

# The BRASS BAND Bridge



Issue 14

Nov. 1983

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

Funded by YAMAHA Musical Products

## FIRST STEP TAKEN

### ASSOCIATION FOUNDED

The first step on a thousand mile journey was taken this past September. A group of brass band enthusiasts met in Greensboro, North Carolina to establish The North American Brass Band Association, Inc. By charter, this group is to follow "In the British tradition." The goals and objectives of this new tax-exempt, non-profit corporation are:

(1) To sponsor and hold local, state, regional, national and international contests for the purpose of improving the performing standards and abilities of amateur British-type brass bands.

(2) To foster, promote and otherwise encourage the establishment, growth and development of amateur and professional British-type brass bands throughout the United States and Canada.

(3) To support and help further the

music education of its members and to advance the public's appreciation of the British-type brass band.

(4) To serve as a resource for the musical and organizational assistance to amateur brass bands throughout North America.

Elected to the initial Board of Directors were: Chairman, J. Perry Watson (NC); Vice-Chairman, Harvey Phillips (Indiana); Secretary, Bert Wiley (NC); Treasurer, Mike Swaffar (Ky.); and Jon Asgeirsson (Mass.), William Boles (NC), Charles Colin (NY), Douglas Field (Canada), Gordon McGowan (Canada), William Shelton (Va.), Miller Sigmon (NC), and Richard Trevarthen (NC) serving as Members-at-Large.

At the present time details regarding an Advisory Council, membership categories, dues and other necessary

### SPECIAL THANKS

We proudly use a newly designed and, in our opinion, a most distinctive and distinguished letterhead for this publication. This beautiful addition to the newsletter is sent as a courtesy of Robert W. Avis from Ft. Lauderdale, Florida. Bob retired from commercial illustrating in 1980. A genuine brass band fan, he is active with a group of brass banders down his way. Our sincere appreciation is publicly sent to Bob for his thoughtfulness, talents, and interest in the brass band movement.

aspects for organizing this corporation are being worked out by committees. Careful attention is being given to how this newly formed group may best serve the brass bands needs of all interested parties.

Watch for all the details in future issues of THE BRIDGE.

## AUDIO VISUAL SHOW NOW AVAILABLE

"Strike Up the British Brass Band" is the title of a new tape/slide show which is now available. Dealing with brass bands in both the United Kingdom and North America, this presentation might be used in many ways. It could serve as a fund raising program for a band, it could help a group of folks organize and

promote a local brass band, it might serve as a program for local service clubs, it could be used as an introduction of British-type brass bands to college music education classes, it might help a brass band develop a list of sponsors, and in general, it could serve the growing brass band movement throughout North America in several different ways.

presentation will need to advise the shipper of his street address. It will be sent by prepaid United Parcel Service. Rental for a three-week period is \$10.00 (USA dollars, please). The borrower must return the materials by prepaid UPS and insure the package for at least \$50.00.

"Strike Up the British Brass Band" is available from:

The Brass Band Bridge  
Music Department  
North Carolina State University  
Raleigh, N. C. 27650

Checks for renting this tape/slide show should be made out to the N. C. State University Music Department.

### NOTE!

Upcoming deadlines for submitting articles are:

January 31, 1984  
April 30, 1984  
July 31, 1984  
October 31, 1984

The show lasts thirteen minutes and comes complete with automatic (silent) or audible slide advances, a script, cassette tape, carousel slide tray, and instructions. The narration, combined with the musical illustrations, tells a complete story about the British brass band.

Anyone interested in renting this

## Brass Band Bridge

For, about, and by British-type brass bands throughout North America.  
Editor: J. Perry Watson, Music Department, North Carolina State University, Raleigh, N.C. 27650. This issue is brought to our readers as a courtesy of the Yamaha Musical Products of Grand Rapids, Michigan. Please address all correspondence to the Editor.

## GRAMERCY BAND DEBUT

Gramercy Brass of New York City gave its Debut Performance on August 26, 1983 at the 'Trinity Noonday Cafe.' Sponsored by the Trinity Church (Broadway at Wall Street, N.Y.C.), the Noonday Cafe was established in 1969 to bring a relaxing hour of Music every weekday at noon to the many hundreds of employees in the Wall Street Business District. Gramercy Brass, New York; conducted by its Music Director - John H. Lambert, performed for an enthusiastic crowd of over 700 for the Finale Presentation of the Trinity Noonday Series.

