

# The BRASS BAND Bridge



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

ISSUE 35  
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Sponsored in-part by Yamaha Corporation of America Band and Orchestral Instruments

## EASTERN IOWA IS NABBA'S TOP ENTERTAINER

The North American Brass Band Association held their first Video Competition recently. The thrust of this competition is to video tape concerts by the interested brass bands in the United States and Canada and submit the results to a panel of judges.

The winners are: First Place; **Eastern Iowa Brass Band**, Mt. Vernon, Iowa. Second Place: **Salt River Brass Band**, Phoenix, Arizona. Third Place: **Westwinds Brass Band**, Lubbock, Texas.

Adjudication was based on the following criteria and values:

Quality of performance of chosen program - 50 points; suitability of chosen program - 20 points; appropriateness of style of presentation (MC or no MC, set, seating of band, with or without "studio audience") - 10 points; audio quality, video quality, and camera work - 20 points.

Currently in its fifth year of existence as a brass band, the Eastern Iowa Brass Band continues as the only such entity in the Tall Corn State. Players travel to Mount Vernon,

Iowa for rehearsals from fourteen communities in Eastern Iowa and Illinois. In addition to sponsoring clinics by North American brass band pioneers, the band maintains an active performance schedule. Averaging one concert per month, the band has appeared at numerous town festivals and performed as a featured guest at the Iowa Bandmasters' Convention. The band participated in the North American Brass Band Championships Challenge Division in past years placing second in 1986 and 1988 and winning first place in 1987. The band submitted a fine video for the first contest of its kind, programming appropriate entertainment type music. Their use of turn of the century costuming has made the band a darling of the media, while harkening back times when brass bands were the rule, not the exception.

The panel of adjudicators were Dr. Paul Droste, Ohio State University, President of NABBA and conductor of the championship Brass Band of North America, The Brass Band of Columbus; K. D. Kneeburg, Vice President of NABBA, Editor of *The*

**NABBA**  
NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

## SEVENTH ANNUAL NORTH AMERICAN BRASS BAND CHAMPIONSHIPS

Saturday, April 15 marks the date for the annual North American Brass Band Championships. This year's event is located in the heart of the Smoky Mountain region in Asheville, North Carolina. Accommodations include The Quality Inn on the Plaza (host hotel) as well as the city's Civic Center for the competition.

The band chosen to perform the Gala Concert is The Brass Band of Columbus, winner of the Championship Division in 1986, 1987, and 1988. Program highlights include *Ruslan and Ludmila* (Glinka), *Variations on Terra Beata* by James Curnow, and Gregson's *Symphonic Rhapsody*, featuring euphonium soloist Joel Pugh. Mr. Curnow is scheduled to conduct his composition on the concert as well as adjudicate the bands during the competition.

Test pieces for the 1989 contest are *Plantagenets* (Gregson) for the Championship Division; *A Moorside Suite* (Holst) for the Honors Division; *City Scapes* (Bulla) for the Challenge Division and *English Country Scenes* (Ball) for the Youth Division.

For further information about Championships VII, contact host Bert Wiley, Manager, Smoky Mountain British Brass Band, P.O. Box 1447, Cullowhee, North Carolina 28723.



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Official publication of the North American Brass Band Association.

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

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#### UPCOMING DEADLINES

**April 15, 1989**  
**July 15, 1989**  
**October 15, 1989**



#### HAMMER OF THE NORTH The National Youth Band of Great Britain Conducted by Roy Newsome

**Side One:** 1. Triumphant Rhapsody (Vinter), 2. Hammer of the North (Michael Ball).

**Side Two:** 1. Prelude to the Mastersingers (Wagner/Frank Wright), 2. Nursery Suite: Aubade, The Sad Doll, The Wagon, Business (Elgar/Bram Gay), 3. March, Youth of Great Britain (Coates/Dennis Wright).

What a delight to hear this year's National Youth Brass Band of Great Britain conducted by the well known and much respected Roy Newsome. This is a most mature sounding brass band. The engineering of this recording is quite good as the balance and blend of this rather large ensemble is nicely executed.

