From the President
by Keith Fitzgerald

In my two years in Blacksburg I have done many things. I’ve been in school, worked in a bank, played in a musical, played in a jazz band, played combo jazz in a bar, turned 21, and many other exciting things. However, one activity stands out in my mind as being the most fun. Playing in the Blacksburg Community Band was the most enjoyable thing I’ve done.

First, the music selection is great. Ed does a wonderful job programming varied selections. Every concert had a great balance of marches, “serious” music, transcriptions and fun music. The music always posed challenges to me. Also, on every concert there was a good melody part for every section. This, as well as our individual hard work, made the band sound great.

Second, the Blacksburg Community Band’s members are some of the greatest people in the world. When I came, you instantly accepted me. I gained 60 + best friends on that first day with the ensemble. I enjoyed every minute of every rehearsal and gig because of all of you. Not only the playing time, but also the breaks were enjoyable. I have made some great friends because of this ensemble.

I regret to inform you that I am leaving. This is my last “Letter from the President”. I will be moving back to Northern Virginia in late July to finish my degree at George Mason University. With this in mind, I now must say thank you to everyone in the band for making my stay in Blacksburg wonderful. Wednesday night was my favorite night of the week because of band. I looked forward to every rehearsal, every gig, and every opportunity to associate with the greatest people around. Good luck to all of you in your future concerts. Thanks.

Keith Fitzgerald

To the President

Keith, the members of the Blacksburg Community Band would like to thank you for all the work you have done as our president. Amy Hall, who will take over the position of president, and the other board members will definitely miss your input and leadership. We wish you the best at George Mason University and hope that you find lots of musical groups to join. We dedicate the cartoon on page 4 to you. Please keep in touch. Thanks again for being a truly dedicated member of the band.

Fiddler On The Roof

The Summer Musical Enterprise is currently in rehearsals for "Fiddler on the Roof." This award-winning musical will be performed August 23 - 26 at 7:30 pm and August 27 at 3:00 pm in the Haymarket Theatre in Squires Student Center in Blacksburg and August 31 - September 2 at 7:30 pm and September 3 at 3:00 pm in Preston Auditorium in Radford. Several band members are involved in the show and trumpeter Ed Turner is working as Assistant Musical Director. Tickets are available and they are still looking for backstage volunteers. Contact Ed Turner for more information.

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4TH OF JULY CONCERT
FEATURING
BLACKSBURG COMMUNITY BAND
THE CELEBRATION CHORUS

Tuesday, July 4, 1995, 7:30 p.m.
Henderson Lawn, Virginia Tech Campus

Once again the community will come alive on the 4th of July with a combined program featuring the Blacksburg Community Band and Celebration Chorus. This is the sixth year of the joint concert and will most likely be the biggest yet.

Narrating the program this year is Seth Williamson. Seth plays cornet and baritone in the band and is better known for his on-air voice for the afternoon classical program on WVTF public radio. He has also been a regular reviewer of classical concerts and performances for the Roanoke Times and World News. We welcome Seth in this role for the band and chorus.

The program will also feature an arrangement by John Howell (Horn & Trombone), called "Salute to the Flag," for band, chorus and narrator. John will also conduct the piece on the concert.

PROGRAM
Band - Black Horse Troop March,
John Philip Sousa
Band/Chorus - Salute to the Flag
John Howell
Band/Chorus - Armed Forces Salute,
arr. Bob Lowden
Band - Second American Folk Rhapsody,
Clare Grundman
Band/Chorus - Battle Hymn of the Republic,
arr. Howard E. Akers
Band/Chorus - Stars and Stripes Forever,
John Philip Sousa
Band - Dixieland Jam,
arr. Bob Lowden
Band/Narrator - Testimonials to Liberty,
arr. James D. Ployhar
Band/Chorus - America, the Beautiful,
arr. Carmen Dragon

KEVIN FENTON: Profile
Celebration Chorus Director

We were very happy to have Kevin Fenton prepare the Celebration Chorus for the 4th of July concert.