Organized in the Gramercy Park area of New York City, this was the Gramercy Brass' first light-'Pops' Concert since it was founded in November, 1982. Some of the Highlights from the concert were: a thrilling RHODES FANFARE; A FESTIVE PRELUDE (Bulla); SELECTIONS FROM THE SOUND OF MUSIC (arr. Wright); APPALACHIAN MOUNTAIN FOLK SONG SUITE (Curnow); INVICTUS-MARCH (Himes); BACH FUGUE () (arr. Leidzen); LONDONDERRY AIRE-TROMBONE SOLO (W. Broughton) Soloist: Richard Clark; THEME FROM E.T. (arr. Mack) and an exciting performance of Eric Leidzen's march MANHATTAN, which brought the audience to their feet for a standing ovation at the conclusion of the concert. The humidity of the day seemed much less trouble to the musicians when realizing that the audience really appreciated their Music.

The members of the Band are local residents of the New York-New Jersey area, outstanding players and enthusiastic about the British Brass Band Movement in the United States.

## BLOOMINGTON BAND STARTS WITH CONCERT

Under the baton of James Doyle, and featuring the renown Dr. Earle Louder as Euphonium Soloist, the 27-piece British Brass Band of Bloomington, Indiana launched their brass band with a demanding concert.

Including such demanding selections as the Introduction to Act III of LOHENGRIN, Gordon Langford's arrangement of LA DANZA, and Frank Denham's arrangement of KNIGHTSBRIDGE MARCH, the band also included such favorites as ALL THROUGH THE NIGHT (arr. Langford), MEN OF HARLECH (arr. Langford), BERNE PATROL (arr. Howarth), FANTASY ON BRITISH SEA SONGS (arr. Langford), and NATIONAL EMBLEM (arr. Siebert).

Featuring the outstanding musical abilities of Earle Louder, the band presented the soloist performing the following selections: LE BELLE



**The British Brass**

AMERICAINE (Hartman), THE CAVLIER (Sutton), ROBIN ADAIR (Hartman), and Rachmaninoff's VOCALISE (arr. Langford).

The Bloomington Brass Band is composed of musicians from Bloomington, surrounding

## YAMAHA BRITISH BAND AWARD

This is the Yamaha Perpetual Trophy, the coveted First Place Award for the winning band in the Championship Section of the North American British Brass Band Championships. The present "owners," the Smoky Mountain British Brass Band, will be defending their title of "winning band" at the 1984 Championships in West Chester, Pennsylvania next April 14.

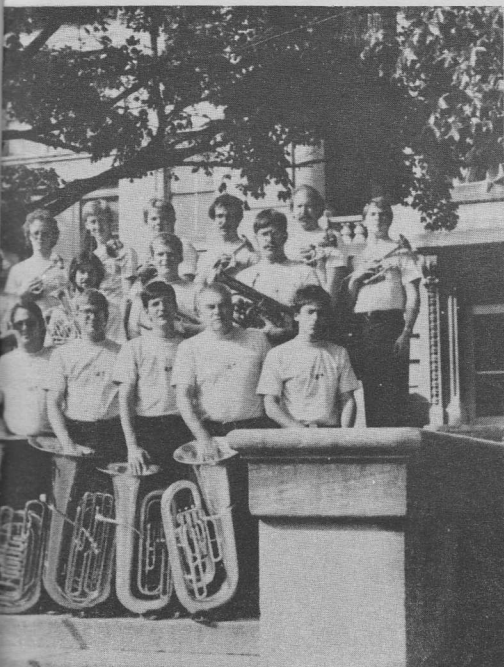
The North American British Brass Band Championships are planned for April 13 and 14, 1984. Hosted by Dr. Kenneth Laudermilch, the Championships will take place on the campus of West Chester State College in West Chester, Pennsylvania. Further details will be printed in the next issue of THE BRIDGE. In the meantime, mark these dates down on your calendar and plan to be there!



## Address

We urgently request that all address changes be sent to us so that as few newsletters as possible will end up in the "dead letter box." If there are any changes to be made on your mailing label, please advise us. Our address is: The Brass Band Bridge, Music Department, North Carolina State University, Raleigh, N.C. 27650.





## Brass Band of Bloomington

communities and Indiana University. This fine group of brass players seeks to offer the town of Bloomington a distinctive musical organization where college and community musicians may interact in a meaningful way and present to their listeners a first rate brass band.

