



Ringgold Band News

www.ringgoldband.com

Fall, 2009

Fall Dinner Concert

By Tom Shade, Assistant Musical Director

One of America's oldest concert bands and some of the newest music technology will come together on Sunday, October 18th at 6:00 p.m. in the Reading Crowne Plaza Hotel ballroom. The Band will be joined by composer and soloist Don Muro.

I first met Don Muro when he presented a workshop on electronic music to the Berks County Music Educators back in the 1970s. I became fascinated with the possibilities, so when the chance presented itself, I arranged for Don to be an Artist-In-Residence at Reading High School in 1981. He gave teacher and student workshops and performed with the chorus, recorder ensemble, Castleaires jazz band, and concert band at our spring concert. I quickly learned that Don was not only a gifted composer, an outstanding educator, a passionate advocate for music technology and a phenomenal performer, but more importantly, a great person.

In February of 1984, I hosted the District 10 PMEA Orchestra Festival at Reading High School with guest conductor Henry Gass. Don was commissioned to compose and perform a work for orchestra and synthesizer. It, in fact, may have been the first composition of its kind. The *Suite for Synthesizer and Orchestra* was truly a once-in-a-lifetime opportunity for the students, as they got to work with the composer/soloist for the premier performance. What made it even more special and memorable was that the students received the music for the last movement of the piece on the day that they arrived at the school for rehearsal. The piece

went off without a hitch the next day! At the festival I got to meet Don's parents, wife Deanna and new son Derek. Both Derek and sister Deidre are accomplished performers and composers.

The band will be playing three of Don's compositions at the Dinner Concert. The electronic sounds add a new dimension to the traditional concert band. The electronic instruments can produce sounds unlike a traditional band instrument (although there was that 5th grade clarinet player who produced some unique sounds).

Don Muro is recognized as a master synthesist specializing in live performance techniques for electronic keyboard. He has presented electronic music concerts, lectures, and master classes to more than 500,000 listeners throughout the United States, Europe, and Asia. He has been working with music and technology for most of his life. He has been the recipient of several ASCAP composition awards and his music has been performed in settings ranging from London's St. Paul's Cathedral to Disneyland. His educational music is widely used throughout the United States as well as in Europe and in Japan.

Throughout his career Don has been an active advocate for music technology. In addition to producing a DVD and two videos, he has written four books. He has written more than ninety articles about music and technology. He served as an adjunct faculty member at Columbia University Teachers College and as Artist in Residence at Duquesne University, as well as being on the faculties of Adelphi University, Teachers College of Columbia University and the C. W. Post Campus of Long Island University. In addition, he was the first chairman of Electronic Music for both International Association of Jazz



Don Muro

Educators and New York State School Music Association as well as one of the founding members of TI:ME (Technology Institute for Music Educators).

"My father realized I had perfect pitch, so he arranged violin and piano lessons for me when I was 5. In my early teens I started playing guitar in a rock band, and when I asked my father for a portable organ, he bought a Hammond organ with a 28 note pedal board. I became fascinated with the pedal board and began studying classical organ. At 16 I was creating "one-man band" tapes by playing the guitar, keyboard, bass and drum parts myself. I became very interested in recording techniques and spent countless hours experimenting with my equipment and analyzing rock, jazz and classical recordings."

"I also had an interest in composition. I composed a "Father's Day Sonata" when I was 11, and I began formal studies at 16. My first published piece for choir, organ, and tape *O Be Joyful in the Lord*, was published by H. W. Gray in 1973 and was premiered at the Riverside Church in Manhattan."

You can learn more about Don and hear excerpts of his music by visiting his web site at www.donmuro.com.



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Fall Dinner Concert Ticket Order Form/
Merchandise Order Form

Ringgold Band

Fall Dinner Concert

Sunday, Oct. 18, 2009
6 pm

Reading Crowne Plaza Hotel
Wyomissing, PA

\$30 per person

For tickets, use the order form enclosed, or call Wendy at
610-779-8858 7:30-9 pm only.

