

# The Brass Band Bridge



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

May 1993 Issue 52

## Columbus Captures NABBA XI

The Brass Band of Columbus (Paul Droste) returned to familiar territory by capturing once again the Championship Section first place award. Their string of recent victories reminds one of Foden's Motor Works Band and its domination of the British National Championships in the 1930's, when that band took first place seven times in the period 1930—38. In a closely-contested Honors Section Sheldon Theatre (W. Larry Brentzel) pulled off top honors while in the lower sections two Columbus area bands, both led by Eric Aho, carried off first place trophies in the Challenge Section—Varsity All Stars—and Youth Section—Junior Varsity All Stars.

Captain Thomas Palmatier, his able staff, and the entire U.S. Army Band organization at Fort Myer deserve our sincerest thanks for their splendid job of hosting this excellent weekend. General overviews of each of the major events are included below. The editor continues to express admiration for the musical progress all our NABBA bands are achieving; NABBA XI demonstrated that we have a healthy organization, one in which comradery is strong and mutual respect a binding force.

Because of the number of bands competing and due to the inclusion of clinics by several guest soloists-adjudicators, the performances were held in two different locations with two different sets of judges. In the Loboda Studio the Challenge and Championship Sections were judged by Kenneth Bloomquist, Stephen Bulla, and Philip Sparke; in the Minor Studio Youth and

Honors Sections were judged by Bob Childs, Nick Childs, and Philip McCann. According to the new NABBA procedure the following official results for NABBA XI list only the final placement of the bands, not point spreads:

### Youth Section

- #1 Junior-Varsity All Stars
- #2 Gettysburg H.S. Ceremonial Brass Band

Soloist Award: John Fisher (Gettysburg)

### Challenge Section

- #1 Varsity All Stars
- #2 Allegheny Brass Band

Soloist Award: James Frank (Allegheny)

### Honors Section

- #1 Sheldon Theatre Brass Band
- #2 Chester Brass Band
- #3 Eastern Iowa Brass Band
- #4 North Carolina State Univ. British Brass Band
- #5 Illinois Brass Band

Soloist Award: Tamara McCloughlin (Eastern Iowa)

### Championship Section

- #1 Brass Band of Columbus
- #2 Ohio Collegiate Brass Band
- #3 Triangle Brass Band
- #4 Atlantic Brass Band

Soloist Award: Amy Baker (Ohio Collegiate)

### Soloist of the Day

James Frank (Allegheny Brass Band)

## Eastern Iowa Takes Video Again!

In our NABBA Video Contest Eastern Iowa (John de Salme) continues to dominate with another win in 1993. In second place came Salt River Brass (Ralph Pierce); in third, making their first Video appearance, Wenatchee British Brass Band (Dr. Duane Mikow). We still hope that the Video Contest will draw more bands, especially those far removed from our Championship site. That two of these bands were from the West (Arizona and Washington) proves that aspect of the contest's design. With the stress on musical content in the judging, not on video quality, we hope more and more NABBA bands will take advantage of this alternative experience. The judging panel, which unanimously observed marked improvement in both bands that had participated in 1992 as well, consisted of

Paul Droste, Don Kneeburg, and Ron Holz.

Eastern Iowa's program featured Americana, Gershwin arrangements, and adaptations from movie scores. Particularly impressive readings were given to Gordon Langford's *Three Songs of the South* and the cornet/flugel duet *Summertime* (Gershwin/Ashmore). Salt River were heard to best advantage on George Lloyd's *Royal Parks*, a substantial offering from the brass band classics. Wenatchee offered a blend of classical transcriptions, marches, and arrangements from Broadway shows. Some of their most spirited playing came on the brass band march *Mercury* (van der Roost).

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## Moving?

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## Editor's Notes

NABBA XI has come and gone with my feeling a great debt to Captain Palmatier and his staff. What else can we say to do for our friends who worked so well in our behalf? I send our corporate NABBA "Thank You" but also request that NABBA members respond to what Captain Palmatier has suggested in his *Post-Mortem* provided later in this issue.

I came away from Washington convinced again that our Association continues to grow and learn from these yearly gatherings. We have growing pains, true, and there are concerns about aspects of our contest procedure as well as our ability to sustain a continent-wide affair each year. In spite of these problems, however, we are growing in numbers and improving musically!

The past two contests have broken new ground, in the use of open judging and test piece options. As Contest Chair I have begun to sense and have received growing concern about both these new procedures and other aspects of our contests. I ask that all of you interested in these issues write to me before the next Board meeting, in late August, so that we can take your views into careful consideration.

NABBA counted it a privilege to have Bob Mulholland, editor of the excellent monthly magazine *Brass Band World*, at our Contest; Look for Bob's reactions to the American scene in an upcoming issue. Contact Bert Wiley for subscription information.

As a human institution NABBA is open to making mistakes or open to perhaps some insensitivity. The letter from **Chester Brass Band**, reproduced in the issue, is a case in point. I did my best to represent this band's request to host NABBA at our Columbus board meeting (They could not be present). The majority of the Board felt it could not support the request.

On the positive note, plans for NABBA '94 are well underway, with Frank Hammond and **The North Carolina University British Brass Band** already

hard a work. Word has reached **The Bridge** that the **Hawthorne City Band** of Melbourne, Australia, 1993 National Brass Band Championships there, are planning to come. In addition, negotiations are underway with both a top-level British band and an outstanding Dutch band for involvement in our celebration April 22—23, 1994, Raleigh, North Carolina.

Finally, I am gratified by the increase in band program reporting! Remember—make the Bridge a true exchange of information—send us those programs.

R.W. Holz



**Championships XII**  
**April 22-23, 1994**

**Raleigh, North Carolina**  
**(NCSU as Host)**

## President's Corner

As you will read in this issue, our Championship XI in Washington, D.C. was a great success. Colonel Shelburne, Captain Palmatier, and their staff deserve our deepest thanks for a job exceptionally well done. With world-class clinicians, excellent competing bands, and **The U.S. Army Brass Band** for the Gala Concert, how could it not be our best event yet!

Our reading band session attracted a full instrumentation of competing band members as well as interested people from the surrounding area. The group read well, and successfully tackled ten new works for brass band.

Congratulations to all bands who participated in the Championship, and to **Eastern Iowa** for their continued win in the Video Contest.

For the first time at our annual events, a reception was held at the host hotel and almost everyone was there to share in the days activities. This party gives everyone a chance to greet old friends and to make new ones in the brass band world. We can be proud of our movement in that we gather yearly in such collegial friendship.

On Sunday morning of our great weekend, it was my privilege along with Bert Wiley and Sara North to accompany Captain Palmatier in laying a wreath at the Tomb of the Unknown Soldier. This solemn and impressive occasion was a fitting conclusion to our time spent in our nation's capital.

The Board of Directors of NABBA will meet this August 27 & 28 in Raleigh, NC for our annual Fall session. New

board members will be welcomed and many items of importance will be discussed. One of these issues will be the scheduling and detailing the idea of regional festivals/concerts. Our survey results showed that there is indeed much interest among our membership for this activity. If you have ideas or feelings along this area or other matters you wish to present to the Board, please send them to me or to the Editor of **The Bridge**.

Have a very pleasant summer BUT KEEP PRACTICING.

Don W. Kneeburg, President

## Friday Night at Fort Myer

The NABBA activities began Friday night in the Minor Studio at Fort Myer with the NABBA Reading Band, led by our President Don Kneeburg. With a good turn out of players Don was able to take the enthusiastic group through a wide range of new publications from a variety of publishers, music provided by Bernel Music: *Great Gate of Kiev*, *Russian Sailors' Dance*, *Eternal Father Strong to Save*, *Don't It Make My Brown Eyes Blue*, *Batman*, *Let's Go!*, *Strike Up the Band*, *Folk Heroes*.

