one of our member bands in Canada, participated in Canada's 150th celebration and submitted their story (thanks to Barb Hunter and Ralph Svendsen). Dr. Bill Dawson, long-time ACB Member and chairperson of ACB Life Members, has another fine article for our membership, "Rust Removal: Returning to a Musical Life." Andy Isca continues his review of New Music and Bob Ullery continues his compilation of opportunities to "Play Away." In our Conductor's Corner you'll find an excellent article on Communication written by our President-Elect and conductor of the East Winds Symphonic Band, Susan Sands.

Playing in a community band has many benefits and many inspiring

stories. We've often profiled such stories in a feature we call The Community Band Experience. Many thanks to David Smith for sharing his personal story and his mission to create places for adult musicians to play. And to Rick Meehan for sharing his story about recognizing a former teacher. These and other member news stories shine a spotlight on what we do, and I'm grateful for those who take the time to share.

The *ACB Journal* is one of the ways we can share with our membership what is happening with ACB. Please take a few minutes to review the ACB News in this issue!

- There are many ways to recognize people and bands through ACB. For bands, the ACB Recognition Certificate; for directors of ACB Bands, the Outstanding Conductor Award; for individuals exemplifying Music for Life, the Tommy Guilbert New Member Fund; for directors as outstanding mentors, the Herb & Jean Schultz Mentor Ideal Award.
- In other ACB news, the opportunity to shape the Round Table Discussions for the 2018 Convention; more information on the 40th Anniversary of ACB at the 2018 Convention and registration information; how your band can host an ACB Convention.
- Our Corporate Members are important to us! Please note the list of our Corporate Members in this issue and also on our ACB Web Site.

As a final note, please remind your band to look for the renewal information coming in October. Community Bands often have changes in contact information and address, so if you don't have your renewal information by end of October, please check to make sure we have your correct address and contact information.



Nancy Michalek
Publications Coordinator

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

ACB welcomes and encourages articles of interest from our members. Guidelines for submission of articles and advertisements may be found on the Association of Concert Band's website at www.acbands.org or by request from the editor.

Deadlines for submission of article materials or advertisement materials are December 15 (February issue), April 15 (June Issue), and August 15 (October issue). Ad payment is due immediately upon invoicing.

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

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

NANCY MICHALEK, ACB Publications Coordinator

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	ACB Member	Non-Member
FULL PAGE (B&W)	\$150	\$300
HALF PAGE (B&W)	\$100	\$225
QUARTER PAGE (B&W)	\$65	\$125
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Inside cover	\$300	\$450
Interior page	\$275	\$450
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PRESIDENT'S MESSAGE



JERRY BRUBAKER
ACB PRESIDENT

I am so happy and very humbled to be your new President of ACB. I promise my full and complete dedication to this office and vow to continue to make our organization one that serves its members in every way possible. We have a very talented, smart and dedicated board of directors who constantly come up with new and innovative methods of supporting the membership of ACB.

I want to thank my good friend, Lew Buckley for his service as President for the past two

years. With his remarkable leadership we were able to achieve great accomplishments in service to the membership of ACB. Lew and I played together in the Eastman Wind Ensemble in the late 60s and have remained good friends over the years. I'm happy to have him as my Past President and will surely be calling upon his knowledge from time to time.

The *ACB Journal* that you are reading right now is one of the ways we communicate the news of ACB to you, our members. We are always

seeking new and informative articles for the *Journal* on a wide range of topics. Perhaps your band participated in a significant event or has developed an innovative way of marketing your concerts that you could share with other ACB bands. Think about writing an article!

I had a very moving experience this past June. City of Fairfax Band in Virginia, my first community band, was invited to participate in D-Day ceremonies at two American cemeteries. Though I now live in Colorado, they were generous to let me join the group in Normandy, France. We performed wreath-laying ceremonies at the American cemeteries, Brittany and Omaha Beach. To be at that place where so many made the ultimate sacrifice for our freedom was perhaps the most moving experience of my life!

I hope you all saw the article in the June 2017 issue of the *Journal* about bands supporting the Honor Flight program. This is a program that is near and dear to my heart. I have done arrangements of the five major service songs in an easy to put together format and will supply free of charge to bands that wish to play for a departing or arriving flight. Contact me at the email address below for further information.

I wish you all a productive, fun and entertaining Fall and Winter concert season! I look forward to seeing many of you at the Midwest Clinic in Chicago in December! If you have anything you wish to share with me you can email me at president@acbands.org. I promise to answer all email.

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

RMCCORNER

~ Sarah McElfresh, Membership Chair

Helping ACB in Many Ways

In our October 2014 issue, I wrote an article "What can YOU do for ACB?" which listed a variety of ways that ACB members can help ACB: from sharing information with band members to running for the board and lots in between. Recently, we were able to obtain a new discount for members -- thanks to an ACB member who was just having a conversation with someone they were doing band business with. I do not know who that member was, but a simple conversation about how they are not the only the community band who might need print services has resulted in that business, printastic.com, offering a discount to our members. See <http://www.acbands.org/Member-Discounts.html> for more information on this and other discounts to ACB members.

I'm guessing the person who was looking for a banner to advertise their next concert was not thinking that in the casual conversation about their needs would lead to a discount for all ACB member bands, but that's what happened. When we talk about ACB, we never know what will happen. Will they become a new Corporate Member? Will they advertise in our *Journal*? Sometimes they just become aware of the Adult Concert Band market and our diverse needs. What happens next are the intangibles that happen when we talk with others about what we do and who we are. Word of mouth is still one of our best advertising tools to other bands and musicians. So keep talking to people about your band and that bands like yours exist all over. Who knows where that will lead you and us?

So thank you to the band that found themselves having to turn to an online printing company after a local printing shop closed and taking the time to mention ACB. Maybe you will have a conversation with someone who is looking to help the band world too.

CONDUCTOR'S CORNER: A VIEW FROM THE PODIUM

In A minor, C major, or B minor: The Key is Communication

~ Susan J. Sands

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

Communication is a foundational principal of any human interaction, essential in every community. Derived from the Latin word “commūnicāre,” the word “communication” translates as “to share.” From the podium, the community band conductor shares his/her vision for the music and for the ensemble, with the intention of improving the quality of the band experience. Precise communication reduces conflict, unifies musical interpretation, leads to a technically accurate performance, conveys confidence to the musicians during a performance, establishes expectations for the ensemble, and ultimately, allows the musicians to attain a level of performance that is both inspired and inspiring to performers and listeners alike.

Within the community band setting, communication comes in several forms. It can be verbal, in the case of spoken instructions regarding balance, interpretation or correct articulation, non-verbal, through conducting and body language, and written, as in emails regarding general updates. Communication can be social, instructional, or managerial. Although some organizations are fortunate enough to have support personnel to assist with managerial or personnel communication tasks, the leadership role within the band regarding communication is mainly the responsibility of the conductor. As clearly stated by Nitin Nohria, Dean of the Harvard Business School, “Communication is the real work of leadership.”

Communication During Rehearsals

As conductors, the main goal of both verbal and non-verbal communication is informational. Verbal instructions should be kept straightforward and be loud enough to be heard. Conducting serves as the primary non-verbal means for instruction and must be straightforward and clearly understandable by the musicians. All movements should be consistent with the desired outcome.

Being open to questions that will enhance understanding is advantageous; however, these questions must be managed. A question for a specific individual, without implications for others in the ensemble, should be postponed for discussion after rehearsal or during a break. While musicians must occasionally briefly converse during a rehearsal, communication and the management of communication is the responsibility of the conductor for the overwhelming majority of rehearsal time.

Community bands are unique in that they are comprised of an extremely diverse range of individuals, with varying ages, experience levels, limitations and proficiencies. This presents directors with our biggest communication challenge: being clear and understandable to everyone, while not coming across as condescending to anyone. Also challenging is the need to respond to the unique situations that arise from a diverse membership, all while identifying musical problems, defining the remedy, and achieving the desired result. Instruction must be tailored to address the diverse population within the band; merely speaking is not communication until the information is received and understood.

Communication Beyond Rehearsals

In previous generations, communication during rehearsals would have encompassed most if not all of the conductor's community band communication; however, as we experience a surge in communication alternatives, our options and expectations for communication beyond rehearsals have expanded. In addition to board meetings, personal emails and phone calls, there are new technologies and web applications available to improve our communication with band members. The following is a sample of communication tools and applications with potential benefits for a community band.

Weekly Rehearsal Notes

After each rehearsal, I send an email note to section leaders with the music planned for the next rehearsal and other relevant information, such as concert details and schedule updates. Section leaders then add specifics relevant to their section before distributing the note to every member of their section. Most members receive this note by email, but for a few members without email, this note is sent via post. Through this weekly note, every member is kept informed. Even when verbal announcements are made during rehearsals, reinforcing the message with a written note offers greater assurance that the information has been received.

“Members Only” Area

A “Members Only” Area on the band's website avails internal information to all members. Documents, performance opportunities, tutorials, calendars, listening links, repertoire lists, concert details

and more can be stored in a password-protected private area. To be relevant, the members area must be kept updated and be easy to maintain. By linking Google calendars and Google documents to this area, anyone with access can easily manage the frequently changing portions of the content without the constant attention of the web master.

Mass Emails

Since we are inundated by email communication, it seems prudent to use mass emails sparingly; however, mass emails can be an efficient way to reach all the members of the band. A current email database is imperative to make this effective. A good use for mass emails is concert feedback, special announcements or last minute details that need to be communicated directly to the full membership of the band. A weekly note could be sent this way if eliminating the section leader input.

Web-Based Applications

There are many web-based applications that make communication tasks more effective and nearly effortless. Each band has specific requirements that will dictate which of these tools will be most useful for their needs. Even though some band members may not have email or smartphones, these applications will greatly reduce the number of phone calls required to contact everyone. The following is a sample of these communication applications.

1. Muzodo (www.muzodo.com)

Muzodo is a web-based application specifically designed for recording the attendance of music ensembles members. After setting up an administrator account, band members receive a welcome email. Whenever the administrator/s add new concert or event information, the details and times are sent to the members with a prompt for them to respond. Responses can include detailed comments and are recorded immediately in score order by instrument. If a response is not received after several days, an automatic reminder is sent. The list of members and responses can be exported to an Excel spreadsheet. Muzodo basic is free and easy to use, and there is a fee for the premium service that offers additional features.

2. Remind (www.remind.com)

Remind is an application that was originally developed for schools, but that works well for community groups as a mass texting tool. Individuals can respond directly to the messages sent by the administrator of the account. The app can be used for regular reminders but is also excellent for sending time sensitive messages about delays or cancellations that result from weather emergencies or other unforeseen circumstances. The administrator can easily access and send messages from a computer or smartphone. With Remind, it is easy to send text messages to the full membership as soon as a change has occurred, thus eliminating the need to contact everyone by phone. The basic application is free and easy to set-up.

3. Google Drive (drive.google.com)

Google Drive is a file storage and document sharing service

provided by Google that allows users to invite others to view or edit documents. It can therefore be a useful tool for working on special projects or for conducting band business. There is no fee for up to 15 gigabytes of storage.

4. Survey Monkey (www.surveymonkey.com)

Survey Monkey was developed as an on-line cloud-based service company. This tool is easy to customize and an excellent resource for polling the band or for polling an audience for feedback. Basic service is free and works well for most applications, although there is a fee to upgrade.

5. Charms Office Assistant (www.charmsoffice.com)

Charms Office Assistant is an all-encompassing office assistant that stores and records email addresses, phone numbers, attendance information, payment details and other relevant data. It is a tool for cloud-based organization, management, and communication. The initial cost for Charms starts at \$365 for the first year.

6. Doodle (www.doodle.com)

Doodle is an excellent tool for establishing the times and dates for meeting or events, such as board meetings, section leader meetings, small ensemble rehearsals, etc. This application is most effective for smaller groups when attendance is a concern. The basic service is free; there is a fee for the premium plan.

In community bands, the desired outcomes from effective communication are achieving an atmosphere of mutual respect where everyone is confident in what is being communicated and establishing a shared musical vision. The result should be a musical performance that brings satisfaction to both musicians and audiences. As aptly stated by author and motivational speaker Zig Zigler, "In many ways, effective communication begins with mutual respect, communication that inspires, encourages others to do their best." This is an admirable goal to achieve through our communication from the podium.

Susan Sands has been the director of the East Winds Symphonic Band in Pittsburgh, Pennsylvania for the past 27 years. Under her direction, the band has been recognized for excellence as one of the finest community bands in North America by the John Philip Sousa Foundation and received from them the prestigious Sudler Silver Scroll, the highest award presented to community bands in North America.

Susan received her Bachelor of Music in Music Education, specializing in oboe, from Susquehanna University and her Masters of Education in Music from The Pennsylvania State University. As an educator, she has taught music in Kindergarten through Senior High School in both public and private schools.

After having served two terms on the Board of Directors for the Association of Concert Bands, Susan is the current President-Elect of the organization. She has served as a guest conductor for the Pennsylvania Music Educators Association (PMEA) district band.

She is a member of the Pittsburgh Alumnae Chapter of Sigma Alpha Iota, the Sewickley Music Club, and Women Band Directors International. She also continues to perform on oboe and English horn. Susan has three children and lives in Sewickley, Pennsylvania with her husband, Tom.





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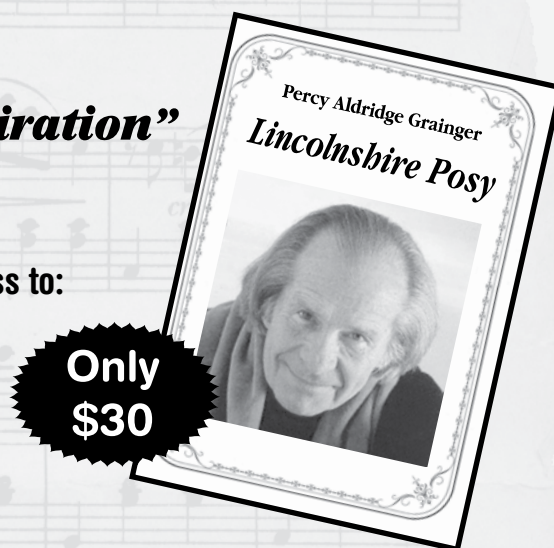
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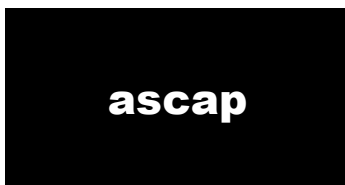
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In agreement with ASCAP and BMI, the Association of Concert Bands collects and submits, on a yearly basis, the public performance information from the participating bands with the Blanket Performance License.