AMERICA'S OTHER MARCH KING – KARL L. KING

by Maria C. Reichenbach

When one talks about America's March King, it is usually understood that John Philip Sousa is the topic of conversation. Some scholars, however, consider America to have another March King – Karl L. King. Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio and is the composer of the most famous circus march *Barnum and Bailey's Favorite*. His family moved to Canton, Ohio when he was 11 years old and his interest in music began at this time. He sold newspapers to buy his first cornet and take lessons. He soon switched to baritone horn and was playing in the Thayer Military Band of Canton. To earn a living, King quit school after eighth grade and worked at the local newspaper, the *Canton Repository*. Luckily for the band music world, King's newspaper career ended quickly when he was fired from his job. Apparently, he was drawn by the sounds of a marching band and decided to take a musical break to watch a parade and left his printing press.



King composed his first musical piece at age fourteen. 1909 was a pivotal year in his professional life as he published his first compositions.

Although scholars cannot agree on which march was actually published first it was probably either *March TMB* (Thayer Military Band) or *March Greater Canton*. Already King was showing his ability and eagerness to recognize the organizations that gave him his early musical experiences and writing pieces specifically for these groups. What was incredible about King was that he was a self-taught composer. He learned by listening to and playing with the various bands of the day. Characteristic of King's composing tactics – he wrote out individual parts but no score. King also played with the Fred Neddermeyer Concert Band in Columbus, Ohio and wrote the march *Neddermeyer's Triumphal* in his honor. He also played brief-



Karl King in 1935

ly with the Soldiers Home Band in Danville, Illinois and dedicated the *Eternal Youth March* to it.

Growing up in the heyday of the traveling circuses and wild west shows, King began his career as a circus musician in 1910. For three years he played baritone horn with various circuses including Robinson's Famous Circus, Yankee Robinson Circus, Sells Floto Circus, and, of course, Barnum and Bailey Circus. He continued to write marches specifically for the groups he was involved in including the march *Garland Entrée* which was dedicated to the director of the Sells Floto Circus, Walter English. In 1913 King joined the Barnum and Bailey Circus Band and while playing there composed what is considered King's most famous march and the world's most famous circus march – *Barnum and Bailey's Favorite*. The director of the band, Ned Brill, knew of King's gift for writing marches for the groups he played in and asked him to compose a march for the band. King was 22 years old.

In 1914 King became director of the Sells Floto and Buffalo Bill Combined Shows. Two years later he married Ruth Lovett and they both joined the Barnum and Bailey Circus Band, except King was now director. His wife was the calliope player. Their plans were to give up the traveling lifestyle of the circus but John Ringling, owner of the Barnum and Bailey Circus, had offered him the job. In his usual style, King dedicated a march to Ringling, *Sarasota March*. After two years of traveling the Kings were ready to settle down. They returned to Canton in 1919 where he established a publishing company and became director of the Grand Army Band. Karl King, Jr. was also born in this year.

In 1920 the Kings relocated one last time to Fort Dodge, Iowa where he operated his publishing company K.L. King Music House and also became director of the Fort Dodge Municipal Band. King published his *Iowa Band Law March* in 1923 and dedicated it to George Landers, the founder of a bill that the state had passed allowing municipalities to establish a tax to fund a community band. King directed this band until his death on March 31, 1971. The Fort Dodge Municipal Band was renamed the Karl L. King Municipal Band in his honor.

Many other honors and awards were bestowed upon King throughout his career and beyond including:

- President of the Iowa Bandmasters Association – 1929
- Membership in the American Bandmasters Association which he cofounded – 1930
- President of the American Bandmasters Association – 1938
- Honorary Ph.D. from Phillips University (Enid, Oklahoma) – 1953
- Named Big Ten March King by the Big Ten Band Directors at the American Bandmasters Association Convention - 1960
- Director of massed band of 13,252 musicians at a University of Michigan football half-time show - 1960
- Dedication of the Karl King Viaduct in Fort Dodge - 1962
- Distinguished Service Medal by Kappa Kappa Psi, National Honorary Band Fraternity - 1967
- Edwin Franko Goldman Award by the American School Band Directors Association - 1971
- The Iowa Award, awarded posthumously by Governor Robert Ray - 1975
- National Band Association Hall of Fame of Distinguished Conductors - 1980
- Iowa Bandmasters Association Hall of Fame - 1988
- Circus Ring of Fame, Sarasota, Florida - 1995

