



TOWER BRIDGE, LONDON

# The BRASS BAND Bridge

**ISSUES 46 & 47** Official journal of the North American Brass Band Association, Inc. **Nov 91 & FEB 92**

## Mississippi River Brass Band

### On The Road Again

**By Ms. Debra Priest**  
**MRBB Solo Cornetist**

The song *On The Road Again* could well have been the theme of the Mississippi River Brass Band these past few months. On June 30, the band left its home in Quincy, Illinois, to perform at the Macomb Heritage Days in Macomb, Illinois. Within a week, the MRBB was off again, this time to Peoria, Illinois, for the LibertyFest sponsored by the Central Illinois Light Company. To honor America's brave young military men and women who served in Operation Desert Storm, the band programmed several patriotic works, including *Armed Forces Salute* (Bulla), *God Bless America* (Berlin/Leidzen), *The Stars and Stripes Forever* (Sousa), *Simple Gifts* (Richards), *National Emblem* (Bagley), and *Washington Post* and *El Capitan* by Sousa. Other nonpatriotic numbers rounding out the LibertyFest program included *Fantasy On British Sea Songs* (Langford), *Slipstream* (Sparke), and the Goff Richards favorite, *Marching Through Georgia*.

Wrapping up the summer festivities was a rousing Quincy Riverfest performance with trombonist and Quincy, Illinois, native Bob Havens.

Havens began his career by going on the road with Ralph Flanagan's Band, which

took him to New Orleans and Bourbon Street, where he joined George Girard and his New Orleans Five. Bob went on to play with Al Hirt and Pete Fountain and later performed on the Lawrence Welk Show for 22 years. The Welk location was the west coast where Havens also performed in movie soundtracks, television shows, recordings, and commercial jingles.

At the annual Quincy Riverfest, the MRBB performed its own program, then featured Bob Havens on three showstoppers, *Nobody Knows The Trouble I See* (Langford), *The Shadow of Your Smile* (Wilby), and *Seventy-Six Trombones* (Willson/Duthoit).

The Mississippi River Brass Band continued its busy schedule in December when the members journeyed to Northeast Missouri State University in Kirksville, Missouri. At the school's invitation, the band presented a joint concert with the NMSU Brass Choir. Included in that program were such favorites as *Trailblaze* (Goff Richards), *Jesu, Joy of Man's Desiring* (Bach/Leidzen), *Punchinello* (Rimmer), *Pavane* (Faure), and *Appalachian Folk Song Suite* (Curnow).

## North American Brass Band Championships X

Columbus, Ohio  
April 10 & 11, 1992

All is almost ready in Columbus and Dublin for you to attend the North American Brass Band Championships X to be held on April 10 and 11, 1992. Hosts Dr. Droste and the Brass Band of Columbus have planned a complete and exciting weekend for you.

### Geoffrey Brand

The special guest of the Championships will be Geoffrey Brand, famous conductor, author, adjudicator, educator, publisher, composer, and arranger from England. He will serve as a clinician, adjudicator, and guest conductor.

### Adjudicators

Judging the Championships will be Geoffrey Brand from London, England, Gordon E. McGowan from Halifax, Nova Scotia, Canada, and Captain Thomas E. Palmatier from The United States Army Band, Washington, District of Columbia, U.S.A.

### Officials

Championships X Coordinators will be Dr. Paul Droste and Dr. Jeff Keller.

*Please turn to page 19, column 1*

**All  
Salvation Army  
Brass Band Music  
Is Available!**

**See pages 9 & 10**



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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!

## Editor's Notes

This double issue covers everything planned for both Issues 46 and 47. Given the recession, the double issue saves considerable NABBA dollars. I have also excluded photographs, again to avoid costs.

Clearly, we must make several changes to get four issues of *The Brass Band Bridge* to you each year. That subject will be addressed at the next NABBA Board of Directors meeting in April. I think you can anticipate additional editors for music, recordings, band news, and an advertising manager as a minimum. The truth is that the success and growth of the *Bridge* has caused it to be more than I can uncomfortably handle (and still stay employed), so we will spread the wealth of the work to see if that improves our performance while maintaining quality.

The computer system used to prepare the *Bridge* changes from IBM to Apple Macintosh IIci with the next issue. Hopefully, that will permit the new special editors to submit materials on microdiskette or computer-to-computer. The new combination should speed production. Our objective is a superlative *Bridge* on time to you at a reasonable cost.

The May issue will feature the results and stories of Championships X and an in-depth discussion with Philip Sparke.

Enjoy,

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

**For information, please contact:**  
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Washington, DC 20024-1374  
USA

## Brass Band News

### New England Brass Band

**By Julie Kennedy**

The New England Brass Band is comprised of brass band enthusiasts, most of whom received their training and brass band orientation in The Salvation Army. Some members are professional musicians and/or music educators. Most of the participants are active in Salvation Army bands and attend local Army Corps, which serve as their church homes.

Although the band does not function as an official Salvation Army organization, nonetheless, it embraces a strong love of Army music. This love is founded on and strengthened by the music's uplifting spiritual purpose and the bond of fellowship and personal expression it affords the players.

The organization, now in its fourth year, is self-supporting and performs a repertoire of both secular and Salvation Army music. The band maintains an annual calendar of activity that supports both Salvation Army and secular events.

The band rehearses twice per month and is conducted by William L. Rollins, who holds a Bachelor of Music degree in Music Education from the University of Cincinnati College-Conservatory of Music. Rollins is presently pursuing a Master of Music degree in choral conducting at the Boston Conservatory of Music. He serves as the Divisional Music Director for The Salvation Army Massachusetts Division.

For audition, performance, or general information about the New England Brass Band, please write to — Mr. Don Kittle, 30 Trapelo Road, Belmont, MA 02178.

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# The British National Brass Band Championships

By  
**Captain Thomas H. Palmatier**  
NABBA Director and Conductor of  
The United States Army Brass Band

A visit to the British National Brass Band Championships is a once-in-a-lifetime opportunity for any brass band devotee. Our recent visit to London certainly fit that definition. I had the privilege of attending the championships along with Sergeant First Class Henry Sgrecci, cornetist and compere for The United States Army Brass Band.

The week opened with our attendance at a concert by the massed Guards Bands of the Queen's Household Division. The event, held at Wembley Arena, was a benefit concert attended by the Princess of Wales. From the opening fanfare by the massed herald trumpet section to the *Overture 1812* finale, the concert epitomized all for which the British military bands are renowned. A special thrill for me was witnessing a superb performance of *Taps* by Sergeant Sgrecci. His performance, followed by the sounding of *Last Post* by his British counterpart was an especially poignant moment.

The following day was spent with our hosts for the championships, Boosey & Hawkes Musical Instruments. We were given an incredibly detailed and informative tour of their factory, witnessing the transformation of raw brass into the beautiful instruments that Boosey & Hawkes has made for years. It was during this visit that we became aware of the important role that Boosey & Hawkes plays in the sustenance of brass bands in Great Britain. Boosey & Hawkes hosts both the British National and Open Championships, the two events that form the centerpiece of the brass bands' annual activities. Many par-

ticipants in the championships said that without the competitions, the brass band movement in Great Britain would soon die out because the contests are what keep bands active and improving.

The day before the championships saw bands from all over England descending on London. Hotels and schools around the city rang with the sounds of bands putting the final touches on their test piece. Henry and I were invited to attend rehearsals by two of the favorites for the competition. I visited the Desford Colliery Caterpillar Band under the baton of James Watson. From their opening chords I was struck with the combination of raw power and rich sonority. Even more notable was the phenomenal dynamic range possessed by this fine band. Mr. Watson's open rehearsal, held at the Royal Academy of Music, became something of a clinic and revealed his ability at diagnosing and fixing even the most imperceptible flaws. It was obvious that Desford would be a strong contender at the contest. It was at this rehearsal that I was to meet up with Chuck Arnold, NABBA's incomparable compere who was visiting the contest at the invitation of the Desford band. I left the rehearsal early in the hopes of joining Sergeant Sgrecci at the Grimethorpe Colliery Band's rehearsal. Sadly, I arrived just as they were finishing but I did get to speak at length with Lieutenant Colonel Frank Renton, Grimethorpe's conductor and head of music at the Royal Army's Kneller Hall. The mood of the band (the reigning European Champions) was of relaxed confidence.

Following Grimethorpe's rehearsal, Henry continued his conversations with many of the superb players in the Grimethorpe band while I eavesdropped. The principle of amateurism is observed in varying degrees throughout the bands. Many of the top players are employees in the factories, mills, and mines in name only while section players are often only part-time workers in their non-musical professions. Bands rehearse at least twice per week throughout the year with daily rehearsals the norm leading up to contests.

At the rehearsal, we had the pleasure of meeting Robert Mulholland, editor of *Brass Band World* magazine. Mr. Mulholland was very interested to hear of the activities of the many bands associated with NABBA. There was also great interest in the innovations proposed by NABBA for our upcoming championships: the use of unscreened judges and providing a selection of test pieces. I was struck by the irony of NABBA perhaps in some way becoming a leader for our brass band brethren across the pond.

On the day of the championships, the magnificent Royal Albert Hall was electric with excitement and tension. As I slipped into my seat in Boosey & Hawkes' box, I noticed a diligent listener in a box to our left. The famed Harry Mortimer was intently concentrating on the performances, as he would throughout the day.

Unlike NABBA's practice of permitting bands to present a brief program, the British Nationals evaluate bands solely on the performance of the test piece. What a daunting task for the judges — to listen to 23 superb bands perform Robert Simpson's *Energy*. The judges — Bram Gay, William Relton, and John Wallace — were sequestered in a box with red and green lights to indicate when they were ready for the next performance. To their front was a set of unscreened judges. This set's scores would not count in the competition but would be secretly compared to see if the scores were consistent with those in the box. The second year of the test, it may lead to discontinuing the practice of screening the judges, a notion of great controversy in Britain.

Desford, one of the favorites, received what was seen to be an unfavorable draw, third in the field of 23. Some of the other top contenders, Grimethorpe, Britannia, and Fairey were grouped near the end of the day. Desford quickly showed why they had won the title in 1987, 1988, and 1989. They displayed the same combination of fine attention to detail with dramatic dynamic contrasts I had heard the previous evening. Many fine performances followed. One of my favorites was the Grimethorpe Colliery Band whose ag-

gressive performance epitomized the title of the composition *Energy!* Following the final performance, there ensued the usual period of impatient waiting for winners to be announced. To pass the time, Steven Mead's British Tuba Quartet entertained the crowd with humor and expert musicianship.

