

The BRASS BAND **Bridge**



TOWER BRIDGE, LONDON

ISSUE 45

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

AUGUST 1991

Championships Rules Liberalized To Boost Enjoyment and Participation

NABBA's Board of Directors, in an extensive discussion that reconsidered the founding fundamentals of NABBA, has decided to liberalize the Championships rules to enliven the contest for the audience and to encourage increased participation, especially by bands not yet able to stage a complete British-style brass band.

Changes include:

- o Bands may now choose their required test piece from three works for each Section.
- o A two-minute on-stage tuning before the performance will be permitted for each band.
- o The Open Section has been further relaxed to permit brass bands that use woodwinds (turn-of-the-century bands, for example). The British brass band test piece for the Open Section must still be played using only brass and percussion, but the instrumentation selected is at the band's discretion (trumpets, french horns, American baritones, and sousaphones, for example, continue to be acceptable in this class, as would be helicons, ophicleides, and serpents).
- o The three adjudicators will be able to view the bands (they will not be screened) in 1992. This change anticipates judging that could begin in 1993 of each band's staging. (The band's total concert presentation, aural and visual, would be evaluated.) Each band will receive

nonpoint comments in 1992 from Captain Tom Palmatier on staging, showcraft, and, if desired, announcements.

New Test Pieces for 1992, Just Choose One!

Championship Section

Connotations by Gregson
Variations on a Ninth by Vinter
Ballet for Band by Horowitz

Honors Section

Entertainments by Vinter
Pagentry by Howells
A Moorside Suite by Holst

Challenge & Open Sections

A Downland Suite (parts 1,2,4)
 by Ireland
A Celtic Suite by Sparke
Three Haworth Impressions
 by Langford

Youth Section

Wheatlands by Wiggins
A Malvern Suite by Sparke
Comedy Overture by Ireland

North American Brass
 Band Championships X
 Columbus, Ohio
 April 10 & 11, 1992

Morley Calvert 1928 - 1991

The distinguished Canadian composer, Morley Calvert has died in Hamilton, Ontario. He was 62 years old. The cause of his death was not disclosed, although we know he simply did not awaken one morning.

Mr. Calvert was a graduate of McGill University in Montreal and the founder of the McGill Concert Band and the Lakeshore Concert Band. For 10 years, starting in 1960, he was the Bandmaster of The Salvation Army's Montreal Citadel Band, succeeding the legendary Norman Audoire.

He began writing for Salvation Army bands in the 1950s and produced a body of work that was characterized by meticulous compositional technique married to great emotional and spiritual depth. Even such lighter works as *Canadian Folksong Suite* and *The Festive Season* showed the hand of a multifaceted composer.

Morley Calvert was known and appreciated in the wider musical world for his two brass quintets, which are staples of the repertoire, the *Romantic Variations* for concert band, *Introduction, Elegy, and Caprice*, written as the test piece for the first European Brass Band Championship in 1978, and *Two Canadian Christmas Carols*, which grew out of a commission from CBC Radio for Christmas music for brass choir. Just before his death he completed

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

Farewell, But Not Goodbye

My term as President of NABBA has ended, and I am ready to serve NABBA in other capacities, as needed and as requested.

It is difficult to be objective about the directions that NABBA has taken in the past four years. We are moving away from a strict British orientation but still respectful of the British heritage. The membership of bands and individuals is still growing, although at a modest pace. We earn money and pay our bills on time. *The Bridge* has been expanded and now rightfully takes its place with journals from other musical organizations. The level of performance continues to improve at the annual Championships. We have lost contact with most of the Canadian brass banders, and this is unfortunate. NABBA has achieved stability and is ready to expand and possibly move in new directions. The Summer Brass Band Workshops, cosponsored by Yamaha and NABBA, continue to result in new bands and new members.

I want to thank the officers and board members who have served so well in the past two years. Our Vice President Glenn Kelly has given us a handle on our membership and continues to encourage new bands in the northwest. Secretary Bert Wiley holds down the central office of NABBA and serves as our main link of communication. He is organized, efficient, and pleasant. His company, Bernel Music, provides a much needed service for NABBA bands in importing music and recordings. Treasurer Tom Myers has doubled as Editor of *The Bridge*. I am delighted with the size and scope of our newsletter and thank Tom for his initiative, creativity, and commitment. David Pickett has served many years as Membership Chairman and deserves our thanks and praise. Ron Holz has been our Contest Chairman and brought his thoroughness and sense of organization and fair play to this position. The other members of the board have contributed their input and expertise during the long board meetings.

As Contest Host for Championships X in Columbus, Ohio, on April 10 & 11, 1992, I hope to stay closely involved with NABBA and look forward to seeing you and many of our NABBA member bands at that time.

Paul E. Droste
President 1987-1991

Editor's Notes

Errors — how I hate them. Despite our dogged attempt to extricate all of them, every so often we see a woofer like muted for muted in the Coda section of the prior issue. And Zonders is the correct spelling for the Junior Varsity All-Star Brass Band conductor. Enjoy this issue!

The River City Brass Band Flourishes

Music Director Bob Bernat, by way of a very nice letter, reports that the River City Brass Band continues to expand its aggressive schedule. They have, at present, 135 services (which is the way they now pay their musicians, with rehearsals and performances paid equally) scheduled through the end of the 1992 fiscal year on June 30. Of those, 56 performances are in the RCBB regional concert series, 30 are contracted performances (including rehearsals paid for by the contractors), 2 are recording sessions, and 40 are rehearsals (including 6 sectionals for low brass and percussion and for cornets and flugelhorn) for the band's regional concert series. In addition to those, another 10 to 15 contracted performances are under negotiation.

The schedule above is for the full brass band. Smaller groups collectively provide 30 to 40 additional services. Seven members of the RCBB coach the River City Youth Brass Band during 26 Saturday morning sessions per year. And a sextet, The Principals, and two quartets within the band also perform. During the coming year, another small group — 10 brass and 2 percussion — will add their sound to the RCBB's offerings.

This adds up to a busy schedule, something very similar to the schedules of the better championship section bands in the U.K., according to Bob, and, more importantly, one that enables the RCBB players to begin making a decent living from their talents.

Bob also sent a handsome new brochure for their 1991-1992 concert season. There are eight concert locations — Oakland (Pittsburgh) in the wonderful Carnegie Music Hall, South Hills in the Mt. Lebanon High School, North Hills in the Carson Middle School, Monroeville in the Gateway High School, Greensburg in the Palace Theatre, Washington in the Trinity High School, and Lawrence County in Westminster College.

Three series are available at each location — Fall, Winter, and the Family Carols Concert.

Series prices for the Fall or Winter series in the Carnegie Music Hall in Pittsburgh range from \$23 to \$51 each, \$17.85 for senior citizens and students. Family Carols Concert when purchased with a series range from \$7.75 to \$17 each, \$6 for seniors and students. Purchased alone, the Family Carols Concert ticket ranges from \$9 to \$20, \$7 for seniors and students. The 6-concert season ranges from \$43.20 to \$96, \$33.60 for seniors and students. Concert dates for these Pittsburgh (Oakland) concerts are September 13, October 11, November 15, December 13, February 7, March 6, and April 3.

Here is the brochure's description of the concerts in each series.

The Fall Series

Sing A Song Of Freedom (September 12-21). The RCBB opens the 1991-92 season with a flag-waving parade of American music to commemorate the Bicentennial of our Bill of Rights: William Billings' *Chester*, Ronald LoPresti's *Elegy for a Young American*, Bilik's *Civil War Fantasy*, and Copland's *Fanfare for the Common Man* are among the program's featured pieces, along with some of America's best-loved marches (including, of course, *The Stars and Stripes Forever*). Add to this the excitement of singing some of America's most stirring folksongs and patriotic anthems, and you'll realize this is a program you won't want to miss.

Oktoberfest (October 10-19). RCBB performs a feast of music by Austrian and German composers: Wagner's *Under the Double Eagle*, Brahms's boisterous *Hungarian Dance No. 5*, the lilting *Merry Widow Waltz* by Franz Lehar, and marches and polkas by Johann Strauss, Senior and Junior. One of our most popular guest artists, Myrna Paris, returns to sing theatre songs by the German-American theater composer Kurt Weill. And, in the spirit of Oktoberfest, the singalong includes such traditional favorites as *Edelweiss* and *The Happy Wanderer*.

