

The BRASS BAND Bridge



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

Issue 39

NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

FEBRUARY 1990

Eastern Iowa Wins Video Competition

The Eastern Iowa Brass Band from Mt. Vernon, Iowa, has won the NABBA Video Competition for the second year in a row. The EIBB accumulated 159 points out of a possible 200. Placing second with 136 points was the Salt River Brass Band from Phoenix, Arizona. Westwinds Brass Band from Lubbock, Texas, captured the third spot with 126 points. The NABBA Board of Directors congratulates each band on its prize-winning performance.

The final results were delayed because some of the judges were changed. Adjudicators Dr. David Pickett and Dr. Ronald Holz viewed the video performances independently and critiqued them against the competition rules. The placings from both judges were identical. NABBA President Dr. Paul Droste reviewed the tapes and declared the adjudicators results to be official.

Each band received a score sheet from each judge and will receive a plaque honoring its performance placement. The Eastern Iowa Brass Band also wins the cash prize of \$250.

The video competition began three years ago to permit bands that could not yet travel to the Championships to have their performances judged and to help encourage the highest performance standards in North American brass bands.

Be sure to see these prize-winning performances on display in Pittsburgh during the Championships.

The Board of Directors will discuss the video competition history, direction, and rules during the April meeting. Please contact any member of the Board to have your comments or questions voiced. Your opinions are important, and your ideas are encouraged. The NABBA Directors are listed on page 8 of Issue 38.

Eastern Iowa has also been successful recently at being recognized in its home state. The fall issue of the state magazine, *The Iowan*, included an impressive story on the EIBB that ran four pages with six color photographs. The article featured the band's turn-of-the-century style and costumes; the mellow, rich sound of the the EIBB; the history of brass bands; and insights from and about the band members. In addition to their current successes, the Eastern Iowa Brass Band will host the NABBA Championships IX on April 25, 1991, in Cedar Rapids, Iowa.

Clearly, whether performing on the park bandstand, on the concert stage, at the Championships, or in the video competition or planning Championships IX, the Eastern Iowa Brass Band is a winner!

Pittsburgh Update

Everything is set for you in Championships VIII to be held April 7 at the Carnegie Music Hall (4400 Forbes Avenue) in the Oakland section of Pittsburgh. The event promises to be the most exciting ever. If you are at all serious about brass bands, the Championships are a must. Here are the final details of the items that were tentative as of the November issue.

Competing Brass Bands

There will be 13 brass bands competing on April 7. The new Open Section has attracted one band, the Carnegie Mellon University Brass Band from Pittsburgh, Pennsylvania, so our new class is a success.

Competing in the Youth Section will be the Junior Varsity All-Star Brass Band from Columbus, Ohio, (comments only) and the Varsity All-Star Brass Band, also from Columbus.

The Challenge Section will consist of the Ohio Collegiate Brass from Columbus, Ohio, and the Rockville Brass Band from Rockville, Maryland.

The Honors Section competitors are the host Allegheny Brass Band from Pittsburgh, the Chester Brass Band from Chester, Nova Scotia, the Eastern Iowa

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.)

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Corporate		100
Patron		500
Leadership		1,000

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NABBA Membership Chairman
4418 Blackstone Court
Bloomington, Indiana 47408

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Allegro Band Music
Auckland, New Zealand

Studio Music Company
London, England

TRW Inc.
Cleveland, Ohio

PUBLICATION DEADLINES
15 January, April, July & October

The President's Podium

I am delighted to accept the editor's invitation to write an occasional column for *The Brass Band Bridge*. A question often asked of your NABBA officers is, "What is NABBA doing for me?" First of all, we are following Tom Myers' leadership in expanding the size and scope of *The Brass Band Bridge*. Tom would like to receive articles on band activities and performances so they can be shared with other members of NABBA.

Second, your NABBA officers strongly recommend that your band participate in either or both of the NABBA competitions. The Video Competition requires no large expenditures for travel. The annual Championships are held in April and are open to participants and observers. This is the place to meet other brass band fans, hear new music, and experience the tension and comradery of a well-run competition. There is no doubt in my mind that competitions raise the level of performance.