This submission of information fully complies with our sub-licensing agreement.

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

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

Rust Removal – Returning to a Musical Life

~ William J. Dawson, M.D.

Despite the vagaries of economics and politics, school music programs continue to thrive. Approximately 25-30% of U.S. primary and secondary students participate in some form of music making—whether in organized ensembles, pickup groups, or individually (especially on piano or guitar). They come away from these experiences with not only increased competence in music performance but also a number of positive and useful life skills. They have learned discipline and teamwork; gained the love of music; had a variety of cultural experiences from various types and locations of performances; and achieved positive social development (the latter not to be underestimated!). Regrettably, few continue this activity into their adult years. For one or more reasons, about 90% stop playing after leaving school.

For some, the opportunity arises to resume playing later in life, often in a community band or orchestra. The return may come early for some, while others may be well beyond middle age when they again pick up their instrument. Many are amazed at how much of their musical training they have retained, but some parts of this re-entry process do not happen immediately or automatically. It takes time to regain one's skills. Body changes have occurred that must be dealt with to permit effective playing once again. Some are related to the lack of music playing, some to the effects of the passing years. Both have an impact on a person's return to music.

Many are amazed at how much of their musical training they have retained, but some parts of this re-entry process do not happen immediately or automatically. It takes time to regain one's skills.

Playing again after a period of time spent away from the instrument requires a number of physical adjustments. Regardless of the duration of the non-playing interval, virtually all musicians have lost some muscle control, endurance, and fine coordination, and these need to be restored for the physically complex and demanding task of making music.

The first important job is to retrain the muscles of the fingers, hands, and (for wind instrumentalists) the embouchure. The music-specific patterns of musculoskeletal position and movement have been unused for many months or years, and the muscles have lost much of their memory and ability to perform these specialized tasks. In some cases they also have lost the endurance needed to perform those complex, repetitive movements or to remain contracted (tense) for prolonged periods of time. This is especially true for the facial muscles that form the embouchure and the small muscles located in the hands.

Secondly, the brain must be retrained to remember and respond to the intricacies of music, so that it can process the important sensory input regarding sight, hearing, and body position, and provide the necessary precise motor control to the structures involved in playing. Few physical activities require such a complex combination of rapid and repetitive muscle movements in an ever-changing variety of

combinations, involving both small and large muscles of the entire upper extremity, face, throat, and respiratory system.

Even before picking up an instrument or sitting at a piano keyboard, I recommend first reversing the tightness that has developed over the years. Stretching and flexibility exercises should be the first order of business.

Some instrumentalists may develop various physical difficulties during this muscle retraining, especially if they work too hard or too long at “getting back in shape.” Rapid or excessive changes in the way the muscles are used (known as *overuse*) may occur if practice sessions are too hard, too tense, or last too long, or if there are inadequate rest periods during playing sessions. Overuse often causes more damage than merely fatiguing the hands or the “chops.” If severe or prolonged, it may result in painful muscle strains, especially in the hands, arms, and upper spine; these may delay or lengthen the process of re-entry into music and make it less enjoyable.

Symptoms of strain and overuse are usually felt in the muscles that have been overused. The most common symptom is pain, although some musicians may complain of tightness, weakness, aching, fatigue, tremor, warmth, or problems with coordination. For most, the symptoms usually vanish after they stop playing, but a few may experience difficulty for longer periods of time.

It's best to begin treatment early. The first step is to recognize that a problem does indeed exist and is likely caused by resuming musical activity. The next is to look back at practice sessions—were they too long, too intense or hard, or too frequent? Any of these conditions might have caused the problem. If this is the case, practice should be modified (shortened, made less intense or less frequent) until the pain stops. At this point it should be possible to continue playing, at least to a small degree, as long as pain or other symptoms do not return. Once the player remains pain-free for at least several days on this reduced practice schedule, sessions should gradually and carefully increase in both time and intensity (but never both at the same time). If symptoms recur, practicing must be limited again to regain a pain-free condition. This return process may take several weeks or months, and regaining more advanced musical skills may require even more time and persistent practice.

Ideally, most of these difficulties can be prevented by *gradually* reconditioning the muscles to restore both their strength and endurance for making music. Even before picking up an instrument or sitting at a piano keyboard, I recommend first reversing the tightness that has developed over the years. Stretching and flexibility exercises should be the first order of business. As I've described in my book, “Fit as a Fiddle,” stretching is best done slowly, holding each stretch with a feeling of tightness for a minimum of ten seconds, then relaxing completely before starting another. Do five stretches of each muscle group several times a day, always

... Returning to Musical Life

without pain. It's most efficient to alternate stretches of different muscle groups, to avoid overusing or injuring a single group. And remember the various groups of muscles that need attention: not only hands and forearms, but also neck and shoulders; holding and supporting large instruments can be even more stressful to muscles than playing them!

As muscles become more limber, strengthening can begin safely. Playing your instrument is an easy way to begin and can supplement exercises done with weights. As with stretching, work within your body's limits, but reach the limit each time to encourage progress. Weight programs often rely on 3-4 sessions per week, giving muscles time to recover.

Beginning practice sessions should be short, easy, and comfortable, and might even last as little as five or ten minutes. They should NOT produce pain. Obviously, if any discomfort occurs during the session, cease playing immediately. When it's time to work up to longer sessions, I advocate taking a five-minute break every half hour, getting away from the instrument entirely during the break.

Effective musical reconditioning usually will also skirt the problem of misuse, those activities related to improper posture or playing techniques. Remembering and using the good habits learned years before can help avoid this situation. After a long interval of not playing, it may be difficult to remember all the "right" ways to make music. Some returning musicians may find that working with a teacher again can help regain their proper playing techniques, thus making the re-entry process more efficient and pleasant. This method has proven extremely effective for many returning musicians who have joined the New Horizons band program.

Vision also changes with age... often a third (intermediate) type of correction is needed to see the music clearly. Trifocals provide this correction, but I recommend that the glass segment for this intermediate range of vision be very large, so that full-sized music can be seen without having to move one's head back and forth

It's also very important that the instrument be restored to proper playing condition, regardless of its age. Most instruments left unused for long periods of time do not remain at their best. In some cases, trying to play them may actually cause further damage. Each instrument should be carefully checked before it is played again, and any problems should be corrected by a competent repair technician. In addition, it is physically much easier to play an instrument that is in good mechanical shape, thus avoiding another potential source of physical problems.

Some community band members regularly play more than one instrument. Doubling may be necessary in order to perform in a smaller musical group within the band; others may be asked to learn an additional instrument to fill out a section or to help achieve the band's desired sound. Sometimes a musician may play one

instrument in one organization and an entirely different one in another.

Playing multiple instruments provides certain additional challenges and potential stresses. First is having to learn or re-learn another fingering system and perhaps another clef, acts requiring an additional set of specialized brain and hand functions. This is most evident when adding an instrument of a different class (woodwinds, brasses, percussion, strings). For wind players, an entirely different embouchure may be needed as well, along with changes in tonguing techniques. Thirdly, the differences in carrying and supporting additional instruments may require alterations in playing setup and posture, as well as the need for greater muscle strength if the new instrument is larger and heavier.

Adapting to these challenges may lead to physical problems similar to those described in the previous section on overuse. Again, muscle strains are the most likely problem to arise, and the principles of their care and prevention also are the same. As with musical overuse, preventing these difficulties is much better than having to treat them. For musicians who are learning a new instrument, especially an unfamiliar one, taking lessons from a music teacher may prove helpful.

A major part of the rust removal process usually will include adapting to changes in our bodies that have occurred with increasing age. Perhaps the most obvious alterations involve our musculoskeletal systems.

Our joints gradually develop wear-and-tear conditions that we call *arthritis*; all joints in the body can be affected, but for the musician, the most important ones are in the hands and spine. The common symptoms of arthritis are pain, stiffness, and decreased function. The fingers may not move as fast as they used to, nor stretch as far; the back may ache and be stiff when getting out of a chair after a rehearsal. These symptoms may worsen gradually with time as the disease progresses. The rate of arthritic progression varies widely from person to person. Musicians with arthritis can benefit by doing a proper physical warmup before playing: slow, repetitive stretching motions of the neck, hands, and upper extremities, when done with minimum physical stress, are most helpful to allow comfortable playing. Correct seating will minimize strain on the spine, and correct placement of the chair and music stand will provide proper sightlines to both music and conductor without excessive stress on the body (especially the neck).

Vision also changes with age, especially for objects close at hand. Many people require *bifocals* to see both near and far objects, but often a third (intermediate) type of correction is needed to see the music clearly. *Trifocals* provide this correction, but I recommend that the glass segment for this intermediate range of vision be very large, so that full-sized music can be seen without having to move one's head back and forth. This is especially important for those who play large wind instruments whose position is relatively fixed, such as bass clarinet, bassoon, and tuba. Although older eyes usually require a higher intensity of light than younger ones, adequate lighting levels in both rehearsal and concert venues are a benefit to all.

Hearing problems can affect the ability to make music, too.

... Rust Removal

Musicians of all ages often develop the condition of *noise-induced hearing loss* from prolonged or repeated exposure to high intensity sound levels. This type of nerve deafness is permanent and may worsen with further exposure. There is no treatment for this type of loss—only prevention. All musicians should strongly consider wearing special ear plugs that attenuate or decrease the sound levels while playing.

Hearing acuity also decreases with advancing age; this type of loss affects primarily the higher tones and usually can be treated quite well with a variety of hearing aids. Both types of hearing loss can create communication problems between the musician and the conductor during rehearsals, and most leaders of community bands with large numbers of older musicians have learned to talk effectively with them.

Many age-related changes occur in the neurological system; a common and important one for community musicians is a decrease in the coordination and speed of fine upper extremity movements. Regular musical practice over the years has been found to retard this process to some degree. Other difficulties that may affect playing are a variety of tremors, the most common being *benign essential tremor*. These conditions should be evaluated by a neurologist if they interfere significantly with playing.

Making music is an enjoyable and important part of life for many thousands of people worldwide. It also should be physically comfortable, allowing many years of enjoyable participation. Returning to music should be a joy, not a chore—and hopefully these suggestions may smooth the path for those looking to regain that lost love.

Suggested readings

Dawson WJ: Ask the doctor: Tendinitis. *The Double Reed* 2002;25(3):71-72

Dawson WJ: Fit as a Fiddle: The Musician's Guide to Playing Healthy. 2007, New York: Rowman & Littlefield Education

Dawson WJ: Playing without straining. *The Double Reed* 2007;30(3):76-78

Dawson WJ: When music making becomes painful. *ACB Journal* 2008;27(3):14-16

Bill has been involved with ACB since 1989. Combining his experience in both music and medicine, he has written numerous medical articles for ACB Journals and has presented a variety of music-medicine clinics at our Conventions. He is a past Director of the Association and serves as the Life Member chairperson. A retired hand surgeon and Professor Emeritus of Orthopaedic Surgery at Northwestern University's School of Medicine, he is a Past-President of the Performing Arts Medicine Association and serves on the Editorial Board of its journal and as the medical consultant to both the International Double Reed Society and ACB. Bill is a 30-year member of the Glenview (IL) Concert Band, where his participation extends to bassoon, contrabassoon, sarrusophone, baritone sax, and tuba. In addition, he is the contrabassoonist of the Evanston Symphony Orchestra and plays regularly with numerous ensembles in the Chicago area. For the past twenty years he has taught bassoon and low reeds privately at local high schools. Bill is a member of NAFME, ILMEA, and the College Music Society.



OPPORTUNITIES TO “PLAY AWAY”

Compiled by Robert Ullery

October 20-22, 2017 and October 5-7, 2018

Liberty Classic Community Band Festival
Williamsport, PA

Conductor: Col. Arnald Gabriel
repaszband.org

November 17-19, 2017 and November 16-18, 2018

Great American Community Band
Lake Placid, NY

Conductor: Ronald Demkee
neimf.org

January 9-14, 2018

Windjammers Unlimited, Inc.
Bradenton, FL

Meet host: Mike Montgomery 630-926-7329
circusmusic.org

February 17-24, 2018

Community Band at Sea from Miami

Conductor: Adam Frey
Reservations: Ruth or Brad 831-633-4847
worldmusicstours.org

May 2-6, 2018

Association of Concert Bands
Buffalo, NY
Conductor: CWO Donna L. Clickner
Contact: info@acb2018.org
acb2018.org

June 10-16, 2018 and June 24-30, 2018

June 9-15, 2019 and June 23-29, 2019

Band Camp for Adult Musicians
Meadville, PA

Conductors: Col. Timothy Foley and Col. Timothy Holtan

Contact: John Fleming 814-734-4389

<http://sites.allegheeny.edu/conference/band-camp-for-adult-musicians>

July 5-8, 2018

John Philip Sousa Foundation's National Community Band
Tucson, AZ

Conductor: Col John Bourgeois

Contact: windband@gmail.com

July 10-15, 2018

Windjammers Unlimited, Inc.
Oskaloosa, IA

Host: Andy Glover andrewglover@hotmail.com
circusmusic.org

August 26 – September 2, 2018

Community Band at Sea from Seattle

Conductor: Gerald J. Guilbeaux

Reservations: Ruth or Brad 831-633-4847

worldmusicstours.org

If you want your program featured in a future “Play Away” listing,
please contact: Robert Ullery
2095 High Meadow Court, Medina, OH 44256, 703-536-8538

Lakeland Civic Band 40 Year Celebration

The Lakeland Civic Band and director Charles M. Frank recently celebrated the band's 40th Year Anniversary at Lakeland Community College with a 40th Year Celebration 3-Part Concert Series held in the Dr. Wayne L. Rodehorst Performing Arts Center.

The 3-Part Concert Series included special guest conductors at each concert to celebrate the accomplishment of the Civic Band and Chuck's final year. Distinguished conductors that were invited to conduct the band in the 3-Part Concert Series were: Mike Elias, Concertmaster of the Civic Band; Daniel Crain, Chuck's predecessor and new Civic Band Director; Matt Salvaggio, former member of the oboe section and music educator at Hiram College; Andrew Glover, CEO of Barnhouse Publishing; James Adkins, James Roytz and Elmer Pintar, former Wickliffe students and retired music educators. Featured Soloists during the 3-Part Series were: Dr. Constance Edwards on Bassoon, Associate Dean of Arts & Science at Lakeland; Flutes Linda Innes, Principal, and Nada Montgomery; and Larry Smith, former Wickliffe student and music educator, on Drum Set. Our many guest conductors and soloists helped us to complete the year of musical excellence.

