

# The BRASS BAND Bridge



TOWER BRIDGE, LONDON

ISSUE 44

Official journal of the North American Brass Band Association, Inc.

MAY 1991

## Championships Winners!

### Championship Section

**Test piece: *Aspects of Praise* (William Himes)**

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### Soloist of the Day

Jack Tedrow, Euphonium, Sheldon Theatre Brass Band

## Sign Up Now For Summer Workshops!

### A Great Opportunity

Take a break this summer by attending one of the Brass Band Workshops jointly sponsored by NABBA and Yamaha. It will freshen your understanding of brass bands, awaken you to literature you may not currently play, permit you to try your hand at other instruments in the band (including percussion), and, of course, will be great fun, even if you're currently in a fine brass band. And it is even more interesting if your life is currently without the benefit of membership in a brass band.

Dr. Paul E. Droste, NABBA's president, will teach the workshops. Yamaha — at considerable expense to the company — will provide a complete set of British brass band instruments, including percussion, for each workshop.

The workshops typically start on a Friday evening and continue for most of Saturday.

You can enroll in a workshop by calling the appropriate host listed below. If you are interested in hosting a workshop in the summer of 1992, please contact Dr. Droste at 614.888.0310.

Please turn to page 14, column 3



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### **NABBA MEMBERSHIP DUES**

Individual	\$ 20
Student/Retired	10
Member Band	50
Corporate	100
Patron	500
Leadership	1,000

To join NABBA, please mail your name, address, telephone number, instrument, and band's name (if you play in one), plus annual membership dues, to —

**Dr. David A. Pickett**

**NABBA Membership Chairman**

**4418 Blackstone Court**

**Bloomington, Indiana USA 47408**

## **Moving?**

*The Brass Band Bridge* can not be forwarded because it is mailed third class. So, be sure to mail to David Pickett your old and new addresses, or your copy of the *Bridge* will be discarded by the U.S. Post Office, and you will miss the next issues!

## **President's Podium**

It was a great weekend in Cedar Rapids! Championships IX once again proved that the brass band movement is growing and healthy. NABBA welcomed three new bands to the competition, and that is a good sign. On the other hand, we missed several bands from the east coast who normally compete. We also missed our friends from Canada.

All of us who attended need to thank our hosts from the Eastern Iowa Brass Band. It is very difficult to prepare for the logistics of running the contest and prepare to compete as well. The Paramount Theatre was an excellent venue and the schedule ran smoothly during the day. NABBA thanks Dr. John Thornton, the contest Coordinator, Don Stine, a member of the NABBA Board, and all of the members of the host band. It was a well-organized and well-run contest.

We also need to thank the taxpayers, the federal government, and the U.S. Army for sending The United States Army Brass Band to Cedar Rapids. The Gala Concert was superb, and the band sets a high standard for the brass band movement. While the large majority of the bands in NABBA are amateur and self-supporting, there is at least one military brass band and three professional brass bands on the roster.

The NABBA Board of Directors will meet in Columbus, Ohio, on August 23 and 24. This lengthy late summer meeting is where most of the long-range plans for NABBA are discussed. The agenda is open. Please send any questions or concerns to me or to Secretary Bert Wiley. Board members have received a letter from Captain Thomas Palmatier of the U.S. Army Brass Band with several suggestions for future contests and new directions for NABBA. This will be discussed in detail, as will other matters concerning future directions for NABBA.

A final note. Please note the locations and dates of the NABBA-Yamaha Summer Brass Band Workshops. NABBA members may attend any workshop free of charge.

Sincerely,

Paul Droste, President

## **Editor's Notes**

I have sensed a growing question from some NABBA members. Their question is, "Why are there so many stories and articles about the Brass Band of Columbus in the *Bridge*?"

The answers are relatively simple. First, they send the information to the *Bridge*, as all NABBA bands should do. Second, as one NABBA member from a youth band said during the Championships, "They're the best." My reply to him was that the BBC has to prove that each year, and there is no guarantee, ever. And third, the BBC is quite active, so there is ample news to report.

Please encourage the new *Bridge* Correspondents (listed on page 9) and give them all the help you can in getting the news, photographs, and stories collected about your brass band for *The Brass Band Bridge*. If you would like to see more news and articles about your band in the *Bridge*, all you need to do is send the information to me. Be sure to put the *Bridge* on your mailing list. Brass band news has the first priority in the *Bridge*, so you are likely to see it in the next issue.

Apologies to composer Arthur Butterworth for omitting his name in the review of *Odin* in the previous issue.

OK, I admit it's longer than 16 pages — I said "usually"! I could have added photographs of Championships IX. Those you will see in subsequent issues. Enjoy.

Best regards,

Tom

***More, Recent Brass Band Recordings, continued from page 22***

**The Childs Brothers, accompanied by Britannia Building Society Band (Snell)**

*Euphonium Music* — *Euphonium Music* (Bowen), *Rhapsody for Euphonium & Brass Band* (Curnow), *Romance* (Phillips), *Solo Rhapsody for Euphonium* (Stephens), *Euphonium concerto No. 1 Opus 64* (Golland), *Cantabile for John Fletcher* (Howarth), *Fantasy for Euphonium* (Sparke). 71:03 minutes. Doyen DOY CD 002.

## Championships IX Review

By Dr. Ronald W. Holz

The Paramount Theatre in downtown Cedar Rapids resonated with the sounds of British brass band music for nine hours on Saturday, April 27. The North American Brass Band Association, holding its ninth annual Championships contest, saw the dominance of Columbus, Ohio based groups continued, but also saw its ranks expanded due to the participation of several bands that had never competed before in NABBA. The overall standard of play in each division has continued to rise, this year being no exception. The Gala Concert by The United States Army Brass Band brought the nine-hour brass feast to an appropriately festive conclusion.

The results of the contest, by section, are cited on page one, including the total points scored. In the American contest each judge may award a total of 100 points, with 60 points for the test piece and 40 points for the remaining "free" program (bands have a total time frame of 23-to-30 minutes in which to perform). Judges for the day were William Himes from Chicago, Dr. Richard Holz from Atlanta, and Stephen Bulla from Washington, D.C.

The day began with the playing of the Canadian and American national anthems by our able host band, The Eastern Iowa Brass Band. These folks did a magnificent job of covering many details and courtesies throughout the weekend. Special praise must go to Dr. John Thorton, a member of the band who served as the host Coordinator for the contest. While all members of that band pulled their weight of responsibility, special mention must also be made of euphoniumist Donald Stine, who also helped keep the whole program in focus. The day was very ably directed from the podium by our guest compere, Chuck Arnold, professional announcer from Milwaukee.

The three new bands to the NABBA stage, University of Northern Iowa Brass Band, the Milwaukee Brass Band, and the Sheldon Theatre Brass Band, gave good account of themselves. UNIBB, following in the footsteps of the Ohio Collegiate Brass Band and the North Carolina State University British Brass Band, helps swell the growing interest in college-level brass bands. Our upper-midwest bands demonstrated that our fellowship not only is expanding but that good, consistent levels of brass band programming are being maintained throughout America. No area of North America should be underestimated for what it can achieve!

The real battle of the day took place again within the Honors Section. While Ohio Collegiate gave forth solidly professional sounding readings of Vaughan Williams' *Henry V* and the Bulla test-piece, the other three bands also proved solid contenders, especially on the *Canticles* work. Stephen Bulla was very pleased with the readings and expressed the opinion that several of the performances were well above the standard heard during the Shell New Zealand Brass Band Championships of May, 1990, where the work was first heard as a test piece in a similar second-level or Honors Section "down under".

The dominance of the Columbus bands I have heard some NABBA people declare as unfair, based on the leadership base available and the generally superb band climate in central Ohio. My own observation is that the Columbus bands started with the same obstacles all North American brass bands face when getting a tradition started. True, they have highly competent and visionary leadership but, more importantly, they work hard at the musical fundamentals that produce musical excellence. The judges give them high scores because their bands play with good intonation, blend, balance, and with clean ensemble. They do not overplay or distort the timbral qualities of the brass band. NABBA should be proud that we now have a model of community involvement that shows us all how we can build a support network and feeder system that will make brass bands flourish!

I stated in last year's contest review that the Brass Band of Columbus was not unbeatable. Certainly, the Atlantic Brass Band, that aggressive exciting east coast group, gave a good account of themselves. Yet, Paul Droste continues to be a true student of the brass band and brass band score. It is not interpretation that wins him these banners year after year (judges would rarely let that be a determining factor, aesthetic choice being a less overriding concern, at least as far as subtle differences are concerned), it is his careful preparation of the score in the context of his band's finely developed sound.

Take but one factor of the BBC, their cornet sound. The cornet sound concept of the BBC in 1991 is not that of four years ago. They have learned to model their sound after the finest cornet sections and soloists, chosen mouthpieces and equipment to get that blend, and then had to continue to work at it — the hardest thing to achieve in our American bands. They would readily agree with me that they have not fully arrived yet, but they move closer every year with hard work, not content with the present. Also, and this goes for most of their sections, they do not let old American brass choir/concert band habits slip back in to distort the overall blend nor do they allow that coarse, vulgar forced fortissimo that many of even the finest British bands have recently been producing. (One excellent American cornet soloist friend of mine, a real knowledgeable musician, once stated to me last year after hearing some recent compact disc recordings by Black Dyke and others, that one felt like taking a shower afterward, so forced and "dirty" was some of the playing, all in the name of "aggressive" brass.) The bottom line, therefore, is that the most musical band, that band which spends the most care with all musical parameters (pitch, balance, dynamics, articulation, tone quality, contrapuntal and harmonic aspects, score markings, etc.), will be true champions.

I say these things not in any negative evaluation of what was achieved in Cedar Rapids. Let me underscore my observa-

Please turn to page 5, column 2

# Think OH!

By Anita Collings

**Solo Cornetist with the Atlantic Brass Band, a member of NABBA's Board of Directors, and a music educator in the Egg Harbor Township Junior High School in New Jersey**

A major concern in our cornet section is tone production, and how to achieve it. Here are some thoughts and suggestions that should help improve tone strength and richness for all brass players.

Just as we would when singing, our aim is to produce at will and with reasonable ease, good sounds of specified pitch, duration, quality, volume, and color.

How many of us practice our parts by vigorously singing them? If we only vocalize them using a low hum or saying *de* to get the notes, we encourage feeble breath support and a nasal sound. Unfortunately, these weak qualities are likely to carry over when we perform the same passage on our instrument. A clear image of the sound to be produced should be established mentally as well as vocally.

As a teacher, I see students holding note-endurance contests (as I did, too, as a beginning trumpet player) — "*See how long you can hold that!*" The winner was the one who learned how to control the air stream and correctly support the note. The student who allowed the air to escape quickly lost. Those first examples of competitive long notes told us how we would eventually approach note production.

One systematic approach to warm-ups is long tones, which also develop a rich tone quality, as well as improved endurance and control. Schlossberg's *Daily Drills* begin with slow and careful long tones, working chromatically from concert B-flat (in treble clef, below the staff) down to

E, then from F (first space) down to B, and finally (middle) B-flat down to E. Next, using a slow tempo of 54 quarter notes per minute and using the same three sets of chromatic notes, softly but clearly tongue two half notes and a whole note with a *fermata*. This is a good, careful warm-up. Before you play, first visualize or hear each note the way you want it to sound — full, round, rich, and dark. Take your breath with an open mouth and throat. It should feel as if you are yawning. Your tongue is down, not arched. Keep the same openness as you play. Tongue softly to start the tone. Control your air stream as if you were going down a long, clear road.

Many breathing apparatuses are available to help promote and build breath support — breathing bags and ping-pong balls in cylinder tubes (one design for exhalation and another for inhalation). I use a piece of paper for my students. After trying all the devices above, my piece of paper seemed to do the same trick. Curl (like you would a ribbon) an inch-wide strip of paper into a bass clef curve and hold the top of the curve on your upper lip. The paper now curves down in front of your lips. See how long you can keep the paper straight (away from you) by directing your controlled air stream at it. If the paper flips around, you are not yet controlling your air stream. If the paper rises too high, you are using too much air.

Singing appropriate pieces of our brass band music (for example, hymns or *Elergy* or *Convenient*) by letter names also can help. Just like our daily drills, visualize first; play the starting pitch; think full, round, rich, and dark; then sing your part. You can play occasional reference notes on your horn or a piano to be sure you are on pitch.

Clark's *Technical Studies* is not only a finger exercise book, but a breath support book as well. Notice the next time you include this method book in your daily routine that all exercises begin at *pianissimo* then *crescendo* and *decrescendo*. In study number five, Clark even states, "Diligent practice of the preceding material must have improved the breath control of the player who should now be ready for

this study containing more ambitious exercises. Remember that a twenty-story building requires a much firmer foundation than a structure of only two stories."

