

The BRASS BAND Bridge



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

ISSUE 38

NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

NOVEMBER 1989

Championships in Pittsburgh on April 7

The North American Brass Band Championships VIII will be held at the Carnegie Music Hall in Pittsburgh, Pennsylvania, on April 7, 1990.

Highlights include a competing band from Australia and a new Open Section for bands not yet able to use the British brass band instrumentation.

February 1, 1990 Deadline

Entry form, fee, and materials must be postmarked not later than February 1, 1990, and sent to Mr. Al Duerig, 203 Pinecrest Drive, Pittsburgh, Pennsylvania 15237. Late entries will be returned.

All scores of music to be performed must be sent to Dr. Ronald W. Holz, NABBA Contest Chairman, Music Department, Asbury College, Wilmore, Kentucky 40390. Scores must be postmarked by March 23, 1990.

Test Pieces

The test music for the Championship Section will be *Introduction, Elegy, and Caprice* by Morley Calvert, published by R. Smith & Co.

The Honors Section contestants will be required to perform James Curnow's

Variations on "Terra Beata", published by Curnow Music Service.

The Challenge Section test piece will be Gordon Jacob's *Suite in B-Flat*, published by R. Smith & Co.

Youth brass bands will perform *English Country Scenes* by Eric Ball, published by Paxton Music.

Bands in the new Open Section will be required to present Gordon Langford's *Sinfonietta*, published by Chandos.

Venue

The venue for the Championships will be the magnificent Carnegie Music Hall in the Oakland section of Pittsburgh. It is the home of The River City Brass Band and is near the music schools of the University of Pittsburgh, Duquesne University, and Carnegie Mellon University. The hall's address is 4400 Forbes Avenue, telephone 412.622.3326. There will be plenty of room for instrument displays, and the cafeteria will be open to serve you.

Host Band

The Allegheny Brass Band is the hard-working and well-organized host for the Championships VIII. Mr. Al Duerig from the Allegheny Brass Band is this year's NABBA Contest Coordinator.

He can be reached at 412.486.1888, or you can call John Culp at 412.335.2714.

International Challenger

The Narrabri Shire Band from Narrabri in the northwest section of New South Wales, Australia, is expected to compete in the Honors Section.

The Continental Airlines Auckland Brass from Auckland, New Zealand, had planned to enter the Championship Section, but are unable to attend this year. The most senior North American bands would have had their hands full competing with the New Zealanders, who won the 1989 New Zealand National Brass Band Championships in Wellington by performing Philip Sparke's *The Year of the Dragon*. They are now targeting the 1991 North American Championships, and we hope they can attend.

Housing

Two hotels have been reserved for us. The Holiday Inn at University Center (412.682.6200 or 1.800.465.4329) at 100 Lytton Avenue, less than two blocks north of Carnegie Music Hall, has blocked 150 rooms for us at \$75 per room per night.

Continued on Page 3



Official publication of the North American Brass Band Association, Inc., and founded by J. Perry Watson in 1980. Useful news for British-style brass bands in North America.

Thomas A. Myers, Editor
The Brass Band Bridge
156 N. Highland Avenue
Akron, Ohio 44303-1504
USA

216.867.7821 (7-9:30 p.m., E.S.T.)

NABBA MEMBERSHIP DUES

Individual	\$ 20
Student/Retired	10
Member Band	50
Corporate	100
Patron	500
Leadership	1,000

Membership requests and dues should be mailed to --

Dr. David A. Pickett
NABBA Membership Chairman
4418 Blackstone Court
Bloomington, Indiana 47401

The North American Brass Band Association gratefully recognizes the following for their support.

Leadership Members

Yamaha Corporation of America
Band and Orchestral Instruments
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Corporate Members

Boosey & Hawkes Band Festivals
Middlesex, England

The Selmer Company
Elkhart, Indiana

Allegro Band Music
Auckland, New Zealand

Studio Music Company
London, England

TRW Inc.
Cleveland, Ohio

PUBLICATION DEADLINES

15 January, April, July & October

New Editor at Bridge

As your new editor, I first want to thank K. D. and Don Kneeburg for leading *The Brass Band Bridge* during the past four years. Their talent, dedication, and hard work have resulted in an outstanding publication. My task is to direct the *Bridge* while maintaining the high standards so well established by K.D. and Don. I welcome their future contributions, and I wish them the very best as they strive in new directions.

What changes can you expect in the *Bridge*?

First, a broader range of authors will be invited to give us their views and share their experiences in brass bands and music.

Second, I hope you will see more news from members and member bands. Why not appoint your band's correspondent today? I think a major story and an update each year should be your minimum target. Tell us about your band's schedule, concert programs, activities, changes in players, conductors, board members, what works, what does not work and why, player openings, fund raising, requests for advice, and so on. Sharp photographs and graphics also are encouraged.

