



# Ringgold Band News

www.ringgoldband.com

Fall, 2005

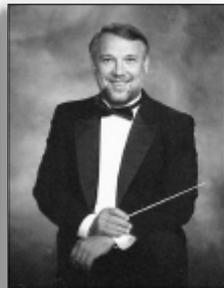
## KNOW YOUR ROSSINI

By Jim Seidel, Musical Director

Over the many years of the American Concert Band, many fine orchestral transcriptions have become labeled the "chestnuts" of the concert band library. Gioacchino Rossini, 1792-1868, has given the world some of the greatest operatic overtures and melodies, which the band world considers those great "chestnuts".

Rossini was a highly prolific writer of opera in the Italian School, where he could turn out a full scale opera in literally days. It is said he wrote the entire "Barber of Seville" in fifteen days and the brilliant overture the night before the opening of the opera!

Throughout this year's dinner concert, we are going to engage you and your knowledge of these great Rossini melodies. We certainly cannot play each overture in its entirety because of time, but wouldn't that be a challenge? Rather, we are going to play clips of Rossini's greatest opera overtures. For example, there isn't a band lover alive who can't sing the theme of the Lone Ranger. Rossini wrote that theme as part of



James S. Seidel

his immortal opera "William Tell." There are so many more, so brush up on your Rossini. As the band plays each clip we will ask you to write down which overture the clip is from, and we'll ask you keep a running list. Before the evening concludes we will collect all entries and the first five

that are chosen who get the correct answers will receive two free tickets to our 154<sup>th</sup> Anniversary Concert on April 9, 2006 at the Scottish Rite Cathedral.

### Special Guest Soloist, Scott Shelsta, trombone

To fit with this legend of a composer we are also bringing "The Oldest Living Musician" to our stage. Those who have been long-time friends of the band may remember trombonist Scott Shelsta, formerly of the United States Army Band. Scott has recently retired from that portion of his life, but is touring the country recreating the life of the great trombonist of the Sousa era, Arthur Pryor. Complete with a specially tailored Pryor uniform, he brings a dazzling technical display of Pryor's works that would amaze even Arthur himself. Since 1993, Scott has run the Eastern

Trombone Workshop and brought this into international status. The hallmark of Shelsta's career has been "Innovation through Tradition" the American solos and music.

What a great combination of music for the Ringgold Band and their audience. The traditional band literature that brought the American Concert Band into prominence in the twentieth century, with a dazzling soloist, good food, and friendship. What a combination for an evening of entertainment. Mark those calendars, Sunday October 16, 2005, 6:00 pm.



Scott Shelsta

## Contents

- Page 1  
Know Your Rossini
- Page 2  
The Man Who Could Fill Sousa's Shoes
- Page 3  
CD Review: The Blessings of Liberty  
  
Heard Around the Band Hall
- Page 4-5  
Bass Drum with Attached Cymbal Playing as Employed in Concert Bands of the Sousa Era and the Modern Concert Band
- Page 6  
Ringgold Band Visits Historic Conrad Weiser Homestead
- Page 7  
Adventures of a Ringgold Tuba Player  
  
New Band Truck!
- Insert  
Fall Dinner Concert Poster  
  
Merchandise Order Form

**Ringgold Band**  
*Fall Dinner Concert*  
**Sunday, October 16, 2005**  
 6:00 p.m.  
**Stokesay Castle**  
 Reading, PA  
**\$28 per person**  
 For reservations call Wendy Seidel at 610-779-8858

# The Man Who Could Fill Sousa's Shoes

By Maria C. Reichenbach, Band Historian

The Ringgold Band will always be remembered in the annals of American Band music because it was the last band that John Philip Sousa (17<sup>th</sup> director of Marine Band 1880-1892) conducted before his untimely death on March 6, 1932. Sousa was slated to be guest director at the band's 80<sup>th</sup> Anniversary Concert that day. So what happened to that scheduled concert? It was postponed to the following week and held on March 13, 1932. Captain Taylor Branson, director of the United States Marine Band, filled in as guest director, assuming the role that Sousa was to have performed.

