

The BRASS BAND Bridge



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

ISSUE 28
MAY 1987

Courtesy of Musical Instrument Division, Yamaha International Corporation

FESTIVAL OF WORKSHOPS BEGINS

The second annual Festival of Brass Band Workshops will be held in six states.

At each location, the workshop will start around 6:30 on Friday evening lasting until approximately 10:00 p.m. The workshop will continue the next morning from around 9:30 to approxi-

Participants in each one of these workshops will form a British brass band in order to play and study the music and composers of this world-wide movement. The history and current operations of brass bands in this country and the British Isles will be highlighted.

Suggestions and recommendations for starting a community British brass band, possible sources of sponsorship for this type of band, and the general makeup and working operations of these bands will be studied in depth. Yamaha will supply a matched set of brass instruments and will provide a full set of percussion instruments for each workshop. As a direct result of last year's series of workshops, at least three new brass bands were formed. So, find a date and location that suits you and bring a potential "brass bander" to a summer workshop!

For more information, contact J. Perry Watson, NABBA Chairman, at the NCSU Music Department,

Box 7311, Raleigh, NC 27695, phone (919) 737-2981. For dates, deadlines, locations, contact persons, registrations and other such information, refer to "Workshops" on page 2.

—Continued on Page 2

The North American Brass Band Association, Inc., is pleased to announce that during the summer of 1987 it will offer six brass band workshops. Sponsored by the Musical Instrument Division of Yamaha International Corporation, these two-day workshops will be held in Fredonia, New York; Bainbridge, Georgia; Denton, Texas; Independence, Missouri; Minneapolis, Minnesota; and Quincy, Illinois. NABBA Board Member Richard Tolley will be the instructor at the Denton, Texas workshop and NABBA Chairman J. Perry Watson will be the instructor for all the other workshops.

In order to accommodate the many high school band directors needing certification renewal credit, North Carolina State University will offer one certification renewal credit for any one of these workshops.

BRASS BAND OF COLUMBUS CONQUERS CHAMPIONSHIP

WRAL WINS HONORS

EASTERN IOWA TAKES CHALLENGE

(See Special Championship Insert)

mately 5:30 that afternoon. A fee of \$40.00 per adult and \$10.00 per student will cover registration fees, materials, supplies, etc. The workshops are free of charge to all NABBA members holding valid memberships.

THE BRASS BAND **Bridge**

Official publication of the North American Brass Band Association.

For, about and by British-type brass bands throughout North America.

Editor **Karen D. Kneeburg**
Assistant

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MEMBERSHIP DUES:

Individual	\$ 20.00
Associate	10.00
Member band	50.00
Corporate	100.00
Sustaining	250.00
Patron	500.00
Leadership	1000.00

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The North American Brass Band Association proudly recognizes the following for their support:

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UPCOMING DEADLINES

July 31, 1987
October 31, 1987
January 31, 1988



BRICKS AND BRASS. The John Laing (Hendon) Band. Conductor: Donald Morrison, with George Chisholm (trombone).

(POLYPHONIC) PRL 030D £5.50

Side One: 1. Bishop's Blaize (Richards); 2. Ev'ry Time We Say Goodbye (Porter/Morrison); *3. I'm Beginning to See the Light (James/Ellington/Hodges/George); *4. I Fall in Love Too Easy (Stein/Cahn); *5. Lisa (Gary and George Chisholm); 6. Romance de l'amour (arr. Barry); 7. Tritsch Tratsch Polka (Strauss/Richards)

Side Two: 1. The Snowman (Blake); 2. Post-Horn Galop (Koenig/Herbert); *3. Change Partners (Berlin); *4. Sophisticated Lady (Ellington); *5. Satin Doll (Ellington); 6. Medley—Waltzes of Love (arr. Morrison). *Soloist: George Chisholm.

With easy listening in mind, most of the content of this recording is in keeping with the style of playing synonymous with the guest trombonist, George Chisholm. Devotees of this type of music may wish to listen to the production at one sitting, others may prefer to be selective, since continuous music of one genre can begin to pall.