Third, the graphic design of the *Bridge* will evolve. (Having had to overcome a new computer, new complex typesetting and publishing software that was delivered late, a new laser printer, and a new bulk mailing permit, I have given this first issue an expedient design to get it completed.)

And fourth, the most obvious change will be advertising. Johnny Woody, Mike Swaffar, and the other good folks at Yamaha have kindly consented to change the form of Yamaha's support for the *Bridge* to paid advertising, which will replace the wonderful underwriting Yamaha has contributed for many years. Many thanks to our Yamaha friends for continuing their support.



Editor Tom Myers.

Advertising should permit the *Bridge* to serve you better, especially in notifying you of new products and enhancements.

The Board of Directors of NABBA reserves the right to reject advertising it deems inappropriate, of low quality, or from suppliers with reputations for poor quality or service.

We will resume our review of brass band music and recordings in the next issue.

I see the opportunity to lead *The Brass Band Bridge* as a welcome challenge, and I encourage your active participation.

I wish you the best for the holidays!

Sincerely,

Tom

Championships VIII, Continued from Page 1

The Ramada Inn in downtown Pittsburgh (One Bigelow Square, 412.281.5800 or 1.800.228.2828), about three miles from the hall, also has reserved 150 suites at \$60 and \$70 per suite per night.

A free shuttle service from the hotels to the hall is planned.

New Open Section

To encourage the participation of brass bands not yet conforming to the British brass band instrumentation, the NABBA Board of Directors has created a new Open Section. The test piece for this section is graded in difficulty between the Honors and Challenge Sections. So, if your band uses trumpets, french horns, American baritones, or sousaphones, this new section is for you!

Friday Night Clinics

Friday night is traditionally used for early evening rehearsals and for clinics on instrumental performance techniques, arranging, demonstration of new music, and other subjects. Please see the next issue of *The Brass Band Bridge* for details and schedule.

Gala Concert

The brass band featured on Saturday evening will be The River City Brass Band, a professional American brass band led by Robert Bernat. Our ticket price for the Gala Concert is \$3.50, even though the public is paying as much as \$20 per seat as part of the RCBB's regular subscription series.

Tickets and Programs

NABBA members, including competing band members, will receive free admission to the Championships VIII. The general public may purchase tickets for the Championships at \$5 each. Gala Concert tickets must be purchased separately.

Beautiful NABBA Championships VIII programs will be available for \$2.

Saturday Evening Party

After the Gala Concert, the Allegheny

Brass Band will host a post-concert party for all NABBA members (and their guests) attending the Gala Concert. Look for details in the next issue.

Instrument Displays

Several instrument makers will display the full range of their brass band instruments all day Saturday. This is the best time to play and compare the brands and models. Expected are Yamaha, Boosey & Hawkes and Denis Wick, Getzen, and Selmer/Bach. Other makers that may display include Willson and DEG, Sterling, Schilke, and Doug



The Allegheny Brass Band competing in Championships VII.

Elliott (lower brass mouthpieces). We hope Yamaha will include their percussion instruments, and we expect several other percussion makers to be represented.

Adjudicators

The three adjudicators will be announced in the next *Bridge* issue. During the Championships, great care is taken to ensure that each band remains anonymous to the adjudicators.

NABBA Membership Required

Each individual competing in a band and each competing band must be a member in good standing of NABBA on April 7, 1990. Individual memberships are \$20 annually. If you are a full-time student or retired, the membership is \$10 per year. Annual band membership is \$50.

The Spoils

The thrill and satisfaction of competing, the pleasure of association with other brass band enthusiasts, and a full day of great brass band music are the real benefits of the Championships. There are a few prizes as well.

The first place band in the Championship Section will receive the Boosey & Hawkes Traveling Trophy, the Yamaha Corporation of America Perpetual Trophy, the NABBA First Place Banner, and a cash award of \$500. The second place band will receive

the NABBA Permanent Trophy, the NABBA Second Place Banner, and a cash award of \$300.

I should mention that all rotating trophies will remain in North America, should the Australian band win its section.

The Honors Section winner will receive the Selmer Permanent Trophy, the NABBA Permanent Trophy, the NABBA First Place Banner, and a cash award of \$300. The second place band will receive the NABBA Permanent Trophy and the NABBA Second Place Banner.

The Challenge Section victor will receive the DEG Perpetual Trophy, the NABBA First Place Banner, and a cash award of

Continued

\$200. The second place band will be awarded the NABBA Second Place Banner.

The Youth Section winner will receive the NABBA Permanent Trophy, the NABBA First Place Banner, and a cash award of \$100.

The Open Section winner will receive the NABBA Permanent Trophy, the NABBA First Place Banner, and a cash award of \$200.

Best soloists in the Championship, Honors, Challenge, and Open Sections will each receive a Medallion Award. The Outstanding Soloist of the Day will receive the Schilke Memorial Permanent Trophy and the Schilke Memorial Individual Replica Award.

