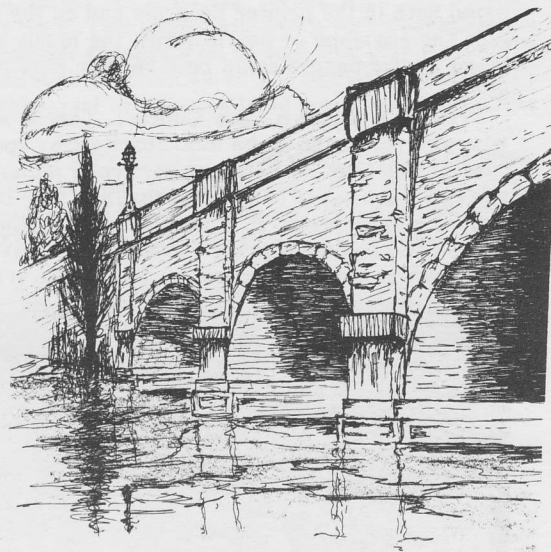


the Brass Band BRIDGE



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

ISSUE 8, APRIL 1982

ISSUES 5, 6, 7, and 8, . . . of this newsletter have been paid for entirely by the Yamaha Musical Products Corporation. Because of this splendid help, we have been able to keep readers informed of British brass band activity here on this side of the Atlantic. All of us should, in turn, support this fine company through purchasing their musical instruments and merchandise. It is the forward thinking of the Yamaha Corporation which has permitted a huge thrust of British brass band activity here in the United States. Their instrumental leasing plan for several of the brass bands made the difference between "go" and "no". They have published a booklet entitled "Let's Start A British Brass Band" which is free for the asking. And, they have paid for all printing, typesetting, mailing, and other costs associated with issuing this newsletter (your editor donates his service "to the cause"). For all of these and many more reasons, we take this opportunity to say a warm, sincere, and hearty *Thank You* to all the folks working for and with the Yamaha Musical Products Corporation of Grand Rapids, Michigan. Your fine support is genuinely appreciated.

DEADLINES FOR THIS NEWSLETTER, . . . for the next four issues are as follows:

June 30
September 30
December 20
March 31

As the writing and editing of *The Brass Band Bridge* is in addition to and on top of this writer's teaching and administrative duties at North Carolina State University, four issues a year is about all that can adequately be printed and mailed. News items dealing with brass band activity on the local level must be the responsibility of each British brass band. It is important that someone from each organization take the responsibility to see that information is sent to be included in *The Bridge*. Without this kind of activity and support, it is impossible for all of us to keep up with what is going on where and by whom. All of us gain from learning about the

various brass band undertakings and activities. So, put the deadlines listed above on your calendar and make certain to send information to this newsletter concerning the music your band performs, the officers of your organization, the activities you are currently involved with, fund raising ideas, and any other such news. It is this writer's pledge to use any and everything sent if at all possible.

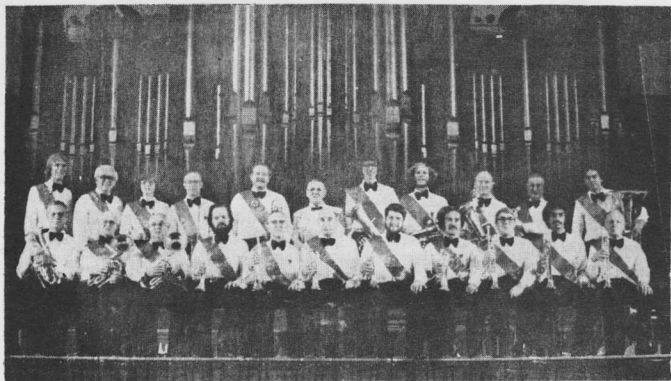
FUND RAISING IDEAS GATHERED FROM HERE 'N' THERE, . . . are presented for what service they may be to our readers. These ideas are *not* original with the writer of this newsletter. In each case, it is assumed that *plenty* of advanced publicity is presented in order to inform the potential audience. The advanced news stories might just help in building your concert audiences while at the same time help you raise funds.