Finally, I encourage you to contact the officers of NABBA for any assistance that we can give. The list of current NABBA officers was published in the November 1989 issue of *The Brass Band Bridge*.

The next NABBA Board of Directors meeting is on Friday, April 6, the evening before the Championships, in Pittsburgh. Your suggestions or concerns are encouraged and should be presented in writing to either me or to our Secretary, Bert L. Wiley, before the meeting.

There will be a brief NABBA Membership Meeting following the competition on Saturday, April 7, where the actions of the NABBA Board of Directors will be announced.

Sincerely,

Dr. Paul E. Droste
President
North American
Brass Band Association, Inc.

Dr. Droste into ABA

Dr. Paul Droste was elected to membership in the American Bandmasters Association in 1989. He was proposed for membership in 1988 and recently attended his first ABA meeting, completing the two-year membership process. The ABA has more than 200 members that include composers and conductors. Mr. Jim Curnow, brass band conductor and a composer for both brass and concert bands, is also a member.

Paul's election into wind music's most prestigious group is a great honor for him and for brass bands. Although Paul was Director of The Ohio State University Marching Band for fourteen years, the ABA focuses primarily on achievements as a concert conductor. In Paul's case, it was his work with The Brass Band of Columbus that was recognized.

Paul believes two events helped his candidacy. The first was the BBC's performance at the Mid-West International Band and Orchestra Clinic in 1988 that validated both Paul's conducting ability, the success of The Brass Band of Columbus, and the musical value of the brass band medium. The second was the performance by Mr. Geoffrey Brand and the British Aerospace Wingates Brass Band at the ABA convention in 1989 that further reinforced the members' awareness of the excellence and worldwide importance of brass bands and brass band music.

Congratulations to Dr. Droste -- and to brass bands as well!

Pittsburgh Update continued from page 1

Brass Band from Mt. Vernon, Iowa, the Narrabri Shire Band from Narrabri, New South Wales in Australia, and the North Carolina State University British Brass Band from Raleigh, North Carolina.

The Championship Section will feature the current defenders, the Triangle British Brass Band (formerly WRAL) from Chapel Hill, North Carolina, plus the Atlantic Brass Band from Millville, New Jersey, and The Brass Band of Columbus from Columbus, Ohio.

Adjudicators

Evaluating the performances will be adjudicators Morley Calvert, William Himes, and Raymond Premru. Biographies of these gentlemen are shown on pages 10 and 11.

Parking Will Be Tight

You are encouraged to use the free shuttle bus service that will run from the hotels to all Championships events.

As the competing bands know, percussion and lower brass instruments can be unloaded Saturday morning at the dock of the Carnegie Music Hall (on the University of Pittsburgh side of the building).

Friday Night Rehearsals and Clinics

Rehearsal space for Friday night has been reserved at Duquesne University School of Music, Forbes Avenue at Magee St.

The Friday Night Clinics, also at the Duquesne University School of Music, will start at 8:00 p.m. There will be two concurrent clinics in both the first and second hours.

The first one-hour session will feature adjudicator Morley Calvert who will discuss analysis, writing, and scoring for brass band. Or you may attend the presentation by Ms. Joan Kimmel, general manager of the River City Brass Band, who will discuss funding, marketing, and board organization for brass bands.

The second session starts at 9:00 p.m. Adjudicator Bill Himes will teach you

about score study, analysis, and rehearsal techniques -- how to make what you see into the music the composer heard. The concurrent session, by adjudicator Raymond Premru, will be a master class. You should bring your instrument and music you have prepared. That work could be solo passages from brass band music, a particularly challenging section of a work, or a traditional solo. All instrumentalists are invited.

You are encouraged to use the free shuttle bus service from the hotels to the clinics and back.

Instrument Displays

Yamaha, Boosey & Hawkes, Selmer/Bach, DEG/Willson, and the Gerrero Music Center will display their instruments on Saturday at the Carnegie Music Hall. You can play and compare the instruments. Some of the instruments may be for sale after the display period. Displays from other manufacturers also may be added.

