

The BRASS BAND Bridge



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

ISSUE 31
Feb. 1988

Courtesy of Musical Instrument Division, Yamaha Music Corporation, USA

THIRD ANNUAL FESTIVAL OF WORKSHOPS

The North American Brass Band Association, Inc. is pleased to announce that during the summer of 1988 it will again offer five brass band workshops. Sponsored by the Yamaha Music Corporation, USA, these one and a half day workshops will be held in Clovis, California; Spokane, Washington; Bethany, Oklahoma; Phoenix, Arizona; and Nashville, Tennessee. J. Perry Watson, past president of NABBA, will be the instructor for all 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.

At each location, workshops will commence around 6:00 on Friday evening lasting until approximately 10:00 p.m. The workshop will continue the next morning from around 9:30 to approximately 5:00 that afternoon. A registration fee of \$25.00 per adult and \$10.00 per student (high school or college) will cover registration fees, materials, supplies, etc. The workshops are free of charge to all NABBA members holding valid memberships.

The dates, deadlines, locations, contact persons and other such information is as follows:



May 20-21, Mr. Bruce Morrow, Community Education Department, 1450 Herndon Avenue, Clovis, California 93612, deadline May 13.

June 3-4, Dr. Richard V. Evans, Chairman, Music Department, Whitworth College, Spokane, Washington 99251, deadline May 27.

June 17-18, Mr. Philip Moore, 4700 North Peniel, Bethany, Oklahoma 72008, deadline June 10.

July 8-9, Mr. Robert Croft, 2517 North 7th Street, Phoenix, Arizona 85006, deadline July 1.

July 22-23, Mr. William Amonette, Hewgley's Music Shop, 720 Commerce Street, Nashville, Tennessee 37203, deadline July 15.

Participants in each one of these workshops will form a British brass band in order to play and study the music and the composers of this worldwide movement. Topics to be covered include repertoire, funding and corporate support, audience development, rehearsing, NABBA Championships, and the organizing of a community British-type brass band. Yamaha will provide a matched set of brass instruments and also will provide a full set of percussion instruments for each workshop.

For more information contact:

J. Perry Watson
NCSU Music Department
CAMPUS Box 7311
Raleigh, North Carolina 27695
(919) 737-2981

NABBA
NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

**CHAMPIONSHIP VI: Atlantic City, New Jersey
April 8 & 9, 1988**

FOR DETAILED INFORMATION CONTACT HOST, HENRI ROSELLE, P.O. BOX 59, MILLVILLE, NEW JERSEY 08332
Look for a special Brass Band Bridge issue - "Championship VI Preview" - coming your way in March.



Official publication of the North American Brass Band Association.

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

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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
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Mail to:

Mike Swaffar, Treasurer N.A.B.B.A.
225 W. Maple Ave., Lancaster, KY 40444 USA

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

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The Brass Band Bridge is sponsored in-part by the University of South Florida's Department of Music, Tampa, Florida.

UPCOMING DEADLINES

April 30, 1988
July 31, 1988
October 31, 1988



TWENTIETH CENTURY BRASS MUSICAL INSTRUMENTS IN THE UNITED STATES

by Richard J. Dundas

Published by Richard J. Dundas
Distributed by Queen City Brass Publications,
Box 75054, Cincinnati, Ohio 45275
\$9.95 plus shipping and handling

The title of this book is somewhat misleading - a more accurate title would be "Manufacturers of Brass Musical Instruments Available in the United States During the Twentieth Century." It would be impossible to even begin a survey of all the brass instruments manufactured in or imported into the United States in the twentieth century in 58 pages. Instead, after a short introduction, the author summarizes the histories of 31 manufacturers of brass instruments, from Gebr. Alexander to the York Band Instrument Company. The book is illustrated with photographs of instruments (many copied from manufacturer catalogs), notable persons such as Vincent Bach, and a couple of factory scenes illustrating steps in the fabrication of brass instruments. There is no attempt to describe in detail the products of the manufacturers, and the captions of the photographs provide a bare minimum of information ("Conn Trombones" "Olds Sousaphone").

Nevertheless, there is a lot of information contained in this book which will be appreciated by anyone interested in brass instruments. If you ever wondered exactly what the relationship is between Besson and Boosey & Hawkes or whatever happened to the Buescher Band Instrument Company, you will find the answers here. If you have an old horn and would like to know something about its history, this book would be a good place to start (assuming you can make out the manufacturer's name on the instrument!).

