

The BRASS BAND Bridge



TOWER BRIDGE, LONDON

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

ISSUE 36
May 1989

Sponsored in-part by Yamaha Corporation of America Band and Orchestral Instruments

FESTIVAL OF WORKSHOPS

The fourth annual Festival of Brass Band Workshops will be held in five states.

The North American Brass Band Association, Inc., is pleased to announce that during the summer of 1989 it will offer five brass band workshops. Sponsored by the Yamaha Corporation of America Band and Orchestral Instruments, these two-day workshops will be held in Akron, Ohio; Lubbock, Texas; Huntington, W. Va; Cape Girardeau, Missouri; and Red Wing, Minnesota.

In order to accommodate the many high school band directors needing certification renewal credit, North Carolina State University will offer one certification renewal credit for any one of these workshops.

At each location, the workshops will start at 6:30 p.m. on Friday evening lasting until 10:00 p.m. Workshop activities will continue the next day from 9:30 a.m. to approximately 5:30 p.m. that afternoon.

Participants in each one of these workshops will form a British brass band in order to play and study the music and composers of this world-wide movement. The history and current operations of brass bands in this country and the British Isles will be highlighted. Suggestions and recommendations for starting a community British brass band, possible sources of sponsorship, and the general make-up and working operations of these bands will be studied in depth. Yamaha will supply a

matched set of brass instruments and will provide a full set of percussion instruments for each workshop. As a direct result of these

NABBA's NORTH AMERICAN BRASS BAND ASSOCIATION, INC. SECOND ANNUAL VIDEO COMPETITION

The North American Brass Band Association invites you to perform in its second annual video competition. This is an opportunity for all bands across the U.S. and Canada to participate in the thrill of a contest without spending lots of money to get to the site. The video competition is an entertainment contest and each band is judged according to its program. There are no divisions. Each entry will be evaluated on how they performed the concert and the quality of the production of the tape. Judges for this year's competition are David Pickett, conductor of the Bloomington Brass Band; Douglas Field, former conductor of the Weston Silver Band (Canada), and Karen Kneeburg, editor of THE BRIDGE and former conductor of Sunshine Brass. Entry packets are now being mailed to all member bands. If you are not a member and would like to receive details of this event write: K.D. Kneeburg 17304 Lynnette Drive, Lutz, FL 33549.

Don't delay—your band will profit and grow as a result of this contest! Your tape can be used as a demo for future concerts, plus members of the band may like to have a record of their performance. **THERE IS A \$250.00 PRIZE TO THE FIRST PLACE WINNER!** So, pull out those entertainment tunes and Uncle Bob's video camera and enter!!!

WRAL WINS CHAMPIONSHIP

EASTERN IOWA CONQUERS HONORS


NCSU TAKES CHALLENGE

(See Special Championship Insert)

workshops, many new brass bands have been formed. So, find a date and location that suits you and bring a potential "brass bander" to a summer workshop!

For information regarding deadlines and costs contact:

DATE: May 19-20 Akron, OH
HOST: Tom Meyers
156 North Highland Ave.
Akron, Ohio 44303



Official publication of the North American Brass Band Association.

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

Editor Karen D. Kneeburg
Associate
Editor Don W. Kneeburg

17304 Lynnette Dr., Lutz, FL 33549
 (813) 949-1022

MEMBERSHIP DUES:

Individual	\$ 20.00
Student/Retired	10.00
Member band	50.00
Corporate	100.00
Sustaining	250.00
Patron	500.00
Leadership	1000.00

Mail to:
 David Pickett, Membership Chairman
 4418 Blackstone Court
 Bloomington, IN 47401

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

LEADERSHIP MEMBERS:

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 Band and Orchestral Instruments
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CORPORATE MEMBERS:

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Allegro Band Music
 AUCKLAND, NEW ZEALAND

Purdy's Brass Connection
 RALEIGH, NORTH CAROLINA

Studio Music Company
 LONDON, ENGLAND

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

UPCOMING DEADLINES

July 15, 1989
October 15, 1989
January 15, 1990



PRINCIPALS

Philip Smith
 (cornet/flugelhorn/trumpet)
Dudley Bright (trombone)
New York Staff Band of the
Salvation Army
Brian Bowen, conductor
 (TRIUMPHONIC) TRCD 1047

Side One: Philip Smith – 1. Song of Exultation (Bearcroft), 2. Schon Rosmarin (Kreisler, arr. Snell), 3. Intrada (Honegger, arr. Freeh), 4. I Love Him Better Every Day (Stevenson), 5. Blessed Assurance (arr. Bulla).