Following the reading session Don Kneeburg chaired our annual NABBA membership meeting during which Board members were introduced, nominations for new Board members were encouraged, and a variety of other NABBA issues were raised. During the session President Kneeburg presented awards to K.D. Kneeburg and Tom Myers for their service to NABBA as editors of **The Bridge** and a special recognition plaque to Paul Droste for his distinguished service to NABBA.

A large crowd then gathered just across the hall in the Loboda Studio to hear **The National Capital Band** of The Salvation Army, led by Stephen Bulla and guest clinician Philip Sparke. The band first presented a mini-concert consist-

## Eastern Iowa Takes Video Again Continued from page 1

For NABBA bands intending to enter the 1994 contest I suggest that they contact other bands that have recently entered the Video Contest and ask to borrow their tape so as to get an idea of what is involved. In addition, the NABBA Archives (contact Bert Wiley) holds copies of all Video Contest entries.

ing of a rousing new march by James Anderson, *Power Point*, a Wilfrid Heaton cornet duet entitled *Wonderful Words* (Bob Goodier and Lars Otto Ljungholm), and Goffin's *Prelude and Fugue—Arise, My Soul, Arise*.

The bulk of the session was given over to Philip Sparke, who used his piece *Music for a Festival* as the focus of his discussion. Designed as a "Youth Band" piece, this three-movement work challenged the band but also brought forth some of their best playing of the evening. Having provided the audience with a three-page handout of musical excerpts and examples from this piece, Sparke proceeded to give a well-paced talk concerning the construction of each of the movements and the relationship between art and craft in his compositional efforts. With humor and honest candor he allowed us a brief but revealing look at his creative process and thinking. Special thanks to the **National Capital Band** for doing such a fine job as the demo band, for being vulnerable in such a situation, and for playing the piece so well at the conclusion of the session. We were delighted to have gotten to know Philip Sparke and his music on a much more intimate level—what a fine session!

## Youth /Honors Sections

Observations by Beth Hronek,  
Controller

NABBA XI was the first Championship to have two contest sites running simultaneously. The fact that both studios ran so well at the same time can be credited to the good scheduling of Ron Holz and the support staff of The U.S. Army Band.

The judges in the Minor Studio were all from Great Britain: Bob and Nick Childs, Philip McCann. While I wondered how their well-trained ears would react to American bands, they commented that we Americans only hear recordings of the top level bands in Great Britain, and that many of the rest are very similar in quality to our bands.

The day started with the Youth Section bands. The Columbus-based **Junior-Varsity All Stars** (Eric Aho) took the stage first. The large group (34 members) performed a spirited *Americans We* (Fillmore), followed by *Black Is the Color of My True Love's Hair* (Curnow). Finally, they performed the test piece, *Little Suite for Brass* (Arnold). They did an admirable job; for when the dust had cleared they were again Champions in the Youth Section.

It was a pleasure to have a new set of faces and colorful uniforms in the Youth Section. Ron Holz issued a challenge in last year's May issue of **The Bridge** for more youth bands, and Benjamin Jones and his **Gettysburg H.S. Ceremonial Brass Band**, complete with Civil War-era uniforms, took up the challenge. In their first NABBA appearance, they played *The Lone Eagle March* (Edwards/Trevarthen), the test piece *Knoxville 1800* (Curnow), and *Yellow Ribbon Patriotic Medley* (Goodman). Prior to the medley trombonist John Fisher performed the solo *Nobody Knows the Trouble I've Seen* (Langford). For his efforts he received the Medallion Award as the best soloist in the Youth Section.

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**North Carolina State University** (Frank Hammond) was the first band to appear in the Honors Section. They presented the first of four renderings of the most popular test piece of the day, *Aspects of Praise* (Himes). Next they played *Blow Away the Morning Dew* (Bulla) and followed it with Jason Riggs performing the *Rhapsody for Euphonium and Brass Band* (Curnow). They ended with a powerful performance of the *Final Hymn* from *The Firebird* (Stravinsky/Watson).

All the way from Nova Scotia, the **Chester Brass Band** (Ron Murphy) came in second place in Honors with fine performances of *Legend in Brass* (Curnow), *Blaydon Races* (Langford), *Aspects of Praise* (Himes), *Serenade* (Bourgeois), and *Army of the Nile* (Alford). Just before the lunch break came **Eastern Iowa Brass Band** (John de Salme). Opening with *Blenheim Flourishes* (Curnow), they then featured Tamara McLaughlin as cornet soloist on *Napoli* (Bellstedt); this performance gained her best soloist of the Honors Section. Their

remaining items were the Himes' test piece and *Widdicombe Fair* (Bulla).

**Sheldon Theatre Brass Band** was ready to play right after lunch. Again, *Aspects of Praise* headed the list, along with *Nimrod* (Elgar), and *Year of the Dragon* (Sparke). Their performance was both clean and effective, for they and director Larry Brentzel walked away with the Championship in the Honors Section. The finale of the Minor Studio was provided by **The Illinois Brass Band** (Bruce Birney), a small but spirited group. They opened with *A Festival Prelude* (Bulla), and continued with *Appalachian Mountain Folk Song Suite* (Curnow). To conclude their program,

they chose a different test piece (refreshingly so), *Royal Parks* (Lloyd).

At the conclusion of the performances in the Minor Studio the judges discussed their ratings and settled on the final ranking for the bands of these two sections. Then these three judges joined the three from Loboda Studio to determine the soloist of the day through the use of recorded performances of the day, insuring that each judge had heard each contender. With good performances by many bands and soloists, I certainly did not want their assignment!

The Childs Brothers were a match for their Scottish compatriot.

Their music was decidedly more contemporary—from settings of pop songs (John Denver's *Perhaps Love*) to duets especially written for them—Peter Graham's *Brilliante, Fantastic Fandango* (Fraser), and *Two Part Invention* (Sparke), this item being conducted by the composer. This last piece, filled with musical puns and high spirits, embodies an endearing quality about these fun-loving, excellent musicians. Their encore was a blindingly fast rendition of *The Flight of the Bumble Bee*!!

As NABBA members had been treated to two fine clinics by these musicians earlier in the day, after each of them had served six hours as a judge, one must truly honor them for all they gave to us! Their clinics were personable, informative, humorous, entertaining, thought-provoking (just considering the different approaches to vibrato, its use, and its teaching was great food for thought).

## GALA CONCERT:

### U.S. Army Brass Band and Guest Soloists Bob and Nick Childs (Euphonium) and Philip McCann (Cornet)

Captain Thomas Palmatier and friends really delivered us a true GALA spectacular Saturday evening at George Mason University Center for the Arts. After all their busy "behind-the-scenes" work throughout the Championships these excellent men and women of brass gave us more than we could have hoped for in such a grand finale! The band played extremely well throughout the evening. I must single out at least two outstanding performances among a host of great efforts—Soprano cornet Paul Klontz and Solo Euphonium Laura Lineberger. For brass band buffs the ensemble playing and energy demonstrated of Geoffrey Brand's demanding transcription of *Carnival Overture* (Dvorak) set the standard for the evening.

Two premieres were given by the band that evening: *Sunburst*, a pop-style march by James Horsay; *Carpe Diem* (Seize the Day), an extended original work for brass by William Himes. The short, lighter march came off quite well, quite unpretentious. In all honesty I can not say the same for the Himes' work. *Carpe Diem* is just not up to the

usually high standard we have come to expect from his pen.