Taylor Branson was no stranger to Reading and the members of the Ringgold Band. He served as guest director at the band's 76<sup>th</sup> Anniversary Concert on March 18, 1928. This earlier concert was held at the Park Theater in Reading and consisted of 51 musicians in the ensemble. The Ringgold Band consisted of the following instrumentation: seven cornets, four trombones, one bass trombone, two baritones, five French horns, four basses, four saxophones, twelve B-flat clarinets, one E-flat clarinet, one alto clarinet, one bass clarinet, one oboe, two flutes, one bassoon, one tympani, three percussion, and one harp. The concert was a great success and attended by a record number of people. The program consisted of seven larger selections, four of which were considered ambitious for the Ringgold Band. According to the reviews of the day, however, the ensemble had no problem in handling the difficult nineteenth-century literature. In keeping with tradition, the musicians performed several marches as encores. These included two works by Taylor Branson, *General Lejeune* and *Marine Corps Institute*, and *Pathfinder* by Monroe Althouse (director of the Ringgold Band from 1901-1923). G. Robert Rehrer, clarinetist with the Ringgold Band and composer of *Hampden Firemen March*, also composed and dedicated a new march to Branson, the *Captain Taylor Branson March*.

When Branson was introduced to the audience the Ringgold Band played a few bars of the Marine Corps hymn, *From the*

*Halls of Montezuma*. He then spoke a few words about the similarities of the Ringgold and Marine Bands. "The fact that the Ringgold and the United States Marine Band are akin to one another in historical associations is something that makes me take a deep interest in your band." The Reading Times from March 19, 1928 described the performance as: "the best concert ever given by the Ringgold Band, and



Captain Taylor Branson

one of the best ever given in Reading by any band, local or visiting Reading. Captain Branson, tall and lithe, was a commanding figure as he directed the band. His leadership was particularly interesting in the march section of the program, which included his own compositions, two stirring military marches: *General*

*Corps Institute*. The success of the performance was a personal triumph for Captain Taylor Branson of the U.S. Marine Band, who wielded the baton in the greater portion of yesterday's program. ... Captain Branson gave a demonstration of his commanding powers as a conductor that will not be forgotten soon by local bandsmen. ... the players became at once instinct with a spirit that seemed to enable them to overcome the many difficulties presented by the compositions to be performed, with confidence and assurance. Attack and release, phrasing and shading, rhythmic and dynamic effects and contrasts, all those qualities that contribute to the artistic performance of works of musical art, were manifest in the remarkable playing of the Ringgold players. They were one with their leader in presenting to the audience his reading of the works performed, and their interpretation was intelligent, sympathetic, colorful, and artistic."

So who exactly was Taylor Branson? He was born on July 31, 1881 in Washington, D.C. and became a violin student of Marine Band Director William H. Santelmann and also studied with well-known Washington violinist Herman Rakeman. Branson went on to study clarinet with Andrea Coda, solo clarinetist with the Marine Band, and composition with Arthur Tregina, Marine Band composer. The Ma-

rine Band was established by an Act of Congress on July 11, 1798 and is the oldest professional musical organization in the United States. It has had 27 directors in its 207 year history.

Branson joined the Marine Band as Private Taylor Branson on September 21, 1898. He also was solo violinist with the Marine Symphony Orchestra and director of the Gridiron Club Orchestra in Washington. Branson also served in the capacity of Second Leader of the Marine Band from June 1, 1921 until being appointed the 20th Leader on May 2, 1927. He was commissioned a captain June 7, 1935 and held the leadership post of the band until February 1, 1940.

Branson was instrumental in exposing band music to a large number of people who normally would not have access to seeing and hearing a concert. In 1919 Branson and the Marine Band started broadcasting on radio from Station NOF, Naval Air Station, Anacostia, Washington, D.C. In 1929 he started *The Dream Hour* radio program for shut-ins that was broadcast from the John Philip Sousa Band Hall. Branson received many musical honors over the years with one coming from Minister Miguel Lopez-Pumarejo of Colombia. On June 3, 1937 the Cross of Boyaca was conferred upon him. It was "in recognition of your untiring efforts in the promotion of closer cultural relations between the peoples of Americas, by means of the diffusion of Latin American music in the United States." Branson was also honored on March 28, 1940 during *The Dream Hour* broadcast for his nearly 42 years of service. Franklin D. Roosevelt sent this letter of appreciation: "It has come to my attention that you are today being ordered home to await retirement on April 1, 1940 for a physical disability incident... I wish to take this opportunity to express to you my deep appreciation of the service you have rendered as leader of the Marine Band, many details of which were closely connected with White House functions, the rendition of honors to important visiting personages, and numerous other allied ceremonies."