The awards ceremony of the 1991 British National Brass Band Championships opened with an emotional tribute to the grand old man of the movement, Harry Mortimer. The top six bands were announced in reverse order. The reactions of the crowd told how deep the competitive spirit runs among the British bands. As each place was announced, bands with only a faint chance of winning grew more despondent. The sixth through second place bands celebrated while at the same time wishing they were still in the running. At the end, it was the Desford Colliery Caterpillar Band that received the magnificent silver trophy recognizing the top achievement in the British brass band world. The top six bands and their scores were —

Desford Colliery Caterpillar  
(James Watson) 197

Britannia Building Society  
(Howard Snell) 196

Grimethorpe Colliery  
(LTC Frank Renton) 194

Scottish Brewers (Newton Grange)  
(Raymond Tennant) 193

Bedwas Trethomas & Machen  
(Melvin White) 192

Williams Fairey Engineering  
(MAJ Peter Parkes) 191

The explosive celebration by the winning band was joined by those bands who finished stronger than they had expected and was in stark contrast to the despair by those bands who had not done as well as they had hoped.

As the time for the Gala Concert approached, our anticipation increased because The U.S. Army Brass Band's commissioned work, *Firestorm*, was to be performed by the Desford Colliery Caterpillar Band. The crowd at the Royal Albert Hall greeted the

arrival on stage of Desford with a twofold ovation. The featured band at the Gala Concert was also the winner of the day's competition! The concert opened with a dazzling playing of Jim Curnow's *Blenheim Flourishes* and was followed by *A Russian Overture* composed by Boris Deeyev and arranged by Kenneth Ferguson. The overture displayed the full palette of tonal colors available to the brass band and was wonderfully performed. Next came the European premiere of Stephen Bulla's work for The U.S. Army Brass Band, *Firestorm*. Only the second public performance of the work, we could not have asked for a more prestigious venue. The work was performed to technical perfection but frankly, the performance did not plumb the emotional depths of this work. A more in-depth study of its phrasing, dynamic shading, and tempo relationships would have resulted in the definitive reading by this brass band that is arguably the finest in the world at this time.

The program continued with *A Tribute to Ted Heath*, a medley of American big band tunes. The conductor, James Watson, a world renowned trumpeter, delighted the audience with a solo. Although the medley was played cleanly, it was evident that British brass band performers don't spend a great deal of time playing in jazz groups. Next followed my favorite work of Desford's program, *A Walk in Paradise Garden*, written by Frederick Delius and arranged by Christopher Mowatt, displayed the sensitivity of which this band is capable. The gorgeous arrangement showed the audience how to play a genuine *piano* and to blend and phrase to wonderful effect. This work will be high on our list of must haves. The program's first half closed with another gem, *An Epic Symphony* by Percy Fletcher. This old war horse deserves to be performed more often.

Following the intermission or interval as it is called in London, the scene on stage was impressive as the Britannia Building Society Band, The CWS (Glasgow) Band, and the IMI Yorkshire Imperial Band combined. The world renowned Geoffrey Brand opened the half with an arrangement by his son Michael. What better way to set the

mood at the Royal Albert Hall than with this terrific setting of *Rule Britannia*. The only way to improve this would have been to place The U.S. Army Herald Trumpets on stage! *Triumphant Rhapsody* by Gilbert Vintner followed and led to the first soloist of the evening. Roger Webster, principal cornetist for the John Foster Black Dyke Mills Band, was brilliant as he performed Herbert L. Clarke's *Showers of Gold*. Mr. Webster performed effortlessly and was a reminder of the shocker of the day, that Black Dyke had failed to qualify in the area competitions and therefore had not competed.

George Lloyd, composer of the poignant *Royal Parks*, contributed the next work, *Evening Song*. This piece, like the Delius work of the first half, explored the quiet side of the spectrum. Next to take the stage were the best euphonium duo in the world, brothers Bob and Nick Childs. From Philip Sparke's *Two Part Invention* to absolutely the fastest *Flight of the Bumblebee* I have ever heard, they showed why they are in constant demand as soloists.

The concert finale, complete with cannon simulators and using all of the massed bands at Maestro Brand's disposal was Tchaikovsky's *Solenelle - Overture 1812*. An impressive spectacle with unbridled power, the ending, to my ears departed unnecessarily from more accepted interpretation. Following a thunderous ovation, Mr. Brand followed with a reprise of the final chorus of the overture and then another quiet piece. The concert was a triumph on all counts. However, a more carefully planned approach to encores would have been in order. This in no way diminished the thrill that we felt at having witnessed the "day of days" in the brass band world.

To sum up a week such as we had is difficult to do. First, and I am sure Sergeant Sgrecci and Chuck Arnold would agree, this event (and the city of London) is pure pleasure and is a memory I will value for my whole life. My observations of the British brass band scene (at the upper echelons) are mixed. No one can question that they have the finest brass bands in the world. Can NABBA hope to

produce bands of this caliber? I doubt it. Brass bands are an integral part of their lives and culture and enjoy substantial corporate support. We simply do not have players born with a cornet in their hands who build their lives around brass bands. Our environment is a truly amateur one where brass bands require individuals who out of their love for brass music invest considerable time and money to participate. Hopefully, our contests will never result in the competitiveness that causes players to speak ill of each other and that keeps bands from celebrating together after results are announced. Musically, we must be amazed at the technical prowess of the best British brass bands. Additionally, their dynamic range (particularly at the soft end) is an area in which we are sadly inferior. A realm in which we can compete quite well is in the willingness to delve musically into a work and take some changes in pursuit of a superior musical performance. Unlike many of the British conductors and performers, our livelihoods do not rely on winning a contest. This reliance seems to have bred a cautious approach to performance, emphasizing mistake avoidance as a high priority. Hopefully, we can continue to improve our bands, approaching the lofty standards of the British bands, while valuing musical expression and interpretation more than winning a contest.

## Top Secret

### From *The British Bandsman*

Seated in full view of the audience, directly in front of the judges' box at the Royal Albert Hall were Betty Anderson, Geoffrey Brand, and David Read, employed by Boosey & Hawkes Band Festivals to provide a private adjudication, the results of which will never be known, except to Anne-Marie Sizer, Boosey & Hawkes Band Festivals executive.

This is a part of a three-year experiment on the relative merits of open and closed adjudication.

## Adjudicator Comments from British National Championships on Desford

From *The British Bandsman*

### Desford Colliery Caterpillar Band's performance of Robert Simpson's *Energy*

#### Adjudicator Bram Gay:

Big bass sound, if not ideal *sfp*. *p* is a bit much? General sound has quality, well controlled. Sound is level, no wobbles. Positive non-vibrato, serves the music well. *S* is fast. Very fine soprano & nice flugel. Transition is tight and organised but not completely effective? We are hearing a lot of detail now. Bass heavy a bit? Some muted parts under-played—only just heard. Worth a bit more air? Very fine stuff indeed. Fine band in good hands & all the odd bits coming off.

#### Adjudicator John Wallace:

*ffp* brutal but impressive. Rolls-Royce basses. Good stacc. Non vib excellent. Molto calmo exc. (2) slight untogether corts. Tenuto crotchets not observed you slow bar 3 after (2) hand over before (4) good basses in first *ff* chord. *fff* chords enormous. Diminuendo well handled. Sop (5) VG. Accomp nice & transparent. Flugel vg slightly small sound. Euph exc (7). Pesante good. Poco rit exc. Emotion at (8) thanks! AG Cort good, Euph good, sop. almost. Horns good crosses (sic) well held. After (11) too. Great top C sop! (12) Good move on. (13)(15) Chords *pp* absolutely superb! SD before *f* frightening! (19) Sop blemish, (21) Balance exact (22) What a fantastic sonority you achieve in this machine music. (26) before ... good trans to (29) exc. before (31) baritones lovely. This is faultless. Sop what a thrilling sound crescendo-diminuendo good. Sop you're playing a blinder. Before (53)

Reps 2 & 3 you're getting tired. The *sfps* are not good. What a wonderful, thrilling performance.

#### Adjudicator William Relton:

Opening very big bass sound. Nice cornet chording. 2 was a bit over *f* in bass but the quality is still there especially impressive in the no vibrato characteristic. (15) This you play at crotchet = 100. Fine soprano and flugel — just a little untidy 3 before (7) — good change into Allegro Grazioso — Fine soprano entries and (13) so very neat (17) Electrifying! Harsh 4 before (19) (uncharacteristically) (21) These dynamic contrasts are so beautifully controlled and the tempo moves in such a musical way (40). Excellent! 2 before (41) Sop quieter pl (51) So cleverly detailed and finely balanced. The baritone and soprano playing exemplary. A great performance — minute slips only.

## TUSABB Releases *Firestorm* Compact Disc

The United States Army Brass Band is pleased to announce the release of its first compact disc, entitled *Firestorm*. The disc is a live recording of TUSABB's performance at the Gala Concert following NABBA Championships IX in Cedar Rapids, Iowa. Recorded and mastered in an all digital format, the recording captures the excitement of that superb performance and features the title work, Stephen Bulla's terrific new composition for brass band. Also released in cassette form, the recordings are available to schools, public libraries, and civic and patriotic organizations. To obtain these recordings, as well as The United States Army Band's new cassette, *A World of Music*, send a request on letterhead stationery to The U. S. Army Band, Attn: Public Affairs, P.O. Box 70565, Washington, DC 20024-1374. All member bands of the North American Brass Band Association will receive a complimentary set of the recordings.

## Gramercy Brass Band Celebrates Tenth Year

**From John Henry Lambert,  
President and Artistic Director,  
Gramercy Brass of New York, Inc.**

Although we have not been involved with NABBA recently and have had a rather low profile on the national scene as of late, the Gramercy Brass Band is alive and well here in New York City.

Since our NABBA Championships wins back in 1984 and 1985, the Gramercy Brass Band formalized its nonprofit status in 1986 and has been in pursuit of professional artistic endeavors ever since.

With the wealth of talented brass musicians available here in the New York area, the Gramercy Brass Band is known for its high standard of artistic excellence. The band has performed for many corporate events including those of British Airways, Bristol Myers, Rockefeller Center, and Rudin Management, to name a few.

Recently, we were invited to make a special appearance at the World Trade Center during New York's *Operation Welcome Home* celebration of the troops return from the Persian Gulf. Thousands attended this event on the World Trade Center Plaza.

The 1992-1993 season marks the tenth anniversary of the Gramercy Brass Band. We have just negotiated a special arrangement with Boosey & Hawkes Buffet Crampon who will be outfitting the band for a limited period with their entire line of Beson Sovereign instruments, in honor of our tenth anniversary. In addition, they will sponsor our concert at 7:00 p.m. on April 12, 1992, during the New York Brass Conference, which will be the first public appearance of the GBB with these new instruments.

The band's new office address is 44 Dewey Street, Bloomfield, NJ 07003.

## Milwaukee Changes Name To Festival City Brass

The Milwaukee British Brass Band has been renamed to conform to the city's marketing name. They are now the Festival City Brass. Apparently the word band was stricken as having a negative connotation?

Along those thoughts, Paul Bierley in his new encyclopedia of band music, reviewed in this issue, discusses the differences in terminology among concert bands, military bands, wind ensembles, wind symphonies, and so on. Orchestras, of course, consist of a majority of stringed instruments. Paul, therefore, contends that rock bands more correctly should be called rock orchestras. I think I'd rather play in a brass band.