Championships VIII Rules and Regulations -- The Fine Print

Each competing band will be required to perform a 30-minute program of music, except for bands competing in the Youth Section, which will prepare a 20-minute program. These programs will include a set test piece, plus items of the band's own choice from the published repertoire of brass band music. The music selected should include the best of British brass band literature. Each band may include one unpublished work.

Eligibility

The Championships will be open to all permanently organized brass bands who are member bands of NABBA. The instrumentation is to be: Eb soprano and Bb cornets, Bb flugelhorn, Eb tenor horns, Bb baritones and euphoniums, tenor and bass slide trombones, Eb and BBb basses, and percussion as called for in the scores. Total membership of each band shall be unlimited, but only 30 players shall be permitted on stage at any one time. Bands in the Youth Section are not limited to 30 members on stage.

All North American participants shall be individual members in good standing of NABBA. All non-North American participants must be current members of their own national association.

Any band (brass and percussion only) which participates in the North American Brass Band Championships using other than standard British brass band instrumentation, as listed above, shall be allowed to compete only in the Open Section. All other published rules will apply.

No band member shall be allowed to play more than one brass instrument. It shall be permissible for a brass player to play a brass instrument and also percussion instruments.

No rearrangement of parts will be permitted. The part written for any particular instrument shall be played only on that instrument.

A band member is permitted to play with only one band.

A band member who derives 75 percent or more of his or her income from performance on a brass or percussion instrument shall be regarded as a professional and shall not be eligible to participate. A band member engaged in teaching the performance of music shall not be regarded as a professional. No band is allowed to pay any player. All performers at the contest must be bona fide members of the band in which they perform.

A conductor may not play an instrument in a band he or she is conducting in the Championships.

Any band in the Championship Section winning three consecutive years shall be ineligible to compete in any section the fourth year. Such bands shall be eligible to compete in the Championship Section after one year's absence. These bands may be invited to participate in the Gala Concert. Any band in any lower section winning first place in its respective section three years in a row shall be promoted to the next highest section automatically for the next year that the band participates in the

competition. The year after this promotion the band may elect to stay in the upper division. If the band wishes to return to the lower division, it may do so only if the band and its conductor submit a written petition to the NABBA President by August 1 of the current Championships year stating their reason for the request for a return to the lower section. The NABBA Board of Directors will consider the petition and inform the band of its entry status after the Board's September meeting.

Registration Requirements

A band shall enter only one section of its choice.

A band must properly complete and return to the organizer an official entry form together with the appropriate entry fee before the stated closing date for entries. Failure to meet the deadlines will negate the entry. Non-North American bands will be assessed an entry fee only, to be determined on a yearly basis by the Board of Directors of NABBA.

Each band must submit three copies of conductor's scores for each item in the band's program, excluding the test piece. No photocopies will be permitted. NABBA will provide the scores for all test pieces. Scores sent by each band shall not bear any identification of the band. Scores of any unpublished music shall not name the composer/arranger. The selections to be played need to be listed in order of performance and include: title, composer/arranger, and publisher.

When returning the entry form, each entry must include a black and white glossy photograph of the band, a separate black and white glossy photograph of the conductor, and a brief biographical note on each. Please properly identify all black and white glossy photographs.

Entry forms must be postmarked no later than 12:00 midnight of the entry deadline date.

Contest Procedures

The Contest Controller will organize and administer the draw for the contest

order of performance. This will be accomplished in advance of the competition. Each band will then be notified by mail of its respective order of performance and the times when it must be prepared to enter the warm-up room and be prepared to enter the contest stage.

If a band member is unable to compete owing to death in the family, personal illness, accident, or other circumstances beyond his or her control, the band representatives, by 8:00 a.m. of the day of the contest, may apply to the Contest Controller for a deputy from a band in the same section of the contest. If the Contest Controller is satisfied with the bona fides of the application, he or she shall arrange to provide as deputy, a similar instrumentalist from another band competing in the section, complete with instrument. The band drawn to play immediately before the band making the application shall supply the deputy player approved under this rule, and the representative of the band will be responsible for seeing that this is fulfilled. If the band making the application is drawn to play first, the band drawn to play last will supply the deputy. A player acting as deputy must not make any request for payment for his or her services.

Before a band will be permitted to enter the contest stage, every player will have to sign a band roster and show proof of identification.

The band drawn to play first in each section will assemble at a specified location 10 minutes before the time announced for its playing to commence. Each band in turn shall assemble at the same specified location 10 minutes prior to their time to perform. A page shall assist each band.

Each band will provide a small team to arrange stage seating to suit the band and to ensure that percussion instruments are in position prior to the band taking the stage. The host of the Championships shall notify all entering bands of the percussion instruments that will be available for their use.