Of particular interest on this recording is the composition, *Hammer of the North*, which was commissioned by the National Youth Brass Band. This is a very fine contemporary composition well played. Certainly Roy Newsome's conducting skills and musical direction played a major part in the success of this particular composition being recorded as well as it was. This composition is definitely from the 20th century but quite tonal and harmonious in its concept and execution. This reviewer predicts that this will be an important part of many brass band concerts in the future.

Throughout the entire recording the band displays good musicianship and good attention to detail. The Eb soprano cornet certainly performs in a magnificent manner. These youngsters from all across Great Britain are to be commended for their musicianship. Vinter's *Triumphant Rhapsody* is an excellent reading and performance on this recording. This composer's work is well written for the brass band instrumentation. The NYBB makes the best use of his compositional and scoring techniques. The second side is a real test of a band's ability to play in different styles and perform the music of different composers. They do this with aplomb. The most satisfying of these selections is the *Nursery Suite*. The band does have a few intonation problems here and there during the performance of Wagner's *Prelude*. The march by Coates is set at a good tempo and although lacking a certain amount of "edge" to the performance, it nevertheless is very rewarding to hear.

All monies collected from the sale of these cassettes and long playing discs go to

help the on-going operations of a magnificent program, the National Youth Brass Band of Great Britain; founded by Dr. Denis Wright and is still organized and run by his widow, Mrs. Maude Wright. Everyone should have a copy of either the cassette or the long playing disc (\$12.00, available from Purdy's Brass Connection). A fine recording.

— J. Perry Watson

#### STRIKE UP THE BAND by George Gershwin Arranged by Geoff Richards STUDIO MUSIC COMPANY

This work combines a fine arranger with an old standard tune and the result is an excellent arrangement. The tempo is marked "bright" with the quarter at 164 and begins with solo snare drum setting the pace with a repeated eight two sixteenths rhythm pattern. Add to this some block chords from the band with punctuating rhythms and the introduction is complete. This is followed by the low brass (trombones) introducing the main theme. Cornets have sixteenth scale passages as decoration, however the finger patterns lie easily under the fingers. The second theme is scored for horns and flugel making a nice contrast. The return of the main theme is scored for cornets and others as euphonium and baritone are given the sixteenth scale patterns. As the arrangement moves to a close there are a number of opportunities for drum set solos (also xylophone) which create a rousing finish. Requirements for cornets include many high C's for the solos and a high F above high C at the end of the piece. The Eb tuba part divides frequently and as mentioned earlier a drum set is a must for this piece. Xylophone parts (mostly rhythm) can be replaced with drum set high hat. This is an excellent piece for a closer or an opener for the second half of a concert.

#### SYLVIA by Roy Newsome STUDIO MUSIC COMPANY

This work was composed for Gordon Higginbottom (the famous English tenor hornist) and dedicated to his wife, Sylvia. Tenor horn solos of good quality are not always easy to find, but this work will provide a challenge to the solo horn in the band. Range requirements extend to high C with optional D's. Technical passages include diatonic and chromatic sixteenths, but the majority of the piece requires legato style and flexibility. Roy Newsome scores this work with a light Latin touch using maracas and claves. The total effect is a challenging work for the soloist and a very listenable piece for the audience. The band parts are very accessible and no excessive demands are made on anyone. So, if you're a strong tenor horn player looking for a commercial type work, this is it.

— D. Kneeburg



# THE BRASS BAND OF COLUMBUS WOWS THE MID-WEST BAND CLINIC IN CHICAGO

The fierce December winds off Lake Michigan in Chicago were icy cold as Dr. Paul Droste and The Brass Band of Columbus blazed white hot.

In less than five years from its beginning, The Brass Band of Columbus has won three consecutive North American Brass Band Championships (1986, 1987, and 1988), and now they were to perform not just for the elite of the continent's brass bands, but for the greats of instrumental music in North America at the Mid-West International Band and Orchestra Clinic.

Rehearsal the night before had been a little off, not quite to the BBC's high standards. And it ended at midnight. By 8:00 a.m. the band was back on the stand for careful individual warm-up, photographs, and last minute notes and coordination.

Many groups apply to play for the nation's greatest band conference; very few are selected for the honor.

The program was nearly impossible. The BBC burst from the downbeat with Mikhail Glinka's *Ruslan and Ludmilla (Overture)*. The articulation and ensemble were impeccable. Although the venue (the International Ballroom in the Chicago Hilton) caused the sound to muddy just a bit, the band's middle range was clear and the band blended into beautiful homogeneity – all pure cream. Crisp and sensitive playing of the percussion added emphasis and clarity.