Side Two: Dudley Bright – 1. A Never Failing Friend (Leidzen), 2. The Noble Trombone (Bowen), 3. Immortal Theme (Steadman-Allen), 4. Elegie (Massenet, arr. Steadman-Allen).

In both concept and execution this is a landmark in the history of Salvation Army recordings. Philip Smith is the co-principal trumpet of the New York Philharmonic and Dudley Bright is the principal trombone of the Philharmonia in London, chairs which are highly prized by professional players and which carry with them immense prestige. Both Mr. Smith and Mr. Bright are lay members of The Salvation Army and are active in S. A. bands.

In devoting an album to two soloists, the New York Staff Band has again demonstrated its willingness to try new things and, on this occasion, has succeeded admirably. The repertoire is a mixture of sacred and secular solos, drawn for the most part from the best of the canon. To express a preference for a solo not included might seem ungracious but, for instance, it would have been informative to have Philip Smith's seminal performance of *Songs in the Heart*, arguably Erik Leidzen's finest solo, over the less satisfying *Song of Exultation*, or Dudley Bright's insight in Guilmant's *Morceau de Concert* rather than the slight Massenet *Elegie*.

These quibbles aside, one cannot recommend this recording too highly, both for performance and recorded sound. Each title is given exactly the musical approach it needs; Mr. Smith's cornet sound on the Kreisler is worlds removed from his hard-edged trumpet approach to the Honegger, whereas it is difficult to believe that the same trombonist plays both *Never Failing Friend* and *The Noble Trombone*, the latter with its neo-baroque opening followed by some quite pungent twentieth century licks. In all of this the New York Staff Band, under Brian Bowen's authoritative baton, rises beyond a mere accompanist's role to be an equal partner.

New York's Centennial Memorial Temple is less than ideal as a recording venue, but producer Brian Bowen and engineer Ed Marshall have successfully overcome its acoustic deficiencies to give the listener a believable perspective between soloists and band and great clarity within the band.

Brian Bowen's liner notes are exemplary, both in their economy and informativeness. No needless hype here. Just the facts ma'am.

Principals has been released in both CD and cassette formats and is available from Salvation Army supply departments in Toronto, New York, Chicago, Atlanta and Palos Verdes, CA. Playing time is approximately 56 minutes.

—Douglas Field

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

WORKSHOPS

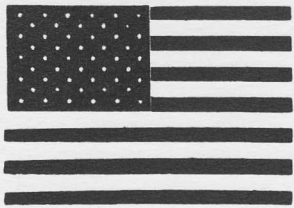
Continued from Page 1

DATE: June 23-24 Lubbock, TX
 HOST: Richard Tolley
 Music Dept. Texas Tech Univ.
 Lubbock, Texas 79409

DATE: July 14-15 Huntington, WV
 HOST: Buddy Madden
 The Pied Piper
 1200 Third Ave.
 Huntington, WV 25701

DATE: July 24-28 Cape Girardeau, MO
 HOST: Dr. Sterling Cossaboom
 Music Department
 Southeast Missouri Univ.
 Cape Girardeau, MO 63701

DATE: August 11-12 Red Wing, MN
 HOST: Cliff Emory
 Red Carpet Inn
 235 Withers Harbor Rd.
 Red Wing, MN 55066



Scenes from Championships VII



By K.D. Kneeburg, Editor

Championship VII held in the heart of the Smoky Mountains may have been the most exciting contest in NABBA's history. The quality of bands and the music they performed was truly outstanding. The activity began Friday evening while many bands were adding final polish to their already well-prepared programs. This can be a very difficult time for both band and conductor as they approach the climax of a year of hard work and dedication. After long hours of travel, the bands are deposited in an unfamiliar setting and must immediately adapt to the quick paced schedule of events. The last rehearsal provides the necessary time for refining, but more importantly, for the group to become one; as conductor and players act out their combined emotions and talents.

