

RICHARDSON  
COMMUNITY BAND

**HAPPY  
BIRTHDAY  
Mr. Sousa**



1880

1890

1900

1910

1920

1930

# FIND US ONLINE



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Richardson Community Band



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# NOTES FROM THE RCB PRESIDENT STANTON GOLDBERG

We appreciate everyone that has chosen to spend time with us this afternoon as the Richardson Community Band heads into its 14th Eisemann season with an exciting lineup of concerts. Today's program, "Happy Birthday Mr. Sousa", starts the concert schedule and will be followed in February with "A Musical Rainbow", in March with "For Kids of All Ages" and the concluding Eisemann series concert in May, entitled "An All-American Band Concert."

Today's program is particularly exciting for me as we commemorate the 162nd anniversary of John Philip Sousa's birth on November 6, 1854 by doing a "Sousa-Style concert". The music of John Philip Sousa has enthralled and timelessly continues to captivate both those who have the opportunity to hear his music and those who have the chance to perform it.

My first recollection of playing a Sousa march was right after high school when I played "The Stars and Stripes Forever" on baritone sax with my hometown municipal band during the summer in the park concerts. The Sousa biographical movie "Stars and Stripes Forever" with Clifton Webb, Debra Paget and Robert Wagner is still one of my all time favorites.

You will notice that the band has changed its concert attire to all black. This will be an ongoing change. It is very appropriate that our first concert in all black is a Sousa-Style concert as Sousa's band's concert attire also was black.


In the Sousa-Style, we are joined today by the very talented Alisha Rosa to sing several selections. Sousa often used soloists during his concerts and there was always a lady vocalist. Sousa's concerts had a diverse selection of music designed to please the audience and often were tweaked to include pieces that were significant to the particular audience being entertained. They would include non-march music like waltzes, foxtrot and dances and Sousa would always try to slip in a few classic pieces in order to upgrade America's taste in music. Today's Sousa-Style concert includes the performance of Franz von Suppe's "Pique Dame" from his operetta.

I want to thank you for your support in both attendance and donations. As an all-volunteer organization, your attendance provides motivation to us as we strive to play well and entertain you. Your donations support our ability to do that.

I close with a quote from John Philip Sousa:

*I learned very early in life that if musicians depended upon musicians for a living, there would be no musicians. The support of all art depends entirely upon those who love art for art's sake, and as music is universal, it becomes necessary to heed the wishes of the masses if one hopes to succeed.*

Marching Along

  
Stanton Goldberg, RCB President

# HAPPY BIRTHDAY MR. SOUSA

GEORGE JONES, CONDUCTOR  
JANE CHAMBERS, CONDUCTOR

- Star Spangled Banner ..... Francis Scott Key  
arr. John Stafford Smith
- Review March - **1873** ..... John Philip Sousa  
Edited/Arranged by Gay Corrie
- Pique Dame Overture ..... Franz Von Suppe  
Transcribed by Kenneth Singleon
- The Gladiator March - **1886** ..... John Philip Sousa  
arr. Keith Brion
- El Capitan Waltzes - **1896** ..... John Philip Sousa
- The Glory of the Yankee Navy - **1909** ..... John Philip Sousa  
Edited by Frederick Fennell
- Habanera from Carmen ..... Georges Bizet  
arr. Leonard B. Smith  
Vocal Solo by Alisha Rosa
- I've Got You Under My Skin ..... Cole Porter  
arr. Dave Wolpe  
Vocal Solo by Alisha Rosa
- If You Knew Sousa Like I know Sousa ..... John Philip Sousa
- Willow Blossoms Legend – **1926** ..... John Philip Sousa  
edited by Brion/Schisse
- The Circumnavigators Club March - **1932** ..... John Philip Sousa

# HONORED ARTISTS



**ALISHA ROSA** is an emerging young artist best known for her highly dramatic interpretations, and has been teaching private voice for 4 years. Hailing from Massachusetts, Ms. Rosa has slowly made her way down to the Dallas area, learning and teaching along the way. Her students have placed in several NATS competitions, participated in highly selective summer programs in the US and overseas. Ms. Rosa received her Master's Degree in Vocal Performance at Louisiana State University, where she studied with Terry Patrick-Harris. While at LSU, Ms. Rosa taught as a graduate assistant and performed in many of the school's opera productions. Ms. Rosa received her Bachelor's Degree in Vocal Performance from Temple University, where she studied with George Gray.