Trade Booth

As part of the instrument displays, a new Trade Booth will be provided by the Allegheny Brass Band for all NABBA members. The procedure will work like this --

1. Bring the instrument or item you want to sell to the Championships.
2. Register it at the Trade Booth in the display area. Leave the instrument there and receive a receipt for it.
3. Your instrument will be inspected and played by NABBA members interested in buying it.
4. Look at the items you might want to buy (yes, everyone can be a buyer -- you do not have to bring an item to be able to buy).
5. Leave your name on the form with each item that you want to purchase. You will also receive the name of the seller.
6. Meet with the seller/purchaser at the end of the Championships to negotiate the final arrangements of the sale. Or the buyers and sellers can contact each other by telephone during the next week.
7. All sales will be final.
8. This is a free service provided by the Allegheny Brass Band. The band takes no responsibility for either the

buyers' or sellers' representations, and it is not a party to your purchase or sale.

9. Enjoy!

Gala Concert Tickets

Tickets for the Gala Concert by the River City Brass Band at the \$3.50 price for NABBA members are limited. Be sure to get a seat by purchasing your tickets NOW. Send your check for the number of tickets you request to Al Duerig, 203 Pinecrest Drive, Pittsburgh, PA 15237. Please indicate whether you want your tickets held for you or mailed in the return envelope you should enclose.

Saturday Evening Party

After the Gala Concert, the Allegheny Brass Band and the River City Brass Band will jointly host a post-concert party for all NABBA members (and their guests) attending the Gala Concert. They will provide the food and drink, and a cash bar is planned. You should plan to provide the great brass band conversation!

The location will be the Bloomfield Moose Lodge about a mile from the Carnegie Music Hall. A map will be provided, but members are encouraged to use the free shuttle bus service that will be provided from the Hall to the Lodge and, of course, back to the hotels.

A piano, bass, and drums will be provided, so everyone wanting to play should bring their instruments.

NABBA Jazz Band?

In addition, I will bring several interesting jazz band charts. We will need at least one soprano cornet with a cup mute, five cornets, one flugelhorn, four tenor horns, two baritones, one euphonium, two tenor trombones, two bass trombones, one Eb tuba, one BBb tuba, one percussionist, and one pianist. Is it true that Mike Swaffar will be the featured clarinet and alto sax soloist?

Photos and Recordings

Official photographs and recordings of each competing band can be ordered during Championships VIII.

Continued on page 10

NORTH AMERICAN BRASS BAND CHAMPIONSHIPS

Championships

I 23 April 1983
Raleigh, North Carolina
Perry Watson, Coordinator

FIRST PLACE

SECOND PLACE

THIRD PLACE

GALA BAND

II 14 April 1984
West Chester,
Pennsylvania
Kenneth Laudermilch,
Coordinator

FIRST PLACE

SECOND PLACE

THIRD PLACE

GALA BAND

III 13 April 1985
Weston, Ontario
Doug Field, Coordinator

FIRST PLACE

SECOND PLACE

THIRD PLACE

GALA BAND

Officials

Robert Bernat, Adjudicator
Derek Smith, Adjudicator
Peter Wilson, Adjudicator
Bert Wiley, Controller
Miller Sigmon, Compere

The Salvation Army New York
Staff Band (Derek Smith)

Charles Baker, Adjudicator
William Himes, Adjudicator
Roy Newsome, Adjudicator
Mike Swaffar, Controller
Bert Wiley, Compere

The United States Army
Ceremonial Brass and Percussion
(Captain David H. Deitrick Jr.)

Morley Calvert, Adjudicator
Paul Green, Adjudicator
Ronald Waiksnoris, Adjudicator
Wilf Dean, Controller
Henry Shannon, Compere

The Earls court Citadel Band of The
Salvation Army (Ron Clayson)

