

CATAWISSA MILITARY BAND

April 2007

NEWSLETTER

Vol. 4 No. 3

Pirating from the Past

by Anne Cosper, Editor

Before I knew what happened, the task of drawing a pirate had been assigned to me. Too late to recant my promise of pirate art, my only option was to consult the gods of illustration past.

In search of inspiration, or at least an excuse to procrastinate, I went straight to the source -- art books featuring the work of Howard Pyle and N. C. Wyeth. No one has ever painted pirates quite as well as those two.

After revisiting Pyle's works, I can see that his influence is even more apparent in our popular culture.

Howard Pyle (1835-1911) produced more than 3,000 published illustrations as well as nearly two hundred written works. He was an instructor at Drexel, in Philadelphia, for six years before forming his own school.

Pyle's students included Jessie Wilcox Smith, Maxfield Parrish, Frank Schoonover and N.C. Wyeth.

Best-known for his illustrations of *Treasure Island*, Wyeth created pirates that you wouldn't want to meet in daylight, let alone a dark alley. Unkempt and menacing, they are far removed from the fop-pish variety found in recent films.

I am envious of his ability to convey malevolence. The Vikings that I've drawn for my friend's book appear less than intimidating, inspiring comments such as "I

Continued on page three

There Auto Be A Law

by Lisa Chernesky, Staff Writer

I joined a few of my male friends talking at a party one night. John had a big smile on his face and a twinkle in his eye while describing "how sweet she was." He explained every detail of "her" with enthusiasm and longing while the others responded with approval and agreement.

Carefully choosing each word of the conversation, he used more words and descriptions than I thought possible for him. "Did John get a new girlfriend?" I wondered. I remained unnoticed as he continued raving with an excitement usually reserved for football conversations. Soon I realized it's not a "she" that he's describing, it's an automobile.

I used to roll my eyes and walk away from these conversations. Most of my life I never understood a man's attachment to his car. A car's purpose is to take you from point A to point B. Then I acquired "The One."

My 1990 Mercury Topaz needed so many parts and repairs that it would have been less costly to finance a small country. My then boyfriend, who sold cars, suggested that I get rid of it while it still had some value. As he prepared it for auction, I thought about what I wanted to drive. I had to pick one from the car lot that was within my price range -- even after a discount. For months I had my eye on an old Mercury that was sitting in the corner. Secretly, I was hoping no one would buy it. Now I could own the Zephyr -- I liked the name Zephyr.

I drove the Topaz one more week while the Zephyr got a quick cosmetic make over. Less than a week after owning the Zephyr, I knew I never wanted to drive any other car.

I didn't expect a car, let alone a 15 year-old car, to be "The One." My 1981 Mercury Zephyr coupe had a silent straight-six engine. It ran so quietly that I often didn't know it was idling. It accelerated quickly and provided a smooth ride. Red pinstripes separated the two-tone silver and grey paint job. It had a bench seat instead of bucket seats -- its automatic transmission shifted on the column. Even though it had the

Continued on page three

Spring Concert

Tuesday, May 8, 2007

7:30 p.m.

Caldwell Consistory Auditorium

Market Square, Bloomsburg

No Admission Charge

Coming Events

May 15, 7:00 p.m., Catawissa Military Band concert in the central gazebo of the Columbia Mall, Columbia Mall Drive, Buckhorn.

May 28, The Catawissa Military Band will be participating in three Memorial Day ceremonies. The Parade and service in Mifflinville will begin at 9:00 a.m. The service in the Old Rosemont Cemetery in Bloomsburg is scheduled for 11:00 a.m., and the Parade in Catawissa, followed by a service in Union Cemetery, will begin at 1:30 p.m.

Newsletter Editor, Anne Cospers, and Gina Whitenight are organizing a writers' group at the Bloomsburg Public Library. Anyone interested in participating is invited to attend a planning session Thurs., May 3 at 6:30 p.m., in the second floor conference room of the Library.

*Happy
Mother's
Day*



Submissions or comments may be sent to the Editor at delta2@ptd.net or Stevan Galbreath at sagalbreath@hotmail.com.

Written material may be given to Stevan Galbreath.

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It Boggles the Mind

By Rebecca Cospers

Editor's Note: My daughter's fourth grade class has been studying and writing various types of poetry. She offered to contribute one of her recent poems to the newsletter. She chose to write about her family members' addiction to the word game Boggle. This represents her first published writing.

