

The BRASS BAND **Bridge**



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

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Courtesy of Musical Instrument Division, Yamaha Music Corporation, USA

ATLANTIC CROSSES THE ATLANTIC

The New Jersey-based Atlantic Brass Band recently completed an 8 day tour of England as part of a reciprocal hosting arrangement with the Jaguar Cars and Brodsworth Colliery brass bands. The band credits a large portion of its success in the NABBA contest this year to exposure to the playing of the British bands. Recordings aren't enough.

The band arrived in London by 9 (!) different carriers which were smoothly coordinated by Murray Booker, the Jaguar band manager. After spending the first day in London, the group boarded a coach graciously sponsored by MacKechnie Metals, a major supplier for Jaguar. The sponsorship was arranged through Mr. John Butcher, one of the Ministers for Trade and

Industry. He represents Coventry in Parliament. The band arrived at the Brodsworth band room in Yorkshire, and walked off the bus into a rehearsal!!

After rehearsal, the band was taken by hosts to freshen up, and then taken to a hall for a get-together with the "Broddies." The next day had the band treated to a reception by the Lady Mayoress of Doncaster followed by a tour of the mansion house. "Ivanhoe" readers will remember Conisbrough castle. It is in this area of England that the band gave its concert with Brodsworth. The Atlantic Brass relied heavily on the gifted arranging of Mark Freeh while Brodsworth produced brilliant solos by cornetist Philip Chalk and hornist Miles Davison, among others. The band also played a won-

derful arrangement of James Bond themes which the Atlantic band promptly procured.

After the concert, which was Broadcast by Radio Sheffield, the band went to York for some sight-seeing, followed by a trip to the Midlands where they met with their old friends, the Jags. The two bands were hosted in a wonderful garden party by MP Butcher and his wife Anne. Needless to say, as the pints flowed, the horns came out and the party evolved into a dixieland jamboree.

The following day it was back to work again. After a daytime tour of the Derbyshire Peak District arranged by Mr. Stephen Shimwell, the resident conductor of the Jags, the band went

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Jaguar band member David Govier, left, with Lucy and Herb Roselle, Anthony Guerere and members of the Atlantic Brass Band in front of the Jaguar factory.



THE NORTH AMERICAN BRASS BAND Association

Bridge

Official publication of the North American Brass Band Association.

For, about and by British-type brass bands throughout North America.

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UPCOMING DEADLINES

October 31, 1987
January 31, 1988
April 15, 1988



CRITIC'S REVIEWS

THE NATIONAL BRASS BAND FESTIVAL 1986

Massed bands: Desford, Britannia, Brighthouse & Rastrick

Conducted by Howard Snell

Champions: Williams Fairey Engineering (POLYPHONIC DPRL001D)

This excellent recording from the 1986 Nationals in the United Kingdom includes something for everyone. Howard Snell's superb arrangements of orchestral repertoire, Gregson's new euphonium showpiece, Fairey's championship performance, and a recording by the winning Youth Band. *Symphonic Rhapsody for Euphonium and Band* by Gregson is given a fine reading by Desford soloist, Stephen Mead. Another solo that is included is *Napoli* played by John Hudson, cornetist. The 1986 Test Piece *Diversions* by Derek Bourgeois sparkles under Fairey's grip with Roy Newsome at the helm. *James Cook, Circumnavigator* by Gilbert Vinter is another well-known test piece included in this recording by the massed bands. The highlight of the orchestral transcriptions is the contest winning *Daphnis and Chloe* (2nd Suite) by Ravel. This is one of those recordings that should be in every brass bander's library.

—D.K.

TIRED TROMBONES by Charlie Chester arranged by Darrol Barry

Studio Music Co. £6.50

If you are looking for a novelty number for your trombone section, this is it. With mostly unison playing for the bones throughout the piece, there is one short legato section which divides into three parts. In the coda section the tune played by the trombones gets slower and slower until the performers are fast asleep after a long fall off. This is a medium easy piece and could be used effectively with a youth band.

—D.K.

THE RAKEWAY BRASS BAND YEARBOOK 1987

Allan Littlemore, Editor

Rakeway Music (about \$8.00)

Over 300 pages in this book contain the essential information about banding activities around the world. This is a comprehensive reference to the year's activities in the brass band world. With a foreword by Harry Mortimer, the yearbook contains a section on Archives, it has articles by leading figures in the brass band movement, information on broadcasting, contest results listed in detail, a directory of music schools, professional cards and contest organizers and bands, a discography, information about contest information from around the world (including the USA), and other important information.