**How true this is. No matter how we teach our students or tell ourselves, we occasionally find ourselves going for the fast approach. When this happens, we are neglecting our most major need — to strengthen our foundation, not damage it.**

Last year, while sitting with my nephew and playing Christmas carols, I noticed that his student model Yamaha cornet had a different mouthpiece than mine. He was using a Yamaha 11E4. It is an all-around design for beginners and professionals, with moderate rim shape to obtain a consistent, round sound in all registers. After assuring him that I would not give him a dreaded disease, he allowed me to try it. I was playing at that time on a Bach 3B with a bored-out throat (26). My parents are not musically trained, but they, mostly my father, heard a significant difference in tone. The Yamaha mouthpiece was much darker than the brighter 3B26.

Our equipment has a great influence on the sound we generate. That holiday, I purchased a new cornet (professional model Yamaha 6330S). The instrument's stock mouthpiece is a Yamaha 9E. Especially designed for that horn, it has a short back-bore and a deep cup that permits soft attacks and sweet tone. This is the biggest mouthpiece Yamaha makes for cornets. It's more funnel-shaped than the Wick mouthpieces.

Because the rim diameter and lip contact points were different than my old mouthpiece, it took a lot of practice to get my range back up and in tune. Working with a tape recorder and tuner helped me to regain quickly all the facility needed to play our challenging brass band music.

## From Mr. Bert Wiley NABBA Archivist

So, your daily practice and the equipment you choose to play are both important in getting the musical sound you desire.

Let me say a little more about the openness that is quite important to the character of your tone. Think OH — is how I approach all downbeats and exercises I play. With my mouth cavity and throat open, like saying OH, I can breathe in easily, then keeping the same OH openness, I am able to play the full, round, rich, and dark tone I pre-hear. If I become tight or force the note, I no longer sound like a cornet, but more like its brighter sibling, the trumpet.

Since I began playing the cornet, I've tried various mouthpieces, starting with cornet versions of my trumpet mouthpieces — first a Bach 5C, then a 3C, and then the 3B26. Each time as I went to a larger mouthpiece a change could be heard. Only when I changed to the Yamaha 9E was there a considerable difference.

The cup volume is the most fundamental consideration in choosing a mouthpiece. Yamaha encourages players as their embouchures develop to graduate to the fuller sound potential of larger cup volumes, throat diameters, and backbores. The deeper cup is an important source of the dark, rich, sweet tone that is characteristic of the best cornet sound in British brass bands.

I'm not trying to sell one product, but I am trying to sell ideas to help our section. Daily practice and a careful reconsideration of our equipment, as well as small ensemble or group practice, can help.

References: *On Study Singing* by Sergius Kagen, *The Free Voice* by C. L. Reid, *Schlossberg Daily Drills* by Schlossberg, *Clark's Technical Studies*, *Arban's Celebrated Method*, a Yamaha mouthpiece brochure, and resources from the International Trumpet Guild.

*Anita Collings has studied with John Thyssen, trumpet professor at Glassboro State College, Burt Truex, second trumpet with the Dallas Symphony and formerly at GSC, Ray Wellbaum, a trumpet instructor in Philadelphia and formerly at GSC, and George Rabbia who works with the GSC jazz band and is a trumpet instructor in Philadelphia.*

## Championships IX Review, continued from page 3

tion at the beginning of this article — our bands are improving each year and this year, in particular, all the bands did admirable presentations. In past contests, there have been bands that have been an embarrassment to NABBA (to put it bluntly). No band at Championships IX did poorly; in fact, it was a model contest. William Himes, who served more years as a judge than any one else in NABBA's history, told me that this was by far the most pleasing group of bands he has judged in NABBA's short history.

We in NABBA can be proud of our phenomenal growth over a short span of years. This growth, while satisfying from a numerical viewpoint (although we all want it to be more!) is more gratifying from the growth in quality music-making. Our bands have come "light years!"

To all who participated, I extend the heartiest of congratulations. Our setting and arrangements, courtesy of Eastern Iowa Brass, could not have been better. Our day went smoothly, boldly, and with class — from the delightful sounds of our youth bands (haven't they made progress — WOW!) to the mature polish of Atlantic and the BBC. Now let us resolve to push forward for even greater musical heights while we maintain this happy, fun-filled fellowship!

See you in Columbus, 1992!

# YAMAHA

A  
Long-Term  
Commitment  
to Help Develop  
Brass Bands  
in North America

Just recently, the nearly decade-old historical record of NABBA was brought to Cullowhee, North Carolina. Included in this collection of materials are all official documents of NABBA, plus a wide variety of programs, cassette recordings, letters, Championships programs, all issues of *The Brass Band Bridge*, news releases, and other documentation from most NABBA member bands.

The NABBA Archives are available to everyone interested in researching the history of brass bands in North America. Recently a doctoral student decided to focus his dissertation on the brass band movement in the USA, so the archives will be a rich resource for him and the others who follow.

To continue keeping NABBA's historical record up to date, please send anything about your band and/or members that would be of interest to future brass band historians. Materials and requests to search the archives should be sent to —

NABBA Archives, P.O. Box 2438,  
Cullowhee, NC 28723.

Give to the NABBA Archives

## Two CDs Honor Ball, continued from page 11

truly succeed. Recording such a classic is a great risk. What I delight in with this particular performance is that I was able to get beyond the notes! There may be more technically assured readings, but there are few more musically and — yes, dare we say it — spiritually satisfying ones!

Both discs — NYSB and Brighthouse & Ras-trick — are productions that will provide hours of excellent listening. Neither wastes much time with filler items of low-level value. Both are well-recorded, provide a good information booklet, and each enhances the sound of its band — Brighthouse: bright, bold, aggressive — New York Staff Band: warm, classic, restrained, but not dull. Highly recommended!

— Dr. Ronald W. Holz

# Gala Concert Review

## The Championships Gala Concert by The United States Army Brass Band (CPT Palmatier)

### Reviewed By Dr. Ronald W. Holz

When Captain Thomas Palmatier and The United States Army Brass Band commissioned a new brass band work from Stephen Bulla, world events that led to the Persian Gulf war were just in their initial stages. *Firestorm*, Bulla's sensational new piece, without a doubt became a highlight of the NABBA convention and certainly one of the most exciting moments of the Gala Concert. The rhythmic, timbral, and contrapuntal intensity of this challenging work mark perhaps a watershed in Bulla's development as a composer, to say nothing of the work's imaginative portrayal of an American's response to the war. Having sat next to Steve during the electrifying performance, I know he was well-pleased with this first playing. The audience certainly responded enthusiastically!

The premiere of *Firestorm* would have been enough to allow Palmatier and comrades enough kudos for a memorable evening, but they delivered much more. Other fine readings were given to Howard Snell's transcription of Borodin's *Polovetsian Dances* and Gareth Wood's *Hinemoa*. The bandmaster's own adaptation of Richard Strauss's *Vienna Philharmonic Fanfare* also deserves special mention.

Barrie Gott's *Lightwalk*, a ubiquitous member of most recent Salvation Army and non-Army programs, had the pleasant addition of a true swinging rhythm section (including electric bass) and truly improvised solos.

Other lighter fare (as Sir Thomas Beecham would say, "lollipops") featured various soloists within the group. NABBA members were pleased to hear former BBC euphoniumist Laura J. Lineberger in action on one of these — the Alan Catherall duet arrangement for the Childs Brothers of *Softly, As I Leave You* — performed with Richard Wilkins. Such programming is very acceptable for our brass band cul-

ture! Why, we were even served with an aria from Puccini's *Turandot* arranged for tenor and brass band!

The USABB played solidly, producing an even, smooth sound throughout its compass. There were times when the cornet players reverted to their trumpet origins and when the tenor horns got straightened out into a *quasi* french horn blare. All in all, however, they were a well-trained, sensitive group of musicians who obviously like to play brass band music (at least the majority!). That comes through in the spirited nature of their playing, and Bandmaster Palmatier's energetic conducting further intensifies it.

My only strong negative reactions of the evening were to two transcriptions: von Weber's *Concertino for Horn, Opus 45* and Johannes Brahms' *Geistliches Lied*. While David Kratz played the von Weber on his E-flat tenor horn with real mastery (including some notes not thought to exist for this horn), the piece and its transcription just did not work, in my humble estimation. Even less satisfying was the Brahms transcription, in which the arranger took far too literal an approach to transcribing the original vocal/organ parts into the brass medium. The result was quite hollow and ineffective. Yet this kind of brass transcribing/arranging is unfortunately proliferating, both for brass bands and brass ensembles. I cannot fault the USABB's playing of these items, regardless of my opinion of the musical arrangement itself.

I must express, however, my personal distaste for the revised ending of *The Stars and Stripes Forever*. For the second year in a row, we have been subjected to lumbering (yet accurate) bass sections playing the piccolo solo — and this year, we even got a "tag" ending! Unfortunately, for all the fun this creates, such invertible counterpoint just does not make musical sense nor is it in good taste. Let brass bands show off their fine E-flat soprano cornet players at this point!

Lest the reader think I am pouring on the invective, I was overall delighted with the program. USABB has been a great supporter of NABBA and each of the times

## U.S. Army Band Trumpet Vacancies

The United States Army Band (Pershing's Own) has announced auditions for trumpet. The applicant must demonstrate excellent sight-reading skills, as well as stylistic proficiency. Duties include performing in the United States Army Brass Band (cornet) and Army chamber music ensembles, in addition to the primary duty of marching performances in ceremonies. Successful applicants also must pass the Army's physical exam and meet other standards required to enlist in the U.S. Armed Forces.

Trumpeters will be promoted to Staff Sergeant on successful completion of four months of active duty service, including basic training. Extensive benefits include full military pay; free medical and dental care; supplemental allowances for housing, food, and clothing; retirement and tax benefits; 30 days paid annual leave; and a stabilized assignment. Uniforms and instruments are provided.

To apply, please submit by August 30 a resume, current full-length photograph, and a cassette tape that includes examples of your technical proficiency in a variety of musical styles to —

Commander  
The United States Army Band  
ATTN: MSG Sandra S. Lamb  
P.O. Box 70565  
Washington, DC 20024-1374

Master Sergeant Lamb can be reached at 703.696.3643.

Applicants selected to audition and interview in Washington will be provided travel expenses.

The Band is the Army's premier musical organization and is headquartered just 10 minutes from Washington, D.C.

they have appeared at our championships, they have given us splendid programs that were both entertaining and uplifting. That was certainly the case in Cedar Rapids!

Congratulations to each member of the band and their leaders for an outstanding evening. We know that they will be fine hosts for our championships come Spring of 1993!

## Brass Band News

### Bulla's *Firestorm*

As I understand, The United States Army Brass Band, who commissioned the work, will retain the right to perform Stephen Bulla's *Firestorm* for about one year. I believe the Desford Colliery Caterpillar Band has received permission to perform the work in the U.K. and Europe. So, the score and parts of Steve's challenging new music should be available from a commercial publisher for your band's workout in about a year. It will be well worth the wait!

### National Capital Band To Tour Scandinavia And Estonia

By Robert G. E. Goodier  
National Capital Band Secretary

On June 20, 1991, The National Capital Band of The Salvation Army, a NABBA member band, departs Washington, D.C., for Copenhagen, Denmark. On the evening of their arrival, they will perform a concert at Tivoli Gardens, followed by a concert at the Salvation Army Temple Corps.

On Saturday, the NCB will travel to Malmo, Sweden for two days, then begin a coach tour that will include the Swedish cities of Helsingborg, Motala, Tranås, Jönköping, and Göteborg. The band will participate in the opening meetings of the Salvation Army annual congress in Oslo, Norway, then proceed to Stockholm for two days of programs at the Salvation Army Swedish annual congress that ends Monday, July 1.

The band then continues to Tallinn and Narva, Estonia, a Baltic country once part of Russia. Estonia recently declared independence and revived its original flag and anthem (one of the songs on the band's programs there). The tour will conclude in Helsinki, Finland, for final concert festivals before the National Capital Band returns home on July 6.

Lead by Bandmaster Stephen Bulla, the NCB consists wholly of Salvation Army

members; some are ministers (officers) and the rest are lay leaders and/or parishioners (soldiers) of the church, all volunteers who dedicate their music to the Salvation Army. As Salvationists, the band has some benefits on tour as they will be hosted and housed by members of other Salvation Army churches (Corps) in each city.