As well as its full ensemble playing the band also features its own soloists, particularly Steven Willcox (flugel), Paul Sutton (cornet), and Richard Welsh in the *Post-Horn Galop*.

A concession to the true brass band idiom is Goff Richards' march *Bishop's Blaize* with which the production opens.

THE BLUE AND THE GRAY. Point of Ayr Colliery (EIMCO) Band. Conductor: Denzil Stephens.

(POLYPHONIC) PRL 029D £5.50

Side One: 1. Opus 99 (Prokofiev, arr. Stephens); 2. Pastorale (Richards); 3. Tired Trombones (Chester); 4. The Dove (arr. Stephens), soloist: Natalie Barnet (horn); 5. Anyone Can Whistle (Sondheim, arr. Snell); 6. Elen Fwyn (Hughes, arr. Stephens), soloist: Geraint Jones (cornet); 7. Cranberry Corners USA (Klein, arr. Stephens).

Side Two: 1. Army of the Nile (Alford); 2. Tuba Smarties (Flowers, arr. Stephens), soloist: David Owen; 3. Nuts & Wine (arr. Stephens); 4. Myfanwy (Parry, arr. Stephens), soloist: David Roberts (euphonium); 5. The Blue and the Gray (Grundman).

Comprising short items which would find ready acceptance in a concert of light music, this record succeeds in also providing a variety of styles.

Arrangements of enchanting melodies, exhilarating march music, novelty numbers as well as transcriptions from the American wind band repertoire combine to produce an entertaining programme.

Four soloists make fine contributions, and arrangements by the band's director of music form a significant part of the repertoire.

—Michael Kenyon
courtesy of "The British Bandsman"

ONE VOICE by Barry Manilow

arranged by Ray Farr

Studio Music Co. £6.50

This beautifully scored arrangement features unaccompanied solo euphonium at the beginning with the theme, and continues to build to the end with increasing sonority and intensity. A very playable selection, this is a guaranteed audience pleaser with possible standing ovation. This is a must for the band's popular music library, and another winner for Ray Farr.

—D.K.

WORKSHOPS

Continued from Page 1

May 29 & 30, contact Mr. Grant Cooper, School of Music, S.U.N.Y. Fredonia, Fredonia, NY 14063, (716) 673-3151, deadline May 15.

June 19 & 20, contact Dr. Edward Mobley, Bainbridge Jr. College, Bainbridge, GA 31717, (912) 246-7642, deadline June 5.

June 26 & 27, contact Mr. Richard Tolley, Music Department, Texas Tech. University, Lubbock, TX 79409, (806) 742-2270, deadline June 12

July 10 & 11, contact Mr. Gary Love, Route 2, Box 58-D, Grain Valley, MO 64029, (816) 224-0613, deadline June 26.

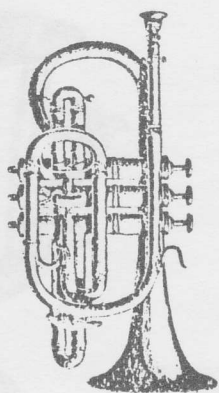
July 24 & 25, contact Dr. David Baldwin, School of Music, University of Minnesota, Minneapolis, MN 55455, (612) 222-1040, deadline July 10.

August 7 & 8, contact Mrs. Pam Potter, 2208 Jefferson, Quincy, IL 62301, (217) 224-3199, deadline July 24.

THE BRIDGE COLLAPSED

In the last issue of "The Brass Band Bridge," we inadvertently announced that Bram Gay would be one of the three judges for Championship V. Bram Smith was the third judge at this event and our apologies to both of you for this mistake! We were pleased, however, to receive a letter from Mr. Bram Gay (from Great Britain). Apparently while reading "The Brass Band Bridge," he learned of his "supposed" duty as judge and wrote to us explaining that he would not be in the States at that time and hoped that our contest went well. We were happy to learn that our friends overseas read our publication and that there is indeed a **BRASS BAND BRIDGE**.