Friday evening was a time for learning for all those present. A sparse crowd gathered in the more than adequate performing auditorium for an open rehearsal with The Brass Band of Columbus and famous composer James Curnow. The personable Curnow invited the audience to circle the BBC on stage for closer review while he took them on a journey through his difficult *Trittico*. The work, as explained by the composer, is based on the tune *Consolation*. The "title came before the piece itself." Four notes comprise the main theme and the variations are based on these same four pitches rather than a complete melody. He explained that sometimes there is a variation within a variation. The listener was asked to judge the effectiveness of this technique. While the four note theme was demonstrated by the cornets and trombones, Curnow was quick to correct the pitch discrepancy. I found his excellent hearing consciousness one of many significant attributes that make him a fine musician.

As they worked through the piece I found it to be very technically challenging even for the BBC. It contains typical brass band runs (passages through the band from high voice to low) as well as beautiful Curnow melodies. Textures and colors surface that are reminiscent of his other works. Near the end there is an interesting improvisatory section. It begins with an ostinato pattern established by the euphonium and percussion. As the ostinato continues, Curnow adds the rest of the band using given pitches in random order with varying rhythmic groupings (rhythm and pitch order to be decid-

ed by the players). This creates a very busy ambience. After developing this landscape of sound and allowing the underlying pressure to build, the four note theme erupts as the conductor dictates the trombones and tubas much like the fifth movement in Percy Grainger's *Lincolnshire Posy*. These three elements join forces that build intensity for the listener and is then released into the final allegro variation which brings this dramatic piece to a brilliant finish.

Curnow appeared to enjoy his work with the BBC. I found his rehearsal techniques to be very organized with intentions of attaining a specific goal. His gestures were very clear and concise, sending appropriate messages to the band. It was enlightening to hear the composer communicate his rationale of a particular section as when he explained his intention "I want to create tension here by using the mutes." His insight into brass performance practices led to explicit suggestions for articulation and phrasing. The audience was fortunate to be invited on stage to share a moment of empathy as musicians and conductor chuckled over a particularly difficult passage. Mr. Curnow shared interesting background about *Trittico*. Commissioned by the Swiss Brass Band Association, this was the first of his compositions that had been published before he had heard it in performance. It was at the Swiss Brass Band Championships in 1988 that he was finally reintroduced to his piece, where he served as one of three adjudicators.

The open rehearsal with James Curnow and The Brass Band of Columbus was a valuable lesson for all participants. Though we were only able to spend an hour with him, we directly experienced an exciting new composition by one of the leading brass band composers. Thanks go to the BBC for their reading of the piece, to Paul Droste for making the arrangements, and of course to Mr. Curnow for a productive and stimulating session.

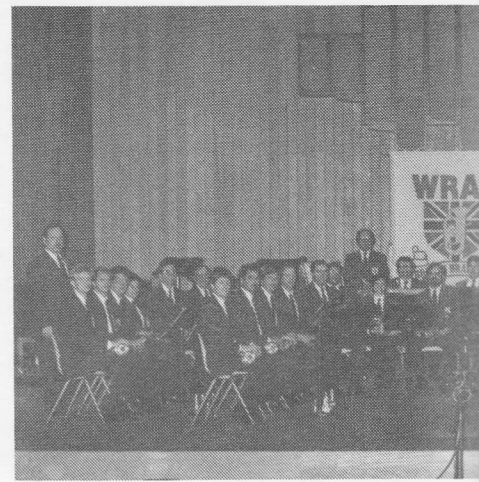
Although Saturday morning's weather was gloomy, the excitement of Championship VII was evident as the crowd gathered at the Asheville Civic Center. Music instrument dealers, Bach, Boosey & Hawkes, Holton, and Yamaha had potential customers blowing freely into their displayed products even in the early morning. Judges Bruce Broughton, Paul