One quiet night as I lay in bed,
thinking of the day ahead,
when to a certain degree of surprise,
I heard shrill, happy cries.
A game, what fun,
I love games a ton.
As Uncle shakes the Boggle board,
Mother readies her word hoard.
In unison they start the race,
while both don a poker face.
The timer says three minutes is up.
Uncle suggested to "wrap it up,"
The fun is over for the night,
as I reach to turn out the light,
sleep caresses me with all its might,
and this time, I don't put up a fight.

DID YOU KNOW

The national Memorial Day holiday had its origins in the Confederate States during the Civil War. In many parts of the south, it had become the practice to decorate the graves of soldiers on the anniversary of the battles in which they were killed. Mary Logan, wife of Gen. John Logan, encountered the practice while residing in Petersburg, Virginia, in the months immediately following the war. Her husband, John, was a founder and the second Commander in Chief of the GAR (Grand Army of the Republic -- the Union Civil War veterans organization).

Although Gen. Logan had participated in several local observances after the war, it wasn't until 1868 that he advanced the idea of making it a national holiday. The May 30th date was intentionally chosen to contrast with Southern practice since there was no major battle fought on that day. Southern states refused to join what they felt was a Unionist holiday and maintained their own varied Memorial Days in late April (supposedly, because spring flowers came into bloom earlier in the south). A unified Memorial Day did not become a true national holiday until after World War I. Gen. Logan went on to become a Senator from Illinois and (unsuccessful) candidate for Vice President in 1884.

Stevan Galbreath

Visit the Catawissa Military Band
Website at: www.geocities.com/greg_bitler/

Pirates Cont.

didn't realize the Village People had a Viking in the group."

The pirates inhabiting Pyle illustrations, if not exactly friendly, are a slightly less surly lot. Pyle had different things to convey and it shows in his work.

I wish that I could have been present at a typical illustration class at the Howard Pyle School of Art. The spectacle of costumed models, sets and low budget special-effects (students throwing water on makeshift "decks"), might not have helped me draw "tougher" characters, but it sure would've been fun.

Unfortunately, the golden age of illustration has long since passed. Photography has replaced traditional forms of illustration in print and computer graphics now are the norm.

I would like to believe that computers are just another tool, no different than pencils and paint, and that technology still needs the soul of an artist. But I'm not so sure.

The Brandywine Museum, in Chadd's Ford, is home to many of the great illustrators works. Maxfield Parrish with all his wonderful shades of blue. Blues that capture the ocean or summer skies at twilight -- Maxfield Parrish Blue. Weather-beaten cowboys, sinuous Indians and, of course, the pirates from N. C. Wyeth. And Howard Pyle paintings, vivid and alive.

One example stood out for me, even among so many fine works. It was a pen and ink illustration by Pyle. There were numerous pen and ink drawings of his on display, but this one was different. I could see where the artist had scratched away some ink -- a mistake! Howard Pyle was human after all.

What a thing to discover, there is hope. I *can* do this, finish the illustration without resorting to consuming mass quantities of rum in an attempt to find my "inner pirate." And I have the feeling the ghosts of Pyle and Wyeth are rooting for me. They understand.

Auto Cont.

length of a four door, it only had two. The air conditioning blew cold in the summer and the heat burned hot in the winter. I filled the gas tank by flipping down the license plate. Having a rear-fill gas tank was unusual in the 1990's.

I took such good care of that car that I thought I'd drive it until the wheels fell off. When the transmission started slipping and needed to be replaced, I went into a panic. "You have to find a transmission for it!" I cried to my boyfriend. "Have to! It's not an option!" To my relief, a low mileage transmission replaced the original.

A few months later, the boyfriend was taking my car to do some routine maintenance. He was t-boned by a woman who ran a stop sign. It was this 19 year-old's fourth accident. With the frame bent, the insurance company totaled my car. Less than 3 years after buying that car, my Zephyr was gone for good.

In a box on my dresser, where I keep my passport, Social Security card, and my Mickey Mouse watch with the moving arms, I have the "Z-7" plastic emblem from the back of my car. I even have the keys somewhere.

I still have pictures of that Zephyr. The sun glistens off the fresh wash and wax job. With a broad grin on my face, I look happy, leaning against the car. Now I join my friends' conversation instead of rolling my eyes. I reminisce about my Zephyr with the same excitement and enthusiasm as John. They can detect a little longing in my voice. Both the car and the boyfriend are long gone. I still have bittersweet memories of "The One." Wow, I really miss that Zephyr!

NOTES

Congratulations are extended to Josh Shelhamer for making both Columbia County Band and District Band. Josh is a student at Central Columbia High School and a member of the Military Band tuba section.

Belated thanks are extended to Bill and Ginny Rice for selecting and installing the new Band Hall curtains. They completed the project during the Christmas holiday break.

