PRESIDENT'S MESSAGE
We Are Getting a New Sound System!!

The Naples Concert Band is an excellent community band. We have good musicians, a conscientious, hard working conductor; and members who are willing to step up and go the extra mile to ensure our success. We make considerable effort in preparing for a concert, but how many times have you heard from those in the audience that the sound was lacking, particularly with soloists and small groups. Our sound manager, Tim Casey, has always tried to get the most out of our existing equipment, but there has been a growing realization that the existing equipment was just not doing the job.

A few weeks ago, a sound committee was formed, chaired by Ev Hughes, and along with additional members Bill Bennett, Lori Beshears, Charlie DiGangi, Harris Lanzel and sound manager Tim Casey, the committee obtained bids and brought their information to the board. A contract was approved, and we are now in the final stages of obtaining a completely new and up to date system. If all goes as planned, the new system should be in operation for our March concert. Thanks to all who have been involved with this, with special thanks to Ev Hughes, whose long hours of work on this have been so important. Every so often a major event occurs in the life of the Naples Concert Band, and obtaining this sound system is one of those “game changers”. The audience will hear us as never before.

So, be forewarned that this new system has the capability of singling out individual players who are out of tune or out of synch with the conductor, and if you don’t want to be one of those players, start the habit of taking your folder home, learning the music, doing your best at rehearsal, and most important, attending all rehearsals! Let’s use our new sound system as a motivating factor to make our band better than ever.

Frank Burgeson
President

WHAT IS A CAPA?

CAPA is an acronym that stands for the Bayshore Cultural and Performing Arts Center. As each of you may remember, the NCB has agreed to support the concept that has been espoused by an umbrella organization for non-profit groups that have endorsed the goal of creating an affordable and accessible venue for the community and the visual artists who serve it. This would include a new rehearsal facility to satisfy the NCB's strategic plan. This CAPA project is still alive and pushing forward. We are currently attempting to partner with educational institutions that could help make such a facility more feasible.

Steven Monder has recently retired as CEO of the Cincinnati Symphony which, of course, created the Cincinnati POPS as well as the Cincinnati Symphony. He has agreed to be on the Advisory Committee of the Bayshore CAPA organization and will provide well grounded guidance to the CAPA organization to move forward in their current push to get a physical site under contract. He is being welcomed to Naples on March 15th at a "meet and greet" function which will be covered by the press. The Paradise Brass Quintet will be providing the entertainment at this gala event and representing the NCB in the CAPA organization. Dwight Richardson is the principal representative of the NCB to this organization.
THANK YOU

We want to thank Cindy Quehl. Cindy not only plays in the Flute section, but she has volunteered to be our new web master and has made many improvements in the NCB’s website.

It is also thanks to Cindy that we are able to bring Tutti to you in an electronic format, which not only saves some trees, cuts down on the amount of trash we create, and reduces our carbon footprint, it also saves us money!

OTHER ACTIVITIES

Barry Boardman (Trombone) writes:

Over the past 12 years I have taped nearly 1500 arrangements on about 150 cassettes involving the bands I have played in. This summer I began the job of converting these to CDs. The learning curve has been long, slow... and continues. So far I have made about 20 conversions and it will probably take until next summer to get the job done.

I was fortunate to find a guy... the father of two leading players in the Nepean concert band in Ottawa, where I live. He has been doing this for many years and, when he heard about my interest, volunteered to guide me through the steps. Little did I know what a novice I was to computer work and editing music. However, he has been very patient in explaining things and trying to make me do them the right way.

The process for each tape is tedious and takes about four hours (if you don’t make any mistakes). So you can see that it will take approximately 600 hours to do the job... not counting the many hours of learning time and correcting mistakes. It has been fun, demanding, and educational, since I had to learn a lot more about computers than I ever thought I wanted to know. But I'm glad I started... hope I get it finished!

Other Activities, continued

Tom Draney (Bassoon) tells us:

I recently gave a workshop to 300 participants at the national convention of Call to Action, a group dedicated to renewing the Catholic Church. This convention, an annual affair held in Milwaukee, drew some 2200 people from all over the US and Canada. The topic of the workshop was “Reclaiming Eucharist as a Meal” and was focused on the Eucharist of the first disciples.

MUSIC IN THE WIND

Yes, if you listen to the wind you can hear music. However, at some recent concerts you can also see the music in the wind as it flies off of our music stands. As you know, the Band has a box of wind clips that it brings to each concert. Over the years this collection of clips has shrunk in size so there might not be enough to go around any more.

The Band has decided not to invest in new clips to replenish the supply. Some sections have their own stash and many individuals even have their own. Also, with innovative designs come new types of clips. Rather then the traditional extended clothes pin-looking thing with the clear plastic strip, there are now clear plastic vertical strips that clip to the stand tray and extend upward over the music.

So, for your shopping convenience, here are a couple of web sites that provide these new clips and the traditional clips:

http://www.musicmaide.com

BLAST FROM THE PAST
Interesting Characters

By: Terry Stevens

Every member of the band contributes in his or her own way. Our members come from all walks of life with different backgrounds and personalities. There are those with leadership abilities, flamboyant performers, and those who like to quietly perform to the best of their ability behind the scenes. The current members of the band are much like those who went before them. A major reason for the musicians who founded the Naples Concert Band being special is that they were first. They were the pioneers and the ones who handed all of us their legacy.