Fanfare! (November 7-16). It's hard to believe, but it will be ten years since the River City Brass Band gave its first public performance in November 1981. To mark the occasion, Bob Bernat has chosen some of the pieces that have been particular favorites of RCBB audiences during the past decade: John Williams' *Olympic Fanfare*, the *Galop and Finale* from Rossini's *William Tell Overture*, Rimsky-Korsakov's *The Flight of the Bumble-Bee*, *Amazing Grace*, *Seventy-Six Trombones*, and Leroy Anderson's *Bugler's Holiday*, to name just a few.

The Winter Series

Spark(e)lers & Flourishes (February 6-15). British composer Philip Sparke, whose music has been so well received by RCBB audiences over the years, will conduct the world premieres of two works he has written for the RCBB: *A Pittsburgh Symphony* and *Concerto for Trumpet and Brass Band*, featuring Bernard Black as soloist. Sharing the podium with Bob Bernat, Philip will also conduct his *Orient Express* and *Barn Dance and Cowboy Hymn*, while Bob has included Malcolm Arnold's *Flourish for a Birthday* and Philip's *Jubilee Overture* on his part of this all-British program.

Appalachian Hoedown (March 5-14). The musical heritage of the Appalachian Mountains is the source of this RCBB program. Gospel songs and haunting folk melodies contrast with the lively rhythms of Copland's *Hoedown* and *Jimmy Crack Corn*, while William Himes' *Jericho Revisited* presents a very different — and funny — version of a traditional Southern spiritual. 16-year-old Bobby Hupp, a wizardly banjo player and country fiddler from eastern Ohio, will take center stage with his own trio and then join the RCBB for the finale in the *Orange Blossom Special*.

All That Jazz! (April 2-11). One of America's leading jazz trombonists, Pittsburgh's own Randy Purcell, joins the RCBB in an exciting tour through the history of jazz. Scott Joplin rags, New Orleans Jazz, and the "cool" jazz of Dave Brubeck's *Blue Rondo a la Turk* are just a few of the

concert's highlights. Randy is featured in the first American performance of Gordon Langford's jazz-inspired *Rhapsody for Trombone and Brass Band*, plus several jazz standards. Whether you're a brass band fan or a jazz lover, this is a program you're sure to enjoy.

Family Carols Concert

Family Carols Concert (December 5-14). Bring your strongest voices and spirit of the season to RCBB's annual carols concert and enjoy a delightful evening of brass filled with many of the world's best-loved Christmas carols, Hanukkah songs, and audience singalongs. A holiday tradition for audiences of all ages, RCBB's Family Carols Concert is a wonderful way for you and your family and friends to get into the joyous spirit of the holiday season.

RCBB Hires New Orleans Symphony Tubist

After a year-long search, Pittsburgh's River City Brass Band has a new principal tubist, Neal Tidwell. Tidwell comes to the RCBB from the New Orleans Symphony Orchestra where he has served as tubist since 1967. During his 24 years in New Orleans, Tidwell also taught low brass at Loyola University and at the University of New Orleans.

A native of Centralia, Illinois, Tidwell began playing the tuba in the seventh grade and went on to win many Illinois state contest honors while a high school student. By the time he graduated from the University of Southern Mississippi in 1967, Tidwell had already been contracted to join the New Orleans Symphony Orchestra. A former student of several of America's finest tubists, Raymond Young, Arnold Jacobs, and the legendary William Bell, Tidwell is an active soloist, clinician, and jazz performer.

He will be one of seven on retainer in the band and one of 25 who consider the RCBB their primary livelihood.

Philip Sparke to conduct RCBB in 1992

I hope you didn't miss the details on page 3 that Philip Sparke will conduct the RCBB in performances of his music. The concerts will occur February 6 to 15, 1992. The concert in the Carnegie Hall in Pittsburgh will be February 7. Please contact the RCBB office at 412.322.7222 for ticket information.

Roy Newsome and NYBB of GB to visit in 1993?

Bob Bernat also mentioned that Roy Newsome is considering the possibility of leading the National Youth Brass Band of Great Britain on a North American visit from April 9 to April 17 or 18 in 1993. The tour's initial focus will be Pittsburgh. Any band wishing to host this outstanding group of 75 super, youthful musicians should call Bob Bernat at the RCBB (412.322.7222) for more information.

Smith Becomes New Chairman of RCBB Board

Mr. W. Keith Smith, Vice Chairman of Mellon Bank Corporation, has been elected Chairman of the River City Brass Band Board of Directors effective June 1991. Mr. Smith succeeds Mr. John Marous, retired Chairman of Westinghouse Electric Corporation, who served as RCBB Board Chairman for the past six years.

Board officers for the 1991-1992 RCBB season include W. Keith Smith, Chairman; John C. Marous Jr., Vice Chairman; Richard M. Hays, Secretary (Assistant General Counsel of USX Corporation); Jay C. Juliussen, Treasurer (Partner, Ernst & Young); Robert Bernat, President (Music

Director of RCBB); and R. Daniel McMichael, Vice President (Secretary of the Carthage Foundation). Mr. F. Worth Hobbs will join the Board as an at-large Director. He is Director of Communications for ALCOA and President of the ALCOA Foundation.

Westwinds Brass Band Summer Update

By Jack Rigney

One rehearsal on Sunday afternoon, followed by a public outdoor performance the same evening: that is the summer schedule for the Westwinds Brass Band of Lubbock, Texas, during the band's eight weeks of summer performances.

Sponsored by the City of Lubbock Parks and Recreation Department, the *Concerts In The Park* have been an annual affair for many years, with local residents setting up their lawn chairs or spreading picnic blankets to have an enjoyable time listening to great marches played by their favorite band.

Presenting a different program each week involves a good deal of sight-reading. Of course, summer vacations alter the players from week to week, and sometimes guest soloists decide not to perform at the last minute. This creates an exciting rehearsal with substitutions and alterations becoming routine. Fortunately, the band has some great talents who can perform solos without advance notice.

In addition to the park concerts, the band always plays during the Fourth of July celebration in Lubbock. We also recently performed at a retirement home and helped open a Veterans Outpatient Clinic. It was a lot of work, but it was GREAT FUN!

Here are the band's park concert programs from this summer, all beginning at 8:15 p.m. in Wagner Park.

June 2, 1991

The Star-Spangled Banner
Texas, Our Texas
Bravura (Duble)
Tannhauser Overture (Wagner)
Hands Across the Sea (Sousa)
La Vie En Rose (Louiguy)
Strike Up The Band (Gershwin)
New Colonial March (Hall)
You'll Never Walk Alone
Block Four (Maxwell)
Show Me The Way To San Jose
 (Bacharach)
Amparita Roco (Texador)
Purple Carnival (Alford)
America, The Beautiful (/Dragon)

June 9, 1991

The Star-Spangled Banner
Texas, Our Texas
King Cotton (Sousa)
Water Music (Handel)
Glory of the Gridiron (Alford)
Sandpaper Ballet
Five Foot Two, Eyes of Blue
Military Escort (Bennett)
Selections from My Fair Lady
Sounding Brass March (Maxwell)
When the Saints Go Marching In
76 Trombones, from The Music Man
 (Willson)
Allouete March (Goldman)
America, The Beautiful (/Dragon)

June 16, 1991

The Star-Spangled Banner
Texas, Our Texas
Chimes of Liberty (Goldman)
Student Prince Overture (Romberg)
Chicago World's Fair (Mader)
Serenade (Drigo)
Loch Lomand
Hosts of Freedom (King)
Summertime
Smoke Gets In Your Eyes
Wall of Brass (Maxwell)
Fairest Lord Jesus
Blue Goose Rag (/Starks)
Law and Order (Alford)
America, The Beautiful (Ward)

June 23, 1991

The Star-Spangled Banner
Texas, Our Texas
Them Basses (Huffine)

Gershwin For Brass (Gershwin)
French National Defile (Turllet)
12th Street Rag (Bowman)
South Rampart Street Parade (Hag-
 gart)
On The Mall (Goldman)
You'll Never Walk Alone (Rogers)
Jubilant Brass (Maxwell)
All Through The Night
Blue Tail Fly (/Peberdy)
The Billboard (Klohr)
America, The Beautiful (Ward)

