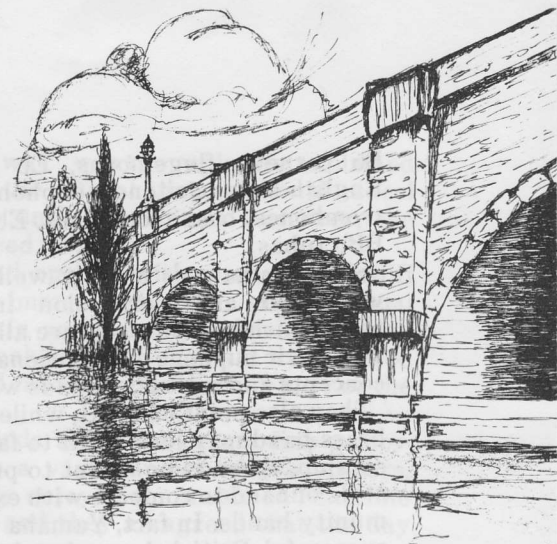


the Brass Band BRIDGE



bridge: a link, a tie, a connection, an alliance, to band together, to unify, a bond

ISSUE NUMBER 2, JUNE 1980

IT WAS REPORTED IN APRIL'S NEWSLETTER..... that the Dayco Company of Waynesville, N.C. was to sponsor the first British-type brass band pilot project, and that Dick Trevarthen was to conduct this organization. Dick's telephone conversation the last Thursday in May informs us that due to "legal problems" the local company in Waynesville will not be able to sponsor the band as planned. The company is, however, going to help support the band financially and will also help organize a fund for the necessary purchases. Dick says that this means that it will be more of a community brass band and that he and his committee feel that this will only delay their operation by a month or so. As the conductor for this group, Dick feels all that has changed is the name of the band and the starting time. The players are all set to go and are only waiting for the arrival of those brand new Yamaha instruments. Dick may be reached at 800 Thomas Place, Waynesville, N.C. 28786.

EARLE BRAUNHARDT OF FAYETTEVILLE, N.C. HAS BEEN WORKING..... on establishing the second British-type brass band pilot project here in North Carolina. He reports that the Black and Decker Tool Company of Fayetteville will sponsor this second band. The number of brass players Earle has lined up is 28. He says that the Black and Decker Brass Band will become a reality just as soon as he and his committee can possibly make it happen. This was good news indeed. As indicated in the first **BRIDGE**, these two British-type brass band pilot projects are made possible through the Yamaha International Corporation and two local retail music dealers, Duncan Music Company of Winston-Salem and Burrage Music Company of Raleigh. Through the Yamaha leasing program, these two bands are being

formed by a group of us who are music educators and who are also interested in establishing amateur music opportunities for adults. The first hurdle to overcome was to obtain the necessary and correct instruments for a brass band. This was accomplished through Yamaha and these two forward-looking retail dealers. The music library at North Carolina State University is to be a "lending library" for the immediate future. It is expected that the local Arts Councils will be able to help with the purchase of music thereby establishing a permanent music library for each band. Thereafter, each band will attempt to financially support their own activities and undertakings. These two brass bands are the first of their kind in North Carolina and we look forward to reporting to you about their programs and activities. Earle may be contacted at 555 A Winding Creek, Fayetteville, N.C. 28305.

THINKING THERE MIGHT BE INTEREST ON THE PART OF OUR READERS..... concerning the part the Yamaha Corporation has played in the two pilot projects in North Carolina, we asked them to send us a statement concerning their involvement. The following is a statement we received in April:

The Yamaha International Corporation has been interested in the brass band since its inception a few years ago. There was a natural interest since their international marketing teams cover Canada, England, Ireland, Scotland, Wales, New Zealand, and Australia, where British brass bands presently flourish in great numbers.

In addition, Yamaha is one of the few band instrument companies which offers a complete line of instruments which make up the typical brass band: Eb cornets, short model

Bb cornets, flugelhorn, Eb alto horn, English bore baritone, euphonium, tenor trombone, bass trombone, Eb tuba, and BBb tuba.

Since Yamaha is equally well known for woodwind and percussion instruments, their officials wish to assure all concerned, that their support of traditional American concepts and marching bands will continue.