Kevin Fenton, Assistant Professor at Virginia Tech is the director of the Virginia Tech Meistersingers and the University Concert Choir. In addition, Kevin teaches graduate and undergraduate courses in music education and supervises student teachers. His academic background includes a Bachelor of Music Education degree from Friends University, a Master of Music degree from the University of Missouri in Kansas City and a Doctor of Philosophy degree in music education from Florida State University.

Kevin taught vocal music for one year in Colby, Kansas and six years in Topeka at Topeka High School. At Florida State University, Kevin was the music director for the Music Theatre Department and was the assistant director of the Graduate Chamber Choir, the Men's Glee Club and the University Choral Union. In 1994, he completed his dissertation documenting the history of the Singing Quakers - Friends University's Singing Quakers: The Development of a Tradition.

Kevin and his wife Suzanne reside in Blacksburg and gave birth to their first child, Andrew Isaac, 6lbs, 2oz, on June 28. Congratulations!!

Band Attendance Up in '95

The band statisticians have announced that the band attendance for the first six months of 1995 have topped all past numbers. In the 28 meetings (rehearsals and concerts) the attendance is averaging slightly over 40 per meeting. So far the largest crowd was the Spring Concert at 62.
Summertime — and the Music is Easy.

by Jim Marchman

It's that time again, summer concert season for the Blacksburg Community Band. With a concert or two every week, the band is on the move, from downtown B'burg to Pulaski to Mountain Lake to Newcastle to wherever we can find an audience. By the time it is over we will be ready to roast any duck who is daffy enough to whistle a Looney Tune and ready to root for the Germans as they chase Julie Andrews over the Alps while she sings Climb Every Mountain.

We will probably be wishing for the Black Horse Troop to massacre the Light Brigade and will be In the Mood to see someone get Stomped at the Savoy.

As we warm up for each new gig we will wonder if the audience will outnumber the band (without counting our own spouses and kids), we will pray that someone else in our section will show up, and we will sweat out the pre-concert minutes waiting for Ed to get there with the music and stands. We will hope against hope that our lips will hold out to the last note of Stars and Stripes.

This season has already had more performances than we had in our entire first summer of existence. We survived the Cancer "Relay for Life" despite a shortage of trumpets and drums, and some of us noted the irony of the woman in our small audience who smoked her cigarette while wearing her anti-cancer tee shirt. The next day at Mountain Lake we partook of fermented juice between sets and marvelled at how much better the notes sounded after the glasses had been filled a few times. The next weekend we got soaked in both Blacksburg and Roanoke and we actually began to look forward to a dry concert at the nursing home in Shawsville.

There is a long summer ahead. We should play for large crowds at Steppin' Out and on the "4th", and we will hope for an audience in Pulaski where many of us remember playing a Christmas concert in an old school gym where the listeners consisted of two band member relatives and one person who wandered in off the street (even the person who came to unlock the gym left before we played!). There will be times when the music gets old, when we wonder how many more out-of-tune "Dixieland" solos we can endure, and, just maybe, a time when the drum section will realize that we always start the concerts with Amparito Roca.

With a little luck we will look back on it all at the end of the summer with a lot of pride and satisfaction. We will remember the great sound of all those wonderful trombones, baritones and basses giving us a fullness and richness that we haven't often enjoyed in the past. We will recall the smooth blend of a full saxophone section with the rest of the woodwinds, making the big band melodies finally come alive. We will close our eyes and feel again the awesome mix of sound we experienced under the gazebo roof at Mountain Lake.

We will remember the elation we felt when someone in the audience shouted "Bravo!" as we ended the Sound of Music after coming into Squires from the rain. We will remember looking up to the rear of the almost empty, rain-soaked hillside at Roanoke's Festival in the Park, where a young couple embraced and danced cheek-to-cheek in the drizzle as we played Time After Time.

Summertime — a good time to be in a community band.
Swingin' Songs

One of the band's more popular charts is the "Swingin' Songs of Yesterday." The melodies are 'old standards' yet the words are not as well known. Here are a few sets of lyrics from those songs.

Time After Time
Lyrics by Sammy Cahn

Time After Time I tell myself that I'm
So lucky to be loving you,
So lucky to be the one you run to see
In the evening when the day is through.

