



# The Blawenburg Band Newsletter

Number 7  
October 2009



## **FROM THE PODIUM BY MUSIC DIRECTOR JERRY RIFE**

Our "Anniversary Concert" started in 1990 as a celebration of the centennial of the formation of the Blawenburg Band. As you know, we have repeated the tradition every year for a total of 20 anniversary concerts. Actually it is a few more than that, since there were more than a couple of years where we played the concert at multiple venues.

On the occasion of our 21st anniversary concert next May 16, 2010, I began to wonder just how many pieces we had programmed and performed on

the anniversary concerts since 1990. Going through the programs, notes, and recordings of the concerts was a trip down memory lane. We have performed about 270 different pieces in that time. That is an amazing amount of music. And just think of all the music we play that never made it on the anniversary concerts! Several of the concert pieces have been performed more than once; some we play year after year.

I am considering having our 2010 concert be comprised mainly of favorites from our first 20 years of anniversary concert literature, and I wanted to get your thoughts on this idea. So, here is a list of all of the music we have programmed on the anniversary concerts since 1990. I have listed it in no particular order—I'm too lazy to alphabetize it—under general headings.

Give a quick read through this. You'll be amazed at the diversity and difficulty of the music we have played. It made me realize why the band is as consistent and musical as it is. We have simply performed a ton of music. Let's see what the next 20 years bring.

Jerry

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Star Spangled Banner—20  
Stars and Stripes Forever—20  
Armed Forces Salute—16  
America the Beautiful—8  
God Bless America—1

#### ABBREVIATIONS

\* Conducted by Loras John Schissel

+ Premiere

(+) Modern Premiere

Numbers after a number indicate the number of times played

## OVERTURES—18

Raymond  
Light Cavalry  
Chester  
Concert Overture No. 2 (Livingston)  
Zampa  
Poet and Peasant  
Marinarella  
Egmont  
La Belle Helene  
Morning, Noon & Night in Vienna  
Orpheus in the Underworld  
Princess of India  
Lustspiel  
Festive Overture  
Il Guarany  
Merry Wives of Windsor  
Das Pensionnat  
Pique Dame

## SOLO/ENSEMBLE WITH BAND—26

[Linda Docar Bustard (3), Audrey Puzyr Spies (2), Frank Emanuele, tuba section, Bonnie Waltz, George Argila, Ray Auerbach (2), Sharif Sazzad (3), Kat Swift, Mike Unger, Randy Wilson, Leslie Rife (2), Dina Robinson, Edie Howard, Steve Allen (2), Janice Mehalik, Georgette Rogers, Tom Boyd, Leslie Godfrey, Trombone section, Bob Ebert, Dave Waltz, Angie Carnevale, Wendy Trimble, Mike Green (2), Brenda Petrella, Tom Twardowski, Marvin McGowan, Woodwind Quartet, Paul Cardinudo, Pete

Reichlin, Loras John Schissel, Lorna MacDonald (soprano,3), Ed Synakowski, Tulio Oliveri, Amanda Squitieri (11), Children of band members, band members as animals]

Sandpaper Ballet  
Tiptoe Through The Tubas +  
On the Road  
My Grandfather's Clock  
Der Alte Brummbar  
The Three Kings  
Napoli  
Stars in a Velvety Sky  
Bolaro Rosalis  
Fiddle Faddle  
Galop  
Intro, Theme and Variations for Clarinet  
Variations on a Theme by Glinka for Oboe  
Flight of The Bumblebee  
Danny Boy  
Believe If All Those Endearing Young Charms  
Tosti's Good Bye  
Beelzebub  
Stephen Foster Revisited  
Scene and Air for Clarinet  
The Lost Chord  
Carnival of Venice  
Concertino for Clarinet  
Concertino for Flute  
Whistling Framer Boy  
A Hunting Scene  
Flirtations  
Cousins  
Morceau Symphonique  
Billy Blowhard  
Bugler's Holiday

