



# Ringgold Band News

www.ringgoldband.com

Spring, 2005

## VIVA MUSICA!!

By Jim Seidel, Musical Director

Music lives! Over the course of time there have been many compositions written as testimonials to the joy of making music and certainly to the joy of hearing music.

The 153<sup>rd</sup> Anniversary Concert of the Ringgold Band will open with Alfred Reed's composition *Viva Musica*. This work was commissioned by VanderCook college of Music in Chicago and was "dedicated to all who strive for excellence in the noble field of music education." In the words of Alfred Reed, this work is "an attempt to express the joy of the musical communion between teachers and students." We hope you enjoy the excitement this composition shares between our members and you, our faithful following of avid band lovers.

The excitement does not end there. Our guest soloist, Chris Weait, will be playing a *Flight of the Bumble Bee* type piece not on trumpet, but on bassoon! Chris claims this is one BIG bumble bee.



James S. Seidel

As a tribute to John Philip Sousa we will bring to you Sousa's own version of *El Capitan Selections*, which includes his finest melodies he incorporated with in his opera of the same name.

Frederick Fennell passed away this past December and left a legacy of a dedicated bandsman to the world. Those who knew or heard of Fennell immediately thought of band music. The band will pay tribute to Mr. Fennell not only with

Sousa marches, which were some of his favorites, but with a work by his predecessor at the Eastman School of Music, Howard Hanson. Hanson's powerful band composition *Chorale and Alleluia* was one of Fennell's favorite compositions to conduct and to hear. We hope you share his joy of this work as we play it to honor his memory.

No Ringgold Band concert would be complete without a presentation of the vocal talents of Debbie Greenawald. Once again the talented hand of assistant conductor Tom Shade has been hard at work to create a *Tribute to Peggy Lee*. Let's see how many of these immortal tunes you recognize. And, as always, the band will conclude with our National March, *The Stars and Stripes Forever*. This year think of this as a tribute to the men and women of our Armed Forces dedicated to preserve our freedom.



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## Soloist Christopher Weait

Christopher Weait has been professor of bassoon at The Ohio State University since 1984. In 1968 he was selected by Maestro Seiji Ozawa as principal bassoonist of Canada's Toronto Symphony. He served for seventeen years under directors Ozawa, Karel Ancerl and Sir Andrew Davis. Prior to that he played in the Chamber Symphony of Philadelphia and the USMA Band at West Point. He has appeared as soloist on tour with the Toronto Symphony, the Chamber Symphony of Philadelphia, and with Keith Brion and His New Sousa Band.

He has been a guest bassoonist in the Cleveland Orchestra, the Grant Park Symphony, the Montréal Symphony, and has been Acting Principal Bassoonist of the Columbus Symphony Orchestra. His solo and chamber recordings are on the CBC, Crystal, d'Note, Innova and Lyrichord labels.

At Ohio State he teaches bassoon and graduate courses, advises graduate students, coaches chamber music and performs in recitals. He has been a visiting professor at the Eastman School of Music and the Indiana University School



Christopher Weait

of Music. He has taught at the University of Toronto, the *Festival Internacional de Buenos Aires* in Argentina and for the National Youth Orchestra of Chile. In 1999, students at the Ohio State School of Music voted him "Distinguished Teacher of the Year".

Chris has had a life-long interest in band music, especially the repertoire of the 18<sup>th</sup> and 19<sup>th</sup> centuries. He has edited a number of published works for winds and was acting director of the Ohio State Concert Band in 1994-95. He has conducted the University of Toronto Concert Band, and guest conducted wind groups in Montreal, Canada and Frankfort, Germany.



## Ringgold Band

153<sup>rd</sup> Anniversary

Spring Concert

Sunday, April 10, 2005

3:00 p.m.

Scottish Rite Cathedral

West Reading, PA

\$10 per person

Tickets are available at Reading-area Boscov's Department Stores courtesy desks, from bandmembers, or use the order form in this newsletter.

