

February 2010

Chair Chat

D. Walter "Smokey" Hinz

One of the things I've noticed after twenty years of ACB conventions is that every band is different. Each band has its own personality, its own expectations about what it means to be in the band. It came to mind at a recent board meeting when the board was considering an email from Katy Lester (a former member of the sax section, for the new members) on whether the band would consider exchange concerts with the band she now plays with out on long island.

Some groups travel well and often. I know of a group in Michigan that have been to England and Ireland twice since the mid-90s. The Denver Concert Band has been to three ACB conventions. They've been to Texas, Florida and Virginia. It's just what they do, what they expect to do, what they expect from being in the band.

There are other very fine bands that have never left town. It works for them and is completely satisfactory to their members.

PCB doesn't really fit either of those two definitions. The band seems willing to travel a bit but only twice that I can recall has the band traveled far enough that an overnight stay was part of the plan. That presents the board with a dilemma when questions like this come up. Is this something that band wants to do? Any positive response needs to be fairly overwhelming since in order for the band to present itself in a way that truly represents what the PCB is requires everyone participate.

We find our selves in the proverbial chicken-or-egg situation. Reasonably, when asked questions like this the response from the band has usually been, in no particular order, how much does it cost, when is it, will we have an audience, etc. Of course finding all the answers to those questions is not an insubstantial amount of work, especially if the answer turns out to be no.

(cont'd on page 2)

Conductor's Corner

Charles Van Buren

Two years ago I wrote the following Conductor's Corner article. I thought this would be a good time to revisit that article. It reinforces many of the comments you heard Greg Rudgers make when he worked with you last fall. All of the statements represent concepts that are important to keep in mind as we continue to strive to be a band that makes music rather than just playing the right notes at the right time.

I encourage you to keep this list in your folder for two reasons. First of all, use it to help provide goals for your practice sessions. Secondly, keep it handy during rehearsals to help you focus on the music making concepts of which we all need to be aware. Highlight a few statements that represent specific aspects of your playing that you want to improve.

(cont'd on page 2)

Chair Chat, cont'd

(Cont'd from page 1)

All this leads to the idea of creating a poll of the band to get a better sense of what the group is thinking. The intent is to create some guidance for the board to make informed decisions about what we should pursue and what to simply ignore. What I can't say is how soon I'll get that survey together. In working on it the thing that became clear was that simple yes-no questions would not provide the necessary input. Some measure of the level of enthusiasm

or commitment to any particular answer is also needed. So, I'm now rewriting the questions so that the responses are given on a scale.

Be thinking about these questions. Travel will not be the only thing asked about and there will be room for more general input.

~Smokey

Conductor's Corner, cont'd

(Cont'd from page 1)

Reprinted from January 2007

What do adjudicators listen for when they evaluate a band or an orchestra? This is one of the questions I was asked to speak about for a presentation I recently gave to Monroe County band and orchestra directors. To develop a list of resources for this presentation (and just to see what has been published), I read many articles about adjudicating bands and orchestras and even more articles on the subject of rehearsing and rehearsal techniques. Not surprisingly, all of the authors offered very similar comments on such things as the importance of good tone, intonation, balance, blend, technique, rhythm and counting, phrasing, style, and interpretation.

Listed below, in random order, are some of the statements and words of wisdom that I've read, heard others make, or made myself. Reviewing them helps keep me focused on the important things I need to think about when I'm preparing scores and rehearsing our band. Reading through the list may give you some ideas on what to focus on when you practice individually or rehearse with the band. Included are a few humorous statements that make a serious point.

- Music divides into two broad categories. Song or Dance
- Attend to the beginnings and the ends of notes.
- Dynamics are relative
- Dynamics are affected by the groups' instrumentation, placements on the stage and the style of the music.
- Staccato means separated not short.
- Everyone should play the same piece.
- The Five Rules of Listening:
 1. Make a beautiful sound
 2. Blend, match and balance with the players to your right and left
 3. Blend, match and balance with your section
 4. Blend, match and balance with your choir (brass/woodwind/percussion)
 5. Blend, match and balance with the ensemble.
- Use a metronome to identify inconsistencies and tendencies with time (pulse).
- The line has to GO somewhere.
- Know what is primary and what is secondary.
- Good bands have good players on the first parts. Great bands have good players on the all the parts.