This book is obviously a labor of love by the author, who worked as a university instructor and administrator, a college president, and an educational consultant before retiring in 1981 to devote his full time to the study of brass musical instruments. One can only hope that it will inspire more research into and publications on the subject of brass band instruments. Who knows - maybe some day collecting brass instruments will be as popular as gun or stamp collecting!

- Tod Markin
Sunshine Brass

(continued next column)

THE OBERLIN BOOK OF BANDSTANDS

Edited by S. Frederick Starr

Oberlin College in Ohio recently sponsored The Great Oberlin Bandstand Design Competition. About 160 bandstand plans were entered and the winning design was constructed this summer on the college campus.

The plans and process are documented in "The Oberlin Book of Bandstands" which provides a history of bandstands and serves as a pattern book of ideas for new bandstands. The book's introductory essays (illustrated with views of historic bandstands) trace bands and bandstands in American life as well as the architecture and construction of these landmarks. The second section describes the design competition and presents the winning design and 60 additional entries. The book (112 pages, 95 illustrations) is \$17.50, including postage. You can mail your order to Book Order Department, Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio 44074. Your check should be made payable to Oberlin College.

Will any one bandstand design in the book solve all your needs? Unfortunately not, since no single design appears to satisfy all the basic functions.

The design competition had a limit of \$250,000 for the bandstand's construction cost. By combining the best of several designs, you should be able to create a structure where the form follows function at a cost well under \$250,000.

With this book, you will have a big jump on the Bandstand Committee and its likely nonmusical designer. Best of all, your new bandstand should work beautifully for your band and audience.

- Tom Myers
The Screamers & Lyric Brass Band



BULLETIN



Any materials or motions to be presented to the NABBA Board should be submitted by August 1, 1988 to:

Douglas Field, Secretary
4156 Fieldgate Drive #35
Mississauga, Ontario
Canada L4W 2N1

We want to know about
YOUR BAND'S activities!!
Send your story to
The Brass Band Bridge

CONDUCTOR'S CONTEST CHECKLIST

As the time draws near for Championship VI, it will be important for each conductor to have a checklist of items that need to be in top shape for this important event.

1. Do all members of the band know their music well? As the old saying goes the band is only as strong as its weakest player. All players must not only know the notes but the dynamics, articulations, appropriate breathing places, and where they must project their part above the band.

2. Are rehearsals being tape recorded? As a conductor, it's only possible to hear a certain percentage of what is actually happening in the rehearsal. Listening to a tape recording will show the other areas which may not have been heard.

3. How about balance and blend? These words are used often, but they can make or break a performance. Block chords must sound like block chords. All members of the chord must sound equal volume so that no one member of the chord stands out. This may mean that the lower voices will have to play somewhat louder than the upper voices. To achieve a good blend, players must listen to match tone qualities. Maybe a shallow mouthpiece is causing one player to sound "brighter" than another. Learn how to remedy the situation.

4. Is it musical? Invite guest conductors/judges to evaluate your rehearsal/performance and offer helpful suggestions.

- D.K.



Are you wondering how to sell that antique cornet or where you can advertise your music services to brass bandspeople? *The Brass Band Bridge* accepts advertising. For information, contact the editor.



AND CHET ATKINS FILL NEW YORK'S CARNEGIE HALL

Samuel Fricano, the Band's newly appointed Music Director, conducted the first half of the program, showcasing the Band's versatility with selections that ranged from Sousa's *Semper Fidelis* and Hogarth's *Hoedown* by British composer Hogarth Lear to the *Chaconne* from Holst's *First Suite in Eb*, Khachaturian's *Sabre Dance* and Vaughn Williams' *English Folk Song Suite*. The Band's ability to "swing" was evident when it backed the improvisational wizardry of jazz euphonium master Rich Matteson as he performed *Royal Garden Blues*, *Georgia on My Mind*, *Don't Get Around Much Anymore* and the fiery *Carioca*. Matteson now resides in Jacksonville, Florida as anchor of the University of North Florida's new "American Music Program" of the Fine Arts Department. The first half ended with drummer Rick Kirkland featured as soloist in *Sing, Sing, Sing*, the tune made famous by Gene Krupa in a Carnegie Hall performance some 49 years earlier with the Benny Goodman Orchestra.