Most good brass bands attempt to end a concert with music the calibre of *Ruslan and Ludmilla*. That is where the BBC begins. Where do you go from there? Answer: Up. Start with a beautiful tune, add a great arrangement, and play it sensitively with The Brass Band of Columbus. The result is musical magic. The band's rendition of *Amazing Grace* arranged by William Himes, the well-known composer and arranger for The Salvation Army and conductor of the Chicago Staff Band, had a rich sonority available only from a British-style brass band. From the sweet soprano cornet to the luxurious bass, the music was solid, smooth, dark, and rich, like the finest chocolate. Heavenly.

Now he has done it. No where to go from here! So, Dr. Droste selects fellow euphonium soloist Brian Bowman to perform Sparke. It was the first time I had heard Dr. Bowman. His reputation as the world's finest soloist on the euphonium is earned – magnificent everything. Brian Bowman and the BBC belong together; they are equals.

Bowman's task was Philip Sparke's *Fantasy for Euphonium and Brass Band*, lovely but difficult music for soloist and band. The performance was very sensitive and very powerful – beautiful music. Sparke is one of a dozen composers and arrangers I consider the best for brass band.

It was a fantasy performance that deserved a great concert hall. A special thank you goes to The United States Air Force Band for permitting Chief Master Sergeant Brian L. Bowman, Euphonium Soloist and Brass Superintendent, to perform with the BBC.

Transcriptions for brass band often pale when compared to the original wind band or orchestra designs and to original compositions for brass band. That was not the case with the next selection. The emerging new master arranger for brass band, David Leppla, has transformed Alfred Reed's *Russian Christmas Music* into a great work for brass band. David is a Ph.D. candidate in music education at The Ohio State University and the Graduate Assistant Director of the OSU Marching Band.

We were transported to the land of the czars and shown the determined strength of the hidden Eastern Orthodox religion – thunderous music pushing out the church walls for freedom against Soviet religious oppression. The dramatic single-movement work includes a carol, an antiphonal chant, a song, and ends with a magnificent chorus played right to the edge of control, perfectly performed with great vigor. Alfred Reed was welcomed to the bandstand. With a warm smile and liveliness he said, "On December 15, just two days ago, my *Russian Christmas Music* was 44 years old. I am delighted to see it reborn in a new reincarnation. Thank you very much, Dave. And what a marvelous band!" Leppla's arrangement is likely to be published soon, which will permit its performance by brass bands worldwide by Christmas 1989.

Marches are natural to brass bands and in the hands of Paul Droste and the BBC they enter an ethereal realm. Exemplifying this was the BBC's solid, precise reading of James Ord Hume's *The B.B. and C.F.* Adherence to the dramatic dynamics, great accents, and the march's free-flowing melodies showed why this wonderful 65 year old march is still a mainstay of brass bands. The march was commissioned to commemorate the merger of two brass band periodicals, the *British Bandsman* and *The Contest Field*. The deep bass drum accents were properly robust and the instrument beautifully tuned.

Composer James Curnow then stepped to the podium and masterfully conducted his *Variations on "Terra Beata"* (Beautiful Earth, best known as the hymn *This Is My Father's World*). The work is a very exposed and challenging test that draws on nearly every player to perform



in a small ensemble – solo, duet, trio, or quartet – in a fluid, rich, and articulate manner. Unison sections, all cornets for example, require identical intonation and phrasing, with careful balance and ensemble. The work is very demanding in musicality, control, and support. Any weakness at any position will be highlighted in this play-it-or-die composition. This performance was marvelous music, marvelously conducted and performed.

After the concert, I heard one of the alto horn players say that she had been a french horn player, but now considers alto horn her main instrument. It is precisely dedication like hers that causes the more unusual instruments – soprano cornet, alto horn, and British baritone – to be played so extraordinarily well in The Brass Band of Columbus.

One of the clinic requirements is to play an easy selection. *All In The April Evening* by Hugh Robertson and arranged by Eric Ball let the BBC rest a moment while again highlighting their excellent control and liquid smoothness.