The omission of the word band, as in Festival City Brass, implies a quartet, quintet, or nonspecific collection of brass instruments. Regardless, you should select the name best suited to your situation and marketing and fund-raising plans.

## Bend in the River Brass Band

From Henderson Community College in Kentucky, NABBA Director Beth Hronek reports that the school's new brass band is doing well. Their spring term concert is scheduled to include *NABBA Fanfare, Famous British Marches, A Moorside Suite, Simple Gifts, All Through The Night, Come Follow The Band, Rhapsody for Euphonium, Vanished Army, and Seventy-Six Trombones*.

Members include Don Horning and Jay Morgan on soprano cornet; Raye Ashmore, Mel Howell, Beth Hronek, Danny Humphreys, Steve Lee, Michael Luxner, Marvin Marksberry, John Mason, Brennon Thompson, and Robert Wills on cornet; Dan Kieffer on fluegelhorn; George Flemming, David Reiswig, and Claire Tafoya on tenor horn; John Morton and

Jack Schernekau on British baritone; Scot Durham, Gary Fort, Gary Kirtley, David Nobles, and Thomas Stone II on trombone; Tom Mace and Kelly Patterson on euphonium; Benny Harmon, Charlie Murphy, Gary Parker, William Purdy, and John Wittenbraker on tuba; and Dawn Durham and Greg Hagedorn on percussion.

## Smoky Mountain Charges Full Steam Into 1992

**By Bert L. Wiley, SMBB General Manager, Secretary, and Treasurer**

The Smoky Mountain British Brass Band started the 1991-1992 season with every chair filled and lots of enthusiasm for the year. High on the priority list for this eleventh season were concerts to be presented jointly during public school musical events. The first was for a junior high school chorus, whose director plays first trombone in the band. To a huge audience, the chorus of more than 150 excited students and the band presented a most satisfying concert. One of the thrills of the evening was the beautiful combination of the young voices and the band as they performed Richard Trevarthen's arrangement of *America The Beautiful*.

Next was a Christmas concert that was shared with a local high school band. While no works were performed together, the high school band director said that the brass band's outstanding performance inspired his band to play better than ever and better than he thought possible! Both bands outdid themselves in excellence.

In both cases, the SMBB has been invited to return next season.

Within the Smoky Mountain British Brass Band, three ensembles exist—a quintet, a chamber ensemble, and a group called the Smoky 12. This twelve-piece ensemble opened the Christmas season in Asheville, North Carolina, with a concert and sing-along entitled *Light Up Your Holidays*.

During the spring, the band will present a series of evening gala concerts. Featured will be several premieres, one of the finest xylophone players in southeastern U.S.A., and a vocal quartet. The band will also continue its work on a new recording of American rags written and arranged for brass band.

In the summer, the band will return for its third year as the featured band for the Highland Games at Grandfather Mountain in North Carolina.

## Howard Snell Visits SMBB

By Bert L. Wiley

Howard Snell, one of the leading conductors, composers, and arrangers in the brass band world, recently spent an eight-day visit in the mountains of western North Carolina. One of those days was with the Smoky Mountain British Brass Band. Mr. Snell rehearsed the band in its first reading of his arrangement of Shostakovich's *Folk Festival*. Snell also shared with the band many interesting anecdotes and details from the British brass band scene.

Mr. and Mrs. Snell's first four days in North Carolina were spent independently enjoying the food, scenery, and citizens of the Smoky Mountains. Their second four days were hosted by Bert and Nellie Wiley in Cullowhee. The visit was most enjoyable for the Wileys. While in the Wiley's home, Snell worked on at least two, if not three, new arrangements for brass band. Snell has agreed to permit the Smoky Mountain British Brass Band to perform the U.S. premiere of one of these works—*Swanee Humoresque*, a combination of *Swanee River* by Stephen Foster and *Humoresque* by Antonin Dvorak.

The Snells were delighted with their visit and assured all that they would return.

## Christmas Music Revisited

### The Crunch at the Kettle

Each year during the Christmas season, I try to play several times at the local Salvation Army kettles. Playing an instrument there can easily raise three-to-four times more money than an ear-piercing bell.

But I have always had a problem. When I am joined by other players, which I like, it's always a different set of instruments, and there never are enough instruments for our brass band arrangements.

The Salvation Army in New York publishes a book of Erik Leidzen arrangements for carolling titled *Carolers' Favorites*. Most of those songs work nicely, but some of the arrangements require all four parts to really sing. And there is always a dilemma—if the Eb tenor horn plays the first part, what part should the euphonium play, the fourth part? Sometimes that combination sounds good, sometimes the two parts do not translate into an acceptable duet.

How many should play at the kettle? The solitary euphonium or cornet in the freezing rain or driving snow is the most pathetic and does well at getting dollars into the kettle, unless the weather is too bad to open wallets and purses. However, I get greater pleasure from playing inside with at least a duet. The shoppers' access to check books, purses, and wallets is not as restricted by the adverse weather and thick coats. (If I am going to play, I want to raise lots of money for the S.A.) More than four players seems to become a concert and the fund raising aspects tend to decline.

A better musical answer for the likely duet at the kettles is the Christmas selections arranged by master brass band composer Philip Sparke. These two sets of two books can accommodate any combination of instruments. The arrangements are interesting harmonically and rhythmically, but easy enough for most high school freshman musicians to play well while sight-reading. The lead switches within the

duets, so you can't use the music for solo work. But you can perform nice duets with any group of instruments.

Studio Music publishes the sets titled *Mix 'n' Match* for treble clef instruments in any key and *Sweet 'n' Low* for bass clef instruments in any key (treble clef for Bb rather than the normal C trombone is also provided). The Christmas selections are in Books Three and Four in both series. Let me make it easy—buy *Mix 'n' Match*, Books Three and Four, and *Sweet 'n' Low*, Books Three and Four, and you will be set for all instrument combinations.

Book Three includes *Away in a Manger*; *Ding Dong, Merrily on High*; *The First Noel*; *God Rest Ye Merry, Gentlemen*; *Good King Wenceslas*; *Hark! The Herald Angels Sing*; *The Holly and The Ivy*; and *Jingle Bells*.

Book Four includes *Infant Holy*; *O Come, All Ye Faithful*; *Silent Night*; *O Little Town of Bethlehem*; *Once in Royal David's City*; *We Three Kings of Orient Are*; *While Shepherds Watched*; *We Wish You A Merry Christmas*.

## Chicago Staff Band Recordings

Can't wait to hear The Chicago Staff Band of The Salvation Army during the Championships X Gala Concert on April 11 in Columbus? The answer is simple—order the CSB's latest recordings!

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Please add \$1 for postage and handling. Payment can be made by check (payable to The Salvation Army), Visa, or Mastercard (include number and expiration date). Please mail your order to the band's new address: The Salvation Army, Music Department, Chicago Staff Band, 10 W. Algonquin Rd., Des Plaines, IL 60016.

## **Brass Band Bridge Correspondents**

**Marty Barvinchak**, Allegheny BB  
**Anita Collings**, Atlantic Brass Band  
**Ed Mobley**, Bainbridge British BB  
**Beth Hronek**, Bend in the River BB  
**Basil Wentworth**, Bloomington BB  
**Paul Droste**, BB of Columbus  
**Nelson Starr**, 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  
**Andy Ernest**, Festival City Brass  
**Robert Sutherland**, Hannaford Street  
Silver Band  
To be named, Junior Varsity All-Star  
Brass Band  
**Debra Priest**, Mississippi River BB  
**Robert Goodier**, National Capital  
Band of The Salvation Army  
**Julie Kennedy**, New England Brass  
Band  
**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**, 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  
**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

## **Buffalo Silver Band Interim Conductor**

Soprano cornetist Nelson H. Starr reports that several changes have occurred in the Buffalo Silver Band. Conductor Michael Russo has taken a temporary leave of absence (up to two years) from the band to attend graduate school for a Master of Arts in Music Education degree. As a result, the band is searching for an interim conductor and perhaps a lady will be appointed, which would be a new first in the band's 76-year history.

The band received word that its former library, which was sold (owned by several prior members), has found a comfortable and warmer home with the Salt River Brass Band located near Phoenix, Arizona. An immediate infusion of new brass band music for the BSB was provided by a trip to Toronto by Homer Fay, Dick Goss, and Nelson Starr. Bernel Music has also been called frequently. Funds from the band and from members' pockets provided the resources for the musical upgrades. Jim Dice, cornetist with the band, also penned about ten arrangements, including *The Earl of Oxford*, *Come Back to Sorrento*, and *Danny Boy*.

Unfortunately, three high-quality players (the Young family — Fred on tuba, Beverly on tenor horn, and Jeff on British baritone) who commuted from Bradford, PA, have decided to drop their participation, understandably due to the two-hour travel (one way) required. Their friendship and abilities certainly will be missed.

Another faithful and valued member, Glen Redden on tuba, was lost to cancer. He lived in Ft. Erie, Canada, and was responsible for the band's appearances in Canadian churches and with The Salvation Army.

On the good news side, a former member, Jim Scott, has returned on British baritone. Jim is also personnel manager for the American Legion Post 264 Band (the National Senior American Legion Champions) from Tonawanda, NY. Perhaps Jim can help to recruit new players into the BSB.

A recent flyer announcing the band's 1992 concert schedule also offered the opportunity to become a Buffalo Silver Band

Booster. The successful solicitation yielded about \$200.

Finally, Nelson's 20-year-old Sovereign Eb soprano cornet has been retired and, due principally to the Yamaha workshop, Nelson selected a Yamaha soprano as its replacement.

## **Westwinds Brass Band & Maxwell Update**

**By Jack Rigney  
Bridge Correspondent**

Mr. Everett Maxwell, resident composer and playing member of the Westwinds Brass Band of Lubbock, Texas, introduced his newest march on January 20 at the band's regular Monday evening rehearsal. Entitled *Fair Parade*, the march will be augmented with woodwind parts before its submission to the Southern Music Company for possible publication. However, in its present manuscript form, it is written expressly for brass band.

Of the 17 Maxwell marches previously published by Southern for full band, only one required woodwind parts to be rewritten for brass band use. The rest of the compositions (including *Sounding Brass*, *Cascading Brass*, *Jubilant Brass*, *Wall of Brass*, and others) were designed to maintain a solid brass sound for outdoor performances where reed instruments were of little benefit (or required amplification).

NABBA band members travelling through the Texas panhandle are invited to attend the WBB rehearsals on Monday night in the Moody Auditorium on the Lubbock Christian University campus at 7:30 p.m.

For anyone wishing to sit in on one of the *Concerts in the Park* series during the eight weeks of June and July, the rehearsals are at 4:30 p.m. each Sunday afternoon for two hours, with a performance that same evening in the park at 8:15 p.m. Be sure to contact Dean Killion, 3433 - 54th Street, Lubbock, Texas 79413, telephone 806.795.4173, in advance.