# CONDUCTOR FREDERICK FENNEL DIES AT AGE 90

by Maria C. Reichenbach,  
Ringgold Band Historian

The founder of the internationally renowned Eastman Wind Ensemble died December 7, 2004 in Siesta Key, Florida after a brief illness. Frederick Fennell founded the 45-member Eastman Wind Ensemble in 1952 and set the standard model for wind band performance with one player to each part and encouraged original repertoire for such ensembles. This recognition as the leader of the wind ensemble movement in the United States caused Fennell to become one of the most sought after guest conductors of his time.

Born on July 2, 1914 in Cleveland, Ohio, Fennell began percussion studies at an early age and in 1931 met John Philip Sousa at the Interlochen (Michigan) music camp. Fennell was a bass drummer and Sousa was guest conductor and had written *The Northern Pines March* for the school. Sources say that after Fennell played under Sousa he called himself "Mr. Sousa's bass drummer."

Fennell graduated from the Eastman School of Music in Rochester, NY in 1937 as a percussion major. He received his master's degree in music theory in 1939 and immediately joined the conducting faculty.

During his years conducting the Eastman Wind Ensemble, Fennell produced 24 recordings for the Mercury record label. The popularity of these recordings led to an interest in band music worldwide. The New Grove Dictionary of American Music states that "Fennell's pioneering series of recordings for Mercury brought about a reconsideration of the wind medium and established performance and literature models for the more than 20,000 wind ensembles that were subsequently established in American schools."

Frederick Fennell left the Eastman School of Music in 1962 and continued to be in great demand as a guest conductor. In addition to assuming the conductor-in-residence position at the University of Miami from 1965-1980, he also enjoyed conducting duties at the Boston Pops, Minneapolis Symphony, Interlochen Arts Academy, Dallas Wind Symphony, and Cleveland Orchestra.

Fennell played a great part in recording innovation in 1978 when Telarc Records issued the first classical digital recording produced in the United States. It was dubbed as the "bass drum heard 'round the world" because it helped to set the tone for the up and coming technology. The recording featured musicians from the Cleveland Orchestra, hand-picked by Fennell. On hearing of Fennell's death, Telarc president Bob Woods said: "Dr. Fennell may have been a serious taskmaster,

but he also gave tremendous support and respect to those who played for him. His personal excitement and passion for music was inspiring for everyone who worked for him. He will be sorely missed, and never forgotten. Frederick Fennell was the dean of conductors of what most people would call a 'band', but in his hands it was a 'wind ensemble', and the level of music was never less than first class."

It is in these remarks from Bob Woods that we see the lasting impression that Fennell brought to the band world. He was capable of uplifting the art of band music from merely



entertainment to serious, artistic, professional repertoire. *All Music Guide* also praised Fennell at the time for "the growing number of serious compositions for wind ensemble, and the large number of institutionalized ensembles to play them."

Fennell continued his conducting duties late in life and from 1984-1989 was conductor of the Kosei Wind Orchestra in Tokyo. Frederick Fennell Hall was opened in Japan in 1992.

Many awards were bestowed upon Fennell during his long illustrious career including:

- \* Member - Classical Music Hall of Fame
- \* Member - National Hall of Fame for Distinguished Band Directors
- \* Honorary Chief of the Kiowa Tribe
- \* Honorary Doctorate Eastman School of Music
- \* Honorary Doctorate Oklahoma City University
- \* Member - Society of the Sons of the American Revolution
- \* Fellow - Company of Military Historians
- \* Medal Recipient - Congressional Committee for the Centennial of the Civil War
- \* Recipient - Star of the Order from the John Philip Sousa Memorial Foundation

In a statement following Fennell's death, Eastman School Dean James Undercofler said, "An amazing era has come to an end. The entire Eastman community is deeply saddened by the death of this remarkable man."

And Donald Hunsberger, director of the Eastman Wind Ensemble from 1965-2002, had this to say:

"Since the early 1950s, there can hardly be a wind performer or conductor who has not been introduced to or affected by - in some way - the innovations of Frederick Fennell and his Eastman Wind Ensemble approach to musicality in the wind band world. He broke open the long-standing traditions of large bands with their borrowed orchestral arrangements and sought to create a new original repertoire from major composers of the day. These activities, plus his own indomitable spirit and enthusiasm for performance, made him well known to thousands of performers throughout the United States and the world."