They also point out that, while the British brass band may lend itself to factory sponsorship, there is no intent to promote this style of band to compete with existing community bands. In fact, Yamaha feels that a successful British brass band program in the United States can only enlarge the scope of instrumental music in America. It will be an additional opportunity for performers, young and old, to participate in an area of musical expression which heretofore has been limited to the Salvation Army and a very few isolated areas of this country.

Yamaha instruments will be used exclusively in two pilot programs in North Carolina.

ANYONE EVEN VAGUELY INTERESTED IN BRITISH BRASS BANDS will be pleased to learn about a national organization called the English-Speaking Union. The E-SU of the United States was founded in 1920 by the distinguished Briton, Sir Evelyn Wrench who, only two years previously, had established the E-SU of the Commonwealth. He realized that in the comradeship of World War I it was essential for the English-speaking peoples to "stick together". In essence, the E-SU is an association of those who believe in the fellowship of the English-speaking heritage as a vital force for a better world. What does it do? It opens doors to understanding, mutual trust and friendship among the English-speaking peoples of the world by disseminating knowledge of each to the other through its educational and informational programs.

To advance their purposes, the E-SU of the U.S. today has close to 33,000 members in 78 chapters (called branches) spread across the country working together for wide-ranging programs that turn E-SU goals into action. How? They do so through their scholarship programs, teacher exchanges and travel grants which amount annually to over \$100,000. *Branches often organize and conduct their own special activities and public service programs and social events* with fund raising for the benefit of the E-SU and its projects.

The North Carolina State University Brass Band had the Raleigh-Durham-Chapel Hill Branch of the E-SU as their special guests for their March 21 "Eleventh Annual Concert of Music of the British Isles". This brass band concert for the local branch was well received, opening a door for two-way conversation, assistance,

etc., for both the E-SU and British-type brass bands. In fact, we have received word the E-SU

"will be happy to put a piece in the **Branch Officers' Bulletin** suggesting:

1. That Branches consider sponsoring Brass Bands in their communities much in the way that Dayco, Inc. sponsored the Waynesville Band.
2. That the Branches near the eight forming Bands consider holding events similar to the one your Branch held. For this, though, I shall need to know where these Bands are and what kind of a fee they would require.

As Mr. Watson works with other Bands throughout the country, I would be glad to contact neighboring Branches on those Bands' behalf."

As this information is being presented in the **BRIDGE**, an article about British brass bands, including a photograph, is being sent to the editor of the **E-SU News** to inform their members of the activity of all the British-type brass bands in this country, which have written to be included in the initial registry have been sent to:

Miss Alice Boyne, Director
Branch Services
The English-Speaking Union
of the United States
16 East 69th Street
New York, New York 10021

It occurs to this writer that any reader interested in starting a British brass band, or any band in operation which would like to present a program of British music, might do well to contact Miss Boyne to see if there is a local Branch of the E-SU in their area and obtain the name and address of the person they might contact on their local level. In the case of starting a band, this local interest coupled with an instrumental lease program from a local music dealer might be just the right combination to initiate a British brass band operation. It is hoped that any results will be made known to us so that this information may be included in future issues of the **BRIDGE**.

IT WAS PLEASING TO RECEIVE A CHECK IN THE MAIL which was sent "to help the cause". Although no plans are in the making to solicit funds from any reader, any money received will certainly help! As you may see, this issue of **THE BRIDGE** is using an entirely different printing process . . . and it might be added, a more expensive process it is! Coupled with the printing costs is the cost of mailing. Since we only have a total of 82 names and addresses (plus 9 in England) we are not able to use the bulk mailing permit this university uses. This is **not** a call for funds, however, any reader caring to send anything "to help the cause" will be

guaranteed that every penny received will be plowed right back into this newsletter. And along that same line, we need to hear from people so that we will be able to "build bridges". So . . . let's hear from you and what is (or isn't) going on in your neck of the woods. Please send anything which might be used in this newsletter. Often, something you feel is not very important can make interesting reading to someone else. Let us be the judge and send it on . . . we'll use everything we possible can.