—Reviews continued next column



Scenes from

The 1987 North American Brass Band Championship V

NABBA has just completed its fifth North American Brass Band Championship with great success. Three outstanding judges, Stephen Bulla, William Himes and Bramwell Smith spent the day with thirteen participating bands that traveled from various areas of the United States. The events began with the opening ceremony presented by the Salvation Army Columbus Citadel Band. Immediately following were concerts presented by two youth bands with the **VARSITY ALL-STAR BRASS BAND** (Eric Aho) winning first prize.

Three bands fought for the Challenge Division title with the **EASTERN IOWA BRASS BAND** well at the lead. Steve Wright's interpretive musicianship guided this band to the top (suspenders, hats and all!). Second place went to the **ROCKVILLE BRASS BAND** (Ernest E. Wolfe, Jr.) from Rockville, Maryland. Both bands performed the test-piece "A Malvern Suite" by Philip Sparke.

The Honors Division winner is a relatively new organization—the **WRAL BRASS BAND** from the Raleigh/Durham/Chapel Hill area of North Carolina. The band (not even one year old) soared to excellence with their performance of test-piece "Hinemoa" by Gareth Wood. Conductor David Reed was quite crafty in his programming by selecting "Barn Dance and Cowboy Hymn" by Philip Sparke to finish off their portion of the day. Not a bad piece to "dust off" with! The **ALLEGHENY BRASS BAND** (John Culp) received second prize in this Division.

For the second consecutive year, **THE BRASS BAND OF COLUMBUS** (Paul Droste) is North America's Champion. Their technical playing of test-piece "Connotations" by Edward Gregson coupled with two movements

from Vinter's "Salute to Youth," proved to be too much for the other five bands. Will the BBC give NABBA a hat trick next year? Not so, says the **ATLANTIC BRASS BAND** (Anthony Guerere) who won second place in the Championship Division. This band from southern New Jersey has literally "risen" to the occasion from years past.

Three outstanding soloists were recognized with medallion awards. Cornet soloist Jim Rosenberg from the Rockville Brass Band gave a brilliant performance of "Bride of the Waves" by Herbert L. Clarke (Challenge Division). James Buckner from the Mississippi River Brass Band won in the Championship Section with his beautifully played Eb cornet solo "Capriccio" by Philip Sparke. Winning the Honors Division Award and the Schilke Trophy for Outstanding Soloist of the Day went to WRAL's James Ketch for his superb execution of "Rhapsody in Eb for Soprano Cornet" by Robert Eaves. Bravo! to all three of you.

NABBA was able to raise one thousand dollars during their instrument auction. The Conn Company donated a euphonium which was quickly snapped up by a potential brass bander. After what seemed to be a contest in itself (an almost endless bidding match between two people), Paul Droste finally went home with a new Yamaha tenor horn for the BBC. Sunshine Brass was happy to buy the Bb Bach cornet donated by The Selmer Company after some instigating by principal cornetist Wendy Sweat.

The evening's gala concert was a wonderful way to end the day with the United States Army Ceremonial Brass and Percussion whose program included "their" test-piece, "Blitz" by Derek Bourgeois.

Becoming a tradition of the NABBA Championships, when the day is done, the celebrating begins. Members from bands (yes, even those from the same division!) intermingle, talk over their band's past activities and share the relief of months of rehearsing the test-piece. Spirits flow freely at this yearly gathering with cheers and challenges for the year to come.

A few "Special Thanks" are in order. The Board of Directors of NABBA, the Contest Committee and Host Band are expected to carry out certain jobs pertaining to the Championships and all three groups did indeed do their jobs well, however there are two "other" individuals who need some special recognition. Anne Droste and Phyllis Swaffar are to be commended for their dedicated work during the competition. These are the ladies who organized the band materials on the NABBA table, made sure all band members were "signed in" and distributed souvenir programs. They both volunteered their time and worked very hard to help the day's activities run smoothly. To you two ladies, all of NABBA appreciates your tireless efforts. Our many, many thanks.

