

The BRASS BAND Bridge



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

ISSUE 33
Aug. 1988

Courtesy of Musical Instrument Division, Yamaha Music Corporation, USA

NABBA's

NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

CONTEST LINE UP

The North American Brass Band Association invites you to perform in their upcoming contests. The first is the **PREMIER NABBA VIDEO COMPETITION** to be held October 12, 1988. This is an Entertainment Contest and is designed in such a way that bands will not have to travel to participate. The adjudication panel will be made up of experts in brass band literature and performance, video production and audio engineering. Here's your chance to participate in a contest without incurring the expense of traveling, so pull out those entertainment tunes and Uncle Bob's video camera and enter!!! For complete details and entry packet contact: J. Perry Watson, Box 7311 NCSU, Raleigh, NC 27695. Deadline for entries is October 12, 1988.

The North American Brass Band Championships VII, VIII, IX and X are to be held at the following locations:

Championship VII 1989 Asheville,
North Carolina

Championship VIII 1990 Pittsburgh,
Pennsylvania

Championship IX 1991 Cedar
Rapids, Iowa

Championship X 1992 Columbus,
Ohio

Although exact dates have not yet been established, all contests will be held in the

Spring during the months of either March or April. Test selections and adjudicators will be finalized at the NABBA Board meeting held this September. Entry packets will be mailed to bands well in advance of the event.



Championship VII will be hosted by the Smoky Mountain British Brass Band, its conductor Richard Trevarthen and Manager Bert Wiley.

REFLECTIONS FROM WHITBY

With Championship VI over, we can't help but reflect on our activities over the last twelve months. As you will see, contesting is but one aspect of our musical year.

Our 1987 Spring season included four parades (rain or shine) for local community groups, playing the anthems at a Blue Jays Game in Toronto, a concert with a local youth band, and playing at the old folks home for a 100th birthday celebration.

The first summer event was an outdoor church service for the 141st anniversary of the Anglican Church, followed by a strawberry tea. Then we were into our summer series of concerts, this time in the bandstand in a local park. Every second Thursday throughout the summer we gave concerts, which proved very popular with the local residents who enjoyed the informality of these occasions. The weather was very cooperative, though we did wear gloves for our final concert there, one Sunday in October!

The Fall season included the Remembrance Day parade for the Legion and then we were straight into Christmas activities. We did four Santa Claus parades in the area, though experienced frozen valves one frigid Saturday, and could not make a sound! We also held our Christmas concert and played for an outdoor Carol Sing at the bandstand.

Immediately after Christmas we began rehearsing hard for our first-ever recording, which was done in February. The tapes sold well at our Spring concert on March 10.

All in all, quite a year. All our engagements in Whitby are done free of charge which is our way of earning the grant we receive. (We do earn some money for the few out-of-town engagements that we do.) I love the variety of musical experiences that this band provides, together with the fellowship of its members, and feel fortunate to be a part of it. We would certainly be interested in hearing what other NABBA bands do for the rest of the year.

Jacky Bramma
Whitby Brass Band



Official publication of the North American Brass Band Association.

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

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MEMBERSHIP DUES:

Individual\$	20.00
Associate	10.00
Member band	50.00
Corporate	100.00
Sustaining	250.00
Patron	500.00
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Mail to:

Mike Swaffar, Treasurer N.A.B.B.A.
225 W. Maple Ave., Lancaster, KY 40444 USA

The North American Brass Band Association proudly recognizes the following for their support:

LEADERSHIP MEMBERS:

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Rayburn Tours, Ltd.
DERBY, ENGLAND

The Brass Band Bridge is sponsored in-part by the University of South Florida's Department of Music, Tampa, Florida.

UPCOMING DEADLINES

October 15, 1988
January 15, 1989
April 15, 1989



THE NATIONAL BRASS BAND FESTIVAL 1987

National Champions: Desford Colliery Dowty Band (Watson) Massed Bands: Desford Colliery Dowty, Britannia Building Society Foden, and Brighouse & Rastrick, Conducted by Howard Snell
(POLYPHONIC) PRL 036D

Side One: 1. Flourish For A Birthday (Arnold/Sparke), 2. Pastorale (Richards), 3. Trumpet Concerto (Arutyunyan/Antrobus), 4. Procession To The Minster (Wagner/Snell).