ROY NEWSOME WRITES FROM ENGLAND that in spite of a very hectic schedule, he is beginning to line up the instructors who will be teaching the North Carolina State University Brass Band Summer Course in England July 25 through August 15, 1981. His latest letter says that Harry Mortimer, Elgar Howarth, Edward Gregson, Peter Wilson, John Fletcher, Arthur Taylor and Arthur Butterworth have all indicated they would like to be associated with the course. Roy is optimistic and excited about the potential of such an offering, and says that he has high hopes for the success of such a venture. He also says he looks forward to working with a good number of American brass band enthusiasts. So mark those dates on your calendar and plan to go to England with us next year.

DOUGLAS BROWN, SR., FOUNDER OF THE CAPITAL ENGLISH BRASS BAND of Salt Lake City, wrote a nice letter to say they enjoyed the first issue of **THE BRIDGE**. He also stated "of interest in a future letter, we would highly recommend band directors contact **WRIGHT AND ROUND** in Gloucester, England for complete catalogs on music or records". He went on to say that this company has proven to him to be very prompt in supplying his needs. He also stated that he had taken the liberty of advising them about our efforts. The address he provided for interested parties is:

Wright and Round
Pierford Buildings
Parliament Street
Gloucester, England

We are certainly pleased that Doug will help "spread the word" about the growing interest in brass bands in this country . . . and that our humble attempts are trying to focus on the various activities found here. Anyone else having reports similar to Doug's should feel free to send them as we see this newsletter as a vehicle to serve you, brass bands, and any activities which might grow out of all this. And Jack Wynn, conductor of the CEBB, sent us the following report entitled—

Band music makes "Elephant" dance:

On May 3, 1980, the "Capital Brass Band" of Salt Lake City, gave the first ever, band concert at the Hogle Zoo. During the warming up of instruments prior to the concert, the elephant that was used for childrens rides, began to act skittish. A zoo official came and asked "Could the music be muffled", "No way" was the reply, we explained and told the official that he should cancel the rides until the concert was over, the man agreed to this.

The band opened with a march "Cardiff Castle", immediately the same official came again and requested that the band take a break until the elephant was quieted down and moved to a different part of the zoo.

Afterwards the band gave a fine performance to a vast number of zoo visitors, everybody enjoyed the music and the fine weather, and they all agreed that the day was a huge success.

JON ASGEIRSSON OF READING, MASSACHUSETTS WROTE a nice long letter to let us know about the Reading Brass Band. Jon says that he has long been interested in the British brass bands and he had the good fortune of attending the National Finals in October of 1977 and 1979. While there he picked up some music for brass band as well as some Salvation Army music. Jon reports that although small in number for the present (he says there are currently 19 involved with the RBB) the band certainly enjoys playing brass band music and looks forward to developing and growing. The ages of the band members range from eleven to sixty-seven. Most of the music they are working on comes from *The Brass Band Journal* and the *Brass Ensemble Journal* which are available from the Salvation Army, Eastern Territory, 120 West 14th Street, New York City. Jon states that both collections are excellent and all the music may be secured with bass clef parts for the necessary instruments playing the lower parts. We were delighted to learn of the existence of the Reading Brass Band and Jon's work with this group. A lot of us knew that he is conductor of the Woburn City Band located in Stoneham, Mass. Jon may be reached at 146 Summer Avenue, Reading, Mass. 01867.

JIM MOSHER FROM SYRACUSE, N.Y. sent a post card the other day to say that he enjoyed the newsletter and that he hopes to be in Raleigh for the two-day short course held in June. Jim is conductor and founder of the Onandaga Community College Brass Sinfonia which is a British-type brass band. Jim and this writer have corresponded the last year or so and he has sent a list of his library, including the selections which have the trombone and tuba parts transposed to bass clef. Also, he has sent programs of some of their concerts. Together, they indicate the high quality of music that group is able to perform. Jim indicates the O.C.C. Brass Sinfonia is presently in their 15th year of operation. Jim may be reached at 707 Hamilton Parkway, Dewitt, N.Y. 13214.

ROBERT D. ALEXANDER, THE CHAIRMAN AND ORGANIZER OF Great Britain's National Brass Band Championship Contests, wrote a very kind letter

to say that he had received his copy of **THE BRIDGE** and enjoyed it very much. He also extended an invitation, . . . "to anybody in the Albert Hall between say 12 noon to 1:30 p.m. from America who would like to go to the Press Room which is on the Grand Tier level and enjoy a glass of wine with us." Robert issued this kind invitation in addition to saying that we should expect some information concerning the National Contests, the European Contests, and the Youth Championships sent by the Press Officer from time to time. We look forward to this information and welcome this contact for the readers of this newsletter.