Championship Section

Sinfonietta In Three Movements
by Gordon Langford

Smoky Mountain British Brass
Band (Richard Trevarthen) 92

The Weston Silver Band
(Douglas Field) 87

Entertainments by Gilbert Vinter

Gramercy British Brass of
New York (John Lambert Jr.) 278

Smoky Mountain British Brass
Band (Richard Trevarthen) 274

The Weston Silver Band
(Douglas Field) 265

Vizcaya by Gilbert Vinter

Gramercy British Brass of
New York (John Lambert Jr.) 283

The Bloomington Brass Band
(David Pickett) 278

Smoky Mountain British Brass
Band (Richard Trevarthen) 264

HISTORY

Honors Section

Little Suite For Brass, Opus 80
by Malcolm Arnold

North Carolina State University
British Brass Band
(Perry Watson) 87

Rockville Brass Band
(Ernest Wolfe) 83

Wilson Community British Brass
Band (Andrew Preston) 77

A Suite For Switzerland
by Roy Newsome

Sunshine Brass
(K. D. Kneeburg) 251

North Carolina State University
British Brass Band
(Perry Watson) 246

The Chester Brass Band
(Gordon McGowan) 242

The Shipbuilders
by Peter Yorke

Sunshine Brass
(K. D. Kneeburg) 265

The Chester Brass Band
(Gordon McGowan) 257

Whitby Brass Band
(Roland Hill) 256



The Brass Band Bridge -- A Decade of Leadership

The first issue of *The Brass Band Bridge* was published by J. Perry Watson in April 1980 to distribute the news about the current and developing brass bands in North America and to encourage interest in British brass band literature, instrumentation and traditional sound, and high performance standards.

Perry served as editor for six years, through the 21st issue published in November 1985. From its modest beginning of two sheets of legal paper carrying mainly news of the bands, the *Bridge* content was expanded to include music and recording reviews, features on brass band composers and leaders, and news about the Championships, the brass band workshops, and brass band development. Starting with issue five in June 1981, Yamaha Corporation of America Band & Orchestral Division became the *Bridge's* principal sponsor. By Perry's last issue, the graphic style had changed four times.

In 1986, K. D. Kneeburg assumed the responsibility for the journal. Joined by her husband Don as Assistant Editor, K. D. vastly expanded the music and recordings

reviewed, added features on instrumental performance, and increased the graphic variety in the *Bridge*.

Perry Watson, Karen Kneeburg, and Don Kneeburg have contributed a tremendous amount of hard work to NABBA that has resulted in a strong and growing organization. Many others have contributed greatly, too -- friends from bands outside North America, conductors, members of each band's board of directors, leaders and composers and bands in The Salvation Army, music educators, NABBA directors, the members of each band, individual and corporate sponsors, and brass band enthusiasts. To list each person would require an entire issue of the *Bridge*.

The NABBA Board of Directors dedicate this listing of the North American Brass Band Championships History to each individual who has contributed so freely toward our organization's success. This record is but a small indication of our joint musical achievements.

NORTH AMERICAN BRASS BAND CHAMPIONSHIPS

Championships

IV 19 April 1986
Indianapolis, Indiana
David Witt, Coordinator

FIRST PLACE

SECOND PLACE

THIRD PLACE

GALA BAND

V 11 April 1987
Dublin, Ohio
Paul Droste, Coordinator

FIRST PLACE

SECOND PLACE

THIRD PLACE

GALA BAND

VI 9 April 1988
Hammonton, New Jersey
Herb & Lucy Roselle,
Coordinators

FIRST PLACE

SECOND PLACE

THIRD PLACE

GALA BAND

Officials

Norman Goffin, Adjudicator
Gordon Higginbottom, Adjudicator
John Kincaid, Adjudicator
Mike Swaffar, Controller
Douglas Field, Compere

The River City Brass Band
(Robert Bernat)

Stephen Bulla, Adjudicator
William Himes, Adjudicator
Bramwell Smith, Adjudicator
Mike Swaffar, Controller
Robert Barnes, Compere

The United States Army
Ceremonial Brass and Percussion
(Captain David H. Deitrick Jr.)