Ms. Rosa was a semi-finalist at the Houston Grand Opera Eleanor McCollum Competition this year, the first place winner at the Mobile Opera Competition in 2015, and the vocal category winner of the Temple University Concerto Competition in 2014. Recent roles include Mrs. Lovett in *Sweeney Todd*, Ursule in *Béatrice et Bénédicte*, and the Sorceress in *Dido and Aeneas*. Previous performances include *La Principessa* in *Suor Angelica* (Operafestival di Roma); Elizabeth Proctor in *The Crucible* (Southern University); Orfeo in *Orfeo ed Euridice*, Florence Pike in *Albert Herring*, and Zita in *Gianni Schicchi* (Temple University).



**SAX ON THE SIDE SAXOPHONE QUARTET** was formed in the fall of 2010 from the saxophone section of the Richardson Community Band. Their repertoire includes transcriptions, holiday and pop selections, and more serious compositions. They perform at a variety of events and venues throughout the north Dallas metroplex including holiday parties and benefit concerts, and at senior resident facilities.

The quartet has been featured with the Richardson Community Band in their Eisemann Concert Series, their senior center concerts, and their outdoor summer series; and each year in early November, the quartet performs a mini-concert in the lobby of Eisemann Center for the Performing Arts in honor of the birthday of Adolphe Sax, the inventor of the saxophone. The quartet is comprised of David Janes on soprano saxophone, Clarine "Skipp" Andresen on alto saxophone, Stanton Goldberg on tenor saxophone, and Preston Cummins on baritone saxophone.

# PROGRAM NOTES

## **JOHN PHILIP SOUSA**

John Philip Sousa (November 6, 1854 - March 6, 1932) was an American phenomenon and one of the world's most popular musicians. Once a struggling musician in theater orchestras, he would eventually perform around the globe. Paupers and kings came to see and hear the man who charmed audiences for over half a century.

Born in Washington, DC, Sousa organized his first musical ensemble, an adult quadrille, at age 11. He was about to run off with a circus band at 13 when his father had him enlisted as an apprentice musician in the US Marine Band. During the early Marine Band years Sousa performed professionally as a civilian violinist with several Washington theatre orchestras, meanwhile trying his hand at composition.

## **REVIEW MARCH (1873)**

As a composer and bandmaster, John Philip Sousa, known as the "March King," became the most important figure in the history of band music. With 136 marches that have dominated the field, he was the march equivalent of the "Waltz King," Johann Strauss Jr. In 1873, Sousa wrote his first march and sold it to the publisher for exactly 100 copies of the manuscript. **Review March**, dedicated to Colonel William G. Moore of the Washington Light Infantry, was unexplainably partnered with a gallop titled Cuckoo, whose notes suggested the sound of the whistling bird.

## **PIQUE DAME**

Often performed by The Marine Band, under the direction of Sousa, the operetta was a type of light, usually short, often farcical comic opera that was immensely popular in mid-19th century Vienna. By 1862, Franz von Suppé (1819 – 1895) was the most prominent Viennese composer of operettas, many of which are commonly staged today. His **PIQUE DAME**, or Queen of Spades, comes from a story by Alexander Pushkin about a sinister countess who takes her secrets to the grave, yet returns as a devious, vindictive ghost who taunts her murderer to suicide. The overture begins with a humorously sly and scheming theme but soon harsh, loud chords interrupt. This melodramatic disruption is followed by a joyous gallop that ends the overture with vigorous, animated glee.

# by Jane Chambers

## **THE GLADIATOR MARCH (1886)**

The marches that established the Sousa name in military band circles were *The Rifle Regiment* and *The Gladiator*, both written in 1886. This march was the first Sousa composition to sell over a million copies and earn widespread popularity. Sousa realized he had made his mark not only when other bands featured *The Gladiator* on their concerts, but when he heard the tune coming from a hand-organ on a street corner in Philadelphia!