The special reports and special features make for interesting reading. There are profiles of the top 20 British brass bands, as well as articles by Derek Broadbent, Roy Newsome, Peter Wilson, Walter Ainscough, and Frank Andrews. Many details have never been published before.

This is an excellent book for anyone who is vaguely interested in any details concerning brass bands and their many activities. It is highly recommended.

—J. Perry Watson

ATLANTIC

Continued from Page 1

to Heanor. There, a massed band concert with Orion Airways, Jaguar Cars, and the Atlantic band brought a standing ovation from the capacity crowd. Playing *Land of Hope & Glory* with two top British bands brings the goosebumps right out.

The playing obligations over, the band was treated to a reception and factory tour of the Jaguar assembly plant. No free samples, but what a car!

The band also had a chance to see the great Major Peter Parkes in action, taking the Jags through their paces in preparation for the Albert Hall in the fall. Conductor Anthony Guerere of the Atlantic band was very high in his praise of Parkes.

The last night of the tour brought Jaguar and Atlantic together for a farewell bash, and of course, promises to keep the special relationship going in future years.

As for the new friends, the Brods-worth band has been invited to New Jersey next April for a tour with the idea that they will be in the neighborhood for NABBC 1988. So far, it looks very promising.

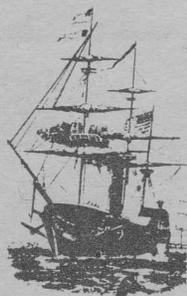
Thanks are in order to Don Stine, NABBA board member from the Eastern Iowa Brass Band, and Kim Bonsante, from the Danbury (Connecticut) Brass Band, and a few others outside of NABBA for covering absences from the Atlantic ranks.

In retrospect, the exchange idea is a feasible project for any active brass band; the benefits, both musically and socially, are inestimable. Thanks to the special nature of brass bandmen throughout both our nations, the spirit and co-operation make the visit much more meaningful than any tour operator could hope to match. Start writing letters!

This article would not be complete without thanking The Jaguar Car Company, MacKechnie Metals, Murray Booker, Paul Rodgers, Ian Scott, Chris Leggett, Stephen Shimwell and the committees for all their hard work on our behalf.

—Herb Roselle

Bands across the Sea



The **KEW CITIZEN'S BAND** from Australia is planning a tour of the United States during June/July 1988. The band visited San Francisco and Los Angeles in 1984 and although they were well received at their venues, they were unable to connect with any NABBA associated bands. Their concert schedule for their previous tour was mostly for shopping centers and resort areas. This tour they hope to arrange more concert type performances. Their trip coordinator Jack Kelly would like any brass bands interested in sharing or hosting a concert to contact him as soon as possible. He will provide interested groups and/or individuals with information about the band and its activities. Contact Jack Kelly at: 9 Mary Avenue, Heidelberg Wes, Victoria 3031, Australia.



European Brass Band Championship

Brass bands from Belgium, Switzerland, England, Scotland, North Ireland, Wales, Holland, Norway and Finland gathered for the **1987 EUROPEAN BRASS BAND CHAMPIONSHIPS** which took place on Saturday, May 2 at the Royal Concert Hall in Nottingham, England. The winning band was **JOHN FOSTER BLACK DYKE MILLS** (Major Peter Parkes) with 195 points. **WILLIAMS FAIREY ENGINEERING** (Roy Newsome) took the second spot with 189 points. Scottish band **MURRAY INTERNATIONAL WHITBURN** (Anthony Swainson) placed third (188 points) and last year's winner **DESFORD COLLIERY DOWTY** (Howard Snell) followed fourth (187 points). The test piece was *Frontier* written by Michael Ball who was also an adjudicator at the event.



RIVER CITY BRASS BAND

PLAYS TO TEN MILLION

Pittsburgh's River City Brass Band performed for its largest-ever audience when it appeared on "The Today Show" several months ago. The popular NBC-TV morning program, which has a daily audience of 10 million viewers, originated from Pittsburgh on Monday, May 18 in recognition of that city's designation by Rand-McNally as "America's Most Livable City."