Each judge will award up to 100 points for each band's presentation; 60 points will be allotted to the test piece while 40 points will be apportioned to the remaining music. The totaled points from all three judges will determine the order of placement in each section. The highest number of points in each

Any band that participates in the North American Brass Band Championships and plays a program other than that submitted on its entry form shall be allowed to perform its program and receive an adjudication, but shall not be eligible for any prize.



Maestro J. Perry Watson leading the North Carolina State University British Brass Band to First Place in the Challenge Section of Championships VII in Asheville, NC on 15 April 1989. Perry is the founding father of the British brass band movement in North America.

section shall be declared the winner of that section.

An interval of five minutes shall be allowed between performances. Any band not ready to play within five minutes of the timekeeper's signal will forfeit part of its allotted 30 minutes. This 30-minute time allotment includes announcements and all gaps between selections.

No band will be permitted to warm-up or tune-up on the contest stage. All preliminary warm-up and tuning activity must be achieved before the band enters the contest stage.

If a band's program overruns the allotted 30 minutes, or runs less than 23 minutes, penalty points will be deducted from the adjudicators total at the rate of one point for every minute or fraction thereof, by which the time limit is exceeded or is lacking.

The results of all sections will be announced following the Championship Section. Adjudicators' tapes and written comments will be presented to each band immediately following the contest. The Adjudicators' decision shall be final on all matters relating to adjudication.

Those bands entering the competition in the Youth Section shall include playing members age 19 or younger, all currently enrolled in a secondary school program.

The Contest Controller shall have the final authority regarding penalties for infractions of contest rules. This person shall be assisted by the Controller's staff.

This is a new column designed to help solve brass band problems by seeking answers from you. The questions posed in each issue will be anonymous. The answers will be credited. This issue's question comes from a fairly new band.



We are having a tough time getting enough players to attend rehearsals regularly. Our director is good, our library is vast, our programs are varied, and our performance standards and music-making are satisfying, but only at performances do we seem able to get all the players for the full band. Additionally, we have a few players who want to play but are so busy that they can only sight-read the concert. If we tell them their services are not needed, we will not have all the parts covered. How do we get all the players to rehearsals? Of course, we could use more good players, but they seem to be sparse.

If you have experienced this member's problem and have a good solution, please send the answer by January 15 with your name and telephone number to --

**Tom Myers, Editor
The Brass Band Bridge
156 N. Highland Ave.
Akron, OH 44303-1504
USA**

If you have a difficult, unsolved problem in your band, please send your question to The Brass Band Bridge.

Smoky Mountain British Brass Band Takes No Breather

**By Mr. Bert L. Wiley
Band Manager and Board Member**

Few Idle Moments for SMBBB

The fall and winter schedule for the Smoky Mountain British Brass Band is busy, not unusual for one of western North Carolina's most popular performing ensembles.

Opening the season with a performance in Greenville, South Carolina, with the Montreat Scottish Pipes and Drums, the SMBBB will continue with concerts in North Carolina in Burnsville, Asheville, Waynesville, Marion, Forest City, and Sylva. Playing both in-school and evening events, the band often has two concerts per week at certain seasons of the year. This is true this year, since we are starting a subscription concert series in Asheville and Waynesville.

The band rehearses weekly in Canton, drawing band members from at least five counties in the region. Dick Trevarthen and Wayne Pressley share conducting responsibilities.

The performances with the pipes and drums include several works prepared for brass and pipes by Trevarthen and one medley arranged by Jim Buckner, formerly with the SMBBB, now playing with the Mississippi River Brass Band.

The concert season for the Smoky Mountain British Brass Band generally runs from September through early June. In 1990, the band will be the featured group for the opening of the 16th season of the Cullowhee Festival of the Arts.

Trevarthen Receives Commission

Dick Trevarthen, founder and present director of the Smoky Mountain British Brass Band, has recently been

commissioned to write a work for symphonic band as part of the Centennial celebrations of Western Carolina University in Cullowhee, North Carolina. The North Carolina Arts Council funded the grant with a \$3,000 stipend and the Centennial Committee of the University also granted \$1,000. The work will be performed during this academic year by the University Symphonic Band under the direction of John West.

Trevarthen is well known throughout the southeast as a composer, arranger, and conductor who for many years provided substantial amounts of music for marching bands, both high school and college. Trevarthen is full professor of theory at Western Carolina University, having been on the faculty there for nearly 30 years.

The Smoky Mountain British Brass Band was founded and is directed by Trevarthen. The band was the winner in Championship Section in the first North American Brass Band Championships, held in Raleigh, North Carolina in 1983. Trevarthen also was one of the founding board members of NABBA, along with Perry Watson, Peter Wilson, and Bert Wiley. Trevarthen served on the board of NABBA for several successive years, with his principal responsibility being the selection of test pieces for the Championships.

Trevarthen maintains a busy schedule of teaching, composing, arranging, and performing. He is the director of several popular groups -- The Four Pars, The Versatile Six, and Dick Trevarthen and his western North Carolinians.