June 30, 1991

The Star-Spangled Banner
Texas, Our Texas
Americans We (Fillmore)
Irving Berlin For Band (Berlin)
National Emblem (Bagley)
Yellow Rose of Texas
Service Medley
Semper Fidelis (Sousa)
Amazing Grace
God Bless America
Impact March (Maxwell)
Auld Lang Syne
Patriotic Medley
The Stars and Stripes Forever (Sousa)
America, The Beautiful (Ward)

July 7, 1991

The Star-Spangled Banner
Texas, Our Texas
El Capitan (Sousa)
Pavanne (Gould)
Salutation (Seitz)
What's The Use Of Wondering
Slaughter On Tenth Avenue
Standard of St. George (Alford)
Musetta's Waltz Song (Puccini)
Smoke Gets In Your Eyes
March Differente (Maxwell)
Men of Harlech
I Left My Heart in San Francisco
 (/Crawley)
Neddermeyer Triumphal (King)
America, The Beautiful (Ward)

July 14, 1991

The Star-Spangled Banner
Texas, Our Texas
March Gloria (Losey)
Trumpet Voluntary (Purcell)
H. M. Jollies (Alford)
Bugler's Holiday (Anderson)

Valdres (Hansen)
Klaxon (Fillmore)
Music Man Selections (Willson)
Ojo de Aguila (Maxwell)
Memory from Cats (Webber)
Men of Ohio (Fillmore)
America, The Beautiful (Ward)

July 21, 1991

The Star-Spangled Banner
Texas, Our Texas
Thunder and Blazes (Fucik)
Coronation March (Meyerbeer)
Viking March (King)
Trumpeter's Lullaby (Anderson)
Sound of Music Selections
Manhattan Beach March (Sousa)
Younger Than Springtime
Danny Boy
Cascading Brass (Maxwell)
Aura Lee
The Entertainer (Joplin)
The Stars and Stripes Forever (Sousa)
America, The Beautiful (Ward)

Westwinds Brass Band Player Roster for the Summer 1991 Concerts

Cornets: Mary Benner, Max Chance, Richard Drawley, Ruth Homes, Lloyd Jenkins, Marty Phillips, Kent Rylander, Patrick Solomon, Phil Sutherland, Richard Tolley (NABBA Director), Sally Walter, Larry Williams. **Tenor Horns:** Don Adams, Bob Anderson, Edwin Cozby, Everett Maxwell, Walter Miller. **Baritones:** Keith Little, Bill Nelson. **Trombones:** Eddie Chance, Mike Cline, Chuck Harris, Bob Kern, Carl Ward. **Euphoniums:** David Ratcliff, Roland Roberts. **Tubas:** John Hayes, Lawrence Long, Jack Rigney, Gordon Wolfe. **Percussion:** Judy Johnson, David Kraus, Dennis Teasdale. **Vocalist:** Terry Hines. **Director:** Dean Killion.

Cornets Available

The Salt River Brass in Phoenix has four Jupiter cornets available — in like-new condition — perfect for a new brass band. Price is \$180 each or \$675 for all four, shipping included. Please contact Bob Croft at 602.957.9669.

Westwinds BB Features Maxwell Marches in Summer Programs

Everett Maxwell, currently playing tenor horn for the Westwinds Brass Band, has had a distinguished career as band director at Andrews, Abernathy, and Lubbock Christian High schools, and Lubbock Christian University. He is the author of many marches written for band, 17 of which have been published by Southern Music Company.

This spring, WBB Director Dean Killion obtained from the publisher permission to assemble the complete list into a single march book entitled *Brass is Beautiful, Brass Band Marches* by Everett Maxwell.

The Westwinds Brass Band is the only organization in the world to have this new march book. During the summer Concert-in-the-Park series, the audience heard at least one of Maxwell's marches in each of the eight summer programs. In addition to the 17 marches, the book also includes a composition entitled *Tenor Horn Feature*, showcasing, of course, the Westwinds horn section.

The great Maxwell marches, adapted for brass band by Maxwell, included in the book are *Band Campers, Big Purple, Block Four, Cascading Brass, Impact, Jubilant Brass, The Lively Ones, Marcho Vivo, Proudly We Play, The Roadrunner, Sounding Brass, Wall of Brass, Diamond Jim March, March Differente, Herald Trumpets, Ojo De Aguila, Satellite, and Tenor Horn Feature*.

The individual marches for concert band currently are available from Southern Music Company. Maybe a brass band set soon?

YAMAHA

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

OSUMB — World's Largest Brass Band — Joins NABBA

During the September NABBA Board of Directors meeting held in Columbus, Ohio, Dr. Jon Woods, Director of The Ohio State University Marching Band, presented a check covering the band's annual membership dues. We are very pleased to have the OSUMB join NABBA. Dr. Woods is also the co-director of the Ohio Collegiate Brass, which won this year's Honors Section at the Championships.

The Ohio State University Marching Band was changed to an all-brass and percussion band in 1934 by Professor Eugene J. Weigel, who modeled OSU's band directly from the British and European brass bands.

Over the years, the instrumentation of the band has evolved. Initially, cornets were the order of the day and were in abundant supply. Later, students arrived carrying their trumpets from high school, and the band could not fund all the cornets needed to maintain the sweeter sound. Reluctantly, the trumpets were permitted. Slide trombones correctly replaced valve trombones. And triple-tom drums were added to the band's magnificent parade snare and bass drum sound.

Today, as the band takes the football field in its 113th year of existence, still the world's largest all-brass band, the group's instrumentation consists of 12 Eb soprano cornets, 51 Bb cornets and trumpets, 21 flugel horns, 28 Eb tenor horns, 28 trombones, 28 American baritones, 28 brass sousaphones, 14 parade snare drums, 5 triple-tom drums, 5 bass drums, and 5 pairs of hand cymbals, plus one drum major (and one in reserve). Of those, 192 march on the football field while 33 alternates remain ready to go in at a moment's notice. A weekly challenge system plus vigorous student leadership and self-motivation keep it "The Best Damned Band In The Land."

U.S. Army Band Auditions for Trumpet, Tuba, Trombone & Sax

The United States Army Band (Pershing's Own) has announced auditions for trumpet, trombone, and tuba, as well as saxophone. Applicants must demonstrate excellent sight-reading skills, as well as stylistic proficiency. Duties include performing in the United States Army Brass Band (except for saxophone) 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.

Musicians 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 as soon as possible 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.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Brass Kissers?

The question from a NABBA member (from our previous issue) was —

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.

Surprisingly, we received only one answer to this dilemma, and the response was oral.

It came from a director on NABBA's board during the recent meeting. He said that his wife earlier had completed considerable research on the subject. She stated to him, definitively, that brass players were the best kissers and that lower brass players, especially **trombone and euphonium players** in particular, were the best of the best at kissing. He, of course, is such a player.

This strong testimonial will stand as the final answer to our member's question, unless other well-detailed responses (refuting or concurring) from NABBA members are received. International comments are also encouraged.

Please send your response to —

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



"PERSHING'S OWN"

The United States Army Band

Colonel L. Bryan Shelburne, Jr., Leader and Commander

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Brucker Hall, Fort Myer, Virginia

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Great Britain

David Werden

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Conductors

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For further information contact:

Sergeant Major Jeff Arwood
P. O. Box 70565
Washington, DC 20024-1374
703.698.5420

Rumors, Rumors, Rumors

A recent NABBA visitor to the Black Dyke Mills Band learned that they were considering a North American tour that could include the third annual Great American Brass Band Festival in Danville, Kentucky. The tour might occur in June 1992. Conductor David King also received outstanding marks from the tough-to-please visitor.

One of us may retire soon?

We've heard that the new Moe-Joe Black Magic Brass Band will feature an all-Caribbean program in its first entry into the Championships Section in 1992. Anyone knowing the whereabouts of this band, or any brass bands in Bermuda, the Bahamas, Jamaica, the Caribbean, or other nearby tropical locations, are asked to please contact the editor.

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
To be named, The Ohio State
University Marching Band
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, Screammers & 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
Eric Aho, Varsity All-Star BB
Glenn Kelly, Wenatchee BBB
John Van Esterik, Weston Silver Band
Jack Rigney, Westwinds Brass Band
Lauren Sorichetti, Whitby Brass Band

Please send
your brass band's
news to
Tom Myers, Editor
The Brass Band Bridge
156 N. Highland Ave.
Akron, OH 44303-1504
USA

Travelling? You Are Invited To Rehearse With A NABBA Band!