Side Two: 1. Prelude To Act III - Lohengrin (Wagner/Wright), 2. Mountain Song (Sparke), 3. Spinning Song (Mendelssohn/Snell), 4. Harmony Music (Sparke).

This is one of the better recordings from the National Championship series in that the selection of music, its performance and musicality are excellent. "Flourish for a Birthday" originally for orchestral brass, was adapted for brass band by Philip Sparke. Guest soloist Rod Franks, trumpet, gives a stunning performance of the Arutyunyan "Concerto" accompanied by the Brighouse & Rastrick Band. Howard Snell's arrangement and conducting of Wagner's "Procession to the Minster" is truly an inspiration for all brass players. Side two opens with an exciting performance of the "Prelude to Act III" from Lohengrin with everyone's triple tongue in fine form. The "Mountain Song" by Philip Sparke deserves special mention here not only for the performance, but for the fine composition. Almost seven minutes in length this piece is well within the grasp of the majority of brass bands and should be considered as fine programing material. The second guest soloist is Mark Oldham, xylophone, who plays the "Spinning Song" by Mendelssohn as arranged by Howard Snell. This is also good program sense to feature a percussionist and give a variety of sound to the brass color. The highlight of this recording is the performance of "Harmony Music" by Philip Sparke (the 1987 test piece) by Desford Colliery Dowty Band under the direction of James Watson. Again, not only is this a good composition but the performance is more than worthy of the title of champion.

LITTLE SUITE NO. III OP. 131 by Malcolm Arnold

Studio Music Company

For those of you who know Suites No. 1 and No. 2, this new work will come as no surprise. It follows the same format as the others with three contrasting movements. The first movement is titled Giubiloso and is basically fanfare in character with a soft ending. Solo cornets need a strong high Bb for this movement. The second movement (Allegretto) begins with a soprano and flugel duet and contains good legato playing for everyone.

The last movement is indicated as Vivace in three four time with a few short sections of sixteenth notes (comfortable finger patterns) among the quarter and eighth rhythms. This would be an excellent piece for a good youth band. All of the parts are very accessible with a few exceptions in the cornet parts with all cornets playing a few measures of high A and B in the last movement. Percussion needs are minimal with snare drum, bass drum, glockenspiel and cymbals. A full score is also provided.

ZITHER CAROL Czech Folk Tune arranged by Roy Slack & Cecil Bolton Studio Music Company

The Christmas season is not too far away when you consider that now is the time to begin planning and ordering music for this festive event. The "Zither Carol" would make a welcome addition to any program and it is not difficult to play. As a result it would not require a great deal of time to prepare. This arrangement by Roy Slack and Cecil Bolton has good variety in scoring as the melody repeats and all parts are well within a comfortable range. The tempo is indicated as Allegretto, no unusual percussion is required, and it is approximately two to three minutes in length. A good buy.

INFANT HOLY (A Polish Carol) arranged by Roy Slack Studio Music Company

Need another beautiful Christmas tune? "Infant Holy" as arranged by Roy Slack relies on the lugubrious sounds of tenor horns and baritones as this arrangement begins. The other instruments in the band are gradually added until a full legato section is finally achieved. The melody is enhanced with passing eighth note lines which add beauty and intensity. All in all a fine piece of craftsmanship from Mr. Slack. All parts are well within comfortable playing range for all instruments. No percussion is used and the length is approximately two to three minutes. Good parts with a conductor's three line score. Another good buy.

—Don Kneeburg

CORRECTION

In the last Critic's Review, this reviewer criticized Rosehill Music for not providing a full score to the "Orient Express" by Philip Sparke. This would be rather difficult for Rosehill to accomplish since they do not publish the piece. "Orient Express" is published by Studio Music. Apologies go to Rosehill.