About Lakeland Community College

Lakeland Community College is a 2-year community college in Kirtland, Ohio (Lake County). Many students interested in music as a profession choose to pursue an Associate of Arts degree at Lakeland and transfer credits to a four-year music school. Lakeland also hosts five community music ensembles, four of which are available to Lakeland students as for-credit courses. Admission to the Lakeland Civic Orchestra, Lakeland Civic Band, Lakeland Civic Chorus, and Lakeland Civic Jazz Orchestra is by audition, but these groups are open to all interested and able members. Jazz Impact is a jazz ensemble for talented high school students. In addition, Lakeland hosts an annual Young Artists Concerto Competition.

About the Lakeland Civic Band

The Lakeland Civic Band, a dream that Mr. Frank had 40 years ago, was founded in 1977 through his vision with the collaboration of Lakeland College in creating a superior musical program within the community. Dr. Rodehorst, the college's first President (1967-1981) encouraged Chuck to create an outstanding music program for the

College. Chuck's accomplishments at Lakeland as former professor and as the Music Department Chair also included creating the Lakeland Civic Jazz Band, the Lakeland Summer Music Camp and Jazz Festival, the oldest high school jazz festival in the State of Ohio. He has entertained audiences on the Lakeland's campus for the last 40 years, giving musicians from the area an opportunity to perform band literature of the highest quality. The band's membership comes from Lakeland students, music educators and community musicians from Lake, Geauga and surrounding Counties.

During the 40 years under Chuck's direction, the Band has performed



The Lakeland Civic Band • March 5, 2017 Concert

concerts on the Lakeland campus three times a year, December, March and May. The band been invited to perform at area high schools and universities, state and regional conferences, including the Ohio Music Education Association Conference; the North Central Regional Conference of the College Band Directors National Association at The Ohio State University; and the National Convention

of the American School Band Directors Association. The band has performed at the ACB Convention in Lisle, Illinois, and the Amphitheatre at the Cleveland Zoo, Cain Park. The band has shared concerts with Tri C Community College, Stark Technical College, and Cleveland State University, sharing the stage at Severance Hall (home of the Cleveland Orchestra), one of the greatest musical moments for Chuck and the Band.

Many illustrious guest conductors and artists have been featured with the band, including conductors from the Army, Navy, Air Force, Marines, and Coast Guard, band directors from Akron University, Youngstown State University, Cleveland State University, composers, James Curnow, Steven Reinecke, Rex Mitchell and Fredrick Fennell to name a few, and the band has featured its own members as soloists regularly.

The Civic Band has won the Sudler Silver Scroll Award, North America's Most Prestigious Award for Community Concert Bands, "to identify, recognize and honor those community bands that have demonstrated particularly high standards of excellence in concert activities over a period of several years, and which have played a significant and leading role in the cultural and musical environment in their respective communities," a great honor that was brought to Lakeland Community College by Chuck in recognition of musical excellence and service to the community.

MEMBER BAND SPOTLIGHT

Lakeland Civic Band 40 Years

About Charles M. Frank

Chuck Frank received his education from Ohio University, the University of Iowa, and was a soldier in the U.S. Army Ninth Division Band before becoming a music educator. He taught at Wickliffe City Schools receiving state and national recognition for marching, concert and jazz bands, leaving there in 1972 to start teaching music at Lakeland where he knew he could develop a band program in a school that had not much to offer the community. He served as an Ohio Music Education Association adjudicator and has guest conducted throughout Ohio. He has received many awards for his service, including Jazz Educator of the Year, the Ohio University Alumni Achievement in Service, the Lakeland Community College Distinguished Service Award and recently was inducted in the Wickliffe Hall of Fame. When asked "What did you hope to accomplish in the teaching profession?" he answered "Growth of the music program and development of musicianship in students." Indeed, he spent his whole life doing just that.



*Charles M. Frank, Director
May, 21, 2017 Concert*

After 32 years of service at Lakeland Community College as Music Department Chair, he retired from Lakeland, but continued to direct the Lakeland Civic Band until he reached his 40th year anniversary. Chuck is the President of the Metropolitan Cleveland Miniature Schnauzer Club, a member of the Willoughby Rotary, and involved with his church, Trinity Lutheran Church.

The Lakeland Foundation

The Lakeland Foundation has one last honor that has been bestowed on Chuck. The Foundation established the "Charles M. Frank Music Education Fund", to encourage musical excellence in Lakeland's superior musical program. Anyone can make a donation to this fund by contacting the Lakeland Foundation, and it is tax exempt for charitable giving. (www.lakelandcc.edu)

Future of Lakeland Civic Band

The Lakeland Civic Band will now be under the direction of Mr. Daniel D. Crain, currently the Director of the Cleveland Youth Winds Symphony II, Concert Winds, music educator in the Shaker Height City School District, and Civic Band member in the tuba section of 9 years. Dan will present the Civic Band's first concert on Sunday, December 3, 2017, entitled *Epics and Icons*, featuring *Star Wars*, the Beatles, *Esprit de Corps*, *Symphonic Overture*, and more, in the Performing Arts Center at Lakeland Community College.

Farewell Notes

As the 40th Anniversary Year for the Lakeland Civic Band was also Mr. Frank's retiring year with Lakeland Community College, the anniversary was a great time to celebrate all of Chuck's accomplishments, which also highlighted a "Proclamation" by Ohio Governor, John Kasich, honoring Chuck for his life-long musical accomplishments at Lakeland Community College and within the Lake County communities. This honorable award was presented by Gayle Kish, Special Events Coordinator, President's Office at Cleveland State University and long-standing member of the Civic Band's clarinet section.

In Chuck's spare time, he and wife Marjorie love to camp, and with them goes their two Miniature Schnauzers. "They're good campers," he says. He and Marge also love watching their grandchildren whenever they get the chance. Chuck and Marge have been living in Mentor for the past 40 years. They have two daughters, Lisa Berkemeier and husband Donald and Heather Ambrus and husband Shawn, three grandsons and one granddaughter.

Chuck has set aside his baton and now joins the ranks of "retired" as he and Mrs. Frank pack up their camper and two Schnauzers and head off on some well-deserved road trips.

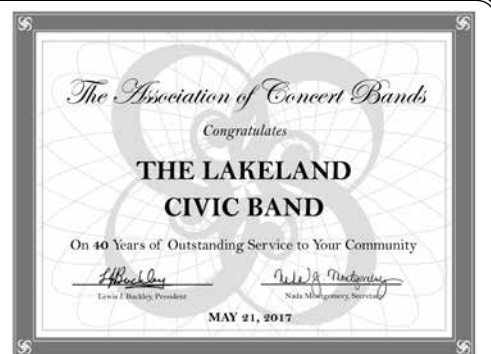
Congratulations Chuck! After 40 years of building a great legacy, it's now time to kick back and enjoy life's little moments.

~ Submitted by Pat Alves. Pat is a long-time member of the band's flute section and the organizer of events surrounding their 40-year celebration concerts.

ACB Recognition Certificate

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

~ ACB Publications Coordinator



Make Your Community Band's International Trip One that "Matters" And Reap the Benefits

City of Fairfax Band Helps Commemorate D-Day in France

~ Dan Merriman, City of Fairfax Band - Trombone

Bonjour, d'autres musiciens! (Hello, fellow musicians!)

Going on an international trip can yield a community band lots of fun for players and many potential benefits for the organization. But to get the most from such a trip, make it one that matters. Just ask the City of Fairfax Band (CFB) about its June 1-8, 2017 trip to France.

France may be a common overseas destination for bands, but somewhat uncommon was the CFB's motivation behind its France trip. It wasn't an all-pleasure excursion sprinkled with some concerts. Instead, the northern Virginians focused on paying tribute to the Americans who fell during and after D-Day (June 6, 1944).

The CFB provided music for commemoration ceremonies at two of the largest U.S. military cemeteries in northern France: the Brittany American Cemetery and Memorial, situated near the village of Saint James, and the Normandy American Cemetery, located just above Omaha Beach at Colleville-sur-Mer. The thousands of men buried at those sites remain on duty every day – reminding the world of the cost of war.



In Sainte-Mère-Église, France, the City of Fairfax Band played a D-Day themed concert in the town square and marched a packed parade route. Photo by Dan Merriman

The band also performed in the town of Sainte-Mère-Église where U.S. paratroopers night-dropped in and around the town hours before the beach landings. Some were dropped off target and landed in the middle of town, suffering major casualties.

D-Day saw history's largest amphibious military landing. The Normandy invasion on France's northern coast launched the Anglo-American campaign to liberate France from Nazi-German occupation. The European war ended less than 12 months later due to

Anglo-American forces fighting against the Nazis' west flank and Russian forces advancing from the east.

What Meant the Most

While they enjoyed Normandy and Paris, band members said that honoring the D-Day and Brittany campaigns' fallen heroes definitely meant the most.

Clarinetist Jack Aubert said the American Cemetery at Omaha Beach marked his memory well. "I'm usually kind of flippant about stuff. I have sort of a nonchalant attitude. But I really couldn't maintain that when I looked at all the crosses and when I thought about all the young men that were killed during the invasion. It was really quite moving. Even for me."

Aubert's home group is the Main Street Community Band (MSCB), which is part of the City of Fairfax Band Association. A number of MSCB members joined CFB players to make up the France ensemble.

In Sainte-Mère-Église, CFB flutist Jeanne Crowley remarked on the town's celebratory spirit. Perhaps it was reminiscent of the mood when U.S. troops liberated the town 73 years ago. "There was so much joy and real energy and happiness in all of the people cheering like it was back in 1944," she said. CFB Clarinetist Inge Pisano sensed a deep underlying appreciation among townspeople. She remembers making eye contact with a woman in the crowd in her 80s. "In her eyes were 'thank you' and in my eyes were 'you're welcome.' We were friends without saying a word."

The "Taps" Story

Main events weren't the only deeply felt moments. At the Normandy American Cemetery, individual tributes were paid to three interred Virginians. Two were from the then-town of Fairfax and the third had attended Virginia Tech.

The two Fairfax soldiers were Staff Sgt. Maurice M. Williams and Pfc. George T. Sutphin. Fairfax Mayor David Meyer led a remembrance at each resting place and CFB principal trumpet Terry Bradley performed "Taps." Some soil brought from Fairfax was left at each site. "Since they couldn't come home, we brought a little bit of home to their gravesite," Meyer said.



Principal trumpet Col. Terry Bradley (ret.) renders honors to the fallen at the Brittany American Cemetery and Memorial near Saint James, France. Photo by Jackie Bradley (this is also the cover photo)



The City of Fairfax Band prepares to honor the fallen at the Normandy American Cemetery and Memorial just above Omaha Beach in France. Photo credit: Curt Nette

Also honored was posthumous Medal of Honor recipient 1st Lt. Jimmie W. Monteith, Jr. At the Virginian's grave three Virginia Tech alumni played an echo version of "Taps": CFB trumpeters John Cox, Glenn Maravetz, and Curt Nette. "I thought it would be appropriate if we went down there and played taps for a fellow Hokie," Maravetz said. *(See video on the City of Fairfax Band's Facebook page.)*

"Everyone stops and listens. It echoes all over the shoreline," Maravetz added. Afterwards, two of the trumpeters independently encountered several clusters of people at other gravesites who spontaneously asked for "Taps." It moved some to tears. Among them was a man in his 90s – old enough to have served with the fallen.

An International Trip Provides Long-term Benefits Potential

The impact of such a trip – one that "matters" – is far reaching, long term, and full magnitude. "The experience has made us stronger musically, socially and organizationally," said City of Fairfax Band Association Music Director Robert Pouliot. "The lessons we learned from planning and fundraising for the trip are invaluable. And the renewed relations with city officials, businesses and the community at large will pay off in the long run."

For one thing, the France trip has greatly bolstered the band's online presence. On social media, the CFBA Facebook page had 744 likes at most before the trip. But during the trip there was a blast e-mail pitch, individual Facebook posts/shares by band members, and daily

Some Travel Tips/Lessons Learned

Here are travel tips/lessons learned from the City of Fairfax Band after its trip to France:

- Be sure the tour company understands the needs and interests of your adult group. They differ from agile and quickly bored band kids. That includes planning plenty of sightseeing time. Consider adding a day or two to the school-group trip model.
- Work directly with the airline, not the tour company, on handling large and/or heavy instruments. "On the day you show up at the ticket desk or baggage drop it's all up to what the carrier thinks the rule is, or even what kind of mood the baggage or gate clerks are in that day," said Pouliot.
- Minimize bus riding time by choosing within-budget hotels that are close in.
- Make sure your tour guides speak the local language and are current on the various venues.

... Fairfax Band in Paris

video updates from France posted on the CFBA Facebook page. The outreach expanded to more than 9,600 people. On the website (www.fairfaxband.org), traffic during the pre-trip runup hovered around 1,000 monthly visitors. During and after the trip that number more than doubled.

Longer-developing benefits expected to occur during the CFB's 2017-2018 season include:

- More attendees, donors, and advertisers
- Expanded local media interest and coverage
- Strengthened morale, commitment, and retention among the musicians
- Improved recruitment of new players in numbers and playing quality
- Increased camaraderie, cohesion, and pride amongst CFBA musical units
- A better sounding ensemble



Ashley Salo (left) and Angela Galper at the Sainte-Mère-Église, France town square. The white parachute on the church steeple is a replica of one from which a U.S. Soldier had to dangle during the D-Day pre-dawn while a firefight raged below. Photo credit: Yvonne Wilson

German guns believed to be there. Band members also toured the famous Mont Saint-Michel abbey.

In Paris, band members enjoyed the Louvre, the Eiffel Tower, the Arc de Triomphe, Notre Dame cathedral, and other attractions. At Notre Dame, some band members were in the area when police took down a hammer-wielding and knives-carrying attacker. The news-making incident also af-

But be Sure to Have Fun

Make no mistake. The France trip was 51 percent serious but also 49 percent fun. Having both elements made for a doubly interesting, exciting, and memorable experience. In Normandy, the sights included the Arromanches-les-Bains landing area where prefabricated artificial harbor structures remain. Another location was the Pointe du Hoc site made famous in books and movies. U.S. Rangers rope-climbed the cliff under heavy fire to take out large



The ceremony to honor the fallen is about to begin at the Normandy American Cemetery, located just above Omaha Beach. Providing music were the City of Fairfax Band, the young voices of Salt Lake City's One Voice choir, and the Belaire High School marching band from Baton Rouge, LA. Photo credit: Brian Combs

fected other band members inside or in line at the Musée d'Orsay, which was evacuated.