*Be Thou My Vision* was arranged by Marcia LaReau while she was a member of the BBC's cornet section. The quiet exposed start was a little tentative, but the band recovered in a few beats. The music builds in complexity and culminates with great fervor in a cathedral ending. The powerful tuba section pulled out all the stops as they duplicated massive 16 foot organ pipes. Only a tuba player can understand the satisfaction from playing such notes in this band. You pull your lips from the mouthpiece, grin broadly, and give a satiated "Ah."

The BBC had played almost continuously for over an hour when they reached "The Dragon". Since there is little rest for anyone in a brass band, the normal limit for strenuous playing is about 45 minutes before lip fatigue sets in. But not for this band. They have amazing endurance. I believe they could have played the concert a second time and still sounded fresh.

*The Year of the Dragon* is another extremely difficult tour-de-force composed by Philip Sparke. Maestro Droste's brilliant programming of the most difficult music available at both ends of the concert ensures that you will be impressed at the beginning and overwhelmed at the end. The BBC's performance of the Dragon's *Finale* showed why The Brass Band of Columbus is the greatest brass band in North America.

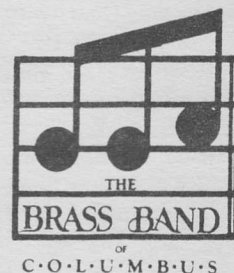
The audience of more than 1,000 sprang up simultaneously to a standing ovation that lasted five minutes and demanded five curtain calls. The ovation was cut short by the next scheduled performance in an adjacent ballroom. A live recording of this performance is available by contacting the BBC.

Something else significant may have occurred at the Mid-West Band Clinic. The BBC's outstanding performance may have awakened American music publishers to start providing new brass band works from this side of the Atlantic. Ludwig Music Publishing in Cleveland has published Marcia LaReau's *Be Thou My Vision*. Could David Leppla's arrangement of *Russian Christmas Music* be next?

What makes The Brass Band of Columbus able to go beyond the notes to create wonderfully magical music? Three factors: The leadership and talent of Dr. Droste, the outstanding musicians he has assembled, and the wealth of music available for brass band.

– Thomas A. Myers

Director and Founder of the Screamers & Lyric Brass Band



## CEREMONIAL CHANGES

The U.S. Army Ceremonial Brass and Percussion has undergone a few changes. Their original conductor, Cpt. David Deitrick, has accepted a new assignment with The U.S. Army in Heidelberg, Germany. In addition to this, the group's new name is The U.S. Army Brass Band.

The new conductor of the band is First Lieutenant (Promotable) Thomas H. Palmatier. Lt. Palmatier, Associate Bandmaster of The United States Army Band (Pershing's Own) is Director of The U.S. Army Ceremonial Band and The U.S. Army Herald Trumpets. A native of upstate New York, he holds a Bachelor of Music degree, Magna Cum Laude, from the Crane School of Music and a Master of Fine Arts degree from Northeast Missouri State University. Lieutenant Palmatier has commanded the 14th Army Band at Fort McClellan, Alabama and the 79th Army Band at Fort Clayton, Panama. His previous assignment was as Staff Band Officer for Fifth U.S. Army where he supervised the training and performance of 19 Army Reserve and National Guard bands in a twelve state area. Lieutenant Palmatier's military awards include four awards of the Meritorious Service Medal, one award each of the Army Commendation Medal and Army Achievement Medal, and the Parachutist Badge.



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Please make checks payable (U.S. currency) to the North American Brass Band Association and send ad information with check to the Editors (address and deadlines on page 2).

## MOVING?

Please send us your new address so that we may forward your copy of the BRASS BAND BRIDGE.

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to *The Brass  
Band Bridge*.



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NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

## BULLETIN



The North American Brass Band Association will hold its annual meeting in September 1989. All NABBA members are encouraged to submit materials or motions concerning the organization to:

Douglas Field, Secretary  
4156 Fieldgate Drive, #35  
Mississauga, Ontario  
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## INTERESTED IN WHAT'S HAPPENING WITH BRASS BANDS AROUND THE WORLD?

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*Band News*, F.O. Box 18, Cambridge Park,  
New South Wales, Australia.



## BERNAT NAMED MAN OF THE YEAR

The River City Brass Band's founder and music director, Robert Bernat, has been named the 1988 Man of the Year in Arts and Music by Vectors/Pittsburgh.