Charles Baker, Adjudicator
Gordon McGowan, Adjudicator
Joseph Turrin, Adjudicator
Ron Holz, Controller
Robert Barnes, Compere

The National Capital Band
of The Salvation Army
(Stephen Bulla)

Championship Section

Ballet for Band
by Joseph Horovitz

The Brass Band of Columbus
(Paul Droste) 273

Mississippi River Brass Band
(Pam Potter) 261

Bloomington Brass Band
(David Pickett) 260

Connotations by Edward Gregson

The Brass Band of Columbus
(Paul Droste) 276

Atlantic Brass Band
(Anthony Guerere) 259

Mississippi River Brass Band
(Pam Potter) 254

Symphony of Marches
by Gilbert Vinter

The Brass Band of Columbus
(Paul Droste) 276

Atlantic Brass Band
(Anthony Guerere) 235

Smoky Mountain British Brass
Band (Richard Trevvarthen) 211

HISTORY CONTINUED

Honors Section

A Barchester Suite
by Derek Bourgeois

Sunshine Brass
(K. D. Kneeburg) 268

North Hills Brass Band
(John Culp) 246

The Weston Silver Band
(Robin McCubbin) 236

Hinemoa by Gareth Wood

WRAL British Brass Band
(David Reed) 270

Allegheny Brass Band
(John Culp) 241

Trilogy for Brass Band
by Joseph Turrin

WRAL British Brass Band
(Jack Stamp) 261

Allegheny Brass Band
(Frank Farina) 193

Whitby Brass Band
(Roland Hill) 150

Challenge Section

Little Suite For Brass, Opus 80
by Malcolm Arnold

North Carolina State University
British Brass Band
(Perry Watson) 238

Eastern Iowa Brass Band
(Kurt Claussen) 236

A Malvern Suite by Philip Sparke

Eastern Iowa Brass Band
(Steve Wright) 258

Rockville Brass Band
(Ernest Wolfe) 242

North Carolina State University
British Brass Band
(Perry Watson) 241

Three Haworth Impressions
by Gordon Langford

North Carolina State University
British Brass Band
(Perry Watson) 248

Eastern Iowa Brass Band
(Steve Wright) 246

Rockville Brass Band
(Ernest Wolfe) 226

Youth Section

Music for Greenwich
by Edward Gregson

The Varsity All-Star Brass Band
(Eric Aho) 243

Appalachian Mountain Folk Song Suite by James Curnow

The Varsity All-Star Brass Band
(Eric Aho) 235

NORTH AMERICAN BRASS BAND CHAMPIONSHIPS

Championships

VII 15 April 1989
Asheville, North Carolina
Bert Wiley, Coordinator

FIRST PLACE

SECOND PLACE

THIRD PLACE

GALA BAND

VIII 7 April 1990
Pittsburgh, Pennsylvania
Alfred Duerig, Coordinator

Officials

Bruce Broughton, Adjudicator
James Curnow, Adjudicator
Paul Droste, Adjudicator
Ron Holz, Controller
Robert Barnes, Compere

The Brass Band of Columbus
(Paul Droste)

Morley Calvert, Adjudicator
William Himes, Adjudicator
Raymond Premru, Adjudicator
Ron Holz, Controller
Bert Wiley, Compere

Championship Section

The Plantagenets
by Edward Gregson

WRAL British Brass Band
(Jack Stamp) 283

Atlantic Brass Band
(Anthony Guerere) 270

Mississippi River Brass Band
(Pam Potter) 263

Introduction, Elegy, and Caprice
by Morley Calvert

CHAMPIONSHIPS OUTSTANDING SOLOISTS

Year

1983

1984

1985

1986

1987

1988

1989

Of the Day

Ann Buckner, cornet, Smoky
Mountain British Brass Band

Ron Williams, euphonium,
The Weston Silver Band

Kris Dahlin, soprano cornet,
Bloomington Brass Band

Marc Gordon, euphonium,
Sunshine Brass

James Ketch, soprano cornet,
WRAL British Brass Band

Robert T. Snyder Jr., trombone,
North Carolina State University
British Brass Band