AMANDA SQUITERIA VOCAL SOLOS WITH BAND—11

Una voce poca fa (Barber of Seville)  
Caro  
Annie  
'Tis the Last Rose of Summer  
The Laughing Song (Fledermaus)  
Queen of the Night (Magic Flute)  
I've Made My Plans for the Summer (Sousa)  
Loch Lomond  
Vienna, My City of Dreams  
Musetta's Waltz (La Boheme)  
Believe Me if all Those Endearing Young Charms

Nome  
Laurie

LORNA MACDONALD VOCAL SOLOS WITH BAND—3

Alleluia Exsultate  
Oh My Love is Like a Red, Red Rose  
I've Made My Plans for the Summer

FEATURE PIECES—100

Ballet Music of Faust—Selections  
Olympic Spirit \*  
Mock Morris

Dance of the Witches  
 Hymn to the Fallen  
 March Slav  
 Dam Busters  
 Apotheosis on the Marine Hymn  
 Lux Aurumque  
 Sinfonians  
 Tribute to Stephen Foster  
 Nearer My God to Thee (4)  
 Rosalind in the Forest of Eden  
 Padstow Lifeboat  
 In Memoriam, from *The BSO Forever*  
 Big Sky +  
 American Salute \*  
 Oklahoma! Selections  
 Prayer and Dream Pantomime  
 A Cohan Broadway Festival  
 Heroes +  
 Circus Gallop (2)  
 Russian Film Music from *Circus, The Bright Road, The Rich Bride*  
 Variations on America  
 Elsa's Procession to the Cathedral from *Lohengrin*  
 Hallelujah Trombone  
 Broadway Showstoppers Overture  
 Universal Judgement  
 Orient Express  
 A Georgia Jade  
 Esprit de Corp  
 God of Our Fathers (2)  
 Vincent Youman's Fantasy  
 South Pacific Scenario  
 Highlights of Ragtime  
 Thine Alabaster Cities Gleam +  
 Hopewelllegance +  
 Valderesmarsj (2)  
 Pineapple Poll—Finale  
 Midway March  
 Rose, Shamrock and Thistle (2)  
 My Fair Lady Selections  
 Light Eternal  
 A Night in June  
 Begin the Beguine  
 Georgia Girl  
 Knightsbridge  
 Bride Elect Selections  
 Deep River  
 Country Gardens  
 Pavane  
 Victor Herbert's Favorites  
 Hungarian Dance # 5  
 Marche des Parachutistes Belges  
 Amazing Grace  
 Victory at Sea  
 Colonial Song  
 Easter Monday on the White House Lawn  
 Love in Lawrenceville +

The Atlantis Suite  
 God and Silver  
 Willow Blossoms  
 Hoagy Carmichael in Concert  
 Andrea Chenier  
 Clear Track Polka  
 Linden Lea  
 First Suite in Eb (2)  
 Amparito Roca  
 Simple Gifts  
 Irish Tune from County Derry  
 Folk Songs from Somerset (Wayne Hunter, cond.)  
 Lassus Trombone  
 Vilia  
 Colonial Dames Waltzes  
 A Hunting Scene (Children as animals)  
 Beguine for Band  
 Earle of Oxford from *William Byrd Suite*  
 Three Russian Dances  
 Polka Impetuoso  
 Prelude to Act I from *La Traviata*  
 My Fair Lady Selections  
 Western One Step from *Suite of Old American Dances*  
 West Side Story  
 Mannin Veen  
 That's Entertainment  
 Oklahoma! Selections  
 Normandie from *Suite Francaise*  
 Rhapsodie of Reruns  
 Three Spirituals  
 Old Timers Waltzes  
 Gettysburg, the Third Day  
 Braziliera  
 Slavonic Dance No. 3  
 Concert Overture (Livingston) +  
 Holst's Second Suite  
 Cake walk from *Suite of Old American Dances*  
 Irish Tune from County Derry  
 American Patrol  
 Vaudeville Favorites  
 Camelot Highlights