The following NABBA bands have the welcome mat out for all NABBA members who are travelling. You are invited to attend the band's rehearsals and play along if you bring your instrument. The only exception is when the band is preparing for the Championships.

Here are the NABBA (and other brass) bands, cities, rehearsal day, contact, and telephone numbers where they will be happy to have you visit.

Allegheny Brass Band, **Pittsburgh, PA**,
Wednesday, Al Duerig, 412.286.1888

Bainbridge British Brass Band, Tuesday, Ed
Mobley, P.O. Box 953, **Bainbridge, Georgia**
31717

Bloomington Brass Band, **Bloomington, Indi-**
ana, Thursday, Jake Wonder, 812.824.6048

Brass Band of Columbus, **Columbus, Ohio**,
Tuesday, Paul Droste, 614.888.0310

Buffalo Silver Band, **Buffalo, New York**, Tues-
day, Homer Fay, 716.836.5660

Chester Brass Band, **Chester, Nova Scotia**,
Monday, Roger Aalders, 902.876.7239

Commonwealth Brass Band, **Louisville, Ken-**
tucky, Wednesday, Robert Webb, 502.425.2660

CSU Fresno British Brass Band, **Fresno, Califor-**
nia, Tuesday and Thursday in Spring, Ritchie
Clendenin, 209.278.2137

Eastern Iowa Brass Band, **Mt. Vernon (Cedar**
Rapids), Iowa, Thursday, Bob Upmeyer,
319.644.2944

Milwaukee British Brass Band, **Milwaukee,**
Wisconsin, Tuesday, Jill Mitchell, 414.895.6163

Mississippi River Brass Band, **Quincy, Illinois**,
Sunday, Mick Fee, 217.223.1812

National Capital Band of The Salvation Army,
Washington, District of Columbia, Monday,
Robert Goodier, 202.543.8063

N.C.S.U. British Brass Band, **Raleigh, North**
Carolina, call for days, Frank Hammond,
919.515.2981

Northwinds British Brass Band, **Spooner, Wis-**
consin, Sunday, Bill Wagner, 715.635.7709

Ohio Collegiate Brass, **Columbus, Ohio**,
Wednesday, January to April, Paul Droste,
614.888.0310

River City Youth Brass Band, **Pittsburgh, Penn-**
sylvania, Saturday, Joseph Zuback,
412.322.7222

Rocky Mountain Brassworks - British Brass
Band, **Westminster, Colorado**, Tuesday, Ken
Anderson, 303.438.0363

Salt River Brass Band, **Phoenix, Arizona**, Mon-
day, Bob Croft, 602.957.8206

Screammers & Lyric Brass Band, **Akron, Ohio**,
Tuesday, Tom Myers, 216.867.7821

Sheldon Theatre Brass Band, **Red Wing, Min-**
nesota, Monday, Bill Gillis, 612.388.3772

Smoky Mountain British Brass Band, **Cullow-**
hee, North Carolina, Tuesday, Bert Wiley,
704.293.9312

St. Johns River City Band, **Jacksonville, Flor-**
ida, Thursday, Joanne Cellar, 904.396.396.0020

Triangle Brass Band, **Research Triangle Park,**
North Carolina, Wednesday, Kathryn Davis,
919.560.2736

Varsity All-Star Brass Band, **Columbus, Ohio**,
Thursday, Jeff Snyder, 614.442.9380

Wenatchee British Brass Band, **Wenatchee,**
Washington, Wednesday, Glenn Kelly,
509.663.1861

Weston Silver Band, **Weston, Ontario**, Tuesday,
Stan Van Zuylen, 416.742.4237

Whitby Brass Band, **Whitby, Ontario**, Tuesday
& Thursday, Lauren Sorichetti, 416.668.1100

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More on *Firestorm*

Chuck Arnold, NABBA director and compere for the Milwaukee British Brass Band, has shed new light on Desford's use of Stephen Bulla's *Firestorm* before its publication in April next year. As you remember, the work was composed for The United States Army Brass Band, and the band has the right to perform it for a year.

Chuck Arnold was the compere for Desford Colliery Caterpillar Band's first two concerts in the United States last year. Desford Conductor James Watson then invited Arnold to serve as compere for a concert in England.

Watson expressed interest to Arnold in having Desford perform *Firestorm*. Bert Wiley at Bernel Music sent Arnold to Captain Palmatier. Palmatier agreed that *Firestorm*'s performance in England would benefit the reputation of The United States Army Brass Band, of brass bands in North America, composer Stephen Bulla, and NABBA. Palmatier also knew the work would be performed magnificently by Watson and Desford. CPT Palmatier authorized the two requested performances.

The first United Kingdom performance of *Firestorm* will be given during the evening Gala Concert in the Royal Albert Hall in London, following the National Championships, on Saturday, October 5, 1991. The second performance, with Chuck Arnold serving as the concert's compere, will occur the next day, Sunday, in Windsor.

For the contest and gala concert on Saturday, Chuck Arnold and his wife, Barbara, will be guests in James Watson's box in Royal Albert Hall, along with Harry and Margaret Mortimer. Arnold is also writing condensed program notes for the official program.

A total of nine visitors from Milwaukee and two from Washington, DC are expected to attend the contest and concerts.

Chuck promised to report to us the highlights of his brass band trip.

Brass Bands On The Air

You probably missed it. New Zealand brass band enthusiasts were able to hear highlights from the 1991 NABBA Championships broadcast on New Zealand National Radio's *The Band Programme*. The show was hosted by John Harrison, who is editor of *Mouthpiece*, the official journal of the New Zealand Brass Bands Association. He is also Executive Officer of the NZBBA.

The program on Sunday, September 15, at 1:35 p.m., permitted listeners to judge the North American performances of Stephen Bulla's *Canticles in Brass* against its premiere performances during the 1990 New Zealand Championships B Grade tests, for which the work was commissioned. Harrison encouraged listeners to evaluate Bulla's comments from Ron Holz's Championships review in the *Bridge*, "...several of the performances were well above the standard heard during the Shell New Zealand Brass Band Championships of May 1990."

We hope they enjoyed the comparison.

Better yet, how about a direct comparison, complete with warm and enthusiastic brass band friendship?

We hope several British-style bands from overseas, including New Zealand, will choose to compete in the North American Brass Band Championships in 1992 and 1993.

Orchestral Notes

In case you haven't visited your local recording shop recently, we noticed that all nine Ralph Vaughan Williams symphonies have now been recorded by Bryden Thomson and The London Symphony Orchestra. They are available on the Chandos label. Great music and performances, super program notes, colorful and attractive cover graphics. We wonder if Dr. Droste, who holds the music of Vaughan Williams in very high esteem, has all nine?

Doctor Brass Bands

Mark Hosler, a member of the Brass Band of Columbus and a doctoral candidate in music education at The Ohio State University, is presently conducting a survey of brass band directors.

The survey, mailed in early September, investigates the overall health and current status of the brass band movement in the United States and Canada. The survey questionnaire serves as the data gathering instrument for Mark's doctoral dissertation. He hopes the results will make a valuable contribution to brass band development and growth and adult amateur music-making in North America.

If your band's director has not received a questionnaire by October 15, and you would like your band included in the study, please forward your band's mailing address and conductor's name to Mark as soon as possible.

Mark Hosler, Ph.D. Candidate
11660 U.S. Route 62
Orient, OH 43146
USA
Telephone 614.869.4462

Championships Coordinators

April 10 & 11, 1992, in Columbus and Dublin, Ohio:

Dr. Paul E. Droste
1310 Maize Road Court
Columbus, Ohio 43229
USA

April 2 & 3, 1993, in Washington, District of Columbia (America's capital):

Captain Thomas J. Palmatier
The United States Army Band
P.O. Box 70565
Washington, DC 20024-1374
USA

Brass Band Music Reviews

Chorale

by Ray Steadman-Allen, published by Rosehill Music Company.

This new work by Ray Steadman-Allen is based on the old carol melody *Low how a rose e'er blooming* and is organized into an introduction, four variations, and a finale. The introduction is fast-paced and marked *allegro con brio* at 138 beats per minute and features sixteenth-note groupings with wide leaps for solo cornet and tenor horn. The theme is introduced in a partially disguised form and ends the introduction. The first variation is again marked *allegro* and is very technical in its rapid sixteenth-note passages (scales as well as leaps) for just about every section in the band. The second variation features the theme at *andante* and is beautifully scored for an expressive sound. The third variation is indicated as *allegretto* and requires excellent technique. The last variation is an *andante* in 9/8 and returns to expressive scoring and long beautiful lines. Another *allegro* heralds the finale in *alla breve*, which later changes to a 6/4 section featuring legato phrases. The ending is set up in *alla breve* again, gradually slowing to a grand finish.