# Salvation Army Music for Brass Band Is Now Available

By Dr. Ronald W. Holz  
NABBA Vice President and  
Contest Chairman and Music  
Professor at Asbury College

If you have purchased any recent British contesting band recordings or if you follow the programs of The United States Army Brass Band or the Brass Band of Columbus, you will have noted that these bands lately have been playing and recording a fair amount of Salvation Army brass band music.

In the past, there were severe restrictions on that denomination's brass music which, in recent days, had been relaxed somewhat. In talking with Major Robert Redhead, Editor-in-Chief of the Army's International Music Editorial Department, I found that he was personally pleased with recent developments and that he projected a time hopefully in the near future when the policy would be completely open. That opening occurred in December.

Here is an overview of the music series available through commercial means, as well as through the official channels of The Salvation Army. Listed first are the American resources.

**American Festival Series:** Full brass band scoring series, edited by William Himes. Released each year with four-to-five works per set, with full score. Includes new pieces like Curnow's *Laude* and classic selections like Leidzen's *Post Bellum Rhapsody*. Write to the Central Territory Music Department for a full listing.

**The American Band Journal (Band Music for Evangelism):** Published since 1948 by the Eastern Territory Music Department, this series can be played by nine or more brass players (minimum is three cornets, two horns, two trombones, one euphonium, one tuba, plus percussion), but all parts, including special color instruments, are

included. This series is frequently featured by The New York Staff Band and includes many excellent marches, solo features, devotional items for church services, and so on.

**Ensemble Series:** Both the Southern Territory and Eastern Territory have brass ensemble series available for four or more players. The Southern series — ABES — edited by Jim Curnow, follows a graded series, One (easy) through Four (advanced). The Eastern series contains 16 items in each book, with three volumes currently available. Both the Central and Eastern Departments have educational brass series and tutor methods available for developing youth bands.

In addition, church and school bands could order two of the International Music Editorial Department series, listed below, by subscription. These are now available to NABBA bands, too.

**The Triumph Series:** For smaller bands, but with all parts published; minimum parts needed two cornets, two horns, two baritones, two trombones, one euphonium, one tuba, plus percussion. Published since the 1920s.

**The General Series:** As the name suggests, although named after the leader of the Army, the series is for "general" use. Full instrumentation. Some pieces are very difficult, but most are at the moderate level. Published since the 1880s.

The Salvation Army series that was still restricted was **The Festival Series** (full instrumentation). A few bands received special permission to use this material. Phil Smith's use of *Tucker*, composed by Leidzen, with the Rigid Containers Band was one example. This series is also now available.

The following music departments are charged with disseminating information about and maintaining standards in Salvation Army music and music publications. For further information about their publications and catalogs or the proper use of Salvation Army music, please contact these departments directly.

**The Salvation Army  
Central Territory**  
William Himes, Music Director  
10 West Algonquin Road  
Des Plaines, FL 60016  
708.294.2000

**The Salvation Army  
Eastern Territory**  
Ronald Waiksnoris, Music Director  
440 West Nyack Road  
PO Box C-635  
West Nyack, NY 10994-0635  
914.620.7441

**The Salvation Army  
Southern Territory**  
Richard Holz, Music Director  
1424 Northeast Expressway  
Atlanta, GA 30329-2088  
404.728.1344

**The Salvation Army  
Western Territory**  
Ivor Bosanko, Music Director  
30840 Hawthorne Blvd.  
Rancho Palos Verdes, CA 90274  
213.541.4721

**The Salvation Army  
Canadian Territory**  
Brian Burditt, Music Director  
PO Box 4021 Postal Station A  
Toronto, Ontario M5W 2B1  
416.598.2071

**Salvationist Publishing & Supplies Ltd.**  
117-121 Judd St.  
King's Cross, London WC1H 9NN  
England

Major Robert Redhead in London said they were developing a broadsheet catalog listing the works most likely to be in demand from the 8,000 available. The list will be available March 1. Simply write to the address above.

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# Music From The Eastern Territory

By Thomas A. Myers

Quite often in my travels to New York for work I have been able to stop by The Salvation Army's Eastern Territorial Trade Office to check for the latest SA band recordings and brass band music. The Supplies and Purchasing Department recently moved. Its new address is the one in West Nyack shown on page 9.

Here are the selections from *The Salvation Army American Brass Band Journal* (Eastern Territory, U.S.A.) that you might find most valuable to your band for nonreligious concerts. Many other works are appropriate for religious settings. In each case, you want to order the large band sets. Usually there are four songs in each set. All sets (except 85 to 91) are \$10.50 each plus shipping.

**October, 1950** (17 to 20): Christmas Music: *Christmas Joy* (Leidzen), *Christmas Tidings* (Holz), *The Herald Angels* (Leidzen), and *The Star In The East* (Bearchell).

**May, 1951** (21 to 24) for the march *Jamaica Citadel* (Holz).

**December, 1955** (29 to 32) for the paraphrase *Silent Night* (Leidzen).

**January, 1959** (41 to 44) for the *Fanfare* and *The Star-Spangled Banner* (Leidzen) (some like this arrangement, some prefer the standard military version) and the march *Manhattan* (Leidzen).

**April, 1967** (73 to 76) for *A Christmas Trilogy* (Lyons).

**April, 1969** (77 to 80) for the meditation *Eternal Father, Strong to Save* (Navy hymn, includes musical wave motion in cornet parts) (Soderstrom).

**November, 1973** (81 to 84) for *American Rhapsody* (Soderstrom) and the selection *Thanksgiving* (Leidzen).

**June, 1986** (85 to 91) for the paraphrase *Adeste Fidelis* (Leidzen), *Heritage of Freedom* (Curnow), and *My Father's World* (Bulla) (double issue — \$21.00).

You can order this music from Mr. James Solomon at 914.620.7422 in West Nyack.

# Brass Band Music Reviews

**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.

These three arrangements of Andrew Lloyd Webber's phantom work can add valuable music to your concerts — from the powerful *Overture* to the lyrical *Think of me* and the textural *The Music of the Night*. All three are beautifully arranged and nicely printed. These three are essential to a complete Andrew Lloyd Webber concert and would work well with only a pause between them.

*Childs' Choice*, music for euphonium and piano featured by Robert and Nicholas Childs: *Lucy Long* (Godfrey/Wilson), *Tambourin* (Gossec/Wilson), *Chanson de Matin* (Elgar/Wilson), and *The Riders of Rohan* (Newton). Without question, these pieces are mandatory for the library of any self-respecting euphonium player. They are nice tunes, wonderfully arranged, and, of course, interesting, challenging, and highly recommended.

## Recent Brass Band Recordings

### Howard Snell Brass (Snell)

*The Four Seasons* — *The Water Music* (Handel/Snell), *Brandenburg Concerto No. III* (Bach/Mowat), *The Four Seasons* (Vivaldi/Snell). 71:49 minutes. Polyphonic Reproductions Ltd. QPRZ 007D. This chamber brass band of twelve conducted by Howard Snell prove that classics can be properly performed by outstanding brass band members.

# Highlights of the 1991 All England Masters Brass Band Championship and Gala Concert

Featured are Britannia Building Society Band (Snell), The Massed Bands (Mortimer), Leyland DAF Band (Evans), and Sun Life Band (Hurdley).

*Master Brass, Volume Two — Morning Noon and Night* (Suppe/Ord Hume), *Overture: Candide* (Bernstein), *Allerseelen* (Strauss/Roberts), *Marche Slave* (Tchaikovsky/Davies), *Harmony Music* (Sparke), *American Fanfare* (Wasson), *The Jaguar* (Richards), *Ballet Music: Robert Le Diable* (Meyerbeer/Moreton), *Cornet Carillon* (Binge), *Bandology* (Osterling), *Great Gate of Kiev* (Mussorgsky/Howarth), *Witches' Sabbath* (Berlioz/Newsome), *Evening Hymn & Sunset* (Green). 75:16 minutes. Polyphonic Reproductions Ltd. QPRL 048D. The bands, conductors, and selections speak for themselves. Ah!

## Brass Band Recording Reviews

### Two New Black Dyke Compact Disc Recordings — A Brief Review

By Dr. Ronald W. Holz, NABBA Vice President, Contest Chairman, and Professor of Music at Asbury College

*George Lloyd: English Heritage and Other Music For Brass — Royal Parks, Diversions on a Bass Theme, Evening Song, H.M.S. Trinidad March, English Heritage.* 59:30 minutes. Albany Records.

*The Essence of Time* — *March-Pondashers* (Willcocks), *Circius-Wind of the North* (Aagaard-Nilsen), *Hinode* (Graham), *Maytime in Madrid* (Willcocks) with soloist Roger Webster, *The Essence of Time* (Graham), *Meiso* (Golland), *Toccata-Oh the Blessed Lord* (Heaton), *A Sweet Shepherdess from Cross Patonce* (Richards), *Carnival of Venice* (Mannings/Remmington) with soloist Morgan Griffiths, *A London Overture* (Sparke). 71:37 minutes. Polyphonic Reproductions Ltd. QPRL 047D.

After thoroughly enjoying both of these splendidly-produced recordings, I can readily agree with one major opinion in the brass band community — this band, despite recent ill-luck at some British contests, is perhaps the finest and most musically-refined contesting band of the moment. Their consecutive championships at the prestigious European contest under their dynamic young conductor, David King, is no fluke. Indeed, there is a refinement in their recent playing that places this current band along side the legendary Dyke bands of the past. It is no accident that one of Britain's leading symphonists, George Lloyd, requested Black Dyke for a recording featuring his brass band scores!

The George Lloyd disc comes out just after that other fine compact disc dedicated to a modern British writer for brass, Robert Simpson, whose brass works were recorded in flamboyant and ebullient style by the Desford Colliery Caterpillar Band in the disc titled *Energy*. These two releases mark real progress in the development of brass band literature. Simpson's music requires much more of the listener; Lloyd's neo-romantic sounds have immediate appeal. Both deliver quality symphonic structures that stay fresh after repeated hearings.

What overwhelms me in Dyke's playing on the Lloyd disc is the wonderful tonal control at all dynamic ranges, particularly at the extreme soft end. The chorale-like middle section of *English Heritage* and the elegiac *Evening Song*, for example, are handled in a breathtakingly beautiful manner. No other band will do, and I do not know of many more bands who can match that. Do not worry about the upper end of the dynamics — Dyke can still deliver the most massive fortissimo and then go beyond that without distortion!

Composer Philip Sparke, who works with Polyphonic Reproductions, produced the *Essence of Time* disc; he is to be commended for a first-rate package. There are five outstanding original works for brass band — pieces by Graham (title tune), Sparke, Golland, Aagaard-Nilsen, and even a cross-over from Salvation Army music, Heaton's *Toccata*. What a wonderful cross-section of mainstream British brass music! David King and his dedicated and serious but fun-loving lads have truly delivered on these five pieces, though that is not to

discount the entertaining, lighter items offered.

