



Ringgold Band News

www.ringgoldband.com

Spring, 2006

ANNUAL CONCERT ON SUNDAY, APRIL 9 TO FEATURE PREMIER OF "MUSIC IN THE WINGS," A COMPOSITION COMMISSIONED BY THE READING MUSICAL FOUNDATION TO HONOR JIM SEIDEL

Submitted by the Reading Musical Foundation

The Reading Musical Foundation has honored the Ringgold Band's conductor, James S. Seidel, for his 25 years as the Band's conductor and for three decades of excellence in teaching music by commissioning Robert Maggio to compose a work for concert band, "Music in the Wings." The substantial, one-movement concerto features Jim's principal instrument, the trumpet. Dr. Maggio is a member of the music faculty at West Chester University, from which Jim received a graduate degree soon after graduating from Mansfield State College, now Mansfield University.



Robert Maggio



Kenneth Laudermilch

The Ringgold Band will play the premier of *Music in the Wings* during its annual concert on Sunday, April 9, 2006 at 3 p.m., at the Scottish Rite Cathedral in West Reading. Kenneth Laudermilch, Jim's trumpet teacher at West Chester and a colleague of Robert Maggio, will perform the trumpet solo. And, the band is pleased to welcome back to the podium as guest conductor, Loras John Schissel.



Loras John Schissel

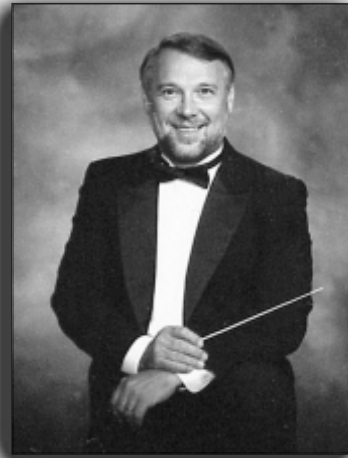
Jim is a 1969 graduate of Exeter High School and chairs the Exeter District's Music Department.

Exeter's gifted music faculty has inspired many of the District's graduates to pursue careers in music.

Jim volunteers with the Music Educators of Berks County to produce annual county band, orchestra and chorus festivals, in which he participated while a student at Exeter High School. As conductor of the Ringgold Band, Jim has encouraged talented high school musicians to rehearse and perform with the Band, fortifying the ensemble, preserving the rich literature of the concert band, and exposing student musicians to the timeless benefits of participatory musical experience and to the diversity among those who enjoy it. Few members of the Ringgold Band are performing musicians by occupation.

Described by the Philadelphia Inquirer as "smart, vital, and inventive" and by the American Record Guide as "lyrical, passionate, melodic, and rhythmically charged," Robert Maggio's works have been performed by the Atlanta Symphony, Boston Pops, Cincinnati Symphony Orchestra, Philadelphia Orchestra and other orchestras. He has composed in nearly every genre, including theatre, and for full and chamber orchestra, concert band and a variety of vocal ensembles. He is a graduate of Yale University and the University of Pennsylvania.

An anonymous gift to the Reading Musical Foundation in November, 2004 enabled the Foundation's commission of *Music in the Wings*. The composition was completed last summer. To personalize it and commend Jim, Dr. Maggio chose Exeter's *alma mater* melody, the same today as



James S. Seidel

when Jim graduated from Exeter High School, as a point of departure. In the composer's words:

"To honor Jim Seidel through music, *Music in the Wings* is scored for solo trumpet (Jim's instrument) and band; the trumpet part was written specifically for Jim's trumpet teacher and my colleague, Kenneth Laudermilch, professor of music at West Chester University. The title comes from the symbolic movement of key performers over the course of the work: the soloist plays the entire introduction offstage, calling out to the trumpet section on stage. The main body of the work is played with everyone on stage; then, the extended coda features three off-stage trumpets calling out to the soloist on stage. This movement was intended to suggest the psychological and emotional dynamics of several important relationships (teacher / student, conductor / ensemble, parent / child). To deepen the connection to Jim's life in music and education, the alma mater of Jim's High School (Exeter) is quoted and varied in numerous guises in the introduction, coda and the development section. For those who are analytically oriented, *Music in the Wings* follows a first movement concerto form, with the musical themes stated first in the full ensemble, then picked up by the soloist (Exposition). These themes are varied and explored, and new ones are introduced (Development) before they are returned to, transformed (Recapitulation)."