This piece is difficult technically and will challenge a strong band with its demands of facility and expressive playing. It is also worth performing for its musical content as well as its usefulness in programming. Duration is about 10 minutes.

The Holy Boy

by John Ireland, arranged by Eric Wilson, published by Rosehill Music.

If you are looking for a short, slow, beautiful work to balance a program, look no further. This little masterpiece by John Ireland dates from 1918 and is reminiscent of the lovely second movement of the *Downland Suite* also by Ireland. The flowing melody is in 6/8 time and is carried the majority of the way by the cornet soloist and solo cornets. Lasting about 2.5 minutes, this piece can be a great workout for expressive line development and could be used with any group from youth to ad-

vanced. Works of this type make such a beautiful contrast to louder more technical pieces that they can bring an audience to tears if performed effectively.

River City Suite

by James Curnow, published by Rosehill Music.

This work was commissioned in 1989 by the River City Brass Band of Pittsburgh, Pennsylvania, Robert Bernat conductor.

There are three movements in the *Suite*, however the composer notes that they also can be performed separately. The first movement, *Intrada*, is marked *allegro brillante* and is an apt description. There is lots of flash and excitement with some sixteenth-note passages, but they lay very well for the fingers. Just what we all want — something that sounds great without being too difficult. The second movement is entitled *Hymn* and is full of beautiful melodies with the famous Curnow scoring and harmonization — a very effective movement. The last part of the *Suite* is called *Alleluia* and is a contrast of two styles: one fast and vibrant and the other more melodic and hymn-like. The end of this movement combines the two styles.

The *Suite* is a little more than eight minutes in length and is in the moderately difficult category. As mentioned above, there are some technical passages, but they are approached so well that they are within the grasp of most of the bands in our Association. This work is well worth the time and will be very appealing to audiences.

The River City Brass Band and Robert Bernat are to be commended for their work in commissioning this fine composition.

A Welsh Lullaby (Suo-gan)

arranged by Peter Graham, published by Rosehill Music.

This traditional Welsh melody works very well as a change of pace number for band programs, and it has been arranged by one of England's finest composers for brass band. The work is about three minutes in length and features solo tenor horn, baritone, and cornets, with the melody decorated by beautiful countermelodies from the euphonium and cornet sections. This

piece is of medium difficulty due to the countermelody accidentals and rhythm. The work is well worth the reading and of great use in building concert programs.

Wishing You Were Somehow Here Again

by Andrew Lloyd Webber from *The Phantom of the Opera*, arranged by Stephen Bulla, published by The Really Useful Group in association with Rosehill Music.

This ballad from *The Phantom of the Opera* features the trombone section and the tenor horns playing the melody at two different points. The arrangement is nicely scored and lasts approximately three minutes. A drum set is called for in the percussion section, and two players are needed. Stephen Bulla is an excellent composer and again shows his talent with this fine arrangement. This is another work that can be useful to all bands — youth to advanced. In building an entertainment program, it would be wise to consider this arrangement for a sure-fire success with the audience.

The reviews above were written by Don W. Kneeburg, President of NABBA and Professor of Trombone & Euphonium at the University of South Florida.

Idylle

by Edward Elgar, transcribed for euphonium and piano by Eric Wilson, published by Rosehill Music.

This is a companion piece to Elgar's *Mot d'amour*, originally written for violin and piano. The melody is very pretty with the usual Elgarian harmonies. The arrangement fits the range and sound of the euphonium very well. Both bass and treble clef solo parts are provided and the piano accompaniment is not demanding. Duration is about 3 minutes, grade 3 to 4.

Capriccio

by Rodney Newton for tuba or Eb bass and piano, published by Rosehill Music.

This solo is definitely for a high tuba and could also be played (with a few exceptions) on euphonium. An opening cadenza with overtones of the Vaughn Williams *Tuba Concerto* becomes the basis for the main theme. A contrasting lyrical section leads to a return of the original theme. The piece closes with a flashy cadenza similar to the opening and a final statement of the theme. This is an interesting and exciting piece that will challenge advanced tuba players, mostly because of the high range and tessitura. Solo parts are provided in both bass and treble clefs. Duration is about 7.5 minutes. The piano accompaniment is difficult, making this a major piece for both performers.

Shepherd's Song

an album of four cornet solos with piano accompaniment, arranged by Eric Wilson, published by Rosehill Music.

Included in the collection is *The Shepherd's Song*, a well-known Auvergnat folk song. This lovely melody is presented in two different keys and has a quote from J.S. Bach at the end. *Napoli*, the second cornet solo, is the Herman Bellstedt set of virtuoso variations with very few changes from the original version. *Rusalka's Song to the Moon* by Dvorak and *O My Beloved Father* from Puccini's *Gianni Schicchi* round out the set.

These are beautiful melodies and nicely arranged for cornet. All these solos have been featured by James Shepherd, leader of The Versatile Brass and former solo cornetist with The Black Dyke Mills Band. This is a good collection for cornetists, with suitable musical and technical challenges. My pianist wife commented that the size of the notes in the piano accompaniment was smaller than usual, but still legible.

Reviews of the last three works above were written by Paul E. Droste, past President of NABBA and Professor of Music and euphonium instructor, The Ohio State University.

Recently Published Brass Band Music

(To be reviewed in next issue)

From The Really Useful Group plc in association with Rosehill Music: From Andrew Lloyd Webber's *The Phantom of the Opera*:

Overture (Act I), arranged for brass band by Keith Wilkinson.

Think of me, arranged for brass band by Stephen Bulla.

The Music of the Night, arranged for brass band by William Himes.

What brass band will be the first to stage the complete brass band performance of *The Phantom of the Opera*?

Recent Brass Band Recordings

Tenderkist Wanganui City Silver Band (Jarrett) (NZ)

Champion Brass – Doyen (Richards), *Roberto's Bolero* (Hensbergen), *True Love Ways*, *Rodelinda* (Handel), *Shepherd's Song*, *Pilgrim's Chorus* (Wagner), *Dance Napolitane* (Tchaikovsky), *Ash Wednesday* (McKimm), *Intermezza* (Hempel), *Fidgety Feet* (La Rocca), *Memories* (Wilby), *Scherzo* (Bolotin). 50:52 minutes. Ode Record Company (NZ) CD Ode 1306.

Jaguar Cars (City of Coventry) Band (Farr)

Adventures in Brass – Adventures In Brass (Farr), *Tete a Tete* (Newsome), *Gospels and Spirituals* (Woodfield), *Song of Memory* (Woodfield), *Festival Prelude* (Nielsen), *Yesterday* (Lennon, McCartney/Woodfield), *Lake Luzern* (Farr), *Summertime* from *Porgy and Bess* (Gershwin/Woodfield), *Finale* from *Orpheus in the Underworld* (Offenbach/Woodfield), *Variations In Blue* (Broadbent), *A Touch of Gershwin* (Gershwin/Broadbent), *Trouble Shooters* (Broadbent), *O Mein Papa* (Burkhard/Golland). 51:01 minutes. Brass Records CD 829.

Brass Band Muhledorf (Balli)

Contrasts – Lohengrin (Introduction to Act III) (Wagner/Wright), *Schanfigger Bauernhochzeit* (Myere/Fraser), *Carnival Cocktail* (Sykes), *Dance of the Tumblers* (Rimsky-Korsakov/Ashmore), *Sugar Blues* (Williams/Morrison), *Firedance* (de Falla/Sykes), *Disco Swiss* (Broadbent), *Ravenwood* (Rimmer), *Mermaids Song* (Owen/Fraser), *Black and White Rag* (Botsford/Fernie), *Blenheim Flourishes* (Curnow), *William Tell Overture* (Finale) (Rossini/Hawkins), (Jaeggi). 50:17 minutes. Elite Special CDE 767.

Williams-Fairey Engineering Band (Parkes & Lawton)

Procession to the Minster – The Boys in Blue (Barratt), *Tuesday Blues* (Barry), *Concertino Classico* (Horowitz), *Autumn Leaves* (Kosma/Catherall), *The Land of the Mountain and the Flood* (MacCunn/Bragg), *The Gladiators' Farewell* (Blankenburg), *Batman* (Elfman/Catherall), *Festival Music* (Ball), *Caprice* (Woodfield), *Procession to the Minster* from *Lohengrin*. Grasmere GRCD 42.