I only know what I know the passing years will show
You've kept my love so young, so new.
And Time After Time you'll hear me say that I'm
So lucky to be loving you.

All The Way
Lyrics by Sammy Cahn

When somebody loves you, it's no good unless she loves you
All The Way.
Happy to be near you, when you need someone to cheer you
All The Way.
Taller than the tallest tree is,
That's how it's got to feel;
Deeper than the deep blue sea is,
That's how deep it goes, if it's real.

When somebody needs you, it's no good unless she needs you
All The Way.
Thru the good or lean years and for all the in between years,
Came what may.
Who knows where the road will lead us, only a fool would say,
But if you let me love you, it's for sure I'm gonna love you
All The Way.

You Make Me Feel So Young
Lyrics by Mack Gordon

You Make Me Feel So Young.
You make me feel so spring has sprung,
And ev'ry time I see you grin,
I'm such a happy individual.

The moment that you speak,
I wanna go play hide and seek,
I wanna go and bounce the moon,
Just like a toy balloon.

You and I are just like a couple of tots,
Running across a meadow,
Picking up lots of forget-me-nots.

You Make Me Feel So Young.
You make me feel there are songs to be sung,
Bells to be rung, and a wonderful fling to be flung.
And even when I'm old and gray,
I'm gonna feel the way I do today, 'cause
You Make Me Feel So Young.

The Internet for Musicians

There are a number of people on the internet that are sharing large collections of information in all subject areas ... even music. Whether it be listservs or the World Wide Web, there are sources of information on virtually everthing. If you have access to the World Wide Web, you can start at the Arts and Entertainment home page on BEV (http://crusher.bev.net/community/NRAC/) with the list of other arts locations or contact Pat Flaherty (Tuba) for the list of listservs. You may also want to visit the Blacksburg Community Band home page on the web. It has our latest pictures!
Capitol "C," and that rhymes with "T"
By Laura Collee

Seth has one. Jim has one. I know I've got one, at home in my closet. What's more, I'll bet there are many other trumpet players who have one, and I'm not talking about a student model. Yes, indeed, I'm talking about cornets! That's right, ladies and gentlemen, I said cornets!! Right here in River City!!

You probably remember that famous pitter-patter from the Music Man, who was preaching the perils of pool. What you may or may not realize is that the cornet is an instrument that appears to be making its rightful comeback.

Many people have the mistaken idea that cornets are a beginner form of the trumpet. While it is true that youngsters are often encouraged to begin playing a cornet rather than a trumpet, the reason is that the cornet is easier to hold and play, and this helps form a better tonal concept for life. Actually, the cornet was the preferred instrument, until after the 1920's. In a letter to Elden Benge, former trumpeter in the Chicago Symphony and founder of the Benge Trumpet Company, Herbert Clarke had a few things to say about trumpets. Herbert was the most brilliant cornet solo composer and player of his day. He denounced the trumpet as a "foreign fad," which was "never intended as a solo instrument." He rants, "I never heard of a real soloist playing before the public on a Trumpet. One cannot play a decent song even, properly, on it, and it has sprung up in the last few years like "jaz" music, which is the nearest Hell, or the Devil, in music."

Indeed, it was the excitement of jazz, played by such favorites as Louis Armstrong, Rafael Mendez, Al Hirt, and Herb Alpert that squeezed the cornet into the closets and the attics after the great cornetists of Sousa, Gilmore, and Goldman died; it was high school and collegiate marching band fever that brought out the trumpets. But to Doc Severinson, Phillip Smith, Allen Vizutti, Leonard Smith, and this bandsperson, there is nothing quite as sweet as a pretty little cornet and the pretty little sound it makes when playing a real cornet solo. Why don't we play them in band? Because our lips would fall off, trying to achieve any degree of audibility against the brighter trumpets. Seth is on his second pair of lips.