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2006 Concert Schedule

Insert

Spring Concert Ticket Order Form

Ringgold Band 154th Anniversary Spring Concert

Sunday, April 9, 2006

3:00 p.m.

Scottish Rite
Cathedral

West Reading, PA

\$12 per person

Tickets are available at Reading-area Boscov's Department Stores courtesy desks, from band members, or use the order form enclosed.

ALFRED REED REMEMBERED

1921-2005

by Maria C. Reichenbach, Band
Historian

Noted American band composer/arranger Alfred Reed died on September 17, 2005 in Miami, Florida after a short illness. He was 84 years old. Reed had published over 250 works for concert band, wind ensemble, orchestra, chorus, and other chamber music groups. One of his more popular pieces - *Viva Musica!* - was performed by the Ringgold Band at our Spring 2005 Anniversary Concert. This piece was "dedicated to all who strive for excellence in the noble field of music education."

His Life

Alfred Reed was born in Manhattan on January 25, 1921. His parents had emigrated from Vienna before WWI. He began the study of trumpet at 10 years old after seeing an instrument demonstration at school. From 1938 - 1942 he worked for Radio Workshop in New York as an arranger/composer/assistant conductor. During World War II Reed enlisted and was assigned to the 529th Army Air Corps Band for three and a half years. During this time he composed and arranged approximately 100 compositions for band. *Russian Christmas Music* is one example of his compositions for wind band literature. Reed based this piece on a 16th-century Russian Christmas song *Carol of the Little Russian Children*. Completed in only 11 days, this composition was first performed on December 12, 1944 on an NBC broadcast.

After the war Alfred Reed enrolled at Juilliard to study composition then went on to become a staff arranger and composer at NBC and ABC. At the networks he was responsible for writing both original music and arrangements of existing pieces for radio and television shows. While at NBC, another arranger gave Reed some advice which would remain with him for years to come. When Reed was commiserating about the amount of time it took to physically write out all the parts of an arrangement or original composition his colleague said: "There's only one thing I can tell you, Alfred, and that is, keep the pencil moving!"

Reed enrolled at Baylor University (Waco, Texas) in 1953 and was conductor of the symphony orchestra while a student. He received his Bachelor of Music degree in

1955 and his Master of Music degree in 1956. His master's thesis was *Rhapsody for Viola and Orchestra*. On learning of Reed's death, Dr. William May, Dean of the Baylor University School of Music said: "Virtually every young musician in America has played or sung Alfred Reed's music. Over the years, Dr. Reed honored the Baylor School of Music by frequent visits and guest conducting stints. Our students, faculty, and alumni will miss this musical giant greatly."



Alfred Reed, 1921-2005

In 1955 Reed became executive editor of the music publishing company Hansen Publishing where he had a special interest in the development of educational music. The advice that was given to him at NBC served him well here and was expanded: "Keep the pencils moving, all the live long day. Keep the pencils moving, don't while the time away."

Reed left Hanson Publishing in 1966 to become Professor of Music at University of Miami. He taught in the Theory / Composition and Music Education Departments. During his tenure at Miami he also served as chairman of the Music Media and Industry Department and director of the Music Industry program. He retired from the university in 1993 but continued to compose and guest conduct world-wide in Japan, Europe, Canada, Mexico, South America, and Australia.

His Music

Alfred Reed's other major works for wind ensemble included:


- A Festival Prelude (performed at Ringgold Band Dinner Concert 2001)
- The Hounds of Spring (performed at Ringgold Band Spring 2003 Concert)

- Sixth Suite for Band
- Twelfth Night
- Greensleeves
- Divertimento for Flute and Wind Orchestra
- Imperatrix
- El Camino Real

In an interview Reed said that he would like to be remembered for either his *Armenian Dances* or *Second Symphony*. "I honestly feel that in both of these works I poured everything I know or feel about the wind orchestra - its capabilities and its future, at least the future I envision for it." *Armenian Dances*, which was based on Armenian folk songs and dances, was performed by the Ringgold Band at our Spring 2004 concert.

