

NOTES

from the Concord Band

Since 1959

Winter/Spring 2006

Box 302, Concord, MA 01742

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WINTER CONCERT

featuring Trumpeter Terry Everson

Saturday, March 4

The Concord Band will present its annual Winter Concert at 51 Walden Street in Concord on Saturday, March 4, 2006, beginning at 8:00 p.m. The concert will feature guest trumpet soloist Terry Everson and the music of composer Percy Aldridge Grainger.

Music Director Dr. William G. McManus will open the concert with the *Mad Major March*, a distinctly British march by Kenneth J. Alford. Alford was as famous in England for his marches as Sousa was in the United States.

In recognition of the recent passing of Alfred Reed, one of the greatest band composers of the twentieth century, the Band will perform Reed's lovely composition *Music in the Air!* The Concord Band has performed numerous compositions by Alfred Reed over the years and had recently commissioned Dr. Reed to compose a piece for the Band, which the composer had not yet begun.

Paul Berler, Assistant Conductor of the Concord Band, will take the podium to conduct a four-movement sinfonietta for concert band titled *Chelmsford Common*. This contemporary work, composed by Dr. Michael Annicchiarico, who is on the music faculty of the University of New Hampshire, was commissioned by the Chelmsford Community Band. The world premiere was presented by the Chelmsford Community Band in July of 2002 with Paul Berler conducting.

Concord Band clarinetist Steve Barbas of Chelmsford will be leaving the band at the end of the season to begin a master's degree in wind ensemble conducting at Northwestern University in Evanston, Illinois. Steve, who is the band director at Waltham High School, has been invited to conduct a piece in this concert. He has chosen *Shirim*, a rhapsody for band based on Jewish folk songs. The work was composed by Belgian composer Piet Swerts. The title *Shirim* is Hebrew for "songs." This exciting rhapsody provides a clear example of typical Jewish folk songs.

Music Director McManus will return to the podium with guest trumpet soloist

Terry Everson to perform *Essays for Solo Trumpet and Wind Ensemble* by Gary Ziek. This four-movement suite, composed in 2001, was written for tonight's soloist. The movements of the suite are "Fanfare," "Gallop," "Ballad," and "Dance." Each of these movements is written in a contrasting style, featuring a wide array of trumpet



Terry Everson is an internationally renowned trumpet soloist, active as performer, educator, composer/arranger and church musician. He first gained international attention in 1988, winning (on consecutive days) both the Baroque/Classical and 20th Century categories of the inaugural Ellsworth Smith International Trumpet Competition, with further success as First Prize laureate of the 1990 Louise D. McMahon International Music Competition. Mr. Everson has premiered major works by composers John Davison, Stanley Friedman, Jan Krzywicki, Elena Roussanova-Lucas, and Gary Ziek. His collaboration with pianist Susan Nowicki has produced two complete recordings of numerous notable modern works, as well as single entries on two discs devoted to the works of Davison and Krzywicki; he

techniques.

Following the intermission, the Concord Band will play three compositions by Australian composer Percy Grainger. Grainger is one of band music's most important and influential composers. The Grainger works being performed include *The Gum-Suckers March*, *Ye Banks and Braes O' Bonnie Doon*, and *Lincolnshire Posy*.

"Gum-suckers" is a nickname for Australians born in the home state of the composer (Victoria). The leaves of the "gum" (eucalyptus) trees are very refreshing to suck in the parching summer weather. This march, composed for military band and "tuneful percussion," is full of humor and musical surprises. *The Gum-*

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has also recorded as soloist with the New England Brass Band, the Lexington Brass Band and the Eastern Wind Symphony. He is a Life Member of the International Trumpet Guild, having served as Conference Host in 1998, and was recently appointed Music Notation Specialist for the Guild's quarterly *Journal*.

In September 1999, Mr. Everson joined the faculty of the Boston University College of Fine Arts and Tanglewood Institute; he has also served on the faculties of Asbury College, the University of Kentucky, Philadelphia College of Bible, the Las Vegas Music Festival, and the Lutheran Music Program. He is currently Principal Trumpet of the Peninsula Music Festival in Door County, Wisconsin, and Principal Solo Cornet and Assistant Conductor of the New England Brass Band. He appears frequently as a recitalist and clinician, and as soloist with orchestras, wind ensembles and brass bands. His extensive concert experience also includes appearances with the Boston Symphony and Pops, Philadelphia Orchestra, Boston Ballet, Boston Modern Orchestra Project, Chestnut Brass Company, Philadelphia Natural Trumpet Ensemble, Lexington Philharmonic, Lexington Brass Band, Kentuckiana Brass and Percussion Ensemble, Ray Charles, Manhattan Transfer, Kentucky Jazz Repertory Orchestra, and as conductor of the Boston University and the University of Kentucky Trumpet Ensembles in various venues, including two international brass conferences.

While earning Bachelor and Master of Music degrees in Trumpet Performance from the Ohio State University, Mr. Ever-

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Terry Everson (from page 1)

son studied with Richard Burkart; lessons with Frank Kaderabek followed over the next few years. Mr. Everson is a member of the Pi Kappa Lambda music honor society. ♪

Winter Concert (from page 1)

sucker's March is truly a delight to listen to.

Ye Banks and Braes O' Bonnie Doon is a slow, sustained Scottish folk song. Grainger's beautiful setting of this folk song for band was published in 1901.