We are pleased to see this group "off and flying" and look forward to hearing about their many musical accomplishments in the future. David Witt is Chairman of this group. He may be reached at P. O. Box 933, Bloomington, Indiana 47401.

# CALENDAR

Editors note: This is a new column which we plan to include in all future issues of this newsletter. Bands are invited to submit their performance dates so that all readers will have a schedule of brass band concerts and programs.

## NOVEMBER

Univ. of Ill. Brass Band	11/13/83	Harding Band Bulding Champaign, Ill.	3:00	Free
River City Brass Band	11/19/83	Carnegie Music Hall, Pittsburgh	8:00	Admission

## DECEMBER

Sunshine Brass	12/14/83	John Knox Village Tampa, Fl.	7:30	Free
Rockville Brass	12/14/83	Fine Arts Auditorium Montgomery College Rockville, Md.	8:00	Free
Gramercy Brass	12/4/83	Trinity Baptist Ch. East 61st St. NYC	2:00	Free

## JANUARY

Rockville Brass Band	1/15/84	Bethesda Meth. Ch. Old Georgetown Rd. Bethesda, Md.	7:30	Free
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## FEBRUARY

River City Brass Band	2/18/84	Carnegie Music Hall Pittsburgh	8:00	Admission
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## MARCH

Calif. Poly. State Univ. Brass Band	3/3/84	Chumash Auditorium Sam Luis Obispo	8:00	Admission
NCSU British Brass Band	3/16/84	Stewart Theater NCSU Campus Raleigh, NC	8:00	Free
Gramercy Brass	3/18/84	Roosevelt Hotel NYC	8:00	Free
River City Brass Band	3/31/84	Carnegie Music Hall Pittsburgh	8:00	Admission

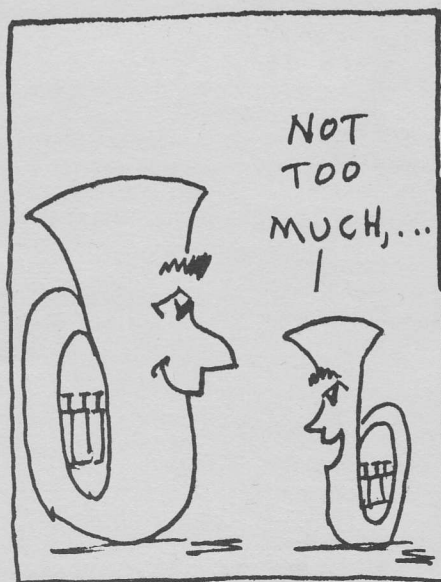
## APRIL

North American Championships	4/13 & 14/84	West Chester State Campus West Chester, PA	Friday pm, Saturday all day	Admission
River City Brass Band	4/28/84	Carnegie Music Hall Pittsburgh	8:00	Admission

## MAY

Calif. Poly. State Univ. Brass Band	5/12/84	Chumash Auditorium San Luis Obispo	8:00	Admission
Capitol English Brass Band	5/12/84	Ft. Douglas, Salt Lake City	11:00	Free

## TUB & BARI



A few responses to David Werden's letter in Issue 13 were received. The following two were selected to share with our readers. —Editor.

## BAND INVOLVEMENT

Dear Perry:

I am writing in response to David Werden's letter in the August issue of THE BRIDGE. Our church has had a Brass Band for fifteen years. Initially I found it very difficult to get much interest going. We have had our good years, when we could boast twenty-two members, but overall we were averaging a dozen members. Co-operation with the public school system was nil. Most of our new members were acquired by teaching them myself to play as beginners.

Two years ago, the church started a school. Last year band was added to the curriculum. We had twenty-four instruments to start with, and the first class had twenty students, four of whom I had as beginner students the previous year in the Church Band. The other sixteen had never held an instrument. They were taught as a class, using "Salvation Army Exercises for Individual and Class Instruction" by

Richard Holz. Two books were used, one for Bb and one for Eb instruments. Starting in September, we had two classes a week, by the time that January came around we were into "Preliminary Band Book" by Stuart Johnson. Several students re-located and one or two dropped out, and we finished the year with fifteen members. The Church Band was still functioning and grew from twelve to twenty members.

At the start of this September 1983, our Band has fifty people involved in three separate groups, at three different levels. Fifteen each in the beginning and intermediate Band, twenty in the advanced Band.

The British brass band concept is the only way to go, in my opinion, in the private or small school. After the initial outlay for music and instruments, an economical band program in a private school can be self-supporting.