LEROY ANDERSON'S WORKS—8

Blue Tango  
 Golden Years  
 Captain and the Kings  
 Forgotten Dreams (2)  
 The Waltzing Cat  
 Fiddle Faddle  
 Belle of the Ball  
 Irish Washerwoman

MARCHES—NON SOUSA—54

Belle Isle—Smith  
 Indiana State Band—Farrar (3) \*\*  
 Blawenburg Quick March—Holmquist +

Keystonian—Schoendorfer (+)  
 Soldiers of Fortune—Pryor  
 Town Crier—Smith  
 His Excellency—Fillmore  
 Salute to Trenton—Winkler (+)  
 Acropolis—Hughes (2)  
 Le Grogard (The Veterans)—Parese  
 The Observing Visitor—Conway  
 U. S. Naval Academy Band—Zinsmeister  
 The Melody Shop—King (2)  
 Emblem of Unity—Richard  
 Supreme Triumph—Jewel  
 Volunteer March—Teperov  
 Caravan Club—King  
 On the Mall—Goldman (3)  
 On the Alert—Goldman  
 Gloria—Losey  
 Wings and Shield—Brubaker  
 Army of the Nile—Alford  
 Joyce's 71<sup>st</sup> NY Reg.—Boyer  
 Coast Defenders—Jewell  
 Gifted Leadership—Fillmore \*  
 Mad Major—Alford  
 Trombone Blues—Jewell  
 Host of Freedom—King  
 Honey Boys on Parade—Cupero  
 Rolling Thunder—Fillmore  
 National Spirit—Hummell  
 Ernest Williams Band School—Lake  
 Whistling Farmer Boy—Lake  
 His Excellency—Fillmore  
 Anchors Aweigh—Zimmerman  
 King Karl King—Fillmore  
 Trombone King—King  
 Men of Ohio—Fillmore (Maurice Stith, cond.)  
 Pride of the Illini—Fillmore \*  
 Chicago Tribune—Chambers  
 Invercargill—Lithgow  
 Mainliner—Smith  
 Circus Bee—Fillmore  
 Klaxon—Fillmore  
 Blue Flame—Smith  
 Relaxation—Rittenhouse (+)  
 American Merchant Marines—Rittenhouse (+)  
 Whistler and His dog—Pryor  
 Entry of the Gladiators—Fucik  
 Minuteman—Pearson  
 Century Bold—Green +  
 Vanished Army—Alford  
 Lexington—King  
 Barnum and Baileys Favorites—King

SOUSA MARCHES—35

Hail to the Spirit of Liberty  
 Magna Charta  
 Washington Post (8)  
 Liberty Bell

Semper Fidelis (6)  
Legionnaires  
Powhattan's Daughter  
Glory to the Yankee Navy  
Belle of Chicago  
Hands Across The Sea  
Black Horse Troop (20)  
Royal Welsh Fusiliers  
High School Cadets  
Picadore  
Gallant Seventh  
Chimes of Liberty  
U.S. Field Artillery (20)  
Atlantic City Pageant  
Bride Elect  
Invincible Eagle  
Pathfinder of Panama  
El Capitan  
Nobles of the Mystic Shrines  
Wisconsin Forward Forever (+) \*  
Pushing On (+) \*  
Bullets and Bayonets  
King Cotton  
Jack Tar  
Free Lance  
Fairest of the Fair  
Kansas Wildcats  
Manhattan Beach (Maurice Stith, cond.)  
Rifle Regiment  
Corcoran Cadets  
Stars and Stripes Forever—20

## Fall 2009 Clarinet section

*The following sectional was compiled by Emily Heine and other members of the Clarinet section. Thank you for your contributions. The biographies include about half the members of this large section. Other members will be featured in the sectional for the following newsletter. Members are not in any particular order.*

### **Rich Hill:**

I started playing clarinet in 6th grade. I really wanted to play trombone, but the lady across the street was selling a clarinet for \$25. My parents told my brother Chris and me that if we wanted to play an instrument, it would have to be clarinet. Chris and I actually had to share the instrument. We switched reeds during lessons as we passed the clarinet from one to the other!