A Stick Auction is the first idea which might be used. The idea here is that the conductor of the band will sell to the highest bidder at the concert a chance to conduct the band in a march, not only conduct the band, but the successful bidder actually keeps the baton as part of the operation. By having a local auctioneer donate his talents to this event, a very spirited and enjoyable fund raising opportunity can be developed. Perhaps a local music dealer will donate the baton to be used. With the band entering into the spirit of this, a great deal of fun can be derived. Also, a news article, a music review if you will, concerning the successful bidder's talents (?) in the next day's newspaper can add to both the public appeal of your operation as well as the activities in which your band is engaged. This idea of a Stick Auction could be used at each annual concert.

A Command Performance has been used in several places and this theme has many variations. Simply put, again through advanced publicity and a good newsworthy article, your band advises that any individual, organization, club or what have you, may have their favorite musical selection performed on a given program by donating a specific amount of money. In some places this has been only the cost of the music while at other places donations in multiples of fifty dollars have been employed. In this case the name of the donor is

listed both in the printed program and on the music file card plus the envelope or box in which the music is stored. Command Performances could be a regular part of each concert given.

Present a Share-A-Care Concert. This is an opportunity whereby your band and a local charity may sponsor a benefit concert together. By helping a particular philanthropic group, you can reach out to help their cause and they in turn will help you with your needs. It is best to have all the details of expenses and income sharing worked out in advance. This can be a very rewarding experience for all concerned.



THE CAPITOL ENGLISH BRASS BAND

FRONT ROW LEFT: Emerson Best; Harold Bawden; Gilbert Martinez; Roland Held; Elman Snow; Fred Smith; Dave Runyan; Manuel Garcia; Joe Cook; Solomon Pupunu; Frank Lundquist

BACK ROW LEFT: Scott Jones; Glen Crow; Kathryn Sechler; Robert Weddington; Douglas Brown Sr.; Conductor John T. Wynn; Lynn Cook; J.D. Shew; Cecil Garrison; Edward Luker; Francis Smith

The Capitol English Brass Band began in 1972 after its founder, Douglas H. Brown Sr., returned from visiting the National Finals Contest in London.

In London, he has bought music for brass instruments and upon returning home called a few better-than-average brass players to form the new group. Since then the group's challenge to perfect itself has sent several members to England, where they gained firsthand experience with the world's finest brass bands. The band includes lawyers, bankers, students, and businessmen; and many of the original members are still with the group.

Mr. Brown's corporation, Capitol Glass and Aluminum, sponsors the band, paying for music, uniforms, instruments and other expenses.

The Capitol English Brass Band was Utah's official Bicentennial band in 1976-77. It has also given concerts at Fort Douglas every year since 1975 and has performed at civic, church, school and parade events since its beginning.

The group's conductor, Jack Wynn, is a professional bandman and past member of Her Royal Majesty's Scots Guard Band in Great Britain.

REAL CONFEDERATE BAND MUSIC, . . . from the music books of the Band of the 26th North Carolina Regiment, C.S.A. is now available for a small brass band in the 19th Century style. Instrumentation is for Eb Cornet, 1st Bb Cornet, 2nd Bb Cornet, Eb Horn, 1st Bb Baritone, 2nd Bb Baritone, and Tuba. There are four suites with each suite containing music of the period. This would include waltzes, marches, polkas, and similiar selections copied directly from the original music books. The suites cost \$10.00 each and shipping charges are \$2.00. For further information please contact C & R Publishing Company, Inc., P.O. Box 53513, Fayetteville, N.C. 28305.

THE SOUNDING BRASS COURSE, . . . held at Marlborough College in Marlborough, England is accepting applications up until July 25, on an accommodations basis. That is, as long as there is room to accommodate applicants, applications will be received. It was this writer's privilege to attend this offering last summer together with eight other Americans and one Canadian. This was a very fine offering and we thoroughly enjoyed this experience.

Special visiting guests for this year include: Phillip McCann, principal cornet with the Black Dyke Mills Band; Robert Childs, principal euphonium with the Grimethorpe Band; Alan Wycherley, Faireys Band and the famous Don Lusher. You will have an opportunity to perform the music under conductors Howard Snell and Roy Newsome. In addition to playing, conducting and arranging sessions are also included.

There are over sixty additional courses to choose from the summer school offerings so that a wide variety of family options is available. Brochures were sent out in the last issue of *The Bridge*. The writer of this newsletter will be delighted to answer any questions or inquiries about this offering. It is highly recommended for anyone interested in having a firsthand experience with British brass band activities.