His Philosophy

Reed was a big supporter of music education in the schools. He felt that programming music for a concert consisted of two components - to assure the technical and musical progress of the performers (students) and also to stimulate and maintain an audience's interest in the program. His hope was that the students (who most likely would not go on to pursue a professional career in music) would become tomorrow's audiences of informed listeners. "They will be the adults for whom good music in all of its many forms will be a requisite of good living, and that they will insist on better music at all levels." To teachers and conductors, Reed said: "As it has been, is, and always will be, we are all of us in your hands; your decisions will ultimately decide the value of our combined efforts to achieve a level of musical training, appreciation, and enjoyment of music second to none in the whole world. I firmly believe that the relationship between composer and music educator is the foundation on which the continuing growth and further development of music in this country must rest."

Reed felt that composing was "the strongest way I have of communicating with other people - communicating feelings and ideas that lie beyond the power of mere words to express fully and completely." He felt that all works of art (music, books, paintings, etc.) consist of the same construction: unity, variety, contrast, balance, and logical structure and all creators of these works strive toward the same goal - the uplifting of the human spirit. From the popularity and longevity of his works, Alfred Reed certainly accomplished this goal. 

CD REVIEW

CLASSICS! The Washington Winds

by Maria C. Reichenbach

This CD is from the *Walking Frog Records* label and features the Washington Winds from the Washington, D.C. area. A large percentage of musicians from this group are past or present members of the various military bands of the area. The conductor of this group, Edward Petersen, was trumpet player for 10 years with the U.S. Navy Band. This CD consists of 18 selections representative of what could be called "classical" music. Don't expect the standard Sousa marches on this disc. None of the pieces were written specifically for wind band but have been expertly arranged for this medium by Alfred Reed and Robert Longfield. It is fitting that these two musicians would collaborate on this project as Longfield studied with Reed when he was a student at University of Miami.

The CD begins with a Reed arrangement of Luigi Denza's *Funiculi, Funicula*. Originally written in 1880, Reed offers every section of the band a chance to be featured as a solo group. The catchy tune is played brightly by this group and is familiar to anyone who hears it. Presented next is Longfield's arrangement of Antonin Dvorak's *Slavonic Dance #8*. This piece showcases the band's precision and drive which is indicative of the caliber of musicians. For those who need their march fix, *Radetzky March* by Johann Strauss is included on this CD as one of those timeless classics.

A change of pace is offered with *Pilgrim's Chorus* from *Tannhauser* by Richard Wagner. This arrangement by Reed showcases the su-



perb blending of the woodwinds in their initial statement of the melody which is presented in hymn-like fashion. As the piece builds to its stately conclusion the brass add their majesty to the selection. The woodwinds are featured again in *Jesu, Joy of Man's Desiring* by J.S. Bach, artfully arranged by Reed. Other sacred pieces included on this CD are *Panis Angelicus*, *Greensleeves*, and *Hallelujah Chorus*.

More dynamic selections that contrast the sacred include selections from the *Nutcracker Suite* by Tchaikovsky, *Hungarian Dance #5* by Brahms, and *Macarena* by Bernardino Monterde. *Macarena* is best known as bullfight music and the low brass and percussion get to shine in this piece.

Both Alfred Reed and Robert Longfield arranged 9 selections each on this CD. Just a little over one hour in duration, this CD is full of a variety of "classic" music. It makes a perfect companion disc alongside the traditional march CD, adding variety to the usual band fare of marches, overtures, and Broadway selections. Visit www.walkingfrog.com for availability.



The Roll of the Snare Drum in the Concert Band

By Brian Holt

Equipment:

Several snare drums should be available to create the sounds which will enhance the wide variety of modern and historical concert band literature.



Brian Holt

1. A concert-size drum (6" x 14") equipped with gut snares would be the primary drum for most band literature. For recreating the snare drum sound of the Sousa Band era, a (6" x 15") drum with gut snares would be the best choice, as the 15" head is more easily tuned to the pitch of that time period. Consider that drums of that period were equipped with calf-skin heads.
2. A smaller drum (5" x 14") with wire snares may be used for sensitive playing. This drum may also be the choice for big band or show arrangements. However, a drum-set is preferable for these pieces.

3. A deep field drum (12" x 15") with gut snares is recommended for military style playing. It is very effective for drum solos in marches or doubling the concert snare part on the really powerful trio strains of a march. This drum should be tuned to replicate the sound of a vintage rope-tension field drum.

All snare drums should be tuned to blend with the band. High-pitched modern drum corps tuning should not be used in the concert band.