The RCBB appeared three times during the program, playing abbreviated versions of *76 Trombones*, Philip Sparke's *Fanfare*, and Elgar Howarth's *Pel Mel* (joined in the latter piece by Willard Scott "playing" cornet).

RCBB music director Bob Bernat

observed that performance on the show required some unusual preparations, including a rehearsal with the NBC-TV sound crew that started at 5:00 am!

The NCB-TV performance is one of three television projects in which the RCBB has recently been involved. Crews from Group W station KDKA-TV and PBS station WQED-TV have been filming RCBB performances for the past six months in preparation for documentaries about the band which are scheduled to air in early fall. In addition, for the past eight months, the local NPR affiliate, WQED-FM, has been broadcasting recordings of the band's Carnegie Music Hall concerts.

ARCHIVES CONTINUE TO GROW

There is a rich and varied assortment of memorabilia being deposited in the North American Brass Band Association Archives. These archives are located at North Carolina State University in Raleigh.

Baseball caps, video tapes, recordings on cassette and long playing discs, specially designed patches, photographs, printed programs, posters, etc., have been deposited in the archives. These materials come from all across the country and from Canada. There is a rich assortment of printed programs which will give the viewer a nice cross section of the music performed by brass bands in North America. Additional materials include all information, results, etc., having to do with all competitions since the Championships I was held in Raleigh,

North Carolina in April of 1983. This in itself makes for interesting reading and a synopsis of the development of brass band competition on this side of the Atlantic.

Other materials include the published books and printed materials which provide a handy reference of brass band activity around the world. Also included in this are the commercial recordings from the British Isles and other recordings from this country.

All brass bands are encouraged to appoint someone to see that information about their band and their operations is sent to:

Brass Band Archives
Campus Box 7311
North Carolina State University
Raleigh, NC 27695

Is there any truth to the rumor that Championships IV will be held in New Jersey?



Rumor also has it that a band from Great Britain will perform at the gala concert.

NABBA
NORTH AMERICAN BRASS BAND ASSOCIATION, INC.



BULLETIN

Congratulations to the following members who were recently elected to the Board of Directors of the North American Brass Band Association:

Alan Raph, Connecticut

Paul Droste, Ohio

Don Stine, Iowa

K.D. Kneeburg, Florida

Bernard Mackey, Florida

Michael Swaffar, Kentucky

Since there were only six nominations and up to eleven vacancies, the Executive Committee voted to accept all nominations by acclamation.

★ SPECIAL NOTE ★

The NABBA Board of Directors will meet on Saturday, September 12, 1987. Members of NABBA having any business to be brought before the Board should send this information immediately to:

J. Perry Watson
NABBA Chairman
NSCU Box 7311
Raleigh, NC 27695

HOW TO PRACTICE

by Don W. Kneeburg

Practice can be divided into two basic sections: warm-up and work on exercises and music. The warm-up is not only to prepare the muscles of the embouchure and breathing mechanisms for performance, but to establish proper muscular habits. During the warm-up, concentration should be directed to consistent tone quality, proper breathing, correct tongue placement, and facile slide and finger movement. Since the player is not burdened with reading music, all the senses can be at work helping to produce the desired result. Having established proper habits, the performer is now ready to rehearse assigned music and exercises.

In working on a piece of music it is of primary importance to understand the rhythm. Without this framework upon which to build, all else will be of little value. With the rhythm established, attention should be given to playing the correct pitches with proper fingering and slide positions that are convenient and practical (use

of alternate positions and fingerings). Care must be given in this process because it is at this level that the player begins to program the right side of the brain for future performance. With rhythm and pitch secure, proper style and articulation should now be considered along with tempo, phrasing and dynamics. Attention to the musical line and written instructions (*andante*, *leggerio*, etc.) are of utmost importance. The muscles of the body and the right side of the brain must gradually absorb the information being entered. After they absorb this information, performing will flow almost effortlessly. Practice provides the muscles and brain with the proper information. Careless and haphazard practice provide little or fragmented information to the senses. Careful, consistent practice pays off in consistent performance. Setting aside a regular hour in which to work undisturbed is very important. Strive for relaxation with concentration. Tape recording practice sessions will provide additional feedback for the musician.

Editor's Note—Don Kneeburg is Professor of Trombone and Euphonium at the University of South Florida, Tampa

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