On a personal note, I had the opportunity to see Frederick Fennell in concert in 2003 at Kutztown University. He was one of 9 guest conductors of the Allentown Band at its 175<sup>th</sup> Anniversary Concert. To see Fennell come out onto the stage was an interesting sight. He was about 5 feet tall with wild white hair reminiscent of Albert Einstein. His presence was bold and commanding for such a diminutive person. But he had everyone's attention - performer and audience member. It was a memorable concert for me and one that Berks County and Kutztown University should be proud of sponsoring.

It is sad to note that nothing of Fennell's death was noted in our local newspaper under the national obituaries. He was indeed a legend in his own time. In a note to her father's friends, daughter Catherine describes what was going through this great musician's mind in his last moments. "I had promised him that I would do all I could to get him back to Siesta Key so he could watch the sun set over the ocean.... A bit before midnight, dad told me he was 'frustrated and disappointed. When I asked him, 'Why?' he replied, 'There's no drummer here yet. I can't die without a drummer!' I told him that I loved him, and that Heaven's best drummer was on the way. Moments later he said, 'I hear him! I hear him! I'm OK now.' This was my final conversation with my dad."

Mark Scatterday, current director of the Eastman Wind Ensemble said, "Fred Fennell changed music. He was short in height, but huge in stature and character. He was the consummate professional and entertainer - and a class act in every way. He will be deeply missed, but never, ever forgotten."

Fennell's wishes were to be cremated and his ashes scattered in the woods at Interlochen, Michigan. His daughter, Catherine and his wife, Elizabeth Ludwig-Fennell intend to fulfill those wishes.



# CD REVIEW FENNELL CONDUCTS SOUSA

by Maria C. Reichenbach

This CD is perfect for those interested in listening to two of the historic recordings Frederick Fennell made with the Eastman Wind Ensemble on the Mercury label. The 24 Sousa marches were recorded on May 2, 1960 and May 5, 1961 at Eastman Theater, Rochester, NY and originally released as 2 separate records – *Sound Off* and *Sousa on Review*. Originally recorded on 3-track half-inch tape, only original masters were used to transfer the music to CD.

For the 2 recording sessions, the Eastman Wind Ensemble was arranged in its usual straight rows across the stage. Sound level checks were made at the beginning of the recordings then set. Nothing was changed during the recordings so what you hear on this CD was how it sounded in the theater.

The instrumentation of the Eastman Wind Ensemble for these record-

ings consisted of 25 woodwinds, 19 brass, 6 percussion, harp, and string bass. This closely rivaled the makeup of Sousa's Marine Band of 26 woodwinds, 20 brasses, and 3 percussion. The quality of musicianship is equal as well. The Eastman Wind Ensemble has a very polished, precise, crisp sound to it. The depths and clarity of the brass, the melodic, smoothness of the reeds, and the driving, controlled bombasto of the percussion all meld into a perfect delight to any listener.



You won't find the *Washington Post* or *El Capitan* marches on this CD but don't be disappointed. Some of Sousa's best marches are included – *Sound Off*, *Liberty Bell*, and *Black Horse Troop*. Other lesser known marches are also performed, including *New Mexico March*. That's what makes this CD a best buy for band music enthusiasts. 73 minutes of 24 marches covering 48 years of Sousa's creative genius. Team that up with Frederick Fennell and the Eastman Wind Ensemble to make this CD a memorable addition to your collection.



## A REED BY MANY OTHER NAMES

By Richard Emlin Reed, Port Charlotte, FL.

My father, George Joseph Reed, was a member of the band for quite a few years. During all the years that I was growing up, my father's avocation was playing the bass horn. I can remember hearing him practice, sometimes up in the attic, and sometimes in the schoolyard next-door to our house. He supplemented his income by playing in the Ringgold Band of Reading.

Reflecting on it now, I realize what drudgery he underwent to earn those few extra dollars. First, he had to walk two miles to Womelsdorf where he took the streetcar - later on, the bus - to Reading. When he reached Reading he had to go to the band hall where he would get a ride to wherever the band was performing that day. When the job was over, he returned home by reversing his route. He must have been a good musician because the Ringgold Band enjoyed a good reputation

and, I suppose, they earned it by engaging good musicians.