Performance techniques:

Most snare drum rolls in concert band should be multiple-bounce; however this is at the discretion of the performer and based on the style of music played. Many drum parts do not clearly indicate the interpretation of tied or untied rolls. Usually long rolls should be tied, especially crescendo and decrescendo rolls. Listen to the band for the musical phrasing of both tied and untied long rolls.

The interpretation of an orchestral piece, transcribed for band, may require a different approach than an original band composition.

RINGGOLD BAND YOUNG ARTIST AWARD

By James Seidel, Director

One of the many, but very important reasons the Ringgold Band has existed for 154 years is the fact that many young budding musicians have been encouraged to continue playing their musical instruments as part of the Ringgold family. It is one of our major objectives to foster their musical talents to help keep quality band music alive in Reading and Berks County.

This year we have established a new award entitled the **Ringgold Band Young Artist Award, RBVAA**. High School seniors who are going on in an instrumental band instrument track were invited to apply for a one time cash award to help in some small way with their education. In addition the lucky recipient will be a featured soloist on the annual anniversary concert.

We had five seniors apply and audition for a committee of Ringgold Band members in the month of January. Following the playing audition, each student had the opportunity to discuss their future musical plans with the committee. Chosen for the first RBVAA was Amy Dawe.



Amy Dawe

Amy is the daughter of Mr. and Mrs. William Dawe of Exeter Township. She is a senior at Exeter Township High School and will be studying music education at Mansfield University in the fall as a flute major. Amy is a very community oriented student who has compiled countless hours of community service for many different types of organizations. In addition she is and has been a member of the marching and concert bands, orchestra, choir, she serves as the pit accompanist for our Jr. High School Musical and plays in the high school flute ensemble. She has told us it has been her dream for many years to become a band director and make music with young budding musicians.

Amy certainly will represent the spirit of the award with great pride and musicianship. All should look forward to hearing the young lady present the *Quantz Concerto in G Major* for flute with a new band accompaniment by staff arranger Tom Shade.

If the player does not have orchestral playing opportunities, listening to recorded orchestral performances will be most helpful. You will notice that many snare drum parts in transcriptions do not appear in the original orchestral score. These parts are added to band arrangements primarily to add color to the brass parts; therefore dynamics should be adjusted to create the proper effect. Some parts may be deleted if they seem to detract from the music.

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Annual Concert

[continued from page 1]

In continuous operation since 1852, the Ringgold Band is one of the nation's oldest concert bands. Most of them long-tenured, its conductors have included Reading's "March King," Monroe A. Althouse, and Jim's trumpet teacher during high school, Walter Gier, who chose Jim to be his successor as conductor of the Ringgold Band. In Reading, to appear as the Ringgold Band's guest conductor for its 80th Anniversary Concert, John Philip Sousa died on March 6, 1932, hours after concluding a rehearsal of the Ringgold Band with his signature and our nation's official march, *The Stars and Stripes Forever*.

The Reading Musical Foundation and the Ringgold Band together authored the following inscription in the conductor's score for *Music in the Wings*:

"Music in the Wings was commissioned by the Reading Musical Foundation as a gift to the Ringgold Band, one of America's oldest concert bands, to honor James ("Jim") S. Seidel for his 25 years of distinguished leadership as the Band's music director, for his inspiration of youth in music and for his dedication to preserve and develop the literature of the concert band."

Music in the Wings is one of six efforts by the Reading Musical Foundation last year to honor gifted local music educators. Also recognized were Ann Cusano and Kim Webster (by scholarships for proficiency on oboe, English horn or bassoon), Don Hinkle (by scholarships to enable students to participate in the Berks Classical Children's Chorus), Peter Brye (by scholarships to provide summer music camp experiences and merit awards for cellists and harpists in middle school), and Will Rapp (by scholarships to provide summer music camp experiences and merit awards for percussionists in middle school).

Eighty years old next year, the Reading Musical Foundation supports music performance in Berks County, provides merit and need-based scholarships for music study to school-age county residents, and promotes the lifelong benefits of music education throughout Berks County with a variety of innovative programs.



READING
MUSICAL
FOUNDATION

"Encouraging the love of music."

Snare Drum

[Continued from page 3]

One example is the *Roman Carnival Overture* band arrangement which has an extensive snare drum part, totally out-of-character with the piece. The original Berlioz percussion score features the tambourine, cymbals, and triangle. In this instance the orchestral percussion score would more accurately create the proper musical effect. If orchestral parts are unavailable, the band percussion parts may be edited to more accurately reflect the intent of the composer.