Sellers Engineering Band (McCann & Blackledge) with Huddersfield Choral Society Youth Choir (Rothery)

Christmas Joy – Joy to the World (Handel/Phillips), *Christmas Joy* (Leidzen), *Nativity Carol* (Rutter), *Il Est Ne* (Norbury), *Kwmbayah* (Dinham), *The Teddy Bears' Picnic* (Brattan/Roberts), *Christ-Child in the Manger* (Rothery), *A Christmas Suite* (Bulla), *Let There Be Peace On Earth* (Jackson & Miller/Stickles), *The Shining Star* (Graham), *Who Is He* (Phillips), *Christmas Swing* (Stratford), *White Christmas* (Berlin/Goff Richards), *Schneewaltzer* (Richardson), *We Wish you a Merry Christmas* (Warrell), *A Christmas Fantasy* (Langford). 59:20 minutes. Souvenir Records SRCD 312.

These recordings were sourced from Bernel Music. They are also available by mail from Egon's in England, and by special order from your local record store.

ILA Brass Band Celebrates 20 Years

From Ms Berit Malm Morkved

Trondheim, Norway, is the home of one of the country's top bands, the Ila Brass Band. To celebrate its twentieth anniversary, the band has created a special compact disc recording that features an "all Ray Farr" program, for which Farr conducts his arrangements and plays flugelhorn, trumpet, and cornet solos.

Farr's association with Ila began in 1987 when he guided the band to first prize in Norway's entertainment contest. Since then, the band has earned many contest successes, including first prize in the Norwegian National Championships in 1989, seventh prize in the European Championships in 1989, and third prize in the Own Choice section of the European Championships in 1990.

Ray Farr's programs are famous for their interest and variety. For this commemorative disc, Ray has chosen some of his best arrangements that have not previously been recorded. Included are *Four Scottish Dances*, *Softly Softly*, *Bubbles Was A Cheerleader*, *Chitty Chitty Bang Bang*, and others. For the connoisseur, Farr and Ila have included the complete *Firebird* (Stravinsky/Farr).

Ray's flugelhorn playing is highly regarded around the world. On this disc, he also plays the brilliant trumpet solo *For Me*, as well as the sensitive cornet solo *Adagio* by Rachmaninov.

The recording will be released December 1 in Norway and should be available soon thereafter from Bernel Music (704.293.9312) for about \$20, or you can

purchase it directly from Ila Brass Band, P.O. Box 2221, N-2001 Trondheim, Norway.

Sun Life Band Recordings Available

The Sun Life Band, Champions of the 1990 British Open, has recently authorized Bernel Music as a distributor of the band's recordings. Currently available on both compact disc and cassette are *Avondale*, *Recorded Delivery*, and *Le Roi d'Ys*. Available only in cassette form is *Puttin' On The Ritz*.

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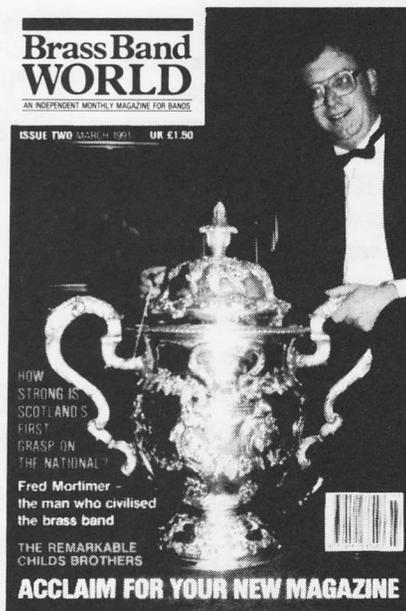
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Term expires September 1994

Brian Bowman, George Foster, Ronald Holz, Beth Hronek, Tom Myers, Sara North, Tom Palmatier, Michael Russo, Bert Wiley, Johnny Woody.

NABBA Directors Serve You

NABBA's Directors are here to serve you by helping to develop and sustain your brass band and your involvement.

Their names, addresses, and telephone numbers are provided (1) so you can contact them to ask questions and receive quick and thoughtful answers based on insight and experience, (2) so you can suggest improvements in NABBA, and (3) so they can help you develop new ideas for your brass band.

Their help is one of the significant benefits you receive as a member of the North American Brass Band Association.



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Morley Calvert, continued from page 1

a choral communion service for the Anglican church.

At his death, he was the Music Director of Toronto's Weston Silver Band.

The funeral was held at The Salvation Army's Hamilton Temple and included the performance of one of Mr. Calvert's hymn settings by a composite band conducted by Canadian Staff Bandmaster Brian Burditt.

Morley Calvert's death leaves a significant void in the ranks of composers of music for brass. The pain of our loss will be eased by the knowledge that he left a relatively small but unique body of music for our pleasure and inspiration.

– Douglas Field

Mr. Field served for many years as a Director of NABBA.

Answers to the Brass Band Challenge 1 on page 19

I have intentionally made these a little difficult to find so you won't be inclined to look up the answer too quickly. Besides, I had to make them fit on the page.

Across

Da capo, alp, Childs, IN, popular, hereof, gnu, sully, vibrato, teas, ESP, need, tot, eg, us, Oz, ake, Narrabri, ulna, large, go, alien, Monacan, tromba, nap, re, anode, allegro, No, onus, aileron, garners, parleyed, UN, Leo, bed, oboes, republic, roti, adults, layer, Daedalus, atoll, trombones, lamp.

Down

Digital, Ann, ap, posauone, opus, allegro, lays, PR, chin, Hebe, irregular, lead, dot, sforzando, UL, utter, pub, okay, erg, Srinagar, one, line, Gordon, AC, FM, one, April, Langford, To, Oeneus, bass, AL, noa, lope, Olebull, rod, urn, eyeball, redly, rooter, aortas, scrap, boat, eido, EST, ie, alb, duo, USN, AM, OH.

**North American
Brass Band
Championships X
April 10 & 11, 1992
Columbus & Dublin,
Ohio**

**For information, please contact Dr. Paul E. Droste,
1310 Maize Road Court, Columbus, Ohio 43229, USA**

Minutes of NABBA Board of Directors Meeting in August

From NABBA Secretary Bert Wiley

The 1991 Annual Board Meeting of the North American Brass Band Association, Inc., was held in Columbus, Ohio, on August 23 and 24, 1991. Paul E. Droste, President of NABBA and local host for Championships X in 1992, opened the meeting at 8:07 p.m. by introducing the new members to the Board: Brian Bowman, Beth Hronek, Tom Palmatier, and Michael Russo.

Board members present were Chuck Arnold (Milwaukee British Brass Band), Brian Bowman (Pittsburgh, PA), Bob Croft (Salt River Brass), Paul Droste (Brass Band of Columbus), George Foster (Illinois Brass Band), Tony Guerere (Atlantic Brass Band), Beth Hronek (Henderson, KY), James Joyce (Smoky Mountain British Brass Band), Don Kneeburg (Lutz, FL), Tom Myers (Screamers & Lyric Brass Band), Sara North (Mississippi River Brass Band), Tom Palmatier (The United States Army Band), David Pickett (Bloomington, IN), Michael Russo (Buffalo Silver Band), Don Stine (Eastern Iowa Brass Band), and Bert Wiley (Smoky Mountain British Brass Band).

President Droste had prepared a substantial agenda titled "NABBA at the Crossroads". Topics included: In the British tradition, a brief history of NABBA since 1983, status in 1991, and options at the crossroads. Each topic was discussed at length by Droste and by the directors.

One major subject was Canada – how to increase Canadian membership in NABBA, both in members and member bands. One possible answer, which we will try, is to add active board members from Canada and encourage their sponsorship of the NABBA Championships in a Canadian city. We will also encourage more brass band news from Canada for the *Bridge*.

The second major topic focused on reconsidering a founding fundamental – how British should NABBA be? The discus-

sion on both Friday and Saturday concluded with a motion, passed unanimously: That NABBA recognizes its primary focus as supporting British-style brass bands in North America. This recommitments NABBA to the instrumentation of the British brass band and to the highest quality music written and arranged for brass band.