We want to know about
YOUR BAND'S activities!!
Send your story to
The Brass Band Bridge.

NABBA

NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

BULLETIN



The North American Brass Band Association's Board of Directors will meet Saturday, September 17, 1988 in Asheville, North Carolina. This is the Board's most important meeting of the year and many important plans will be made for future NABBA activities. All NABBA members are encouraged to submit materials or motions concerning the organization to:

Douglas Field, Secretary
4156 Fieldgate Drive #35
Mississauga, Ontario
Canada L4W 2N1

MOVING?

Please send us your new address so that we may forward your copy of the BRASS BAND BRIDGE.

THE CLASSIFIED'S

Are you wondering how to sell that antique cornet or where you can advertise your music services to brass bands-people? The following is a list of categories and details on how to place an ad:

Professional Cards
For Sale
Players/Music Directors Wanted
Music, Accessories and Supplies
Wanted
Miscellaneous

Rates per issue:

\$.50 per word (with 12 word minimum), \$20 for 2½" x 1" box (inclusive of wording), \$30 for 2½" x 2" box (inclusive of wording), \$40 for quarter page ad, \$60 for half page ad, \$100 for full page ad. Camera ready art must be provided for all ads.

Please make checks payable (U.S. currency) to the North American Brass Band Association and send ad information with check to the Editors (address and deadlines on page 2).

FOR SALE

1961 BESSON 4 Valve Compensating Euphonium - Silver Plated, - Rarely used - \$800 firm. Write to Box 165, Rye, NY 10580

WHAT IS THE TENOR OF YOUR HORN SECTION?

by J. Perry Watson, Past President of NABBA

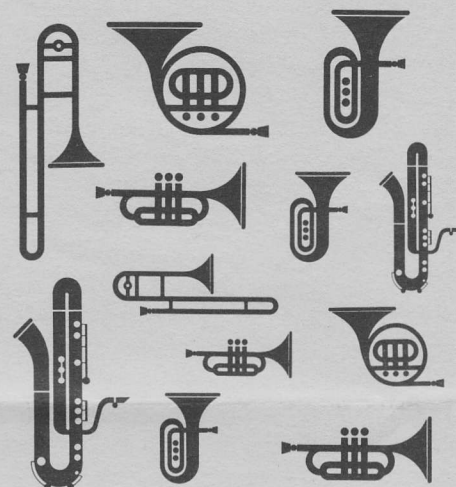
Those of us in the United States have the sounds from orchestra brass sections, brass choirs, brass quintets, concert bands, and other similar timbres "in our system". French horns are part and parcel of what we expect to hear when the sounds of brass instruments issue forth. **ALL** compositions and arrangements for any of the above musical organizations have parts written specifically for the French horn; substitution by any other instrument has simply come to be musical heresy! By those conductors and musicians who know, a substitution is simply not allowed or permitted. It would be difficult to imagine any conductor of any orchestra allowing a tenor horn to substitute for a French horn at any time.

And yet, there are those who see no dichotomy of musical integrity when French horns are substituted for tenor horns. Tenor horns are listed and called for by the composers and arrangers of all brass band musical literature.

Permit this writer to state a few points regarding the matter of French horns versus tenor horns. Elgar Howarth has stated, "...the brass band oddly enough is a lyrical medium". All other brass ensembles and brass sections, due to the use of French horns are basically heroic in essence. Certainly one cannot find a more heroic sound than that of the French horn. Brass bands can and do play heroic music too, but lyricism is the stylistic framework of brass bands.

To these ears it is the gossamer quality of the tenor horn which maintains the integrity of the Saxhorn family; after all, **THE SAXHORN INSTRUMENTS ARE THE BRASS BAND!** The unique tone quality of the tenor horn, and not the French horn, is asked for by the creator of all music written for the brass band.