## **EL CAPITAN WALTZES (1896)**

*El Capitan* is an operetta in three acts and was Sousa's first and most successful stage work. *El Capitan* was first produced at the Tremont Theater in Boston, beginning on April 13, 1896. It transferred to the old Broadway Theatre on 41st Street in New York on April 20, 1896, where it ran for 112 performances and then toured almost continuously for four years in the United States and Canada. Thereafter, the operetta was produced numerous times internationally and remained popular for some time. Sousa made the most of *El Capitan's* success by extracting two melodies from the opera and assembling them into what we know today as the *El Capitan March*. It is big and bold and full of the sparkle that made Sousa the "March King." Three lovely melodies found in this show are set in the form of a Strauss waltz for the *El Capitan Waltzes*.

## **THE GLORY OF THE YANKEE NAVY (1909)**

The noted Sousa historian Paul Bierley wrote the following about *The Glory of the Yankee Navy*, composed in 1909: "The musical comedy *The Yankee Girl* was in need of a spirited march, so Sousa was prevailed upon to provide one. The march, one of Sousa's most interesting musically, was dedicated to the star of the show, Blanche Ring. Lyrics were provided by Kenneth S. Clark. The title underwent a process of evolution. The earliest known manuscript was labeled *Uncle Sam's Navy*. Prior to the opening, newspapers referred to the march as *The Honor of the Yankee Navy*."

## **HABANERA FROM CARMEN**

*Carmen* is a classic in the opera world. Set in four acts to a story of the same name by Prosper Mérimée, composer Georges Bizet (1838 – 1875) exploited to the fullest his flair for dramatic musical characterization and brilliant orchestration. In Act I, the workers in a Spanish cigarette factory gather outside for their break. Then *Carmen*, an exotic gypsy girl, comes out of the factory, attracting all the attention to herself. The men tease *Carmen* and ask when she will give her heart.

# PROGRAM NOTES

In this famous *Habanera* she declares it might be today or tomorrow or never. She compares love to a bird that can't be caught, or to a gypsy, wild and free. As the workers return to the factory, Carmen tosses the flower from her hair to a young soldier, Don Jose.

## ***I'VE GOT YOU UNDER MY SKIN***

*I've Got You Under My Skin* was written by Cole Porter in 1936, and it debuted when actress Virginia Bruce sang it in the MGM musical *Born to Dance*, starring Eleanor Powell and James Stewart, that same year. Frank Sinatra began performing this song on his weekly radio show in 1946 but added his signature swagger when he recorded a big-band arrangement by Nelson Riddle for the album *Songs for Swingin' Lovers* ten years later. Sinatra re-recorded the tune for the 1963 album of his favorite numbers, *Sinatra's Sinatra*. One more visit to the recording studio for *I've Got You Under My Skin* occurred in 1993 with U2 front man Bono on the album *Duets*.

## ***WILLOW BLOSSOMS LEGEND (1926)***

In the early 20th century, Willow Grove Park in Willow Grove, Pennsylvania served as one of the premier music venues and amusement parks in the United States. The Sousa Band played at the park from 1901 to 1926, except for the year 1911, when the band was on a world tour. Sousa's last performance at Willow Grove was in 1926 at a special 25th Anniversary engagement. As a tribute to the management and patrons of Philadelphia's Willow Grove Park where his band played hundreds of concerts, Sousa wrote *Willow Blossoms*. Light and whimsical with a slight rag-time flavor, it was written to suggest the swaying of the willows in the park.

## ***THE CIRCUMNAVIGATORS CLUB MARCH (1932)***

To be admitted to the exclusive Circumnavigators Club of New York City, one must have traveled the world and have a sincere interest in foreign countries. Sousa was well qualified for his treasured membership. The Sousa Band, by way of train and ship travel, logged over a million miles in nearly four decades. There were European tours in 1900, 1901, 1903, and 1905, and a world tour in 1910–11. For the club's annual meeting on December 10, 1931, he composed and dedicated what was to become his last march – *The Circumnavigators Club*. Three months later on March 6, 1932, Sousa passed away.