RESULTS

CHAMPIONSHIP

Brass Band of Columbus	276
Atlantic Brass Band	259
Mississippi River Brass Band	254
Sunshine Brass	252
Smoky Mountain British Brass Band	249
Bloomington Brass Band	215

HONORS

WRAL British Brass Band	270
Allegheny Brass Band	241

CHALLENGE

Eastern Iowa Brass Band	258
Rockville Brass Band	242
NCSU British Brass Band	241

YOUTH

Varsity All-Star Brass Band	243
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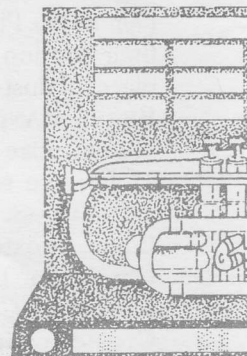


WRAL BRITISH BRASS BAND—DAVID REED, CONDUCTOR
First Place, Honors Division



BRASS BAND OF COLUMBUS
First Place, Cham

ATLANTIC BRASS BAND—ANTHONY GUERERE, CONDUCTOR
Second Place, Championship Division

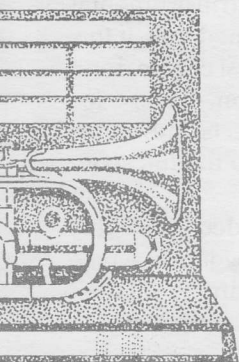




EASTERN IOWA BRASS BAND—STEVE WRIGHT, CONDUCTOR
First Place, Challenge Division



PAUL DROSTE, CONDUCTOR
Championship Division



Guest Band
UNITED STATES ARMY CEREMONIAL BRASS AND PERCUSSION
CAPTAIN DAVID H. DEITRICK, JR., CONDUCTOR



BRAM SMITH: Sonority and Sound in High Brass

by Basil Wentworth

The keynote of Mr. Smith's talk, which was punctuated by displays of dazzling technique, was: Play as you sing; if it sounds right and feels right, it is right. However, the details of achieving that state of rightness are a bit more complicated. Here are a few of his hints:

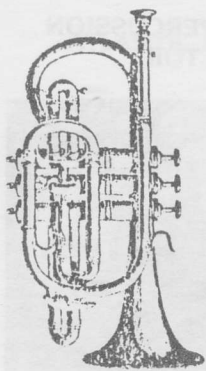
Air and breathing: Use the tongue to release the air, not to "hammer" the attack. Focus the air stream, keep the tongue in command of it. Above all, use the air economically and efficiently.

Muscle control: Keep the face a "mask," firmly controlled, with all motion (tongue and lips) internalized. Make all of the muscles of the body become parts of the instrument.

Warm up: Use the warm up not only to start the blood flowing through the muscles, but also to initiate the discipline of integrating the body muscles with the instrument.

Tonguing: For fast double tonguing, vary the vowel set of the mouth. DIH-GIH is a very fast combination. For extreme speed, try the consonant "N." Always keep the sides of the tongue securely anchored, using only the tip for articulation.

The term "lip trill" is a misnomer. The conscious action should be modulation of the vowel configuration of the mouth (AH-EE-AH-EE), rather than motion of the lips.



WILLIAM HIMES: Low Brass Techniques

by Tod Markin

In a 45-minute session that seemed to be much shorter, Mr. Himes, who is the Territorial Music Secretary for the Salvation Army's Central Territory as well as the Bandmaster of the Chicago Staff Band, presented much information of value to all brass players. He also addressed some specific problems of low brass playing and the problems faced by people transferring from the high brasses to the low brasses.

He began with some suggestions for "non-playing maintenance," that is, what a person who doesn't have much time to practice can do to keep the chops in shape. His suggestions included "facial isometrics" and buzzing. He then moved on to the warm-up, emphasizing the need to listen and diagnose while warming up.

Mr. Himes then moved on to the specific problems of low brasses, discussing mouth piece position, opening up the teeth and throat, tonguing techniques and dealing with the longer valve throw of the low brass instruments. He covered techniques for playing high notes and pedal tones.

Finally, Mr. Himes talked about the "three M's of mistakes:" mental, muscles, and mechanical.