One interesting exception is in Estonia. Although the SA plans to reopen its work there soon, currently there is no official Salvation Army in that country. Each member of the band will be staying in the home of a local resident and therefore getting a first-hand experience of Estonian life while furthering the cause of the SA ministry.

The NCB represents the Salvation Army in Washington, D.C., and the State of Virginia, an area under the command of Lieutenant Colonel Jack T. Waters. The band has traveled widely throughout the United States, as well as Canada and Jamaica, and in 1989 completed a three-week tour of New Zealand and Australia. In Washington, the band regularly performs for SA meetings, church concerts, media events, and at the John F. Kennedy Center for the Performing Arts.

While on tour, the NCB will be premiering *Serenade* (for string orchestra) by Dag Wirén, transcribed by Ljungholm and Schramm (two members of the band), as well as *American Civil War Fantasy* by William Himes. Other items in the repertoire include *Crossroad*, a cornet solo by Bulla, *Festive Overture* (Shostakovich/Gott), *Laude* (J. Curnow), *Majesty* (Downie), *Three Hymns* (Bulla), *The Holberg Suite* (Grieg/Schramm, Kellner & Alexander), and *Handel in the Strand* (Grainger/Schramm), a piano solo performed by Bandmaster Stephen Bulla with band accompaniment.

With a full history of service to both church and civic functions since 1925, the National Capital Band writes yet another page of history as the first Salvation Army brass band to visit Estonia and the first NABBA member band to tour there and Scandinavia.

For further information about the band, please write care of The Salvation Army, P.O. Box 2166, Washington, D.C. 20013. Recordings are available.

## NABBA to NABBA

### Brass Kissers?

This issue's question from a member is a bit unusual, but nevertheless valid.

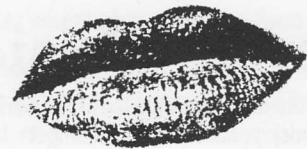
As you remember, NABBA members are encouraged to submit questions to the *Bridge* so other members can help solve brass band problems. The questions posed in each issue will be anonymous, the answers from NABBA members (usually) will be credited. Be sure to send your questions to *The Brass Band Bridge*.

Here is this issue's poser.

*I got married many years ago and neither my spouse nor any of my prior amorous friends were brass players as I am. I have occasionally wondered if brass players, with their well-developed embouchures, are vastly better, stronger, more sensitive, and more expressive at kissing than non-brass players.*

*I do not think it is appropriate for me at this point in my life to risk confusing my spouse with a kissing experiment, however scientific, so I thought a NABBA member or two might be able to comment on his or her findings.*

*Also it might be interesting to find out if there is a significant difference in kissing ability among cornet and fluegelhorn, tenor horn, baritone, trombone, euphonium, and tuba players.*



If you have a solution to this member's vexing question, please send your answer (which will be anonymous in this case, unless you specify otherwise) by July 30 to —

Tom Myers, Editor  
The Brass Band Bridge  
156 N. Highland Ave.  
Akron, Ohio 44303-1504

Responses from international readers are also encouraged!

# Smoky Mountain British Brass Band Celebrates Tenth Anniversary!

**By Bert Wiley, SMBBB  
Business Manager**

The Smoky Mountain British Brass Band has proudly celebrated its tenth anniversary year during the 1990-1991 season. Four subscription concerts highlighted the year.

As the band completes its tenth year, there is no question of the stability, the dedication, and the growth that has occurred during these ten eventful years. The first program was played in April 1981 at Western Carolina University, followed by at least 200 concerts played in Georgia, Tennessee, South Carolina, Florida, Ohio, Pennsylvania, Alabama, and Canada. During the World's Fair held in Knoxville, Tennessee, the band thrilled audiences with ten programs.

Smoky Mountain BBB has played for gubernatorial celebrations in North Carolina, a college president's inauguration, many summer festivals, has been a part of the North Carolina Arts Council Touring

Program, and was the first Championships winner in Raleigh, North Carolina, in 1982. Arts councils, colleges, and community-sponsored organizations frequently ask the band to play as part of holiday spectacles. The Scottish Highlands Games at Grandfather's Mountain in North Carolina will feature SMBBB as one of the highlights of the 1991 Games.

## Congratulations! Smoky Mountain British Brass Band 10th Anniversary

Richard Trevarthen, the founder of Smoky Mountain British Brass Band and one of the co-founders of NABBA continues to serve as music director of the band. Trevarthen has full responsibility for programming and often writes either original compositions or arrangements for the band to play at many of its concerts.

The 1990-1991 season saw something new in the band — the conducting skills of several of the band members. This has appealed to audiences and has unquestionably made the band a stronger organization.

Plans are now being made for the 1991-1992 season, when the band will join a number of area high school bands in joint concerts, possibly featuring some of the more talented high school musicians as soloists. This should increase the audience and, at the same time, demonstrate to the young musicians that they can continue to enjoy performing after their formal schooling has been completed.

The program for the Tenth Anniversary Concert includes *Poet and Peasant Overture* (von Suppe), *Spring is Here* (Trevarthen), *Wedding Day at Trolldhaugen* (Grieg), *I Bring You A Branch of May* (Strain/Trevarthen), *Sleeping Beauty Waltz* (Tchaikovsky), *Kleine Kinder Kapers* (Trevarthen), *Strike Up The Band* (Gersh-

win/Richards), *76 Trombones* (Willson/Duthoit), *Thunder and Lightning Polka* (Strauss/Langford), *Belford's Carnival March* (Alexander), *America The Beautiful* (Trevarthen), and *Armed Forces Salute* (Bulla).

Other planned events include a recording of *Rags and Other American Things*, composed and arranged by Stephen Kent Goodman. Fund-raising events are also planned to permit the band to travel to the 1992 Championships in Columbus, Ohio.

With eagerness and enthusiasm, the band looks forward not only to the next season, but to the next ten years of its history.

## New Director David Maker Reorganizes Second Company Governor's Foot Guard Band

### New British Brass Band

Professor David Maker from The University of Connecticut has been named director of the Second Company Governor's Foot Guards' Band. The company is one of the oldest militia units still active in the United States.

Director Maker plans to reorganize the band as a British-style brass band. The band will provide music for monthly drill exercises at the company's New Haven headquarters.

The Governor's Foot Guard was chartered in 1775 by the General Assembly of the Colony of Connecticut.

Although, officially, the Second Company Band began in 1806, the Foot Guard was first accompanied by music in 1775 when George Washington passed through New Haven on his way to Boston. The Foot Guard formed an escort, along with a group of Yale students, led by freshman Noah Webster, who was playing the flute.

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The band has travelled with the Foot Guard throughout the northeastern United States, Canada, and Europe. In Connecticut, they perform at celebrations, concerts, and parades.

An associate head of The University of Connecticut Music Department, Professor Maker has been involved with the University's Marching Band for 20 years. In that time, he has developed more than 350 musical arrangements and compositions and has accompanied the U of C's Marching Band on four European tours.

Professor Maker's other accomplishments include serving as the only American judge for the 1989 World Music Contest and as chief arranger for the Boston College Band from 1985 to 1988. He founded the Adult Music Society of Connecticut in 1987 and developed the Society's first project, the Classic Brass Band.

## Banners Available

No, she won't make a First Place Championship Section banner for you — those you have to win! — but the wonderful lady who makes NABBA's Championships banners is now offering custom-made banners and flags through Bernel Music. All you need to do is specify the design you want, which can include your band's logo (or anything else you desire), and send it to Bernel. Prices will vary, of course, depending on the size, materials, and complexity of your design. Now isn't there a flag or banner you need for your next concert or festival? For more information, please contact Bernel Music at 704.293.9312.

## Rumors

Keeping our (good) ear to the telephone, we have heard that one of our regular contesting brass bands may not compete in the 1991 Championships, even though several of the members are likely to attend. They will keep their horns lubricated but seem to be reserving their firepower for Washington in 1993. The band's conductor expects to be busy, however, in the same Section in 1992.

## Brass Band Bridge Correspondents

**Marty Barvinchak**, Allegheny BB  
**Anita Collings**, Atlantic Brass Band  
**Ed Mobley**, Bainbridge British BB  
**Basil Wentworth**, Bloomington BB  
**Paul Droste**, BB of Columbus  
**Mike Russo**, Buffalo Silver Band  
**Ritchie Clendenin**, CSU Fresno BB  
 To be named, Capitol English BB  
**Ken Foote**, Chester Brass Band  
**Jon Topy**, Commonwealth BB  
**Mike Goater**, Eastern Iowa BB  
**Robert Sutherland**, Hannaford Street Silver Band  
 To be named, Junior Varsity All-Star Brass Band  
**Andy Ernest**, Milwaukee British BB  
**Debra Priest**, Mississippi River BB  
**Robert Goodier**, National Capital Band of The Salvation Army  
**Frank Hammond**, NCSU BBB  
**Bill Wagner?**, Northwinds BBB  
**Paul Droste**, Ohio Collegiate BB  
**Robert Bernat**, River City Brass Band  
**Joseph Zuback?**, River City Youth Brass Band  
 To be named, Rockville Brass Band  
**Ken Anderson**, Rocky Mountain Brassworks - British Brass Band  
**Pamela Voisin**, St. Johns River City Band  
**Bob Croft**, Salt River Brass Band  
**Tom Myers**, Screamers & Lyric BB  
 To be named, Second Company Governor's Foot Guard Band  
**Gene Beckwith**, Sheldon Theatre BB  
**Bert Wiley**, Smoky Mountain BBB  
**Phil Moore**, Southern Nazarene Brass  
 To be named, Triangle Brass Band  
 To be named, Varsity All-Star BB  
**Glenn Kelly**, Wenatchee BBB  
**John Van Esterik**, Weston Silver Band  
 To be named, Westwinds Brass Band  
**Lauren Sorichetti**, Whitby Brass Band

Please send your brass band news to

**Tom Myers, Editor**  
**The Brass Band Bridge**  
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 Akron, OH 44303-1504  
 USA

## Eastern Iowa Brass Band Called To Washington, D.C.

The Eastern Iowa Brass Band will perform two concerts per day on the Mall in Washington, D.C., July 4th through the 7th. The concerts, which will be held in a tent, are part of the Smithsonian's annual Folk Life Festival. This year the event celebrates family farms from Ohio to Nebraska. Since more than one million people are expected to attend the celebration (and hear the EIBB), it promises to be the largest live audience ever to hear a NABBA British-style brass band.

The Iowa Arts Council recommended the selection of the EIBB to satisfy the Smithsonian's request for rural artists. Good relations with your state or province arts council certainly can benefit your band.

The band will be flown, fed, and housed at the expense of the Smithsonian. An additional allowance of \$85 per member per day is also provided. Actually, those funds would have covered the requested band of 12. The EIBB, however, wonderfully chose to pool the band's allowances and kick in a little more (about \$35 each), so the entire 27-player band (plus nine others in support) could go.

The Smithsonian Store will be selling the EIBB's tape recordings and delivery-truck banks, which also will help fund the trip.

Serving as Acting Conductor during the eight Washington concerts will be the talented and dynamic EIBB euphoniumist and high school band director Don Stine.

Alan Stang resigned his conducting position with the EIBB shortly after Championships IX. He cited numerous and lengthy conflicts with his Naval Reserve responsibilities (aggravated by Operation Desert Shield and Storm) as the principal reason for his resignation. [As one of North America's most precise and talented brass band conductors, he will be missed, and we wish him well. Certainly he will be a welcome guest conductor with many of the NABBA bands. — Tom]

# Recent Brass Band Recordings

## Reviews by Dr. Ronald W. Holz

### Britannia Building Society Band (Snell)

**Rule Britannia** — *Entry of the Gladiators* (Fucik), *Flower Song* (Bizet/Snell), *Galop* (Shostakovich/Snell), *Arioso* (Bach/Snell), *Rhapsody in Brass* (Goffin), *Shepherdess of the Alps* (Rossini/Snell), *The Old Chalet* (/Snell), *Pines of Rome* (Respighi/Snell), *Comedians Galop* (Kabalevsky/Snell), *Nes-sun Dorma* (Puccini/Snell), *Steal Away* (/Snell), *Fantasy Variations* (Pearson), *Black and White Rag* (Botsford/Snell), and *Partita* (Sparke). 70:49 minutes. Doyen Recordings DOY CD 004.