Branson was also a composer of marches and in addition to the marches performed at the Ringgold Band 1928 concert, he also wrote *Tell It to the Marines* and *Eagle, Globe, and Anchor*. He died in 1969.

*Continued on page 3*

# CD REVIEW

## The Blessings of Liberty

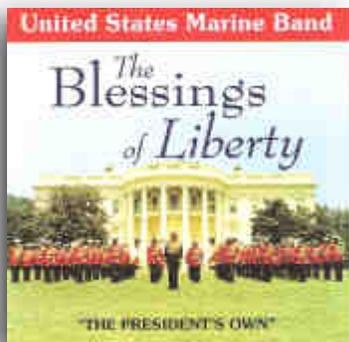
by Maria C. Reichenbach

This CD from the *Altissimo!* label is one of several choices of band music available from them. It features the “President’s Own” United States Marine Band and contains eleven selections. Five of these are marches but not the standard Sousa ones. Lesser known marches such as the *Franklin D. Roosevelt, Song of the Marines, March of the Women Marines, and Marine Corps Institute* are included on this delightful CD. The challenging passages contained in these marches are handled with the efficiency one would expect of the Marine Band.

Of special note is the *Marine Corps Institute March* by Taylor Branson, former director of the Marine Band (see article on Branson). He composed this march in 1921 to honor this school. The Institute was established on February 2, 1920 by Major General John A. Lejeune. It served as a training facility for the marines at Quantico, Virginia but was so successful it was moved to the barracks in Washington. It has taught students everything from practical skills to special military operations. The march is best described as jaunting and performed with a crispness that can only be achieved by highly

disciplined and artistic musicians. The trio section features the clarinets handling well a lilting melody and then joined by the brasses with their usual fury.

For a change of pace, two selections from Richard Rodgers’ *Victory at Sea* are included along with a refreshing arrangement of the 5 service



songs of the armed forces by Marine Band member Thomas Knox. The CD is rounded out by more somber selections that remind one and cause one to reflect on the sacrifices made by those who have gone before us. These include *Marines*

*Hymn, Navy Hymn, Taps, and God of Our Fathers*. The orchestrated version of *Taps* by Thomas Knox only lasts a little over a minute but the hymn-like melody is one of the most delicate on this CD and can bring a tear to your eye.

The majority of the selections on this CD were composed or arranged by members of the Marine Band and dedicated to the men and women who have fought and died to preserve the freedoms we have today. The *Blessings of Liberty* is indeed an appropriate name for this collection of music as it celebrates what the armed forces have done for this country. Just shy of 38 minutes in duration, this CD leaves the listener hoping for more. Check your local bookstore or *Altissimo!* at [www.militarymusic.com](http://www.militarymusic.com) for availability. It’s a valuable addition to any band music or military music enthusiast.

### The Man Who Could Fill Sousa’s Shoes

Continued from page 2

Branson, himself, said this about his career with the United States Marine Band: “I believe that the Marine Band has done more than any other for the appreciation of good music throughout the land. Through our broadcasts, home concerts, and tours the organization has made what I feel is a valuable contribution to Americana.” He couldn’t have been any more correct in his assessment of the band and his tenure with the organization. The music of the Marine Band is the music of America.



## Heard Around the Band Hall...

Karen Kratz, a clarinetist with the Ringgold Band, recently graduated Cum Laude from Bloomsburg University in Nursing. During her senior year, Karen had the opportunity to work as a research assistant with Dr. Eckroth-Bucher in her Cognitive Remediation Study. The purpose of the study was to determine the effects a specific program of activities have on areas such as attention, memory, hand-eye coordination, and basic reasoning and problem solving skills in hopes that the activities would enhance a patient’s quality of life by slowing or preventing further cognitive deterioration for those with Alzheimer’s Disease. Karen also traveled with a group of students to meet with Congressman Joseph Pitts to discuss legislation concerning current nursing issues, especially that of overtime. Currently, Karen is working at Ridgeview Memorial Hospital in Philadelphia and will be starting her graduate work as a nurse practitioner at the University of Penn in the fall.