Bernat noted that he sees this acknowledgement as a recognition of the River City Brass Band itself and of the contribution the band has made to the cultural life of the region. "We've received acclaim around the country and been honored on the other side of the world," said Bernat. "But it feels best when the recognition comes from your own home town."



# IT'S NOT MUSIC IF IT'S NOT IN TUNE

by Karen D. Kneeburg  
Former Conductor of Sunshine Brass

In general, North American brass bands need work on achieving better intonation. Many time brass bands accept a lower level of intonation since some of the players are not accustomed to the instruments (cornets, tenor horns, etc.). While this may be somewhat true, I think bands may achieve a better agreement on pitch if they accept no less than **IN TUNE!** I would like to suggest the following for a system of tuning a brass band.

First, do not assume that the player can tell whether he/she is in tune. This mistake is made often by conductors who feel that if the player is a good one, he/she will know where to place the tuning slide. This is just not true! How many times have we heard professional orchestras perform when an individual player is in a sharper pitch zone than the rest of the orchestra? (I find this the norm not the exception.) These people are good musicians but when the sound is traveling through one's head (the player), he/she cannot really hear the true pitch. The conductor needs to make the players aware of pitch discrepancies and how to correct them. As a result, the player will become more accurate. After making the player **AWARE** of the pitch problem(s), they will begin to correct themselves on their own. Playing in tune is a skill the band will learn to do only if the conductor trains them to do so.

Begin your tuning process by providing a steady, consistent pitch. You may use your solo cornet player or something even

more consistent such as a tuner. (I use a Korg tuner.) At this point many conductors allow all the players to join in. I find this to be the most common mistake of the tuning process. It is more difficult (for conductor or player) to hear pitch differences while two or more sounds are played. Instead, have one pitch played (the tuner) and stop. Then have the player sound the same pitch and stop. Sound memory will then reveal the difference in the two pitches. At that time the conductor may tell the player to adjust the tuning slide in the appropriate direction. After some practice of this process, the player will begin to hear the difference in the pitch that was given and the pitch played.

Here are a few general guidelines for tuning the band:

1. Always use Bb for the Bb instruments and Eb for those pitched in Eb. Also check the octaves on the Eb instruments since they sometimes play flat in the lower register. Tune to the register the instrument normally plays in.
2. The instrument must be at normal playing temperature. (Any instrument that is cold will sound flat. Do not try to tune players that are not warmed up.)
3. The player must sound a nice, full, forte tuning note. If not, the player may be bending the pitch with lack of support or pinching the embouchure.
4. Be aware that some players will per-

form at a different pitch level than where they tune. This happens frequently with players with an unfocused tone. The conductor will have to monitor these problems and make corrections during rehearsal.

After each player has gone through the above process, (a matter of 7 minutes or so), the band should be generally in tune. At this point, I would suggest playing through some chorales, hymn tune or Christmas carols. (I especially like the Salvation Army Christmas Carol book and used it all year round.) Ask the band to really *listen* through these exercises. They are for tuning purposes. Nobody is asked to play loud, technical, etc., so their minds can be on playing exactly in tune. After the band is generally in tune, you may begin to isolate problems in each piece as they arise. Many times pitch differences within a piece may be corrected by alternate fingerings and/or just awareness that that particular note is out of tune.

Lastly, remember, it's not **MUSIC** if it's not in tune.

Members of NABBA who seek a current membership roster may contact David Pickett, Membership Chairman (address on page 2).

## BAND BRIEFS . . .

### SMOKY MOUNTAIN STAYS BUSY

1988 has been a busy year for the Smoky Mountain British Brass Band. We may not have made lots of money but we have made many friends, traveled many miles and performed in several concerts of a unique nature. First, let me write about one that was both fun and funny. We played for the annual rally of the HOGS; yes, for the Harley-Davidson motor cycle group. This was held in Asheville in August and I expect we played for five to six thousand cyclists. Quite an experience.

In November we played for the North Carolina Music Educators' annual convention in Winston-Salem at which time there was a standing room only audience with many more listening from the lobby. That was an exciting event for us.

Also in November we played at the dedication of a new wing for the expanded Grove Park Inn in Asheville. This was a formal event and the first time we have played in tuxedos. I wonder if the tuxedos helped the band, as we really did sound great.