In October 2006 a bronze statue of Karl L. King was dedicated at Karl L. King Memorial Park in Fort Dodge, Iowa. The celebration included a concert by the Karl L. King Band and a speech by King's granddaughter. His adopted hometown of Fort Dodge realized the massive contributions that King had made to the American band movement while remaining a humble man. In 1966, King said of himself: "I've sung my song. It was a rather simple one. It wasn't too involved. I'm happy about it. In the last couple years, I've run out of tunes. When I ran out of tunes, I believed it was time to quit, and I'd like to recommend that as a matter of policy to all other composers." In addition to serving the band world as composer, he also contributed as a clinician, guest director, and adjudicator.

What is appealing and enduring about King's compositions is that he created his pieces so all musicians could perform them – from young school bands to professional musicians. He left behind a legacy of over 300 compositions consisting of approximately 200 marches and assorted waltzes, overtures, intermezzos, serenades, and rags. Most of these compositions were published by his friend C.L. Barnhouse who started his publishing company in 1886. The company is still in business today and managed by the Barnhouse family. Its subsidiary company is Walking Frog Records which produces recordings of King's works also (see CD review of Golden Age of the March). His music continues to be performed and enjoyed across the country by people of all ages and bands of all performing levels.



President's Corner

by Cindy Miller-Aungst, Band President

While on a shopping trip with my daughter, I happened to mention that I needed to write an article for the newsletter. Katelyn thought for a moment and then said, "Mom, you have to write about cakewalks!" After a quizzical look from me she immediately started to elaborate and convinced me that she should write the article from her perspective. Thank you Katelyn!



Cindy Miller-Aungst & Katelyn Aungst

President's Daughter's Corner - Summer 2009

by Katelyn Aungst

"Katelyn, tell them about cakewalks." I'm commanded to do this every time my friend Kate introduces me to people. When I first described my hometown to my peers at Maryland, I would talk about the number of cows, the illustrious Oley Fair, and cakewalks. Cakewalks are a foreign concept to everyone I meet, and they are delighted to learn that such a tradition exists.

Of course, I couldn't explain cakewalks without explaining the Ringgold Band. I have only experienced cakewalks in the context of church picnics where they are accompanied by the Ringgold Band's treasure trove of cherished marches. This tradition is an integral part of the Ringgold Band's summer line-up. The season would simply not be complete if audience



Cake walk at Schwarzwald Lutheran Church Picnic

Photo by Ed Treat

members were not encouraged to march around in a big circle in the hope of winning a cake, pie, or the occasional watermelon (I witnessed the watermelon at St. Michael's in Tilden Township).

But cakewalks, as they are carried out in Berks County, are different in character and temperament from the tradition's origin. Cakewalks began as a plantation dance contest for slaves, accompanied by banjos and fiddles.

According to Wikipedia (ever reliable source), the cakewalk was a strenuous dance, but the

winner did in fact procure a cake or prize. Only one line of the article was devoted to our somewhat "Yankee" version of the tradition. However, carnivals, not church picnics, seem to be the accepted venue.

I'd always known that cakewalks were unique, but the Wikipedia article seemed to confirm that the Ringgold Band does indeed have an original take on the practice. Instead of banjos and fiddles, there are trumpets and trombones. Instead of dance music, marches by Monroe Althouse and John Philip Sousa are played. In truth, I cannot think of a musical genre or performing group that could substitute for the cakewalks I describe to my acquaintances.

Having participated and led my fair share of cakewalks. I can say that they inspire a sense of charity and community. Someone has selflessly baked and donated a cake to a lucky stranger. Audience members young and mature participate together - some meandering and others high-stepping to the beat around the circle (this is not easy to do in heels). It is a real life general music classroom and a wonderful way for the audience to participate in the band's performance.

A band member picks a secret spot, a lucky participant wins the cake, and the audience is satisfied with a lively march. Everyone goes home happy with a faint sense of nostalgia. The Ringgold Band is responsible for recalling an America from another age - taking some listeners back to their youths and enriching younger lives. I'm glad that the Ringgold Band is able to perpetuate cakewalks in this capacity, and not just because the stories entertain my friends.

Heard Around the Band Hall...