Besides our British soloists Captain Palmatier chose to feature his trombone section on Bulla's *Peace Like a River* (which they handled quite nicely!) and his vocal soloist, baritone Douglas Richard. The latter's rendering of Rossini's *Largo al factotum*, with band accompaniment was a *stunner* and received one of the greatest ovations of the evening.

What of our guest soloists? Marvelous—simply marvelous!! From Phil McCann's liquid, effortless lyricism to the pyrotechniques and overwhelming virtuosity of the Childs brothers we were treated to some of the best that Britain can offer us. McCann's program included the Del Staiger *Carnival of Venice, Londonderry Air* (Richards), *Willow Echoes* (Simon), and Puccini's *Nessun dorma*. His flawless legato throughout the last aria, capped by a truly beautiful high last note, was worth the whole weekend! His encores included *Alpine Echoes*, played on an 1890 echo cornet, and the old standard *Posthorn Galop*, ala Harry Mortimer.

The Gala Concert came to a festive conclusion with James Horsay's patriotic piece, *The Second Dawning*, complete with narration by Henry Sgrecci and the addition of the U.S. Army Brass Quintet and Herald Trumpets. The dramatic entrance of **The Herald Trumpets** made this a visual treat as well! The enthusiastic standing ovation the band received was justly deserved; they had delivered what they had promised! Special *kudos* to Captain Palmatier for his program planning, to Henry Sgrecci for his engaging commentary throughout the program, and to Colonel L. Bryan Shelborne, Director of The U.S. Army Band for his guiding vision and support for the entire weekend. This is a GALA we will not soon forget.

## Challenge/ Championship Sections

Observations by Ron Holz,  
Contest Chair

NABBA XI got off to a rousing start early Saturday morning with some excellent music from **The U.S. Army Brass Quintet**. Following the playing of the Canadian and U.S. national anthems the contest began in earnest.

**Allegheny Brass Band** (John Culp) chose Sparke's *A Celtic Suite* as their test piece, along with the march *Invictus* (Himes) and the transcription *Procession of the Sardar* (Ivanov/Sparke). Their soloist, Soprano cornetist James Frank, pulled off Soloist of the Day honors with a fearless, accurate reading of the opera excerpt *On With the Motley* (Leoncavallo/Farr). Their competition in Challenge Section, **Varsity All Stars** (Eric Aho) led off with the march *The New Colonial* (Hall), then their test piece choice, *Three Hawthorn Impressions* (Langford). *Goose Fair* (Street) provided a brilliant ending to their time on stage. The adjudicators were particularly pleased with Varsity's youthful principal cornet!

The four Championship Section bands provided a delightful overview of outstanding brass band music played at a consistently high level. Each band had its distinct personality and each band seemed to have made good progress since I last heard them. **Atlantic Brass**, for example, had, at least in my perception, made very good progress in their overall cornet sound. This was the only section in which we heard all three of the test piece options. The winning performance of **The Brass Band of Columbus** provided a musical refinement, even restraint, that we do not always get at such contests. Their handling of the dynamics in Bulla's *Firestorm* allowed for the proper balance of climactic points in that exciting work. Their daring inclusion of Howarth's *Ascendit*



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*in Coeli*, with off-stage cornetists and requiring two conductors, added a new page to our NABBA endeavors. All four bands, however, made me proud of our growing tradition and our striving for musical excellence in brass band music.

The complete programs were as follows:

### Ohio Collegiate Brass (Les Susi)

*Simoraine* (Barracough); *Song and Dance* (Sparke)—Amy Baker, cornet soloist; *Rhapsody in Brass* (Goffin); *Lezhinka* from *Khatchaturian Suite* (arr. Snell)

### Triangle Brass Band (Michael Votta, Jr.)

*Festival Fanfare* (Himes); *Resurgam* (Ball); *Salvation is Created* (Tschesnokov/Mile); *Serenade* (Bourgeois); *March* from *A Moorside Suite* (Holst)

### Atlantic Brass Band (Anthony Guerere)

*Resurgam* (Ball); *Serenade* (Bourgeois); Mvts II and III of *Salute to Youth* (Vinter)

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### Brass Band of Columbus (Paul Droste)

*Firestorm* (Bulla); *Ascendit in Coeli* (Howarth); *Overture to La forza del destino* (Verdi/F. Wright).

# NABBA

## 1995

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# Conversation, Part II

Composer Philip Sparke with Bob Bernat, Paul Droste, and Tom Myers

[Editor's Note: Part I appeared in the February, 1993 issue; this concludes the interview; special thanks to Tom Myers for all his work on this project]

**Tom:** How did you come to write a number of your pieces? How about *Jubilee Overture*?

**Philip:** That was commissioned by the G.U.S. Band to celebrate their fiftieth anniversary.

**Tom:** And the themes for that just came to you? You didn't work hard at it or anything?

**Philip:** It has a little bit of deviousness in what was the beginning of the piece; I didn't originally start it with a fanfare—it started with the allegro. I used G U S as the opening—G and U (do) and S is E Flat; da-da-ka da da dup. It's a little trick to get you started, really.

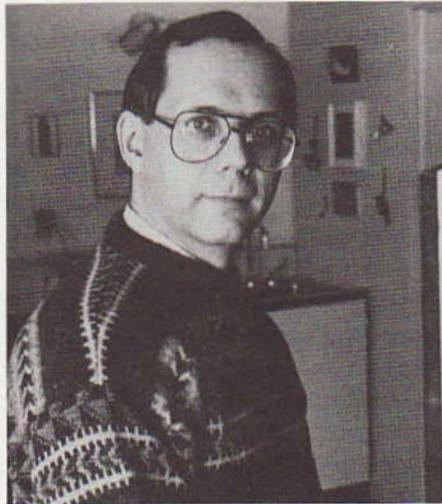
**Tom:** *The Celtic Suite*?

**Philip:** That again was commissioned by The Welsh Glamorgan Youth Band. They did a new piece every year. The conductor supplied me with three Welsh folk tunes.

**Tom:** *Fanfare, Romance, and Finale*?

**Philip:** That is an interesting work, as far as I'm concerned. It started as three different pieces of mine. One was an orchestral fanfare, the middle movement was a piano piece, and the last movement an orchestral piece. It has a strange history. I put it together, cobbled it together a bit, when I was working for R. Smith. They wouldn't publish it; didn't think it was any good. That was the first piece Stan Kitchen of Studio Music took of mine. Two years later I was working for Stan.

**Bob:** You were still working for Geoffrey Brand when Stan took the piece?



Philip Sparke

**Philip:** Yes. Well, they wouldn't have it. Years later, in fact year before last, the last movement has been used in a national advertising campaign and it has made more money than all of my pieces put together. There's a certain significance to that.

**Bob:** As a matter of fact, when we performed on the Today Show, we played that Fanfare.

**Tom:** How about *Year of the Dragon*?

**Philip:** It was commissioned by the Cory Band for their centenary in 1984, when they were in the middle of their spectacular hat trick of wins at the Royal Albert Hall.

**Tom:** Paul, any pieces you'd like to know about?

**Paul:** One. I wondered if *The Pittsburgh Symphony* is your symphony number one.

**Philip:** No. I wrote a symphony when I was about fourteen!

**Paul:** OK. Brass band test pieces run 10 to 13 minutes and symphonies per-

haps 20 minutes or longer. Do you ever feel that you would like to compose a major symphony for brass band or a piece of truly symphonic proportion.