My father had a specialty which gave rise to an amusing story. He played the piccolo part of the "Stars And Stripes Forever" on the bass horn. I remember hearing him practice the part and, I must say, he really made those valves rattle. It happened that John Philip Sousa, the famous March King and the composer of the "Stars And Stripes Forever" died of a heart attack while visiting Reading, where he heard the Ringgold Band play. My father, of course, played his specialty which, the other bandmen said by way of teasing him, caused poor Sousa to suffer his fatal heart attack.

*The previous is an excerpt from one of four ancestry books written by Richard Emlin Reed. Mr. Reed's father, George Joseph Reed, was born on October 31, 1889 and died on February 21, 1957. George was associated with the Ringgold Band in the late 1920s and early 1930s. Although Mr. Reed's books were never published, copies of them are at the Historical Society of Reading, PA.*



## Heard Around the Band Hall...

Larry Wingard from our tuba section is retiring effective 10/15/04 from the Evangelical Lutheran Church in America for whom he has worked in one capacity or another for the past 20 years. He has conducted capital campaigns for congregations, served as development officer for several nursing homes and a refugee/immigration service. Larry has conducted stewardship workshops for more than 200 congregations. He frequently preaches and lectures on "giving." Prior to his church service Larry was a United Way and a Boy Scout executive. A CFRE (Certified Fund Raising Executive), he is an associate of the firm of Gronlund Sayther Brunkow who provide development consulting services (capital campaigns, long range and strategic planning) to churches and social service institutions. You can contact Larry at 610-966-6705 or at [lwingard99@aol.com](mailto:lwingard99@aol.com).



Debbie Greenawald, vocalist, was recently appointed to the faculty at Alvernia College as Assistant Professor of Nursing. She describes the job as "extremely challenging but also very rewarding." Debbie continues to work on her doctorate in Nursing Education at Widener University. In November, she was named Independence Blue Cross Nurse Scholar and received a special grant for her continuing education.

Leslie A. Kerchner, 22, of Sinking Spring, a summertime student member of the Ringgold Band, recently had the opportunity to play Carnegie Hall. This accomplished clarinetist auditioned for the 2004 National Festival Orchestra comprised of high school and college students from across the country.

The NFO is presented annually by Mid-America Productions, an organization dedicated to identifying exceptional musical talent and providing training and performance opportunities in New York City. A first-chair placement for the January 16th concert allowed her sound to be heard soloistically in such great orchestral works as Mahler's No. 1 in D Major, "Titan", and Ravel's "Tzigane" under the baton of legendary Lukas Foss.

Leslie recently graduated from Lebanon Valley College in Annville, PA with degrees in music education and performance. She plans to pursue graduate study in music and will strive to make contributions to the classroom as well as the stage. Ms. Kerchner would like to thank the Reading Musical Foundation for the generous scholarship that made her trip to NYC possible.



## Member Spotlight!

# JIM SEIDEL LOOKS BACK ON 25 YEARS OF THE RINGGOLD BAND

by Maria C. Reichenbach

I recently had the chance to discuss with Jim Seidel his quarter-of-a-century tenure as director of the Ringgold Band.

*The Reading Eagle ran a story on the passing of the baton to you from then Ringgold Band director Walter Gier back in April 1980. Did you think back then that you would be in the position you are today as achieving the second-longest tenure as director of the band?*

No, never did I realize I would continue for this length of time. I feel it is quite an honor to be part of such a great tradition.

*Besides Walter Gier, have you had other mentors or musicians whose style you pattern yourself after? If you had an opportunity to meet with any musical conductor in the world (living or dead) who would it be and why?*

Walter was by far the greatest influence on my life both in music and life in general. Donald Stanley, who was the low brass instructor and director of the wind ensemble, shared many musical ideas and rehearsal techniques with me over the years. He also instilled in me the passion for quality music that connects with the audience. The answer to the second question could be long. The man whose brain I would like to pick would have been Eugene Ormandy. He was able to get such a special sound from the Philadelphia Orchestra that I am sure there was something in his delivery and personality that caused that to happen. He had such a rapport with his musicians and connected so well with the community and the audiences.