While my personal interest in this program was fixed on the two true brass band works, the Goffin and Sparke test pieces cited above, most brass enthusiasts will delight in the ample program and its variety. Nine of the items are transcriptions for brass by the director Howard Snell. Fine solo work is provided by Nicholas Childs (euphonium) on a Bizet aria, John Hudson (cornet) on a Puccini aria, and Robert Fulcher (tenor horn), the latter giving justice to a substantial piece (*Fantasy Variations*) for his much neglected instrument. Goffin's *Rhapsody in Brass* deserves revival; Snell and company give a convincing reading of this still challenging *tour de force*. Fortunately they give as much attention to the lyric aspects as to the technical (the conclusion of the second movement is truly beautiful!). Sparke's *Partita* displays great rhythmic energy throughout its three dance-like movements. In this vibrant, accessible, and crowd-pleasing style, the composer allows the band to have great fun. After all, we *play* on our instruments!

### C.W.S. (Glasgow) Band (Snell)

**Flower of Scotland** — *Australasian* (Rimmer), *Capriccio* (Sparke), *Flower of Scotland* (Williamson/Ferney), *Softly Sounds the Little Bell* (Ball), *Frolic for Trombones* (Heath), *You'll Never Walk Alone* (Rodgers/Snell), *Polovtsian Dances*

(Borodin/Snell) conducted by Raymond Tennant, *Star Lake* (Ball), *Now Thank We All Our God* (Cruger/Snell), *The Man I Love* (Gershwin/Snell), *Holiday for Strings* (Rose/Farr), *Beautiful Dreamer* (Foster/Snell), *Prelude to a New Age* (Graham), *Mr. Jums* (Hazell/Catherall), *Slavonic Rhapsody No. 2* (Friedmann/Wright). 61:25 minutes. Doyen Recordings DOY CD 005.

I grew up in brass bands to the recording successes of C.W.S. Manchester. How interesting to note the recent triumphs of the northern, or Scottish C.W.S. Band! Snell's second compact disc release in as many months (August and September 1990) contains a very pleasing but decidedly lighter program. The music is competently presented in polished form and style. The band does not come across as refined or full-bodied an ensemble, however, as either Britannia Building or Fairey Engineering. There are several lovely performances, however, that make this a disc worth having, including the title song by Roy Williamson (arranged by Ferny) *Flower of Scotland*, Snell's unusual and sensitive baritone solo on Gershwin's *The Man I Love* performed by Anne Murphy, and Peter Graham's compact *Prelude*. Eric Ball's classic march *Star Lake* is provided a dignified tempo too often denied it on other discs. Friedmann's "chestnut" of a rhapsody was chosen for the final cut during which the band shows itself a proper heir of that great early C.W.S. Manchester reading on the old *This Is Brass* record.

### Williams-Fairey Engineering Band (Newsome & Lawton)

**Tournament for Brass** — *Quick March: The President* (German), *Over The Rainbow* (Arlen/Richards), *Tournament For Brass* (Ball), *The Trouble With The Tuba Is...* (Relton), *Blenheim Flourishes* (Curnow), *Fest Musik Der Stadt Wien* (Strauss/Banks), *Fantasy on Swiss Airs* (Newsome), *Military Overture* (Mendelssohn/Wright), *Ballycastle Bay* (Barratt-Siebert), *Cornet Duet: Twin Peaks* (Wakefield), *Neapolitan Scenes* (Massenet/Newsome), *Bohemian Rhapsody* (Mercury),

*Folk Festival* (Shostakovich/Snell). 62:15 minutes. Grasmere Records GRCD 35.

Of the three recordings I have briefly reviewed for *The Brass Band Bridge*, this is my favorite, for overall sound reproduction, repertoire, and musical performances. Sonically, this disc has much more "up front" presence than the two Doyen releases. This truly exposes the band, but Williams-Fairey comes through in admirable fashion. Eric Ball's *Tournaments* stands as one of the finest brass band pieces ever written. Conservative, perhaps even sentimental in style, it would be a great challenge to any of our NABBA groups. Ball had that great ability to write a test-piece that always went beyond mere technical display and soloist exposure. This charming, gracious (no other words will do) composition goes to the heart of brass bands — lyrical solo and ensemble music-making. How beautifully scored, too! Fairey Band delivers exciting, aggressive readings of all the pieces on the disc. The Ball *Tournaments* is especially well-played; I want to listen to it frequently. I don't think I can give that particular cut higher praise.

## Two New CDs Honor The Memory and Legacy of Eric Ball

By Dr. Ronald W. Holz

### Brighthouse and Rastrick Band (G. Brand)

**The Composer's Choice** — *A Downland Suite* (Ireland), *How Great Thou Art* (/Ball), *Fantasia* (Mozart/Sargent), *Concerto for Cornet* (Wright), *Softly Sounds the Little Bell* (/Ball), *Sinfonietta* (Leidzen). 60:08 minutes. Harlequin Recording HAR 1122 CD.

## New York Staff Band and Male Chorus (Brian Bowen)

**Music Makers** — *Conquerors* (Curnow), *Music-Maker* (Graham), *Resurgam* (Ball), *A Mumblin' Word* (/Post), *Keep Singing* (Rivers), *The Appian Way* (Respighi/Graham), *Angel Voices* (Bowen), *Christ in Me* (Fairclough/Mack), *The Good Shepherd* (Leidzen), *This Is The Day* (/Bulla), *The Southern Spirit* (Curnow). 54:49 minutes. The Salvation Army, Triumphonic Recordings TRCD 1049.

*Composer's Choice* was designed as intentional homage to Eric Ball, a recording he was to have conducted that was to feature brass band music of his own choice. His death in October 1989 led to the completion of the project by Geoffrey Brand. The NYSB disc honors Eric Ball through an outstanding performance of his brass band masterpiece *Resurgam*. My linking them together is arbitrary yet reasonable. Each attempts to explore the lyrical aspects of brass bands. Eric Ball's music is, if nothing else commends it, most lyrical and beautifully suited for brass.

Ball's choices on the Brighouse and Ras-trick disc, besides the two short, humble examples of his own work the production committee impelled him to include, reveal his conservative, classic tastes. Four major works for brass band are presented, each of which is a masterful example of brass band scoring. The three original works — Ireland, Wright, and Leidzen — while very challenging technically do not impress upon the listener their difficulty but rather their lyric expressiveness. Such can be said about most of Eric Ball's music for brass! His choices are historically interesting as well. *The Downland Suite* belongs to that watershed group of pieces from the 1920-1930s that launched the modern brass band repertoire. Denis Wright served as a contemporary of Eric Ball, both dedicated craftsmen who aimed most of their creative energies into the movement. *Sinfonietta* stands as the first test-piece by a non-British composer (1955 Belle Vue), a commission resulting from Ball's superb work as editor of *The British Bandsman*.

Geoffrey Brand leads an enthusiastic group in this recording. In fact, though the lyric is foremost in the style of pieces, their playing is sometimes overly exuberant and robust! How pleasing it is to have a clean, tuneful recording of Malcolm Sargent's Mozart transcription! (I remember the old C.W.S. Manchester record.) The reading of *Sinfonietta* comes as close to Leidzen's original intentions as any recording I have heard. The lack of metronome markings (a Leidzen obsession) creates some major interpretive problems for the careless baton. Brand restores dignity to the outer movements, particularly the final *fughetta*. Only the final *vivace* just before the coda is, for my taste, unduly rushed.

Jim Davies serves up some lovely phrasing and technique in the Wright *Concerto*. On the remainder of the disc his excessive old-fashioned vibrato is usually covered in the cornet *tutti*; it is somewhat overbearing in the solo work, though I realize I am expressing a personal preference for judicious, not omnipresent, use of vibrato. My only other negative observations relate to the two short Ball arrangements. Perhaps the significance of the *Softly Sounds* piece escapes me, but I find that, for all its charm and grace, the work does not speak to me. The hymn tune arrangement *How Great Thou Art* is a model of its kind. Unfortunately Mr. Brand plays it in just too straight a fashion, although he loosens up slightly in the final verse and coda. Curiously, I would have thought it to receive a less "straight" reading for such a sentimental-laden gospel hymn. All in all, however, the disc provides much depth and feeling — Brand and company should be commended for bringing this project to completion.

The NYSB disc reached my heart through a beautiful performance of *Resurgam*. While both remaining band and male chorus items are well-played, with suitable verve or restraint as expected, the Ball piece alone makes this disc worth having. Gordon Ward, however, deserves special mention for his gallant and clear-toned efforts on the bandmaster's unusual soprano solo *Angel Voices*. The whole album does not belie its title — *Music Makers*.

Eric Ball's approach to music and composing never dwelt on an "art for art's sake" angle. In providing some background for his tone poem *Resurgam* (Latin for "I will rise again") at the 1950 Belle Vue Championships, he had this to say (*British Bandsman*, August 12, 1950): "Any composition which is intended to be at all serious, is bound to illustrate in some measure, the sense of conflict which is apparent in all life. Light and darkness, joy and sorrow, life and death, are reflected to some degree in all works of art. Even a placid hymn-tune like *Deep Harmony* relies for its effect upon the contrast — even the antagonism — between concords and discords; for without such a principle at work there could be nothing but sterility in any manifestation of life."

For Ball, music was both "about itself" and about things beyond the notes. Music-making is a sacred trust involved with communicating beauty, order, and when possible, reflections of higher truths. Bandmaster Bowen and the NYSB are loyal to that vocation in the reading of *Resurgam*.

First of all, it is refreshing to hear an unrushed recorded version of the piece. Here we are allowed to hear the opening "Faith" motive (Ball's designation) with its full dignity unmarred by either too fast a tempo or, conversely, too excessive an application of *rubato*. The *disperato* waltz has the necessary "What's the Use?" (again, Ball's words) feel and the wild dance of death (with *Dies Irae*) and final hammer-stroke chords prior to the "Death" motive from a previous piece, *Exodus*, are played not for their technical display but for their expressive power. Deputy Bandmaster Waiksnoris gives a very fine lyricism to the famous *Adagio e lamentoso* solo, and Thomas Mack's euphonium also sings rather than declaims its new, hopeful counterline at rehearsal number 10, at which the "Faith" motive returns.

*Resurgam* challenges the best of bands. Technique becomes secondary in such a piece (although one can not play the work without considerable amounts of it in each section!). Here the NYSB and Bowen

Please turn to page 5, column 3

# Eh, Whatcha Say?

## Preventing Hearing Loss

I am not a medical doctor, but I know there are two conditions that occur too frequently that jeopardize my hearing — loud sound, especially continuous loud sound, and the inability to clear my eustachian tubes and ears as my airplane flight descends.

I learned firsthand about hearing loss from loud sound. About 25 years ago during an Army summer camp, I shot rifles and machine guns all day. That was a time when ear protection was not widely available or encouraged; if the Army sergeant did distribute earplugs (I later concluded he may have), it was during the days I worked on kitchen duty. By the end of the day on the rifle range, I could not hear much of anything, except a very loud intense sustained ringing. I vaguely remember that the rifle range work continued the next day. The traumatic ear experience was not only unpleasant, it was frightening musically.

The intense hearing pressure and ringing eventually subsided after several days, and, luckily, only a very low intensity ringing (called tinnitus) has persisted. About a decade later during a routine physical exam, I learned I had lost some ability to hear quiet sounds at certain high and middle frequencies in my right ear, the one nearest to the rifle sound. Related? I don't know, but I think so.

You can imagine that I am very careful now about subjecting my ears to any intense sound, especially percussion instruments, piccolos, powerful bands in tight quarters, hammering, jet engines, weapons fire, loud lawn mower engines, and industrial operations. I also think it is madness to pay to attend a rock music concert where the band plays just shy of the threshold of pain and probably damages the hearing of most of its audience. I also put headphones played too loudly in the same category. You would be quite surprised by how much more enjoyable mowing the lawn can be while wearing earplugs. And the real benefit — calmness — comes after you are finished.

Now you can understand my interest when I saw a small note on the bulletin board near the dressing rooms in the Paramount Theater during Championships IX in Cedar Rapids, Iowa. A name and telephone number led me to Ms. Veronica Heide, an audiologist from Madison, Wisconsin, who was happy to tell us about new earplugs for musicians.

These devices should be the answer for my daughter, the piccolo player (if it is not too late), percussionists (who too often answer, "What?"), band directors, and musicians who play in, say, brass bands in small, hard-surfaced, loud rehearsal rooms. Those sitting near the percussion also need protection.

### Ears & Airplanes

Airplanes are my other hearing concern. When I have agreed to travel, say, to give a speech, I must fly despite a cold or congestion. As the airplane returns to the ground, my ears are likely to stay at the lower pressure of the flight. The result can be a very sharp pain in my ears and the inability to hear almost anything. Only when my eustachian tubes are clear and I can equalize the inside and outside pressure on my eardrums, does the pain end and hearing begin anew. Actually breaking the eardrum due to the pressure difference is also a dangerous possibility. My solution to this problem comes from my doctor's recommendation. Schering-Plough makes an over-the-counter medication named Afrin, not the nasal spray, but the blue pill. When I know flying is going to create an ear problem, I take one pill about a half hour before the flight. The medication is good for 12 hours. It does not cause drowsiness and my sinuses don't rebound by tightening after the medication wears off. Of course, you should check the instructions and cautions to be sure Afrin is right for you.