**Philip:** No: I'd like to listen to one, but I have no wish to write one. I can see the value of one, I really can.

**Paul:** Would you say the test piece length is, for you, then, a comfortable maximum for a composition?

**Philip:** It is not. In fact, many times, including the work I've just written for the Cambridge contest, the piece has ended up longer than it should be, and I had to cut it back. I'm now finding that the *Trumpet Concerto*, which is 17 minutes, is a good length.

**Bob:** You know there is a bit of controversy in the U.K. about test piece length.

**Paul:** That was primarily with Gregson, wasn't it?

**Philip:** Yes.

**Bob:** Simply stated, Boosey and Hawkes doesn't want to rent the Royal Albert Hall on Friday night for rehearsal for the festival concert. They want the rehearsal at the end of the contest day, before the Gala concert. Because of the number of competing bands, the test piece had to be a specific length or shorter. Musically, it's crazy. The composers I talk to would like the test pieces to be a more natural length, like Philip was saying, 17 to 20 minutes. To have that artificial restriction of 12—14 minutes just doesn't make musical sense. If it turns out that way, fine.

**Tom:** Philip, in your work at Studio Music, I wondered exactly what you do in the editing function.

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**Philip:** Everything from selecting what we will publish from the manuscripts that are submitted or works we commission, through to sorting out who is going to get it copied and how to get it typeset, checking the proofs, sending it to the printer, the whole production.

**Tom:** Are you an employee, then, of Studio...

**Philip:** Yep.

**Tom:** ...and Polyphonic, or do you have an equity participation?

**Philip:** No. Just straight forward employee there.

**Tom:** I think you need to talk to Stan about that! (laughter)

**Philip:** Well, I mean I have my own little interest, of course, because as I choose what's being published, I can always slip in one of mine whenever the mortgage goes up, you know.

**Tom:** It gives you a certain independence, too. What you gain in one, you lose in the other.

**Philip:** That's right.

**Paul:** Let me ask a related question. Are you busy enough now that you write strictly on commission, or do you still write of your own satisfaction, just because you have an idea that you want to put down on paper?

**Philip:** Unfortunately, I haven't written apart from a commission for the last seven or eight years.

**Paul:** Very interesting.

**Philip:** I guess there may have been one or two. There are works I have done for Studio for publication, but they have been asked for, even if they haven't been paid for, they've been asked for, rather than volunteered.

**Paul:** So your days of writing for your own pleasure, in a sense, are over or, at least, limited.

**Philip:** Certainly I'll still write for myself. In fact I'm thinking of actually going more back to it, because al-

though I've written a lot of pieces for commission, they are very often one sort of piece. They need a piece for Uphall-and so—and so—band, which is fine but I can see the value doing pieces just to be published rather than for a particular band.

**Tom:** Are there works of other brass band composers that you especially enjoy? Or you never have time to do that?

**Philip:** I don't listen to much music at all, unfortunately. I'm a great fan of Heaton's. He is someone I would deliberately sit down and listen to. But I don't listen to much orchestral music, either, I'm afraid. More's the pity.

**Tom:** Mutes. You used a lot of mutes in the concert last night. It seems we're sort of stuck in the mute technology with straight mute, cup mute, Harmon mute, and minor variations. If you were to challenge the mute makers for new colors, what would you look for?

**Philip:** I'm not sure. I sort of follow the technology, rather than lead it, so far. You need to talk to Howard Snell, he's the expert. Particularly with the ten-piece group, he's using cup mutes on his tubas, which makes a French bassoon sound. It's absolutely wonderful. I must say, although people have given me credit for using mutes, I've learned everything I have from what Howard did in his early scores.

**Tom:** I know that Stephen Bulla in composing *Armed Forces Salute* had one section where he used cornets with cup mutes, Harmon mutes, and open all at the same moment.

**Philip:** Hmm.

**Tom:** It was an interesting combination.

**Philip:** Yea.

**Bob:** I do that, And then I add trumpets to it, depending on the sound and distinction I want among the voices.

**Tom:** Seems to me, though, there's a lot of room for new colors coming from the use of mutes in brass bands.

**Philip:** I think it's evolving. I think we're in the middle of the evolution.

**Bob:** That, plus doubling the musical lines with mallet percussion instruments, which is something Howard is a master of.

**Tom:** You were saying something about playing a soprano into a tuba bell?

**Bob:** A flugel into a tuba bell, doubled by the marimba.

**Philip:** I was at the concert where Howard got the idea for that. It was just a throw-off...

**Bob:** Oh, was it?

**Philip:** ...again in Norway. Yea.

**Tom:** Paul, did you want to ask your conducting questions? Do you consider yourself better at conducting or composing?

**Paul:** As I remember from last night's question, Philip said more composer than conductor.

**Bob:** I'll tell you a funny story about Philip's conducting. Jim Stillwagon, our B-Flat tuba player, came up to me after the second rehearsal. He said the first 15 minutes of Philip's conducting was really disconcerting, and he couldn't understand why. He said it finally dawned him. The bloke's conducting left-handed. (Laughter) It wasn't that he couldn't follow, just that something was askew.

**Tom:** How did you get into the recording production business at Polyphonic?

**Philip:** It was already there when I joined the firm. Stan was making records, and I ended up going along with him.

**Tom:** In producing, what do you so?

**Philip:** It's an interesting job, actually, very interesting, because you need to be all things to all people. You

have to discuss repertoire with the band before you go, make sure it's something you haven't just recorded with another band. You have to hump all the equipment up the stairs into the drafty back room.

**Bob:** You do?

**Philip:** Of course we do. It's the most fun. You saw me with a barrel didn't you and a trolley.

**Bob:** Yes, a barrel of beer yesterday for the band.

**Philip:** During the recording I have to keep my ears open to make sure things are going right, that they haven't missed anything, and keep the band happy. It's a fascinating job in psychology more than anything else.

**Tom:** Do you get involved in the selection of microphones, placement, and recording engineers?

**Philip:** I'm beginning to, yes. We use the same engineer all the time. I've only been producing for four years and I knew nothing about the technology before that. So I sat back and said, all right, you know all about it, do it. The most recent full band recording we did was **Black Dyke**. And I said to Mike, **Black Dyke** is different, you don't need to mike them, try this. And he said, it'll never work.

**Bob:** Had he tried miking **Black Dyke** the way he mikes a typical band?

**Philip:** No. We had a discussion before we went. I said, have you ever thought about miking a different way? He said, well, yes. I said, well, **Black Dyke** is going to be different.

**Tom:** What is the normal set up, and what is the **Black Dyke** set up?

**Philip:** The ideal for any recording is to use just two microphones above the front of the band. That is ideal, because of the distance involved and the relationship of cornets to basses, you do lose definition in bass sound. To solve that, you put two extra

mikes on the basses just to give them a bit more presence. Then, of course, you realize that you can hear the basses a bit more than you can hear the horns, so give more mikes to the horns. You end up miking each section. It can start to sound artificial, and because the microphone is so close, I think you get too much valve noise, foot noise, that sort of thing. So I've been trying to get more natural sound by pulling away and **Dyke** was the band to try it with, because their internal balance is just 100%, no problem.

**Tom:** In the two-microphone set up, do you have a preference for microphone brands and models for brass bands?

**Philip:** We're actually working our way through a few at the moment. Our engineer is a great fan of *PZM*—it's not a make, it's a type of microphone—a Pressure Zone Microphone. They're actually meant to be stuck on the wall. They have a little reflective plate behind them. The sound you hear in the hall is a result of both direct and reflected sound. These microphones are also supposed to pick up the reflected sound at the optimum point. But Mike [engineer] uses them unconventionally in the middle of the band. We're looking into other microphones at the moment, because technology is constantly being improved. . .