RECORDS AND CASSETTES, . . . are not easily found in music retail stores in this country. However, there are several places where these are available from Great Britain. The following list of suppliers does not attempt to be a fully comprehensive list, but does include a number of suppliers. The list is as follows:

Banks and Son (Music) Ltd. Stonegate York YO1 2AU England	The British Bandsman The Old House 64 London End Beaconsfield, Bucks. HP9 2JD England
Chandos Music Ltd. 41 Charing Cross Rd. London WC2 OAR England	Studio Music Co. 77-79 Dudden Hill Lane London NW10 1BD England
R. Smith & Co., Ltd P.O. Box 210 Watford, Herts. WD2 4YG England	Wright & Round Ltd. Pickford Buildings Parliament Street Gloucester GL1 1HY England
Grosvenor Records 10 Grosvenor Road Birmingham B20 3NP England	The Salvation Army Publishing and Supplies Dept. Judd Street London WC1 England

THE UNIVERSITY OF ILLINOIS BRASS BAND, . . . conducted by James Curnow, presented a program on Sunday, March 7 at the University of Illinois Smith Music Hall. This band combined their concert activities with the University of Illinois Clarinet Choir, conducted by Harvey Hermann.

The concert presented by the University of Illinois Brass Band included the following compositions: *Centenary March* by Vinter; *Themes from the Italian Symphony* by Mendelssohn; *Moorside Suite* by Holst; and *Rhapsody in Brass* by Goffin.

As in all cases, we are delighted to list the programs and performances brass bands present over here. We look forward to relaying the information on to our readers. The University of Illinois Brass Band is one of our newest British brass bands. However, a cassette recording of one of their recent concerts indicates this band is a Championship Section band. Congratulations Jim and keep up the fine work.

FROM THE PAGES OF THE BRASS BAND NEWS, . . . we are pleased to include a recent review of an excellent brass band recording. We wish to thank Mr. Fred Beckingham, Editor of the *News*, for his kind assistance in permitting this reprint of this review. Our appreciation is also expressed to the reviewer, Mr. Tim Mutum, for his observations.

Black Dyke In Digital

Black Dyke Mills Band

Chandos BBRD 1012 approximately \$9.00

Side 1 — *The Norwegian Artists' Carnival* - Svendsen arr. Parkes, *Czardas 'Der Geist des Woiwoden'* - Grossman arr. Parkes, *The Shadow of Your Smile* - Webster/Mandel arr. Wilby, *Three Haworth Impressions* - Langford. Side 2 — *Knight Templar* - Allen, *Czardas No. 1* - Monti, *Goose Fair - Street*, *Les Francs Juges* - Berlioz arr. Wright.

Digital recordings are a relatively new development and *Black Dyke In Digital* is only the second brass band record I have seen using this technique (the other album, incidentally, was also on Chandos). The technical wizardry involved is beyond me, but the finished product is certainly very impressive, with a marvellous clear sound allowing the detail to be picked out with ease.

The programme is divided well. Side 1 is devoted to music that is new, or relatively so, to brass bands. The *Der Geist des Woiwoden* stands out as an incredible showpiece and is very exciting. The *Three Haworth Impressions* is an all-too-rare original piece from Gordon Langford that has considerable variety and much listener-appeal — the music grows on you, leaving lingering thoughts on each of the subjects covered by this vivid piece.

On Side 2 the music is more traditional fare as David Loukes takes over the conducting from Peter Parkes. I doubt you will ever hear *Knight Templar* played better nor come across a more breathtaking performance of Monti's famous *Czardas*, which is played here, of course, by Phillip McCann. The *Goose Fair* from Allan Street's *Nott'num Town* is given lively treatment and the splendour and excitement of *Les Francs Juges* has been well captured.

This is a record of the highest quality, setting a standard for 1982 that will be hard to equal. I thoroughly recommend this excellent record to all.

TIM MUTUM

GLENN K. CALL, FORMER MEMBER OF THE MARINE BAND, . . . and outstanding euphonium soloist, has written to inform us that he is now teaching euphonium and lower brass as a graduate student at Eastman School of Music in Rochester, N.Y. Being the brass band enthusiast he is, Glenn has initiated a brass band there for the pleasure of the student body. Glenn's letter reported that the band was working on *Festive Prelude* by Bulla, *A Mooreside Suite* by Holst, *The Plantagenets* by Gregson, and *The Standard of St. George* by Alford. They are using Bb trumpets and French horns, the baritones are playing Conn euphoniums with small mouthpieces while the tubas are using CC and F/Eb instruments. As Glenn explained, they are using the instruments available to them as they are attempting to solve other problems before tackling the instrumental needs. Thanks Glenn, for sending this information. We look forward to hearing more about these activities.