3,500

Number of audience members in a year that enjoy RCB concerts  
(not including July 4!)



Number of musical pieces performed in a 12-month season

180

Volunteer hours for rehearsals and performances for a 12-month season

10K+



50



Rehearsals

15



Performances



# 2016 – 2017 season

The band is proud to announce that all of the concerts  
in this season's Eisemann Series will be  
**FREE OF CHARGE.**

## HAPPY BIRTHDAY MR. SOUSA

Sunday, November 6, 2016, 3:00 pm – Eisemann Center  
Alisha Rosa, Vocal Soloist; Sax on the Side, Pre-Concert Ensemble

## SANTA'S VILLAGE

Saturday, December 3, 2016, 6:00 pm – Richardson Civic Center

## RICHARDSON SENIOR CENTER CONCERT

Wednesday, December 7, 2016; 7:30 pm – Richardson Senior Center

## A MUSICAL RAINBOW

Sunday, February 19, 2017, 3:00 pm – Charles W. Eisemann Center  
Thiago Mascimento, Piano Soloist

## FOR KIDS OF ALL AGES

Sunday, March 26, 2017, 3:00 pm – Charles W. Eisemann Center  
Children vs Parents Conducting Competition

## AN ALL AMERICAN BAND CONCERT

Sunday, May 7, 2017, 3:00 pm – Charles W. Eisemann Center  
Barry Samsula (WRR), Narration

## RICHARDSON SENIOR CENTER CONCERT

Wednesday, May 17, 2017; 7:30 pm – Richardson Senior Center

## MEMORIAL DAY TRIBUTE

May 28, 2017, 7:00 pm – Richardson Civic Center Lawn

## RICHARDSON FAMILY 4<sup>th</sup> OF JULY

July 4, 2017 – Breckenridge Park

## SUMMER CONCERT SERIES

Sundays: June 11, June 25, July 23, August 6, August 20  
7:00 pm – Richardson Civic Center Lawn

# RCB MUSICIANS AND TENURE

## FLUTE/PICCOLO

Jane Chambers (Leader)	1977
Jane Hyman (Leader)	1986
Shirley Howard	1978
Luanne Kruse	1986
Sharon Monaco	1976
Paula Oldham	1980
Maureen Rakow	2006
Brenda Shaddox	2012
Margaret Somereve	1994
Laura B. Young	2002

## OBOE/BASSOON

Jenna Nolan	2011
Jessica Smith	2010
Janet Strong	1993

## CLARINET

Mike Dees (Leader)	1987
Ray Montoro (Leader)	1989
Dian Beaubien	2009
Ray Brinks	2000
Emily Henderson	2015
Michael Johnson	2012
William Mexic	2006
Jim Palmer	1997
Howard Schwartz	2009
Heather Scroggins	2016
Isaac Shutt	2011
Brittney Spruiell	2016
Anna Updegrove	2016
Cherelle Wilson	2016

## SAXOPHONE

David Janes (Leader)	1989
Clarine "Skipp" Andresen	2009
Stanton Goldberg	2008
John Hyman	2007
Brian Queen	2006
Cathy Schultz	1977

## TRUMPET

Ben Sloan (Leader/Charter)	1970
Howard Kennedy (Leader/Charter)	1970
Frank Bray	2008
Barbara Clark	1977
Ed Clark	2000
Christopher Cooper	2009
Rob Esler	2002
Ross Finkelman	1979
David Hall	2001
Robert Morris	2002
John Short	2006
Travis Summerlin	2012

## FRENCH HORN

Lori Johnson (Leader)	1985
Bill Pervin (Leader)	1975
Bill Adam	1987
Michael Haynes	2013
Stacy Jamison	2011
Daniel Molendyke	2014
Nathan Philipp	2012
Christy Shows	2014
Jack Waller	1989