During her time at Bloomsburg, Karen played with the Ringgold band for about two years. When asked what the Ringgold Band meant to her, she stated that the band provided her with the opportunity to not only develop her musical skills with an advanced group of musicians, but also the opportunity to meet many inspiring and talented musicians.

### Band Camp for Adult Musicians

Each year, several Ringgold Band members make their yearly “pilgrimage” to Allegheny College in Meadville, Pa. to attend the Band Camp for Adult Musicians. This year’s attendees included Jerre Gehris, Brian Holt, Don Mattern, Tom Hahn, Greg Bitler, and musical director, Jim Seidel. Other band members that have attended in past years include Lois Frantz and John Connelly.

The band camp for adult musicians was started in 1989 by John Fleming, faculty member at Edinboro University of PA, with about 17 attendees. It has grown to two weeks with approximately 85 musicians attending each week. The band camp moved from Edinboro University to Allegheny College in 2002.

Activities during the week include concert band practice, master classes on the attendee’s instrument, small group ensemble rehearsals, a reception at the co-director’s house, and an informal recital of the small group ensembles. The week is capped off with a gala concert by the concert band Friday night. Concert band directors have included several retired conductors of various U. S. service bands. A professional musician serves as the professional musician of each section.

Why do so many people return each year; several to participate in both weeks? It’s more than just playing in a band – it’s like coming back to see family members. As Jim Seidel, principal cornet of the band camp since 2000, states it, “The camp demonstrates the power of music to bring people together.”

For further information visit <http://webpub.allegheny.edu/dept/summer/bandcamp.php>.



# Bass Drum with Attached Cymbal Playing as Employed in Concert Bands of the Sousa Era and the Modern Concert Band

by Brian W. Holt

Sousa's Band employed only three percussion players at any time during its entire existence. Since most music performed required four percussion players, one of the drummers would play both bass drum and cymbals. This was accomplished by attaching a cymbal to the top of the drum and playing on it with a hand-held cymbal. Gus Helmecke, Sousa's favorite bass drummer, was highly regarded for the sounds he produced on bass drum and cymbals. Many pieces played by the modern concert band require more than four players; therefore an experienced player doubling on bass drum and cymbals is a valuable asset. The player must adapt to various styles and create the proper musical effect. This technique is also used in orchestral playing for low-budget productions. Three players might be hired to play four or five percussion parts.



Brian Holt

## Equipment:

The ideal sound for most Bands is a 36" x 18" bass drum equipped with skin heads or fiber-skin heads. A combination of fiber-skin and calfskin is recommended, as the fiber-skin head will provide a consistent playing surface under all weather conditions. The drum should be tuned to the deepest sound possible,



with no discernible pitch. Since the player must be in total control of the drum, internal muffling devices should not be used. All muffling is accomplished by the player. Bass drum beaters are selected according to music performed or personal preference. The beaters must have sufficient weight to produce a deep resonant sound. For ease of playing with attached cymbal, the drum should sit on a low cradle-type stand. This enables the cymbals to be played at just above waist level. In this position, the player will be able to employ orchestral cymbal playing techniques with the hand-held cymbal. The attachment must allow the cymbal to ring freely. Custom made cymbal attachments usually work better than standard commercial models. Cymbals should be 17" or 18" heavy, or 18" medium heavy, for clean attack and maximum sustain.



## Performance techniques:

Band transcriptions of orchestral pieces and original band works are performed with the concept of creating the balanced sound of two percussionists working as a team on bass drum and cymbals. It is important for the player to be familiar with the original orchestral percussion score. I have on many occasions used the orchestra percussion parts when performing a transcription with a band. The performance of marches merits much discussion, as the march is one of the traditions of the concert band. A good march played with style, precision and dynamics will be an uplifting experience. Visualize a band marching down Main Street, USA. Solid section playing by the bass drum and snare drum players is essential for an inspiring performance. The printed parts assume bass drum and cymbals play together unless notated otherwise. However, cymbals may be left out in some passages; for example, when cornets are tacet. Also some printed parts may be edited because of misprints or for artistic expression. Listen to the band and use bass drum and cymbals to color the ensemble sound. Solid timekeeping will permit and encourage musical phrasing within the band.