Lincolnshire Posy, one of the major works in the concert band repertoire, is Grainger's most beloved and well known piece. It is based upon folksongs he collected in Lincolnshire, England in 1905-06. The six movements are titled "Lisbon Bay," "Horkstow Grange," "Rufford Park Poachers," "The Brisk Young Sailor," "Lord Melbourne," and "The Lost Lady Found." This extremely challenging composition is a masterpiece by one of the band's most important and influential composers. ♪

Enjoy the Concord Band Winter Concert on CD!

Tucked into the Winter Concert printed programs will be an order form for a CD of that evening's concert. Those who would like a CD of the March 4th concert will be asked to complete the order form and leave it in a box in the 51 Walden lobby. The prepaid price of \$15 per CD includes shipping and handling. Payments must be received by March 17th. It is anticipated that the CDs will be mailed in early April.

The March 4th concert CD will also be of interest to regular Concord Band audience members who are unable to attend the upcoming Winter Concert. Simply send your \$15 check with your mailing address to the masthead address, attn: March 4th CD.

The Band has also published three CDs: *A Winter Festival*, *The Best of the Concord Band in Concert: 1992-1994*, and *The Concord Band Salutes America*. ♪

The Concord Band

WINTER CONCERT

Saturday, March 4
51 Walden, Concord
8:00 PM

For tickets call (978) 897-9969

SPRING POPS

Friday, April 7, sponsored by the Rotary Club of Concord. For tickets call Joan Hale at Shoemaker & Jennings (978) 369-1500.

Saturday, April 8, sponsored by the Emerson Hospital Auxiliary. For tickets call (978) 287-3019.

Music Education and the Concord Band: an Interview with Dr. William G. McManus



Bill McManus, Music Director of the Concord Band since 1995, has been Director of Fine and Applied Arts in a very successful Massachusetts public school system and is now Chair of the Music Education Department at the Boston University College of Fine Arts. His perspective, we thought, on how the Concord Band relates to music education would be of great interest to our readers.

CBNotes: *How would you assess the general health of public school music education in the Commonwealth?*

WGM: "Generally, music education programs are strong in the public schools in Massachusetts, especially in suburban school districts. Many communities can boast fine comprehensive music programs. The band, choral, orchestra, marching band, and jazz festivals sponsored by such organizations as the Massachusetts Instrumental and Choral Conductors Association (MICCA) and the International Association of Jazz Educators (IAJE) remain very strong. The District and All-State Festivals sponsored by the Massachusetts Music Educators Association (MMEA) are spectacular. On the flip side, there are too many communities cutting back or eliminating music programs. Music programs in the cities and in rural areas of the Commonwealth are especially limited."

CBN: *It's probably safe to say every member of the Concord Band began his or her career as an instrumentalist in elementary school. Do you feel that it is better to start off a young child on a band or orchestra instrument or on the piano? Why?*

WGM: "It really depends upon the age and interest level of the child at the time. A five- or six-year-old could begin taking piano lessons or lessons on a small size violin, much as many students do in Suzuki programs in Japan. This same child could not begin lessons on a band or orchestra instrument because s/he physically would not be able to play the instrument. Most nine-year-old children are physically ready to learn a band instrument."

CBN: *In your career as a music educator you've had the opportunity to observe music teachers in action for the past few decades. Are they different in any important ways now from when you began your own career?*

WGM: "Music teachers tend to be more specialized than when I began my career. General music teachers often develop expertise in one of several different approaches to teaching music such as Orff, Kodaly, Dalcroze, or Gordon. Today there are many instrumental teachers who specialize in teaching jazz. Jazz ensembles and jazz choirs did not exist in schools when I began teaching. Many other music teachers are expert in the use of music technology which also did not exist when I began my career."

CBN: *For non-professional wind and percussion players who want to continue playing beyond high school or college, the community band represents that opportunity. What is your view of the significance of the community band?*

WGM: "There is no question that the community band is an extremely important musical performance opportunity for non-professional musicians. Together with community orchestras and choruses, they represent the primary, and in many cases, the only opportunity for non-professional musicians to perform in a large ensemble. Community bands in particular also play an important role in preserving the heritage of band music and they are an important source of public entertainment."

CBN: *And now for the question we've all been waiting for, would you please comment on the Concord Band in particular among community bands relative to music education. How is it different? As its Music Director, what goals have you set for the Band in your second decade?*

WGM: "The Concord Band is unique among community bands for a number of reasons. Its long tradition of commissioning new works is commendable. Few other bands can boast of this achievement. The band also has a long tradition of inviting truly outstanding guest soloists and conductors to perform with the Band. These opportunities provide very rich experiences for our members and our audiences. I plan to continue these practices and do everything I can to maintain the very high performance level of the Band. Perhaps most unique is the dedication and loyalty of the members of the Band. My primary goal is to reward that dedication by continuing to provide outstanding musical experiences for the Band members and wonderful concerts for our audiences."

Clearly, in the unbiased opinion of a man who ought to know, the Concord Band plays an important role in music education. It costs about \$40,000 a year to run the Band. If you'd like to help out financially, please write a check for as much as you can afford and mail it in the enclosed envelope. If you have no return envelope, simply send your check to the address at the top of this newsletter. ♪