While placing first in contests still seems to be the driving motivation of most brass bands, I find it so encouraging to hear such musically-satisfying playing from bands like Black Dyke. This gives us all great hope for the future of brass band music-making.

## The Brass Band of Columbus (Droste)

Reviewed by Thomas A. Myers

The BBC's first official recording, *The Brass Band of Columbus In Concert*, has been released. It is daring in its approach in both the challenging works selected and in presenting live concert performances, as the audiotape's title indicates.

Initially, I was not impressed and actually quite disappointed with the lack of clarity of the band. Perhaps I have grown accustomed to the presence of the British and Salvation Army band recordings on compact disc. The problem was solved completely by turning off all Dolby settings and reducing the playback treble control just a touch. That eliminated the cottony muffled filtering and permitted the robust strength and subtlety of the BBC to shine through in all its glory.

Having determined the proper audio settings, I found the recording to be magnificent and an excellent indication of why the BBC has won the top Championship Section title in every year the band has been permitted to compete. The band's first-rate musicianship complements Dr. Droste's outstanding interpretation of each work.

Many bands struggle for days to achieve this kind of near-perfect performance in the recording studio. Instead, Droste and his band of virtuosos have taken the recordings right from their everyday live performances, again underscoring the performance greatness of this group.

Heading the tape is James Curnow's *Two Ceremonial Fanfares*. The first fanfare, written for NABBA bands, is connected by timpani rolls to the second. One probably would have been enough, but it is nice to have both as a recorded resource. Presenting both certainly does not harm the band's entrance.

It is Curnow's *Blenheim Flourishes* that really shows the band's relaxed, extremely capable music-making ability — dynamics, articulation, interpretation — and most importantly, a long journey in that other realm too seldom visited by brass bands, musical magic. The same occurs in Julius Fucik's *Florentiner March*, arranged by R. Barsotti.

The BBC then pays tribute to the Salvation Army bands with a splendid performance of the great William Himes setting of *Nicaea (Holy, Holy, Holy)*, published by The Salvation Army Central Territory.

In terms of programming, it is hard to exit that work, but Droste pulls it off with an appropriately British-sounding march, *B.B. & C.F.*, written by James Ord Hume for the amalgamation of two brass band publications, the *British Bandsman* and the *Contest Field*.

Fillmore's *Men of Ohio* delivers all the vigor of college contests and midwestern parades with the welcome addition of the BBC's precision.

The first side ends in the typical knock-their-socks-off BBC fashion with a lightning rendition of the finale from the *William Tell Overture* (Rossini/Grant), played to perfection in every way.

Droste begins the second side with a flawless reading of a very welcome serious brass band work, Peter Graham's *Prelude To A New Age*. Two entirely different marches follow, first the robust *Them Basses* (Huffine), (this time not at the galop tempo the BBC sometimes uses for this work) and then the only march composed for brass band by John Philip Sousa, *The Salvation Army March*. That work is currently out of print.

Dan King has held the band's first chair solo cornet position almost since the band was founded in 1984, and it is easy to hear why in his wonderful solo cornet performance of Gregson's difficult *Prelude and Capriccio*.

Three marches complete the recording, the colorful *On The Move* composed by Phil Horch (a member of the BBC and a music educator) who ends the work with a chromatic run that encompasses the band's entire range of instruments, Kenneth Alford's *The Standard of St. George*, which is played quite effectively, and the official march of

the United States, Sousa's *The Stars and Stripes Forever*, complete with soprano cornet obligato performed by Robert Hightshoe and Les Mesler.

The only performance problems I noted were a few high-note wobbly attacks (quite uncharacteristic of the BBC's excellence), but the band's awesome renditions in the live concert settings easily overcome these few minor technical flaws. Certainly those problems will be masterfully corrected when the BBC next takes the contest stage.

While there is some variation in the band's sound among the tracks due to the several concert venues and different recording equipment used for the recordings, the production's equalization neutralizes much of the distracting color changes. Actually, the recording gives you an understanding of how a brass band's sound can change in different concert halls. In a few selections, the bass drum comes booming through to give your woofers a hefty challenge.

Special mention is earned for the percussion's outstanding dynamics and interpretation. The snare drum, in particular, is perfectly tuned to a crisp, rich wet color and is played with sensitivity and confident vitality.

Given the high performance standards of the BBC, it should be no surprise that most of the band's members are music educators. With Dr. Droste at the helm, they make splendid music, as the band's recording attests.

This Fidelity Sound Recording, FSRC-1364, was produced by the well-known Reg McGovern, who has been responsible for many outstanding and highly-valued recordings of collegiate and Salvation Army bands around the world. The BBC recording is available for \$11 postage paid from the Brass Band of Columbus, Mr. Ray Spillman, Business Manager, 5651 N. Meadows Blvd., Columbus, OH 43229.

## Norwegian Music For Brass Band

Reviewed by Dr. Ronald W. Holz

### Manger Mujsikklag (Lofthouse)

*Circius*—Introduction (Aagaard-Nilsen), *Berceuse* (Olsen/Brevik), *Motet* (Grieg/Brevik), *I Fjol Gjaett'e Geitinn* (Svendsen/Nokolaisen), *New Waves* (Aagaard-

Nilsen), *Stille Stund* (Aagaard-Nilsen), *Expressions* (Steadman-Allen), *Lokk* (Grieg/Brakstad), *Aria* (Groven/Brevik), *Astri Mi Astri* (/Steadman-Allen), *Fanitullen* (Olsen/Brevik), *Veslemoy* (Grieg/Eriksen), *Trygg I Fare* (/Steadman-Allen), *Streif Av Sol* (Grondahl/Brevik), *Circius* (Aagaard-Nilsen).

Norwegian brass band music and brass band performing are in excellent shape currently, if this compact disc is any general indication! Kim Lofthouse's group plays at a very high standard, with a warm, lyrical approach that suits this music so well. That they are a top contending band in the Scandinavian arena and at the European Championships from time to time is confirmed by their readings here.

The compact disc is designed to introduce brass band folks to the wealth of contemporary brass band publications available nowadays, particularly through Stril Music of Manger, Norway (sponsors of the album). There are many good brass arrangements of traditional Norwegian folk tunes and classics by Grieg, and so on. I am partial to this music, so I thoroughly enjoyed that aspect of the program. Most of these adaptations can be handled by bands of moderate-to-good abilities.

Even more impressive are several of the original works for brass band, particularly the title tune, by Torstein Aagaard-Nilsen. This work was commissioned in 1989 for The Norwegian National Brass Band Championship gala concert. Following a traditional A-B-A form, this energetic work contrasts violently-energetic material of the outer sections with a reflective folk song in the middle section. While there is an appropriate story or program about a natural phenomenon or wind called *Circius* — which "devastated heaven and earth" — the work is compositionally sound in its own right. I highly recommend the piece for our upper-level bands. Ray Steadman-Allen's suite, *Expressions*, was commissioned by this band. The work demonstrates that this master scorer and colorist is still in control of his craft.

For further information about Norwegian brass music of all types, please write to The Norwegian Band Federation for their catalog produced by The Norwegian Music Information Centre: Norwegian Band Federation, Georgnes Verft 3, Boks 2015, Nordnes, 5024 Bergen, Norway.

## Book Review

**The Heritage Encyclopedia of Band Music, written by William H. Rehrig, edited by Paul E. Bierley**

Published by Paul E. Bierley's Integrity Press (61 Massey Drive, Westerville, Ohio 43081 U.S.A.), *The Heritage Encyclopedia of Band Music* is a 8.5-by-11 inch massive two-volume hard-bound set covering 8,953 band music composers with 3,685 biographical sketches and 54,856 music titles in more than 1,087 pages. The books document all the known music ever written or adapted for concert band and include dates, publishers, arrangers, real names and pseudonyms, and types of music. Mr. Alfred Reed, the distinguished American composer, provided the preface for the set.

The books' appendices cover an overview of band music in America, a brief history of publishing practices for American band music, a glossary of publishers and addresses, a discussion of band journals (the backbone of the repertoire), instructions on using foreign band music with American bands, marches (the original *original* band music), some sources and repositories for yesterday's band music, notes on researching American band subjects, and a listing of the Robert Hoe Jr. Heritage series of 263 long-play records of band music. The title index alone for the 54,856 works listed is 181 pages long.

Editor Paul Bierley, who also plays Eb tuba with the Brass Band of Columbus, is a NABBA member, and is the world's expert on John Philip Sousa and Henry Fillmore, worked for six years on the *Encyclopedia*. Author William Rehrig worked twice as long on the original research and manuscript. Several dozen of the world's scholars have contributed biographies and information on works for band.

While Rehrig and Bierley were unable to include music from composers who wrote only for brass band (hopefully someone will compile an encyclopedia covering all the composers and music for brass band), some brass band composers are included because the composers also wrote for concert band or the works were transcribed for

concert band. If you are serious about band music, you shouldn't let that limitation hold you back from owning this wonderful gold mine of band information.

Here is a listing from page 94 of the set, reproduced with permission.

#### *Bourgeois, Derek (1941- )*

*Derek Bourgeois was born in Kingston on Thames, England. He earned a bachelor's degree in music and a doctorate from Cambridge University. Additional study was taken at the Royal College of Music, where he studied conducting with Sir Adrian Boult and composition with Herbert Howells. From 1970-1984, he taught at Bristol University, leaving to devote full time to conducting and composing.*

*In addition to six symphonies and one opera, Bourgeois has composed numerous chamber pieces and works for orchestra, chorus, concert band, and brass band. He has also written extensively for television productions. He has composed many works for brass band, and several have become standards of the repertoire.*

*Bourgeois is also a versatile conductor, being appointed music director of the National Youth Orchestra of Great Britain in 1984. He founded the National Youth Chamber Orchestra of Great Britain in 1988. In 1990, he was appointed artistic director of the Philharmonia of Bristol. From 1980-1983, he conducted the Sun Life (brass) Band. During this same period, he was chairman of the Composers' Guild of Great Britain and a member of the Music Advisory Panel of the Arts Council.*

#### *References*

*Correspondence with the composer. Correspondence with Geoffrey Brand, conductor and author.*

Ten works for wind band or wind orchestra are then listed for Dr. Bourgeois.

This super resource is available to NABBA members at a special price of \$99, postpaid for U.S.A., add \$4 for Canada, and \$5 for all other countries. The offer is good until April 30, 1992. Thereafter, the regular price is \$110 plus shipping. Thanks to the generosity of the Robert Hoe Foundation, the encyclopedia is available below actual cost, even at the \$110 price. Only 1,500 sets have been published.

To order, please send your check (made payable to the Robert Hoe Foundation) and name and address to the Robert Hoe Foundation, c/o Integrity Press, 61 Massey Drive, Westerville, OH 43081. Be sure to identify yourself as a NABBA member to qualify for the lower price.

Many thanks to Paul Bierley for his tireless labor of love on this huge and valuable project.