This past July, Ringgold Band drummer, **Brian Holt** played several concerts with Keith Brion's



Brian Holt

New Sousa Band. The Band presented two concerts at Ohio State University followed by a concert performance and clinic at the University of Cincinnati Conservatory of Music for the 2009 World Association of Symphonic Bands Conference.

Congratulations and Best Wishes to **Mandy Adams** (flute) and **Tony Deinger** (trombone) who were married June 13, 2009 in First Baptist Church, in Reading. Flute music was provided by Band President, Cindy Miller-Aungst. The newlyweds spent their honeymoon in Punta Cana, Dominican Republic.



Mandy and Tony Deinger



Carol Jantsch

Breaking new ground for gender equality in the low brass section?! ---- Make plans to join us for the April 18, 2010 Spring Concert at the Scottish Rite Cathedral in West Reading, when our featured soloist will be **Carol Jantsch**, Principal Tuba of the Philadelphia Orchestra since 2006. Carol won the position while still a senior at the University of Michigan, becoming the first female tuba player in a major symphony orchestra.

"Old musicians never die, they just...." come back to visit the Ringgold Band! **Terry Heilman**, now of Stafford, VA, makes an annual trip back to his Boyertown area roots each August when the Ringgold Band plays at the annual St. John's ("Hill") Church picnic.

Terry is a percussionist who retired from the U. S. Army Band after 25 years of distinguished service, but he fondly remembers his years of playing with Ringgold in the 1960s, 70s, and early 80s. We were honored to have him join us at Hill Church to play a march, and we look forward to seeing him again in 2010 or before!



Terry Heilman



RINGGOLD CEREMONIAL BAND DEBUT

by Tom Shade, Assistant Conductor

Several months ago, the Executive Board discussed the possibility of creating a “smaller, more mobile band” to be available to play engagements that would not be practical for the full Ringgold Band. We envisioned this band playing marches and patriotic tunes at store openings or political rallies or other civic ceremonies.

After much discussion, the Ringgold Ceremonial Band was created. Jim Seidel planned an instrumentation about 40% smaller than the band that plays most of the summer concerts. Music was chosen that would “work” for this smaller ensemble, without sacrificing the sound of the band.

The first official performance of the Ceremonial Band was on Thursday, April 30, 2009. The occasion was the dedication of the Albert Boscov Entertainment Plaza on North 2nd Street in Reading. The dedication was in tribute to Mr. Boscov’s untiring work to revitalize downtown Reading. A beautiful, somewhat larger than life-sized statue of Mr. Boscov was unveiled amid speeches and other accolades.

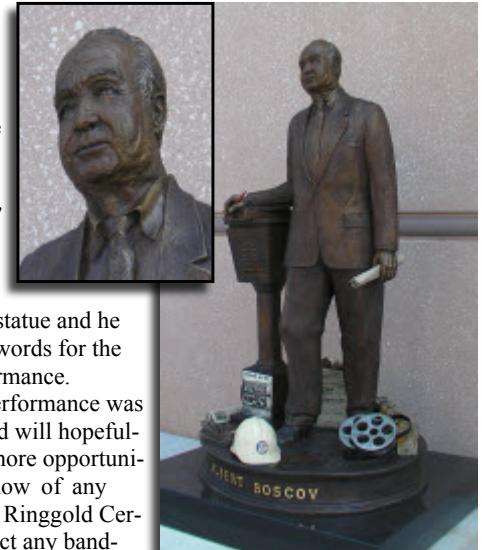


Ringgold Ceremonial Band under direction of Tom Shade, Assistant Conductor



Albert Boscov acknowledging the dedication of the statue placed in his honor.

The Ceremonial Band provided entertainment for the crowd that filled the street and sidewalks. As an addition to the festivities, staff arranger Tom Shade wrote *March Boscov* in tribute to Mr. Boscov. The march was played during the unveiling of the statue and he had some very nice words for the Band after the performance. All in all, the first performance was a rousing success and will hopefully lead the way for more opportunities. So, if you know of any opportunities for the Ringgold Ceremonial Band, contact any band-member, or email us at davemyers@ringgoldband.com.



Albert Boscov statue

A Newsletter Note...