Joan DeHoff, soprano cornet,
Eastern Iowa Brass Band

Championship Section

Fred Cherny, euphonium,
Mississippi River Brass Band

James Buckner, soprano cornet,
Mississippi River Brass Band

Bill Fisher, soprano cornet, Smoky
Mountain British Brass Band

Michael Saul, tenor horn,
Mississippi River Brass Band

HISTORY CONTINUED

Honors Section

A Moorside Suite
by Gustav Holst

Eastern Iowa Brass Band
(Steve Wright) 256

Allegheny Brass Band
(John Culp) 238

Variations on "Terra Beata"
by James Curnow

Challenge Section

Cityscapes by Stephen Bulla

North Carolina State University
British Brass Band
(Perry Watson) 269

The Varsity All-Star Brass Band
(Eric Aho) 217

Suite in B-Flat by Gordon Jacob

Youth Section

English Country Scenes
by Eric Ball

English Country Scenes
by Eric Ball

Honors Section

Ron Williams, euphonium,
Weston Silver Band

James Ketch, soprano cornet,
WRAL British Brass Band

Joan DeHoff, soprano cornet,
Eastern Iowa Brass Band

Challenge Section

Kenneth Hersey, soprano cornet,
North Carolina State university
British Brass Band

Jim Rosenberg, cornet,
Rockville Brass Band

Robert T. Snyder Jr., trombone,
North Carolina State University
British Brass Band

Brian Potter, cornet,
North Carolina State University
British Brass Band

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Bert L. Wiley

Moving?

The Brass Band Bridge cannot be forwarded because it is mailed third class. So, be sure to mail to David Pickett your old and new addresses, or your copy of the *Bridge* will be discarded by the Post Office and you will miss the next issues!

**Pittsburgh Update continued from
page 3**

Adjudicator Biographies

Morley Calvert is one of Canada's most widely performed composers and is also a well-known music educator in Quebec and Ontario. Before retiring from teaching in the public school system, his Barrie Central Collegiate Band won four consecutive Gold Medals (1972, 1976, 1981, and 1985) at the prestigious Kerkrade World Music Festival. He has appeared extensively as a guest conductor, clinician, and music festival adjudicator throughout Canada and the United States. He is a graduate of McGill University in Montreal and has done post-graduate studies in Hungary and England.

Presently a lecturer at Mohawk College in Hamilton, Ontario, and a church organist and choir director, Mr. Calvert's conducting schedule this season includes three concerts with the Hannaford Street Silver Band (Canada's only professional brass band) and one with the Wellington Winds and Symphony Hamilton. He is Music Director of The Weston Silver Band in Toronto.

A member of the Composers, Authors, and Publishers Association of Canada, he was elected to membership in the American Bandmasters Association in 1979. His biography appears in the *Encyclopedia of Music in Canada* and the *International Who's Who in Music*.

William Himes was born and raised in Michigan where he attended the University of Michigan in Ann Arbor, receiving his Bachelor and Master degrees in Music Education and Performance. Since that time he has appeared throughout the United States, Canada, Australia, New Zealand, England, Scotland, Norway, and Sweden as soloist, clinician, and conductor.

Well known for his compositions and arrangements, Mr. Himes has more than 50 publications to his credit. These, along with numerous manuscripts awaiting publication, are continually featured in international broadcasts and recordings.

As conductor of the Chicago Staff Band of The Salvation Army, he has produced six recordings and led this outstanding 36-piece ensemble in successful international concert tours that have included Panama, Mexico, Singapore, Philippines, Hong Kong, and England. The band's 1987 tour of England included performances in the Royal Albert Hall and Buckingham Palace, where Mr. Himes was privileged to meet Her Majesty Queen Elizabeth.

Prior to assuming his present responsibilities in Chicago as The Salvation Army's Territorial Music Director for the 11 mid-western states, he lived in Flint, Michigan, where he taught instrumental music in grades 5 to 12 and was an adjunct lecturer in low brass at the University of Michigan in Flint.

**Send
Your Band's News
To**

**The Brass Band Bridge
156 N. Highland Ave.
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USA**

**Boosey & Hawkes
Band Festivals
Middlesex, England**

Music Reviews

Raymond Premru, Professor of Trombone at the Oberlin College Conservatory of Music, Oberlin, Ohio, is a graduate of the University of Rochester Eastman School of Music, where he received his Performer's Certificate in Trombone and a Bachelor of Music in Composition. Mr. Premru then pursued further study in London, England, where he quickly established himself in the musical life there. He was bass trombonist for the Philharmonia Orchestra from 1958 to 1988 and performed under numerous conductors, including von Karajan, Klemperer, Giulini, Maazel, and Muti.