## New Slogan for Boosey & Hawkes

The new slogan for Boosey & Hawkes/Buffet Crampon is — "Traditions from the past that set standards for tomorrow".

The slogan is the winning entry in a national contest sponsored by Boosey & Hawkes through its dealer network to find the right image builder to enhance future marketing programs. The winner was provided by Harlan Moore of School Music Service in Raytown, Missouri. His prize is a beautiful silver English tea service. A 23-year veteran of the music industry, Mr. Moore cited as his inspiration for the new slogan the long-standing quality and professional nature of Boosey & Hawkes instruments (Besson brass and Buffet woodwinds).

Mr. Brent Taylor, Marketing Manager for B&H, pointed out that Moore's entry captured best the company's rich tradition and heritage, as well as its future commitment to quality.

## 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

## Bernel Music Distributes Brass Band World

Bert Wiley reports that he has secured the right to distribute in North America the *Brass Band World* from England. Your cost to Bert for a year's subscription to the colorful independent monthly magazine about brass bands is U.S. \$55.50. You can contact Bernel Music at 704.293.9312.

## Rumors

The Kew City Band from New Zealand may participate in the North American Brass Band Championships XI in Washington, DC, in 1993.

Also for that event, we hear that Philip Sparke and LTC Frank Renton may be adjudicators.

## New York Brass Conference For Scholarships

#### April 10 to 12, 1992

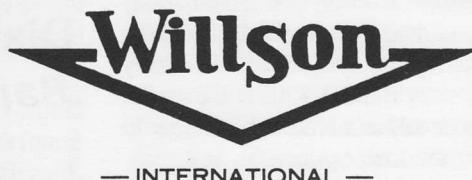
If you can't make the NABBA Championships during the same weekend, maybe you can visit the annual New York Brass Conference For Scholarships. The event will take place at the Roosevelt Hotel, Madison Avenue at 45th Street, New York, NY 10017, 800.223.1870. The best event of the conference will be when you can cheer on the Gramercy Brass Band's performance at 7:00 p.m. on April 12. For more information, please call the conference office at 212.581.1480.

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## New B.E.R.P. Enhancement

Mario Guarneri, the educator, clinician, and trumpet player who co-developed the Buzz Extension and Resistance Piece (B.E.R.P.), has further improved the value of his embouchure-building device.

The enhancement is not in the B.E.R.P., but the addition of a new 45-minute audio tape by Guarneri, titled *Brass Basics and the B.E.R.P.* With his instruction examples, buzz-alongs, play-alongs, and the accompanying printed exercises, your B.E.R.P. is more likely to become an integral part of your embouchure fitness program, rather than just another bit that kicks around in your used mouthpiece collection.

In the first few minutes of Guarneri's new tape, I knew his methods could greatly strengthen my embouchure. It's like an isometric-isotonic workout for your lips, with Guarneri serving as your own personal trainer. Mario believes that "the best

teacher we have is our musical ear connected to our brain." His tape helps establish that connection to improve your sound production using the B.E.R.P.

I'm sure you've seen the ads — B.E.R.P.s Build Chops. True, it builds strength and endurance, but that's not all. You also learn to improve your sound quality by listening to yourself at the point where your sound is created. With the B.E.R.P. and the instruction tape, you can —

- o hear the tonal quality of your lip vibrations;
- o hear the tonal quality of your buzzing on the mouthpiece and determine ways to increase the richness of your output;
- o hear better the pitch you play on your mouthpiece;
- o increase your ability to find the center of each pitch on your mouthpiece and to coordinate that centering with the valve fingerings or slide positions.

Let me stop there for a moment, because this is an important benefit. Ed Zadrozny, the University of Akron's outstanding trombone professor, says that, "one of the

best ways to improve pitch accuracy is to match your mouthpiece buzzing pitch to notes played on the piano. The pitch you buzz on your mouthpiece should be the same as the pitch you want to play on your instrument." The more accurate your buzz's pitch, the more accurate, centered, and, therefore, richer the same pitch will be on your horn.

Then, by placing the B.E.R.P. between your mouthpiece and your horn, you can hear the pitch of your buzzing as you move the valves or slide for a musical passage. While it's a strange sensation at first, it quickly and vividly lets you hear any inconsistencies between the pitch you are buzzing and the pitch you're fingering (sliding) on the instrument. They should be the same.

You also can hear clearly any problems you may have getting from note to note. As Mario explains, "by listening to the sound as you change notes (from the end of one and the start of the next), you should be able to focus on moving the air through the horn: let your air do the work of keeping the sound consistent throughout the musical line."

The B.E.R.P. can also help —

- o increase your embouchure flexibility, and
- o gradually increase your range.

How can it increase the range, especially the upper range, you ask? I asked Guarneri to elaborate, since extending the upper range is not covered as a major subject in his tape or the instructions that come with the B.E.R.P.

Mario said, "The development of 'x-ray' hearing with the B.E.R.P. is also the basis for extending your upper limit. Range must be built on a firm foundation if it is to be useable — that is, playable in public! Although the tape does not specifically talk about extending the upper range, the concepts and tools to do it are all there. Extend the relatively simple exercises as high as possible while listening to the quality of the buzz and making sure that your air is moving, unrestricted by body tension (remember the breathing exercise).

"Your embouchure, closing around your airstream, causes your pitch to go higher, not your left arm applying pressure. The B.E.R.P. lets you hear the pitch before it

gets into the instrument, and keeps you and your lips honest. Doing the "siren" exercise on the B.E.R.P. gets you higher without the 'tyranny of the valves' — when you play higher on the horn, you tend to think that by pushing the higher valve combination down (or moving the slide to the higher position), the pitch will get higher without any other physical effort. It is difficult to do it wrong with the B.E.R.P. — the buzz will stop or become mostly air. The same is true going into the low pedal register. Strengthening your bottom tones will also build your higher range by getting your air to move and by building embouchure strength.

"Next, transfer the same energy and techniques to your instrument. By going back and forth between the B.E.R.P. and your horn (and carefully listening), you should get some very positive results."

Guarneri's company, Musical Enterprises (P.O. Box 1465, Pacific Palisades, California 90272), is offering a special volume discount to NABBA member bands through April 30, 1992.

Here's the deal. Order 12 or more B.E.R.P.s for any combination of instruments — cornets, trumpets, tenor horns (use the trumpet B.E.R.P.s, they are exactly the same size), trombone/British baritone, bass trombone, euphonium (specify small, medium, or large shank), and tuba — and you'll receive a 40 percent discount.

That's \$14.97 each versus the suggested retail price of \$24.95 for upper brass B.E.R.P.s, and \$17.97 instead of \$29.95 for lower brass B.E.R.P.s. With the order, you will receive one free copy of Mario's new audio tape. Additional copies of his copyrighted new tape are \$5.56 each. Californians should add 6.5 percent sales tax. Please include \$6.00 for shipping the lot.

To get the discount and free tape, you must send one order and one check per band. Be sure to include the name of your brass band, which must be a NABBA member band.

Many thanks to Mario Guarneri for helping to strengthen our brass bands.

## Stephen Bulla Judges in Norway

Composer, arranger, and adjudicator Stephen Bulla reports that a few weeks ago he judged the Norwegian Brass Band Championship in Bergen, which was a great experience.

"A dozen bands competed in the Championship section, the top four or five playing as good as any British counterpart I've heard. And not coincidentally, the best of them had British conductors (David King, Howard Snell, Ray Farr, and Richard Evans). Adjudicating with me were Roy Newsome and Aline Nistad (she is the principal trombonist with the Oslo Symphony).

"The event was held in the Grieg Hall, Bergen's opulent arts center. The test piece, Peter Graham's *Essence of Time* made for an enjoyable day and a close contest. On top was Stavanger Brass, conducted by Richard Evans, in their first win since 1984. The adjudicators worked together in a closed box and found agreement on most performances.

"The evening Gala Concert was assembled and conducted by Ray Farr and featured last year's champion, the Eikanger Band, as well as guest soloist Gordon Higginbottom.

"All in all, a well run event, with a healthy number of bands participating!"

## Thank You!

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## Harry Mortimer 1902-1992

Chuck Arnold reports that Harry Mortimer, Commander of the British Empire and known as "The Pope" and "Mr. Brass," died on January 23. He would have been 90 years old on April 10.

Chuck Arnold recalls, "I met Harry Mortimer, he with the flyaway white hair, on only two occasions. The first was at the 1988 British Open Championships in Manchester, England, and the second was last October at the Nationals.

"I found him to be a kind and gentle man who was never too busy to stop and chat for a moment. In 1988, he autographed my copy of his book *Harry Mortimer on Brass* with 'Warmest greetings. Enjoy your banding, as I do.'

"The last time I saw him was when he and his wife Margaret were standing in the forecourt of the Royal Albert Hall after the Nationals. The rain was pouring down and, like the rest of us there, they were looking for a taxi to take them home.

"Roy Newsome broadcast a tribute to Harry on his regular BBC program *Listen to the Band*, which a friend recorded and sent to me. It contains many anecdotes told by friends (of many years) standing about Harry as performer and conductor, as well as contains some wonderful old recordings from the BBC vaults.

"The Harry's book, in speaking about how his end might come, in talking with Andre Previn, Harry said ... 'I would be content if that moment should occur (conducting) in the middle of a marvelous piece of music such as *1812* or *Resurgam* to ensure a fitting exit. Previn's face twinkled in a mischievous smile and he replied, 'Let's hope it's something the band knows well. Then at least they can finish the piece without you!' I am sure they will.

"He will be missed."

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## Harvey Phillips Joins BBC?

Was that Harvey Phillips on tuba I saw with the Brass Band of Columbus as they performed for the Ohio Music Educators Association on January 31? Two of the band's five tuba players were unable to make the concert, so Harvey, who just happened to have his instrument along, gladly accepted the invitation and stepped onto the bandstand. The program included *Fanfare and Flourishes* (Curnow), *Torch of Freedom* (Ball), *Knoxville - 1800* (Curnow), *A Celtic Suite* (Sparke), and a choral and brass band rendition of *The Battle Hymn of the Republic* (Ringwald/Susi). On the last work, the BBC did not exceed messo forte so as not to cover the 160-voice combined chorus of the Bowling Green State University Men's Chorus and The Ohio State University Men's Glee Club.

## Program Note Preparation, Part 2

By Dr. Norman E. Smith

We continue the listing from Issue 44 of selected references suggested by Dr. Smith, author of *March Music Notes*, to help you in researching musical works for concert program notes.

### Selected References - Books, continued

Smith, Norman E. *March Music Notes*. Lake Charles, Louisiana: Program Note Press, 1986. This reference text includes 380 biographies as well as program notes on 637 of the most popular marches from the last three centuries. Although much of the material resulted from personal interviews and research in many countries,

countless details and corrections were provided by other researchers.