Marches are the staple of the American concert band and the snare drummer must have the technique to perform in the correct style. Therefore, a solid foundation in rudimental drumming is essential. Open rolls generally project the best effect. The two basic march styles are: duple meter (2/4) or (2/2) and triple meter (6/8). In duple meter the back beats must be in unison with the French horns. Do not rush! The last trio strain of many marches features repeated tied rolls. Depending on tempo, the five, six, or seven-stroke roll will usually be the best choice. The six stroke roll employed is not played in the modern drum corps style but is played as a flam five with the grace note equally spaced with the rebound strokes. The five, six, and seven-stroke rolls all fill in the same half-beat pulse. Whatever roll is played should comfortably fill in the half-beat starting in unison with the horns and ending precisely on the downbeat with the bass drum and tubas. Alternating the rolls is not necessary in concert band. A consistent sound and driving pulse is the objective.

The 6/8 march presents the most stylistic challenge. A 6/8 march should not sound like a shuffle swing beat. Rudimental sticking on flam accent patterns will produce the correct 6/8 style. Do not rush the repeated 5-stroke rolls or the upbeats in either the 6/8 or the 2/2 march style. The 6/8 rolls on the upbeats must be shorter than the 2/2 rolls to fit into the 6/8 pulse and must match the French horn upbeats. I have discovered that high sticking (at chest level) will create the best effect stylistically and visually. This will also facilitate the correct spacing of the quarter note and eighth note pulse in the 6/8 march style. The authentic interpretation of snare drumming in march music can be heard prominently on the original recordings of Sousa's Band. Many of these recordings have been reissued in the CD format. In my opinion, it is important to preserve this style of playing.

Some snare drum parts may be doubled to add depth to the snare drum sound. The second drummer should match the style and sticking of the principal drummer and not exceed the volume level of the principal player. The second drum could be a concert snare or a field drum, depending on the sound that is characteristic of the music performed.

The snare drummer must listen to the band and play musically at all times.

Brian W. Holt, percussionist

"Keith Brion and His New Sousa Band"
"The Ringgold Band" of Reading PA
"The Reading Symphony Orchestra"



Various size snare drums as used in the concert band. Left to right: 15" x 8", 14" x 5.5", and 14" x



Member Spotlight!

Catherine E. Fronheiser, Flute

Cathy's been a member of the band since 1996 playing flute and piccolo. She also serves as the band's assistant librarian. While not pursuing her duties with the band, Cathy can be seen polishing her 1995 Mustang, planning a trip, working out in the flower gardens at her home, or teaching her 45-plus private flute and piano students.

Her teal-colored Mustang, with the emblematic Tasmanian Devil on the front is her "wheels" now that her beloved black 1990 Mercury Topaz was shipped to Eugene, Oregon for use by her son, Neil, a graduate student in violin performance at the University of Oregon. Good luck Neil! Neil has also played flute with the Ringgold Band during



Cathy and Gary Fronheiser (Ask Cathy's husband, Gary, about his being a vocalist.) After

the concert, the older ladies of the church offered a myriad of luscious homemade kuchen, and the men of the church threw a grilled steak barbecue for everyone..., complete with beer and wine. Cathy enjoyed the weisbier of the region while Gary generally favored the dunkel variety-- if you know where to buy Original Kostritzer Schwarzbier in the U.S. let him know.

And yes, there was more eating in Germany - ask Cathy about the wieners in the soup (and hanging around) at that lake near Leipzig. At least she didn't get locked in a bathroom like she did in a Rome restaurant a few years ago -- another story!

In Berlin the group heard La Traviata at the Komische Opera House. Also in Berlin, Cathy couldn't resist purchasing a stuffed Steiff "Wildschwein" at the famous KaDeWe Department Store. Members of the group also visited the Russian TV Tower near Alexanderplatz (where Cathy downed a gooey dessert in the revolving restaurant), the Pergamon Museum with ancient architectural treasures, a Picasso exhibit (ask her about the crazed rooster), and the Berlin Zoo. A romantic patio dinner on Sophienstrasse rounded out the trip.

Cathy is hoping to visit her son in Oregon in the next few months, and she is looking for places to sample the northwest cuisine around Eugene, Oregon. Anyone know a good place for dungeness crab?



Cathy (front row on left), and Katelyn Aungst (2nd row, 3rd from left) on tour in Germany.

the past several seasons while home on summer break from school.