*The directorship of the band is an enormous responsibility. As the 11<sup>th</sup> director in the band's 150 years what keeps you motivated to continue?*

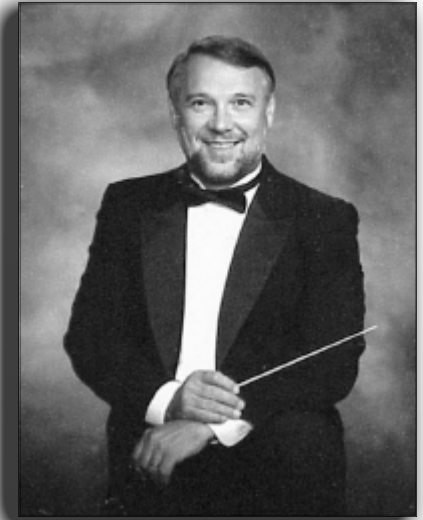
The people who make up the membership. I love band music, and making quality music is so enjoyable. Some Mondays I say I'm beat. Then it's time to go to rehearsal, and within minutes of walking in the door the fatigue is gone and joy of friendship and music take over.

*What challenges have you faced in your 25 years as director of the band?*

Every year is a new challenge. Just when I feel comfortable with the core musicians within the band something unforeseen changes, such as job relocation, retirement, pregnancy, that always causes me a bit of anxiety. Finding that replacement is not always a simple task, but one that has worked out for all over time. The first year of my tenure we lost our lease on the rehearsal headquarters in Reading, and things looked very bleak, but

through the efforts of Ben Funk (former Ringgold trumpet player) and the financial genius of John Connelly, the present day location became a reality which really put the band in a permanent state. Prior to that there was so much uncertainty which also showed in the rehearsal time and performance.

*What accomplishments have you seen the Ringgold Band achieve during the last quarter of a century?*



Director, James S. Seidel

The dinner concert was a great inception to challenge the band during the fall and bring our audience together under a different performance venue. I believe that the band has maintained consistent quality over the years even as personnel has changed. Another fact is the quality of soloist performing with the band, which was a tradition that has been kept alive. Probably the biggest accomplishment is the welcoming attitude of the members to young talented musicians who attend rehearsal and have blessed the band with youth and vitality.

*What kind of changes have you seen in the band over the past 25 years?*

One of the most positive changes I have seen is in the business operation of the band. People like Dave Myers have taken their elected positions with pride and taken the band to new heights as far as an organization. This has allowed the musical director to focus on music rather than the business end, which was not the case at one time.

*What keeps the band enduring through the years?*

Having the opportunity to travel within band circles I hear a common theme among band people. People who make band music are very passionate about it. From the days where bands were formed by companies, to today where some are forming within communities, you hear how excited they are to play good quality band music. They also enjoy the camaraderie of the membership. I think the fact we rehearse year round and rehearse in different phases helps keep consistency within the band.

*What is your philosophy of programming music and has it evolved over the years? As quoted in the Reading Eagle in 1980, you wanted to "continue having the band perform the 'good old music' favored by Fred Cardin and Walter Gier."*



Whenever I create a program there are two things I consider. One - will I challenge the musicians and want them to play another program. Two - is there something on that program that every audience member can walk away from the concert feeling fulfilled. Over the years I have created a pretty quick pace because in my mind people did not come to see the Ringgold Band get their music ready. They came because they love band music. So they should hear band music. I believe variety is the key to our success. There are selections I program that I do not care for, but someone likes it. Simply translated, you can't please everyone all the time, but we can make many happy most of the time with a wide variety of selections. Musically the band has really been able to play some of the most challenging music written for the concert band. The membership has worked hard to develop a quality sound and repertoire to provide a wide variety of music to the audience.

*What do you think about exposing an audience to new or not-as-known music?*

I feel it is the band's responsibility to challenge the musicians and also educate our audience with new compositions. On a spring concert I always try to program music away from the "old chestnut" category and play at least one well conceived new work for band. I feel pretty comfortable of knowing our audience will accept a composition if they receive a bit of understanding about it. It may not reach the top ten list of favorites, but it will not be completely rejected. As stated earlier, I do believe in reaching everyone in the audience. Everyone loves to leave a concert humming a melody or clapping a rhythm pattern. Without the audience connection the music doesn't have as much meaning to me. Music is an art form where the musicians and consumers must connect!