I also play sax and percussion. I've got a chanter for the bagpipes, but never went further than messing around with it and a practice book. I also have messed around with baritone horn, and am determined to play Tuba Christmas! I play with the Virginia Grand Military Band, the Eastern Wind Symphony, and Whitehouse Wind Symphony. I sing in the church choir, and sometimes play my clarinet in church as well.

One of the most moving experiences I have ever had was this past summer. My brother Chris leads the Sioux Falls (SD) Municipal Band, and they were playing a cancer benefit concert for the Relay for Life. Chris told me he thought it would be great to have a cancer survivor play as a guest soloist with the band. I refused the invitation at first because I really was too sick to make the trip. He promised me that I could bail out at any time, but said he really wanted me to be there. I was afraid to agree, but more afraid of missing the opportunity to play for a benefit that helped people suffering from cancer. With the help of my daughter, I made the trip to South Dakota and played the concert. The local people treated me extremely well and made me feel like a celebrity. The newspaper did a full-page article on me and I was interviewed on live radio. The 15-minute interview quickly turned into 45 minutes. The interviewers seemed very interested in the fact that I spent most of my career doing cancer research and education, and the fact that the cancer drug I spent most of my time researching ended up benefiting both my father and my sister-in-law, Susan (Christopher's wife). I received a standing ovation for my solo, and had the honor of walking with the other cancer survivors to start the Relay for Life. We were treated like Olympic heroes, and even received Olympic-style medals at the end of the walk. It was quite a moving experience.

I have been paid to play numerous times, and have always found it a bonus since I truly play for the love of music. I play in many groups filled with great musicians and wonderful people, but as most of you know, the Blawenburg Band has always been family to me and, as such, has a very special place in my heart. The genuine warmth, friendship, compassion, and caring are things I truly treasure!

**Lanny Hoffman:**

My mother was an amateur pianist and a piano teacher, so it was natural that I would take piano lessons at an early age. However, I did not like to practice, and was not well coordinated, so I stopped the lessons. The family went to the Alliance (Ohio) Silver Park to hear a band concert given by the Alliance City Band. I was enthralled by the music. I decided to take up the clarinet, probably because the clarinets were closest to me.

There was little or no music in the one-room country school I attended. Mom and Dad helped me to find a clarinet (a metal one, from a pawn shop). I think that we had Bill Best, who conducted the Alliance City Band, teach me to play. He and I ultimately played "The Gold and Silver Waltzes" together, and made a recording of it. When we played that piece in the Blawenburg Band, it really brought back memories.

I remember the end of WWII, and my two sisters and I paraded down one of the back streets of Homeworth, Ohio, with me playing the clarinet, just making noise in celebration. My sister Corrine was about six, so she walked, and we had our baby sister Sandy in a wagon. I went to Alliance High School and played in the Aviator Marching Band all four years. We had 64 pieces with eight rows and columns. To start a program, we always played a stirring march. I remember stepping off to "Thunderer" and other Sousa pieces.

I played with George Soete and the Blawenburg Band before I went to South Dakota in 1968. When I came back to New Jersey in early 1975, I rejoined the band. We practiced in the attic of the old Rock Brook School near the Blawenburg Reformed Church. We had about 15 members then. I have been a member ever since.



Lanny Hoffman Courtesy Laraine Schwartz

My first Blawenburg job was the Hopewell Memorial Parade in 1975. It was raining and we were supposed to ride on hay wagons while playing. Being on the wagon was a bit dicey, since we had to sit on folding wooden chairs and couldn't move for fear of falling off. Since it was raining, I ripped some holes in a trash bag and put my head and arms through them. I was able to keep the instrument dry.

My memorable experiences are too many to enumerate, but I have written them all down in my own music history (with pictures). Soon I will be ready to print some copies. When I was a student at Case Tech, one of my professors used my clarinet in his study of the acoustic properties of wind instruments. I had a mini-stroke (TIA) in 1997; I think that playing the clarinet helped me recover.