BRITISH WEEK AT THE WORLD'S FAIR, . . . in Knoxville, Tennessee will be from June 21 through June 28. Of special interest to the readers of *The Bridge* is the fact that there will be two British brass bands featured during this week. The Royal Doulton Band, sponsored by the makers of that fine English china, will be there for the entire week. They will be coming to this country from their home town of Stoke-on-Trent. Their conductor, Ted Gray, joined the band as their professional musical director following a very

distinguished career as principal cornet with the Foden's Motor Works Band. This band maintains a very busy schedule of concerts, contest appearances, issuing long-playing records and other such similar activities. It was this writer's privilege to attend a rehearsal of this fine band while he was visiting England.

The other band which will be performing during this week is the Smoky Mountain British Brass Band, conducted by Richard Trevarthen. This band received an invitation to perform at the Fair during the same week as the Royal Doulton Band.



THE OSHAWA CIVIC BAND, . . . from Oshawa, Ontario in Canada, sent a nice write up about their officers and their history. Their photograph was taken in September of 1981 while their conductor was still Captain George Quick. Since that time he has retired following eighteen years of leadership to the band.

Currently the Oshawa Civic Band is operated by an Executive Committee which is composed of Bill Askew, President; Fred Henry, Vice President; John Holden, Secretary; and Bill Whitsitt, Treasurer. The information received indicates that for the time being Wallace Parnell, Al Cooper, Lyn Craig, Ron Crouse, and Gerry Parsons are serving as musical directors.

This band dates its history back to 1870 when it was originally a part of the 34th Ontario Regiment, a regiment formed by English and Scottish ex-officers living in Oshawa. Since 1940 when Colonel R.S. McLaughlin built a band shell and provided the band with a permanent home, the band has been very active in presenting concerts and programs throughout the area.

During the course of a year, weekly concerts are produced from the McLaughlin band shell during June, July, August, and part of September. Three or four programs are presented in the local auditorium during the winter. In addition, concerts and entertainment programs are presented for local church groups, boys clubs, training schools, hospitals and homes for the aged. As ambassadors of good will, visits by the band are also made to other communities.

We are delighted to bring this information and picture of the Oshawa Civic Band to the attention of our readers. Congratulations to this band for their musical accomplishments and activities.

THE DENVER BRASS WORKS, . . . has changed their name to the Rocky Mountain Brass Works. This word was sent by their conductor, Paul Curnow, brother of Jim Curnow. Paul writes that they are rehearsing two or three times a month and have a full instrumentation. The band is comprised of area teachers, professionals, and those who just like to play in a British brass band. As Paul says, "this group is a spinoff of the fine work that John Kincaid of Western State College in Gunnison, Colorado initiated." Ken Anderson is a manager of this group and Paul says they hope to start performing a series of concerts in April.

The band has many fine players and some have had previous British brass band experience while others are enjoying this opportunity for the first time. The music they are

presently rehearsing is as follows: *Connotations* by Gregson; *American Sketches* by Ball; *American Overture for Band* transcribed by Paul Curnow; *Essay for Band* by Gregson; *A Psalm for all Nations* by Ball; and *Partita* by Gregson. From the Salvation Army Library, they are working on: *Celebration* by Condon; *Variation — A Pilgrim Song* by Rieve; and *My Comfort and Strength* by Bruce Bowen.

FROM THE PAGES OF THE BRITISH BANDSMAN, . . . we have selected the following music reviews. We appreciate the privilege of using this material and wish to acknowledge our gratitude to Peter Wilson, Editor of the *Bandsmen*, and the reviewers.

Henry The Fifth

R. Vaughan Williams
(BOOSEY & HAWKES)

Here is a work to enrich the repertoire and add to the all-too-brief list of music written for brass bands by the most distinguished British composers of this century.

The title will evoke Shakespearean overtones and the composer's use of old English and French songs makes the music immediately accessible to the average listener.

There are no insuperable technical demands except that some players are expected to hit some high range work 'cold'. There is clarity in the scoring, and the kind of sound required should approximate more nearly to orchestral brass. Indeed, even in the gentle Provencal air *Magali*, all are warned against the use of vibrato, and not for the first time in this score!

Triumphant, outgoing diatonic music this, and very welcome.