Cathy has been known to travel to Maine for fishing and eating, to the Virgin Islands for snorkeling and eating, and even to the Grand Canyon for mule riding and eating. Her latest foray occurred this past summer when she returned to Germany for a second time as a

chaperone-accompanist with nine Reading YMCA youth musicians (eight girls and one boy) for a three-week music-ambassador tour. With the group, Cathy visited Kassel, Hannover, Leipzig, Dresden and Berlin, performing in churches and other venues. The group included Katelyn Aungst flutist and vocalist, and daughter of Ringgold president Cynthia Miller-Aungst.

Near Leipzig the group stayed in residents' homes in the village of Brandis. The warm and supportive residents gave a standing ovation at the village church after the singing of the tour's show-stopping finale "The Jolly Coppersmith".

Heard Around the Band Hall...

Flash!! Ringgold tubist **Larry Wingard**, who drove his '94 Buick Roadmaster (station wagon) with 225,000 miles on it to Chicago, IL to play in the Rotary International Convention last July has traded up. The "new" Buick Roadmaster is a '96 and only has 125,000 miles. Larry plans to keep driving "local." That is, 50 miles roundtrip every Monday to attend Ringgold Band rehearsals, to assigned concerts -- and oh, a trip to Columbus, Ohio in February. He figures he won't have to worry about the air conditioning then. The 'AC' in the "old" car wasn't so hot ... make that "cool."



By-the-way, Larry attended his 22nd Merry TubaChristmas in New York City in December. It is held at the Rockefeller Center Ice Rink. He is the first one on the ice and hands out the "TubaChristmas" letters for the Sousaphones. He describes it as a cool experience and a "joyful noise." There were 450+ tuba and euphonium players this year.

SGT. **Jason Shade**, son of Assistant Director Tom Shade, has been deployed to Afghanistan since January with the 10th Mountain Division from Fort Drum, NY. Jason is a saxophone player in the 10th Mountain Division Band and the lead singer with *Avalanche*, their rock band. He was also their advance operations person, setting up concerts and handling logistics. Jason and his brother Matt, a percussionist, were active Ringgold Band members when they were in high school.



On another note, Tom Shade recently visited Jason's family, including the newest Shade, Alexei Dominic who is grandchild #5.

Percussionists **Brian Holt** and **Dave Myers**

recently played with Keith Brion and His New Sousa Band at Texas A & M University in Corpus Christi, Texas. Filling out the percussion section was Berks County native Fred Marderness, a Conrad Weiser High School graduate who is now a percussionist with The Phoenix Symphony in Phoenix, Arizona. So, Berks County and The Ringgold Band were well-represented in the New Sousa Band! Other Ringgold members who have played with the band over the years include Jim Seidel, Mark Brumbach, and vocalist Debbie Greenawald.



Marderness, Myers & Holt

SOUSA STATUE SHOWCASED

by Maria C. Reichenbach

An 8-foot bronze statue of John Philip Sousa was unveiled on Saturday, November 5, 2005 at a public ceremony at Marine Barracks Annex and Band Support Facility at 600 Virginia Avenue in south-east Washington, D.C. Present at the event was the United States Marine Band; Lieutenant General G. R. Christmas, USMC, (Ret.), President of the Marine Corps Heritage Foundation; and Colonel John R. Bourgeois, USMC, (Ret.), past director of the Marine Band and President of the John Philip Sousa Foundation. Funding was provided by the John Philip Sousa Foundation, Marine Corps Heritage Foundation, and private donor Mickey Gordon.

This statue, portraying Sousa in his Marine Band uniform, marks the first monument of its kind dedicated to Sousa and was created by area sculptor Terry Jones of Newtown Square, PA. Jones specializes in creating historical bronzes such as Napoleon, Custer, Stonewall Jackson, and Ernest Hemingway. His work is showcased at the Gettysburg Battlefield, National Civil War Museum in Harrisburg, International Korean War Memorial in Los Angeles, and in numerous galleries in the United States. The sculpture took 8 months to complete and was bronzed at Laran Bronze Foundry in Chester, PA. When speaking about his motivation for creating the sculpture, Terry Jones had this to say: "the concept that I had for the John Philip Sousa statue was to make the statue as monumental as his music."



A capsule containing historical recordings of *The Gladiator*, *Washington Post*, and *Semper Fidelis* marches is contained within the base of the statue.