Did you know that the cost to print and mail this newsletter exceeds \$1,000 per issue? With rising costs for printing, paper, postage and the preparation of the newsletter for distribution, the semi-annual newsletter has become a major expense for the band.

So, how can you help? Well, naturally your donations to the band through our associate membership program, our endowment fund, and your support of our spring and fall concerts, all contribute general operating funds to the band. But, here’s another idea. If you have a computer, the newsletter is available online at our website www.ringgoldband.com. And, the benefits of viewing it this way are numerous;

first, it’s available online at least 3 weeks before the printed copy arrives in the mail; second, the online issue is in full color; and finally, you can save or print it any time you wish if you’d still like to have a printed copy.

So, why not “go green”, help us reduce costs, and be the first to get each new edition as soon as it’s available.

To “unsubscribe” from receiving the printed version of the newsletter, call us at 610-929-8525 and leave your name, address, and message to unsubscribe. Or, email us at davemyers@ringgoldband.com with the same information.

Thank you for your continued support of The Ringgold Band!



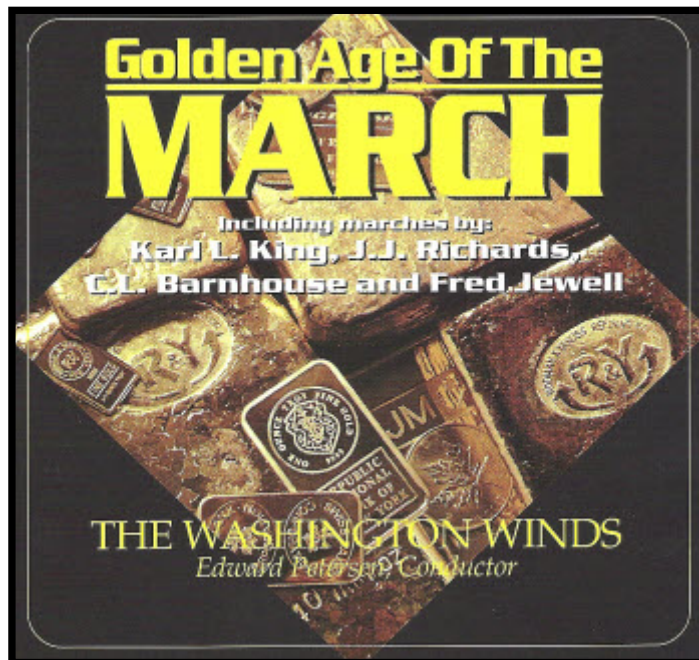
CD Review – Golden Age of the March Vol. 1

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 17 marches representing the march composers Karl L. King, J.J. Richards, Fred Jewell, and C. L. Barnhouse. All of these men performed with circus bands during their careers.

The first march, *Barnum and Bailey's Favorite*, by Karl L. King is an excellent example of what to expect on this CD. The overall precision of articulation of the ensemble and its cohesiveness are quickly evident in this selection and indicative of the discipline of the musicians. King certainly challenges the brass and woodwind sections alike. He is represented very well on this recording which consists of 12 of his march compositions. Among his better known marches on this disc are *The Trombone King* and *The Purple Pageant*. Another composition of note is King's *Walking Frog March*. It was written as a "clown walk-about" for Barnum & Bailey's Circus and was published by the C. L. Barnhouse Company. When *Walking Frog Records* was first formed and needed a name they turned to this King march since it was featured on their very first CD that they produced. *Walking Frog March* has a ragtime feel to it and is challenging to the trombone section with its many glissandos. It is interesting to keep in mind that King himself was a baritone horn player and composed intricate parts for the brass section. Other marches of King's included on this CD are: *Allied Honor*, *Alamo*, *Broadway One-Step*, *Coast Guards*, *Valley Forge*, *Hosts of Freedom*, *United Nations*, and *Bonds of Unity*. The attractive melodies and challenging counterpoint in the brass parts add to the success of these marches of Karl L. King.

Fred Jewell and C.L. Barnhouse are also represented on this CD by two compositions each. Jewell was a euphonium player in the circus bands of the time and teamed up with C.L. Barnhouse to have his music published. His marches *Quality Plus* and *E Pluribus Unum* are representative of his works. C.L. Barnhouse, the great publisher, was also a cornetist and march composer. He is represented by his marches *Harmony Heaven* and *Messenger March*. Rounding out the selections on this CD is *Emblem of Unity* by J.J. Richards. Richards was the leader



of the Ringling Brothers Circus Band for several years and composed approximately 300 compositions.