Regrets? None!

Nobody interviewed regretted the trip. Almost all said they'd do it again. But views differ on when to go next. Pouliot cautions band leaders to go slow. "Planning a special event like this, whether a trip or some other kind of out-of-the-ordinary experience, for your group can have a tremendous impact on the strength of your organization. [But] this is not something I would recommend any group do every year, maybe not even every two years."

However, others are ready to travel immediately. Among them is CFBA president and oboe player Libby Fike. "Absolutely! Let me grab my passport and let's go right now! I'll call in sick to work."

(Learn more about the City of Fairfax Band Association at www.fairfaxband.org. The association's Facebook page is at: www.facebook.com/FairfaxBand. The 2017-2018 season's first concert is October 28)



In Paris, the City of Fairfax Band gave a concert at the Jardin d'Acclimatation, a large complex that includes a children's amusement park, a zoo, a science museum, an art museum, and other attractions. Photo credit: Brian Combs

UPCOMING CONVENTIONS

ACB 2018 Convention – Forté in Buffalo

How do we sustain our organization to last another 40 years, 50? Beyond? This is what the Co-Chairs of *Forté in Buffalo* wanted to focus on for their convention. We had to look at the big picture through reflection, history and our own experiences. The musician and musicologist Mícheál Ó Súilleabháin has broadly defined a music community as “a group of interested participants who agree on the form and content of the music and its social contexts”.^[1] A music community may be taken to mean a group of people with strong ties who often come together to play and talk about music, but a sense of community may also come from a **national educational system that connects young people to their cultural heritage and traditions**.^[2] A more restrictive view limits the term “music community” to teachers, composers, performers and the music distribution industry.^[3]

In May of 2018, the Association of Concert Bands will be celebrating its 40th Anniversary. The Association of Concert Bands of America (ACBA) was founded in August 1977 by Edmond E. DeMattia, who was an oboist at US Navy Band (Retired). He was the conductor and founder of the National Concert Band of America, Founder and first President of a nonprofit corporation. In 1979, the very first Convention was held in Sarasota, Florida, hosted by the Sarasota Concert Band at the Hyatt House Hotel, March 11-13. Over time the ACBA was renamed the Association of Concert Bands (ACB), and remains a nonprofit corporation in New York State. The ACB certainly has a rich history of bringing musicians around the world together, and making music. There are countless other opportunities and experiences members of ACB are able to take advantage of. Most recently, a young composers contest was initiated, and perked interest of SEVERAL young composers across the United States. It brought awareness to our organization, and attention to the importance of encouraging our youth to be part of the “bigger picture”.



This brought something to the table that we believed would be a unique addition to the ACB Convention; not only inviting our youth to perform at the convention, but allowing them to experience it *with* us. First and foremost, by educating our youth and music teachers, we show the benefits of joining a community band. We will educate the students that community bands exist when we leave High School and choose not to pursue music as a college degree. For those students who DO choose music as a degree, we educate them also; there are bands in every community in the United States, you just need to look for them! Engulf the part that being in band is still FUN even when you're an adult, and hey, we even still go on band trips! It's time we look in the mirror and see that if we do not give children exposure to these opportunities, and if we do not educate them AND their teachers, they will not seek them.

We will only be giving the students a “taste” of the convention; they will be working closely with our composers-in-residence and performing at our cocktail hours prior to our evening performances. We will then have special seating for them at our evening concerts, and expose them to some REALLY amazing community bands. We auditioned the bands just as we did the community bands, except we added one component: each high school band director had to submit an essay on how, if chosen to participate, an experience like this would impact their own music program. This was weighted as highly as their blind music audition. In the end, we chose 5 bands across Western New York to participate, representing several different types of communities. This created a “buzz” and sense of pride within our music community.

In addition to educating our youth, we wanted to educate our ACB members. We spent 2 summers hosting a music camp, where the musicians of our band, Buffalo Niagara Concert Band, volunteered their days in order to raise money to bring in several composers-in-residence for “Forté in Buffalo”. With this, we were able to secure: John Mackey, Stephen Melillo, Robert W. Smith, Johan DeMeij, and Rossano Galante. Rossano will join us the entire convention, while the others will be around for a couple of days. We have the opportunity to work with these composers, hear their stories, and of course, hear their music. Having composers with us through our ACB Convention journey ties everything together. We have our youth, our musicians, our conductors, our composers, our instruments, and our MUSIC. THIS, is what our 40th National Association of Concert Bands Convention looks like! We hope you will enjoy your stay in our newly-revived City of Buffalo!!!! See you in 2018 at *Forté in Buffalo*!

¹ Smith 2001, p. 122.

^{2,3} Smith 2001, p. 122–123.

~ Submitted by Amy J. Steiner, Conductor, Buffalo Niagara Concert Band, Co-Chair, ACB 2018, *Forté in Buffalo*

Andy Isca's NEW MUSIC REVIEW



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A JOYOUS HOLIDAY

Isacc Watts/ arr. Charles Booker
Print Music Source

"A Joyous Holiday" is a clever new setting of "Joy to the World". A perfect new and musically satisfying composition for your holiday concert. Handel would approve!
Grade 2.5

A CARTOON CHRISTMAS

Arr. Michael Story
Alfred Music

And now something for kids of all ages. Michael Story always delivers a well written and entertaining composition. "A Cartoon Christmas" is all of that. With three well-known pieces combined in a very playable arrangement, this piece will be a well-loved part of your holiday concert.
Grade 2.5

HANUKKAH HIGHLIGHTS

Arr. Chris Sharp
FJH Music Company

Celebrate the holidays with this upbeat collection of Hanukkah favorites. Easily put together, and a great piece for your holiday performance.
Grade 2

HALLELUJAH CHORUS

Handel/arr. Andrew Glover
C.L. Barnhouse

The "Hallelujah Chorus" is always an audience favorite, and this arrangement by Andrew Glover will not disappoint them. The parts usually sung by the chorus are written for brass quartet. A very clever way to show off your star brass players. A great finale to your concert!
Grade 3

PALAIS DE VERSAILLES OVERTURE

Kelly Bennette
Grand Mesa Music Publications

This "throwback" work hearkens back to the late Romantic style of von Suppe, Tchaikovsky, and Rossini, making it a delightful and fun work to put together and perform. "Palais" celebrates the end of World War I and the years of peace and celebration that followed. A fun piece to perform and an exciting piece to listen to. You need to check this one out!
Grade 4

CHRISTMAS VACATION

Barry Mann and Cynthia Weil arr. Roszell
Belwin

From the now classic holiday movie comes an energetic and entertaining moment for your audience. A very nice change from the traditional Christmas music.
Grade 3

A TRANQUIL NOEL

Jim Mahaffey
Print Music Source

If you're looking for something beautiful well look no further. "A Tranquil Noel" is a luxurious medley of three traditional carols. Beautifully arranged, this setting will not disappoint.
Grade 3

FERRIS WHEEL

Jason K. Nitch
Grand Mesa Music Publications

"Ferris Wheel" is a wild musical romp through an imaginary amusement park. With a 16th note melody and several multimeter episodes, this piece is a challenging yet enjoyable adventure. Highly recommended.
Grade 5

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



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HOW DID WE GET HERE, and How Can YOU?

The story of how and why we decided to host a convention

~ Val Czamara & Amy J. Steiner, *Forté in Buffalo* co-chairs

The 2013 convention held in San Ramon, California was our first exposure to the Association of Concert Bands, as well as our first convention. We quickly made friends and at the First Timer's lunch, the idea of hosting a convention was mentioned to us. We literally laughed at the suggestion! Why would we agree to host something that seemed so daunting when we had attended just a single day of our very first convention at that point? Well, that afternoon at Pete's Coffee, the entire framework of our convention was laid out, as well as the target date. That night the convention band conductor was secured.

Why did we decide on a convention that would be five years after the initial inspiration? We wanted the entire Buffalo Niagara Concert Band (BNCB) to buy-in to the idea of hosting, feeling it was necessary for success. In order to create that buy-in, we knew the best way was for the musicians to experience a convention first hand. Late in 2013, the BNCB applied to be a performing band at the upcoming convention and readily accepted the offer to play at the Allentown edition in March of 2014. This would be our first out of state performance as well as our first overnight trip as an organization. Intense focus and preparation led to a phenomenal performance, as well as an over-the-top excited band. When all the band members loaded the bus to dinner, Sergeant Major Arthur Himmelberger, US Army (Retired) and then ACB President asked the group if they would want to host their very own convention in Buffalo. Every single person shouted "yeah!".



With band commitment, it was time to compile the hosting bid to present to the ACB board at the 2015 convention in Rancho Cordova. While a convention band conductor had been secured, we still needed a hotel and tour ideas which were quite easy to develop, as well as a hook. For our convention, it was decided to commission an original work, celebrating 40 years of ACB, for the convention band to premiere. Who better to compose such a work than Rossano Galante, a Western New York native? With the bid accepted, Amy and Val called into BNCB rehearsal that very night to let the group know we were on for 2018. It was time to get to work!

Back in Buffalo, a committee framework was established. With a need for nine different committees (programming, music, transportation, hospitality, registration, marketing, finance, performance, and education), the band membership was asked to each try and volunteer for a committee. In that ask, it was made clear that we understood that even though time constraints may prevent some from serving on a committee, volunteers would be needed for a variety of things come convention time. That evening, we had 60% of the band volunteered for committee.

July 20th of 2016 was the first *Forté in Buffalo* steering committee meeting. That meeting and every one since has intentionally been held at the convention hotel to get familiar with what can be

expected come May 2018. The first year of planning saw quarterly steering committee meetings. This summer, with increasing needs and deadlines, meeting frequency was increased to once every other month and it is anticipated that frequency will increase to monthly by the end of the year.

With 2018 being a landmark celebration, the *Forté in Buffalo* steering committee chose to go big on scale because after all, 40 years is a pretty big deal. This does not need to be the case every year! That is the beauty of hosting a convention – you make it what you want it to be. We received a number of past convention budgets to base our forecasts on, an outline of how a convention should run as well as requirements for rooms and staging. It was up to us to fill in the blanks how we saw fit for our vision of a 40th anniversary celebration and convention.

Taking on the role of host has had a *number* of benefits for our group:

- There is the obvious in raising funds for the BNCB. While we are operating on a breakeven budget, history shows being a host is financially beneficial.
- There has been heightened ownership, camaraderie and pride among our musicians, particularly those on committees that have had to deliver on deadlines already. The sense of accomplishment and excitement they exhibit is phenomenal to observe.
- Increased awareness of our group among the local community as shown in increased concert attendance and membership inquiries.
- Increased awareness among our musicians on bands across the country, what makes them special and how lucky we are as an organization to have available to us all that we do in this culturally rich city of Buffalo

While the group fully agreed to take on this project, they are committing a LOT of time and effort which takes them away from their personal lives. Recognizing that, we will be thanking all of our members and volunteers with a complimentary cruise on Lake Erie one month following *Forté in Buffalo*.

If you're thinking about hosting a convention, don't. ***Just do it!!*** The amount of information and offers to help that come your way will be overwhelming and amazing. Nervous about time involved? Get as many people as possible to help you on committees, as well as a co-chair to share the load. Can convention be planned in a short amount of time? Yes. Can it take longer if you want it to? Yes! When you choose to host, you get to make your convention your own, within ACB parameters. *You* get to decide to show why your group deserves to share with ACB members what your hometown is all about and what makes your group special. Who wouldn't want to spotlight that? Currently, the ACB is looking for bands to host future conventions. Why not take the plunge?

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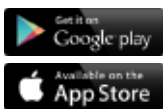
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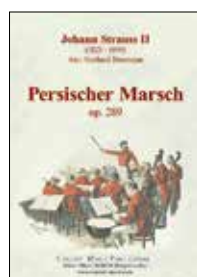
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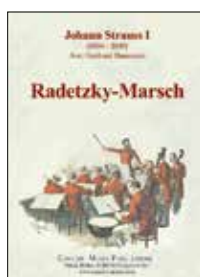
PERSISCHER MARSCH

op. 289

Johann Strauss II

Arr.: Gerhard Baumann

Gr.: 3/4
Dur.: 3:12 min
Price: 50.00 \$



RADETZKY-MARSCH

Johann Strauss I

Arr.: Gerhard Baumann

Gr.: 4
Dur.: 3:10 min
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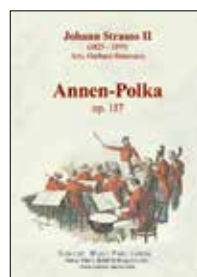


AUF DER JAGD op. 373 - (Polka schnell)

Johann Strauss II

Arr.: Gerhard Baumann

Gr.: Solo 3/4
Dur.: 02:20 min
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ANNEN-POLKA

op. 117

Johann Strauss II

Arr.: Gerhard Baumann

Gr.: 3/4
Dur.: 2:20 min
Price: 50.00 \$



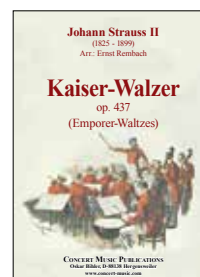
BAHN FREI!

op. 45 - (Polka schnell)

Eduard Strauss

Arr.: Gerhard Baumann

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KAISER-WALZER

op. 437

Johann Strauss II

Arr.: Ernst Rembach

Gr.: 4
Dur.: 10:50 min
Price: 125.00 \$



BANDITEN-GALOPP

op. 378

Johann Strauss II

Arr.: Gerhard Baumann

Gr.: 3/4
Dur.: 3:00 min
Price: 55.00 \$



UNTER DONNER UND BLITZ

op. 324 - (Polka schnell)

Johann Strauss II

Arr.: Gerhard Baumann

Gr.: 4
Dur.: 3:00 min
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ELECTRISCH (Polka schnell)

Eduard Strauss

Arr.: Gerhard Baumann

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JOSEPH KOSMA - AUTUMN LEAVES