The second half belonged to Chet Atkins and friends, who were ably supported by the Band under the direction of its retiring conductor Paul Chiaravalle. Atkins' portion of the program featured a cross-section of the many styles of music this guitar giant has mastered, including *Sugarfoot Rag/Battle of New Orleans*, *Waltz for the Lonely*, *Colonel Bogey*, *Classical Gas* and *Dance with Me*. He delighted the audience with his "fiddlin'" skills as he performed a medley of standard fiddle tunes, and his singing on a piece he wrote called *Would Jesus Wear a Rolex?*

Over 500 Jacksonville friends, among the audience of 2,000, cheered the Band on to one of its premier performances. Fricano commented to the New York audience regarding the significance of

brass bands in America - "Jacksonville has the only professional municipally funded brass band in the United States," he said. "We hope that our example will prompt other cities to rediscover the magic of municipal bands and their impact on the spirit of the community."

Upon returning to Jacksonville, the Band immediately started preparing for an entirely different type of performance - the featured ensemble for the Friday evening program of the Jacksonville Jazz Festival, performing with the ever-popular Al Hirt. The seventh annual Festival, held October 15-17 last year, is the nation's largest free jazz festival and takes place in Metropolitan Park on the bank of the St. Johns River. More than 120,000 people attended last year's performances, the largest crowds ever.

All the music to be performed with Hirt, of course, had to be adapted from "big band" to "brass band" instrumentation. This task was accomplished by second trombonist and librarian Jeanne Williams, who is quite adept at this sort of transcription - she did the same for the Chet Atkins arrangements.

The performance for the jazz festival was enjoyed by a very large, live audience, and was filmed for future use in a "Jacksonville Jazz Festival" PBS special. The ninety-minute program included three featured selections arranged especially for the St. Johns River City Band by first trombonist and arranger Ned Holder; three arrangements by Rich Matteson that featured Rich as soloist and some favorites by Al Hirt with the Band such as *South Rampart Street Parade*, *"A" Train*, *Toot-Toot-Tootsie* and *I Can't Get Started with You*. The audience responded with a rousing standing ovation for the Band and its featured soloists.

Ceremonial band wants to look the part

By HOLLY HENRY
Evening Sun Reporter

Tattered uniforms in need of replacement

GETTYSBURG — Next year marks the 125th anniversary of the Battle of Gettysburg, the 50th anniversary of the Eternal Light Peace Memorial and the 25th anniversary of the Gettysburg High School Ceremonial Brass Band's uniforms.

Donning uniforms representative of a Civil War brass band, 20 to 25 high school students will play a key role in these upcoming historic commemorations, performing arrangements of Civil War songs played by both Union and Confederate brass bands.

The problem is their Civil War motif uniforms, purchased in 1963 for the Gettysburg High School Band, are looking like they've been through the Civil War and are

no longer suitable for show.

"The Ceremonial Brass Band tries to represent brass bands which existed 125 years ago in the history of this area. The band is a valuable experience in both history and music for our students as well," said Benjamin Jones, band director at Gettysburg Senior High School.

Cost of replacing the uniforms is estimated at \$10,000 and the Ceremonial Brass Band needs help raising the money.

"Authenticity of the uniforms is another factor. Right now we are wearing kind of a mix — a blue coat with gray pants. We'd like to be more authentic and wear the Union colors since we live in Gettysburg," Jones said.

A few local people have made contributions amounting to more than \$1,000, but the battle commemoration is just a matter of months away and the band uniforms are looking tattered and torn.

"We are looking for folks with an interest in Gettysburg and the history of the battle to contribute. The school district has been very supportive, but we are looking for outside help for this project," said Jones.

Formed in 1982 to provide music for the dedication of the Tennessee State Monument, the band has become an expected participant in Gettysburg's historical programs and parades.

A regular unit in the July 4

parade, the ensemble has performed in the "Music Gettysburg!" concert series. And in November the group plays in commemoration of Lincoln's Gettysburg Address.

Their repertoire includes arrangements from "Heritage Americana," a collection of American Civil War Military Brass Band music edited by Robert Garafalo and Mark Elrod. Some selections come from books of the 26th North Carolina Regiment C.S.A. band, edited by Robert Downing and C.A. Porter III.

For more information on how to help the Gettysburg High School Ceremonial Brass Band contact Benjamin Jones, band director at Gettysburg High at 334-6254.



THE BRASS BAND BRIDGE

c/o The University of South Florida
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Tampa, Florida 33620

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