Other events during 1988 include concerts presented in a renovated theatre, a high school auditorium, Atlantic City, a performance with a Scottish pipes and drums band (always a favorite), Fourth of July in Black Mountain, the opening of a golf tournament at a new golf club in our area, the dedication of a large community college complex, and of course, Christmas in Brass.

As we look ahead to 1989 our schedule includes two major events, a concert in March with Chet Atkins and Championships VII.

The band is happy when we are busy and on the road. We only feel positive as we start a New Year!

— Bert Wiley  
Manager, Smoky Mountain  
British Brass Band

### ATLANTIC BRASS TO TOUR NEW ENGLAND

The Atlantic Brass Band from New Jersey has announced its first tour outside the mid-Atlantic region to New England. The band will tour June 30 - July 5, 1989. Concerts have been scheduled in New Hampshire, Maine, Massachusetts and New Brunswick, Canada. The band also has released its first recording entitled *Making Waves*. Anyone interested in details of either the tour or the recording can contact the band by writing P.O. Box 59, Millville, New Jersey 08332.

## THE BRASS BAND FROM THE MANAGER'S VIEWPONT

by Bert Wiley

Eight years ago I heard my first British brass band concert. I was transported by the sound and effect the total sound of brass had on me. My immediate reaction was, what can I do to be part of this great movement? A friend, the conductor of the band I heard, suggested that I might want to consider being the manager of the Smoky Mountain British Brass Band. Little did I know of the world that opened up to me.

I am a pianist and have never played a brass instrument, nor had I any real experience in this type of management. But the job grew on me and as the job grew I grew along with it. I had had some hang-ups, some lack of self confidence, many fears of standing before a crowd, but today I feel at ease as I "talk to the band," and as I serve as compere for the band wherever we go. I no longer find it difficult to meet the public, make requests for financial assistance, work with travel agents, funding agencies, write contracts, book concerts, handle the huge amount of paper work connected with the job. What I am saying is that this involvement with the brass band has been good for me.

Let me review the position of manager as it has developed in our band. I may not get all the responsibilities in correct order—I will try.

First, I almost always talk to the band at every rehearsal, keeping them up-dated on events, concerts, what and where the band

will be. I keep a weekly record of each rehearsal, including what was rehearsed, a copy of my notes to the band, and answer a multitude of questions about our band's activities.

Maintaining the files of the band is also a big job, as I keep a complete file of each show we play. This is extremely important for historical purposes, but also for a file that shows where we have been, who we played for, costs, both income and expenses, programs, etc.

Since I am treasurer as well as manager I keep the books, which means that at any time I must have a financial statement ready, write checks, make sure that we are stable financially, and report to the Board and Band regarding the state of our finances.

Press releases, preparation of program copy, writing notes for narration at each concert, writing grants, and other correspondence also falls to the manager.

I have worked very closely with the conductors in selection and placement of personnel, as well as programming. Travel arrangements and concert engagements are handled from the managers office.

The band has been very supportive and the result is that I feel that the Smoky Mountain British Brass Band has helped me at least as much as I have helped the Band. Great music, good fun, camaraderie, travel, and hard work—may it long continue.

*Iowa continued from Page 1*

*Brass Band Bridge*, and former conductor of Sunshine Brass; Mike Swaffar, Treasurer of NABBA, and one of the founding members of NABBA. Each adjudicator judged each tape without consultation and arrived at their decision independently.

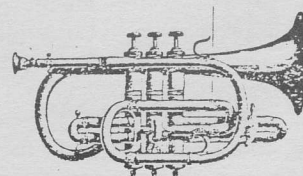
This annual competition is open to any North American amateur brass band which is a member band of NABBA. The rules stated that the video program entered could not run less than twenty-five minutes nor more than thirty minutes including the opening and closing credits and spoken introductions. No audio pre-recording was permitted and all performances were live "off-the-floor". No audio or video editing was allowed during an individual musical presentation. However, editing between musical items was permitted.

All bands entering the Premier Video Competition complied with NABBA's definition of brass band instrumentation which is as follows: Eb and Bb cornets, flugelhorn, alto horn, baritones, tenor and bass slide trombones, euphoniums, Eb and

Bb basses, and percussion as required. Trumpets and French horns were not permitted.