ER-15

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Hello?

Save your  
hearing!

## Musician's Earplugs

### Thoughts from Ms. Veronica H. Heide, M.S., CCC-A

Whenever people ask me about musician's earplugs, I always start with a little history, so they can appreciate the problem and the reason why musicians and engineers were enthusiastic about developing an answer.

Most musicians I talk with feel that they are caught between a rock and a hard place when it comes to the use of ear protection. They love making music, especially when it *crescendos* or, for rock musicians, when it screams. Most realize that exposure to loud sound over time will permanently damage their hearing but haven't found an earplug that will reduce the loudness without losing the fidelity of the music they're making.

Conventional earplugs (foam or custom) have been unsatisfactory due to their uneven attenuation across the frequency spectrum. Therefore, they end up in a drawer rather than in the musician's ears. Conventional earplugs also typically make the wearer's own voice sound hollow or boomy (this is called the occlusion effect). Cotton, of course, is not at all effective in reducing the loudness of sound.

Two earplugs recently have been developed to solve these problems for musicians by reducing the loudness without sacrificing the fidelity. Designed by Ety-motic Research in Chicago, the two devices are the ER-15 Musician's Earplug and the ER-20 Hi-Fi Earplug.

### The ER-15 Musician's Earplug

The ER-15 Musician's Earplug uses a diaphragm similar to a passive speaker cone to produce a flat response attenuator that mirrors the shape of the natural resonance of the open ear, but at a reduced level. If accuracy of high frequency sound is important, the ER-15 is probably the preferred earplug. The 15 indicates a reduction of 15 decibels of sound, with flat attenuation. The cost runs between \$120 and \$140 per pair and typically includes custom fitting by an audiologist: counsel-

ing, making impressions of the ear canal, sourcing the custom molded earplugs with the ER-15 built in, fitting the earplug into each ear, and verification of earplug performance by measuring the sound reduction from inside the ear using a Real Ear probe microphone. (This is amazingly inexpensive when you consider the \$1,400 cost of a hearing aid — so you can hear poorly. — Tom)

### The ER-20 Hi-Fi Earplug

The ER-20 Hi-Fi Earplug uses a tuned resonator and an acoustic resistor to provide moderate attenuation across all frequencies. The ER-20 provides more attenuation in the high frequencies than the ER-15 (the ER-20 rolls off the highs slightly when compared with the ER-15). The 20 indicates a reduction of 20 decibels, but not with flat attenuation. The ER-20 is available in custom and noncustom models. The custom-fitted model should cost between \$80 and \$95 per pair. The non-custom version of the ER-20 is inexpensive, \$20 to \$30 per pair, but you sacrifice comfort, and there is a greater likelihood of some occlusion effect.

### Other Custom Earplugs

Other custom-fitted earplugs provide greater attenuation (23-to-30 decibels) with more reduction in the high frequencies compared to the low frequencies. These usually cost \$30 to \$60 per pair.

### Foam Earplugs

The cheapest earplug alternative is the foam earplug, which is readily available in your local pharmacy or gun shop at a cost of about \$1 per pair. Attenuation is nonlinear and long-term comfort usually is poor.

### ER-15 & ER-20

The ER-15 and ER-20 were designed to provide a solution to the musician's dilemma. Even under optimal OSHA conditions, regular listening for two hours at 110 decibels would be the limit when using these earplugs (and that assumes that the user is not exposed to sound levels exceeding 85 decibels for the rest of the day). The conventional earplugs (custom or foam listed above) are recommended for greater attenuation.

If you also sing, you will be interested to know that the occlusion effect with the ER-15 or ER-20 is minimized. If you like

hearing your own voice, the earplugs can be fitted so you can hear yourself better in difficult singing environments.

TM: How do they feel during several hours of use?

VH: Just as with glasses or shoes, there is a period of adjustment. The custom earplugs will always fit better, can be worn longer, and will be more comfortable than the noncustom. The best accoustical perception is achieved when the earplugs are "tuned" to your ears — in other words, the custom fit is the best. You should be able to wear them comfortably for 4 or 5 hours in the morning, take them out for lunch (so you can be more sociable), and wear them again for 4 or 5 hours in the afternoon. Most people get accustomed to them in a week.

TM: Is there much adjustment required to your listening with the ER-15 or ER-20?

VH: Yes, of course, you do need to become familiar with the lower sound level, but the fidelity is good. It is a new way of hearing. When you take them out, sounds may seem like they are now too loud! Some wearers think that life actually sounds better, more natural, with them than without them!

TM: Will people think I'm losing my hearing because I'm wearing a "hearing aid"?

VH: You'll be an innovator, and innovators always are asked why they're innovating, so you'll be asked lots of questions, and how you answer will depend on your attitude. People wearing these earplugs usually become very enthusiastic and very positive about the benefits, since the earplugs add enjoyment and protection to the music they love. Usually you'll start the discussion first. That is the positive approach to life, which I, of course, believe in. If someone wears them because "they have to, otherwise they'll die", then the interpretation by others might not be as positive.

The earplugs come in many colors, including neon, so you can have fun with these — they don't have to look like a "hearing aid".

TM: What about the person who says, "Like, man, I have strong ears. After listening to loud sounds for a long time, man, I never have, like, experienced the

ringing you called tinnitus, never had any fuzzy sounds, and like never had any difficulty understanding anyone's talk. Like, man, I'm a musician, do I really need earplugs, man?"

VH: It depends on how valuable your hearing is to you. If music is your life and your livelihood, then it is very important to you. I can tell you that you cannot continue listening to music at these loud levels without damaging your hearing. You are at risk.

Your genetic makeup also determines how well and long your hearing lasts. Some individuals are more predisposed to hearing loss than others. If hearing loss runs in your family, you might be lucky and it might not happen to you, but most musicians in that situation are extra cautious. Why take the chance?

I believe the U.S. Armed Forces bands have been purchasing the ER-15 and the ER-20 for their musicians. The earplugs may become standard throughout the Army Band program. I think about 8 members have them in the Air Force Academy Band, 10 in the Army Band in Fort Carson, 55 members in the 564th Tactical Air Command Band in Langley Air Force Base, and about 28 in the U.S. Marine Corps Band. The numbers are probably wrong now, but they demonstrate that the need is recognized by the services.

TM: I learned that Radio Shack offers a sound level meter for about \$32, so I bought one, although one store told me they were no longer available. There are two weightings, A and C. Which one should I use to measure the loudness of sound to decide if it could be damaging?

VH: Most of the Occupational Safety and Health Administration standards use the A weighting, since it approximates the frequency response of the human ear. If you wanted to measure the intensity of a bass drum near you, the C weighting, which extends the sensitivity down into the low frequencies, would be appropriate. The answer, really, is both A and C, depending on the situation. What would be nice is to measure the decibel level across the frequency spectrum, but spectrum analyzers are prohibitively expensive.

*Please turn to page 14, column 1*



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**Musician's Earplugs, continued from page 13**

TM: Who are the other decibel meter manufacturers?

VH: Two companies are the main suppliers. Quest Electronics (800.558.9526, fax 414.567.4047, 510 South Worthington

Street, Oconomowoc, Wisconsin 53066) provides accurate meters that cost in the hundreds of dollars. They have digital readouts and everything you would expect. Bruel & Kjaer from Scandinavia supplies very accurate meters for thousands of dollars. The Radio Shack meter probably will do nicely for most nontechnical needs.

TM: What does the CCC-A behind your name indicate?

VH: It stands for Certificate of Clinical Competence in Audiology, which is granted by the American Speech-Language-Hearing Association. It indicates that, in addition to obtaining at least a masters degree in audiology, the audiologist has worked for a year under certified supervision and has passed the national examination.

TM: How do I go about finding someone as wonderful as Veronica Heide to help me in my locale?

VH: If a NABBA member lives near Madison, Wisconsin, I would be happy to help them (Audible Difference, 5727 Pembroke Drive, Madison, WI 53711, 608.273.3036). The other solution is to

**Summer Workshops, continued from page 1**

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★ **Championships XI** ★  
★ Ft. Myer, Virginia ★  
★ (Washington, DC) ★  
★ **April 2 & 3, 1993** ★  
★ Host will be ★  
★ The United States Army Brass Band ★  
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

check your telephone classified listing under audiologists to find one certified by the American Speech-Language-Hearing Association. Of course, you should ask if they can provide the ER-15 and ER-20 with custom-fitting. If you have trouble finding an appropriate audiologist, please call me, and I'll try to refer you to someone in your region.

TM: Thanks, Veronica, for helping to save our hearing!

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## Geoffrey Brand Biography

Geoffrey Brand enjoys a worldwide reputation as a conductor of bands and orchestras. As a former trumpet player, he brings an intimate knowledge of the repertoire to his work and is recognized internationally as a specialist in the field of band music.

During his studies at the Royal Academy of Music, London, where he won an Open Scholarship, he gained prizes as an outstanding soloist and orchestral player on the trumpet while at the same time attracting attention as a conductor. He was invited to join the Royal Philharmonic Orchestra and toured the U.S.A. with the orchestra in 1950. Later, for five years, he played at the Royal Opera House in London.

For 12 years, he was a BBC producer of light music programs with a special responsibility for brass and military band broadcasts. He also conducted the BBC Concert Orchestra in popular programs such as *Friday Night is Music Night* and *String Sound* with the BBC Radio Strings.

In 1967, he left the BBC to concentrate on his conducting career. He has recorded for many of the major record companies and has won acclaim as a conductor of brass and symphonic bands throughout the world.

Geoffrey Brand is the founder, artistic director, and conductor of the City of London Wind Ensemble. This highly prestigious group is made up of the finest professional wind players in London who come together to record and broadcast. A compact disc recording of this ensemble was issued in 1988 by LDR Recordings Ltd., and has been widely acclaimed. A further compact disc released in October 1989 from the same company has won the highest accolades.

Prior to his association with the City of London Wind Ensemble, Mr. Brand received international acclaim for his work with the Black Dyke Mills Brass Band. This association resulted in many successes in winning the major British brass band championships, a feat he has also shared with other famous brass bands,

*Please turn to page 20, column 2*

# NABBA Brass Band Championships X April 10 & 11, 1992 Columbus & Dublin, Ohio

★ ★ Plan to Attend, Compete, and Celebrate! ★ ★

The year 1992 is one of continuous special events in Columbus, Ohio, as the city celebrates the 500th anniversary of the discovery of the "New World" by Christopher Columbus. Major events include the tenth North American Brass Band Championships.

NABBA's Friday evening clinics and rehearsals and the Saturday day-long Championships X competition will be held in Dublin High School. This is the same suburban-Columbus location where the 1987

**Don't Miss!**  
The Chicago Staff Band  
of The Salvation Army  
with  
Bandmaster  
William Himes

NABBA Championships were held. The facilities are super and include several rehearsal rooms, a large commons for meals and refreshments (items for sale by the high school band boosters), and a beautiful 750-seat auditorium. Suggested lodging (to be arranged) will be at hotels very close to Dublin High School.

### Gala Concert on Saturday Evening

The Saturday evening Gala Concert will be held in downtown Columbus at the beautifully restored Palace Theatre. The 2,800-seat capacity probably will be filled with brass band enthusiasts. Cosponsor-

**Celebrate!**  
500th Anniversary of the  
Discovery of America  
and the Tenth  
NABBA Championships

ing the concert will be the Columbus Area Salvation Army, the Brass Band of Columbus, and NABBA.

The featured band will be the The Chicago Staff Band of The Salvation Army, conducted by William Himes. Geoffrey Brand will be a guest conductor (and also a Championships adjudicator), and the Brass Band of Columbus also will be on the program. There will be an admission charge to cover expenses.

Paul Droste and Jeff Keller are the Championships X Coordinators.

Bands wishing more information about the 1992 Championships should contact Dr. Droste by writing to him at 1310 Maize Road Court, Columbus, Ohio, USA, 43229.

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## The Magnificent March

In our November 1986 issue, we published a favorable review by Don Kneeburg of Dr. Norman E. Smith's book, *March Music Notes*. To say this book is one of my favorites would be an understatement — I purchased two copies of the book, just to be sure I still had one when I loaned the other one. Reading the book is like visiting great friends and meeting new ones.