Droste and James Curnow were secured as the first band set up on stage. Compere Bob Barnes announced the program as the audience waited in eager anticipation for the first chord which signifies the start of the event. North Carolina State University British Brass Band set the high standard for the day. Opening their program with a Rimmer march, this band immediately fulfilled the audience's thirst for the sounds of a British brass band. Their entire program was carried out with excellent style and ensemble. In addition to the required test piece, their interpretive rendition of the second movement of Gordon Langford's *Sinfonietta* was a wise choice in programming. I found the test piece *Cityscapes* by Stephen Bulla to be somewhat difficult for this division, but the NCSU Band proved to be capable of the challenge. While there were many solo spots that could have presented problems for this band, each section and soloist carried out their mission with the confidence of a professional. NCSU's performance was an enjoyable first hearing of the test piece. Many interpretive judgements had to be made and Perry Watson communicated those decisions with expertise. The band has a very warm sound created in part by the characteristic tenor horn approach as well as very fine soprano cornet playing. Conductor Perry Watson is to be commended for his first-class training of the band. I sensed that this band enjoyed their performance as reflected by player Larkin Horton III's comment, "I thought it went real well, everybody was awake and paying attention."

The Eastern Iowa Brass Band's visually stimulating appearance complimented their first number of the program, *A West-Country Fantasy* by Gordon Langford. While this piece was a little light (for my taste) for this type of contest, they performed it with great ease and obvious enjoyment. Through Langford's typical transitions, the band and conductor worked together and agreed making musical sense. The test piece *A Moorside Suite* was given an adequate performance with sensitivity and control, but lacked the spirit of the other works on the program. There were good dynamic contrasts and conductor Steve Wright skillfully selected an appropriate tempo for Holst's difficult last movement. Their performance was summed up by BBb tubaist Norman



NCSU BRITISH BRASS BAND – J. PERRY WATSON, CONDUCTOR
First Place, Challenge Division



WRAL BRITISH BRASS BAND
First Place, Challenge Division

Brooks who said, "it was one the best we've ever played—No, I know it's the best we've ever played."

WRAL's decision to enter the Championship Division proved to be a sound one in that they captured the coveted trophy for this Division. Their opening selection *Jubilee Overture* by Philip Sparke immediately exposed WRAL's strong qualities. They performed with excellent ensemble, balance and intonation; qualities that are evident in all the top brass bands in Great Britain. The group was alive; transferring their passion to the audience. There seemed to be a goal and objective with this band, and conductor Jack Stamp appeared to enjoy demanding music from his players. By the sounds of this well-prepared ensemble, the players apparently enjoy giving what is asked of them. I appreciated seeing some excellent conducting; his gestures were appropriate to each situation. During their performance of the test piece, *Plantagenets* by Edward Gregson, their intonation and balance was so exact that forte chords resounded as a unit. The opening pyramid effect that is repeated throughout the piece came off with ease and precision due to the band's attention to detail.

The technical section of this piece did not scare the band, in fact they seemed to delight in the difficulty. Stamp's knowledge of the score and his exceptional conducting skill gave him complete control of this performance. I found his program to be well balanced not only choosing pieces that compliment his band, but pieces that work as sensible programming. Their concert was finalized with an emotional performance of William Himes' arrangement of *America the Beautiful*. While all players of this group performed well, there was exceptional work done by the trombone section and soprano cornetist.

I have attended all of the championships (save one) and have experienced an exciting growth in musicianship. Each band at Championships VII should be proud of their achievements because each one performed eloquently. If I had to sum up the strengths of the day, I would do so by saying the following: The most characteristic brass band sound – Atlantic

The most technically proficient—Brass Band of Columbus

The group that appeared to have the most fun—Eastern Iowa

The most musical—WRAL

Best soloists within the band—NCSU

The most interesting seating arrangement—Allegheny

The band that accomplished the hardest challenge—Varsity All-Star

The band with the most sparkle—Mississippi River

And isn't it interesting how different sections rotate in quality from year to year? I remember the interview I did with Gordon Higginbottom about Championship IV. He said he felt the best sections overall were the tuba sections. While the tuba sections at this year's competition were certainly proficient, this year's soprano cornetists really take the prize! The soprano players in all bands sounded as if they had played soprano cornet all their lives, with a beautiful characteristic sound.