Arr. Alfred Reed, Ed. R. Mark Rogers. This classic band arrangement by Alfred Reed of the iconic tune *Autumn Leaves* "Les feuilles mortes" showcases the rich harmonic language that underlines the melody with thick, sonorous orchestration. This piece can be the perfect change of pace when placed among works with quicker tempi or more rigorous demands on the players. (Grade 3) Dur: 5:00

236109 - Set\$75.00

236110 - Score ..\$10.00



V. YOUNG - AROUND THE WORLD IN 80 DAYS

Arr. Alfred Reed, Ed. R. Mark Rogers. Inspired by Jules Verne's popular 1873 adventure novel, "Around the World in Eighty Days," the 1956 motion picture featured a score by Victor Young that would earn him his sole Oscar Award for best motion picture score. This arrangement for concert band by Alfred Reed captures the magical essence of Young's original score. (Grade 3) Dur: 2:00

236120 - Set\$75.00

236121 - Score ..\$10.00



JAMES BARNES - DEXTER PARK CELEBRATION

Opens with a fanfare then moves to a "jazzy" middle section before ending dramatically. Includes generous cross-cueing to enable performances with smaller instrumentations. (Grade 3) Dur: 6:00

236100 - Set\$80.00

236101 - Score\$15.00



JAMES BARNES - QUEST

This dramatic work for young players is intended to portray a noble, mystical pursuit of a great conquest or accomplishment. It is a great choice for accomplished middle school or smaller high school bands, with generous cross-cues. (Grade 3) Dur: 6:00

236103 - Set\$80.00

236104 - Score\$15.00



NATHAN JONES - SCOTTISH HIGHLAND OVERTURE

This piece is based very loosely on the Scottish folk song, "The Dowie Dens o' Yarrow." This fun and playable overture features a short horn section soli opening the middle section, with ample cross-cueing to provide additional support as needed. (Grade 2.5) Dur: 4:00

236107 - Set\$65.00

236108 - Score\$10.00



DAVID MAIRS - GENESYS FANFARE

The asymmetrical repetition in this piece yields a refreshingly compelling pulse which drives the music all the way through. (Grade 4) Dur: 3:00

236113 - Set\$75.00

236114 - Score\$10.00



GOOSSENS/GRAINGER - SHEEP-SHEARING SONG

Arr. Percy Grainger, Ed. R. Mark Rogers. Originally composed for piano by Eugène Goossens, this setting for symphonic band by Percy Grainger bears the hallmark instrumentation and harmonizing for which Grainger became so well known. (Grade 4) Dur: 3:00

236105 - Set\$75.00

236106 - Score\$10.00



NORMAN NELSON - SWEDISH MELODY

Based on the Swedish folksong *Ack, Värmland, du sköna*, this arrangement fills a need in the band literature for pieces with artistic value, yet are easy enough for many bands to play. (Grade 3) Dur: 5:00

236115 - Set\$70.00

236116 - Score\$10.00



LECUONA/BARNES - MALAGUEÑA

Arr. James Barnes. This famous song by Ernesto Lecuona, subtitled "from the Spanish Suite ANDALUCIA," has been arranged for symphonic band by James Barnes. (Grade 5) Dur: 8:00

236111 - Set\$195.00

236112 - Score\$20.00



BUSONI - TURANDOT

Ed. R. Mark Rogers. This Chinese fable occupied Busoni at various times in the years 1904-1917 as he was very fond of fantastical, magical tales. This edition is from the suite's first movement. (Grade 5) Dur: 4:00

232164 - Set\$195.00

232165 - Score\$25.00



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PIETRO YON - GESU BAMBINO

Ed. R. Mark Rogers. This stately, pastoral Christmas melody incorporates the chorus of "O Come All Ye Faithful" (or "Adeste Fideles") into the writing and is rather remarkable in its elegant beauty and timeless sound. The score is well-cued in key sections where the melody is prominent.

(Grade 3.5) Dur: 4:00 236118 - Set\$75.00 236119 - Score\$15.00

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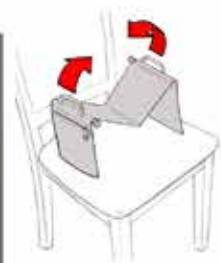


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CONVENTION PHOTOS



Thanks to the American Legion Symphonic Band for the fabulous 2017 Convention in Ft. Lauderdale!





PROFOUND GRATITUDE: A Summer of Musical Connections

~ Jupiter/XO Artist Harry Watters

(Our kids Harry V, Katherine and Caroline will each kickstart their academic year at Waynewood Elementary with a school wide essay assignment: "What I Did This Summer"...think I'll join 'em!)

As musicians, we are all incredibly fortunate. Our art brings us together, sparking new friendships, while renewing long held bonds. Summer of 2017 proved this true again for our friends and colleagues, as well as for my family and me.

Our season kicked off in May with the spectacularly successful Association of Concert Bands (ACB) Convention in Ft. Lauderdale. Under the leadership of the AMAZING Sally Craig, ACB 2017 boasted an impressive lineup of conductors, guest soloists, performing bands, seminars and activities, while hosting talented participants from around the world. Throughout my stay at the iconic Pier 66 Hotel, I marveled at ACB's continuous flow of unforgettable moments filled with beautiful music, spontaneous embraces, wide smiles, hearty laughter, deep conversations and enthusiastic plans for the future. From watching the legendary COL Arnold Gabriel "hold court" with surrounding throngs of admirers, spellbound by his tales from a lifetime of triumphs, to hearing talented high school musicians energetically jam with marvelous steel drummer Albert Amoroso during Afterglow, the rapturous warmth of intergenerational musical bonds was glorious to behold. We send heartfelt congratulations to Co-Chairs, Sally Craig and Jim McGonigal with special thanks as well, to Darrell Craig, Art Himmelberger, Rick DeJonge, Jupiter Instruments, David McCormick, Colonel Larry Lang, Gary Smith, Adam Frey, Nancy Michalek, Cindy Pinera, and the fabulous Association of Concert Bands staff for a seminal musical event. It just doesn't get any better...Sally, you should teach a class on how to do this!

After briefly coming up for air, early June ushered in the Missouri Bandmasters Association (MBA) Summer Convention at the Tan-Tar-A Resort, hosted and expertly organized by MBA President Kim Pirtle. After experiencing the commitment and passion of

Missouri's music educators, I decided to update my career goals: "When I grow up, I want to be a band director!" It's easy to see why these teachers are the most revered, "coolest" mentors in their schools. MBA's inspiring pedagogues don't do it for the money...they teach to make a difference. Dan McCaffrey of Jupiter Instruments and Dennis Nottelmann of Nottelmann Music made my participation possible...thank you, gentlemen!

Back in Washington, DC that next week, my wife Holly and our kids packed up the Winnebago and headed west for nearly a month of cross-country musical adventures spanning over 4500 miles. This proved to be the grooviest, nuttiest family expedition we ever attempted.

En route to Breckenridge, we camped in a series of unforgettable (and forgettable) destinations. Night three included a stop along the rim of Palo Duro Canyon in Texas, where the campground's bathroom facilities had just burned to the ground (this little tidbit wasn't mentioned on their website). Earlier in the day, after zip lining across a deep crevasse, a winding late afternoon hike inside the canyon resulted in the Watters Bunch actually getting lost. With no internet access and the sun rapidly setting behind a giant boulder, I sped off for help, riding shirtless on the back of a Good Samaritan's Harley Davidson chopper. Holly and the kids stood alongside tumbleweeds, staring calmly in disbelief. Just before reaching the Winnebago, a hungry coyote leapt into the motorcycle's path and stood motionless with rather menacing eyes (and a dinner bib), until the deafening roar of the Harley persuaded him to look for dinner elsewhere.

Route 66 then led us marching on to Albuquerque, where we stayed at a five star RV resort on the grounds of a well-known Native American casino. In between my trombone practice sessions by the pool, Holly and I educated our kids among the gambling floor's bells and whistles on the importance of never bringing more cash to the slots than you can afford to lose...ah, nothing like "good old fashioned family values!" Upon arrival in Breckenridge, Colorado, we were met by one of our



... Gratitude

gracious hosts Bill Kyrioglou, who kindly allowed us to park the Winnebago in his driveway during the Music at the Summit festival. Backing this monstrosity into his front yard however, proved to be a bit too exciting. Bill, I again send my sincere apologies for the mailbox and your newly planted evergreen trees.

We stayed in the beautiful home of retired educators Bill and Diane Luellen. Bill and Diane treated us like royalty and the views were simply awe inspiring. We are extremely grateful to Mr. and Mrs. Luellen, for their marvelous hospitality.

For those not familiar with this fabulous festival, Music at the Summit caters to adult band members, featuring four action-packed days of wind ensemble and chamber music rehearsals, performances, clinics, picnics and glorious fellowship. Huge salutations to festival director LTC (ret.) Beth Steele, COL (ret.) Tom Rotondi, Dr. Graham Jones, Carol Doemel and their seasoned instructors for an unforgettable week of fabulous phrasing at 9600 feet!

Heading north, we waltzed through the Badlands of South Dakota, where Harry V swore he spotted Elvis performing overhead with several space aliens. Where DOES he get these crazy notions?? Just after touring Mount Rushmore, our son then pointed to an actual sign that read: "Bigfoot Crossing." Maybe he wasn't talking smack after all!

We then mamboed into Sioux Falls, South Dakota just in time for the Sioux Falls Jazz Camp, a weeklong intensive workshop for promising high school musicians. Camp Director Paul Schilf from Poppler's Music had the attendees fully prepped and ready to receive final big band guidance and detailed counsel on improvising. The campers possessed impressive natural talent and deep curiosity for jazz, "AMERICA'S Classical Music." On the final day, our own kids sat enthralled as our camp's student ensembles performed at the Sioux Falls Jazz Fest with a seasoned confidence rarely heard in bands that young. Be on the lookout for these rising star musicians of South Dakota!

Pointing the RV back to D.C., we dropped Holly off at O'Hare International Airport, as she was due back at work with the U.S. Army Strings. Holly was our "cruise director," holding everything together with ambitious activity planning, gourmet meals, contagious enthusiasm and lots of love...THANK YOU, My Love. As she flew home, our kids and I felt adrift on I-80 East. All was right again with the world when we finally pulled into the driveway two days later, with Mom waiting. After a long "group hug," the significance of our epic journey began to take hold.

I'm penning this missive in Huntsville, Alabama during our magical end of summer fermata to visit "Grandma Watters." My boyhood homes evokes vivid memories of earlier motor home journeys from the 1970's with Mom, Dad and brother Ken...many voyages were music-related, with high school band mates eagerly along for the ride.

The September French Woods Festival led by Maestro Brian Wordsdale, now beckons. We look forward to seeing Professor Anthony Maiello and Maggie and Thomas Wordsdale, as well as Sally and Darrell Craig...Brian has assembled quite a team!

As autumn begins, we encourage all who are able to take advantage of our country's many regional and national musical gatherings, regardless of the season.

What would our lives be like without music?

Jazz Trombonist Harry Watters travels nationally and internationally as a Jupiter Artist. His numerous Summit Records releases include the popular Love Songs and the three critically acclaimed Brothers discs with trumpeter Ken Watters.

After graduation from the University of North Texas, Harry spent four years touring and recording with the renowned Dukes of Dixieland. While working at night on Bourbon Street, a sleep-deprived Watters attended the University of New Orleans by day, serving as the graduate assistant to Professor Ellis Marsalis.

Watters has performed with Doc Severinsen, Al Hirt, Pete Fountain, Erich Kunzel, Kevin Mahogany, Wycliffe Gordon, Lou Rawls, Maureen McGovern, Bill Watrous, Carl Fontana, Jiggs Whiggam, James Moody, Peter Erskine, Conrad Herwig, John Fedchock and the Boston Brass. In addition, Harry has appeared as a featured soloist with the Syracuse Symphony, the Baton Rouge Symphony, the Louisiana Philharmonic, the Tulsa Pops, the West Virginia Symphony, the University of North Texas One O'Clock Lab Band, the Janacek Philharmonic, the Moldovan Festival Orchestra and the U.S. Army Orchestra.

Harry is constantly in demand as a Jupiter Artist and Clinician. He has presented his "Power Practicing" seminar at the American Band College, the Jazz Education Network National Conference, the Association of Concert Bands' National Convention, the University of North Texas, New Mexico State University, the University of Texas at Austin, the University of Tennessee, East Carolina State University, Texas Christian University, Baker University, the University of Central Florida, Virginia Commonwealth University, the University of New Orleans, Louisiana State University, the University of Montana, Utah State University, Kent State University and in high schools throughout the United States.

Harry is married to violist and keyboardist Holly Watters of the U.S. Army Strings. They reside in Alexandria, Virginia with their three children Harry V, Katherine the 1st & Lady Caroline.





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The biography of his life and impact
on the music of today!

Written by his daughter, Pam Smith Kelly

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ACB PROGRAM EXCHANGE

The Montgomery Village Community Band, located in Montgomery Village, Maryland, plays an annual Halloween concert with the members in costume; an annual traditional "Toys for Tots" Concert in December to collect toys for the US Marines program; and the Fourth of July celebration. The band also performs a Winter and Spring Concert every year.

The MVCB was one of the charter participants in the annual Maryland Community Band Day celebration, which began in 1989, and it hosted the event in 1999, 2008 and 2016. The Montgomery Blue Notes jazz band began in 2012 under the Direction of Mr. Wampler.

The Montgomery Village Foundation (MVF), administrator of the planned community of Montgomery Village, MD, sponsors the band. Past directors include Jim Hier (1979), Ellsworth (Ellie) Briggs (1980-86), the band director at Gaithersburg High School and Joe Haba (1986 – 1999), Dr. Gordon Bowie (1999 – 2012) and Steven Wampler (2012-Present).