(Cont'd on page 3)

Conductor's Corner, cont'd

(Cont'd from page 2)

- Make dynamics with long notes
- Carefully tune your instrument before playing. That way you can play out of tune all night with a clear conscience.
- SONORITY = tone + balance + blend + intonation
- Play it as if you were singing.
- Slow, rhythmic practice yields fast technique.
- Always play long notes full value.
- You have to SAY something with your performance of that melodic line.
- Articulation is the vehicle for expression of different styles.
- If everyone except you gets lost, follow those who get lost.
- Amateurs practice until they can play it right. Professionals practice until they can't play it wrong.
- Breathe and attack
- Releases must be precise
- Tempo and dynamics are the keys to interpretation.
- Don't go flat on decrescendos
- Be sure that the proper "line" (melody, counter-melody, obligato, harmonic rhythm, harmony, accompaniment, bass line) is predominant at the appropriate time.
- If you are completely lost, stop everyone and say, "I think we should tune".
- Make dynamics on repeated notes.
- Always subdivide
- Repeated notes or patterns in a melodic line must DO something.
- Attend to the duration and the shape of notes.
- Always crescendo into a climatic point.
- "Music happens between the notes"
– Beethoven (and many others)
- Work for matching articulations
- The right note at the wrong time is still a wrong note (and vice-versa).
- It is better to underestimate the quantity of sound to be used.
- Stretch the upbeats and/or the weak beats
- A prerequisite to being in tune is to be "in-tone". Pitch often improves when you simply play your best centered sound.
- Stretch 8th notes in slow passages
- Maintain tempos in fast passages
- Blend = Like instruments, similar instruments, and dissimilar instruments, matching their tone qualities and intonation.
- The concept of steady pulse must be internalized by all.
- When everyone else has finished playing, you should not play any notes you have left.

~ Chuck



Under the Artistic
and Vocal direction of
Elana Gizzi-Schmidt,
and the
Instrumental direction of
Lila Leni,
with choreography by
Megan Lee Bianchi

Our Lady of Mercy High School Presents

A stunning performance of the musical
"Beauty and the Beast" at Mercy High School!

Show Dates:

Friday and Saturday, March 12th & 13th @ 7:30 p.m.

Sunday, March 14th @ 2:00 p.m.

Location:

The Mercy Auditorium @ 1437 Blossom Road,
Rochester, NY 14610

Ticket Prices:

\$12 for General Public

\$10 for Students and Senior Citizens

From the News Room!

**Congratulations
Diana and Ian**

It's a Boy!
Announcing
Garrett Mee



**CONGRADULATIONS
to
*Jo Ellen Pinkham***

*Jo Ellen has been
promoted to
Associate
Vice President for
Human Resources
at
Nazareth College*

Perinton Concert Band

Charles Van Buren, Music Director
Daniel Schmid, Assistant Music Director

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2009-2011

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Publicity.....*Krista Santos*
Secretary.....*Tiffany Chiazza*
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Perinton Concert Band
P.O. Box 33
Fairport, NY 14450
(585) 234-2585
www.perintonconcertband.org

Next Season:

Sunday, September 12, 2010
Center Stage Amphitheater



RAIN DATE

Sunday, September 19, 2010

Please record both the concert date and the
rain date in your calendar now!

**Please remember to write
your Library Number lightly
in pencil on the upper LEFT
hand corner of your music.**

2010 Remaining rehearsals and concerts

February 3^{1*} - MD
 10² - JP
 17 - *no rehearsal*
 24³ - MD

March 3^{4*} - JP
5 - Concert – 8:00 p.m. MD
 10¹ - JP
 17² - JP
 24³ - MD
 31⁴ - MD

April 7^{2*} - JP
 14³ - MD
 21 - *no rehearsal*
 28⁴ - MD
30 - Concert 8:00 p.m. FHS

May 5^{1*} - MD
 12² - MD
 19³ - MD
 26⁴ - MD

June 3 - **Gazebo 7:00 p.m.**
 5/6 - **Canal Days – TBA**

MD = Minerva DeLand
 JP = Johanna Perrin
 FHS = Fairport High School
 MB = Martha Brown

All rehearsals are Wednesdays from 7:30 p.m. to 9:45 p.m. at Minerva DeLand (MD) unless otherwise indicated.
 JP = Johanna Perrin
 FHS = Fairport High School.