*Do you have a favorite "old chestnut"? How about a favorite march and/or composer?*

The "Poet and Peasant Overture" by von Suppe is probably my favorite. What beautiful melodic lines and excitement created in this chestnut. I love marches and it is no secret that I love Sousa marches with my favorite being "Solid Men to the Front."

*From the past 25 years, do you have a favorite guest soloist, director, or concert?*

Let's just say over this time period it has been quite an honor to work with the talented musicians we have brought to the Berks County stage. Many who were so talented were so easy to work with that it seemed too simple.

*How many concerts do you think you've conducted with the Ringgold? I would estimate 500, which is a staggering number.*

That is an interesting fact. I've never thought about it but would be willing to bet on at least 500.

*Do you have any special moments in your years with the band that stand out as being meaningful to you on a personal level?*

There have been many both humorous and proud, but the moment that will live with me forever, which I think sums up much of what has been said, was at the Brickerville Church concert on July 3, 1999. I stood on the podium and brought down the baton for our traditional opening of America the Beautiful and the band played the Wedding March. The day before, my wife Wendy and I were married and postponed a mini-honeymoon in favor of the Brickerville concert. That moment showed me the importance of true friendship and the joy music brings us.

*How long do see yourself continuing with the band?*

I see myself continuing for a number of years. As long as my health stays good and the band is willing to have me continue, everything falls into place. The band has been such a major part of my life it is difficult to see myself without that Monday night travel. I have mentally prepared myself, however, to know when the time comes for the benefit of the organization. I thank everyone over the years for their suggestions, support, and friendship, that is what has kept me going.



# RINGGOLD BANDMEMBERS WORK FOR MAYOR

By John T. Connelly

Shortly after his election, Reading Mayor Thomas McMahon spoke to John Connelly, a member and past president of the band, about his hope that something could be done to use music as a means of encouraging students in the Reading School District to stay off the streets and out of trouble. A week after the mayor's inauguration, John, along with Cindy Miller-Aungst, president of the band, Jim Seidel, its Conductor, and Thomas McCarthy, a resident of the city active at the Curtis Institute of Music in Philadelphia, met for lunch to discuss the mayor's hopes in greater detail.

The upshot of that luncheon was that there would need to be three elements of a program which might reach students in the city; the Reading School District, the Curtis Institute and the local group coordinating the program. The main thrust of the program is to have students or recent graduates from Curtis visit elementary and middle schools in the city and bring their instrument and the message that music is a lifelong experience and worth attaining some degree of proficiency in it. An effort was made to have the first program take place in April, 2004, but the pressures of preparing students for testing for the No Child Left Behind Act compliance and the early May graduation ceremonies at Curtis got in the way.

On November 17, Joseph Conyers, a 2004 graduate of Curtis, along with Tom McCarthy, presented a program to the third and fifth grade classes at Riverside Elementary School in Reading as well as small classes to students of the double bass (Mr. Conyers' instrument) from the higher grades in the district. All reports from teachers and students are that the sessions were extremely well-received. More importantly, "thank you" letters from the students indicated strongly that the message that music can make a difference in one's life came across loud and clear. At least two and possibly three additional such programs are expected to be presented before the end of the '04-'05 school year.

Concurrently, with the leadership of Cindy Miller-Aungst and cooperation of the eight other music teachers in the four middle schools in the city, more than twenty middle school students were invited to join their teachers for dinner and a concert presented by the Symphony Orchestra of the Curtis Institute and its guest piano soloist, Susan Starr. After the concert, the students were able to spend time with some of the members of the orchestra, its conductor Otter Wemer Mueller, and Gary Graffman, president and director of the Curtis Institute. The students from Reading thoroughly enjoyed the opportunity to meet and ask questions of the musicians from Curtis, and the reports from Curtis tells that the young virtuosos from around the world likewise were happy to chat with the young folks from the Reading schools and their teachers. The cost of the evening was underwritten by the generosity of several donors from Berks County who were recognized in the evening's program.