Also discussed in Friday evening's free forum – in preparation for decisions on Saturday – were the benefits of screened or unscreened judging, how to increase the number of bands competing in the Championships, should the Championships Sections be reduced, should the requirement of using the standard British brass band instrumentation be loosened for the Championships, should a more formal contest manual be prepared and passed to each successive Championships host band, should regional competitions be sponsored by NABBA, and should tours of bands be promoted by NABBA.

Dr. Droste closed the Friday evening session by presenting the Nominating Committee's slate of officers for the 1991-1993 term: Don Kneeburg for President, Ron Holz for Vice President, Bert Wiley for Secretary, and Sara North for Treasurer.

The meeting was reconvened at 9:07 a.m. on Saturday. Secretary Bert Wiley presented the minutes of the prior meeting held in Cedar Rapids, Iowa.

Wiley also reported that very little new material has been received for the NABBA archives. As NABBA Archivist, he stressed the need to continue accumulating NABBA's historical record in the archives. Dr. Droste mentioned that a doctoral student at The Ohio State University is preparing a dissertation on the history and status of the North American Brass Band Association and member bands. Since the archives will be a vital resource to him and future researchers, Wiley encouraged regular shipments of copies of your band's activities and historical records to the NABBA Archives at P.O. Box 2438, Cullowhee, NC 28723.

Treasurer Tom Myers presented NABBA's financial statement and condition, which is stable. Given the soft economy, he encouraged continued caution in spending.

Membership Chairman David Pickett reported that membership continues to fluctuate each year based on the bands competing in the Championships. He also noted a steady membership growth over the last four years, with the current membership exceeding 600 individuals.

Bridge Editor Tom Myers discussed the lengthy preparation of each *Bridge* issue and how the publishing schedule was (sort of) catching up to the standard dates he established. Articles on bands, as well as advertisements, were encouraged.

The Board authorized the publication of the NABBA membership roster, which will be sent to all NABBA members. The Board also authorized the sale of mailing labels of the membership for \$150 per set.

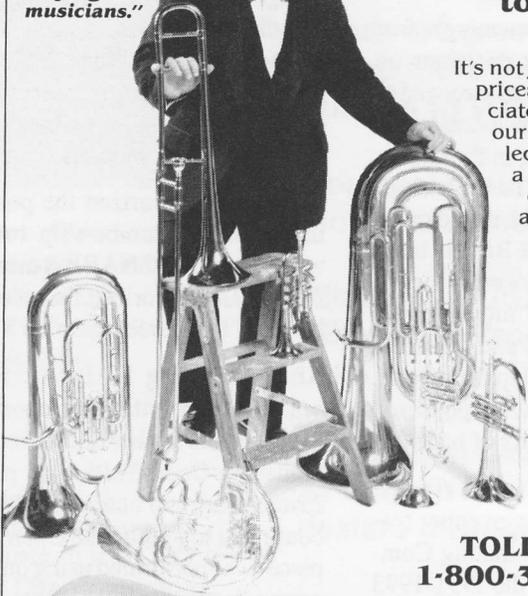
After discussing NABBA's British-style brass band orientation (reported above), the Directors further liberalized the Championships Open Section to permit unrestricted instrumentation in that class, but continued to require the Open Section test piece to be performed using only brass and percussion.

The Board approved a request by a Salvation Army band to perform at the 1992 Championships for comments only. The Asbury College group, to be conducted by Dr. Ron Holz, was warmly welcomed by the Board. Holz had received permission from The Salvation Army for the band to perform for educational comments. This further strengthens the friendly relationship between NABBA and Salvation Army bands. (The National Capital Band of The Salvation Army, conducted by Stephen Bulla, in 1990 was the first Salvation Army band to join NABBA.)

Another major departure from past contests was the Directors' decision to increase to three the number of test pieces available to each Section. Each competing band must choose one of the three to perform. While direct comparisons among competing bands may be slightly more complex for the judges, the Board believes that NABBA's high-quality adjudicators will have no problem maintaining equal standards across the works selected.

The Board also decided to drop the adjudicators' screens that have blinded the judges from knowing which band was performing. The benefit should be better sound

Dennis Bamber
Company President/
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quality for the judges. The move also anticipates expanding the scope of judging in 1993 to include each band's staging and announcements. The judges would then be able to evaluate each band's entire concert presentation, not just the aural portion.

The Board of Directors believe these changes to the Championships will increase audience appeal, increase the number of brass bands competing, further encourage non-British-style bands to compete in the Open Section, and improve each band's total performance standards. They further believe that the impeccable impartiality of the adjudicators will continue to be maintained.

Dr. Droste reported on the preparation for Championships X in 1992. He expects as many as 15 bands to participate in the exciting event. Each NABBA band will receive detailed Championships information soon.

The nominees for office received the unanimous approval of the Board.

After a delightful lunch at the home of President and Mrs. Droste, the Directors addressed changes to the Championships rules to reflect the prior decisions of the Board. The revised rules will be mailed to all NABBA bands by Secretary Wiley.

Other Championships changes include –

- o The test piece will be weighted equally (50/50 percent) with the remainder of the program (had been 60/40 percent).
- o A fourth judge (Captain Tom Palmatier) was approved for the 1992 contest, who will provide nonpoint comments on the visual appearance of the band, stage presence, announcements, and so on.
- o A maximum of two minutes will be permitted for each band to check its tuning on the contest stage prior to its performance.

- o Section winners who reside outside North America must leave their rotating trophies in North America.
- o Test pieces were selected (listed on page 1).

The possible locations for the 1994 Championships were discussed. Chuck Arnold presented a proposal from the Milwaukee British Brass Band to host the Championships. Since the Allegheny Brass Band from Pittsburgh had also indicated interest in hosting the event again, and since the Board would like to encourage a Canadian venue, the subject was tabled until the April 1992 Board meeting to permit additional preparation time for proposals.

The Board decided to continue the Video Competition so that bands could be judged without the expense of travel. The rules will be fine-tuned to reduce the importance of the videography and increase the emphasis on musical performance. Video contest rules should be mailed to each member band by late October.

Incoming President Don Kneeburg expressed his thanks for the Board's confidence in him. He stated his plans to contact each band and to strengthen further the association and the benefits of NABBA membership.

Tom Myers warmly expressed the Board's appreciation to Dr. Droste for his outstanding leadership and accomplishments during the four years of his two successive two-year terms as President. Tom presented Paul with two Mollard conducting batons as a modest symbol of the Board's gratitude. The meeting was adjourned at 4:45 p.m.

North American Brass Band Championships XI April 2 & 3, 1993 in Washington, DC

For information, please contact:

Captain Thomas J. Palmatier
The United States Army Band
P.O. Box 70565
Washington, DC 20024-1374
USA

Yamaha/NABBA Summer Brass Band Workshops 1991

By Dr. Paul E. Droste

For the seventh year, the combined forces of Yamaha Corporation of America, Band & Orchestral Division, and the North American Brass Band Association have presented a series of five summer brass band workshops. The purposes of these workshops are to start brass bands in areas where none exist and to support newly-formed brass bands.

In each situation, the approach is quite similar. Yamaha sends a complete set of brass band instruments, including percussion, to cover a full-sized brass band. A local music dealer or school serves as a host, providing facilities and recruiting participants. For about nine hours on a weekend, the participants form a reading band, with music and direction provided by NABBA President Paul Droste. At some workshops, an informal concert is given at the end of the session.

The first workshop was held at California State University in Fresno on May 31-June 1. The host was Dr. Ritchie Clendenin, Professor of Brass Studies. Ritchie directs the CSU-Fresno British Brass Band which he founded in 1988. CSU students were joined by several adults from the surrounding area. The workshop band presented a short concert at a retirement-birthday celebration for the CSU President. Yamaha District Manager Laurie Orr attended her first brass band workshop and assisted Ritchie in organizing the weekend activities.

Evansville, Indiana, was the site of the second workshop, held on June 21-22. The local sponsor was H and H Music with Tom Mace as the chief organizer. There is a strong tradition of community bands in this tri-state area, and the potential is quite good that a brass band will be formed. NABBA Board Member Beth Hronek is assisting with the recruiting. Yamaha District Manager Mike Swaffar, a clarinet player in the Danville (KY) Advocate Brass Band, played tuba in the workshop band.

A short demonstration and concert brought the workshop to a successful conclusion.