Mr. Wiley is Secretary and a Director of NABBA.

New Band Hall for Chester Brass Band in Nova Scotia

**By Mr. Gordon E. McGowan,
Conductor**

Finally, after months of hard work and much financial wrangling, our new Band Hall was officially opened on June 9, 1989. Our Patron, His Honour Lloyd Crouse, Lieutenant Governor of Nova Scotia, cut the ribbon. Dr. M. Allen Gibson, Chairman of the band's advisory council, was in charge of the proceedings, and Rear Admiral Desmond Piers, a council member, took over the protocol arrangements.

The band played a half-hour concert prior to His Honour's arrival, and there was a festive air as people gathered for this very special event. Even the uncertain weather that was

Roger Aalders, one of our BBb tuba players, was in charge of the project from the drawing board stage and gave up all his free time for nearly two years to make this dream possible. He received a framed citation and a standing ovation from the band and guests. A large sigh of relief was also heard!

The building consists of a large rehearsal room with double doors opening onto the deck. Downstairs has a large social and small-group rehearsal area, washrooms, kitchenette, a room for the library and instrument storage and executive meetings, and a room yet to be finished as a proper kitchen. (This room does have a refrigerator for liquid refreshment -- we have our priorities right!)



Gordon McGowan conducts the Chester Brass Band's concert celebrating their new Band Hall.

Needless to say, we are very proud of the achievement.

In other news, our *Nova Scotia*



Opening ceremonies for the impressive Chester Brass Band Hall.

forecast held fine for the ceremonies.

A plaque in memory of former member Carl Hiltz was unveiled by his widow, who, along with other members of the family, donated money for the outdoor band shell attached to the building.

happened to be in the area, and we were delighted to have him visit and give us the news of other bands.

Incidentally, our Band Hall is completely paid for. The funds came from individual donations and a grant from the Nova Scotia Government. The building was made possible by the gift of labour from the band members, who did most of the work.

Christmas cassette recording that includes The First Baptist (Truro) Girls Choir is due to be released soon and should prove to be a popular fund raiser. The cassettes will be available for \$10 each, plus \$3 postage, from Chester Brass Band, P. O. Box 734, Chester, Nova Scotia, BOJ 1JO, Canada.

N A B B A ' s
Secretary Doug
Field just



Gordon McGowan, Lt. Governor Lloyd Crouse, and Roger Aalders

Discussions are under way regarding Pittsburgh 1990, and, since our building is now complete, we can concentrate on making music!

Board Meeting

Highlights of the NABBA Board of Directors Meeting on September 8 and 9, 1989, in Pittsburgh

Your Directors met for 11 hours on September 8 and 9 in Pittsburgh. The meeting concentrated on the Championships VIII and changes in the contest rules, the election of officers, membership development, and changes in *The Brass Band Bridge*.

Members attending were Anita Collings, Al Duerig, Paul Droste, Tony Guerere, James Joyce, Glenn Kelly, Don Kneeburg, K. D. Kneeburg, Tom Myers, Sara North, Dale Peckman, Don Stine, Mike Swaffar, Dick Tolley, Bert Wiley, and Johnny Woody.

The Board approved the requests from the Narrabri Shire Band (Australia) and the Continental Airlines Auckland Brass (New Zealand) to compete in the 1990 Championships and modified the Championships rules to accept reciprocal individual memberships and established the entry fee for overseas bands.

The Board added to the Championships an Open Section for brass bands not yet able to use the standard British instrumentation. All contest rules apply to the new section.

Additional changes in the Championships rules were made, and the Championships test pieces were selected (listed on page one).

The Board elected new officers. They are Paul Droste, President; Glenn Kelly, Vice President; Bert Wiley, Secretary; and Tom Myers, Treasurer. Paul is the founder and director of The Brass Band of Columbus in Columbus, Ohio. Glenn is the cofounder, band manager, and flugelhorn player for the Wenatchee British Brass Band; Bert is the business manager of the Smoky Mountain British Brass Band; and Tom is the founder and director of The Screamers & Lyric Brass Band.

Tom Myers was appointed the new editor of *The Brass Band Bridge*.

The Board members expressed their thanks and grateful appreciation to K. D. Kneeburg for her years of dedicated hard and effective work as Editor of *The Brass Band Bridge* and as a NABBA Director, to Don Kneeburg for his contributions as Assistant Editor and as a NABBA Director, and to Mike Swaffar for his contribution to NABBA for keeping the books and counting the cash as NABBA's Treasurer. Mike continues as a NABBA Director.

NABBA Board of Directors 1989-1990

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Johnny Woody
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Grand Rapids, Michigan 49510
1.800.253.8490 Office

Childs Clinics and Concerts in North America

Robert and Nicholas Childs, the fantastic euphonium players from the United Kingdom, recently toured North America to give a series of magnificent performances and clinics sponsored by Boosey & Hawkes. They visited several brass band cities, including Columbus and Akron, Ohio.