The only point of disagreement I had with Mr. Himes' presentation was his assertion that most adult musicians probably have all the technical abilities that they are ever going to have. I believe that following an intelligent practice routine, even for only a few hours a week, will result in slow but steady improvement over the years.

The clinic was a valuable experience, for which all who attended were grateful to Mr. Himes for providing.

STEPHEN BULLA: Composing and Arranging for Brass Band

by David Pickett

As arranger "by appointment" to the White House and for many prestigious ensembles in Washington and elsewhere, and with many credits as composer and arranger for British brass band, Mr. Bulla was already well known to his audience. He accurately assessed this audience as consisting mainly of musicians actively involved in the performance of brass band music and straightway told them that this experience gave them a headstart over anybody else who wanted to write for the ensemble. In saying this he was mindful of the inside knowledge of instrumentation which comes from playing in a band, and which no classroom experience can duplicate.

Finding contrasts was the key point of Bulla's presentation. Discussion ranged from choice of key centers, through contrasts between brass choirs (the most obvious being between the "bright" choir—cornets and trombones, and the "mellow" choir—the rest of the brass band) and the use of the different mutes. He encouraged composers and arrangers to take care over clarity of line, that the instruments don't step on each other, and to experiment with different doublings as the best means of securing good balance.

Naturally, he also stressed the importance of interesting parts and adequate rests for the players; both of these to keep the interest of the players from flagging, not to mention their sagging chops, and to secure further contrast.

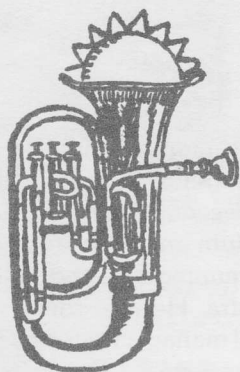
Mr. Bulla's own preferred method of writing is to start with a three stave score in concert pitch with instrumental indications; and he claimed that, if this stage is done well, the rest can be done in front of the television. Except for certain spectacular effects, he writes his percussion parts into the full score last of all.

This was a well attended and highly informative talk for the beginner, which will hopefully inspire many to try their hand at arranging and composing for brass band.

Clinics

Editors' Note: Friday evening, April 10th, the three outstanding adjudicators for Championship V presented clinics on various topics to overwhelming crowds. The above are reviews of these clinics.

BAND BRIEFS



SUNSHINE BRASS has completed its most successful fall concert series since its organization in 1983. Under the dynamic leadership of its conductor, Karen Kneeburg, the Band performed for a fund-

raising dinner in September for Straight Inc. (a drug rehabilitation organization) whose guests included some of the most important leaders in the state of Florida. The first subscription concert was given at the University of South Florida in October and was taped for television by WUSF for broadcast in February of 1987. This program spotlighted three soloists from the Band: cornetist Wendy Sweat ("Summertime"), eu-

phoniumist Marc Gordon ("Blaydon Races"), and trombonist Don Kneeburg ("Fantastic Polka"). December found Sunshine Brass on tour with its Christmas program. After performing the concert in Tampa, the Band traveled to Sarasota, Florida, as featured artists with the Florida Symphonic Band, performing for 2,000 people. In the evening of that same day, Sunshine Brass presented its full Christmas program at Sun City Center, Florida. Audiences at Sun City have continued to grow over the three years of performances there and this year approximately 400 were in attendance. Weary from the long day's activities, the Band returned to Tampa to celebrate Christmas and to begin preparations for Championship V. This year Sunshine Brass competed in the Championship Division for the first time as a result of hat trick wins in the Honors Division for the past three years.

—Bob Morris

Our band, **THE CAPITOL ENGLISH BRASS BAND**, began in 1972 after its founder and sponsor, Doug Brown, Sr., returned from visiting the National Brass Band Contest Finals in London. Since that time, the group has worked hard to perfect itself and to present and promote the British brass band style of playing to Utah. They have performed in many civic, school and parade events. The band was Utah's official Bicentennial band in 1976-77.