[Editor's Note: At this point the conversation continued with more technical discussion of brass band recording process]

**Tom:** What subjects would you like to cover that we've missed, ones on which you'd like to be on record?

**Philip:** Perhaps just one that is sort of a philosophy that has come to me quite within the last year, in fact from being at Salford College in a way, about why we perform. It has developed from people saying it must be a great pleasure for me to hear my music being played. I am beginning

to form an idea that actually the music, as such, is not that important. Talking about playing *Slipstream*, it would have made no difference to me if it had been somebody else's march. I think what is important is the communication; people playing to other people. When people say they enjoyed our music, I think what they really mean was they enjoyed coming out here, sitting in this hall, and hearing that band play some music.

**Bob:** When I'm putting our concert programs together, in the back of my mind is a constant—what was it like for Joseph Haydn to get his gang together after dinner and play a new symphony? And what did he say to the audience? "I wrote this yesterday afternoon, it's in three movements, and I hope you like it, and the wines are in the corner." It was always a social occasion.

**Philip:** Yes.

**Bob:** Symphony orchestras, especially, have gotten so far away from that. You come to this temple of music, bow before the conductor. I agree very much with Philip. It's as much social communication between people as it is in doing all the details right.

**Philip:** Which is why we probably prefer brass bands to violin sonatas. Holst once said he couldn't see the point in a violin sonata. And I know what he meant, a bit facetious perhaps, but I know what he meant.

**Tom:** In the United States, with the way television is drawing people to stay home, you have to do a lot more with the concert to convince them that they can't get that—the human interaction, the enjoyment of the concert—anywhere else.

**Philip:** What you have to do is make sure that it works the first time. If it does, I'm sure they'll come back.

**Tom:** Last night after the concert, Paul and I found it hard to judge the

audience you had. Some people will come to a concert because it's a social event—to be seen in the right circumstances. Some come for the music, for Bob, or for the band itself.

**Bob:** People don't come to our concerts to be seen. That's opera and the symphony. They attend our concerts because they enjoy them. We have a continuing interaction. Philip has seen it. We have people coming backstage to make suggestions about next December's Christmas concert or to give us an idea, to criticize, or to make suggestions. If it had been one of our normal concerts with a ballot so the audience could choose the encore, the ballots would be full of suggestions and comments—like 'you talk too long.' It's a very direct experience. So ours tend not to be a society event. However, the Saturday night audience regularly includes many members of corporate Pittsburgh...They're not there to be seen. They're not there because their wives are dressed up or anything else. It's for real. We try to get away from the artificial as much as we can.

**Tom:** Philip, anything else?

**Philip:** No. I think you have it.

**Paul:** We've covered his life pretty thoroughly (Laughter).

**Tom:** Philip, Bob, Paul, thank you very much.

## NABBA Workshops for Summer 1993

As of our publication date Paul Droste has supplied us with the following information about Summer Brass Band Workshops, sponsored by Yamaha Corporation of America:

### June 1-3, 1993

Site: Fort Monroe, Hampton, VA  
Host: Sgt David Witt  
U.S. Army Continental Band  
111 E. Virginia Ave  
Hampton, VA 23663  
804-727-3888 (TUSCAB)  
804-723-2643 (Home)

### June 18-19, 1993

Site: University of Toledo, Toledo, OH  
Host: Steve McConaughy  
2141 Chelmsford Lane  
Toledo, OH 43614  
419-385-2203

### July 9-10, 1993

Site: Fort Walton Beach High School  
Fort Walton Beach, FL  
Host: Ernest Hebson  
224 McArthur  
Fort Walton Beach, FL 32548

### August 20-21, 1993

Site: Purdue University, West Lafayette, IN  
Host: Dr. David Lepla, Director of Bands  
Band Department, Elliot Hall of Music  
Purdue University  
West Lafayette, IN 47907-1514  
317-494-3952

### Dates: TBA

Site: Mansfield State University, Mansfield, PA  
Host: Donald Stanley  
258 N. Main Street  
Mansfield, PA 16933-1330  
717-662-3061

Contact the above-named host or  
call Paul Droste for further details: 614-888-0310.

## NABBA Joins NABDCC

### A Report From Paul Droste

On December 16, at The International Mid-West Band and Orchestra Clinic in Chicago, NABBA was represented for the first time at the annual meeting of The North American Band Director's Coordinating Council. Former NABBA President Paul Droste attended the meeting and gave a brief oral report on the scope of NABBA and its activities.

The 1992 meeting was the thirty-third annual meeting for NABDCC. It would be very difficult to name a band organization that was not represented. All of the national band organizations sent delegates, along with sheet music dealers, music merchants, the Musicians Union, the Canadian Band Association, and the armed forces bands. All in all, there were twenty-two band organizations in attendance, plus two guest speakers. Each organization was permitted to have two minutes of podium time. Even with this restriction, the meeting last from 8:30 A.M. to 12:30 P.M.

While it is difficult to relate any specific advantages to the NABBA membership, it is a good opportunity to "coordinate" with the other band organizations. Many at the meeting were totally unaware of NABBA or the brass band movement in The United States and Canada. It is recommended that NABBA continue its membership and that a representative (preferably one who plans to attend the Mid-West Clinic) be appointed to attend the annual meeting.

## NABBA 1993

### A Post Mortem

By Captain Thomas Palmatier

After the 18 months of planning and preparation, NABBA '93 is all over except for the "thank you's." First and foremost, I must express my deep appreciation to the NABBA '93 staff. Paul Wilhoit, Dave Lentz, Henry Sgrecci, Al Bonsall, Brad Moors, Mike Wagner, Arthur White, Rob Skanse, Keith Brescia, and Robert White have dedicated thousands of hours over the last two years to making our dream a reality. Additionally, dozens of other members of **The Army Ceremonial Band**, led by Rusty Garman, gave untold hours to help things go along smoothly. The NABBA Board, particularly Bert Wiley and Ron Holz, were always there when a crisis arose or we needed some advice. Thanks to them. Gary Marsh at Yamaha and Brent Taylor at Boosey and Hawkes enabled us to bring in our terrific clinicians and soloists. Finally, thanks to all of you who came and participated in the biggest NABBA Championships to date. **The Army Brass Band** and NABBA were grateful to have the support of the U.S. Army leadership. To express your appreciation as well, please write to:

General Gordon R. Sullivan  
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The Pentagon  
Washington, DC 20310

or

Major General William F. Streeter  
Commanding General  
U.S. Army Military District of Washington  
Fort Lesley J. McNair  
Washington, DC 20319-5050

or

Colonel L. Bryan Shelborne, Jr.  
Leader and Commander  
The United States Army Band  
P.O. Box 60565  
Washington, DC 20024-1374

As you look forward to Raleigh, NC, in 1994 and Toronto, Canada in 1995 we have one recommendation. Make sure your band has a good business manager. Those that do were a delight to work with. They got things in quickly and accurately and made it easier for us to work for them. On the other hand...late (or missing) responses make it difficult to provide for your needs. Thanks again for the opportunity to host NABBA '93 and thanks for the terrific response at the Gala Concert.

## Brass Band Recording Reviews

So many fine recordings are spilling into **The Bridge** that we can barely keep current in the review process. We are particularly grateful that Don Kneeburg has agreed to help us out with an overview of the two **Sun Life** recordings; his review copies were cassette tapes.