After the Akron performance, The University of Akron brass faculty and I talked at dinner with Nick and Bob. We discussed euphonium playing, natural breathing, music education in the United Kingdom, the merits of different instruments and different beers, and, of course, brass bands.

Not only did I benefit from the clinic and greatly enjoy the concert and discussion at dinner, I also liked the way they said the word band -- baa-nd, as in baa-baa-black-sheep, with a softer ah from further back on your tongue. Almost baah-nd. Said their way, band is a word with a great heritage -- and a very pleasant sound.

Washington, DC in January, 1990

The Childs brothers will return to North America for an afternoon euphonium clinic and an evening concert on January 25, 1990 in Brucker Hall at Ft. Myer, Arlington, Virginia. You would benefit from their clinic, regardless of the brass instrument you play. They will be the featured soloists with the U. S. Army Brass Band that evening.

The clinic and concert are part of the U. S. Army Band Tuba and Euphonium Conference to be held January 24 to 27, 1990 in Brucker Hall. All conference events are free to the public.

For more information about the conference, please write to --

The United States Army Band
P. O. Box 70565
Washington, DC 20024-1374

The Pedagogue

Cornet or Trumpet, A Matter of Taste

By Mr. Richard E. Tolley
Professor of Music
Texas Tech University

Now that the brass band movement is becoming more active in the North American continent, the cornet is receiving renewed interest. Trumpet players are being requested to play the cornet. Frequently these people ask, "Why?"

My initial response to this question is that we take notice of the difference in design. Then I hasten to mention that concepts in tone quality and musical style are of the highest priority! My opinion is that the design of the instruments facilitates musical results.

Typically, cornet sound is more mellow than that of the trumpet. Passages which require more flexibility and delicate touch are more easily accomplished on the cornet. However, trumpet players will normally find the cornet to be "stuffy" initially and prefer not to play it. On a personal note, when I first started on trumpet, I considered it to be rough and uneven with respect to tone quality and pitch.

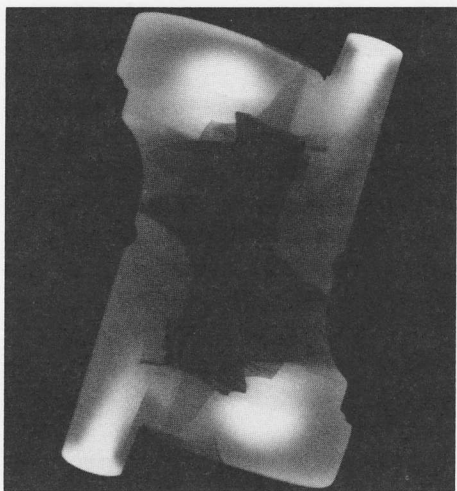
Over the years, I have noticed similar frustrations that various players have experienced in this regard. From the standpoint of flowing the air stream through the instruments, we have a noticeable difference just at the beginning of the lead pipes. One can't get as much air through the smaller diameter of the cornet lead pipe.

Most trumpet players today still play the Bb instrument, but many of us also play C, D, Eb, and piccolo A-Bb trumpet as well. Add to that list the flugelhorn, and professional players must do quite a bit of adjusting. Some symphony orchestras even require rotary valve capability. Each of these instruments has a personality of its own. A player

often has certain mouthpieces which he or she feels will work better with certain instruments.

Almost always, however, the player will keep the rim size the same.

The brilliance usually associated with trumpet playing is enhanced by the more open lead pipe and the longer shape. The cornet and flugelhorn have more bends in the tubing and are somewhat less directional. Here again it is a good idea to select a mouthpiece, same rim, but with a deeper cup.



To me, the tricky part of the difference between the cornet and the trumpet is that of a resulting tonal concept. Merely changing equipment doesn't guarantee results. The player must listen to other players and make adjustments. Most trumpet players know, for example, that the Haydn *Trumpet Concerto* can be very nicely performed on the Eb trumpet. But, when that player approaches that task, he or she certainly cannot play exactly as they would on a C or Bb instrument.

In conclusion, the cornet is a very effective instrument if approached with both mental and physical considerations. In the brass band instrumentation, the cornet blends better, not only with its fairly large section, but with the rest of the band. After all, the only non-Sax horns in a brass band are the trombones. It is well worth the effort to master this beautiful instrument, the cornet!

Mr. Tolley is a past Director of NABBA.

Bands Across the Seas

Information from The British Bandsman, reproduced with permission.

Major Peter Parkes

to conduct

Williams Fairey Engineering Band

and

David King

to conduct

John Foster Black Dyke Mills Band

July 15, 1989

John Foster Black Dyke Mills Band announces the appointment of David King, 32, former solo cornet player with the band and currently Music Director of Kennedy's Swinton Concert, as its 15th professional conductor.