He is equally well known for his association with the Philip Jones Brass Ensemble. He was a member of that group since its inception and can be heard on numerous recordings made by the PJBE since 1964.

In addition, Mr. Premru is co-founder and co-director of the Bobby Lamb/Ray Premru Big Band, which hosted jazz artists including Buddy Rich and Louie Bellson.

As well as presenting master classes and workshops all over the world, he has been on the faculties of the Eastman School of Music and the Guildhall School of Music, London. Mr. Premru has also conducted studio orchestras for film music and has led the Philharmonia Orchestra, the London Festival Orchestra, and the Eastman Wind Orchestra and Trombone Choir in his own compositions.

Mr. Premru remains an active composer. His works have been performed by the Cleveland Orchestra (Maazel and Ashkenazy), the Philadelphia Orchestra (Muti), the Pittsburgh Symphony Orchestra (Previn), the Philharmonia Orchestra (Maazel and Muti), the BBC Philharmonic (Downes), and the London Symphony Orchestra (Previn). His compositions have been published by Musica Rara, Chester Music, and Tezak.

Be Thou My Vision

Arranged by Marcia Ann La Reau, published by Ludwig Music Publishing Company, Cleveland, Ohio, USA.

This traditional Irish air (the hymn *Slane*) was arranged by Ms. La Reau for the Brass Band of Columbus while she was a cornetist with the band and a doctoral candidate at The Ohio State University. It was first performed by the BBC at the North American Brass Band Championships in 1986.

The work opens with impromptu phrases by the solo cornet, tenor horn, trombone, euphonium, and Eb bass. The introduction closes with an interesting retard and tenuto by the Eb and BBb basses. Next, the tutti hymn section features beautiful dynamic changes and subtle 3/4 and 6/8 rhythmic variations while retaining the tune's plain quality.

The third section in 9/8 is a fugue based on the motifs of the hymn. The fugue begins with the BBb bass carrying the solo line, followed by the euphonium, at which point the bass line is transferred to the Eb bass. Four measures later the soprano cornet and BBb bass join in. La Reau continues to build the music, adding individual instruments and combinations of instruments that crescendo into the finale section featuring a canon between the second and third cornets and the trombones. The finale requires the utmost rhythmic precision to prevent it from sounding cluttered.

The hemiola near the end is especially pleasing as it contrasts with the ornate, rapidly moving patterns in the soprano, solo, and repiano cornets, flugelhorn, and orchestra bells. A cathedral ending, with the BBb basses playing pedal B-flats, completes the piece and uses the entire range of the brass band with great effect.

The work lasts about 3 minutes and 15 seconds, but I always want it to be longer because the arrangement sounds so great. *Be Thou My Vision* can be programmed in a formal concert or a religious setting.

I highly recommend this work for every adult brass band. Difficulty grade 4 of 6.

Cassation

Composed by Darrol Barry, published by Studio Music Company, London, England.

Cassation was published for the third section finals of the National Brass Band Championship of Great Britain in 1988. The work is structured in three movements -- Celebration, Berceuse, and Capriccio-Finale. The first section is a lively metric (3/4, 5/4, 3/4, 5/4, 8/8, 6/8, 3/4) and rhythmic challenge with interesting melodic phrases through several key changes. A punctuating ten eighth-note pattern is spread throughout the band. The quiet second movement permits the lyrical abilities of the cornet, tenor horns, flugelhorn, euphoniums, and baritones to shine. An Honors Section band should be able to prepare these two movements in about three rehearsals.

The final movement is a handful. It hums right along at 160 beats per minute, initially in 2/4, followed by 15 metric changes that include 7/8, 5/4, and 3/8. The eighth-note assignments look deceptively simple and are likely to cause dragging in the band if not played crisply. There are enough grace notes sprinkled in to keep the solo lines awake.

This is an exciting test piece. Its musical value should be worth the extra practice and rehearsal time needed to perform it, but it may be more challenging than you need for your springtime concert in the park. Duration is about 9.5 minutes. Grade 5.