**Ballet. Sun Life Band** (Roy Newsome) STA003T. Program: *Entry of the Huntresses* (Delibes/Newsome), *Rosamunde* (Schubert/Wright), *Le Cid* (Massenet/Snell), *Sleeping Beauty Waltz* (Tchaikovsky/Newsome), *Miniature Overture* (Tchaikovsky/Wright), *Faust* (Gounod/Newsome), *The Perfect Fool* (Holst/Parkes), *Ayasha's Dance* (Khachaturian/Snell), *Montagues and Capulets* (Prokofiev/Roberts), *Adagio of Spartacus and Phrygia* (Khachaturian/Langford), *Ballet for Band* (Horowitz)

**Le Roi d'Ys. Sun Life Band** (Roy Newsome). STA002T. Program: *Overture: Le Roi d'Ys* (Lalo/Wright), *Ragtimes & Habaneras* (Henze), *California Legend* (Broughton), *The Belmont Variations* (Bliss/Ball), *Checkmate: Four Dances* (Bliss/Ball)

These two recordings by **The Sun Life Band** with Roy Newsome are some of the finest work that this reviewer has had the privilege to experience. Most brass band recordings are a combination of test pieces, light classics, and entertainment music. These **Sun Life** tapes are all top quality serious music. The performances are of the highest quality, both musically and technically. It is indeed a pleasure to recommend such excellent playing.

Space does not permit a detailed explanation of each piece and the superb execution by the band and conductor, but I would like to point out a few highlights. In the *Ballet* recording, you will find *The Perfect Fool* and the *Ballet for Band* to be among the best performances available as well as compositions every band member should know and aspire to perform at some point in

one's life. In the *Le Roi d'Ys* album, the *California Legend* (Broughton) is an excellent and exciting work that should be considered by all of the Championship level bands. For a wonderful change of pace and a real challenge to perform, listen to the *Ragtimes and Habaneras* by Hans Werner Henze. Such beautiful and imaginative orchestration should be a text book for all brass band composers.

These tapes (available through Bernel Music) are a real benchmark in the areas of quality music and quality performance. They are a must for the serious brass band fan.

Don W. Kneeburg

**Footlifters. River City Brass Band** (Robert Bernat). Polyphonic QPRL 057D. TT 53:56. Program: *Seventy-six Trombones* (Wilson/Duthoit), *The Thunderer* (Sousa), *Combination* (Joplin/Stephens), *Americans We* (Fillmore), *On the Mall* (Goldman/Lake), *The Footlifter* (Fillmore), *Barnum and Bailey's Favorite* (King), *Nobles of the Mystic Shrine* (Sousa), *Invictus* (Himes), *Marching Through Georgia* (Work/Richards), *Best Foot Forward* (Tomlinson), *Colonel Bogey* (Alford), *Barnard Castle* (Richards), *The British Grenadiers* (arr. Langford), *Knight Templar* (Allen), *Carnival Day* (Langford), *Men of Harlech* (arr. Langford), *Slipstream* (Sparke).

Subtitled "18 Rousing American and British Marches" this CD release of a June 1991 recording session delivers a straight ahead package of foottapping, or footlifting marches. I found the program order carefully thought out. Just when one grew tired of a succession of early 20th-century marches Bill Himes' *Invictus* sounds forth. The same effect is gained with the Langford arrangements in march form. The delightful march *Barnard Castle* (Richards) and Sparke's *Slipstream* were also much appreciated. The River City Brass Band sound is quite brilliant, but controlled; one gets to hear Bob Bernat's unique brass band seating (french horns, some high trumpets, etc) to excellent effect on this en-

tertaining disc.

R.W. Holz

**Jeux d'Enfants. Howard Snell Brass** (Howard Snell). Polyphonic QPRZ 010D. TT 67:40. Program: *Te Deum* (Charpentier/Snell), *Jeux d'Enfants* (Bizet/Snell), *Londonderry Air* (arr. Snell)—trombone soloist Nicholas Hudson, *Exhibition Can-Can* (Snell), *Bridal Song* (Snell), *Xylophonia* (Green/Snell)—Xylophonist Simone Rebello, *Beethoven's Beano* (Snell), *Stardust* (Carmichael/Iveson)—Alto Hornist Robert Fulcher, *Anyone Can Whistle* (Sondheim/Snell), *A Debussy Suite* (arr. Emerson), *The Shepherdess of the Alps* (Rossini/Snell), *Waltz* (Dvorak/Emerson), *Capriol Suite* (Warlock/Crees)

Howard Snell's brass ensemble differs from its forerunner, **The Philip Jones Brass**, by the use of brass band instrumentation rather than symphonic brass choir seating. *Jeux d'Enfants*, their third release, consists of splendidly played and admirably recorded light classics, show tunes, and related items. Snell relies on his own considerable talents as arranger/transcriber as well as adapting some of the Philip Jones repertoire in shaping this delightful program. One would not immediately think of Bizet, Debussy, or Warlock as ideal sources for brass, yet he gives convincing settings. Check this group out—their are consummate brass/percussion artists!

R.W. Holz

**Hymns—Ancient and Modern. Williams Fairey Engineering Band** (Major Peter Parkes). Polyphonic QPRL 054D. TT 73:38. Program: *Praise My Soul* (Sparke), *Sandon* (Newsome), *Blaewern* (Chapman), *Lloyd* (Fernie), *Jerusalem* (Hanmer), *St. Clement* (Barry), *All Things Bright and Beautiful* (Siebert), *Old Rugged Cross* (Siebert), *Aurelia* (Newsome), *Cym Rhondda* (Banks), *Old Hundreth* (Barry), *Crimond* (Richards), *Ellacombe* (Himes), *Dear Lord and Father* (Bolton &

Banks), *Slane* (Steadman-Allen), *Aberystwyth* (McGregor), *What a Friend* (Steadman-Allen), *Rimington* (Newsome), *Simple Gifts* (Richards), *I Vow to Thee, My Country* (Sparke), *Easter Hymn* (McGregor), *Onward Christian Soldiers* (Fernie)

Twenty-two fine hymn arrangements—well over an hour of music, played in a majestic, dignified manner! What more can be said, other than Polyphonic has given us another well-recorded brass band feast. Parkes handles the various types of hymns, their associated meanings, with great care; the band responds admirably! The program represents a fine overview of both historical and recent brass band hymn arrangements from both the contesting scene and Salvation Army tradition.

R.W. Holz

## SPECIAL NOTICE!

The latest issue of **BRASS BAND WORLD** is devoted to a large degree to NABBA '93. There are photos, articles and reviews.

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## New Brass Band Music Review

By Ronald W. Holz

Andrew Lloyd Webber / Arranged Peter Graham. *Variations for Euphonium and Brass Band*. Rosehill Music. 1993. 24 page full score and set of parts. £14.95.

Peter Graham has skillfully adapted a work originally scored for solo cello and rock band. Based on the famous Paganini *A Minor Caprice*, this six and a half minute work makes considerable demands on the soloist but the accompaniment, while exposed at times, is within reach of most NABBA bands.

Extreme notes on the soloist part (e and d above staff) are momentary and alternatives are provided in the soloist part.

The percussion section gets a good workout. Two players are required: 1) a good drum set player with steady "time"; 2) timpani (at one point four pitches in a row!), xylophone, glockenspiel, and suspended cymbals.

The first four variations maintain the energetic flow of the opening theme with delightful changes in texture. The fifth variation contrasts with these, a slower *andante* featuring solo flugelhorn, solo cornet, and soprano, along with the soloist. A brief transition leads to a blazing *finale*, variation six, quarter note equals 160. Some dexterous fingering and flexibility demands will test most euphoniumists and the band will be stretched to get the fast but delicate tonguing figures underneath.