GLENN K. CALL, EUPHONIUM SOLOIST WITH THE U.S. MARINE BAND has been invited to appear in Great Britain on several occasions. His recent activities have included the "First Annual Euphoniumists' Dinner" held in London on October 4, 1979. At this event, the well-known Barrie Perrins was elected Euphoniumist of the Year and was awarded a nice plaque along with the honor. Then on October 7 Glenn soloed with the Redbridge Youth Brass Band playing "Beautiful Colorado" by DeLuca, the middle movement of the Horowitz Euphonium Concerto, and Howarth's arrangement of "I Dream of Jeannie"; Colin Handley conducted. The next day, Glenn gave a lecture recital accompanied by the International Congress for Brass Musicians which was conducted by none other than Roy Newsome.

Following these events, Glenn was Course Director for the Redbridge Youth Brass Band Christmas Course, held in January of this year, which consisted of three days of rehearsals followed by a concert. Glenn conducted "Little Suite Number 2" by Arnold, "Prelude for an Occasion" by Gregson, "London River Overture" by Heath, "Four Dances From Checkmate" by Bliss and arranged by Ball, "Sospan Fach" by Jacob, "Kennilworth" by Bliss, and "Partita" by Gregson. During the program, Colin Handley conducted while Glenn played Philip Sparke's new "Fantasy". In a telephone conversation, Glenn stated that this last experience will be one he will remember for a long time. It was nice to hear from Glenn and we salute his excellent work!

MRS. EVELYN BRAY, M.B.E., HON. GENERAL SECRETARY of the National Brass Band Club has graciously responded to our request for help by sending some material concerning that organization and how they function. The constitution and the N.B.B.C. rules she sent could be very useful when and if the time arrives that we feel we need to form a more organized association. Mrs. Bray has offered to help in several ways including making available the selections in a catalog of brass band publications in which she is

presently involved. Her address is:

Mrs. Evelyn Bray, M.B.E.
10 Arncliffe Court
Croft House Lane
Marsh.
Huddersfield, HD1 4PT
England

MOST OF US USING PUBLICATIONS FROM GREAT BRITAIN are faced with the problem of using treble clef music for the first two trombone parts, the Eb tuba part, and the BBb tuba part. As all of you well know, this requires the players to learn to read treble clef (a feat that is not impossible) or that we transpose these parts to bass clef. After having to teach incoming trombone and BBb tuba players to learn to read treble clef for fourteen years, this writer has finally given in to the fact that a lot more can be accomplished when the players can read the clef in which they are most familiar. Except for the Eb tuba part, we started transposing the trombone and tuba parts this year and so far we have forty-five selections which have these parts transposed to bass clef. This number includes some parts for which Charles Lietwiler was kind enough to send copies. All of this leads to (1) the fact that any brass band in this country will probably be faced with the same problem . . . (2) that it might be helpful if there was a central location listing the available bass clef parts for BBb tuba and the two trombone parts . . . (3) that copies of these parts would be available for whatever it would cost to duplicate and mail. Would this be useful and helpful?? If so, let us know your thoughts and ideas on the subject. We will be pleased to share with any reader interested in this proposal titles (with composer/arranger and publisher) of the selections transposed thus far and which are located in this university's brass band library. By utilizing student help, we plan to continue this operation until all of the brass band music library we have is completed. By like measure, we would like to know if there are selections we might be able to obtain with the bass clef parts for the two trombone and BBb tuba parts. Having both bass and treble clef parts for the trombones and BBb tuba parts in a library will give any band the best of both possible worlds . . . bass clef for those who are used to it and treble clef for those moving from another brass instrument in the band to particularly BBb tuba, but also trombone. As far as the Eb tuba part is concerned, we have found students who could either read the printed treble clef part or they could change the clef sign, correct the key signature by adding the three flats and not have to have the treble part transposed to bass clef.

UNTIL NEXT TIME that's *fine* for now. Let's hear from you!

J. Perry Watson
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