## TROMBONE

Howard Scheib (Leader)	2001
Alan Braun	2007
Don Heaton	1992
Sandy Lauder	2016
Ken Lenoir	2010
Scott Nichols	2001
Glenn Todd	1995
William Van Petten	2009
Ken Wharton (bass trombone)	2014

## EUPHONIUM

Albert Karam (Leader)	1991
Raylene Belcher	2007
Tom Fletcher	2009

## TUBA

Jerry Gray (Leader)	1982
Carol Legas	2015
Sam Reyes	2016

## STRING BASS

Bill Geyer	2010
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## PERCUSSION

Debbie Ford (Leader)	2008
Warren Gallic	2012
Rick McCoy	2011
Susan Scheib	2001
Brian Wolf	2010
Carol Young	2013

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Our community band enriches the lives of those who live here and provides an outlet for our neighbors and friends to share their talents with appreciative audiences. None of this is possible without the generous support of the individuals, families and organizations on the opposite page who share a commitment to the musical arts.

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This concert is funded in part by the City of Richardson through the City of Richardson Arts Commission.

The RCB is a 501(c)3 non-profit organization and relies on community and corporate support. To become a financial supporter of the Richardson Community Band, please send your tax-deductible contributions to:

Richardson Community Band  
P.O. Box 832964  
Richardson, Texas 75083

# RICHARDSON COMMUNITY BAND

## UNDER THE DIRECTION OF



**George W. Jones** first served as the summer interim conductor for the Richardson Community Band during the first summer in Texas in 1977. He was appointed as Conductor of the Band and conducted his first concert on May 8, 1983. During his tenure as conductor of the band, the band has grown both in size and popularity. He instituted the band's Summer Concert Series, which has become a favorite summer activity for families across the Metroplex.

Since 1997, George has served as the Director of Fine Arts for the Garland Independent School District. Prior to assuming this administrative position, he served as a band director in Garland for 18 years.

In 2010, George was presented with the "Real Heroes Award" by the Richardson Coalition for his service as conductor of the RCB. The Richardson Arts Alliance presented him with the "Lifetime Achievement Award" in 2011. He was recently named "Texas Music Administrator of the Year" by the Texas Music Administrator Conference.

Mr. Jones holds a Bachelor of Music Education degree from Illinois Wesleyan University and a Master of Music from Southern Methodist University. He is a member of the Texas Music Educators Association, the Texas Bandmasters Association, the Texas Music Administrators Conference, and Phi Beta Mu honorary music fraternity.



**Jane Chambers** joined the Richardson Community Band as a member of the flute section in the Fall of 1977. She has served as Associate Conductor of the Band since 1991. In addition to her conducting duties, Jane also writes the announcer's scripts and program notes for our concerts. She is a career music educator and is Director of Music at the Ursuline Academy of Dallas.

Professional recognitions include 1997 Teacher of the Year and Who's Who of American Teachers. Jane holds a Bachelor and Master Degree in Music Education from the University of North Texas. She is the Immediate Past President of the Texas Private School Music Educators Association (TPSMEA).

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<b>Band Conductor:</b>	George Jones		
<b>Associate Conductor:</b>	Jane Chambers		

# UPCOMING PERFORMANCES

## CITY OF RICHARDSON - SANTA'S VILLAGE

Saturday, December 3, 2016, 6:00 pm

Richardson Civic Center

## RICHARDSON SENIOR CENTER CONCERT

Wednesday, December 7, 2016; 7:30 pm

Richardson Senior Center

EISEMANN SERIES

RICHARDSON  
COMMUNITY BAND

A  
MUSICAL  
Rainbow

Featuring  
*"Rhapsody in Blue"*

Sunday, February 19, 2017  
3:00 pm  
Charles W. Eisemann Center  
Hill Performance Hall

The poster features a vertical rainbow gradient background with faint musical notation. The text is centered and uses a mix of serif and script fonts.

RICHARDSON COMMUNITY BAND  
P.O. BOX 832964  
Richardson, TX 75083

[info@richardsoncommunityband.org](mailto:info@richardsoncommunityband.org)  
2016 - 2017