The Premier Video Competition serves those bands unable for financial or distance reasons to compete in the North American Championships held each Spring sponsored by NABBA. Being the first of its kind, it was rewarding to note the high standards of playing achieved by the entering bands and the successful presentation of quality music performed. Some of the comments from the judges were as follows: "This was an enjoyable way to spend thirty minutes". "I feel you have a superior band." "This is excellent programming for this type of contest."

Congratulations to all entering bands!







## INTERNATIONAL STAFF BAND TO TOUR THE U.S.

The Salvation Army's International Staff Band will be touring the United States during the month of April.

This Band holds the premier position in Salvation Army banding, and for one hundred years has led standards of technique, evangelism, and introduction of new music. Past bandmasters have been men of great influence – George Mitchell, George Fuller, Eric Ball, William Stewart, and Bernard Adams. The present Bandmaster is Lieutenant Colonel Ray Bowes, who succeeded Colonel Adams in 1975. Composed mainly of staff from the Army's associated headquarters in London, the Band has carried the gospel message in music and witness around the world. Brass band enthusiasts follow the I.S.B. with great admiration.

It will be a wonderful opportunity for brass banders in the U.S. to hear this fine

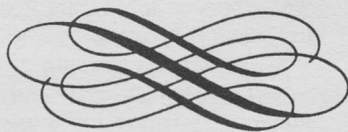
music organization. The following is the itinerary for the I.S.B. 1989 U.S.A. tour:

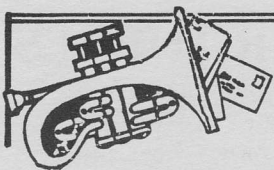
- April 14 Washington, DC
- April 15 Nashville (Opryland), TN
- April 16 Atlanta, GA -  
AM: Peachtree Presbyterian Church  
PM: Atlanta Temple Corps
- April 17 Clearwater, FL -  
Ruth Eckerd Hall
- April 18 Charlotte, NC
- April 19 Dallas, TX
- April 20 Detroit, MI
- April 21 Grand Rapids, MI
- April 22 Chicago, IL -  
Torrey Gray Auditorium,  
Moody Bible Institute
- April 23 Chicago, IL -  
AM: Norridge Citadel Corps  
PM: Rockford, IL
- April 24 Indianapolis, IN

- April 25 Cincinnati, OH -  
Kresge Auditorium,  
University of Cincinnati
- April 26 Hartford/Fairfield, CT
- April 27 AM: Lowell University (MA)  
School of Music  
PM: Boston, MA
- April 28 New York City -  
Centennial Memorial Temple
- April 29 Bethlehem, PA
- April 30 Philadelphia, PA

For further information please contact your local Salvation Army of the Salvation Army Territorial Music Director for your region:

- Dr. Richard E. Holtz, Atlanta, GA  
(404) 728-1344
- Ronald Waiksnoris, New York, NY  
(212) 337-7441
- William Himes, Chicago, IL  
(312) 440-4649





## LETTERS TO THE EDITOR

Dear Editor:

I have an LP of brass quartettes from England. The sound is superb, it uses a standard instrumentation of 2 B-flat cornets, 1 E-flat alto horn and 1 euphonium. The record calls this the brass band's equivalent of the string quartette. I see ads for quartette contests in the *British Bandsman* every week, so I imagine they're quite popular in England. There also seems to be quite a lot of music written for the genre, including some great original compositions.

I think NABBA should encourage the formation of brass quartettes. They are a brass band in miniature. This could be done by including a quartette competition in the Championships, say on Friday evening before the main event on Saturday. A traveling trophy and prize money could be offered to the winner. If there was a \$500.00 - \$1,000.00 prize offered, it would present a good incentive to potential entrants. Also the winning quartette could play their selections in Saturday evening's gala concert.

Here are a few reasons why I feel this would be beneficial to NABBA:

1. The instruments and general sound, are similar and consistent to that

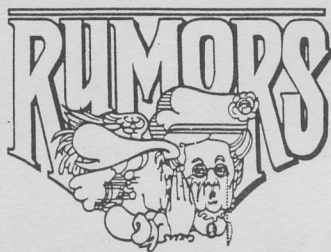
which NABBA is trying to promote as a standard in North American brass banding.