The drums play a large part in controlling the dynamics of the ensemble. For general playing, the beating spot should be somewhere between the center and edge of the drumhead. Listen, and find the spot that blends with the sonority of the band. Avoid the center, except for cannon shot effects. Employing a staccato attack for timekeeping will help drive the band. Full arm and wrist strokes are used for accents and solo attacks. Play off the drum, not into it, to bring out a full resonant tone. Use the leg to control length of notes. When beating time, try to match the bass drum note duration with the tuba. The bass drum is a bridge between the tuba section and the percussion section. Other notes are sustained as notated or phrased with the band. Cymbals are muffled by pulling the top cymbal against the body and using the body or right hand to stop the attached cymbal. Do not crush the cymbals together. I have been most successful in producing consistent good-sounding cymbal crashes employing the following technique: Drop the hand held cymbal onto the attached cymbal and turn the wrist at the moment of impact. Play off the attached cymbal to the left towards the back head of the bass drum. Practice playing relaxed and strive to achieve the sound of a well-played pair of cymbals.

## Tempo:

Marches should be played at a marching tempo from beginning to end. Ritards and accelerandos detract from the continuity of the march. A solid tempo with good dynamic contrast will produce the most exciting performance.

## Accents:

Some accents are written in the parts, but improvised accents may be added at the discretion of the player or music director. Accents, played tastefully, will add much to the performance. There are several categories of accents:

1. Natural accents occurring in the melodic line are played for emphasis at the relative dynamic level.

2. Musical climaxes or unusual chord changes are accented with a full deep sound. These are most effective if played very slightly late and will add depth to the ensemble sound.

3. Solo accents exceed the volume of the band.

4. Accents may be played on an open beat to set-up a melodic phrase. (Jazz drummers would refer to this as kicking the band.) Leave the bass drum ring to the next beat on most accents, with the exception of staccato accents. Cymbals may ring through several beats. Listen to the trumpets for duration of cymbal crashes. It is a nice effect to sometimes play accents in a melodic style with cymbals on higher pitches and bass drum on lower pitches. During the golden age of band music, virtually all cymbal crashes were executed by striking the held cymbal with the bass drum beater. This is a nice sound for some solo crashes and is also a flashy visual effect. However, with the proper equipment and technique, crashing the held cymbal off the attached cymbal will produce an excellent sound. Listen and play with musical expression and the ensemble sound of the band will be greatly enhanced.



A mini-clinic is held for students from Reading's Middle Schools during Ringgold Band's "Banding Together" program in March, 2005.

The following recordings demonstrate my application of the techniques imparted above. Virtually all of the bass drum and cymbal playing on these recordings is accomplished by one player doubling on both instruments.

**"The Original All-American Sousa!"**

Keith Brion and his NEW SOUSA BAND

**"Stars & Stripes & Sousa"**

The WASHINGTON WINDS, conducted by Keith Brion

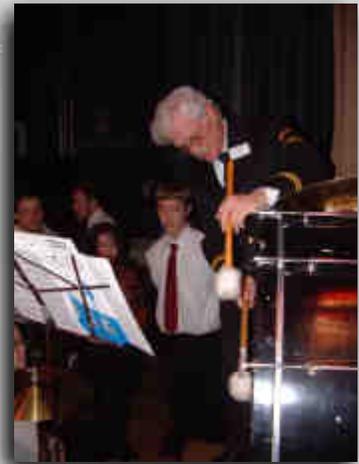
**"Music from America's Golden Age"**

**"A Trip to Coney Island"**

**"Thatsum Rag"**

**"The Teddy Bears Picnic"**

The NEW COLUMBIAN BRASS BAND



Using two beaters to play a bass drum roll.