There is something quite unique about these NABBA competitions. While everyone participates with the desire to win, there is a friendliness and bonding amongst competing band members. They are eager to give their support to rival bands after their performance. Gordon Higginbottom said of Championship IV,

"When it comes to the actual playing of the bands and the conduct of the bands, I found that generally, certainly, that the atmosphere between band people in America to their fellow rivals was a credit, I really did. And I felt particularly good when in the first section (the challenge section), the runners-up got tremendous ovations from everybody anyway, and I thought, "well that's pretty good" because they didn't appear to have lost a contest. They appeared to be very happy to be there which I think is a tremendous attitude."





— JACK STAMP, CONDUCTOR
Championship Division



EASTERN IOWA BRASS BAND — STEVE WRIGHT, CONDUCTOR
First Place, Honors Division

Three soloists received medallion awards for their splendid performances accompanied by their respective bands:

Bb cornetist Brian Potter (NCSU) *Napoli*

Eb soprano cornetist Joan DeHoff (Eastern Iowa) *Rhapsody*

Eb tenor hornist Michael Saul (Mississippi) *The Lark in the Clear Air*

Joan DeHoff received the Outstanding Soloist of the Day Award which is a sterling silver bowl sponsored by the Schilke Company. The award was well deserved for her excellent performance of the *Rhapsody for Eb Soprano Cornet* by Eaves.

The Brass Band of Columbus under the direction of Paul Droste presented Championships VII's Gala Concert. Since this group won the Championship Division three years running, they were ineligible to compete this year. The Board of Directors of NABBA made the decision to extend an invitation to the BBC to present the Gala Concert.

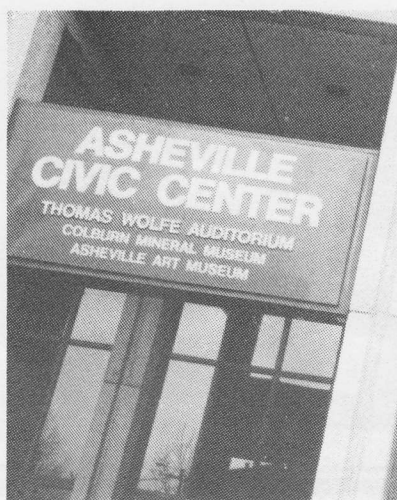
They displayed a varied program which began with the brilliant *Fanfare* by Derek Bourgeois. This was followed with the spectacular performance of the *Ruslan and Ludmilla Overture* by Mikhail Glinka. All musicians exhibited ease and flexibility in this very demanding transcription by Peter Parkes. Cornetists Dan King and David Easton were featured in the second and third movements of the *Concertino Classico* by Joseph Horowitz. Both soloists showed their beautiful tone quality and facile technique. Paul Droste then introduced the *Variations for Brass Band* by R. Vaughan Williams, explaining that the work is a classic in the literature and deserves not only more frequent performances but more frequent listen-

ing to its scoring. The first half of the concert closed with an exciting reading of a new transcription of Alfred Reed's *Russian Christmas Music* by Ohio State colleague David Leppla. Judging by this performance, this new work will be delighting many audiences in the future.

The second half of the concert began with an old standard march, *Washington Grays* by C. S. Grafulla executed flawlessly by the Band. Guest clinician and judge, James Curnow was next on the program to conduct his *Variations on 'Terra Beata.'* Mr. Curnow is a very dynamic conductor and lead the BBC through this beautiful work with ease and precision. Joel Pugh, euphonium soloist, presented the *Symphonic Rhapsody for Euphonium and Brass Band* by Edward Gregson. He performed with excellent technique and style. George Gershwin's *Promenade* was a delight to hear as well as being an excellent change of pace for this part of the program. This work requires some jazz "feel" for tenor horn, and flugel but is well worth the effort for an audience-pleasing number. The concert was closed with a super performance of the last movement of *The Year of the Dragon* by Philip Sparke.