2. By including brass quartettes in it's program, NABBA would give more people the opportunity to actively participate in the organization as playing members. This would increase membership. People who don't have the opportunity to play in a full sized brass band might be interested in starting or participating in a quartette, and attending the contest to listen and/or compete.
3. Quartettes could eventually grow into full size brass bands. A group of this size could be an easily manageable group to spread the concepts, and expose American musicians to British-style brass banding.
4. Sale of quartette music would realize additional revenue for music publishers.

Think about it.

Sincerely,

David Witt  
NABBA member



Is there any truth to the rumor that the Smoky Mountain British Brass Band has a new conductor?

Is there any truth to the rumor that there is a newly formed Youth Band in Columbus, Ohio?

## WITH A LITTLE HELP FROM OUR FRIENDS

These businesses are friends of NABBA. They back the organization with their support and their interest. We urge you to support them with your patronage.

### Yamaha Music Corporation

### Boosey & Hawkes Band Festivals

### The Selmer Company

Catalogues available on request:

### Allegro Band Music

P.O. Box 8341, Symonds St.  
75 Boston Road, Mt. Eden  
Auckland, New Zealand

### Purdy's Brass Connection

P.O. Box 18862  
Raleigh, NC 27619

### Rayburn Tours

Pentagon Island  
Nottingham Road  
Durby, England BB2-68B

### Rosehill Music

64 London End,  
Beaconsfield, Bucks.  
England HP9 2JD

### Studio Music Company

77-79 Dudden Hill Lane  
London, England NW10 1BD

## THE BRASS BAND BRIDGE

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

Non-Profit Org.  
U.S. POSTAGE PAID  
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Permit No. 257

ADDRESS CORRECTION REQUESTED



May 15, 1989

Process to Nominate Candidates to NABBA's Board of Directors

There may be up to 10 vacancies filled on NABBA's Board of Directors. Candidates elected to serve will commence their term at the Board's Annual Meeting scheduled for September 1989. Their term of office will conclude following the Annual Board Meeting held some time in September 1992 at a location to be decided.

Types of memberships that are eligible to vote are: Individual, a Band Member delegate, and/or Corporate/Institutional. **ONLY INDIVIDUAL MEMBERS AND BAND MEMBER DELEGATES ARE ELIGIBLE TO HOLD OFFICE.** All nominees must hold currently valid memberships. **EACH NOMINATION MUST BE SIGNED BY TWO NABBA MEMBERS EACH HOLDING A VALID MEMBERSHIP IN THE ASSOCIATION**

To Nominate a qualified candidate, please have the enclosed Nomination Form completely filled out and returned to:

Don Kneeburg  
17304 Lynnette Drive  
Lutz, FL 33549

Nominations must be mailed by Registered Mail and post marked no later than 12:00 midnight, June 24, 1989.

The membership will then receive a ballot. The ten candidates receiving a majority of votes cast shall be declared elected.

Current Board Members and their terms of office are as follows:

Thru September 1989 Members at Large

Eric Aho, Alfred Duerig, Don Kneeburg, Douglas Field, Roland Hill, Wayne Pressley, David Pickett, Jeff Vanaman, Richard Tolley.

Thru September 1990 Members at Large

Paul Droste, Karen Kneeburg, Bernard Mackey, Alan Raph, Mike Swaffar, Donald Stine.

Thru September 1991 Members at Large

Ron Holz, Tom Meyers, Sara North, Joel Leipzig, Bert Wiley, Johnny Woody.

NABBA BOARD OF DIRECTORS  
NOMINATION FORM

(This form may be duplicated as required)

NAME OF NOMINEE \_\_\_\_\_

(please print or type)

Statement of nominee's background and brass band experience.  
(please print or type)

I agree to my name being placed in nomination for a position as Member-at-Large on the North American Brass Band Association, Inc. Board of Directors. If elected, I agree to serve at least three years, attending as many NABBA functions as I possibly can, attending at least one Board meeting a year, and will fulfill committee work and other assignments as may be required. I will hold valid membership in NABBA throughout my term on the Board.

\_\_\_\_\_  
Signature of Nominee

\_\_\_\_\_  
Date

\_\_\_\_\_  
Nominator's Name (print) Nominator's signature

\_\_\_\_\_  
Nominator's Name (print) Nominator's signature