All of the above recordings are available from:

Walking Frog Records  
PO Box 680  
Oskaloosa, Iowa 52577

**"Ringgold Plays Von Suppe and Other Classics"**

**"An Althouse Tour of Berks County"**

RINGGOLD BAND OF READING PA

---

*Brian Holt lives in Reading, PA and plays percussion for the Reading Symphony Orchestra, Reading Pops Orchestra, Ringgold Band, New Sousa Band, and the New Columbian Brass Band. He has also performed with the Allentown Band (20 years), Virginia Grand Military Band, several regional orchestras and numerous dance bands.*

---

## Ringgold Band Endowment Fund

The Ringgold Band, throughout its distinguished 153 year history, has seen its costs of operation escalate consistently from one year to the next. Maintaining a rehearsal hall, acquiring new music, maintaining sound equipment, keeping our truck in good repair and occasionally replacing it (as we recently had to do), obtaining adequate venues to present our Spring and Fall Concerts and other expenses are, like all costs on a constant upslope. On the other side of the ledger we make every effort to be responsive to the needs of organizations which hire the band and what they can afford to pay for our appearances. (We are a professional band and our members are compensated for their talents.)

The band's governing body recently concluded that we would be well advised to create an endowment fund which will be in-

vested in income-producing assets, thus providing the band with additional revenue on a consistent and predictable basis. Our success in creating such a fund of a significant amount will provide our members and our patrons with a high level of assurance that the future of the band and its ability to continue to provide a high quality of musical performance will be guaranteed.

We hope all our readers will be interested in learning more about this effort than can be discussed in this issue of our newsletter. Suffice it to say for now, there are many ways *you* can add your support to that which we have already received. Simply call the Band Hall at 610-929-8525 and ask for a member of the band to call you and schedule a time to discuss the various avenues of support which might best suit you. Your contributions to the band are deductible from your federal income tax under section 501C-3 of the Internal Revenue Code.

We look forward to hearing from you and talking to you!

# RINGGOLD BAND VISITS HISTORIC CONRAD WEISER HOMESTEAD

By Maria C. Reichenbach, Band Historian

The summer concert band season has come to a close, and it was a busy one for the band. The most active weekend for the Ringgold occurred around the 4<sup>th</sup> of July. The band had four performances in as many days. One of those concerts was at Conrad Weiser Homestead in Womelsdorf on Sunday, July 3<sup>rd</sup>. In addition to the usual fare of band music available, several veterans were on hand and recognized for their part in preserving the freedoms that

we enjoy today. The popular *Armed Forces Salute* medley was performed with audience participation. When an individual's armed forces song was performed, he or she stood to be recognized.

The Conrad Weiser Homestead was a beautiful setting for the afternoon concert. Besides enjoying the music, visitors were free to roam the 26 acres and take in the natural and historic sites. The Homestead's mission is to "preserve the home of Conrad Weiser, the celebrated colonial diplomat

who mediated the peace between Pennsylvania and the powerful Iroquois Nation prior to 1760." The grounds consist of 7 buildings, 2 large monuments, a gazebo, 2 picnic areas, the Weiser family cemetery, and a pond that is currently under renovations.

Conrad Weiser was born on November 2, 1696 in Württemberg, Germany. In the early 1700s, Conrad's family moved to what would become New York. It was during his teenage years that he lived near and learned the language and customs of the Iroquois Nation. In 1729, Conrad brought his wife and family to the Tulpehocken Valley which is now present day Berks and Lebanon Counties. For the next three decades, Weiser was instrumental in establishing Indian policy in Pennsylvania. He essentially "kept the peace" by negotiating treaties and land purchases. He also served as a magistrate, judge, and Lutheran minister. He also contributed to the founding of Reading in 1748, Berks County in 1752, and Trinity Lutheran Church in Reading. The successful landowner and businessman died on July 13, 1760. To commemorate the accomplishment of Weiser, the Homestead was established in 1928. Today it is part of the Pennsylvania Historical and Museum Commission. Visit its website at [www.conradweiserhomestead.org](http://www.conradweiserhomestead.org) for more information on this Berks County treasure.



Conrad Weiser house.



Conductor Seidel leading the band on a hot day in July.



Piccolo solo in "The Stars and Stripes Forever" - Cindy Miller-Aungst, Mandy Adams, & Jennifer Payne.

# Adventures of a Ringgold Tuba Player

By Larry Wingard, Tuba

I am a member of IFRM (International Federation of Rotary Musicians). This past June 16th through the 22nd, I drove my 12-year old Buick Roadmaster station wagon to Rotary International's Convention in Chicago.