However in 1986, due to health reasons, Doug Brown felt that he could no longer sponsor the band. Since that time, the band has tried to work with two different sponsors, both of whom proved to be less than satisfactory. In fact the last situation resulted in the loss of our funds, music library, practice facilities, and several members. In short, we were back to square one.

In December 1986, the remaining members held a meeting to decide whether to disband or try to put the

pieces together again. They decided that the challenge of the music and the value of an outlet for their musical abilities was worth the effort to continue. The members dug into their own pockets to provide funds to purchase music; and, with much appreciated loans of music and the provision of a place to practice by some very generous individuals and organizations, we are on the way back. Several of our old members have returned and we have added new ones. We still have a long way to go, but we have a very dedicated and optimistic group of musicians.

We would be very interested in hearing from other bands that may have been in similar circumstances and their ideas and solutions on finding good sponsors, raising money, and solving organizational problems.

We feel that playing in a brass band is a unique musical experience and we hope to continue doing so.

— Mary J. Elwell, secretary

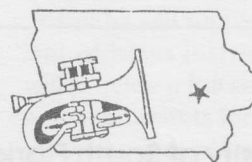
Capitol English Brass Band • 4380 South 5100 West • Hooper, UT 84315

BRASS BITS

THE ROCKY MOUNTAIN BRASSWORKS, under the direction of Paul Curnow performed an active Christmas season and plan a challenging spring series of concerts: May 17 and June 7. Any NABBA members planning an early summer vacation in the Rockies are cordially invited to any or all of the Brassworks' events.

—Roy Hess (303) 238-7926

A band formed in 1936, the **OSHAWA CIVIC BAND** (Ontario; Canada) is busy preparing for their spring/summer concerts. Along with performances in April and May, the band is engaged for the city of Oshawa's "Concerts in the Park:" June 17; July 8-22 and August 5-19. Music to be performed will include Langford's "New World Fantasy," Curnow's "Appalachian Folk Song Suite" along with solo features "The Lark in the Clear Air" (Langford) and "Dublin's Fair City" (Newsome).



EASTERN IOWA BRASS BAND presented its second annual clinic which concluded February 1st with a gala concert in Marion, Iowa.

The clinic attracted 37 musicians from as far away as Hamburg, New York. The guest clinician was Robert Bernat, founder and director of the River City Brass Band in Pittsburgh, PA.

Mr. Bernat spent three days with the clinic participants rehearsing and leading discussion about the history, make-up and organization of a British brass band. The clinic culminated in a two-hour concert that featured the clinic band and The Royal Rendition Barbershop Quartet.

NABBA

NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

PROFILES



Editor's Note: This is part of an ongoing column about NABBA's governing body.

Herb Roselle was born in Yorkshire in 1945, he emigrated to the U.S. shortly after the war to southern New Jersey. He received his degree from Glassboro State College, where he studied trombone with Richard B. Hills. After college he played with dixieland and banjo bands throughout the country. In 1974 he started a music business which has evolved into Regional Music Service, which supplies musical products to more than 50 school districts in southern New Jersey.

He and his wife, Lucy, have had a passionate interest in brass banding since their honeymoon in 1982, when they visited the Brodsworth Colliery Band in the village where Herb was born. Reinforced by the NABBA Championships in West Chester, they



organized the Atlantic Brass Band. Lucy plays alto (tenor?) horn in the band. Herb has recently been promoted to solo euphonium and he is studying with Tyrone Breuninger of the Philadelphia Orchestra. He also functions as the personnel manager for the band.

He maintains a strong British connection, by virtue of relatives. He has developed a relationship with the Brodsworth Band and the Jaguar Band, and, in fact, has arranged a reciprocal tour with the Jaguar band this year.

He feels very strongly that the activities of NABBA and the contest are most important in establishing the standard for the Atlantic Brass Band, and he is pleased to work on the Board toward the best musical results.

The Board of Directors of the North American Brass Band Association will meet on Saturday, September 12, 1987. Members of NABBA having any business to be brought before the Board

NABBA
NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

BULLETIN



should send this information as soon as possible to:

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