The CMB Newsletter is available on a subscription basis to non-band members who make a donation to the band. The donation will be used to cover printing and mailing costs. Contact Stevan Galbreath, manager, for information at sagalbreath@hotmail.com.

*Your tax deductible contributions are gratefully accepted
by the Catawissa Military Band. Donations may be sent to:*

Catawissa Military Band

115 S. Berger Ave.

Catawissa, PA 17820

Thank you for your continued support.

What Do You Call a Bugle?

by Stevan Galbreath, Asst. Editor

It might come as a surprise, but the U.S. Army has never adopted a bugle as its primary signaling instrument. The two instruments that were adopted to specifications, in 1879 and 1892, were cylindrical-bore and correctly designated "Field Trumpets" in the regulations. Natural (or valveless) trumpets had been used by mounted troops since the Middle Ages. They were also used by the Americans during the Revolutionary War and after, but were abandoned in the 1790s because of perceived aristocratic associations. From then, all Regular Army troops used bugles.

Military use of small conical-bore instruments came from the formal hunting practices of the 18th century. Light infantry (Jager) regiments organized in Germany took on the accouterments of the hunt, including green coats and the signal horns. The common horn became the crescent, or "U" shaped halfmoon (half-moon) of the Hanoverian regiments. It appeared in England (George III was also Prince of Hanover) during the 1760s and was well established in the British Army by the time of the Revolution. In the absence of definite information, it is believed that the few contemporary allusions to bugles in the Continental Army refer to halfmoons.

Pitched in the key of D, the halfmoon was considered difficult to play accurately, especially on the higher notes. By 1800, British officers were calling for an easier playing instrument in a lower key. The need to balance facility of playing with the necessity of being heard has been the ongoing dilemma of bugle design.

From the beginning, lengthening the crescent halfmoon was known to be impractical. London instrument maker William Shaw is credited with producing the first bugle that was coiled in the manner of a natural trumpet. This led, in 1810, to the development of the forerunner of the British service bugle. Double coiled

and pitched in Bb, the service (or duty) bugle remains in use today in Britain and those armies organized in the British tradition.

The French followed a similar course. In 1822, they devised a large-bore single-coiled bugle in C that was designated the *clairon d'ordonnance*. Due to the 19th century antipathy to things British, the French *clairon* became the instrument of choice in the U.S. Although never formally adopted, *clairons* were purchased in large numbers and issued to both regular troops and militia units through the Civil War.

With the decline in quality of military musicians after the war, cavalry officers on the frontier complained that a more more playable instrument was needed. Their influence became apparent in 1879 when the army authorized its first instrument designed to specifications. Not a bugle, but a natural trumpet in F (equipped with an extra C slide to perform the old *clairon* music).

Hardly had the new instrument gone into service, when the same officers said the lower pitch made it inaudible. After several years of testing, the Army's solution was the M1892 Field Trumpet. It was pitched in G with a tuning slide that could be extended a step to F in order to play with bands. The success of the 1892 design was unprecedented and its use in the U.S. became nearly universal. Adopted by Boy Scouts, Girls Scouts and veterans organizations, the Model 1892 also served as the basis for the instruments currently used by drum and bugle corps.

The field trumpet happened to be misnamed "bugle" through administrative indifference. Despite the changeover to trumpets, the rank of the players continued to be designated "bugler." It has been suggested that this was because some in the higher levels of the War Department believed the use of trumpets was a temporary aberration and, eventually, the Army would go back to "real" bugles. It never happened.

A Revolutionary Bugle?

The Stonewall Brigade Band of Staunton, Virginia, has a bugle that was allegedly used in the Revolutionary War. It found its way into the Confederate Army where it was used, briefly, in the Civil War. At the Battle of Manassas (Bull Run), the bell was shot off, fatally wounding the player. Never repaired, the bugle came into the possession of the band and is now on display in the Staunton City Hall.

Over the years, it became an article of faith that luminaries visiting Staunton would sound a few notes on the horn. Those who have played it include H. L. Clarke, Arthur Pryor, W. P. Chambers, Dan Godfrey and Sousa (when he was with the Marine Band).

However, the age of the instrument has been called into question. Since the first conventional coiled bugle wasn't made until 1800 (by William Shaw of London), its Revolutionary origin seems doubtful. From photographic evidence, it appears to be a French pattern *clairon* of post-1822 vintage. Such an instrument would have been the standard bugle of the Civil War.

The invented history probably derived from the Confederate belief that they were the true successors of the founding fathers and were restoring the original republic that had been corrupted by opportunistic Northerners. Tying the bugle to the Revolutionary era was one small-scale attempt to advance this doctrine.

Stevan Galbreath