ERIC BALL

Symphonic Study

Gordon Jacob
(BOOSEY & HAWKES)

Symphonic Study for Brass Band was given its first performance by the massed bands of Besses O' th' Barn, Hammonds Sauce Works, Parc and Dare, Sun Life Stanshawe and Wingates Temperance, conducted by Vilem Tausky, at the 1979 Festival Concert in the Royal Albert Hall, London.

Described by the composer as a portrayal of 'life' from infancy through the vigours, ambitions and varied experiences to the 'serenity of old age,' this 11-minute work, written in symphonic form, opens with an Adagio (pianissimo) played by the cornets, which represents the infant's awareness of the world around him. This fairly short introduction is followed by the main section, marked Allegro Risoluto, with its regular key changes, which eventually develop as the child experiences the rigours of life, here the general theme is played by the horns, baritones and euphoniums. Trombones and basses bring the movement from a dramatic climax to a solemn Adagio (again on cornets), which concludes the work.

Technically not too demanding, especially for the well rehearsed combination, its key changes need some care and attention, and the soprano cornet part lies rather high in places, but otherwise should not create any major problems.

The full score used by the reviewer was very clearly printed, just a pity that the traditional repiano/flugel horn divisi line was still in evidence. Why do publishers (some) not adopt more recent methods, grouping the flugel with the horn section, a musical line which he generally follows, rather than that of the cornets? The percussion department needs to be well experienced with tuned percussion, as the work requires the use of timpani, vibraphone, xylophone and glockenspiel, but two players can cope.

I had the opportunity to rehearse this work in preparation for the 1979 world premier, and although I feel that it is not an item to be included in general concert programmes, it would, however, be a welcome addition to the band repertoire for specialist concerts and recording (disc or radio).

In my opinion, this work would make a fine choice as a test-piece.

DENNIS WILBY

Music From Greenwich

Edward Gregson
(BOOSEY & HAWKES)

Specially commissioned for the London production of Peter Buckman's play *All Together Now* (Greenwich Theatre 1980), this is one of the pieces chosen for the 1982 Butlins Youth Championship.

The piece is so full of interesting features and is typical of Edward Gregson's compositions. In its textures it has pomposity, fragility, beauty and rhythmic intensity. It should not present any technical difficulties for a good youth band but will provide excellent ensemble and precision playing experience, and will require a musical interpretation. In my opinion, top bands should not be misled because it has been written with youth bands in mind. It is well worth its place in any band's repertoire.

The piece begins with a majestic fanfare, discordant and bold, which leads into a contrasting *leggiere* movement, light in texture. This develops through full band sounds of contrasting dynamics and rhythmic patterns to a secondary theme on euphoniums and baritones before closing with the solo horn restating the first *leggiere* theme.

The timpani leads into a slow middle section — a beautiful and soulful movement featuring main soloists in conversation.

The work concludes with a recapitulation of the *leggiere* theme and a return of the opening fanfare in a new key. A lively coda adds the finishing touch.

The publishers explain in the score that cues have been included in other parts to make the work accessible to smaller bands.

Congratulations to B & H on the quality of the score. Unlike some received these days it has withstood the test of my intense perusal and it still intact.

TERRY HEXT

Whirligig

Derek Bourgeois
(R. SMITH & CO.)

A constant problem for a composer is not so much a search for musical ideas but more often than not a title or literary thought on which to focus his creativity. Whether the music or title comes first and which is the source of inspiration is a chicken-or-egg situation. Derek Bourgeois, certainly in the recent *Blitz* and this present work, has produced 'winners' in this respect.

Apart from a short silent pause following an introductory statement, the constant activity of a whirligig is represented by a continuous one-movement work maintained at the same tempo and which has no deviation from its duple time.

Interesting development of themes provide the unifying pivot around which the music spins and twirls and there is much to interest the student of counterpoint.

Strict rhythmic control by the conductor will be essential as will the attention to balance. Horn players (flugel and tenor) will find themselves playing in a rather low part of their register at times and percussionists will discover that the composer's penchant for their effective contribution is again in evidence. Band secretaries, I am afraid you have to go and buy a marimba if it is not already part of your percussion department.

MICHAEL KENYON

This issue is brought to you by the YAMAHA MUSICAL PRODUCTS of Grand Rapids, Michigan.

UNTIL NEXT TIME, . . . that's *fine* for now. Let's hear from you!

J. Perry Watson
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