



AMERICA'S
PREMIER
19th CENTURY
BRASS BAND

THE DODWORTH Saxhorn Band

BRINGING
OUR MUSICAL
PAST TO LIFE



Ann Arbor, Michigan

Spring 2008

We Want To Hear From You

We know that a good way to gauge success is to hear what our audience has to say about a performance. The DSB will be traveling to many locations this season and if you are in the audience, **we want to hear from you.** Let us know how you liked the performance. Did it impact you in a special way? It's really easy to send us your comments.

The Dodworth Saxhorn Band turns in an outstanding performance... ITG Journal

Email Us At
newletter@dodworth.org

Write Us At
Dodworth Saxhorn Band
Newsletter
P.O. Box 130412
Ann Arbor, MI 48113

*What will the Dodworth Band "surprise" us with this year?
GABBF*

Dodworth Band to release a new CD!

It was truly a delight to hear the band last Wednesday. From the 19th century Star Spangled Banner to the last tunes at the end, it was one of the most interesting and entertaining programs we've had.

BLEMF
... an extraordinary sound, high pitch, yet very mellow ... Most pleasing.
Bloomington, IN

Ann Arbor Rotary

TRULY UNIQUE!

*I heard the Dodworth Band at Concordia University this past summer. I was really impressed with the wonderful mellow sound and the excellent musicians you have in your band. I really enjoyed your program.
Plymouth, MI*

Welcome New Members!

DSB Welcomes New Members

The Personnel Manager of the DSB, Bill Jones, has reported the addition of four new bandsmen to our roster. These highly qualified gentlemen will help strengthen our ensemble. A hearty welcome is extended to:

John Culp: Bb Soprano
Mike Flickenger: Eb/Bb Soprano
Brian Turner: Bb Soprano
Randy Westmoreland: Eb Bass

We are also pleased to welcome **Tom Root** to our Board of Directors. Tom is presently a percussionist with the DSB. He will bring many needed skills in the area of finance to the board and will serve on the finance committee.

Blast From The Past

The New York Times, May 25, 1860

There was a very large gathering of those who desire the nomination of **Senator Douglas** by the Democratic Convention about to meet at Baltimore at Cooper Institute, last evening. The large hall was crowded to excess, and several meetings were organized outside. Hon. F.B. Cutting presided, and speeches were made by Hon. Messrs. Richardson and Logan, of Illinois; Watterson and Foote of Tennessee; E.C. Marshall, of Kentucky; Judge Larrabee, of Wisconsin; Thos. C. Fields and others.—all favoring the nomination of **Mr. Douglas**, and considering him the only man who could save the Democratic party, and through it, the Union from impending dissolution. The meetings did not break up until near 12 o'clock, and after that a very large number proceeded to the Fifth-avenue Hotel, where **Dodworth's** full band serenaded the speakers and invited guests.

Become A Contributing Member

We invite you to assist us in preserving America's musical heritage by becoming a member of the "Friends of the Dodworth Saxhorn Band". The DSB is a qualified 501(c)(3) nonprofit organization making your gift tax deductible. Please make checks payable to the Dodworth Saxhorn Band and mail to: Dodworth Saxhorn Band, P.O. Box 130412, Ann Arbor, MI 48113



Transforming Trash To Treasure An Interview with Tim Holmes by Jan Rolston

Members of the Dodworth Saxhorn Band are often asked who restores and repairs our collection of antique instruments. Tim Holmes, instrument repair technician, is one of the best around and has worked with the DSB for over 20 years. Tim had humble beginnings learning technical skills from his father and being an apprentice at music shops in the Detroit area. An association with Greenfield Village gave him the opportunity to hone his skills in the area of repair and restoration of early instruments. He remarks, “the work is challenging and fun”. The following interview reveals how this master technician turns instrumental trash into treasure.

Q: I understand that you repair modern band and orchestra instruments. How did you get involved in repair and restoration of antique instruments?