On the following day, Sunday, November 6, 2005 the Marine Band held their annual wreath-laying tribute to Sousa at his grave in Congressional Cemetery on the occasion of his 151st birthday.

Major John R. Barclay, executive assistant to the Marine Band director agreed with Jones: "John Philip Sousa's successes as a conductor and composer rival the greatest performances of all time. The President's Own owes its present-day distinction to Sousa's advancements, his commitment, and his skill. Sousa's influence exists in all facets of the Marine Band today. His accomplishments are evident in the band's musicianship, performance, training, administration and beyond."

On the enduring qualities of Sousa and his music, Chief Librarian and Historian Master Gunnery Sergeant Michael Ressler summed it up: "Sousa masterfully captured the American spirit, energy, and optimism in his marches. His works continue to express our country's patriotism and are considered emblems of national pride." With this in mind, a time capsule

HAPPENINGS FROM THE YEAR 1906

- Rehearsed at 437 ½ Penn Street, Reading
- Had \$77.97 in the treasury at the beginning of the year.
- Reported of deficit of \$22.25 from the January 23 concert at the Auditorium in Reading. Receipts were \$38.01 while expenses were \$60.26.
- Paid expenses for the month of February including \$3.46 to H. Landis for coal, \$2.18 for electric light, \$7.75 for printing, and \$12.00 for insurance on band property.
- Received a total of \$143 from contributing members in the month of March.
- Reported a deficit of \$15.40 from the April 30 concert at the Academy of Music in Reading. Expenses included: rental of hall- \$60.00, advertising in paper - \$8.25, printing - \$5.00, postage - \$3.00.
- Paid \$10.00 to Mr. L. Snedeker to index and catalogue the Ringgold Band's music repertoire.
- Performed a new march by Ringgold Band Director Monroe Althouse at its December 3 concert at the Academy of Music. The new piece - *Uncle John* - was dedicated to John Mishler, manager of the Academy.
- Ended the year with \$294.11 in the treasury.





Ringgold Band

2006 Concert Schedule



Sun., April 9	3 p.m.	154th Annual Spring Concert Scottish Rite Cathedral, West Reading, PA
Sun., May 28	1-3 p.m.	Adamstown Community Days - Adamstown Park Adamstown, PA
Sun., May 28	6-8 p.m.	Gring's Mill Park, Wyomissing, PA Concert in the Park
Sat., June 10	4:30-7:30 p.m.	Allegheny UCC, Strawberry Festival Alleghenyville, PA
Sat., June 24 (raindate Sun., June 25)	4-7 p.m.	Schwarzwald Lutheran Church Picnic Jacksonwald, PA
Sat., July 1	6-9 p.m.	Brickerville United Lutheran Church Picnic Brickerville, PA
Sun., July 2	1:30-3:30 p.m.	Conrad Weiser Homestead, Womelsdorf, PA
Sat., July 8	5:30-8:30 p.m.	Hain's U.C.C. Church Picnic, Wernersville, PA
Sat., July 15	6:30-9:30 p.m.	St. Michael's Church Picnic, Hamburg, PA
Sat., July 22	7-9 p.m.	Kutztown Park Kutztown, PA
Wed., July 26 (raindate Thurs. July 27)	7:30-9:00 p.m.	Wyomissing Park, Wyomissing, PA Concert & Children's Lantern Parade at the Stone House
Sat., Aug. 12	6-9 p.m.	St. John's "Hill" Church Picnic, Alburtis, PA
Sun., Aug. 27	3-6 p.m.	Zion Blue Mountain UCC Church Picnic, Strausstown, PA
Sat., Sept. 23	1-3 p.m.	Oley Fair, Oley, PA
Sun., Oct. 15	6:00 p.m.	Fall Dinner Concert, Stokesay Castle, Reading, PA

For the most complete and up-to-date concert schedule, please visit our website at

www.ringgoldband.com

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Send comments and story ideas to:
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Photography: Maria Reichenbach, Dave Myers, Cathy Fronheiser

Spring, 2006

www.ringgoldband.com

Ringgold Band Officers

James S. Seidel, Director
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Dave Myers, Treasurer/Business Mgr.
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Cathy Fronheiser, Ass't. Librarian
Maria Reichenbach, Historian
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Dennis Sharman, Trustee
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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, or contact ringgoldband@aol.com.



Ringgold Band News

Ringgold Band, Inc.
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