I play in the Northeast Community Band in Lake Placid each November and also play in the Atlantic Pops Community Band, which has members from southern New Jersey. People think that I am crazy to drive 130 miles round trip to practice with the Blawenburg Band, but I like to play, and so many of the band members are my friends that it is like I am with my other family.

**Skip Livingston:**

I began playing the clarinet at age 9, when I started the 5th grade. I played the piano a lot, when I wasn't playing the clarinet much, but I never got good at it. I used to tell people, "I play the clarinet well but not often and the piano often but not well."

I learned to play the recorder before learning the clarinet, and over the years I have played it occasionally in old-music groups. But it's a very limited instrument, and it has a lot of awkward fingerings. I owned a tenor sax when I was in high school and college, and played it occasionally but was never fond of it. Now I fit the definition of a gentleman in that old joke: "A gentleman is a man who can play the saxophone but chooses not to."

From time to time I am asked to put together a jazz group to play at a fund-raiser or a volunteer appreciation dinner. I call the group the "Occasional Dixie Band" or the "Occasional Swing Quartet," etc.

Taking a lesson from Kenny Davern was something I won't forget. But the most memorable experience wasn't a good one. When I was in the 4th Armored Division Band, we once had to play for 45 minutes in a blizzard while a battalion of tanks rolled past.

Some of my jazz gigs pay, although I'm happy to play without pay for any occasion where the people appreciate the music. For the past six years I've had a five-piece group playing on New Year's Eve at Meadow Lakes, and that gig pays quite well. (Three of the other four musicians in the group are Blawenburg Band members.)

**Bob Mehlman:**

I can't remember when I started to play, but do recall playing "Besame Mucho" on a metal clarinet when I was in the third grade, so I must have started when I was six or seven. I grew up with klezmer, but the uncle who taught me the clarinet urged me not to play "that cheap music" because it would ruin my classical tone. I played in my high school band and orchestra, in the all-city (New York) band, and in the Army, but then not for 25 years.

Playing the clarinet may have saved my life at least twice, and it has been responsible for at least one major transformation. The first rescue occurred when I was drafted into the Army just after the active fighting stopped during the Korean War. I was trained as a high-speed radio operator but my orders were pulled so that I could join the Southeastern Signal School Band and stay stateside.

The second rescue took place when my first marriage ended and I was profoundly depressed. Although I had not played the clarinet in 25 years, some friends who had started a band playing international (mainly Balkan) music for folk dancers invited me to join. This led to becoming part of a Yugoslavian folk dance troupe that toured the

country. And in that troupe I found (and still find) the friendship and support that allowed me to survive a very difficult transition.

The transformation also was connected with the dance troupe. In our first appearance in Yugoslavia, at a huge ethnic festival in Bitola, we were last on the program. Our number began with a clarinet solo. I had to walk onto a stage in front of an audience of 10,000, most of who were already heading for the exits. I had to play without charts and I could hardly breathe, let alone play. If I had been able to move my legs, I would have run, but they were stuck. Somehow, I called up enough air for the first note; the rest seemed to follow and I relaxed into the music. The audience gave us a prolonged standing ovation at the end of the dances. For me, the ordeal was both a discovery and vindication of my ability to trust myself to the (inevitable) uncertainty of life.

When I started playing again I also got some paying gigs playing for folk dancers with I Solisti di Zirnichron, and for belly dancers at a restaurant in New Brunswick. My interest in klezmer music was rekindled and I played in several klezmer bands. I continue to play paying gigs with Odessa Klezmer (which just took second place at the Nashville polling of Just Plain People Award for our CD "Who Stole the Kishka?").

A few years ago I began bagpipe lessons, and now play with St. Ann's of Hampton Pipes and Drums, where I am delighted to stay upright and breathing at the end of a parade or performance. It's a bit hard to juggle the schedules of the Blawenburg Band, St. Ann's and Odessa, but I manage.