At 45 minutes in duration, this CD is a valuable addition to the collection of any band music enthusiast. The overall excellent intonation of the performances and the rhythmic vitality of the ensemble as a whole in spite of the technical difficulties of the compositions make this a worthwhile listen. Visit www.walkingfrog.com for availability.

Mark your calendars!

Ringgold Band

158th Anniversary
Spring Concert
Sunday, April 18, 2010

Scottish Rite Cathedral
West Reading, PA
Special Guest Soloist
Ms. Carol Jantsch
Principal Tuba
The Philadelphia Orchestra



Ringgold Band . . . In Tune With Youth!

By Debbie Greenawald

Encouraging young people to continue to hone their musical talents is an on-going goal of the Ringgold Band, as evidenced by our involvement in the public schools ("Banding Together"), our Ringgold Band Young Artist Award scholarship program, and other activities of the organization and its individual members. Throughout the summer season, the band has been privileged to have a number of outstanding young musicians from the area join us for various concerts, and we wish them well as they return to their individual high schools and colleges for the 2009-2010 academic year!

Emily Miller (flute) - Albright College

Rebecca Thompson (French horn) - University of Delaware

Hillary Rogosky (clarinet) - Oley Valley High School

K.C. Kohler (tenor sax) - Westminster Choir College

Amanda Galick (flute) - University of Michigan

Amy Dawe (flute) - Mansfield State University

Lauren Schwartz (clarinet) - Albright College

Sam Schreiber (clarinet) - Indiana University of Pennsylvania

Isabel Cylinder (clarinet) - Reed College (Oregon)

Katelyn Aungst (vocalist) - University of Maryland

Jonathon Pusztai (French horn) - Wilson High School

Adam Decker, soloist and member of the trumpet section, will be returning to Florida State University to complete his Master's degree in performance. Adam is a graduate of the University of Michigan and has played with the Ringgold Band on and off since his days at Hamburg High School.



Brian Holt Honored with Ringgold Band Lifetime Membership

By Dave Myers

Brian Holt, percussionist, and long time member of the Ringgold Band was honored with a special Lifetime Membership in the band at our spring concert this past April. Lifetime Memberships are awarded to members of the band who have made a major contribution to the band over the years. Brian's established himself as the preeminent percussionist in the Reading/Berks County area playing with the Reading Symphony Orchestra, the Reading Pops Orchestra, and numerous other groups as well as the Ringgold Band. He also was a member of the Allentown Band for many years. Here's a quote from our director, Jim Seidel, about Brian and his contribution to the Ringgold Band over the years.

Brian Holt is the ultimate band musician. I have known, watched and learned from this master of percussion for over 40 years. Brian has a magnificent listening library of band music of all genres and has made a lifelong study of band music. He has been most willing to share his thoughts with me about the style of a piece and what he can add to bring a composition to life. Because of his vast knowledge, when asked, he will suggest various selections for concerts which the band will enjoy performing and the audience will enjoy listening to.

As a band conductor, I have a passion for marches, and I think this passion was fueled by Brian Holt. If you've never focused on Brian behind the bass drum during a march, please watch sometime. What he does is not written, but all learned by listen-

ing to those before him and bringing that knowledge to life. As a lifelong educator, I have preached to students that music is a life-time activity, and Brian is at the top of that concept. He has performed throughout the United States, literally taught hundreds of students in the Berks County area, and dedicated himself to the Ringgold Band for decades. For over 30 years I've never had to worry who was in the percussion section as he made sure it was always what the Ringgold Band needed to maintain its tradition. Here is the amazing part, this is his avocation, not even his vocation! Brian Holt is a man of very few words, but when he gets behind a percussion instrument he speaks volumes. He is an inspiration to all. His personal and musical presence has been a complete inspiration to me, and I am so thankful that our paths have crossed for so many years. -Jim Seidel, Ringgold Band Director



Brian Holt receiving Ringgold Band Lifetime Membership Recognition from Director, Jim Seidel, and fellow percussionist, Dave Myers



Member Spotlight

You won't likely run into this month's member spotlight at many of our summer concerts, but Maria Reichenbach, the band's official historian, is a valuable and active member of the band. If you're a regular reader of our newsletters, you've probably appreciated the many articles, CD reviews, travel logs, and other bits of historic information Maria has contributed over the years. For this issue, Maria has agreed to share her story with you about how she came to be the band's historian.