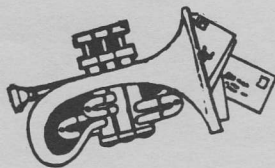
It is interesting to compare the manner in which tenor horns are used in transcriptions of standard orchestra compositions. For the most part, the French horn lines are not given to the tenor horn section, but rather to the baritones, tenor trombones, euphon-



iums and even to the second and third cornets. British composers and arrangers indicate they give the French horn "sound" to the baritones and euphoniums as this "frees" the tenor horns to serve as the alto voice of the ensemble. The lightness of the tenor horn serves a specific need found only in the instrumentation of the brass band.

Since cornets can imitate the brilliant sounds of the trumpet section, the crystalline quality of the tenor horns must be protected and maintained. Otherwise, by removing this unique tone quality, one diminishes the overall characteristic sound of the brass band which in turn sounds more like the brass section of an orchestra. This substitution may be preferred and/or advocated for many reasons. However, musical standards, and that phrase must include standards in instrumentation, are the essence of our art form. Without musical standards artistic confusion will abide. And what will follow will be some type of hybrid organization which could not be called fish nor fowl. It behooves NABBA, and all others interested in brass bands, to maintain standards and to see that the present instrumentation is not diluted.

The brass band has been fine tuned for over 150 years. It has achieved a perfect proportion carefully worked out and developed over generations of brass players. We can do no better than to honor that tradition, ...in fact we would do well to keep that tradition alive. What's the tenor of your horn section??



LETTERS TO THE EDITOR

We specialise in arranging Music Tours for brass bands in the U.K. We arrange their transport, accommodation and concert venues. Our clients include youth bands as well as famous Championship Bands. Until recently, our tours have been mainly throughout Europe, but we are now actively developing tours to the U.S.A. We have had several enquiries from well-known bands wishing to visit the U.S.A. and we would very much like to build up a network of contacts, amongst brass bands in the U.S.A. as well as potential concert venues. We recognise that such involvement with the brass band movement in the U.S.A. should be on an active level, and not just an exchange of correspondence. To this end, we are willing to participate in events within your country and, hopefully, be a part of the mutual interest which has undoubtedly grown up over the last few years between band people in Britain and the U.S.A.

A.D. Winfield
Rayburn Tours Limited
Pentagon Island, Nottingham Road
Derby, England DEZ 6HB

Our organization, the National Association of Letter Carriers, will celebrate its centennial anniversary in its founding city of Milwaukee, Wisconsin during late August 1989. As part of that celebration, we are preparing a major historical exhibition to illustrate the history, development and special role of letter carriers in America.

I am writing to ask for your assistance in our preparations. We are contacting a number of band societies throughout the United States in an attempt to identify sources of information on American letter carrier bands. Like many other major labor organizations, individual branches of the National Association of Letter Carriers often had their own marching bands which performed at local parades and other occasions. As a result, the history of these bands constitute an important aspect of our organization's history. We hope that you might be able to help us locate sources of information on letter carrier bands.

Would you please contact me if you have such information or if you know of any other sources of information? The NALC is very interested in developing our base of information on letter carrier bands as soon as possible and greatly appreciates your assistance. I look forward to hearing from you in the near future.

Candace Main Rush
100 Indiana Avenue N.W.
Washington, D.C. 20001

As you may be aware, the Lewington Yamaha Brass Band is recognized as one of the top ten bands in the country, and has recently entered into negotiation with the Atalantic Brass Band with a view to visiting the USA next year, at a date yet to be arranged.

Whilst "Yamaha" is in the name, there is no direct input to the Band from them and whilst the sponsor is generous (Bill Lewigton imports the instruments into the UK) the level of support cannot go to free trips to the States.

As a method of offsetting the costs, the Band could make itself available to the Yamaha Summer Schools and possibly Yamaha could organize some concerts.

These are merely suggestions, but any support you could give to the Band would be greatly appreciated and could only produce good publicity for Yamaha.

A.B. Goddard
19 Hesley Bar, Thorpe Hesley
Rotherham, England S61 2PP

THE BRASS BAND BRIDGE

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