Rhythmic vitality and interesting harmonic language make this virtuoso-style piece a very acceptable program piece in a wide variety of settings. There is solid musical integrity in the compositional process yet the work has that popular charm and immediate appeal one has come to expect from Webber's efforts that span several styles.

More than anything, I believe bands and soloists will have fun "pulling this one off." It should prove as popular in this new scoring as it has in its original form.

## GABB Tape Contest News

### 1994 Set Piece

At the April, 1993 NABBA Board meeting it was established that a short set piece would be chosen for The Great American Brass Band Festival Tape Contest. The piece selected for the contest to be run this Fall is: *March* (Mvt III) from *A Moorside Suite* (Holst). Further details of the second annual GABB Tape Contest will be sent to all NABBA bands early this Fall.

The **Brass Band of Columbus** will be representing NABBA this June at the Festival, as winners of the 1993 contest. They will be ineligible for the next three years. In addition, Bob Bernat's **River City Brass Band** will be one of the featured professional units and **The Atlanta Temple Band** of The Salvation Army will round out the three British-style brass bands at this festive event, June 12-13, Danville, Kentucky.

## Brass Band Reports

**Atlantic Brass Band** (Anthony Guerere), with guest soloists Bob and Nick Childs, presented a concert on March 31st at Rowan College of New Jersey for whom the band serves as "artists in residence." Program: *Florentiner* (Fucik/Barsotti), *The Last Spring* (Grieg/Steadman-Allen), *Carnival of Venice* (Farr), *Perhaps Love* (Denver/Fraser), *Resurgam* (Ball), "633" *Squadron* (Goodwin/Bryce), *Serenade* (Bourgeois), *Brillante* (Graham), *Softly As I Leave You* (Devita/Catherall), *Salute to Youth* (Vinter)

**The Brass Band of Columbus** (Paul Droste) and **The SASF Brass Band of Asbury College** (Ronald Holz) joined together on April 24th for the annual Columbus "God and Country" Concert. Vincent DiMartino served as trumpet soloist, accompanied by each band and later by massed bands in such pieces as *Escapade* (Turrin), *La Virgen de la Macarena* (Mendez/Freeh) and *What a Friend* (arr. Freeh). The capacity crowd at King Ave United Methodist Church enthusiastically received both bands, the **SASF Vocal Ensemble**, and soloist with rousing ovations. This was the third time these two bands have joined for this concert. Other bands that have joined the BBC in the past on this concert include **Enfield Citadel Band**, **Chicago Staff Band**, and **Pasadena Tabernacle**. Program highlights: **BBC**—*Firestorm* (Bulla), *Lead On* (Holz), *Polonaise from Boris* (Mussorgsky/Holz), *Overture: La forza del destino* (Verdi/Wright); **SASF**—*Exeter Temple* (Condon), *Jubilation* (Curnow), *My Comfort and Strength* (Bowen); **Massed Bands**: *The Salvation Army March* (Sousa), *Faithful Forever* (Holz), *American Civil War Fantasy* (Bilik/Himes).

**The Cincinnati Brass Band** (Co-directors Drew Cremisio and Anita Cocker Hunt) launched their new ensemble with a mall concert consisting of the following: *Celebration* (Condon), *Ro-*

*mance* (Shostakovitch/Broadbent), *Lead On* (Holz), *Little Suite for Brass* (Arnold), *American Civil War Fantasy* (Bilik/Himes), *Swing Low* (Gott), plus various hymn tunes. Congratulations on another NABBA band underway!

**The Commonwealth Brass Band** (J. Jerome Amend) organized and began rehearsals in the Spring of 1989 at Ballard H.S. in Louisville, KY. Presently the **CBB** rehearses at the School of Music, University of Louisville. Only three brass bands have been active since 1900 in Louisville. The first was a brass band at the turn of the century, sponsored by the Courier Journal newspaper. During the 1950s Robert Griffith directed a brass band at DuPont Manuel H.S. and later at the University of Louisville. The impetus for our current band was from a number of Mr. Griffith's former brass band members. The **CBB** appeared at The Great American Brass Band Festival in 1990 and 1992. The band competed for the first time in NABBA's Championship level, Columbus 1992. We were unable to compete this year because of limited financial resources but plan to attend next year's event. Annually, we perform ten concerts—four summer concerts, a church and charity benefit concert, a high school concert, two university concerts, and two Christmas holiday concerts. Our programming is quite varied, quite challenging, and features a number of our own outstanding soloists. Our most recent program was performed March 14, at the University of Louisville, including—*Overture: La forza del destino* (Verdi/Wright), *Concerto for Trombone* (Rimsky-Korsakov/Langford) with Trombonist John Albrecht, *Atlantic* (Wright), *Montreal Citadel* (Audoire), *In Memoriam R.K.* (Howarth), and *The Plantagenets* (Gregson). We are looking forward to an exciting year of growth and maturity and wondering what the Columbus bunch has up their leadpipes! (J. Jerome Amend)

**The Festival City Brass** (Wayne M. Becker), formerly the **Milwaukee British Brass Band**, sent two recent programs to **The Bridge**. Their December 5th concert featured works by Sparke (*Celtic Suite*), Bilik (*American Civil War Fantasy*), Langford, Alford, their own Wayne Becker (*Tribute to Count Basie*), and Curnow, with Jeff Schaum as Euphonium Soloist on the latter's *Rhapsody*. In March their concert at Alverno College included music by Rossini, Wood, Saint-Saens, Ball, de Haan, Gershwin, and Becker. Their flugelhornist, Deb Floyd, was featured as soloist on Darrol Barry's setting of *Don't It make My Brown Eyes Blue*.

The recently incorporated **Lexington Brass Band** (Co-directors Skip Gray and Ronald Holz) gave their second concert on March 28th at the Central Christian Church. The program: *Polonaise from Boris* (Mussorgsky/Holz), *Escapade* (Turrin) with Vincent DiMartino as piccolo trumpet soloist, *In Memoriam R.K.* (Howarth), *Hungarian March from The Damnation of Faust* (Berlioz/Catelinet), *Berceuse—Angels Guard Thee* (Jocelyn/Ball) with Dale Warren as trombone soloist, *A Moorside Suite* (Holst), *Fanfare and Flourishes* (Curnow). The energetic audience called for an encore—*Trumpet Tune and Air* (Purcell/Wright).

**The New England Brass Band**, headquartered in greater Boston, continues its fifth year of success with three concerts this spring: March 5 (Wenham, MA); June 5 (Quincy Market, downtown Boston), and their annual concert, June 19 (location to be announced) with famed cornetist Derek Garside as guest artist. Bandmaster William Rollins will conduct the concerts. He also serves as the Divisional Music Director of The Salvation Army Massachusetts Division. About two-thirds of the band's 34 members have received musical training or brass band experience from The Salvation Army. The band's repertoire includes both secular and SA literature. For more informa-

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tion on the band, write to New England Brass Band, P.O. Box 1550, Boston, MA 02117 (Julie Kennedy)

**The North Carolina State University British Brass Band** (Frank Hammond) joined with the **NCSU Pipes and Drums** for that school's twenty-fourth annual Music from the British Isles concert. The brass band's contributions included *Aspects of Praise* (Himes), *Elsa's Procession* (Wagner/Himes), *Blow Way the Morning Dew* (Bulla), and solo features by a wide range of members. Arranger Tom Watson conducted his recent adaptation of the final hymn and *Finale* from Stravinsky's *Firebird*. The concert ended with both groups combining for the hymn *Amazing Grace* and *The Old North State* anthem.