The Brass Band of Columbus and conductor Paul Droste deserve our congratulations for their work on this performance and in presenting a varied program which featured works that can be used in concerts by all brass bands. The band's performance level continues to be held at a high standard by its players and conductor. Many thanks for a beautiful evening.

Gordon Higginbottom mentioned the American "attitude." This friendly attitude amongst rival bands has continued in the North American brass band movement and is one of its unique attributes. Band members from competing bands tipped a few and reflected on the day's events at the Saturday evening's traditional Brass Band Bash. (We can always count on the Atlantic bunch to organize this part of the competition.) Two bandsmen from the United States Army Brass Band even joined us after they spent the day observing the competition. As I mingled through the crowd, I took particular note that old friends were reuniting as well as new friends becoming. Brass banding in North American is finding its way and how exciting it is to be part of it!



Scenes From Championships VII





1989 NORTH AMERICAN BRASS BAND CHAMPIONSHIPS RESULTS

CHAMPIONSHIP DIVISION

WRAL British Brass Band	283
Atlantic Brass Band	270
Mississippi River Brass Band	263
Smoky Mountain British Brass Band	251

HONORS DIVISION

Eastern Iowa Brass Band	256
Allegheny Brass Band	238

CHALLENGE DIVISION

NCSU British Brass Band	269
Varsity All-Star Brass Band	217

CHAMPIONSHIPS VII MEMORABILIA

If you were unable to attend Championships VII, you still have a chance to experience the thrill of the event. Cassette tapes of Championships VII are available at a cost of \$7.00 each. NABBA pins (an attractive design with the American and Canadian flags and NABBA logo) sell for \$6.50 each (including postage) or \$6.00 each for an order of five or more. Any band who would like multiple copies of the Championship VII Souvenir Program may send \$3.00 and receive twenty copies. Single copies will cost \$1.00.

Support NABBA by ordering these items!
Make checks payable to
Bernel Music
Send all requests to:
Bert Wiley, Championships VII Host
P.O. Box 1447
Cullowhee, NC 28723

TRW COMMISSIONS BRASS BAND SALUTE TO U.S. ARMED FORCES

TRW Inc. has commissioned Mr. Stephen Bulla to compose a musical salute to the U.S. Armed Forces for brass band. The new work, yet to be titled, will be introduced on May 16, 1989 in Washington, D.C., by The National Capital Band conducted by Mr. Bulla. The performance will be part of a TRW conference.

The new composition will be made available, at nominal cost, to brass bands worldwide through the North American Brass Band Association.

Stephen Bulla is one of the world's finest composers for brass band. He is presently staff arranger to The United States Marine Band and White House Orchestra, for which he produces musical arrangements for Presidential functions. His instrumental and choral compositions have been published worldwide. Mr. Bulla is also bandmaster of The National Capital Band of The Salvation Army headquartered in Washington.

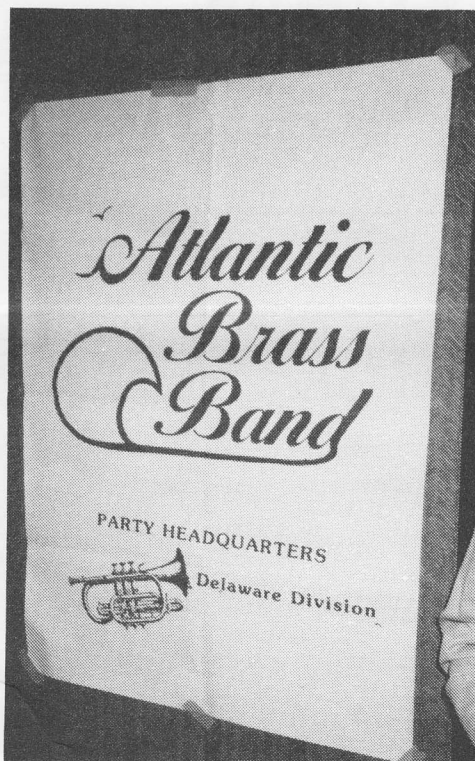
TRW Inc. provides high-technology products and services to the space and defense, automotive, and information systems markets.