Playing music has enriched my life immeasurably--even more so now that I am retired. I can never repay the generosity of those who taught me and who continue to teach me. But I hope that by teaching my grandchildren the instrument which is so much a part of my life that they will value it as I do. In both ancient Greek and Hebrew the word which meant "breath" also meant "soul." There is a way in which the player of a wind instrument becomes that instrument. In that sense, I believe we clarinetists are the most fortunate of people.

**Laraine Schwarz:**

I started playing clarinet in the fourth grade, age 9, at Barnum Woods Elementary School in East Meadow, Long Island, New York. I think I wanted to play the flute but they were all taken. For \$15 per year I rented a skinny metal clarinet.

I remember the very first group lesson with Mr. Audette. We were supposed to make a sound with just the reed and mouthpiece. I loved the smell of the reed! I loved the feel of the reed! I loved everything about it. I set out to be the best in the group of about 10 by practicing our one and two line songs between lessons. I remember "Long Haul," an entire line slurred and played with one breath. It was only a few months later that my father arranged for me to have private lessons and bought me a wooden, student model clarinet. When I was about 12 my father bought me my current instrument, a new Buffet. I am playing it now, 50 years later. I have to say I feel my father's presence somehow in my clarinet and it has been a lifelong comfort to me, since he died when I was 14.

It was my private teacher, Mr. William Katz, Jr., in his mid-twenties at the time, who really taught me to play. He was the high school band director. I last spoke with him when he called me to catch up just three days ago. Bless you, Mr. Katz! Mr. Katz taught me classical pieces. I especially loved mastering hard and fast fingerings. My rule was, if

I made a mistake, I had to sit there until I got the part right 10 times in a row! When I was 14, I performed von Weber's "Concertino for Clarinet" at the New York State School Music Association (NYSSMA) contests and scored a 6A, the highest score (A) for the most difficult level (6) piece.

My friend Judy Pollack and I would sometimes reminisce about our band days—how much we loved playing, how we loved our clarinet teachers. One day we were at Princeton's Commumiversity and came upon the Blawenburg Band performing "English Folk Song Suite." I remembered playing that...I wanted to play it again! Judy joined the band in February 1995. In France that July, I came upon an English band performing in a meadow near a chateau. That was it! I came back from vacation and joined the band in August. I now also play with the Lawrence Community Concert Band, The Yardley Players' (a community theater group) pit orchestra (I love musical comedy) and for Christmas and other holiday shows at a friend's church in Levittown, PA.

The day I got my red band shirt was one of the happiest days of my life!



Clarinet Anniversary Concert 2009 Courtesy Steve Melker

*Sometimes, we learn the kind of people who belong to the Blawenburg Band from outside sources. Here is an example, in the text of an email sent by a musician to Jerry Rife August 16, 2009:*

Hello Jerry,

I had occasion to play a gig down in Somerville for Ken Salvo a few days ago. Upon arrival, I discovered that my main tuning slide was not on the tuba-not a small issue! After dashing to a local hardware store in an attempt to find suitable plastic tubing for a connection, (an unsuccessful idea), I walked forlornly to the outdoor stage that we were to perform on. With 5 minutes to the downbeat I met a fellow tubist who was leaving the area after performing with a local community band. I was amazed to see that he played the same make and model tuba that I do, (a rare make and model at that); I quickly struck up a conversation. He agreed to lend me his horn for the duration of my 3 hour job whereupon I took his horn and dove onto the stage, (on the downbeat).

This gentleman is Tom Spain and after doing a quick internet search I discovered that he had worked with you on a documentary about Sousa. When he arrived to reclaim his prized instrument we had a long conversation on tubas and music which I enjoyed very much. What a fine and kindly person to help out a total stranger by lending out his personal instrument!

Just wanted to mention this to you and if you have occasion to meet please relay my lasting gratitude to him for his generosity. Hope that the summer is going well for you-gigs are scarce but perhaps they'll pick up.

All the Best,

Paul

FROM THE EDITOR

Please let me know what you would like to include in the next newsletter which will be coming out in winter!