The Ringgold Band's leaders were critically important in designing the program and making it happen. The hope of all concerned is that the program will continue for several years. The band has taken a keen interest in attempting to attract young musicians from throughout the county and the leadership of the Curtis Institute is committed to doing what it can to address this kind of program in Reading in the future.



## HAPPENINGS FROM THE YEAR 1905

- held rehearsals at its band headquarters at 437 ½ Penn Street
- had approximately 30 members
- reported \$5.85 in its treasury at the beginning of the year and \$101.80 at the end of the year
- purchased new caps for the musicians at a cost of \$169.05
- paid \$6.49 to have a bass drum re-framed
- earned extra income by renting the band hall to Professor Fred Moyer's Glee Club for \$1.00 per night for rehearsal
- received a report from its Amusement Committee that revealed a deficit of \$16.55 from its annual concert at the Academy of Music in Reading. Ticket sales amounted to \$64.00 while expenses equaled \$80.55 (\$60.00 to rent the Academy, \$8.68 in advertising in the papers, and other miscellaneous expenditures).
- Paid \$238.95 to Dives, Pomeroy & Stewart for new uniforms
- Debuted the *Ringgold March* in concert on May 2, 1905. This new march was written by Monroe Althouse, director of the band. The Reading Herald newspaper described it as "a lively and spirited composition, worthy of Sousa, and well received." It was at this concert that the band also wore their newly purchased uniforms.



# Ringgold Band

## 2005 Concert Schedule

Sat., April 9	8:00 p.m.	performance w/ Reading Symphony Orchestra Sovereign Performing Arts Center, Reading, PA
Sun., April 10	3 p.m.	153rd Annual Spring Concert Scottish Rite Cathedral, West Reading, PA
Sun., May 29	1-3 p.m.	Adamstown Community Days Adamstown Park, Adamstown, PA
Sun., May 29	6-8 p.m.	Gring's Mill Park, Wyomissing, PA Concert in the Park
Sat., June 11	4:30-7:30 p.m.	Allegheny UCC, Strawberry Festival Alleghenyville, PA
Fri., June 17	6:30-8:30 p.m.	Shillington Memorial Park Shillington, PA
Sat., June 25 (raindate Sun., June 26)	4-7 p.m.	Schwarzwald Lutheran Church Picnic Jacksonwald, PA
Sat., July 2	6-9 p.m.	Brickerville United Lutheran Church Picnic Brickerville, PA
Sun., July 3	1:30-3:30 p.m.	Conrad Weiser Homestead, Womelsdorf, PA
Mon., July 4	7-10 p.m.	Greater Governor Mifflin Community Days Shillington, PA      FIREWORKS!!
Sat., July 9	5:30-8:30 p.m.	Hain's U.C.C. Church Picnic, Wernersville, PA
Sat., July 16	6:30-9:30 p.m.	St. Michael's Church Picnic, Hamburg, PA
Sun., July 17 (rain or shine)	6:30-8:30 p.m.	Quakertown Memorial Park Quakertown, PA
Wed., July 27 (raindate Thurs. July 28)	7:30-9:00 p.m.	Wyomissing Park, Wyomissing, PA Concert & Children's Lantern Parade at the Stone House
Sat., Aug. 13	6-9 p.m.	St. John's "Hill" Church Picnic, Alburtis, PA
Sun., Aug. 14	7-8:30 p.m.	Reeve's Park, Phoenixville, PA
Fri., Aug. 19	11 a.m.-6 p.m.	Bethany Children's Home 143rd Anniversary Day Celebration, Womelsdorf, PA
Tues., Aug. 23	7-9 p.m.	The Highlands at Wyomissing Wyomissing, PA
Sun., Aug. 28	3-6 p.m.	Zion Blue Mountain UCC Church Picnic, Strausstown, PA
Sat., Sept. 17	1-3 p.m.	Oley Fair, Oley, PA
Sun., Oct. 16	6:00 p.m.	Fall Dinner Concert, Stokesay Castle, Reading, PA

FOR CANCELLATION INFORMATION CALL 610-929-8525 or visit [www.ringgoldband.com](http://www.ringgoldband.com)

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Spring, 2005

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## Ringgold Band Officers

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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 collage-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 [davemyers@netscape.com](mailto:davemyers@netscape.com).



## Ringgold Band News

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