I'd like to remember some of the interesting founding members of the Band that I affectionately refer to as characters.

For this column I'd like to tell you about two members of the clarinet section. One of our lead clarinet players was Paul Guma. Paul only attended during concerts. He was not required to attend rehearsals. I was probably one of the few people who knew why.

I first met Paul two years before I joined the Concert Band. He acted as a substitute band director at Naples High School for a couple of days. Our first chair trumpet player was out of town with the band director for a solo competition. I sat second chair. A few days before that a class bully had punched me in the mouth causing my top lip to swell up.

After band class, I apologized to Paul for my poor performance and explained what happened. He sympathized with me and told me his friend was a trumpet player who also suffered some lip damage. I asked Paul what happened. He explained that his friend Al had been performing when a brick was thrown. It bounced up and hit his friend in the mouth. Now they were worried that Al might never play again. The wheels began to turn in my head and I remembered a recent news story I had heard. "Your friend wouldn't be Al Hirt?" I asked. "Yes, that's my friend," said Paul. "I used to play in his band." I was astounded. To me, Al Hirt was one of the world's greatest jazz trumpet players. To Paul he was, "My friend Al."

Another one of our clarinet players was a really nice lady by the name of Irene Weissenborn. She worked hard to help organize the Band and served on the board of directors. I recognized her even before I was introduced. The resemblance between her and her son Robert was remarkable. I had been in the band at Naples High School with Robert. Irene almost always dressed in a skirt, had jet black hair, and wore bright red lipstick. Those of you who play reed instruments know why you should avoid wearing lipstick while performing. I spoke to Irene's daughter a while back and she told me a funny story about her mother. Another clarinet player had actually asked Irene where she bought her red colored reeds. He wanted to buy some himself. By the way, you might know Irene's daughter. She is Janet Blumert who is a current member of our clarinet section.

DEAR DWIGHT:

I have recently performed at Cambier Park with the NCB and ran into a very difficult circumstance concerning the use of the City provided music stands. It seems that when I wanted it to stay up, after only a little while it failed and contracted to an unusable state. What can be done to correct this erectile dysfunction (of the music stand)?

DEAR Dysfunctional Damsel Dilettante

Yours is a common transference problem from minor inconvenience to wishful thinking. It is difficult for me to restate this question from a double entendre form that comes to mind to that of a serious question.

Let me approach it this way: What goes up must necessarily come down... maybe not when you want but hopefully after its upright position has been held long enough to meet your needs. Isaac Newton was one of the first to recognize the power and importance of gravity and its constant tug on the hope of staying erect. While analogies abound, the real test is will it stay up long enough for the music to be made and to be heard. It seems that in our last concert, as cold as it was, which
Dear Dwight, continued

is a clear deterrent, the stands, for the most part, stood tall and served their purpose. May that be a lesson for all of us...as our wants and desires are expressed may we always find someone that will stand upright ready to meet them. I hope this has swept away the Cambier Park confusion and given you hope for the gratification you so clearly desire.

ALWAYS RIGHT DWIGHT

UPBEATS

Here are some more answers to test questions from school children, published in the “Missouri School Music Newsletter”, forwarded to us by Gale Scott.

A virtuoso is a musician with real high morals.

Probably the most marvelous fugue was the one between the Hatfields and the McCoys.

For some reason they always put a treble clef in front of every line of flute music. You just watch.

The most dangerous part about playing cymbals is near the nose.

My favorite instrument is the bassoon. It is so hard to play people seldom play it. That's why I like the bassoon best.

It is easy to teach anyone to play the maracas. Just grip the neck and shake him in rhythm.

Just about any animal skin can be stretched over a frame to make a pleasant sound once the animal is removed.

MORE MUSICAL DEFINITIONS
With thanks to Dwight Richardson

Obligato – being forced to practice

Lento – the days leading up to Easto

Largo – beer brewed in Germany for the Florida Keys

Definitions, continued

Con Spirito – drunk again

Improvisation – what you do when the music falls down

Music Stand – an intricate device used to hold music. Comes in two sizes – too high or too low – always broken

JAZZ MEETS CLASSICAL
Forwarded to us by Bill Erikson

An orchestra was rehearsing a contemporary symphony in which there was a particularly difficult jazz trumpet riff. However, none of the trumpet players could play it. One trumpet player (this is highly unlikely, ed.) suggests they hire in a jazz trumpeter. The conductor screams, "NO, NO, NO!! Jazz musicians are irresponsible, can't play in tune, and are not real musicians!!" Finally, they talk him into it.

The next night at 7:57 (for an 8:00 rehearsal) the jazz musician shows up carrying his trumpet in a paper bag. The conductor decides to wait until after to yell at him. But the jazz-man plays the riff perfectly the first time. The conductor tries to thank him after rehearsal, but the cat is gone.

The next couple of rehearsals go pretty much the same way, with the cat actually playing the entire first trumpet part - perfectly. Finally, the conductor grabs him after rehearsal and says, "You know, at first I didn't want to hire you because I thought jazz musicians were irresponsible and couldn't play in tune, but I must say you have changed my mind. Thank you."

The jazz-man says, "Well, cat, I figure it's the least I could do since I can't make the gig."

Tutti is written and published by and for the members of the Naples Concert Band.

If you have an item that you would like to see in Tutti, please give it to Charlie DiGangi in the percussion section; call him on 597-1966; or e-mail charlieandtoni@att.net