For me, marches are similar to wonderful short stories. Musically, they are concise and almost always have interesting melodic, harmonic, and rhythmic content, and usually have good countermelodies. When playing a march, I often have wondered what motivated the composer to create the work, wondered about the life of the composer, and wondered about the historic context in which the work was

composed. Dr. Smith's book answers most of those questions for hundreds of marches.

Although not every march composer and march could be listed in Smith's great book, he is now preparing a new edition and wants to include new listings that will be valuable to the book's buyers. To be sure your interests are considered, we have included in an upcoming NABBA member survey, a section asking for your favorite marches. Our survey results will be published in a subsequent issue and will help Dr. Smith select new listings.

You only need to read one page of Norman's book to realize the tremendous work of love it is. I asked Dr. Smith to tell us how he researches the marches. He provided the following research and writing hints and lists of selected references, so that through your own research, you might be able to contribute to his book updates, as well as enrich your understanding of music.

## Program Note Preparation, Part 1

By Dr. Norman E. Smith

### Research Hints

1. Start a scrapbook of concert band programs and references to biographies in music catalogues, record jackets, periodicals, reviews, newsletters, dissertations, and correspondence. Glue on hole-punched pages or punch each entry. Add name to each page.
2. Cross-check details with as many sources as time permits. An error-free music biographical dictionary has never been written.
3. Compile a collection of area composer biographies for your university library, city library, or historical society. Devise a simple questionnaire which may be photocopied as received from composers. Encourage the programming of local works.
4. Seek research assistance from historical societies, U.S. Information Service, genealogical societies, other researchers, relatives of composers, state birth and death records, and newspaper clipping files (e.g. *New York Times*).

Please turn to page 17, column 1

## March Music Notes Available in August

A new 1,000-book printing of Dr. Smith's *March Music Notes* will be available in early August. The price per book is \$24.95 (US) plus \$2.00 for mailing for the soft cover edition, which is the only version currently available.

Please order from your local music store or from —

**Dr. Norman E. Smith**  
**Program Note Press**  
**909 W. Claude St.**  
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## Writing Hints

1. Write for the majority of your potential audience — not for other conductors!
2. Keep the concert site in mind. Pop concert notes, e. g., must be light and short.
3. In general, discuss the composer first and the composition next.
4. Include human interest material along with biographical facts.
5. Discuss selected points relating to the title, inspiration, time and place of composition, publisher, arranger, dedication, first performance, and eventual popularity.
6. Omit titles (Mr., Mrs., Dr., Capt.) unless referring to a visiting composer, guest conductor, or soloist.
7. Use a program note for every work listed to be performed, including marches. Announce encore titles and composers (nationality? century?) when practical.
8. Give brief credit to the program note source when appropriate.

## Selected References — Books

*The ASCAP Biographical Dictionary of Composers, Authors and Publishers.* New York: Jacques Cattell Press, 1980. Includes a large number of American band composers and titles of their major works. First published in 1948.

*Band Music Guide*, 9th edition. Evanston, Illinois: The Instrumentalist Co., 1989. Well-known guide consisting of over 12,000 title entries (many are repeated as additional arrangements) followed by category and composer sections. Most published in the U.S.

Berger, Kenneth. *Band Encyclopedia.* Evansville, Indiana: Band Associates, 1960. Out of print but available in many libraries and private collections. A pioneer effort to compensate for previously published works which largely ignored band composers and conductors, band recordings, band history, and other band-related subjects. A monumental work in spite of its critics.

Bierley, Paul. *Hallelujah Trombone! — The Story of Henry Fillmore; John Philip Sousa, American Phenomenon; The Music of Henry Fillmore and Will Huff; and The Works of John Philip Sousa.* Columbus, Ohio: Integrity Press. (Now located at 61

Massey Drive, Westerville, Ohio 43081, telephone 614.794.1600.) Paul Bierley, the "Nicolas Slonimsky" of the band world, publishes all four books (and others) at Integrity Press. In addition to meticulously-researched biographies, much program note material is available, particularly in *The Works of John Philip Sousa*.

Bly, Leon J. *The March in American Society.* Ann Arbor, Michigan: University Microfilms International, 1980. In addition to short biographies of march composers, this dissertation includes some very important information on slow, quick, double quick, and funeral marches; performance practices; and American publishers.

Brand, Violet and Geoffrey. *Brass Bands in the 20th Century.* Letchworth, England: Egon Publishers, 1979. Some biographical information but primarily concerned with the (past and present) brass bands in the British Commonwealth. A new (1987) book by the entertaining and intellectual Brands, *The World of Brass Bands*, devotes a chapter on that subject to each of a number of countries.

Bridges, Glenn D. *Pioneers in Brass.* Fraser, Michigan: Self-published, 1972. Has biographies and partial record lists of approximately 80 mostly American cornet, euphonium, and trombone players. At least 20 were also published composers. Bridges died in 1982, but the book may be reprinted or located in libraries or private collections.

Ewen, David. *All the Years of American Popular Music.* Englewood-Cliffs, New Jersey, 1977. Ewen is one of America's most prolific music authors. In addition to information on a wide variety of tunes from the ballad operas of Colonial days to the more recent rock musicals, this volume contains biographies of several composers whose marches have become popular and/or adopted by our military branches.

Foeller, George and Werner Probst. *Bands of the Austro-Hungarian Empire.* Normal, Illinois: George Foeller, Illinois State University Music Department, 1987. The subtitle *A Reference Work for the Concerned American Band Musician* summarizes the purpose of this highly informed American and German writing team. A discussion of the Austro-Hungarian military bands, civilian bands, music, and dis-

## Recently Published Brass Band Music

(To be reviewed in next issue)

### Rosehill Music

*Chorale*, composed by Ray Steadman-Allen.

*The Holy Boy*, composed by John Ireland, arranged by Eric Wilson.

*A Welsh Lullaby*, arranged by Peter Graham.

*Wishing you were somehow here again* (from *The Phantom of the Opera*), composed by Andrew Lloyd Webber, arranged by Stephen Bulla.

*River City Suite*, composed by James Curnow.

*Idylle* (for euphonium and piano), composed by Sir Edward Elgar, arranged by Eric Wilson.

*Capriccio* (for tuba and piano), composed by Rodney Newton.

cography precedes 86 pages of biographical material on 79 of the area's most important composers of band music. Information on German-Austrian march tempos and style and a list of the top 50 Austrian marches are also included.

Frank, Paul and Wilhelm Altmann. *Kurzgefasstes Tonkünstler-Lexikon.* Wilhelmshaven: Heinrichshofen Verlag. Includes a number of band composer biographies. Written in German but makes use of a standard format and helpful abbreviations, e.g. V. for Vater (father) and M for Mutter (mother). Major works are listed.

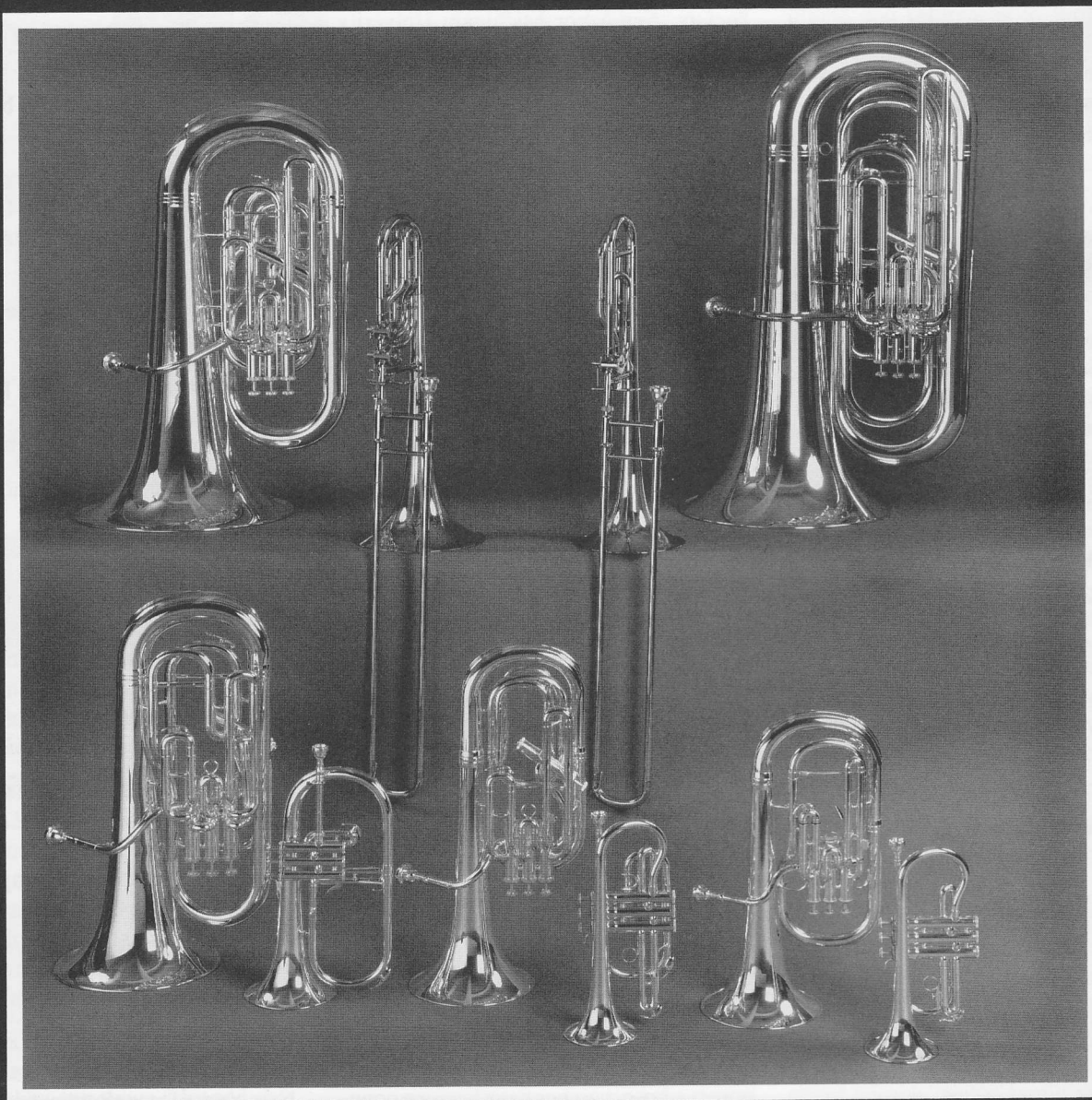
Fuld, James J. *The Book of World-Famous Music—Classical, Popular, and Folk.* New York: Dover Publications Inc., 1985. A recent enlarged edition of a highly-researched book (first published in 1966) which includes interesting program material for a large number of works now in the band repertoire.

Gammond, Peter and Raymond Horricks, eds. *Brass Bands.* Cambridge, England: Patrick Stephens, 1980. Although this 152-page book is filled with material which is interesting to "brass banders" (including

Please turn to page 20, column 3

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# Minutes of the NABBA Board of Directors Meeting

April 26, 1991 in  
Cedar Rapids, Iowa

The NABBA Board of Directors meeting was called to order by President Paul Droste. Introducing themselves were Paul Droste (Ohio), Charles Arnold (Wisconsin), Anita Collings (New Jersey), Bob Croft (Arizona), Tony Guerere (New Jersey), Ron Holz (Kentucky), Milt Hovelson (Minnesota), Glenn Kelly (Washington), Tom Myers (Ohio), Sara North (Illinois), Dale Peckman (Virginia), Don Stine (Iowa), John Thornton (Iowa), Bert Wiley (North Carolina), and Johnny Woody (Michigan). Captain Tom Palmatier, Paul Wilhoit, and Alan Bonsall from The United States Army Brass Band also attended.

The minutes of the autumn 1990 meeting were approved as presented by the NABBA Secretary Bert Wiley. (These minutes were published in *The Brass Band Bridge*, issues 42 and 43.)

Treasurer Tom Myers presented his report and stated that NABBA is solvent (\$x,xxx cash in hand) but that prudent spending to conserve cash was recommended, given the current economy.

Captain Palmatier reported on the preparation for Championships XI to be held in

Fort Myer, near Washington, D.C., in 1993. The host band will be The United States Army Brass Band. CPT Palmatier described the excellent facilities at Fort Myer. The band's two recital halls could permit two simultaneous judging, if needed. Adjudicators are currently being considered. The band believes the costs of the Championships will be minor for NABBA. The Board discussed the likelihood that several overseas bands would want to compete in the Championships, since the event is being held in America's capital.