Montgomery Village Community Band Halloween Concert October 30, 2016

The Honored Dead March (1876) John Philip Sousa
The Crusader John Philip Sousa
Jim McIntyre, Conducting
Who's that Masked Man? arr. Jay Bocook
Harry Potter Symphonic Suite .. John Williams, arr. Robert Smith
The Vanished Army Kenneth Alford
The Cave You Fear Michael Markowski
Cave of the Winds Russell Peck
Symphonie Fantastique Hector Berlioz, arr. Michael Story

Montgomery Village Community Band Toys for Tots 2016 "Have Yourself a Merry Tuba Christmas"

A Christmas Festival Leroy Anderson
A Hanukkah Festival arr. Chris M. Bernotas
Echoes from the Battlefield arr. Darren W. Jenkins
Christmas Favorites arr. James Swearingen
The Carioca Vincent Youmans, arr. Tom Holtz
Tuba Soloist - Tom Holtz, U.S. Marine Band (Retired)
Max Vanderbeek, Drums
Them Basses G.F. Huffine
Tiptoe Thru the Tubas arr. Jerry Brubaker
Gaudete arr. Brian Beck

Montgomery Village Community Band "Suite Dreams" February 26, 2017

Gum-Suckers March Percy Grainger, Arr. Mark Rogers
Divertimento for Band Vincent Persichetti
1. Prologue, 2. Song, 3. Dance, 4. Burlesque, 5. Soliloquy,

6. March
Theme from Schindler's List John Williams
Susan Ahmed, Clarinet
Suite of Old American Dances Robert Russell Bennett
I. Cake Walk
II. Schottische
III. Western One-Step
IV. Wallflower Waltz
V. Rag
English Folk Song Suite Ralph Vaughan Williams
March – "Seventeen Come Sunday"
Intermezzo – "My Sonny Boy"
March – "Folk Songs of Somerset"
Romeo and Juliet Ballet Suite Sergei Prokofiev
Arr. Johan de Meij
Introduction: The Montagues and Capulets
Tableau: The Street Awakens
Morning Dance
At Friar Lawrence's
Departure of the Guests (Gavotte)
The Montagues and Capulets

Montgomery Village Community Band Spring Concert April 30, 2017

When the Boys Come Sailing Home John Philip Sousa
Variations on a Theme of Glinka Clark McAlister
A Scottish Portrait James Swearingen
Jim McIntyre, Conductor
Four Scottish Dances Malcolm Arnold, Arr. John Payntor
I, II, III, IV
Cortege from "Hary Janos" Suite Zoltan Kodaly,
Arr. N.S. Dalley
The Mad Major March Kenneth Alford
The Wizard of Oz arr. James Barnes
God of Our Fathers Claude T. Smith

The **ACB Program Exchange** remains a popular feature. In order to make this a valuable resource for band programming, please submit program information from your concerts! Please mail your program information to editor@acbands.org with the subject title: ACB Program Exchange.

ACB PROGRAM EXCHANGE

Montgomery Village Community Band Gordon Bowie Pavilion Summer Concert Series

June 4, 2017

The Thunderer..... John Philip Sousa
Coventry John Tatgenhorst
God Bless the U.S.A..... Lee Greenwood, Arr. Roger Holmes
Vocalist – Marlin Strand

Concord Clare Grundman
National Emblem March E.E. Bagley
Symphony No. 1 'Lord of the Rings' V. Hobbits..... Johan de Meij
Pie in the Face Polka..... Henry Mancini, Arr. Vinson
God Bless America Irving Berlin

Montgomery Village Community Band Maryland Community Band Day

June 11, 2017

Williamsport, Maryland

The Thunderer March JP Sousa
Jericho Morton Gould
Coventry John Tatgenhorst
Concord Clare Grundman
Symphony No. 1 'Lord of the Rings'
V. Hobbits..... Johan de Meij
Pie in the Face Polka..... Henry Mancini, Arr. Vinson

Montgomery Village Community Band 4th of July Celebration

Totem Pole..... Eric Osterling
An American Tribute Arr. John Edmundson
Samba for Flutes..... Eric Osterling
Pie in the Face Polka..... Henry Mancini, Arr. Vinson
"Hello, Dolly" from Satchmo..... Arr. Ted Ricketts
The Beach Boys Greatest Hits..... Arr. Michael Brown
Toccata for Band..... Frank Erickson
Carl Rosey, Conducting

Concord Clare Grundman
The Blue and the Grey Clare Grundman

Coastal Communities Concert Band

Tom Cole, Director

"The British Are Coming!"

June 25, 2017 – Carlsbad, California

The Beatles: Echoes of an Era Arr. John Higgins
Bohemian Rhapsody Freddie Mercury / Arr. Paul Murtha
A Nightingale Sang
in Berkeley Square Sherwin & Maschwitz / Arr. Nelson
Michael Ruhl, Vocalist

The Irish Washerwoman Leroy Anderson
The Earl of Oxford's Marche
(from *William Byrd Suite*) Gordon Jacob
O Waly, Waly Jay Bocook

• INTERMISSION •

Army of the Nile Kenneth J. Alford
Loch Lomond Traditional / Arr. Sammy Nestico
Pure Imagination Leslie Bricusse & Anthony Newley
Arr. Michael Davis

Michael Ruhl, Vocalist

Sea Songs Ralph Vaughan Williams
Circle of Life Elton John & Tim Rice / Arr. Michael Sweeney
Michael Ruhl, Vocalist

British Eighth Zo Elliott
Bond... James Bond Arr. Stephen Bulla

It's Election & Renewal Time!

Dues Renewal notices and the ballot
will be mailed soon.

You may renew by mail or online.
Your ballot must be returned by mail.

www.acbands.org/join-online

Vote and Renew by early December

The **ACB Program Exchange** remains a popular feature. In order to make this a valuable resource for band programming, please submit program information from your concerts! Please mail your program information to editor@acbands.org with the subject title: ACB Program Exchange.



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NEW MUSIC for adult bands

012-4515-00



Canzoni D'Amore (Songs Of Love)

arr. Robert Longfield

"Canzoni d'Amore" (Songs of Love) is a lyrical medley of three beautiful, classic Italian love songs. Featured songs include "Serenata," "Caro Mio Ben," and "Torna A Surriento." Masterfully crafted to give interesting parts to all sections, "Canzoni d'Amore" will expose your students and your audiences to the best of treasured Italian melodies. A beautiful work

for concert bands, providing opportunities for musical expression. Bellissimo!

012-4518-00



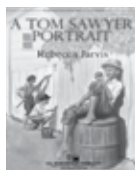
Over The Waves Waltz (Sobre Las Olas)

Juventino Rosas / arr. Robert Longfield

Mexican composer Juventino Rosas composed one of the most famous "Viennese" waltzes, "Sobre Las Olas" (also known as "Over The Waves.") This arrangement, abridged from the original score, places this classic within reach of your ensemble, and treats your audience to one of the most well-known and beloved melodies. An excellent choice for student

ensembles as well as adult community bands.

012-4559-00



A Tom Sawyer Portrait

Rebecca G. Jarvis

Mark Twain's colorful characters come to musical life in "A Tom Sawyer Portrait!" The journey begins in St. Petersburg, Missouri, with a jaunty musical portrayal of Tom and Huck and a ragtime sequence which depicts the sleepy river town. An Americana-style ballad follows that is tender, lyrical and poignant. This segues into a "no holds barred" blues section representing the mighty Mississippi. The Portrait concludes

with our heroes' return, featuring a recap of the opening theme augmented in the brass and accompanied by woodwind runs and exciting percussion. This is a great selection for the concert band that demands solid musicianship but will reward students for their efforts!

012-4599-00



Poseidon: God Of The Seas

Jonathan McBride

The power and fury of the Greek god Poseidon comes alive in this thrilling programmatic epic by Jonathan McBride! Raise angry seas and furious storms with your ensemble as Poseidon, filled with rage and anguish, takes revenge on the giant scorpion for the death of his son. Pulsating rhythms, soaring melodies, and ominous harmonies combine to create intense musical drama. Take your audiences on a harrowing, exhilarating,

and unforgettable adventure with "Poseidon: God Of The Seas." Superb!

012-4600-00



Invictus

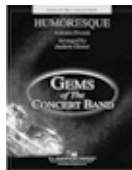
March

Karl L. King

A ponderous and dramatic march from the "King" of all march composers! Composed for King's friend Merle Evans, bandmaster for the Ringling Bros. Barnum & Bailey Circus, "Invictus" (which means "unconquerable") lives up to its title! After a ponderous minor-key first section featuring low brass and woodwinds, the second features an

exciting "circus" sound. The trio is followed by a return to the minor key, and ends with a rock-solid final section. An excellent choice for more advanced high school, college, and adult bands, "Invictus" will impress audiences and engage performers from top to bottom!

012-4602-00



Humoresque

Antonin Dvorak / arr. Andrew Glover

"Dvorak's "Humoresque" is one of the most famous melodies of light classical music, and this arrangement for concert band is a true gem! Sensitive scoring to retain the delicate lilt and feel of the original piano composition, this work is an ideal "change of pace" selection for concert or festival performances. Also well-suited to adult community bands, "Humoresque" will charm audiences and delight performers. A great

opportunity to bring a miniature classical masterpiece to your concert band!

012-4522-00



Un Petit Café À Paris (A Small Café In Paris)

Jeremy Bell

"Un Petit Café À Paris" is a fun and engaging waltz that captures the atmosphere of a small Parisian café through the very recognizable style of the Bal-musette, which can often be heard throughout the streets of Paris. Inspired by the style of music brought to Paris by Auvergnat immigrants, and performed in small dance halls where waltzes were very popular. A

refreshing and light-hearted happy piece that makes a fantastic addition to any concert.

RWS-1711-00



Ancient Airs And Dances Suite No. 1 for Symphonic Winds – IV. Passo Mezzo e Mascherada

Ottorino Respighi / arr. William V. Johnson

William Johnson's wind band transcription of this Renaissance masterwork by Respighi will be the headline of your next concert. Appropriate for your festival program, "Ancient Airs And Dances" provides a powerful musical and educational experience for your ensemble. With parts included for optional color instruments, this exceptional edition brings classic Renaissance repertoire into the modern era.

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Nominations Open for Tommy Guilbert New Member Fund

ACB has established a special fund to encourage new individual memberships in ACB. Established in memory of the much-loved former conductor of the Plano Community Band, ACB Board member, President-Elect and (posthumous) ACB President, Tommy Guilbert, the fund has been created to further Tommy's deep belief in his theme, "Music for Life." The fund's purpose is to encourage young musicians to nurture passions of band performance throughout their adult life.

Who can I nominate?

This is an opportunity for you to identify and reward that member of your band who has demonstrated Tommy's vision, "Music for Life." This individual could be a senior member who has encouraged young musicians, or perhaps a younger member who has demonstrated commitment to community bands and concert band music. It should be someone who would clearly benefit from the learning, performing and networking that ACB offers.

How does it work?

Nominations for the gift of a 1-year ACB Individual Membership to deserving individuals within ACB member bands are being accepted now. Please see ACB Web Site for more details on the nomination process: <http://www.acbands.org/tommy-guilbert-fund>

Deadline for submission: November 20, 2017.

~ Publications Coordinator

Announcing 2018 Round Tables for 40th Convention

Community Bands have many needs, and networking with other community band members is often very helpful. This year, we will offer several "Round Table" sessions to allow community band members to discuss challenges and share ideas with others with similar experiences.

What are Round Tables?

The round table sessions are small discussion groups. Four to 6 topics will be selected beforehand and discussion leaders with familiarity of the topics will be selected to stay at the table and facilitate discussion. Topic suggestions might be:

- Marketing – new ways, electronic, mailing brochures or not
- Fundraising
- Setting up your Band Manual – different from Bylaws
- Treasurer checks and balances
- Others

How does it work?

Each table will have 20 - 25 minutes each with 5 minutes to change to other tables. Typically we will have up to 6 tables, and the time allotted for Round Table sessions should allow each participant to visit 3 tables during the 90 minutes allotted for the Round Table clinic.

How can I suggest a topic?

Please contact Jan Turnage, 408 674 4324, janturnageaz@cox.net to make suggestions for topics or volunteer your talents.

Thanks Buffalo Team for giving us time to do this Clinic!

~ Jan Turnage

It's Election & Renewal Time

Dues Renewal notices and the ballot will be mailed soon.

You may renew by mail or online. Your ballot must be returned by mail.

www.acbands.org/join-online

Vote and Renew by early December

Have you moved? New e-mail address? Changes in your Band Leadership?

We want to be sure you receive all the benefits of membership. Please be sure to inform the ACB Secretary (secretary@acbands.org) if any of your contact information has changed.

Your physical address is used for mailing your dues renewal notice as well as the ACB Journal. Your email contact is important when we have news we want to share quickly. Your email contact is also displayed on the ACB Member list in the member area.

Remember, "networking" with other ACB members is a perk of membership, so please keep your contact information up-to-date.



Valery Mikhailovich Khalilov

~ Kit Crissey

After writing about the death of Japanese bandmaster Satoru Onuma in action in the February 2017 issue of the *ACB Journal*, I regretfully report the demise of another prominent military bandmaster in the line of duty: Valery Mikhailovich Khalilov.

Major General Khalilov was killed in an air crash on Sunday, December 25, 2016, when a plane carrying sixty-four members of the famous Alexandrov Ensemble plunged into the Black Sea after taking off from an airport in Sochi. All ninety-two people aboard perished. The plane was headed for Latakia, Syria, to perform for Russian military personnel fighting in the Syrian Civil War. The concert was to take place at Khmeimim Air Base.

What follows is a brief biography of Major General Khalilov, taken from the Russian band website *www.partita.ru*. The author is unknown.

Major General Valery Khalilov is a Russian military band conductor, composer and head of the Military Band Service of the Armed Forces of the Russian Federation. He was born into the family of a military conductor on January 30, 1952.

When he was eleven years old, Khalilov was admitted to the Moscow Military Music School, where he studied clarinet. After that, he entered the military bandmaster department of the Moscow

Conservatory. When he graduated, he became conductor at the Pushkin Higher Air Defense School of Radio Electronics. Six years later, he returned to the military bandmaster department of the Moscow Conservatory as a lecturer in conducting. In 1984 he was transferred to the Military Band Service of the Armed Forces of the Russian Federation. He became deputy chief of this organization in 1992 and head of it in October 2002. In this position he was the top military conductor in Russia.

His compositions include:

- 1) Spring Overture
- 2) Adagio
- 3) Elegy
- 4) Marches: a) Youth; b) Cadet; c) General Miloradovich; d) Rinda; e) Uhlan and f) Red Army Sukhov
- 5) Songs, including romances

Harrington E. "Kit" Crissey, Jr, has lived primarily in the Philadelphia area since the age of fifteen. He has a B.A. in classical languages from the University of Rochester and an M. Ed. From Temple University. His life's work has been teaching English as a second language (ESL) to foreign adults. He also served thirty years in the Naval Reserve (1963 – 1993), retiring at the rank of commander.