Larry's trusty old Buick

We were celebrating Rotary International's 100th anniversary. I took a string bass and an old Sousaphone dating from 1943.

On day one (Saturday) I played the tuba on the IFRM float in a parade watched by thousands. On day two (Sunday) I sang in the 250-voice IFRM World Choir for an interfaith service attended by 2,000. On day three (Monday) I organized and lead a 7-piece IFRM band that played at the Rotary International President's Luncheon attended by 4,000. I also played at the IFRM booth.

During the event I met hundreds of musicians from all over the world. The air-conditioning in my car stopped working while traveling through Ohio. The trip

totaled 1,783 miles, and the car now has 221,000 miles on it.

This trip was a once-in-a-lifetime experience, but I don't know if I'll do it again. The next United States Rotary International convention is in New Orleans.

I am organizing a Rotary chorus that will sing at the Rotary District 7430 Conference next spring. I am looking for Rotarians and spouses who will sing.

Also, I have been re-certified as a CFRE (Certified Fund Raising Executive) by an international certification Board. I was first certified in 1989 and have been re-certified every 3 years since.

Larry A. Wingard,  
Tuba



Larry playing string bass in the band.



Larry playing Sousaphone on parade float

# New Band Truck!

By Dave Myers

Many of you have already noticed our spiffy new yellow equipment truck.

Well, it's true. After decades of faithful service, "Old Red" deserved some time off. So, we shopped around and landed a deal on this 2002 GMC beauty.



She's got more than enough room for all our stuff, and she came with some creature comforts like an automatic transmission, power steering and brakes, and air-conditioning, that have put a smile back on our drivers' faces.

As this is being written, the truck's getting a face-lift that will include our band logo, name and website address. So, the next time you see her, she'll be all dressed up!

And, by the way, we want to say a special "thank you" to the Reading Musical Foundation for the annual grant they provided for our band again this year. Thanks RMF!! Without the annual support of the RMF, keeping our organization going would be a real challenge for the band. Their annual grant helps with our ever-increasing overhead, not to mention maintenance on our



"Old Red" waits patiently for her new owner

rehearsal hall, additions to our music library and other expenses that are part of running an organization like the Ringgold Band.

By the way, "Old Red" is for sale. Make us an offer. With a little TLC she still has some life in her.



Ringgold Band News is published twice a year for members and supporters of the Ringgold Band, Inc.

Send comments and story ideas to [dmyers92@ptd.net](mailto:dmyers92@ptd.net) or mail to:

Ringgold Band News  
3539-A Freemont St.  
Laureldale, PA 19605.

Editor/Designer: Dave Myers

Contributors: James Seidel, Maria Reichenbach, Larry Wingard, Greg Bitler, Brian Holt, John Connelly, Dave Myers.

Photography: Dave Myers, Maria Reichenbach, Larry Wingard

Fall, 2005

[www.ringgoldband.com](http://www.ringgoldband.com)

## Ringgold Band Officers

James S. Seidel, Director  
Thomas Shade, Assistant Director  
Cindy Miller-Aungst, President  
Garrett Hyneman, Vice President  
Greg Bitler, Secretary  
Dave Myers, Treasurer/Business Mgr.  
Gene Umbenhouer, Librarian

Cathy Fronheiser, Ass't. Librarian  
Maria Reichenbach, Historian  
Jill Scheidt, Solicitor  
Dennis Sharman, Trustee  
Tom Hahn, Trustee  
Scott Rhoads, Trustee

The Ringgold Band is a professional concert band performing throughout southeastern Pennsylvania and beyond. The objectives of this organization are to nurture band music as an important art form; to provide an opportunity for professional musicians as well as gifted younger musicians to develop their musical skills in an artistic environment; to educate the members of the organization and the general public of the need to preserve the heritage, cultivate the contemporary, and promote the future of band music; to encourage the members of the organization to accept responsibility for the improvement of the American way of life and the fellowship of humankind through music.

The band is funded by private and corporate donations; The Reading Musical Foundation, of which the Ringgold Band is an affiliate; and the Music Performance Trust Fund administered through the American Federation of Musicians, Local 135-211.