SET and STRIKE assignments for rehearsals at Minerva DeLand and Johanna Perrin are noted as follows:
¹ Low Brass + French Horns
² High Brass
³ Low Woodwinds
⁴ High Woodwinds

* Indicates that there will be a board meeting that night. Meetings begin promptly at 6:30 p.m. Board members are expected to attend.

February 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	2	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28						

March 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

April 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	

May 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23/ 30	24/ 31	25	26	27	28	29

June 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30			

Concerts



Friday, March 5, 8:00 p.m.
Basically British
 Minerva DeLand

Friday, April 30, 8:00 p.m.
Sax Appeal
 *Fairport High School

Thursday, June 3, 7:00 p.m.
Gazebo Concert

Saturday, June 6/7, Time TBA
Fairport Canal Days

PCB phone line
 (585) 234-2585

Keith Underwood

Something Special For Us All

Musicians
of all ages
are welcome!



RFA, in cooperation with the Eastman School of Music, is pleased to offer the opportunity to learn from a focused class by Keith Underwood, an expert on helping musicians understand and incorporate proven breathing techniques.

Keith Underwood, a master flutist and educator, will present an open workshop and a masterclass on **Saturday, March 13, 2010, from 9:30 a.m. to 12:30 p.m. at the Eastman School of Music (room to be announced)**. He is known internationally for both his artistry as a flutist, and for his extraordinary teaching ability.

Keith Underwood is, or has been, on the faculties of the New England Conservatory, New York University, Queens College, and the Mannes College of Music. He has worked with flutists and other instrumentalists from orchestras around the globe. His U.S. roster includes orchestra members from Atlanta, Boston, Cleveland, Dallas, Detroit, Honolulu, Houston, Los Angeles, New Jersey, New York, Oregon, Phoenix, San Francisco, and Tennessee. His foreign roster includes musicians from Canada, Brazil, Italy, Japan, and Mexico.

Underwood has appeared extensively in solo recitals, concerto performances, and master-classes internationally. A resident of New York City, Underwood has performed with New York's most prominent musical organizations. He has recorded with such diverse art-

ists as Benjamin Verdery, Celine Dion, Kathleen Battle, Rod Stewart, Bobby McFerrin, Anthony Newman, and Gary Schocker. He is called often to appear on the David Letterman show. Much of his time is devoted to recording for motion pictures and television.

As a master-class teacher, Underwood is affiliated with the Juilliard School, Manhattan School of Music, and the Eastman School of Music. He also travels annually to Japan, Mexico, Italy, and Brazil to perform concerts and conduct masterclasses.

RFA members must **apply in advance to perform in the masterclass** (application available at www.rfaonline.org). Two performers will be chosen by lottery; one student from the studio of Professor Bonita Boyd at Eastman School also will be appointed. The application fee is \$35.

RFA members, Eastman students, local flutists and any interested musicians will be welcomed to attend the open workshop by Mr. Underwood. There will be breathing bags available to purchase at the class for \$5. Mr. Underwood will need your active participation with the breathing bags.

Event registration will be accepted at the door. Fee for attending the morning activities will be \$15 (\$10 RFA members; ESM and ECMS free with UR ID). The fee covers attendance either at the workshop, as an auditor to the masterclass, or both. We look forward to seeing you at this worthwhile opportunity for hands-on learning.

Mr. Underwood's appearance is supported in part by Verne Q. Powell Flutes, Inc.

Interested in going?
Looking for someone to go with?

Contact us at PerintonConcertBand@gmail.com
with the subject heading **"Keith Underwood"**