So "what," you wonder," renders this difference? The answer (ah, were it simple!) is everything, my dear, and yet nothing. We hold the instruments the same, and move our fingers the same, and pretty much blow the french horn players' hair back the same, although the part is a little less distinct when made with a cornet rather than a trumpet. You see, the cornet is constructed with a conical bore, which becomes increasingly larger in diameter until the bell is formed—sort of. On the other hand, the trumpet has a consistent, or cylindrical bore. Actually, it almost requires a reed player to tell all about brass players and the concept of bore! But this is what makes the cornet a more mellow, darker toned instrument, and the trumpet the brassy, and yes, loud instrument we know so well.

It is most interesting how the pendulum swings, for when I was a youngster, I switched to the (school issue) baritone, because I knew my parents would never be able to buy me a beautiful silver trumpet to keep up with all those Joneses (boy Joneses, that is, so the competition was fierce).

Today those same boys (and the girls, too) are meandering back to the cornet. Not a student model, but a professional shepherd's crook cornet, or an antique with engraved bell. If you watch us, you might see us, keeping mouthpieces but exchanging toys. You might hear us admiring the finish or the pearl finger buttons, for like Herbert Clarke, we love our cornets.
... AND THE BAND PLAYED ON!

(All, but on what?)

by John Howell

Two early 19th-century bandmasters' manuals provide some insight on what a "town band" might have been like back in the 1810s. The older one is "The Instrumental Assistant" by Samuel Holyoke, published in New Hampshire, in 1812. (He still writes his "s" like an "f.") The other is "The Instrumental Director" published by Ezekiel Goodale in Maine in 1819. They are similar, with Holyoke acknowledging his debt to "late European publications" and Goodale appearing to have copied much of the same material. Each book starts with fingering charts and trill fingerings for a number of instruments, follows this with basic music theory lessons including how to play ornaments, and concludes with a collection of marches, dance pieces, popular tunes, and other occasional music written out in score. (Sometimes the instrumentation is suggested and sometimes it is left to the conductor's discretion.)

What is especially interesting is the instruments that are given. They promise a band, and a sound, very different from what we are used to hearing. Holyoke keeps it simple. He gives instructions for playing the violin, the German flute, the clarionet, the bass viol (meaning the cello), and the "hautboy" (oboe). His German flute is the 18th century wooden flute with only one key and a range from low D to double high A. His clarionet has five keys and a familiar range from low E to high F, but he assumes that it will be built in the key of C. His hautboy has two keys and a range from low C to double high G.

Goodale includes the same instruments, but adds the "Patent Flute" with five keys and an extension to low C, the bassoon, with a range from low Bb to treble G, the serpent, both with and without keys, the French horn, the trumpet, the bugle, the flagelet, the trombone, the viola or tenor viol, and the double bass (string bass) with three strings. He also mentions cymbals, tambourine, triangle, and bass drum.

The serpent was a bass instrument played with a trombone-like mouthpiece but fingered like a woodwind. Goodale shows a range for the 6-hole serpent of low C up to treble G#, and for the keyed serpent of low Bb up to treble G. The french horn is a natural horn without valves, and he explains how additional notes can be played by using the hand in various positions in the bell. His trumpet and bugle are also valveless instruments, but the trumpet is an 18th century trumpet with tubing twice as long as the bugle's. The flagelet is a relative of the recorder, but may be closer to a penny whistle. His clarionett chart shows fingerings up to a double high G.

Some of the comments are worth enjoying. "The double basses now in use have only three strings, a fourth, which gave notes too low for distinctness, having been suppressed." "The trombone is a modern instrument in Europe; and came probably from the Turks, who excel in military music; or perhaps from the Russians." The percussion instruments "should be entrusted only to persons of good taste, whose judgment will direct when to give the Forte and Piano, and when to be silent." "The Serpent has a very fine effect in places of public worship and in military music, especially where other bases are at hand to support it in its feeblest notes." Of the French horn, "Occasionally play all your Exercises in every Key of the Instrument, which will lessen your embarrassment when you come to play in concert." "The chief excellence of German Trumpet Players is their peculiar method of double tonguing . . . The German method of double tonguing is to imitate the sound of Guda Ga Gong, or Guda Guda Gong." Of double tonguing on the flute, "This is performed by the action and re-action of the tongue against the roof of the mouth, repeating the word "tootle" as quick as you can." The oboe "is a very imperfect Instrument and but seldom used at present"; and "The celebrated Mr. Fischer introduced a method of softening and improving the tone of the instrument, by inserting some cotton, or wool in the bell, which however must not be put

Continued on next page: Band Played
Stork Report

Believe it or not, the stork has struck again in the CLARINET section. Diane Flaherty is the excited mother-to-be. Future dad, Pat Flaherty, is a member of the band’s TUBA section. Diane and Pat will be expecting the little one to arrive sometime in late November. At that time of year who does the delivering? The stork, a turkey or Santa?