A brief report on the 1991 Video Competition was given. The winning bands were the Eastern Iowa Brass Band, first place with 275 points, and the Westwinds Brass Band, second place with 233 points. The video competition will be discussed further during the Board's autumn meeting on August 23 and 24 in Columbus, Ohio.

John Thornton, the contest Coordinator for Championships IX, gave a very positive report about the next day's activities, indicating that all was in good order, including finances to support the event. Dr. Thornton and his staff were commended for the excellent work done to prepare for this annual event. The Board of Directors formally thanked Captain Palmatier and The United States Army Brass Band for travelling from Washington to present the Gala Concert.

The contest committee, chaired by Ron Holz, indicated that all aspects of the Championships IX appeared ready. Further discussion of the future Championships will be held during the Board's autumn meeting.

Vice President Glenn Kelly and his bands committee (Don Stine, Sara Collings, David Peckman, and Bob Croft) reported on the activities of brass bands throughout North America. New bands emerging include those in San Diego, Saskatchewan, British Columbia, Rutgers and Butler Universities, Connecticut, and a band that will compete tomorrow from the University of Northern Iowa.

President Droste presented the membership chair's report from David Pickett, who could not attend. Band and individual membership continues to vary, based principally on which bands are competing in the Championships and Video Contest.

While some improvement in that trend has recently been seen — giving great encouragement — the subject of membership expansion will be on the agenda for the autumn meeting.

President Droste presented the planned activities for Championships X on April 10 and 11, 1992. The contest venue will be Dublin High School in a suburb of Columbus, Ohio. Excellent facilities — rehearsal rooms, contest hall, fine food services, and several nearby motels — are available for the event. The Gala Concert will be presented by Bandmaster William Himes and The Chicago Staff Band of The Salvation Army. Adjudicator Geoffrey Brand additionally will serve as guest conductor. The Brass Band of Columbus will participate in the program as well. Following the autumn Board meeting, further information will be presented in the *Bridge*. Complete Championships instructions will be mailed to all NABBA member bands.

Three cities have been proposed for the Championships XII in 1994 — Pittsburgh, Milwaukee, and Toronto. The decision was tabled until the August meeting to permit further discussion.

A motion passed unanimously that formally thanked Yamaha Corporation of America Band & Orchestral Division for its continuing support. Yamaha's extensive contribution to NABBA includes support for and advertising in the *Bridge*, the annual summer brass band workshops, and support for the Championships.

Several subjects will be discussed at length in the August meeting — honorary recognition, a possible executive director, election procedures for Directors, and others.

The NABBA Board of Directors will meet in Columbus, Ohio, on August 23 and 24. Any subjects you think should be on the agenda should be sent to the Secretary by August 1 to P.O. Box 2438, Cullowhee, NC 28725.

## Minutes of NABBA's Annual Membership Meeting on April 27, 1991

NABBA's Annual Membership Meeting was held in Cedar Rapids, Iowa, immediately following the conclusion of the Championships performances.

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President Droste opened the meeting by introducing the members of the Board. He then gave a sincere Thank You! to John Thornton, the contest Coordinator of Championships IX. Dr. Thornton thanked all those who helped in the magnificent and successful event. The Eastern Iowa Brass Band served as the host band for the Championships.

Dr. Droste explained the nomination and election process. Those nominated to the Board (by the required two NABBA members) were Brian Bowman (Pennsylvania), George Foster (Illinois), Ron Holz (Kentucky), Tom Myers (Ohio), Sara North (Illinois), and Bert Wiley (North Carolina). The membership was invited to complete a nomination form to submit the names of potential Directors. Subsequent nominations included Beth Hronek (Kentucky) and Tom Palmatier (Virginia). Since some seats remain unfilled on the Board, no elections will be necessary for this class of directors to be seated.

Droste then described the annual meeting of the Board of Directors to be held in Columbus on August 23 and 24.

The next Championships were announced — Columbus, Ohio, on April 10 and 11,

1992, and Fort Myer, Virginia (Washington, District of Columbia), on April 2 and 3, 1993. While the location for Championships XII in 1994 will be selected during the August Board meeting, Dr. Droste disclosed that two bands have submitted proposals to host the Championships. Those bands are the Allegheny Brass Band in Pittsburgh, Pennsylvania, and the Milwaukee British Brass Band in Milwaukee, Wisconsin. Other bids are also likely; a Canadian submission would be welcomed.

Editor of *The Brass Band Bridge*, Tom Myers, suggested that all bands send at least one major report and one follow-up report per year to him for the *Bridge*. He encouraged each band to volunteer, elect, appoint or otherwise encourage an official Correspondent to the *Bridge*.

Contest Controller and Committee Chair Ron Holz introduced the adjudicators for Championships IX — William Himes from Chicago, Illinois; Stephen Bulla from Bowie, Maryland; and Richard Holz from Atlanta, Georgia.

The meeting adjourned at 5:14 p.m. and was followed at 5:20 p.m. by the awards ceremony.

*Both reports respectfully submitted by Secretary Bert Wiley.*

In 1990, he started an International Brass Band Summer School at Christ College, Brecon, Wales, and serves as its Musical Director. In only its first two years, this hands-on study week, with outstanding instrumental tutors in residence, has become a highly sought-after opportunity for serious brass band enthusiasts, both adults and youths, who want to be challenged, work hard, and advance rapidly.

His extensive travels as a conductor take him to Australia, New Zealand, Malaysia, Indonesia, the U.S.A., and Japan, as well as regularly to the Scandinavian countries and the continent of Europe. During 1990, he visited North America to guest conduct and lecture at several universities and at an eleven-state western conference of the College Band Directors National Association in Reno, Nevada. He then flew to Hawaii for the Pacific Basin Band Festival and on to Australia where he lectured and conducted at the New South Wales Conservatorium in Sydney and worked at the University of Western Australia.

With his wife Violet, Geoffrey Brand has written two books, *Brass Bands in the 20th Century* and *The World of Brass Bands*, both published by Egon Publishers.

He is chairman of R. Smith & Co. Limited, music publishers. His son, Michael, serves as the firm's manager.

### ***Program Note Preparation, Part 1, continued from page 17***

the complete list of winning bands and test pieces from 1853 to 1979 and an extensive discography), the biographies in the chapter by the late William Chislett may be the most helpful.

Goldman, Richard Franko. *The Band's Music*. New York: Pitman, 1938; *The Concert Band*. New York: Rinehart, 1946; *The Wind Band*. Boston: Allyn & Bacon, 1961. The latter two books — standards in band literature sources — are available in many libraries. In correspondence preceding his death in 1980, Goldman mentioned that he had written a text containing program notes in 1938. A copy of that book (found recently in a trash pile in New Orleans) shows it to be the source for many of the program notes used by the Goldman Band for the last fifty years.

Greene, David M. *Greene's Biographical*

### ***Geoffrey Brand Biography, continued from page 15***

including Brighouse & Rastrick and Grimethorpe Colliery. Gramophone recordings of Geoffrey Brand conducting brass band music bear testimony to his wide repertoire in this genre. Please see page 10 of this issue for Ron Holz's discussion on Geoffrey's recent recording with the Brighouse & Rastrick Band.

Geoffrey Brand's work with young people is admired and widely sought throughout the world. In 1987, he served as the Guest Conductor of the first World Association for Symphonic Bands and Ensembles International Honor Band. He is a founding member of WASBE and served on the Board of Directors for several years. For eight years, he was Music Director and Conductor of the National Youth Brass Band of Great Britain and, since 1971 to the present, has been conductor of the National Youth Brass Band of Scotland.

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*Encyclopedia of Composers*. New York: Doubleday, 1985. Greene is a professor at Lehigh University and a long-time contributing editor of *Musical Heritage Review* (another program note source), a periodical which offers both information and enticement to buy records from the Musical Heritage Society in Ocean, New Jersey. Greene combines wit and knowledge in his well-written encyclopedia which moves chronologically (by birthdates) from antiquity to the present in profiling the lives of more than 2,400 composers.

*International Who's Who in Music and Musicians' Directory*, 11th ed. Edited by Ernest Kay. Cambridge, England: Melrose Press, 1988. Contains some 8,000 concise biographies of composers (many of whom have written band works), teachers, musicologists, performers, etc. — mostly from Europe and the U.S. In order to be included musicians had to be recommended by others and also have enough energy and time to complete and return the questionnaire.

Kallman, Helmut, Gilles Potvin, and Kenneth Winters, eds. *Encyclopedia of Music in Canada*. Toronto: University of Toronto Press, 1981. It is most refreshing to come across music encyclopedias which give equal status to composers of band music and those who write for other media. In addition to composers, this volume includes a seven-page section devoted to prominent Canadian bandmasters; associations; festivals; discography; and various bands to the armed forces, police, schools, youth, and municipalities.

*The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie. New York: Grove's Dictionaries of Music, 1980. Every musician who has ever darkened the door of a self-respecting library knows this multi-volume, century-old set and pays homage to the large majority of the authors who are represented. A few years ago, Roaul Camus voiced his resentment at the traditional omission of band composers and was subsequently appointed band editor for the 1986 edition of *The New Grove Dictionary of American Music*. Although Camus and his capable assistants (Loren Geiger, Frank Cipolla, Eileen Southern, Paul Bierley, George Gelles, Dorothy Klotzman, R.E. Sheldon, James M. Burk, George Heller, and Wiley Hitchcock) were disappointed that the

biographies of 41 very worthy band composers and directors were not included, 64 were. A memorable year for the band world!

Pazdirek, Franz. *Universal-Handbuch der Musikliteratur aller Zeiten und Volker*, 14 vols. Vienna: Pazdirek, 1904-1910. Available at a number of American libraries. An immense amount of title, arrangement, and publisher information may be found in this "miniature Library of Congress." Although restricted to mostly 19th and early 20th century works, the multi-volume set includes works by so-called obscure as well as famous composers. Most titles are in the original language.

Rehrig, William. *The Heritage Encyclopedia of Band Music (Composers and Their Music)*. Edited by Paul Bierley. Westerville, Ohio: Integrity Press, 1991. With biographical information on 9,000 composers (including 55,000 works titles) already collected, Rehrig and Bierley's two-volume work has been long awaited and much needed by all of us. Its publication in late September 1991 is eagerly awaited.

Schmidl, Carlo. *Dizionario Universale dei Musicisti*. Milano: Sonzogno, 1928-1929, 2 vols. *Supplemento*, 1938. Possibly the most-respected bibliography on Italian musicians, this book has rather complete articles on so-called major musicians and brief accounts on others. Includes some composers who have written for band. With a reputation for producing many of the world's most capable musicians, biographies of Italy's band composers are extremely difficult to find. In Italian.

Schwartz, Harry Wayne. *Bands of America*. Garden City, New York: Doubleday, 1957. Along with stories of bands, the author includes colorful descriptions of such conductor-composers as Gilmore, Sousa, Innes, Brooke, Creatore, Kryl, and Pryor. Lynn Sams, a long-time associate of Schwartz with the Conn Company, has been gathering material for his own book for much of his long life. His manuscript is presently being edited for publication.

Slonimsky, Nicolas, ed. *Baker's Biographical Dictionary of Musicians*. 7th ed. New York: 1984. Slonimsky, a gregarious Russian-American genius (born in 1894), is still an active researcher. Although his book is a standard for composers of many forms of music, it is sadly lacking in those who wrote only for band. *Continued in next issue.*

## Thank You Very Much!

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## More, Recent Brass Band Recordings

*Recordings are reviewed in The Brass Band Bridge based on the interests and time of the reviewer at the moment. Omission of a formal review indicates, in this case, only that the many fine new recordings recently issued have taxed our capacity to perform meaningful reviews.*

### Boosey & Hawkes National Brass Band Championships of Great Britain

**Gala Concert – Prelude for an Occasion** (Gregson), *Orient Express* (Sparke), *Trombone Concerto* (Bourgeois) performed by Christian Lindberg, *Liberty Fanfare* (Williams/Freeh), *Strike Up The Band* (Gershwin/Richards), *Here's That Rainy Day* (Van Heusen & Barton/Freeh), *Theme from Superman* (Williams/Farr), *Hautposaune* (Hillborg) performed by Lindberg, *A Short Ride on a Motorbike* (Sandstrom), *Journey Into Freedom* (Ball) conducted by Harry Mortimer. Bands performing include Rigid Containers Group Band (Tovey), Murray International Whitburn Band (Parkes), John Laing (Hendon) Band (White); conducted for some selections by Bramwell Tovey. Heavyweight Records HR006/D.