The third workshop was held in Dayton, Ohio, on July 12-13. The hosts were Ed Nickol and Jerry Hauer of Hauer Music Company. The workshop participants were a good mix of college students, adult amateurs, professionals, and visitors from Norway and Iceland. Yamaha District Manager Jay Schreiber played in the cornet section and Johnny Woody, Yamaha Market Development Manager and a NABBA Director, played a tenor horn solo. NABBA Treasurer and Editor of *The Brass Band Bridge*, Tom Myers, played percussion along with Ed Nickol. Hauer Music provided refreshments and lunch for the participants. A concert was held in a nearby park.

There has been brass band activity in the Dayton area previously, so this workshop was held to revive interest and develop new leadership. Dr. Francis Laws, Professor of Brass at Wright State University, sight read euphonium solos by Sparke and Curnow and anchored a fine euphonium section.

Workshop number four was held at The University of Oklahoma in Norman on July 26-27. Professor Legh Burns was the organizer. He has just started the Territorial Brass Band with players from Norman and the surrounding region. The workshop enabled him to invite potential new members for the fall season. The enthusiasm of the workshop was dimmed only by a rainout of a planned concert on the campus.

The last workshop was held in Santa Barbara, California, on August 9-10. It was hosted by Nick Rail Music and met at Santa Barbara City College. There is genuine interest in starting a brass band in this area. The workshop was featured three times on Channel 3 newscasts. Weatherman Phil Mann is a trumpet player and did his live weathercasts from the workshop location. He was trying to relate the brass band horns with the fog horns in his weather report.

On behalf of the officers and members of NABBA, I would like to thank Yamaha for its tremendous financial support. Yamaha ships the instruments to all the workshops, then sells them at reduced prices at the end of the workshop season. Yamaha also

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pays the expenses of the Clinician. Special recognition is due to Johnny Woody and Jay Wanamaker for Yamaha's support. NABBA has gained many new members and new member bands as a result of these summer workshops.

For information on the 1992 workshops, including hosting a workshop, please contact Paul Droste at 614.888.0310 or Johnny Woody at 616.940.4900.

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Brass Band Challenge 1

By Al Duerig

This puzzle appeared in the Championships VIII Official Program in 1990 in Pittsburgh. Answers are shown on page x.

ACROSS

- 1 Back to the top
- 6 Demon
- 9 Famous euphonium player
- 15 State of Championship IV
- 16 Category of music
- 18 Concerning this
- 19 African antelope
- 21 Tarnish
- 22 Pulsating musical effect
- 23 British p.m. pastimes
- 24 Vision (abbr.)
- 26 Requirement
- 27 British drink allowance
- 29 For example (abbr.)
- 30 Objective first person plural pronoun
- 32 Yellow road terminus
- 33 Forever in New Zealand
- 34 Home of first non-North American NABBA contestant
- 35 Forearm bone
- 37 Of considerable size
- 39 Proceed
- 40 Strange
- 42 Resident of Monte Carlo
- 46 What Winton Marsalis plays in Italy
- 50 Fabric surface
- 51 Number 2 of the diatonic scale
- 52 Positive terminal
- 54 Fast musical movement
- 58 Direction traveled by last year's Challenge winner to Championships VIII
- 59 Burden
- 61 Trailing wing surface
- 64 Gathers
- 66 Conferred
- 68 Organization on East River, NY
- 69 Constellation containing Regulus
- 70 Sleeping place
- 72 Double reed instruments
- 75 Government with power in the hands of the people
- 78 Roast
- 79 People excluded from the first bands playing today
- 82 Stratum
- 83 His invention fried his son in mythology
- 85 Coral island
- 87 Nonconial instruments used in brass bands
- 88 Illuminating device

DOWN

- 1 Superior recording method
- 2 First name of Pittsburgh Symphony principal cellist
- 3 Prefix meaning son of
- 4 Slush-pump in Frankfurt
- 5 Numbered musical work
- 6 Lively (musical)
- 7 Birds' songs
- 8 Needed by brass bands to get recognition (abbr.)
- 9 Raise while hanging by the hands
- 10 Greek goddess of youth
- 11 Nonconforming
- 12 Conductor's duty
- 13 It adds 50 percent when at side but shortens it if below
- 14 With sudden emphasis
- 17 Electrical safety agency
- 20 Complete
- 25 British bandmembers' place to relax after concert
- 28 Affirmative expression
- 29 Work unit
- 31 Main city of Kashmir
- 32 Number of flugelhorns in a brass band
- 36 Treble (tenor) clef F location
- 38 First name of British brass band composer
- 40 Type of current (abbr.)
- 41 Static-free radio system
- 43 Number of soprano cornets in a brass band
- 44 Band competition month
- 45 Last name of 38 down
- 46 Shelley poem, "____ a Skylark"
- 47 Greek King of Calydon
- 48 Rarely used brass band clef
- 49 Symbol of airline hubbed in Pittsburgh
- 53 Profanity in Hawaii
- 55 An easy gait
- 56 Norwegian violinist who has a Pennsylvania State Park named after him
- 57 16.5 feet in Britain
- 60 Vessel
- 62 Watch intently
- 63 Wisely
- 65 He cheers for his favorite brass band
- 67 Heart parts
- 71 Quarrel
- 73 Vessel, not like 60 down
- 74 Image (combining form)
- 76 Time for Allegheny Brass Band members
- 77 That is (abbr.)
- 79 Ecclesiastical garment
- 80 Pair
- 81 Organization with many ships
- 84 Broadcast band radio
- 86 State of Championships V

Brass Band Challenge 2

Answers

By Al Duerig

D	A	U	B		U	F	O	S		A	S	C	A	P	
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R	O	Y	A	L	A	L	B	E	R	T	H	A	L	L	
E	N	A	C	T		M	E	A	D		E	N	O	L	
T	A	N	K	S		S	E	T	S		E	S	T	S	

Brass Band Challenge 1

1	2		3	4	5		6	7	8		9	10	11	12	13	14
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		87											88			

Al Duerig is a Director of NABBA, served as Coordinator for Championships VIII, and is the masterful bass trombonist in the Allegheny Brass Band.

Answers are shown on page 14, column 3.

Coda: Bass Drum Lesson

"You can take great pictures and write great copy, but playing bass drum is something else." – Geoffrey Brand

As the Brass Band of Columbus was being rehearsed by Geoffrey Brand, great conductor from England, in February of 1990, I was photographing Geoffrey as he worked. I also was concentrating on the words that might accompany the photos and barely heard Holst's *The Perfect Fool*, with which Geoffrey was flogging the band – hard.

At one point, midway through the rehearsal, I was fairly near the bass drum. About the same time, Geoffrey was lamenting the absence of the important bass drum part. The bass drummer (wisely?) was unable to attend. The missing part was a simple 4/4 boom tap, boom tap.

I thought, "Well, I can certainly handle that on bass drum, since I own one." With my cameras still around my neck, I picked up the proper mallet and began to play boom tap, boom tap. No problem.

In only a few measures, Geoffrey returned to a different movement and immediately

struck the down beat. I was still thinking in the photography part of my brain, not the musical part, and in 4/4.

Of course, I made a critical mistake, not checking the time signature. He was quick to stop the band to help me fix the bass drum part (quarter, quarter, eighth, eighth, eighth) and sang it to me as I played. Already shocked beyond recognition, I listened intently and tried to perform properly. With as much bright light focused on me, there was no way I was going to remember to check the time signature, and no one was able or knew to whisper (mercifully), "It's in 7/8," which, of course, was the problem.

Maestro Brand earlier in the rehearsal had vigorously instructed a few players to practice their problem parts 50 times correctly before tomorrow's rehearsal, and he would check to hear how gloriously wonderful the parts would then sound. I knew what I was doing tonight after rehearsal!

Of course, the rhythms got more complex, and I was still in four trying to play in seven as I was still using my photo-brain. I finally regained musical consciousness and realized that seven was my problem. One-two-three-four, one-two-three – no. One-two, one-two, one-two-three – there, that's better.

The bass drum lesson, of course, is –

First, check the time and key signature;

Second, better not sight-read bass drum parts if you don't know what you're doing and aren't mentally prepared for it (percussion parts always seem harder to follow than ones with melody – I know, count);

Third, practice problem sections 50 times correctly, preferably before rehearsal;

And Fourth, do take every opportunity to rehearse under Geoffrey Brand. He is fantastic and very demanding. The result is great music.

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

Thomas A. Myers, Editor
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