The departure of Major Peter Parkes, after a reign of unparalleled success at the helm of the band, is confirmed.

Speaking of his "14 marvellous years" at Queensbury, Peter Parkes is now eagerly looking forward to working with the Williams Fairey Engineering Band, with whom he will appear at the British Open in September.

David King, a talented cornet player, came to England as principal cornet of the Hawthorn Band and played in the British Open of 1982. Around that time he was the Australian Champion of Champions. He stayed on to study at Salford and is now head of instrumental performance at the College of Technology.

The appointment takes immediate effect, and he will begin to prepare Black Dyke Mills for the British Open and National Championships later in the year.

His sudden promotion to one of the

hottest spots in the entire brass band world might not come as a complete surprise to those who have watched his career develop. His impact with Kennedy's Swinton Concert Brass is widely recognized. Who had heard of Swinton before David King arrived from Australia? Yet, in recent times, high placings at the British Open, the National Finals, and other important contests have been achieved, the band rising from Section 4 to the top of the Championship grade without a hitch.

But the task of following Peter Parkes at Queensbury is quite another kettle of fish. In terms of contest results, Peter Parkes has been the most successful professional conductor in the long history of Black Dyke Mills Band. He has also directed the band in hundreds of concerts, many memorable overseas tours, and a host of broadcasts and commercial recordings.

From the day and hour he was invited by band director Peter Lambert to conduct the band, the former military musician took to Dyke like a duck to water, winning the National at the Royal Albert Hall in 1975 and going on to clock up an impressive record of six National, five British Open, and seven European Championship wins, a feat that will take a lot of beating. In the process, Dyke almost became "his" band.

Fourteen years at the head of any band of Black Dyke's reputation is a long time. To have maintained such a high rate of success over this period is something of which Peter Parkes and the band can be proud. It is the measuring stick against which the new Professional Conductor's performance will be compared.

David King, the new man, is not overawed by the hard act that he is to follow. Full of ideas and enthusiasm, he is well aware of the responsibility of the task he has set himself. He has been handed a great band, but a great deal will be expected of him. As he approaches the task of putting Black Dyke back at the top of the contest tree, we wish him well and will watch his progress with more than passing interest.

The King In Search of a Crown

September 9, 1989

David King is the man who is certain to be the focus of more attention and close scrutiny than anyone else today.

In a sensational mid-summer move, David King was appointed professional conductor to the most famous and successful brass band in the world. Now, just weeks after taking over, he faces his first big test at the British Open Championship.

As 32, David is thought to be Dyke's youngest ever professional and follows a line of eminently successful conductors, not least, his immediate predecessor -- the redoubtable Major Parkes, winner of 18 major championships in his 14-year tenure.

Not that seemingly invincible records will bother the keen, confident, and ambitious Australian -- quite the contrary.

His vigorous style of conducting and attention to detail are likely to inject a sense of urgency into the band -- a sort of "edge of the seat" philosophy that could take them to even more major contest wins.

He knows a lot about Black Dyke, having "bumped up" to Phillip McCann during one of the band's many golden periods under Major Parkes, and if the band world was shocked by his appointment, it would be equally surprised at the ease with which he has settled into the "hot seat".

No doubt his impact with Swinton Concert Brass brought him favourable recognition in the contest field, and, propelling the band through three sections into the Championship grade, did his "whiz-kid" image no harm at all.

It is unlikely to be "roses all the way" at Queensbury, and handling the top quality musicians of Black Dyke may prove to be a more formidable task than any he has previously encountered.

137th British Open Championship Results

1. 193 Kennedy's Swinton Concert Brass (Garry Cutt)
2. 191 Hammonds Sauce Works (Geoffrey Whitham)
3. 190 Leyland DAF (Richard Evans)
4. 189 John Foster Black Dyke Mills (David King)
5. 188 Grimethorpe Colliery (Lt-Col Frank Renton)
6. 187 British Aerospace Wingates (David James)
7. 186 Sun Life (Roy Newsome)
8. 185 Williams Fairey Engineering Band (Major Peter Parkes)

National Brass Band Championship (1989)

1. 197 Desford Colliery Caterpillar (James Watson)
2. 196 John Foster Black Dyke Mills (David King)
3. 193 Murray International Whitburn (James Scott)
4. 191 Britannia Building Society (Howard Snell)
5. 189 Asphaltic Newham (Nigel Taken)
6. 188 William Davis Construction Group (Keith Wilkinson)

New Recordings

John Foster Black Dyke Mills Band (Major Peter Parkes)

Concerto -- Euphonium Concerto, Concerto Grosso, Trombone Concerto, Trio-Concerto, Concertino.

The Gothenburg Brass Band (Bengt Eklund)

World Champions -- The Magic Flute, Pavane, Endeavor, Symphonic Concert March, Pines of Rome, Vocalise Op. 34, No. 14, Funiculi-Funicula, John Brown's Other Body, Festival Polka, Procession to the Minster.