NEW MEMBERS

The band has been growing rapidly over the past few months. Here are our latest new members:

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<td>Joanna Burch-Brown</td>
<td>Rebecca Shelley</td>
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<td>Thomas Godfrey</td>
<td>Sarah Plummer</td>
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<td>Emily Williams</td>
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<th>CLARINET</th>
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<td>Tina Blackburn</td>
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<td>Aasha Blakely</td>
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<td>Kevin Lewis</td>
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Faith Plummer

Continued from Previous page: Band Played

up higher than the air holes."

Let us approach our next performance with a brave “Gada Ga Gong” and a sprightly “tootle tootle,” having played our exercises to lessen our embarrassment, and perhaps with a bit of cotton up our bells.

E-Mail from Korea

Dear the members of BBC Band,

I wonder how many of you remember me. In 1989 when I was a graduate student, I joined the band. I had experienced a lot of good things with you. So I used to talk about the life with the band to anyone who I met. While I had played with you, I had been very happy. But it seems to be very difficult to meet again such a life with the BBC band. It surely was a unforgettable memory in my life: A couple of regular concerts and playing in the Duck Pond. Playing Italian songs like Santa Ruchia and themes from the God Father in an Italian party. The party in Mary’s house which has a big field around. When I come back from the party with Grace and her son, he began to crying so I drove her car but it is manual, so the engine was stopped a couple of times. The surprising party for me and Mary, even if I didn’t join, but I have the picture of the cake used in the party. I am appreciating for all of you to give me a chance to join the band.

I am teaching mathematics in a university in Taejon, South Korea, which has over one million of population. Even if I am separated with you, I miss all of you and when I was playing with you.

Gyou-Bong Lee

The Blacksburg Community Band
Newsletter Staff

Editor: Renee Jacobsen
Layout & Design: Ed Schwartz
Copy Editors: Ed Schwartz
Feature Writers: Jim Marchman,
           John Howell, Laura Colee
Contributors: Kevin Fenton,
             Keith Fitzgerald, Pat Flaherty,
             Gyou-Bong Lee

Distribution - 300
The Blacksburg Community Band Newsletter

Upcoming Schedule At-A-Glance

1. July 4, Tuesday, 2:00 pm - Blacksburg Main Street Parade
2. July 4, Tuesday, 7:30 pm - Blacksburg 4th Concert at Henderson Lawn
3. July 13, Thursday, 7:00 - 8:00 pm New Castle on the Square
4. July 14, Friday, 6:30 pm - 8:00 pm Pulaski Jackson Park Gazebo
5. August 1, Tuesday, 7:00 pm Radford Bissett Park
6. August 5, Saturday, Noon - 1:00 pm Steppin' Out - Blacksburg
7. September, Wednesday, 7:30-9:30 pm Regular Rehearsals begin - Blacksburg High School Band Room

(All times listed are downbeat times!)

Disclaimer

The Blacksburg Community Band Newsletter is an occasional communication organ of the Blacksburg Community Band (sort of).

The views expressed in this newsletter are not necessarily anyone's in particular, so they are not necessarily the views of the Blacksburg Community Band, the Town of Blacksburg, the Commonwealth of Virginia or the United States of America! Believe what you wish to believe, forget the rest.

If you have a problem with anything in this rag, contact our lawyers in Boston, the law firm of Dewey, Cheetham & Howe (firm on retainer by Click & Clack).

If you decide to litigate one of our writers, let us know so we can run the slanderous louse out of town.

The Blacksburg Community Band
725 Patrick Henry Drive
Blacksburg, VA 24060