The band encourages the cultivation of music among community youth. High school and college-age musicians are invited to rehearse with the band Monday evenings at 8 p.m. For more information about the band, visit our webpage at [www.ringgoldband.com](http://www.ringgoldband.com), or contact [dmyers92@ptd.net](mailto:dmyers92@ptd.net).



## Ringgold Band News

Ringgold Band, Inc.  
3539-A Freemont St.  
Laureldale, PA 19605

NON-PROFIT ORG.  
U.S. POSTAGE  
PAID  
PERMIT NO. 26  
LEESPORT, PA

# Ringgold Band



## Fall Dinner Concert

Sunday, October 16, 2005 6:00 p.m.

Stokesay Castle, Reading, PA

*Featuring guest soloist*

Scott Shelsta, Trombone

**\$28 per person**

For reservations and entree selection,  
call Wendy at (610)779-8858

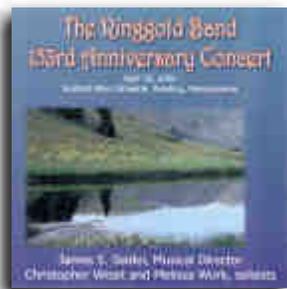


**Director**  
James S. Seidel



**Soloist**  
Scott Shelsta

**PLEASE HELP US SPREAD THE WORD ABOUT OUR DINNER CONCERT!  
HANG THIS POSTER AT YOUR CHURCH OR WHERE YOU WORK**



## 153rd Anniversary Concert CD Available

The recording from this year's 153rd Anniversary Spring Concert has arrived. Director Jim Seidel conducts the band in a varied

program including many old favorites and special guest soloist, bassoonist Chris Weait. Chris along with student bandmember Melissa Work, are featured on bassoon and oboe. Vocalist Debbie Greenawald performs a Tom Shade arrangement of songs by Miss Peggy Lee. Marches and other concert band selections round out the program.

There are only a limited number of these compact discs available, so order yours today! Please use the order form below. All orders will also receive a complimentary 150th Anniversary Souvenir Tile.

## Help us continue the Ringgold Tradition 2005-2006 Associate Memberships (Valid from 9/1/05 thru 8/31/06)

- \$200 "Conductor"**  
2 tickets to the 2005 Fall Dinner concert  
4 tickets to the 2006 Spring concert  
Newsletter subscription & Membership Card
- \$100 "Soloist"**  
2 tickets to the 2005 Fall Dinner concert  
Newsletter subscription & Membership Card
- \$50 "First Chair"**  
2 tickets to the 2006 Spring concert  
Newsletter subscription & Membership Card
- \$25 "Musician"**  
1 ticket to the 2006 Spring concert  
Newsletter subscription & Membership Card

Check box to select your level of membership. Enclosed check with this form payable to "Ringgold Band, Inc."

# Order your Ringgold Band merchandise today!

Quantity	Title	Format	Price Each
	RINGGOLD PLAYS VON SUPPE and OTHER CLASSICS	CASSETTE	\$7.00
	RINGGOLD PLAYS VON SUPPE and OTHER CLASSICS	CD	\$10.00
	AN ALTHOUSE TOUR OF BERKS COUNTY	CASSETTE	\$7.00
	AN ALTHOUSE TOUR OF BERKS COUNTY	CD	\$10.00
	THE 140th ANNIVERSARY SPRING CONCERT	CASSETTE	\$7.00
	THE 143rd ANNIVERSARY SPRING CONCERT	DOUBLE CASSETTE	\$15.00
	2001 FALL DINNER CONCERT (featuring Deborah Greenawald)	CD	\$15.00
	THE 150th ANNIVERSARY SPRING CONCERT (J. Carlton Rowe, cor-net soloist)	CD	\$15.00
	NEW!! THE 153rd ANNIVERSARY SPRING CONCERT (Chris Weait, bassoon soloist)	CD	\$18.00
	150th ANNIVERSARY SOUVENIR TILE		FREE WITH ALL ORDERS!
	POSTAGE AND HANDLING		\$2.00
<b>TOTAL</b>			<b>\$</b>

PLEASE MAKE CHECK OR MONEY ORDER PAYABLE TO  
**"RINGGOLD BAND, INC."**

SHIP TO:

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

### MAILING LABEL

**RINGGOLD BAND**  
c/o Dave Myers  
120 Green Road  
Reading, PA 19606-3662