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Lakeshore Symphonic Band Names Mr. Michael Zens As New Music Director *Cedarburg, Wisconsin*

The Lakeshore Symphonic Band is delighted to announce Mr. Michael Zens as our new music director. After the culmination of a twenty-month search, The LSB Board of Directors has approved the Search Committee's recommendation to hire Mr. Zens to begin the 42nd concert season.

"I am honored and humbled to have been named the new music director and conductor of the Lakeshore Symphonic Band," Zens shared. "The members of the band are excellent players, and even better people. I am thrilled to have the opportunity to make music with them. I'd also like to offer a special thanks to the members of the Director Search committee and the Board of Directors - these people invested countless hours in addition to their responsibilities as members of the band, not to mention their "real lives," to the search for their new music director. This displays a special level of dedication, and I humbly thank you. To the members of the ensemble, I am bursting with enthusiasm to begin the 42nd season of the Lakeshore Symphonic Band! We will do exciting things together."

Michael Zens is a musician and conductor with a diverse background. He has served the young people of southeastern Wisconsin as a music educator since 2004.

Since 2008, Mr. Zens has been on the music faculty of the Youth Wind Orchestra of Wisconsin, an honors youth wind ensemble located at Carroll University. This ensemble draws its membership from throughout Milwaukee, Waukesha, Washington, and Ozaukee Counties.

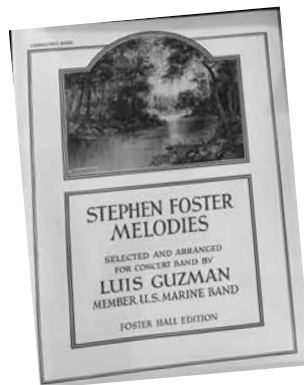
From 2006-2015, Mr. Zens was the Director of Bands at Menomonee Falls High School, where he conducted the Wind Symphony and Concert Band, directed the Jazz Big Band, and oversaw all aspects of the band program. During his time at MFHS, the program enjoyed a tremendous record of success.

Mr. Michael Zens will be conducting his first concert with the Lakeshore Symphonic Band on Saturday, October 21st at 7:30pm. The concert will be held at the Cedarburg Performing Arts Center in Cedarburg, Wisconsin. For more information on the LSB, please visit our website, www.lakeshoresymphonicband.org.

~ Submitted by Bernadette Gonzalez,
President of the Lakeshore Symphonic Band



Guzman Arrangement of Stephen Foster Melodies *Pittsburgh, Pennsylvania*



The Center for American Music at the University of Pittsburgh announces that they are making available copies of *Stephen Foster Melodies*, selected and arranged by Luis Guzman of the U.S. Marine Band.

You may hear a recording of the band arrangement on YouTube: <https://www.youtube.com/watch?v=EE2pj2DDdkk>

Arrangements for concert band (from 1935) or for small orchestra (from 1938) are available. Either one can be yours for \$10.00 each (to cover shipping costs). This includes the conductor score and parts, packaged in a box.

To order a set, contact Kathryn Miller Haines (kmill@pitt.edu) or mail a check (payable to "Center for American Music") to Kathryn at: Center for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh PA 15260.

~ Submitted by Raoul Camus

Ezra Wenner, Trombonist - 75 Years with the Allentown Band *Allentown, Pennsylvania*

2017 marks Ezra Wenner's 75th year as a member of the Allentown Band, which is an all-time longevity record for membership in the venerable organization, who's roots go back to its first performance in 1828. Ezra joined the band in 1942 while a still a student in the Allentown High School Band, then directed by Allentown Band Conductor Albertus L. Meyers. Ezra was soon moved to Principal Trombone and frequently featured as Soloist. During his tenure with the band, he has served as Section Leader, Soloist, President, Secretary-Treasurer, Librarian and member of the Board of Directors. He also played in theater orchestras throughout the Lehigh Valley, including forty years with the Municipal Opera Company (MUNOPCO) of Allentown and forty years with the Allentown Symphony Orchestra. On his day job, Ezra worked as a draftsman and later as senior electrical designer for Air Products and Chemicals, Inc for twenty-seven years.



~ Submitted by Ron Demkee



Repasz Band Historical Marker Williamsport, Pennsylvania

The Repasz Band has received their own state historical marker. The band has played at significant events like General Robert E. Lee's 1865 surrender at Appomattox Courthouse and the dedication of President Ulysses S. Grant's Tomb in 1897. But the marker in Brandon Park provides a glimpse of the important role the band has played in the history of the county, the state and the nation.

This story was posted on ACB's Facebook page and the article can be read from this link.

<http://www.sungazette.com/news/top-news/2017/08/historical-marker-salutes-groups-longevity/>

Papillion Area Concert Band Receives 2017 Best of Papillion Award Papillion, Nebraska

Papillion Area Concert Band has been selected for the 2017 Best of Papillion Award in the Bands & Orchestras category by the Papillion Award Program. Each year, the Papillion Award Program identifies companies that have achieved exceptional marketing success in their local community and business category and enhance the positive image of small business through service to their customers and our community. These exceptional companies help make the Papillion area a great place to live, work and play.

The Papillion Area Concert Band (PAC Band) was organized in the summer of 1986. Mr. Ken Molzer, the founder and director of the band, surveyed the area with the aid of the Papillion Parks and Recreation Department to determine if there were enough interested musicians to form a community band. The response was overwhelming and the first two concerts were held in the city park that summer. Since that time, enthusiasm has grown. The band not only performs during the summer in the park, but also rehearses once a month during the school year and performs a winter concert in conjunction with the Papillion Lions Club at the Papillion-La Vista High School Auditorium.

Ridley in 41st Year as Director Huntington Beach, California

ONE of our new ACB Board Members, Tom Ridley, is celebrating his 40+ years with the Huntington Beach Concert Band. This story is excerpted from the Orange County Register article posted to our ACB Facebook page.

In 1977, the members of the Huntington Beach Concert Band voted in favor of a young high school music teacher looking for a part-time gig to lead them. And Tom Ridley hasn't looked back. Back then, although Ridley had played clarinet in the 72nd U.S. Army Band, he had never thought of conducting a band.

The band plays host to the free 11-week Huntington Beach Concert Band Summer Concert Series at the newly dubbed Thomas Ridley bandstand in Central Park behind the Central Library. The local group kicks off and ends the series each year. Other featured groups range from concert bands to Latin bands to swing bands.

Nowadays between 1,500 and 2,000 residents typically come out to performances.

In addition to performing about a dozen concerts per year with the band, Ridley has been attending weekly Tuesday rehearsals for 40 years. This year, Ridley also became a member of the board of directors of the national Association of Concert Bands.

Although he says he may reconsider his commitment to the bands in another five years, Ridley shows no signs of letting off the gas. "It keeps us seniors off the streets," Ridley says jokingly of the busy music schedules of the bands.

With the Association of Concert Bands, Ridley works as Regional Membership Coordinator and is part of a slow rebirth of community music. "In the 'hey day' of American concert bands, 1880-1950, the days of Gilmore, Sousa and Fillmore, there were several thousand community bands across the U. S.," said Delbert Eisch, a historian and past president of the Association of Concert Bands. "After television reached its peak in the 1980's as America's preferred form of entertainment, community bands again regained some of its popularity," he said. "The Association of Concert Bands, founded in 1979, has shown a steady growth in community bands."

This story was posted on ACB's Facebook page and the full article can be read from this link.

<http://www.ocregister.com/2017/07/17/huntington-beach-band-leader-keeps-song-in-his-heart/>



Huntington Beach Concert Band director Tom Ridley leads during a Summer Concert Series at Central Park in Huntington Beach on Sunday, June 25, 2017. This is his 41st year with the community band, (Photo by Kyusung Gong, Orange County Register/SCNG)

ACB PROUDLY ANNOUNCES

Young Composers Composition Contest

in partnership with the
John Philip Sousa Foundation

ELIGIBILITY:

Composers under 30

SUBMISSIONS:

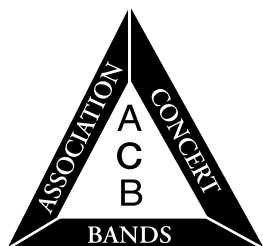
3 – 5 minute works for wind band

Grade 4

Limit one per composer

DEADLINE:

June 15, 2018



FOR MORE INFORMATION VISIT:

www.acbands.org/compositioncontest OR email acbcontest@gmail.com

Supporting ACB Bands As You Travel *Plano/Richardson, Texas*

Three years ago a group of Plano Community Band members went to the ACB Convention in Rancho Cordova to help with a tribute to former PCB Director Tommy Guilbert. On July 17 of this year, a member of the River City Concert Band of Rancho Cordova came to OUR concert in the Eisemann Center. David Harbert was traveling, looked up our schedule and visited with us after the concert. What a treat to see Dave Harbert again! Thanks for making the effort!

~ Submitted by Denise Guilbert



PCB Director Joe Frank, River City Concert Band's David Harbert,
PCB Member Nancy Michalek, PCB Associate Conductor Jim Carter

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Seaway Winds Celebrates Canada's 150th Anniversary of Confederation

~ Barb Hunter

The Canadian Confederation was the process by which the British Colonies of Canada, Ontario, Quebec, New Brunswick and Nova Scotia were united into a Dominion of Canada. On July 1, 1867, as declared by the North America Act, which was drafted by the delegates to the Charlottetown Conference after having been given royal assent from Queen Victoria, July 1st is Canada Day, the country's official national holiday. Canadian Confederation includes all 10 provinces and 3 territories.

This year, 2017, marks the 150th Anniversary of Confederation, and throughout Canada are special events, festivals and concerts commemorating the event. The logo of the Anniversary is a mosaic maple leaf, reflecting Canada's diverse population and cultures.



On May 13, 2017, the Seaway Winds Concert Band celebrated Canada's 150th Anniversary. Founding Director, Barb Hunter (who is also a past-ACB Board member), celebrated Canada's 150th Anniversary by inviting the Stormont, Dundas and Glengarry Highlanders Pipes and Drums Band (SD&G Highlanders) and members of Cornwall's Centennial Choir to share the commemorative concert.

The SD&G Highlanders originated as a militia unit in the 1700's to defend the counties of Stormont, Dundas and Glengarry, which border the St. Lawrence River in Ontario. The Unit especially distinguished themselves in the War of 1812 and the Rebellion of 1837-38, which was the last time that American troops tried to invade Canada near Prescott, Ontario, across the St. Lawrence River from Ogdensburg, NY. As a part-time Reserve infantry unit, the SD&G Highlanders were also deployed during WW I and WW II and serve alongside Canada's regular military forces in various peace-keeping operations around the world. The Pipes and Drums have been an integral part of the SD&G Highlanders Regiment since its inception.

The Centennial Choir was founded in 1967, which was the 100th Anniversary year of Confederation. Nine members of the 60-voice choir joined Seaway Winds on the band's concert.



Centennial Choir Singers

The concert started with a rousing march, "Emblem of Canada" by Fred Roy. This was followed by "Canadian Trilogy" by Steve Hodges, commissioned by the River East School Division in Win-

nipeg, Manitoba, and describing in 3 movements the "Pride of the Northland", "Native Beauty" and "Harvest Celebration". Alfred Reed's "Wapawekka" (White Sands) uses Canada's Native Indian themes and acknowledges the contribution and importance of Canada's Indigenous Peoples to the country's culture.

The SD&G Highlanders Pipes and Drums, led by Pipe Major Steve McDougald, proudly marched into the auditorium playing their regimental march, "Bonnie Dundee", and were joined by Seaway Winds after the Pipe Band had formed up in front of the stage. Both bands continued with "Road to the Isles" and "The Earl of Mansfield", after which the Pipes and Drums played a medley of their pipe tunes.

The concert continued with Canadian composer and music educator James Gayfer's gentle ballad, "Green Fields and White Hawthorne", which describes the countryside near Waterloo, Ontario, northwest of Toronto, and is home to many Amish and Mennonite families. "Nightfall in Camp", arranged by Tom West, is the hymn-tune, "Unto the Hills", superimposed with "The Last Post", which is the British and Canadian military's counterpart to the U.S. "Taps", and was Seaway Winds tribute to and recognition of Canada's military and veterans. Seaway Winds Director Raymond Lacroix conducted the band while Barb Hunter, wearing her AFAC (Air Force



Barb Hunter in the AFAC (Air Force Assoc. of Canada) uniform, playing "The Last Post"

Assoc. of Canada) uniform, played "The Last Post". Jay Chattaway's "Jamboree" from his "Western Suite" acknowledges the many county fairs and rodeos, such as the Calgary Stampede, that are enjoyed throughout Canada. The members of Centennial Choir joined Seaway Winds on stage to sing the bilingual text (English and French) to Robert Buckley's "This is My Home", which was composed as the theme song for the Canadian Pavillion at the World Exposition '86, held in Vancouver, B.C.

After a brief Intermission, the concert resumed with Toronto composer David Eastmond's "A Sailor's Tale". Canada, like the U.S., extends "from sea to shining sea", but it also extends from the 49th parallel north to the North Pole. Historically, sailors and ocean fisherman have long been a part of Canada's economy. Vern Kennedy from Markham, Ontario, just east of Toronto, composed "My Canada / My Love" to celebrate the millennium in 2000. In 2008, the Ontario Power Generation Corporation celebrated the 50th Anniversary of the R.H. Saunders Generating Station/ Dam (which

... Seaway Winds and Canada's 150th

crosses the St. Lawrence River at Cornwall, Ontario, and is shared with the U.S. on Bartlett Island, near Massena, NY) by commissioning the iconic Canadian composer, Howard Cable, to compose a musical selection commemorating the event. [The story behind this 3-movement composition was published in the October 2008 *ACB Journal*.] For this concert, Seaway Winds played only the 3rd movement, "Power for the Future". Montreal composer and music educator Morley Calvert's "Canadian Folk Song Suite" is standard repertoire for most brass quintets, but Seaway Winds played the concert band arrangement of the two French Canadian and one Newfoundland folk songs.



SD&G Highlanders Pipes and Drums and Seaway Winds Concert Band, directed by Barb Hunter

The SD&G Highlanders Pipes and Drums re-joined Seaway Winds playing "Scotland the Brave" and "Barren Rocks and Mairie's Wedding", and then after a brief medley of their own pipe tunes, the two bands combined again to finish the concert with an emotional rendition of "Amazing Grace". The response to the evening's performance brought the audience to their feet, and they remained standing to sing Canada's National Anthem, "O' Canada". Certainly a fitting tribute to the land, the cultural diversity and talent that abounds here in the vast "true north, strong and free": CANADA.