Maria C. Reichenbach,

Ringgold Band Historian



Maria C. Reichenbach

Maria C. Reichenbach joined the Ringgold Band as a clarinetist in 1995 and served as its Secretary for one year before being appointed Historian in 1997. Born and raised in the Hessian Camp area of Reading, Maria began taking clarinet lessons from the late Charles Hock in 8th grade. After graduation from Central Catholic High School she studied clarinet with the

late Gerald Hasbrouck, former Ringgold Band member. She remembers trekking into downtown Reading and climbing the very narrow staircase up to Hasbrouck's studio located above the Marvel Ranch. She earned a Bachelor of Arts in Music from Alvernia University and a Master of Arts in Music History and Literature from West Chester University. Her master's thesis was a study on the Ringgold Band and is titled *A History of the Ringgold Band of Reading, Pennsylvania (1852-1994)*.

A four-decade resident of Berks County, Maria has performed with several area musical organizations including the Reading Liederkrantz choruses and the Wyomissing Band. Maria served as Musical Director of the Wyomissing Band from 1988-1992 where she led a 30-member adult community band. It was with the Wyomissing Band that she fell in love with the marches of Monroe A. Althouse (Ringgold Band director from 1901-1923). "I found it incredible that Reading had this musician who was capable of writing marches for specific events and organizations." It was, in fact, a paper that she wrote for a summer American Music History course at West Chester University on Althouse that planted the seed for an in-depth study of the Ringgold Band.

Maria has also taught at the Wyomissing Institute of the Arts and Reading Area Community College. Her time spent at RACC was especially rewarding for her as she taught mostly non-traditional students. "It was very rewarding to be involved in the process of an individual's education, specifically the working adult student and to see them achieve their goals while juggling work, family, and school."

Currently Maria is responsible for cataloging the band's archival collection which consists of over 1200 pieces of ephemera. Parts of the archival collection have been made available on loan to groups throughout the region including the Historical Society of Berks County, the New Holland Band Museum, and the Berks County Commis-

sion for Women History Museum. Maria also researches and writes feature articles, interviews, and CD/book reviews for the band's newsletter *Ringgold Band News*. Her additional publications include articles for *The Historical Review of Berks County* and *The Instrumentalist*.

On speaking about the longevity of the Ringgold Band, Maria thinks that it is a testament to all who have supported the band over the years – audiences, musicians, sponsors. "The volunteers, officers, and members keep the band going. My gratefulness to every one of them who devotes time to us. It is truly a *community* organization. It is also interesting to note that Pennsylvania is host to several community bands celebrating long life. Four of the oldest surviving civilian bands are in this region – Allentown Band, Repasz Band, Ringgold Band, and New Holland Band. Something about Pennsylvania makes it the *land of the bands*."

Maria and her husband John recently moved to the State College area after accepting a position at Penn State University. Working in the Paterno Library, she works on ordering and cataloging library books for 20 out of the 24 commonwealth campuses in the university system. She continues to do research for the band and looks forward to her visits back to Berks County. In her spare time she enjoys hiking, biking, walking, and playing tennis.



Maria with the Nittany Lion

Asked to summarize the community band movement in America, Maria turned to a quote by American composer Charles Ives – "the future of music may not lie entirely with music itself, but rather in the way it encourages and extends, rather than limits, the aspirations and ideas of the people, in the way it makes itself a part of the finer things that humanity does and dreams of." Maria believes that we all have an amazing gift as musicians to make a difference not only in our own lives but in the lives of others – enlightening, educating, and entertaining our audiences. This is why groups like the Ringgold Band will continue to endure.