William Davis Construction Group Band (Keith Wilkinson)

A Touch More Spice -- America/Love on the Rocks; Overture: Phantom of the Opera; Bring Him Home; Invictus; Party Piece; Men of Harlech, from Celtic Suite; Pie Jesu; Skye Boat Song; Rhapsody in Blue.

Desford Colliery Caterpillar Band (James Watson)

Continental Brass -- Twilight Serenade, Glasnost, Oregon, Life on Mars, Contrasten, Dancing on the Seashore, Masque, etc.

1989 European Brass Band Championship

Trittico for Brass Band -- Trittico; Paganini Variations No. 18; Daphnis and Chloe; Estralita; Candide, from Symphony No. 2; Somewhere; Introduction, Alt Legger for Din Fot; Rock Music 1; Czardas; On with the Motley; Dances and Arias, etc.

Grimethorpe Colliery Band (Frank Renton)

Classic Brass -- Florentiner March, William Tell Overture, Sweet Georgia Brown, Serenade, Sugar Blues, Mr. Jums, Valdres March, MacArthur Park, Gymnopedie No. 1, Mr. Lear's Carnival, Misty, Irish Tune, Finale (from Faust).

Eric Ball, OBE
October 31, 1903 --
October 1, 1989

Brass Band Diary

The Bandsman's Diary, 1990 Edition, edited by Violet Brand and Gil Comley, is now available, packed full of invaluable information for band enthusiasts. All the usual features are there, including over 100 forthcoming U.K. events in 1990, contest results, brass band recordings and, this year, a spotlight on outstanding euphonium players. There are 36 pages of brass band information.

The Christie Tyler Cory Band (Brian Howard)

Brass from the Valleys -- Mephistopheles, Bohemian Rhapsody, Don't It Make Your Brown Eyes Blue, Portrait of a City, Trittico, Rule Britannia, Adagio from Spartacus, Celtic Suite, Miller Magic.

The Leyland DAF Band (Richard Evans)

Romance in Brass -- Love Changes Everything; Spring; Summer Night; All I Ask of You; Elvira Madigan Theme; Can't Take My Eyes Off You; Romance from the Gadfly; Anything But Lonely; Someone To Watch Over Me; Serenata; Forgotten Dreams; Fanfare, Romance and Finale; etc.

Desford Colliery Caterpillar Band (James Watson)

Variations -- Champions, Variation XVIII from Variations on a Theme of Paganini, Facilita, Colas Breugnon Overture, Rutland Water, Belmont Variations, Prelude to Carmen, Flower Song from Carmen, Variations on the Shining River, Carnival of Venice, Variations on an Enigma.

The information on new recordings and the brass band diary is courtesy of Egon Publishers Ltd., Royston Road, Baldock, Herts SG7 6NW, England. Telephone 011.44.462.894498.

Coda: Humoresque

An Excerpt from *Colonel Tom's Original Red Lip Brass Band Bad Note Kit*

We have found through exhaustive investigation over the years that the cause of most bad notes on brass instruments is nearly never the fault of the player. We believe the source of these hideous nonmusical occurrences to be the microbioscopic "zerpblats" that float freely in the air but cling tenaciously to all parts of a brass instrument.

The Red Lips of the Northern Brass Band

Occasionally, an especially active variety of zerpblats will attack the brass player's lips, causing them to dry, crack, and become sore, thereby creating one of the most difficult bad

note problems. Treatment is more difficult.

Wax-based lip-sticks, which contain water, usually increase the production of zerpblats, making the lips mushy and difficult to control, not appropriate for dramatic pitch changes combined with triple-tonguing.

Radical preparations tend to create a keloid-like covering of crusty dead zerpblats, making error-free and beautiful playing nearly impossible. Blistex salve is in this category.

Some brass professionals profess support for A and D Ointment found in the baby supply section of your drug store. It is used for diaper rash, chafed skin, abrasions, and minor burns. Containing emollients of anhydrous lanolin and petrolatum, mineral oil, fragrance, and vitamins A and D, the stuff has an earthy sheep fragrance and is supposed to be used externally only. We don't care for it, either as a

protective coating or as a healing preparation.

The best defense to prevent the zerpblat lip attack problem and the best answer to healing dry, chapped, and sore lips is pure anhydrous lanolin found in drug stores. Ask the druggist for a small amount. Simply spread a coating of this nasty stuff on your lips. Its fragrance is strongly sheepish and its color is greenish amber, but it works extremely well overnight. At times, it is tough to stomach and will try your dedication to good brass playing. We have tested this material in the harshness of the northern frigid winter wind that carries literally billions of zerpblats and zerpblat spores. It works best.

If you faithfully follow our instructions (including the portions on instrument care not shown here), your playing should be free of bad notes.

Enjoy!

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The Brass Band Bridge

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