~Submitted by Barb Hunter, Founding Director of the Seaway Winds Concert Band

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THE COMMUNITY BAND EXPERIENCE

WHAT'S YOUR STORY?

For so many people the participation in community bands is immensely rewarding and meaningful. In this issue, David Smith recounts his journey. What's Your Story? Please submit your story to: editor@acbands.org

~ Publications Coordinator



David L.B. Smith, President of Metropolitan Music Community and last trumpet player of the Grand Street Community Band

When I met my future wife, I owned a bar and rode a motorcycle (a forsythia yellow, 1969 Norton Commando fastback for those who care). When we wed, I sold the bar and changed career paths. When we were pregnant with our daughter Hannah, I sold the bike and bought a car seat. On the Christmas before her first birthday, my brother gave me a present that changed my life; a gently used Bach TR300 student trumpet.

Perhaps because I was relearning elementary math for my new career as a 5th grade teacher and it stimulated the music center in my brain or that

I was undergoing such a sea-change in my life that part of me was returning to the comfort of my childhood. I pictured myself in a big concert band surrounded by music and making music. I had experiences like this on which to base my fantasy; I played the saxophone from 5th grade through high school in the school concert band. But for whatever reason, now I had trumpet on my brain for a year, it was the trumpet that haunted me. I saw them everywhere, heard them in every piece of music; I was obsessed. I spent hours on eBay and Dillon's music store sites, drooling over pictures of bright new or tarnished vintage trumpets. Foolish, I knew it was, to take up an instrument in your 40's. It'll pass; it's just a phase I insisted. But my brother grew weary of my bizarre fantasy. Or perhaps he took pity on a man working a new job, caring for a new baby, and going to school at night to get a master's in education. No matter, here it was, my trumpet; now what?

Well, lessons of course, and Arban's. But now what...where's the band? I live in New York City, there must be a gazillion places for me to play, right? Sure, a 40-something beginner looking to play in a concert band; good luck with that. Forget about anything I'd have to audition for; that was not going to happen. But I persisted in my search and found a small group that met in the back room of a Polish bar in Greenpoint, Brooklyn. It popped in and out of existence but I was always there when it popped back. We did two concerts; one in a McCarran park and one in an art gallery (there were only a dozen or so musicians so we could fit in small places). I played with three other small concert bands that each went defunct after their first concert. I paid \$100 dues to a group that lost its rehearsal space a month afterward – and I lost the \$100. Then, a friend I'd met in the Polish bar band told me about a new group started by a young music educator who was doing a project for his Master's degree in music education and they needed players, even beginner trumpet players.

That's how I came to be at the second rehearsal of the Grand Street Community Band. There were about thirty musicians and I filled out the trumpet section (I was number 3).

It was perfect and impossible at the same time. I could play a lot of the notes and before our first concert could pinch out almost all of them. Of course, there was the summer concert where we just "read down some standards" in a park band shell. Read down standards? It looked like ants crawling across a page to me. So many notes! It's clear that I'm in over my head. But no one asks me to leave. Not only that, they're nice to me; they're legitimately glad I'm playing. So, I keep showing up every week to rehearse, and to perform.

I didn't listen to any of our recorded concerts for three years. I was deathly afraid of how awful it would sound and how obvious my mistakes would be. All I could think about was the eighth-grade concert that my mother recorded on a cassette tape; I couldn't bear it if we sounded like that. And frankly, I was so stressed trying to keep up in rehearsals that I had no idea what we sounded like; I was too busy trying to hide all my mistakes. But after a few years and fewer mistakes per piece, I finally worked up the nerve to listen. And I wept. I had never been a part of something that had produced anything so beautiful. This band has to last forever. I have a place to play!



Composer Michael Markowski (center) works with Artistic Director Jeff Ball (right) and the Brooklyn Wind Symphony

I had become friends with the conductor, Jeff Ball, who'd started the band as part of his Master's project. We talked a lot about its mission and philosophy and we were of like minds. The band existed to give adult musicians a place to play, like me. We needed to make sure this mission would continue. I joined the board as treasurer and we started the process of incorporation. We played

THE COMMUNITY BAND EXPERIENCE



Grand Street Community Band takes the stage at Carnegie Hall for a second time!

Alice Tully Hall! And I'm pretty sure I played every note! We changed the name of the band to the Brooklyn Wind Symphony and in 2012 we incorporated as the Metropolitan Music Community, Inc. We opened a bank account, got a PO box, and started our fifth full season.

And we continued to grow. We reached the point where we had to turn away musicians; with 90+ in the ensemble, there was no more space in the band room. It was time to put our commitment to the

The Metropolitan Music Community provides adult instrumentalists the opportunity to make music in a friendly setting and share it with the public. We strive to give everyone a place to play at their level of experience. We foster awareness of instrumental music and promote the art of symphonic wind ensembles in particular.

mission to the test. We split the band. Grand Street Community Band was revived to serve musicians on an "as you are" basis, and Brooklyn Wind Symphony would serve musicians willing to audition, with a higher level of musical expectations. It was hard, it was painful, and it was a huge success.

Since then, Brooklyn Wind Symphony has played at the Midwest Clinic in Chicago, World Association for Symphonic Bands and Ensembles, and Carnegie Hall. The Grand Street Community Band, the ensemble I still play with, has played Carnegie Hall twice (my mother would be so proud), and we have a third ensemble, the Kings County Concert Band. And we continue to grow.

Our mission remains simple; provide adult musicians with a place to play at their level of competence. In September, we start our 10th full season with over 200 musicians. And we continue to grow. Even if you're a beginning player, we've got a place for you to play.



Hannah Smith supports Grand Street Community Band and her dad at Carnegie Hall

~ **David L.B. Smith**

President, Metropolitan Music Community
Last trumpet,
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“BAND ARRANGEMENTS WITH A PURPOSE”

By Michael Flamhaft

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~ Rick Meehan

Never let it be said that I allowed a day to pass without learning something new. This has always been my mantra. Another of my mantras came from Tom Hopkins, salesman extraordinaire, “*Never give up! Never! Never! Never! Never!*” Between these two guideposts I have built my life. At the Twentieth Anniversary Celebration of the Spartanburg Community Band, April 24, 2016, an institution I was instrumental (forgive the pun) in creating, I was reminded of another guidepost – Memory. Without memories, one can never truly move forward and grow.

The Power of Memory has been shown to me a few times. If you have ever known a person with Alzheimer’s, or any similar condition, then you know that as memories fade, so does the person. Memories are the foundation upon which we build our lives. Without them we become empty shells. Memories contain our experiences, our learning, and our love.

At the band celebration, I was confronted with a few of my own memories – things that I know as an integral part of my character today – things that grew deep within me from times past. My reminder of these roots came by way of my former band director, teacher, mentor, and friend, Mr. Carl Fillmore McMath, as he anxiously awaited his chance to guest-conduct our large symphonic band. I had the distinct pleasure of inviting him to the milestone event. Having recently celebrated his Big 8-0, and no longer conducting regularly, I could tell that Mr. McMath viewed this invitation as a special treat based on emails and conversations with his son-in-law leading up to the event.

Mr. McMath taught me at Evans Junior High School from 1972 until I graduated from Spartanburg High School in 1978. To some that would mean “a long time ago.” To me, it suddenly became only yesterday. That’s the way memories work.

The stage was set. The crowd waited outside the auditorium doors, about to enter and become the audience. It was twenty minutes prior to the show. The band had warmed up and was preparing to clear the stage. This was standard procedure, as we wished to let the audience experience the return of the band for the performance, and not the milling around and fiddling that always occurs with a large number of people onstage. From the wings came a clear, powerful tone, “Mr. Meehan, I need to run through *His Honor* with the band!” I knew immediately who had spoken. It was Mr. McMath.

While I understood his desire to make sure the band was ready to perform the piece, we were practically out of time. I glanced from our current conductor, to our current band president looking for direction on what to do, and seeing no answer, said as respectfully as possible, “We’re out of time, Sir.” I knew in my heart it was the

wrong thing to say. An instant later, I discovered another Power of Memory.

“Make time!” demanded Mr. McMath. It was as if I were standing in my old junior high band room, which, by the way, was hot in late springtime as there was no air conditioning, and it grew extremely hot right then over and above the sweltering stage lights. Thankfully, I was saved by our band president Coleen Felty. She called, “Ok everyone, bring out *His Honor*.” Mr. McMath took the podium, led the band through the piece, was satisfied we had it down, and exited the stage to await his place in the concert.

Memories transcend time. I think that’s an axiom. What I remembered was that you should make time for what’s important— Mr. McMath’s crystal message for me. After more than forty years, my former teacher was still trying to drill knowledge into my head! How many times had I heard that phrase, “Make time!” come from him during other band events? Untold numbers, especially over complaints concerning not having enough time to practice my instrument daily. It was one of his mantras. Yes, memories transcend time, and Mr. McMath brought me to understand this reality once again with a mere two words. What awesome power a true teacher can wield!

Interestingly, those two words also commanded the respect of over forty other people at that moment. Our band never played finer. Although I can’t easily confirm this, I would be willing to bet that every other instrumentalist there not only got the message, but traveled memory lane back to their own musical beginnings.

As soon as we cleared the stage, I made my way over to Mr. McMath and offered a sheepish apology for putting him on the spot. He replied sagely, “You didn’t put *me* on the spot.” Yes, more of my memories were tapped from this simple comment. His son-in-law, John Sinderman, also one of my fellow bandsmen from way back in school, put it, “When Carl wants something, he will not be denied.” What better trait than this can an unassuming teacher have? The ability to make things happen the way he desires without lifting his voice or finger in anger. As students talking behind his back, we used to call them, respectfully mind you, McMath-isms. I don’t know if he ever knew about this. If he had, he might really have put me on the spot.

Another McMath-ism was a disappointed, “Oh well.” when things didn’t go as planned. It signified that no matter how hard we work things don’t necessarily go our way. The planning for this anniversary concert took thirteen people and six months. Despite numerous checks and balances, things did not go as planned. One of the hosts (we had two) came down ill and could not attend, a primary charter member of the band was out due to surgery, the video presentation to run between each song failed because of technical difficulties, several founding members were not called for recognition when the time came, and the major advertisement for the concert was accidentally left out by the local newspaper. I was



Mr. Carl F. McMath

responsible for so many moving parts of the anniversary concert that time got away from me and I missed getting to say goodbye to my old mentor at the catered after-party. I sent an email of apology and his reply was simply, "Oh well...."

Now, allow me to put all this in perspective concerning my ultimate goal to learn something new every day. Teachers of all kinds shape lives. They attempt to train our memories. It is up to us pupils to retain those lessons. I already stated that I had to relearn the lesson of making time for important stuff, but what was so important that I ever learned this at all? Mr. McMath saw in me something called *potential*. When a teacher sees potential in a student, that student is like a magnet. They draw a bit of extra attention. Mr. McMath chose me to be the band captain of the All-City Junior High School Band in my ninth-grade year. This was a large responsibility for a very young man.

Without going into all the duties, I was asked to accomplish as band captain that year, let me point out the defining moment, the moment etched in my memory for life, the moment I realized a teacher had defined a key part of my very being—the moment a priceless debt was created that can never be repaid. It went like this: I entered the practice room to see and hear my band, my contemporaries, creating such a ruckus that Mr. McMath could barely make his wishes known to me over the noise. He was, and still is, a mild-mannered person with a normally soft voice, and he obviously wanted me to do something about the issue so he could get on with the practice. These words filtered through the commotion to my ear, "It's your band, Mr. Meehan."

I came to a quick decision as to how to handle my friends. I stepped to the podium, surveyed the room with hands on hips, and bellowed, "All City Band – QUIETEN DOWN!!!" You could have heard the proverbial pin drop. Over fifty sets of eyes were on me. I snuck a peep at Mr. McMath to catch a rare smile quickly hidden. "Thank you, Mr. Band Captain!" He took the podium. At that moment, I determined that for the rest of my life I would never be content to sit back and watch things happen. I would be engaged. I would lead if needed. A simple, unforgettable, teachable moment to guide a whole lifespan. It was a memorable occasion; a momentous event for a young student. How can anyone repay a debt like this?

Then, it was time for Mr. McMath to take the podium once again to lead the community band. Twenty years before, one dark night in a gas station parking lot, Mr. McMath handed me a box containing his personal collection of symphonic band music. He said, "I'm retired

now and don't have a use for this. Instead of letting it sit around collecting dust and taking up space in my garage, please use this to start your band. You don't know how hard it is for me to let this go." All these years later, I can safely say that I do now. Yes, I was one of the founding members of the Spartanburg Community Band, but a band is far more than just one person. That's why it's called a band. It's a group of people whose hearts, minds, and souls are wrapped up in one single purpose—to play music. It is something that I will never let go thanks to Mr. McMath and a handful of other individuals who saw potential in a young learner, an apprentice if you will.

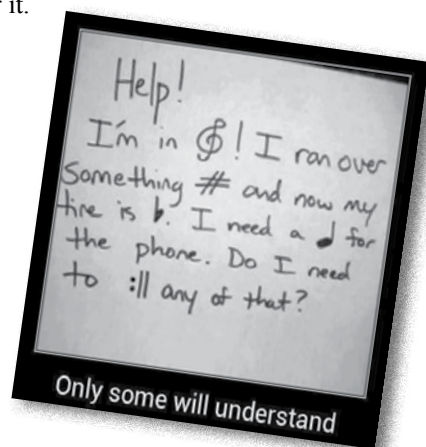
Now that I am becoming more of an oldster in body, a fact of life of course, I continue to follow my rule to learn something new every day. It keeps me sharp and active. This is something I always *make time for*, that I will *never give up*. Although I promised myself that I would not become emotional while Mr. McMath led the band in *His Honor*, it was difficult. I am certain he guessed my feelings too. As

he taught me years ago, my eyes were on my conductor, not buried behind my music stand. It was then that the Spartanburg Community Band made it happen—a moment of near perfect rendition of the music—a rarity in any live concert. During that tiny span, Mr. McMath favored me with

direct eye contact and a smile to let me know of his pleasure. Just as he did over forty years ago, he gave me heart to continue my journey with the knowledge that memories are made for a reason. Memories transcend time, make us who and what we are, and without them, we are empty. Most importantly, memories can be shared, and through the sharing, other lives may be touched in a meaningful way. Perhaps this is how a life's debt can be repaid after all. If you don't get my point, *oh well*, perhaps one day you will, and find yourself the better for it.



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