I would certainly encourage more brass bands in the small or private school.

Yours sincerely,

Les McKinnis  
Fort Lauderdale,  
Florida

## CHESTER BAND

Dear Perry,

As I promised, here are the details of the Chester Brass Band's planned activities:

27th Nov. 83. 'Matinee for Brass.' Afternoon concert at the auditorium of the Chester High School. The soloist is a Canadian soprano heard for a number of years on CBC TV and Radio - Jean Marshall. We charge \$5.00 per ticket, and usually manage close to a full house - around 400. As Chester is a village of less than two thousand population you can see that ticket-pushing is a 'must' for band people, and like our members the audience comes from far and near. Music: - Bandology - Osterling; 'Shepherd's Song' - arr Goff Richards; 'The Floral Dance' - arr Derek Broadbent; 'English Folks Song Suite' - Vaughan Williams; Two Langford settings; 'Blow the Wind Southerly' and 'Onward Christian Soldiers'; Eric Ball 80th birthday tribute - 'Torch of Freedom,' Double trio - Quid Pro Quo, 'Laudes Domini'; A Stephen Foster Fantasy - Ronald Hanmer; '76 Trombones' - arr Duthoit. Note: This is a bit lighter than our usual, but suited to a 'matinee.'

11th December. United Baptist Church - Chester. Chester Brass Band and the United Baptist Church Choir, a program of festive music. The Minister, Dr. M. Allen Gibson is a great supporter of the band, and this is the second in what it is hoped will be a series of sacred concerts involving the CBB. Among the music to be played will be some of the William Himes settings, some Hallamshire publications, and some Sally Ann stuff - nothing final yet on the actual selections. Admission is free, but the Church has in the past handed over the entire offering to the Band.

16th December. The Annual CBB Dinner - a real 'society' do on behalf of the Band. It's held at the Legion Hall, but the entire staff of the 'Captain's House (top restaurant in Nova Scotia) donate their services in the preparation and serving of what is usually a 'slap-up' meal. The Band entertains for half an hour before the dinner, and in addition to handsomely enriching the band's finances the evening does much to uphold our community image.

3rd week of January, we have a concert in nearby Bridgewater - an industrial town on the south shore of Nova Scotia. It is the center for many things, including the county youth band - made up of the best players from the numerous high schools in the area. That band will be arranging sale of tickets, publicity, etc., and will also play two spots on the program, which will otherwise be provided by the Chester Brass Band. No program details yet, but will provide later.

Last week of February the CBB will participate in its first Festival - the Nova Scotia Kiwanis Music Festival, with international adjudicators. We'll be playing 'Divertimento' by Eric Ball, as our original composition entry.

Best wishes,  
Gordon McGowan.

## PLAYER RECRUITMENT

Dear Perry:

I was glad to see David Werden's letter in the BRIDGE because it addresses what I consider to be the only real problem in starting and maintaining a band, viz, recruitment of players. We can all agree that, by and large, the best musicians start early and that community brass bands should encourage interest in brass instruments at an early age.

However, I do not believe his suggestions that public schools be urged to start brass bands as a means for increasing the number of prospective recruits will work. There are three reasons for this: The pedagogues won't stand for it; the school bureaucracies won't finance it; and it would not be effective.

If the proposed school brass band programs were no more proficient at turning out keen adult amateur wind instrumentalists than the present band programs (and there is no reason to think they would be), then there would not be a significant addition to the number of recruits.

Just think about this for a minute: If every high school graduated only one keen instrumentalist every year there would be community bands all over the place. Manifestly, the bands are not there. And they are not there because 99 percent of the people who complete public school instrumental music programs aren't interested (for whatever reasons) in continuing to play. Therefore, we shouldn't expend any effort in trying to shift our recruiting problems to institutions with proven records of failure at turning out eager players. If the schools were competent to develop goodly numbers of keen instrumentalists, Dave Werden wouldn't have had to write his letter; there would be no problem.

Those brass bands will grow and prosper over the long run which identify and bring along their own recruits. The candidates may be participating in school music programs, but they will need special "care and feeding" or else, as the evidence so clearly indicates, they will be lost. This is a tedious, time consuming business, but waiting for your average high school to supply a keen player is a real loser. It happens less frequently than presidential elections, and when it does, the player may play an instrument you can't use.

Kindest regards,

Dick Butler  
Boyce, Virginia