Is there any truth to the rumor that the Continental Auckland Band (New Zealand) is entering Championships VIII?



Carl Wilcox (Smoky Mountain) and Debbie Resse (WRAL) rekindle their friendship.



Scenes from the traditional BRASS BAND BASH.

MOVING?

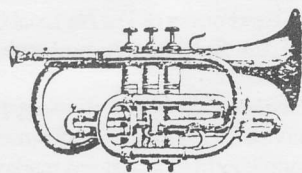
Please send us your new address so that we may forward your copy of the BRASS BAND BRIDGE.



Joan DeHoff receives The Outstanding Soloist of the Day Award presented by Douglas Field.

AN ASSOCIATION ... WHAT DOES IT MEAN TO BE A MEMBER?

By joining an Association, we combine our energies to support the growth of the brass band movement. We are able to share ideas and activities through the newsletter which also serves as advertisement of our progress. The Association sponsors and governs the Championships, assists in creating workshops to promote and educate new bands and serves as liaison with other brass and community organizations. Since the very beginning of NABBA, many overseas brass band associations have been in close touch, sending their journals and newspapers to keep us abreast of their activities while also printing our news to their readers. By joining NABBA, you are "investing" in the future of North America's brass bands. Won't you ask a friend to join? (See page 2 for membership information.)



ISB SWEATS IT OUT IN CLEARWATER

Monday evening April 17, the International Staff Band of The Salvation Army presented a concert to a packed house at the Ruth Eckerd Performing Arts Auditorium in Clearwater, Florida. It was a humid night and the air conditioning wasn't working very well. The band, attired in their splendid uniforms, were visibly uncomfortable for the two hour plus program. Nevertheless, the ISB continued their tradition of magnificent music making for this enthusiastic audience. Highlights of the program included the *Goldcrest March* by J. Anderson, the *Post Bellum Rhapsody* by Erik Leidzen, and the *Finale* to Tchaikovsky's *Second Symphony* arranged by W. Gordon. The soloists for the evening were in rare form and displayed excellent technique and tone quality. Soprano cornetist Kevin Ashman performed *High Fidelity* which was written for him by N. Bearcroft. The William Himes composition *So Glad* was given an exciting reading by Robert Foster, flugelhornist. Derick Kane, exhibiting his usual flawless technique and lyric sound, performed the euphonium solo *Home on the Range* arranged by Erik Leidzen. The five man trombone section was featured in a new arrangement by Steven Bulla titled *The Cleans-*

ing Power. This has to be one of the finest trombone sections anywhere! The Band closed its rousing program with the William Himes transcription of *Elsa's Procession to the Cathedral* by Richard Wagner. What to do for an encore? With this group it's easy – sing a wonderful arrangement of *America the Beautiful*.

The last time this reviewer heard the ISB was in 1980 on another American tour, this time in St. Petersburg Florida. I was very impressed then and even more impressed now with this magnificent group led by its conductor Lieut-Colonel Ray Bowes. Thanks go to the Salvation Army for bringing this unit to the U.S. in order for more people to hear and experience this fine musical organization. Cassette tapes and CD's are available of the ISB. One tape and CD on sale for the tour was American Band Classics which features the music of James Curnow, William Himes, Stephen Bulla, and Bruce Broughton. A super recording. Another tape features the music of Erik Leidzen. For further information contact The Salvation Army, Music Department, 1424 Northeast Expressway, Atlanta, Georgia 30329.

—Don Kneeburg

The Board of Directors of the North American Brass Band Association will meet on Saturday, September 9, 1989 in Pittsburgh, PA. Members of NABBA having any business to be brought before the Board should send materials as soon as possible to: Douglas Field, Secretary, 4156 Fieldgate

NABBA
NORTH AMERICAN BRASS BAND ASSOCIATION, INC.
BULLETIN



Drive #35, Mississauga, Ontario, Canada L4W 2N1.

There are ten vacancies to be filled on NABBA's Board of Directors. All NABBA members are urged to nominate qualified candidates to serve (nomination form included in this Issue).

THE BRASS BAND BRIDGE

c/o The University of South Florida
Department of Music
Tampa, Florida 33620

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