A: I started with my own instrument because I didn't like anyone else touching it. With the help of my father who claimed “you could fix anything”, I began taking junk instruments apart and fixing them. My interest in early instruments and their history started in about the 8th grade. My first job, in the late 1960's, was working at Ron Henry's in Dearborn. At that time my high school band director would have me work on damaged horns. Anderson Music hired me in 1970 and I apprenticed with the Neiman brothers (their father worked for all the major musical instrument companies in Indiana). During this time (1970's) the curator at Greenfield Village, Bob Eliason, would bring in opheclides, serpents, keyed bugles, over-the-shoulders, and lions and tigers, oh my! My dream had come true. Mr. Eliason and I began a collaboration and the home work began with research, talking with other technicians and lots of “hands on” work. I opened my own business called A Sharp In C. in 1978 with Mark Novachcoff.

Q: What special skills do you need to work on these instruments?

A: Patience, mechanical skills, chemistry, and generally being good with tools. It can be delicate work so you don't want to be all thumbs.

Q: How do you find replacement parts for early instruments?

A: Unlike modern instruments where you can order most parts from the manufacturer, antique parts cannot be purchased. If the part cannot be restored or replaced it must be fabricated. Having “junkers” around helps a lot.

Q: You also do appraisals. How do you determine the value of an early instrument?

A: Appraisals are researched. You look in many places for what the instruments are selling for. I also use a points system.

Q: Antique instruments need special care. What is the most important thing an owner can do to keep a horn in good condition?

A: Keeping them greased and oiled and making sure condensation is removed each time you finish playing is vital. Storage is very important. Cased instruments do so much better than those not in cases. Storage areas should not be too dry or too humid. Also, do-it-yourself repairs can be very damaging. Find a good technician.

Q: If one of our readers finds an old instrument, are there characteristics one can look for to determine if it has value?

A: Wow, that's a long question. I would recommend calling or emailing a good technician. I get “yard sale” questions all the time. I do this all day long, seven days a week.

Q: What was one of your most challenging restorations?

A: They are all challenging. That's what makes it so much fun! Each has its own individual problems. The most challenging are the oldest instruments and those that are composed of mixed materials.

Q: You once performed with the DSB. What instrument did you play and how long were you with the band?

A: Did I play with the DSB? Many years ago, maybe 20 or so, I was one of the original members and performed with the band 10 years. I played an unmarked C. 1860s wood four keyed (simple system) Db piccolo, cased.

Q: Do you currently perform with a musical group?

A: Yes. I've played professionally since 1970. You can see the groups, NINE and Scavenger Quartet, at Motor City Casino a few times a month. I also “fill” around town with all sorts of groups. For re-enactment fun, I dust off the piccolo and play with the Wildcats in PA.

Q: If someone has an instrument they would like to have you evaluate, how can they reach you?

A: I can be reached at A&R Music/A Sharp Repairs either by phone, 313.381-2274 or by email, asharp11@comcast.net.



The tallest man with the largest horn is the subject of our player profile for this issue. Alan Estes has been a member of the Dodworth Band for 18 1/2 years. Alan was born in Detroit and attended schools in Belleville and Ann Arbor, while spending summers at the National Music Camp at Interlochen, Michigan. He earned a Bachelors Degree from the renowned Eastman School of Music where he performed under Howard Hanson. He then played in the U.S. Coast Guard Band for four years. Upon release, he did work on his Masters Degree and was a graduate teaching assistant at West Virginia University. He moved back to Ann Arbor and has been a valued member of the DSB ever since. His first "gig" was at the Grand Hotel on Mackinaw Island, and he has also played at the White House, the Baseball Hall of Fame, the National Shrine to Music in South Dakota and at numerous Chautauqua Institutions around the country. Alan is also a member of the Dexter Symphony Orchestra, the Ann Arbor Concert Band, and the Yankee Brass Band which tours New England every summer. Alan has also served on the DSB Board of Directors for many years.