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

Send comments and story ideas to davemyers@ringgoldband.com or mail to:

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Fall, 2009

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Ringgold Band Officers

James S. Seidel, Director
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The Ringgold Band is a family of musicians who enjoy performing concert band music. We are dedicated to continuously advancing the skill of our members while providing high quality entertainment for audiences throughout the region. We are committed to the education and development of young musicians in order to preserve our rich history and repertoire of concert band music.

The band is funded by private and corporate donations and The Reading Musical Foundation, of which the Ringgold Band is an affiliate.

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 7:30 p.m. For more information about the band, visit us online at www.ringgoldband.com, or contact davemyers@ringgoldband.com.



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Ringgold Band

Annual Fall Dinner Concert

Sunday, October 18, 2009 6:00 p.m.

Reading Crowne Plaza Hotel
(formerly the Sheraton Reading Hotel)
Wyomissing, PA

Special Guest Soloist,

Mr. Don Muro, Synthesizer

To order tickets:

There are 10 seats per table, however you do not need to reserve an entire table. Reservations will be filled in the order received, but no tickets will be mailed until October 1, 2009. Simply fill out the form below and mail to:

Wendy Seidel
3604 Patton St.
Reading, PA 19606

All tickets \$30.00 per person

All dinners include: salad, vegetable, desert, coffee or tea

NAME: _____

_____ **Stuffed Chicken Breast Dinner**

ADDRESS: _____

_____ **Apple Raisin Stuffed Pork Dinner**

_____ **Vegetable Lasagna Dinner**

PHONE: _____

TOTAL ENCLOSED: \$ _____

Questions regarding the dinner portions of the concert should be directed to Wendy Seidel at (610)779-8858 between the hours of 7:30-9:00 p.m. If you wish to be seated with other parties, please designate so on the form.

MAKE CHECK PAYABLE TO RINGGOLD
BAND, INC.



Help us continue the Ringgold Tradition 2009-2010 Associate Memberships (Valid from 9/1/09 thru 8/31/10)

Ringgold Band Endowment Fund

- \$200 "Conductor"**
2 tickets to the 2009 Fall Dinner concert
4 tickets to the 2010 Spring concert
Newsletter subscription & Membership Card
- \$100 "Soloist"**
2 tickets to the 2009 Fall Dinner concert
Newsletter subscription & Membership Card
- \$50 "First Chair"**
2 tickets to the 2010 Spring concert
Newsletter subscription & Membership Card
- \$25 "Musician"**
1 ticket to the 2010 Spring concert
Newsletter subscription & Membership Card

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

The Ringgold Band, throughout its distinguished 157-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 up slope. 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 invested 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!

Order your Ringgold Band merchandise today!

#	ITEM	EACH	TOTAL
	150th Anniversary Spring Concert 4/02 2 CDs <i>J. Carlton Rowe, cornet soloist</i>	\$15.00	
	153rd Anniversary Spring Concert 4/05 CD <i>Christopher Weait and Melissa Work, soloists</i> Ringgold Plays Von Suppe and other Classics-CAS-	\$5.00	
	Ringgold Plays Von Suppe and other Classics-CD <u>SPECIAL CLEARANCE</u>	\$8.00	
	An Althouse Tour of Berks County-CASSETTE <u>SPECIAL CLEARANCE</u>	\$5.00	
	An Althouse Tour of Berks County-CD	\$8.00	
	140th Anniversary Spring concert - 1992 CASSETTE <u>SPECIAL CLEARANCE</u>	\$5.00	
	143rd Anniversary Spring concert -1995 CAS- SETTES	\$10.00	
	2001 Fall Dinner Concert CD - vocal music of Deb- bie Greenawald	\$10.00	
	154th Anniversary Spring Concert 4/06 2 CDs. Kenneth Laudermilch, trumpet soloist	\$18.00	
	155th Anniversary Spring Concert 4/07 Eliot Del Borgo, guest conductor	\$15.00 \$15.00	
	A Ringgold Band Tribute		
	NEW! 157th Anniversary Spring Concert April 19, 2009 CD. Timothy Foley, guest conductor; Lucas Spiros and Earle Louder, euphonium soloists; Sam Schreiber, clarinet soloist and winner 2009 Ringgold Band Young Artist Award	\$18.00	
	SHIPPING & HANDLING - \$1.50 for each item ordered		
	TOTAL	\$	

**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**