Smith, Norman E. and Albert Stoutamire. *Band Music Notes*. revised edition. San Diego: Neil A. Kjos Music Co. 1977, 1979 (1982). (Now published by Program Note Press, 909 W. Claude St., Lake Charles, LA 70605.) Contains a number of program notes devoted to marches but emphasizes concert works. Titles were selected by recommendations, "ten-favorite" voting, and frequency of appearance on selected concert programs from many states and nations.

Suppan, Armin. *Repertorium der Marsche fur Blasorchester*. Tutzing, B.R.D.: Hans Schneider, 1982. Lists approximately 6,000 international marches by both composer and title. Knowledge of German unnecessary. Format similar to *Band Music Guide*.

Suppan, Wolfgang. *Das neue Lexicon des Blasmusikwesens*. Freiburg-Tiengen: Blasmusik-verlag Schulz, 1989. Wolfgang Suppan is a professor at the Hochschule fur Musik in Graz, Austria, and one of the most prolific authors on band research in Europe. His book includes several hundred biographies and best-known works of band composers. In German.

Toecher-Mittler, Joachim. *Armeemarsche*. Vol. 1. Stuttgart: W. Spemann, 1980. Vol. 2 (1977) and Vol. 3 (1975). Neckargemund: Kurt Vowinkel. These three books have a great deal of interesting material about German army marches as well as some biographical facts about some of the composers. Numerous pictures. In German.

White, William. *Band Masters with Circus and Seasons 1841 Through 1960*. Written by a circus clown from Sheridan, Wyoming, this booklet could be helpful to circus music researchers. Although out of print, copies are owned by many circus buffs as well as the Circus Museum at Baraboo, Wisconsin. A five-page list of corrections has been prepared by Richard E. Prince of Omaha, Nebraska.

Whitwell, David. *Band Music of the French Revolution*. Tutzing, B.R.D.: Hans Schneider, 1979; *A New History of Wind Music*. Evanston, Illinois: The Instrumentalist Company, 1980. Readers can find program note material in both of these books. Although many of the short biog-

raphies and thematics in the first example concern obscure composers, exceptions are noted. Wind musicians should know (or become acquainted with) works by all of the composers included in the history book. Other titles by Whitwell are available at C.S.U., Northridge, CA.

Wright, Al G. and Stanley Newcomb. *Bands of the World*. Evanston, Illinois: The Instrumentalist Co., 1970. Emphasizes pictures and descriptive band information but includes a good amount of biographical material on conductor-composers.

Note: Correspondence (and/or visits) with Joachim Toeche-Mittler should be in German and Pierre Debieve (below) in French. English may be used with all other (living) authors. Needed addresses may be obtained from Norman Smith (318.477.2169).

## Periodicals

(Dates refer to author's personal copies, prepared in late 1989.)

*ABA Journal of Band Research*. Edited by Jon R. Piersol, Florida State University (Troy State University Press, Troy, Alabama 36082 U.S.A.), 1964-1989. Invaluable research source for program notes as well as numerous other band subjects. Recommend all back copies, particularly Vol. 20/No. 1 which includes the index of all issues from 1964 to 1984.

*Band International*, The Journal of the International Military Music Society. Edited by G. Turner and C. M. Folkard (Publications Secreatry, 67 Beaulieu Avenue, Sydenham, London SE26 6PW, England), 1979-1987. Features band histories and news, record reviews, and some biographical information from many countries. The American (Bob Hoe Branch) Newsletter is edited by Rick Van Santvoord, 2 Emerald Drive, Glen Cove, New York 11542.

*Die Blasmusik*, Organ des Bundes Deutscher Blasmusikverbande E. V. (Frieburg im Breisgau, B.R.D.), 1980-1989. Some issues include a biography of a composer whose works are best known in Austria, Germany, and Switzerland. Considerable local band news. In German.

*Boombah Herald*. A Band History Newsletter. Edited by Loren D. Geiger (15 Park Blvd., Lancaster, New York 14086), 1973-1989. Geiger is a veteran researcher, writer, performer, and teacher. Recommend the

purchase of all the bi-annual back issues which are available. A real bargain.

*The Brass Band Bridge*. Edited by Thomas A. Myers (156 N. Highland Ave., Akron, OH 44303-1504), 1982-1989. Includes contest announcements and winners, record reviews, sample concert repertoire, numerous pictures, composer profiles, and other news of what's happening in the brass band world.

*Brass Bulletin*. Edited by J.-P. Mathez. (CH-1630 Bulle, Switzerland), 1971-1989. Appeals mostly to brass players. Written in English, French, and German. A slick, professional magazine with biographical material, reviews, and pictorial news from many countries, including those in the Soviet block.

*Circus Fanfare*. Journal of Windjammers Unlimited Inc. Edited by E. Hurst Miles and Ward Stauth (2500 Old Forest Road, Corydon, Indiana 47112 U.S.A.), 1971-1989. Has circus-related news and material on American band composers who have written music for the circus. Write Stauth regarding availability of back issues.

*Fanfare*. The Journal of Kneller Hall, home of Military music. (RMSM, Kneller Hall, Twickenham, Middlesex, TW2 7DU, England), 1971-1986. One inexpensive issue each year which is helpful in locating information on British military bands and music.

*The Instrumentalist*. Edited by Elaine Guregian. (200 Northfield Road, Northfield, Illinois 60093), 1946-1989. Emphasizes school band concerns. Widely read in U.S. and Canada.

*The Musical Messenger*, 1913-1924, and *Musical Truth*, 1921-1941. (See in Music Research Section of Lincoln Center Library, New York, NY). Both of these pioneer periodicals have valuable biographical writing. Does anyone have complete files?

*Musiciens & Armees*. Pierre Debieve, contributing editor (11 Rue Paul Bert, 94290 Villeneuve-le-roi, France). Each issue has one or more detailed biographies of French military composers. In French.

*The Newsletter of American Band History Research*. Edited by Dianna Eiland (c/o U.S. Marine Band Library, 8th and I Streets, S.E., Washington, DC 20390) 1984-1989.

Another bargain! Eiland keeps up with band research through both correspondence and attendance at numerous band-related association meetings.

*The School Musician, Director, and Teacher*. Edited by Edgar B. Gangware Jr. (4049 W. Peterson, Chicago, Illinois 60646 U.S.A.), 1929-1987. Described by title. Includes some obituaries and other biographical data, particularly in older issues. August, 1958 issue, e.g., has material on seventy-seven contemporary American composers. Now out of print, but old copies may be found in many libraries.

*WINDS*. The Journal of the World (and British) Association of Symphonic Bands and Ensembles (WASBE and BASBWE). Edited by Wally Horwood (2 Jubilee Lane, Boundstone, Farnham, Surrey GU10 4SZ, England), 1982-1989. An excellent source for 20th century composer and band music information. Beginning in 1981, outstanding WASBE conferences have been hosted (biennially) in Manchester, England; Skien, Norway; Kortrijk, Belgium; Boston, U.S.A.; and Kerkrade, Netherlands. The next three conferences are scheduled for England, Spain, and Japan.

## Other Sources

The above and many additional book, periodical, and dissertation titles are listed in the bibliography of *March Music Notes*. Books by John Bird, Brindley Boon, Eugen Brixel, Raoul Camus, Kenneth Cook, K.A. Doll, Robert Eliason, Frederick Fennell, Robert Garafolo, Alf Hailstone, Fred Long, Harry Mortimer, Francis Pieters, Salvatore Pucci, Emil Rameis, A.C. Rolston, Eileen Southern, Arthur Taylor, Edward Waters, Al Wright and Stanley Newcomb, and Alfred Zealley and J. Ord Hume; as well as the unpublished works by Dean Canty, Joe Daniel, John Fleming, David Hepburn, and James Herbert and particularly recommended.

Other research features in *March Music Notes* include names and cities of hundreds of contributors; state, national, and international march popularity polls; publisher and record company names and addresses; an arranger index; a list of about 1,700 civilian and military bands; and an index of more than 12,000 entries.

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## **Championships X Information, continued from page 1**

Dr. Ron Holz will continue as the Championships Controller. David Carwile, program director at WOSU-FM in Columbus, will be our Compere. Mr. Byron Holz will serve as official timer, and Tom Myers will photograph the event.

### **Hotel Reservations**

Haven't made your hotel reservations yet? There still is room for you, but you should call in your reservation to one of the official Championships hotels today. They are near the Championships venue. Be sure to identify yourself as a NABBA member or guest to get our special rates.

Choose among four alternatives —

Stouffer Dublin Hotel (NABBA Championships Headquarters), 600 Metro Place North, Dublin, Ohio 43017, telephone 614.764.2200, \$64 per room per night, contact is Denise Bohley.

Courtyard by Marriott Dublin, 5175 Post Road, Dublin, Ohio 43017, telephone 614.764.9393, \$56 to \$79 per room per night, contact is Kerrie Bettes.

Cross Country Inn, 6364 France Road, Dublin, Ohio 43017, telephone 614.766.0037, \$48 per room per night, contact is Laurie Charleton.

Red Roof Inn Dublin, 5125 Post Road (I-270 at State Route 161, exit 17A), Dublin, Ohio 43017, telephone 1.800.874.9000 or 614.764.3993, \$39 per room per night.

### **Schedule**

The Friday night events and the competition on Saturday morning and afternoon will be held at the Dublin High School, 6780 Coffman Road, Dublin. This is the same outstanding venue where Championships V were held in 1987. The school has an aesthetically and acoustically pleasing auditorium with seats for more than 700. The Dublin H.S. Music Boosters will sell refreshments and lunch on Saturday.

For the first time, in response to many requests, NABBA members will form a Reading Band on Friday evening. Yamaha will supply some instruments, but NABBA members who want to play in the group (all are invited) should bring their own instruments. Bert Wiley of Bernel Music

will provide music. Guest conductors will include Geoffrey Brand, Paul Droste, and volunteers.

Following the Reading Band will be an Open Clinic with The Chicago Staff Band of The Salvation Army, Bandmaster William Himes, and Guest Conductor Geoffrey Brand. Don't miss seeing these two internationally known conductors explain the art of rehearsal techniques and interpretation.

Then stay for the Open Rehearsal of The Chicago Staff Band and the Brass Band of Columbus as they rehearse together for the Gala Concert.

In addition, you can visit the instrument and music displays on Friday evening and Saturday. Several companies will have their newest and best instruments available for you to test and compare. Bernel Music will be displaying and selling brass band music and recordings. And an added attraction will be the NABBA table with information and souvenirs.

### **Saturday Evening Gala Concert**

The Gala Concert, which starts at 8:00 p.m., will be held at the beautifully restored Palace Theatre in downtown Columbus. (Maps for the 20-minute trip to Columbus from Dublin will be provided during the Championships.) The free concert, which will double as the BBC's annual *God and Country* concert, will be sponsored by the Columbus Area Salvation Army, the BBC, and NABBA.

The concert will feature The Chicago Staff Band (William Himes, Bandmaster), the Brass Band of Columbus (Paul Droste, Director), and Geoffrey Brand, Guest Conductor.