It is fitting that when Alan got married last May, the Dodworth Band was honored to be a major part of the wedding ceremony (and the Estes' honeymooned at the Grand Hotel)! We thank Alan for his many valued contributions to the DSB organization.

THE LAKESIDE EXPERIENCE (conclusion from last issue)

by Ted Badgerow

Lakeside is a Chautauqua institution on Ohio's Marblehead peninsula which had its beginnings in 1873 when land was cleared for a Methodist camp meeting. It's thriving to this very day. This fascinating community on Lake Erie was accessible only by steamboat in its first decades, and boasts an array of vintage Victorian summer homes. There's also a quaint little downtown area with shops and restaurants and an ice cream parlor, where I noticed our business manager Mike Deren doing business more than once. Nearby are the well-kept and busy shuffleboard courts where the prestigious annual international championships are hosted, and swimming facilities on the beach of Lake Erie. As in our previous visit, the band brought heat in the mid-90's to this late August engagement, so at the first opportunity I followed the advice of my friends who so often tell me to go jump in a lake.

The Dodworth Saxhorn Band first performed in Lakeside's historic Hoover Auditorium in July of 2003, at the end of a road trip, so the entire band had the pleasure of eating a fine dinner, staying overnight at the famous Lakeside Hotel, and spending a leisurely day at the resort. On that occasion I availed myself of the opportunity to take the ferry to Kelley's Island, where I spent the afternoon bicycling and sunning on the beach. The island has some fine Victorian-era homes, as well as being a geological marvel: receding glaciers created striated rock formations which are world-renowned and very impressive.

In 2007, however, the band drove from Michigan in the morning for an afternoon workshop by half the players and an afternoon concert at the Otterbein Northshore Retirement Home by the rest of the band. This was followed by an excellent supper provided by our Lakeside hosts before our evening parade and full band concert at 8:15. Most of the players drove home that night, but Corie and I gave an afternoon program on Civil War songs the following day. So along with our hornslepper, Bernhard Kirchner, we had the pleasure of staying at the Fountain Inn and enjoying ourselves.

As we entered the auditorium with our equipment, the broad strains of the slow movement of a piano concerto floated to us; I first thought it was late Mozart, as did our cornetist Paul Roache, but it was the *Adagio* of a Beethoven concerto in rehearsal. The Lakeside Summer Symphony, which for the last thirty-eight years has been under the able directorship of the famed Robert Cronquist, attracts some fine professional musicians for their summer concert series, and the cohesiveness of the ensemble is evident. The magnificent old wooden auditorium seats nearly 3,000, and has a state-of-the-art sound system and top-notch people to run it. And, to Corie's delight, air-conditioned dressing rooms!

This was the band's last full concert of the season, and Corie's last engagement with the DSB, so I guess I wasn't too surprised when she stepped out of character for a moment near the end of the concert to address the band directly – a brief word of thanks to her colleagues who, in the course of a decade of making music together, have become her friends. As with everything, she did it with grace and sincerity. For myself, there isn't space enough here to even begin to list the fourteen years of memories I have of performing with Corie Beth, both with the band and as a duo. We could tell you some stories. From all the band, Corie: Thank You!! – and we still know where you live...

After the concert, of course, the players meet and greet the audience and answer questions about the horns and music. And as usual, our Chautauqua concertgoers were enthusiastic, inquisitive and informed.

After a very good (and reasonable!) breakfast in the central business district, where we enjoyed chatting with some concertgoers of the previous night, I bicycled all over town with my camera and took another swim. Unfortunately, I was unable to persuade Bernie and Corie to play shuffleboard in the heat – so they holed up in the cool of the ice cream parlor instead.

Our afternoon program in the Green Room of the Fountain Inn was well attended, especially by some members of the Lakeside Chorale. They sounded very fine on the sing along, and it was great fun – as well it should be for our last gig together.