### Brighthouse & Rastrick Band (de Haan)

**Convergents – Mercury - Contest March** (Van der Roost), *Toccata* (Frescobaldi/Curnow), *Convergents* (Cesarini), *La Storia* (de Haan), *Happy Trombones* (Ares), *Knoxville 1800* (Curnow), *Fiesta Della Costa* (Gistel), *Variations on "Laudate Dominum"* (Gregson), *Variations on a Chord* (de Haan). 62:16 minutes. DHM Records DHM 3006.3.

### Desford Colliery Caterpillar Band (Watson)

**Robert Simpson – Energy, The Four Temperaments, Vortex, Volcano, Introduction and Allegro.** Hyperion Records CDA66449.

### G.U.S. Band (Wilkinson)

**Merlin Master Brass, Volume 1 – Fantasy for Brass Band** (Arnold), *Three Figures* (Cope's Challenge, Iles Interlude, Rimmer's Race) (Howells), *Variations on a Shining River* (Rubbra), *Ballet for Band* (Horovitz). 47:34 minutes. Merlin Records MRFD 85089.

### The John Laing (Hendon) Band (White)

**Prisms – Festfanfare** (Uhl/White), *The Ambassadors* (Graham), *The Yeomen of the Guard* (Sullivan/Sargent), *The Maid of the Mist* (Clarke/E. Williams), *Orient Express* (Sparke), *Variations on "Laudate Dominum"* (Gregson), *Hendon Humoresque* (Ball), *The Thin Red Line* (Alford), *The Teddy Bears' Picnic* (Brattan/Roberts), *Sarabande* (Arnold/White), *Prelude for Hampstead Heath* (Ellerby), *Marianne* (Bunce/Brabbins), *Prisms* (Graham). 67:30 minutes. Produced by the John Laing (Hendon) Band JLB 101.

### National Fuel Distributors (Parc and Dare) Band (Cosh)

**Celtic Brass, Castell Coch – Men of Harlech** (/Bennett), *Suo-gan* (/Belshaw), *Goat! – A cautionary tale for brass band* (Wills), *The Spacemen – Mars* (Powell), *My Little Welsh Home* (Williams/Belshaw), *Celtic Suite – Fanfare and Dawns Werin* (Sparke), *Castell Coch* (Powell), *Bugeilio'r Gwenith Gwyn* (Watching the Wheat) (/Geehl), *Sosban Fach* (/Wood), *A Welsh Posy* (Holst/Cooper), *Hunting of the Hare* (Bebb), *Dafydd Y Garreg Wen* (David of the White Rock) (/Langford). 52:09 minutes. Canolfan Sain (Recordiau) Cyf. SCD 4044.

### The Sun Life Band (Newsome & Hurdley)

**Avondale – March: Avondale** (Verner), *Show Me* (Lerner&Lowe/Richards/Freeh), *The Sorcerer's Apprentice* (Dukas/Bourgeois), *Variations on a Tyrolean Song* (Arban/Hurdley), *Overture: Masaniello* (Auber/Winter), *Tom Marches On* (Richardson), *Prisms* (Symphonic Study No. 2 for Brass Band) (Graham), *From the Shores of the Mighty Pacific* (Clarke), *Angels Guard Thee* (Berceuse de Jocelyn) (Godard/Ball), *Dance of the Comedians*

(Smetana/Newsome). Time not indicated. Grasmere Music Ltd. GRCD 41.

### IMI Yorkshire Imperial Band (Hirst)

**Endeavour – March-Opus 99** (Prokofiev/G. Brand), *Endeavour* (Sparke), *Fantaisie Brillante* (Arban/Edwards), *Another Op'nin', Another Show* (Porter/Roberts), *Serenade for Toni* (Sparke), *Appalachian Mountain Folk Song Suite* (Curnow), *Yorkshire Imperial* (Wood), *Tangents for Brass Band* (Bulla), *Zelda* (Code), *Puttin' On The Ritz* (Berlin/Roberts), *With You I'm Born Again* (Shire/Connors), *Triptych for Brass Band* (Sparke). 69:38 minutes. Doyen Brass Recording Specialists DOY CD006.

### Sovereign Soloists, accompanied by Rochdale Band (Evans)

**Sovereign Soloists** – Performing on Boosey & Hawkes Besson Sovereign instruments: Nicholas Childs (euphonium), Robert Childs (euphonium), John Hudson (cornet), Nicholas Hudson (trombone), Sandy Smith (tenor horn), Steve Sykes (tuba), Roger Webster (cornet): *Believe Me If All Those Endearing Young Charms* (/Boddington), *Après Un Reve* (/Langford), *Concert Variations* (Lusher), *Facilita* (/Hartmann), *The Way We Were* (/Barry), *The Bass in the Ballroom* (Newsome), *Two Part Invention* (Sparke), *Carnival of Venice* (/Del Staigers), *Catari, Catari* (/Stephens), *I Wish You Love* (/Waterworth), *Hejre Kati* (/Sykes), *Ave Maria* (Gounod), *Jenny Jones* (Rimmer), *Nuns Chorus* (/Stephens), *Pantomime* (Sparke). 68:10 minutes. Doyen Recordings DOY CD 003.

### Highlights From Festival of Brass, BBC Radio 3

Britannia Building Society Band (Snell): *The New Jerusalem* (Wilby); Williams Fairey Engineering Band (Parkes): *Frontier!* (M. Ball); John Foster Black Dyke Mills Band (King): *Sounds* (Golland); Leyland DAF Band (Evans): *Cloudcatcher Fells* (McCabe); Grimethorpe Colliery Band (Renton): *Concerto Grosso* (Bourgeois). 77:29 minutes. Doyen Recordings DOY CD 008.

Please turn to page 2, column 3

# Brass Band Challenge 2

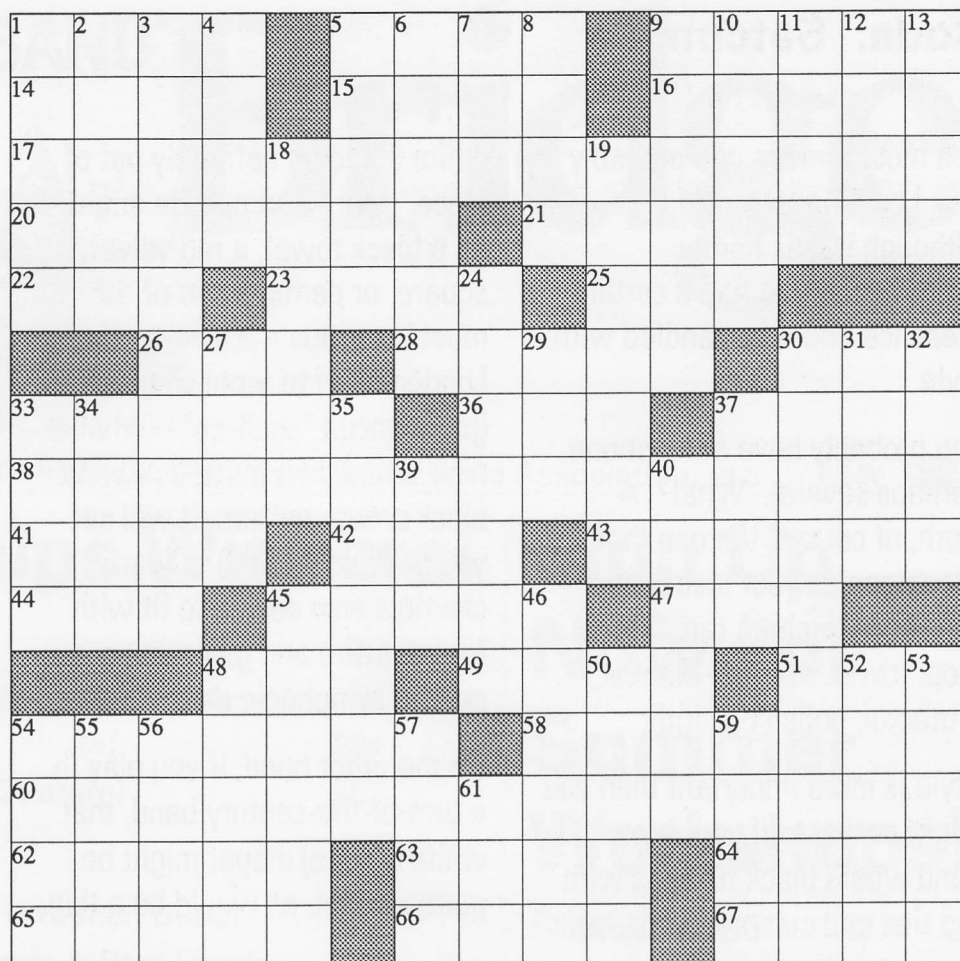
By Al Duerig

## ACROSS

- 1 Smear
- 5 Strangers in the sky (acronym)
- 9 Musicians' organization
- 14 Wren anagram
- 15 Charge
- 16 Scottish peer
- 17 Instruments rarely seen except in brass bands
- 20 Stringed instruments never seen in brass bands
- 21 Type of dealer
- 22 Airline code for Utah city
- 23 Large vessels
- 25 Conjunction in Berlin
- 26 Palindromic mammal
- 28 Small particles
- 30 Popular Puerto Rico drink
- 33 NABBA section below Championship
- 36 Anagram for Civil War graycoat
- 37 Sailor's hail
- 38 These are mailed in November
- 41 Types of deer
- 42 Abbreviated abbreviation
- 43 Yankee follower
- 44 Hamper
- 45 Translucent yellowish stone
- 47 Directors give this to musicians
- 48 Star Wars acronym
- 49 A set of cards
- 51 Cutting tool
- 54 Roman goddess of fortune
- 58 Childish
- 60 British Brass Band competition venue
- 62 Make law
- 63 Sweet fermented drink
- 64 Chemical suffix
- 65 Military vehicles
- 66 Groups of tennis games
- 67 Suffixes signifying superlatives

## DOWN

- 1 Most worthless parts
- 2 Very bad
- 3 Not allowed to sell liquor
- 4 Bandmembers always follow this
- 5 Extreme
- 6 Latin festival
- 7 Combining form for wine
- 8 To deluge with data (slang)



- 9 Venue of first Olympics
- 10 Equipped with footwear
- 11 First name of a Bach
- 12 \_\_\_\_\_ Arundel County, MD
- 13 Reps anagram
- 18 Drinking establishment
- 19 Danced a Latin rhythm
- 24 Followed a course
- 27 Troubles
- 29 Spherical body
- 30 Former residents of Zimbabwe
- 31 Tool anagram
- 32 Famous trading place (abbr.)
- 33 Multi-stringed instrument
- 34 Double reed instrument
- 35 Endurance
- 37 Great baseball family of '70s
- 39 Flow out
- 40 Item hung from necklace
- 45 Mature persons
- 46 What you do at *da capo*
- 48 A vertical pipe or pile
- 50 Coagulated milk
- 52 Distribute

- 53 Author of 1936 Mars scare
- 54 Part of number 20 across
- 55 Chaplin's daughter
- 56 Southwestern Scotland lake
- 57 Handouts
- 59 Former Korean leader
- 61 Competition

Alfred Duerig is the mastermind of this diversion. He also finds time to serve on NABBA's Board of Directors, play bass trombone in the Allegheny Brass Band, and served as the Championships VIII Coordinator in 1990. The first of his Brass Band Challenges appeared in the Championships VIII official program.

The solutions to both Challenges will be published in the next issue.

## Coda: Satchmo's

The most famous one probably was Louis Armstrong's. Although it was hardly overwhelming, it had a certain presence and was handled with style.

You probably have at least one, perhaps several. What? A cloth, of course, the one that accompanies your instrument — your handkerchief, rag, fabric, mop, towel, security blanket, protector, polishing cloth.

Style is more important than you might suspect. If your brass band wears black tuxedos with red ties and cummerbunds, your

white diaper is definitely out of place. More appropriate might be a black towel, a red velvet square, or perhaps one of the most luxurious — a Liberty of London scarf of wool challis (pronounced "shall-ee" — what a nice sound) in a muted red and black ornate pattern (it will set you back about \$80). Clean chamois also seems to fit with formal attire and gives you a certain symphonic earthiness.

On the other hand, if you play in a turn-of-the-century band, that white (I hope) diaper might be quite perfect, as would be a thin

soft quilt. The modern Liberty of London challis would be out of place, regardless of how good the Wells Fargo wagon was.

Please send me a postcard telling what you use — be as specific as you can, including the type of fabric, size, color, and so on, along with the description of the clothing in which your band performs. I'll publish the list of them in a subsequent issue. Who knows, I might even figure out a real award or two.

Tom

### **North American Brass Band Association, Inc. The Brass Band Bridge**

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