**The Weston Silver Band** (Ron Clayton) offered up a balanced program of SA

and contest music on their April 17th Spring Concert. Highlights: *Allegro* from *Royal Fireworks* (Handel/Skinner), *Splendour of Youth* (Condon), *The Plantagenets* (Gregson), *The Magic Flute* (Mozart/Kenyon), *Easter Glory* (Condon). In addition, quite a few members were featured soloists: Gywn Evans, cornet; Ches Crocker, alto horn and vocal soloist; Ron Williams, euphonium; and cornet trio made up of Bob Gray, Jim Rudock, Margaret Wolf.

### The United States Army Brass Band

(Tom Palmatier) members trade in their baritones and cornets for other horns until October. Several of the **TUSABB** and director Captain Palmatier grab **Herald Trumpets** and leave for an April tour of Turkey with the **Istanbul State Symphony**. Immediately upon their return they fly to Memphis, TN for an appearance with the band of the **French "Garde Republicaine"** in honor of a Napoleon exhibit. This is followed by a featured performance with the **University of Maryland** bands. May brings a return trip to Memphis for the Memphis International Tattoo. In the meantime, other members jump rightback into their "real" jobs, performing ceremonies for the highest levels of government. **The Army Band** with **The Herald Trumpets** will travel to The Netherlands in August, wrapping up a busy "vacation" between brass band seasons. **The Army Brass Band** is hoping to plan a Spring 1994 tour. If you are interested in serving as hosts contact Tom Palmatier or Master Sergeant Henry Sgrecci at 703-696-3570 or 3647.

## Book Review

By Beth Hronek

(Beth is a member of the NABBA Board, and conductor of **The Bend In the River Brass Band**. She is currently employed as a librarian at Henderson Community College.)

Herbert, Trevor, Editor. *Bands: The Brass Band Movement in the 19th and 20th Centuries*. Philadelphia: Open University Press, 1991. 224 p., \$79.00 ISBN 0-335-09703-0 hardcover; and \$29.95 ISBN 0-335-090702-2 paperback.

*Bands: The Brass Band Movement in the 19th and 20th Centuries* is part of a series on popular music in Great Britain. It's a collection of five essays on the history of the brass band movement in Great Britain and Australia. Specific chapters deal with how brass bands developed in the early years, why brass bands fell out of popular favor, whether the contests were art or sport, how the music used by brass bands developed, and the how the brass band movement in Australia developed. There are also appendices on the instruments and instrumentation of brass bands, a chronology of major events in brass band contests, and the winners of the British Open and National contests (1853—1989) with the conductors' names and required pieces. Almost all of the chapters and appendices have extensive "works cited/notes" lists. There is also

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an index, which is exceptionally good at covering bands, publications, and people.

This book is good for the person who wants to know more about the brass bands and has already gleaned as much information as possible from sources such as *The New Grove Dictionary of Music and Musicians*. Until reading this book, I had no idea that the "brass band movement" was waning in Britain, or even why it was called a movement. I also learned that percussion was finally allowed in all levels of competition in 1976, that instrumentation was standardized in the middle 1850s, and, the real shocker, that it was decided at the 1923 championships that the bands should be allowed to sit! These and other tidbits, plus a good sense of the chronology of brass banding can be learned by reading this scholarly compilation.

*Bands: The Brass Band Movement in the 19th and 20th Centuries* is a well-written, well-substantiated book. It is not, however, for the person who wants a pleasant little book to read as a diversion before bedtime. To truly understand all that is being discussed and the implications, it is necessary to have a good idea of the geography of Great Britain and, to a lesser extent, Australia, and to know the approximate value of the various British currency denominations—both past and present. In addition, it might be good to have access to a good descriptive English language dictionary (such as the *Oxford English Dictionary*) to understand exactly what the authors are intending to say. Even then, many American readers may still be a little overwhelmed. However, if you want to know more about brass bands and their place in British life and history, this is an excellent book to read.

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## Chester Brass Speaks Its Mind

[The following letter was received by The Bridge from Roger Aalders on behalf of The Chester Brass Band. At the April 1992 NABBA Board Meeting (Columbus) this band's request to host a NABBA Championship was not accepted.]

The Chester Brass Band, being an active supporter of NABBA, were quite disappointed with the response from their request to host the 1994 International Competition, Halifax, Nova Scotia. Having traveled four times in the last ten years to other competitions, all of which were over a thousand miles away, we know from first hand experience that traveling a long distance does create difficulties. I feel that maybe there is a lack of empathy due to the lack of knowledge about the hardship and inconveniences we have when we attend

a competition. I would like to take this time to share some of this year's experience [Editor's note: Chester did compete in Washington].

Our first test comes as soon as we decide to compete. We usually have to replace experienced players, who cannot make the extra commitment, with new ones. If we manage to get technically competent replacements they still lack the feel of the ensemble that comes with experience. Quite often the new replacements' most valuable assets are their availability and willingness to participate.

Imagine the international financial experiences one acquires when trying to figure out expenses. Now is a dollar worth seventy-four or seventy-three cents? That one cent difference is over a hundred dollars in the band's expenses.

This is the only time some of our musicians get to act like a highroller, laughing at the loss of three days pay while they spend \$600.00 on a four-day week-



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end without their family. For those not gainfully employed, they now have something to do with their free time. Consider the amount of relief the conductor feels when he realizes the band will not peak too soon—thanks to the efficient efforts of the mail service, which makes sure that the test piece is not received before the end of January.

Then there are the joys of traveling to the competition. We are probably the only band with the exhilarating experience of driving ten hours to the airport, the last three of which were through a heavy snow fall. Other benefits occur once you reach the airport. Few things sharpen your wits quicker than being dumped in the jungle of a strange air terminal, thirty minutes late and being told to hurry to some unknown destination so that you don't miss your connecting flight,

Your confidence has to soar upwards when you walk on stage without your favorite underarm protection and wearing the same underwear you put on three days before—all because your luggage was sent to Washington State instead of Washington DC. Of course, the band's quality of performance has to increase when your horn arrives two hours after the Friday night practice. But that doesn't really disturb you since your music and mouthpiece are on their way to Washington State with the rest of your luggage.

Then there is the marital bliss acquired while you explain how the family credit card got run to the limit because the hotel would not accept the Band's check. How serene you feel realizing that you will be refunded as soon as the impoverished band settles up it's accounts...

Although the band has received great benefits from participation in the competition, I think the **Chester Brass Band** has contributed it's fair share to keep this association an international one. I hope that in the future an invitation will be given a little more consideration. I assure you the difficulties of traveling to Nova Scotia would not be as great as the ones we experienced going south.

Yours truly, Roger Aalders, President

## Please Feed the NABBA Archives

The NABBA Archives need to be fed! Send any or all of the following: programs, press releases (including photos), cassettes (or CDs), and any other pertinent information that will supply future brass band historians with as complete a history of NABBA and brass bands in North America as we can possibly gather! Send all archival material to: NABBA Archives, P O Box 2438, Cullowhee, NC 28723

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Please forward your concert programs to THE BRIDGE

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**We want to read about your band!**

## Help NABBA Grow and Improve!

- Send your concerns and opinions about NABBA to Board members before the August 27-28 meeting.
- Spread the word about NABBA Summer Workshops. Attend one, if you can!
- Start preparing your tapes/music for the GABB Tape Contest this fall.  
Set piece: March from A Moorside Suite (Holst)
- Send your band reports or concert programs to The Bridge. Next deadlines: July 15 – October 15.

## Reminder! The Great American Brass Band Festival

**June 11:** Band History Conference on "The American March" — Centre College

**June 12-13:** The GABB Festival Programs — Danville, Kentucky



**The Brass Band Bridge**  
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