Past, Present and Future

by Michael Deren, Business Manager

Greetings from America's Past! Join us for a performance in the Present! Consider a DSB Abraham Lincoln program in the Future!

THE PAST: 2007 proved to be a busy performing year for The Dodworth Saxhorn Band and the future promises to be full of continued opportunity and celebration. Join the DSB in performance in 2008 at one of our many diverse and interesting venues. Leave your 21st century cares behind for several hours and journey with us into America's storied musical past!

THE PRESENT: our 2008 season opened in January with an exciting performance at the Henry Ford Museum, Dearborn, MI for the Detroit Tigers Caravan. We entertained the Tigers audience and helped bridge the years between the beginnings of Base Ball and the 2008 Detroit Tigers. Here is a brief overview of what lies ahead:

Sunday, May 4th 2:00 p.m. — Macomb Cultural Center at Macomb Community Coll., Clinton Township, MI
Friday, May 23rd, early evening — Coldwater, MI. President Lincoln arrives by steam train (DSB providing music).

Saturday, Sunday and Monday May, 24th, 25th, and 26th — Greenfield Village, The Henry Ford, Dearborn, MI

Saturday, June 21st, 2:00-6:30 p.m — Portage, MI, . at the Celery Flats Interpretive Center .
Friday, July 18th 7:00 p.m — Stony Creek Metropark, Shelby Township, MI.

The DSB is also working on confirming performances in Pea Ridge, Arkansas; Ann Arbor, MI; Canton, MI; Wixom, MI and a variety of other venues. Please check our website for future performance information.

THE FUTURE: 2009 brings us the 200th anniversary, (yes the Bicentennial!), of the birth of President Abraham Lincoln, savior of the Union. The DSB is busily developing presentations celebrating the life and times of Mr. Lincoln. These programs are ideal for community concert associations, schools, historical societies, opera houses and special events.

Lincoln based DSB programs may include: Abraham Lincoln: Man, Moment and Music, Lincoln's America: Music of Our 19th Century, Abraham Lincoln: Change, Conflict and American Music

Please feel free to contact me with questions, thoughts, or ideas on how we can help your community celebrate the birth of the man who saved the Union and United States!

Contact: **Michael Deren, Business Manager, The Dodworth Saxhorn Band, at: (734)-663-9634 or mike.deren@dodworth.org.**



Conductor's Corner

Steve Burian, Conductor, DSB

I have been reading from *Bugle Resounding: Music and Musicians of the Civil War Era*, edited by Bruce Kelley and Mark Snell, one of several books owned by the DSB and available for interested members to borrow and read. In an essay by Deane L. Root, the text of Stephen Foster's Oh Susannah is given a fresh look. Consider the first stanza:

I come from Alabama with my banjo on my knee
I'se gwine to Lou'siana My true lub for to see.
It rain'd all night the day I left, De wedder it was dry;
The sun so hot I froze to def—Susannah, don't you cry.
Oh! Susanna, do not cry for me;
I come from Alabama, Wid my Banjo on my knee.

Today, I think it is safe to say that most people believe this song was a mocking caricature of slaves, to be sung by white minstrel singers in blackface. But by taking a little closer look another interpretation is revealed.

According to Ms. Root, the dialect and the banjo indicate that clearly the speaker is a slave, but by suggesting that a slave would be able to travel freely between states to visit his true love, Foster is pointing out the absurdity of slavery in a way that was much clearer to audiences of the day than to us today. The idea of a slave being human enough to have a true love and also the freedom to visit her was equally absurd to some in our nation's history. We all have been struck by the absurdity of "it rain'd all night...the wedder it was dry" and "The sun so hot I froze to death." By juxtaposing absurdities, Foster uses an entertaining and tuneful song to make a profound statement on social ideals.

In saying that we "Bring America's Musical Past to Life," I believe it requires us to illuminate these songs for our audiences in a way that is both entertaining and thought provoking.