The Chicago Staff Band will perform the major portion of the concert, followed by the Brass Band of Columbus. Both bands will then form a combined band to complete the concert.

### **Sunday Performances**

The Chicago Staff Band will play an 11:00 a.m. service on Sunday at the King Avenue United Methodist Church near the Ohio State University, as well as a 3:00 p.m. performance at Mount Vernon Nazarene College in Mt. Vernon, Ohio (about one hour from Columbus).

# **Championships X Schedule**

### **Friday Night**

- 3 p.m. NABBA Board of Directors Meeting
- 6 p.m. Band rooms open for rehearsal
- 8 p.m. NABBA Reading Band until 9 p.m.
- 9 p.m. Open Clinic with The Chicago Staff Band, William Himes, and Geoffrey Brand
- 10 p.m. Open Rehearsal with TCSB, BBC, and Geoffrey Brand, until 10:30 p.m., Reception for The Chicago Staff Band, Geoffrey Brand, competing bands, NABBA members, and guests in the Lobby until 11:30 p.m.

### **Saturday**

- 9:00 a.m. Championships X Opening Ceremonies with The Columbus Citadel Band of The Salvation Army
- 9:30 a.m. Youth Section: Junior Varsity All-Star Brass Band
- 9:55 a.m. Challenge Section: Varsity All-Star Brass Band  
Competing in the Honors Section:  
Eastern Iowa Brass Band (Cedar Rapids, Iowa) and the North Carolina State University British Brass Band (Raleigh, North Carolina).
- 10:30 a.m. Honors Section band one
- 11:05 a.m. Honors Section band two
- 11:40 a.m. Lunch  
Championships Section: Atlantic Brass Band (Hammonton, New Jersey), Commonwealth Brass Band (Louisville, Kentucky), Ohio Collegiate Brass (Columbus, Ohio), and the Triangle Brass Band (Research Triangle Park, North Carolina)
- 12:50 p.m. Championship Section band one
- 1:25 p.m. Championship Section band two
- 2:00 p.m. Championship Section band three
- 2:35 p.m. Championship Section band four
- 3:15 p.m. Announcements and NABBA Membership Meeting
- 3:45 p.m. Presentation of Championships X Awards
- 8:00 p.m. Gala Concert in the Palace Theatre in Columbus

### **Questions?**

If you need more detailed information, please contact Paul Droste at 1310 Maize Road Court, Columbus, Ohio 43229, telephone 614.333.0810

A great time is waiting for you in Columbus!

# North American Brass Band Association, Inc.

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Name of Nominee \_\_\_\_\_  
(please print or type)

### Statement of nominee's background and brass band experience.

I agree to my name being placed in nomination for a position as Member-at-Large on the North American Brass Band Association, Inc. Board of Directors. If elected, I agree to serve at least three years, attending as many NABBA functions as I possibly can, attending at least one Board meeting a year, and will fulfill committee work and other assignments as may be required. I will hold valid membership in NABBA throughout my three-year term on the Board.

---

First Nominator's Signature

---

Signature of Nominee

---

First Nominator's Printed Name

---

Date

---

Second Nominator's Signature

Please return this completed form by April 30, 1992, to

Mr. Bert Wiley, NABBA Secretary

P.O. Box 2438

Cullowee, NC USA 28723

This form may be duplicated as needed.

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P.O. Box 70565  
Washington, DC 20024-1374  
703.696.3647 Office

Dale B. Peckman  
160 Loch Circle  
Hampton, Virginia 23669  
804.850.4362 Home

Michael E. Russo  
380 Breckenridge St. Apt. 3  
Buffalo, New York 14213  
716.882.8650 Home

# NABBA Board Nominations Due April 30, 1992

In theory, seven vacancies in the NABBA Board of Directors will occur in September 1992. An unfilled seat also remains.

To nominate a qualified candidate, please complete the nomination form on the opposite page (or a copy of it) and mail it by April 30, 1992 to —

Mr. Bert Wiley  
NABBA Secretary  
P.O. Box 2438  
Cullowhee, NC USA 28723

Only individual members and member-band delegates are eligible to hold office. All nominees must be current NABBA members. The term of the new Board members will be three years, from the Board's Annual Meeting in September 1992 to the Board meeting in September 1993.

Donald A. Stine  
703 6th Avenue North  
Mt. Vernon, Iowa 52314  
319.895.6319 Home

Richard E. Tolley  
School of Music  
Texas Tech University  
Lubbock, Texas 79409  
806.742.2270, x-270 Studio

Johnny Woody  
P.O. Box 899  
Grand Rapids, Michigan 49512-0899  
1.800.253.8490 Office

**Term expires September 1992**  
Anita Collings, Al Duerig, Anthony Guerere, James Joyce, Glenn Kelly, Dale Peckman, David Pickett.

**Term expires September 1993**  
Charles Arnold, Robert Croft, Paul Droste, Milt Hovelson, Don Kneeburg, Don Stine, Richard Tolley.

**Term expires September 1994**  
Brian Bowman, George Foster, Ronald Holz, Beth Hronek, Tom Myers, Sara North, Tom Palmatier, Michael Russo, Bert Wiley, Johnny Woody.



**Boosey & Hawkes/Buffet Crampon Inc.**  
P. O. Box 130, Libertyville, Illinois 60048  
Tel 708-816-2500 Fax 708-816-2514

**Boosey & Hawkes (Canada) Ltd.**  
279 Yorkland Boulevard, Willowdale, Ontario M2J 1S7  
Tel 416-491-1900 Fax 416-491-8377

# **3M Silver Protector Strips**

## **Six Months of Tarnish Prevention**

My corporate counterpart at Minnesota Mining & Manufacturing recently sent me a wonderful new product, the information on which I pass on to you. The text of the advertisement follows.

### **Your silver stays tarnish free with 3M Silver Care Products!**

"Use 3M TARNI-SHIELD ® Brand Silver Cleaner to quickly dissolve through layers of ugly tarnish and add luster to silver flatware, holloware, and jewelry. Leading silversmiths say TARNI-SHIELD Cleaner is the best, least abrasive cleaner available!

"Then place 3M Silver Protector Strips near polished pieces in a storage bag, drawer, case, or other enclosure. The strips prevent ugly tarnish from forming on silver, copper, and brass because they absorb tarnish causing sulfur gases in the air for up to six months. At the end of six months, replace old strips with new 3M Silver Protector Strips so you'll clean your items far less and enjoy them more!

### **Instructions**

"Remove strips from bag and place near polished silver, brass, gold, or copper in enclosed area such as ... **musical instrument cases**. The strips offer protection against tarnish for up to six months."

Call toll free 1.800.328.1449 to order with Visa, Mastercard, or American Express or send your credit card information or personal check to 3M Silver Care Products, 3584 Hoffman Road East, St. Paul, MN 55110.

#25555 3M Silver Protector Strips, five 8-strip packages for \$19.99 (or #25049 at \$12.99 for three packages of 8 strips).

#25163 3M TARNI-SHIELD Silver Cleaner 10 oz. bottle \$8.49.

Minnesota residents, please add 6.5% sales tax. Please add \$2.75 for shipping and handling.

## **1992 Yamaha / NABBA Summer Brass Band Workshops**

Dr. Paul E. Droste, recently retired youthful Professor of Music from The Ohio State University, again will teach the Yamaha/NABBA Summer Brass Band Workshops this year.

Yamaha will provide at least one of each of its British brass band instruments, including percussion, for each workshop.

The workshops usually begin on a Friday evening and continue for most of Saturday. Workshop participants form a British brass band and can change instruments during the event to understand the band's complete instrumentation.

tion. These workshops are glorious opportunities to experience first hand the unique sound, literature, and history of brass bands using the British instrumentation.

You can enroll by calling the appropriate workshop host listed below, who can also provide more detailed information. The cost of each workshop is \$20. NABBA members may attend for free.

If you are interested in hosting a workshop in the summer of 1993, please contact Dr. Droste at 614.888.0310.

### **May 1 & 2 Cincinnati, Ohio**

Host: Mr. William Harvey  
c/o Buddy Rogers Music  
1939 W. Galbraith Road, Cincinnati, Ohio 45239  
513.931.6780

### **June 5 & 6 Anoka, Minnesota**

Host: Mr. David L. Peterson  
16021 Sodium Street, N.W., Anoka, MN 55303  
612.427.2790

### **June 19 & 20 Branson, Missouri**

Host: Mr. Brian A. Sheehan  
405 West College Street, Branson, MO 65616  
417.335.5473

### **July 10 & 11 Gettysburg, Pennsylvania**

Host: Mr. Ben Jones  
c/o Gettysburg High School, Lefever Street  
Gettysburg, PA 17325  
717.334.6254 or 334.7719

### **July 31 & August 1 Dowagiac, Michigan**

Host: Mr. Jonathan Korzun  
Southwestern Michigan College, Cherry Grove Road  
Dowagiac, MI 49047  
616.782.5113

## Coda: Help!

In this period of economic recession, both in Canada and the United States, we are seeing troubling budget cuts in the public schools. The age-old question of "Where do we cut?" usually is answered by a list of proposed cuts, near the top of which is instrumental music. The target is usually the starter program — grades 4 to 6 — since it involves pulling students out of class for music instruction. "Eliminate the music (and art) teachers — no loss." Nothing could be further from the truth. The long-term result is higher expenditures (since music teachers are responsible for more students than the other academic teachers who must replace them) and the complete collapse of the high school band and orchestra program in about four years.

Those of us who have been the beneficiaries of our parents' and school leaders' funding wisdom, know the important benefit of instrumental music instruction. We know the increased concentration and improved self-esteem we gained that caused us to be vastly better students in math, science, and



English — precisely the subjects where efforts are currently focused for improvement in test scores. While the causal relationship has not yet been proven because of the difficulty of scientific measurement, there are data that prove a high correlation between sustained instrumental music involvement and superior academic performance, measured by SAT test scores.

If your community faces similar budget challenges, assume the music program is in grave jeopardy. Especially if your Board of Education says your concern is "premature", you **have the problem today**. For \$41.50, you can get the super *Music Makes The Difference* action kit with two videos (Henry Mancini, Dr. Tim Lautzenheizer,

and Dr. John Benham), plus several other valuable booklets that will give you a magnificent boost in defending the instrumental music program in your local schools.

The action kit is available from Music Educators National Conference, 1902 Association Drive, Reston, Virginia 22091. The cost to MENC members is \$30 (include your identification number) or \$37.50 for nonmembers, plus shipping and handling of \$4 per kit.

You say you no longer have a student in high school? You are precisely the person who needs to step forward to contact the band directors, parents, and administrators to help defend against the cuts and, instead, help boost the funding, since you know first hand the tremendous benefits you received from your musical education. These leaders need the help of your wisdom and experience.

The young students just picking up a cornet in the fifth grade today are likely to be members of your brass band in about 11 years.

Your time could not be better spent on a more worthwhile need.

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

Thomas A. Myers, Editor  
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