A Celtic Suite

Composed by Philip Sparke, published by Studio Music Co., London, England.

I should first admit to you that I have a positive bias when I see Philip Sparke listed as the composer of a brass band composition. His work is almost always the very best that music has to offer, regardless of the level of difficulty.

That is certainly the case with *A Celtic Suite*, commissioned by Tony Small and the West Glamorgan Youth Band with

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Music Reviews continued from
page 11

funds provided by the Welsh Arts Council and West Glamorgan, and published for the youth section finals of the National Brass Band Championship of Great Britain in 1988.

The three movement work -- Fanfare and Dawns Werin (Folk Dance), Suo-Gan (Lullaby), and Men of Harlech -- has everything you would expect -- rhythmic variety, dynamic excitement, lovely melodic lines, muted sections, triplets, sextuplets, 32nd-note runs, trills, staggered breathing, cadenzas, and numerous key changes. Duration is about 12 minutes. Grade 5.

A Disney Fantasy

Arranged by Goff Richards, published by Studio Music Co., London, England.

This new work is perfect for your park concerts. In it you will find *With a Smile and a Song*, *When You Wish Upon a Star*, *One Song*, *Whistle While You Work*, *Supercalifragilisticexpialidocious*, *Zip-A-Dee-Doo-Dah*, *Who's Afraid of the Big Bad Wolf*, *Alice in Wonderland*, *The Bare Necessities*, and *I Wan'na Be Like You*. The excellent arrangement should not take much rehearsal time to perfect, assuming your band is comfortable with show business styles. Duration is about 7 minutes. Grade 4.

Endeavour (Australia 1788-1988)

Composed by Philip Sparke, published by Studio Music Co., London, England.

This work was commissioned by the Festival of Bands, Brisbane, Australia, for the Bicentennial World Brass Band Championship held there on 29 July 1988.

Endeavour takes its title from the name of the ship in which Captain James Cook circumnavigated the world. It attempts to depict in music some aspects of the history of the great continent he discovered. The one-movement work has three sections. The "Unknown Continent" tells the story of the many fruitless voyages undertaken to find the mysterious "Terra Australis"

and conjures up something of the awe and excitement its discovery engendered. Early struggles and hardships of the first settlers are described in "The New Challenge," but the true story of Australia over the last 200 years is one of success, and "Celebration" ends the piece in triumph. (From the program notes.)

Philip Sparke's mastery of the brass band medium is evident throughout the work. The piece will require significant preparation, but its performance would be very rewarding. This major work is about 11.5 minutes long and is grade 6.

Have Yourself a Merry Little Christmas

Composed by Martin & Blane, arranged by Christopher Wormald, published by Studio Music Co., London, England.

This solid arrangement is a very welcome addition to the Christmas season. It is nice to see a simple song so well arranged to enhance, not detract from, the beauty of the tune. An appropriate bell effect section is located near the end. This one would be a fine purchase for every brass band library. Grade 3. About 3 minutes.

Lawrence of Arabia (Main Theme)

Composed by Maurice Jarre, arranged by Robert Coates, Studio Music Co., London, England.

I have conducted this work and the lack of a two- or three-line (or full) score is a problem -- the solo cornet (conductor) part does not give the conductor enough information -- and you end up short a solo cornet part. The arrangement, however, is complete, not watered down, and would be super for your park concerts. The grade 4 work will require two or three rehearsals (Honors Section band) to be concert-ready. About 4 minutes. (After you have been playing in the desert that long, do you get to a lemonade, too?)

Lazy Bones Blues

Composed by John Phillips, published by Studio Music Co., London, England.

This bass trombone solo has four pedal B-flats and one low E-flat, which you could play up an octave on tenor trombone. It is, however, the relaxed dotted-eighth-sixteenth cool-blues note pattern against the dark color of the bass trombone that will cause you to find this work interesting. From its title, you would expect a novelty tune, but it is a more serious work, about grade 5 for the solo because of the rhythmic and chromatic variety and the 14 counts of continuous lip trills. The grade of difficulty for the band is about 4. Length is about 5 minutes.

Olympic Fanfare and Theme

Composed by John Williams, arranged by Forster & Dye, published by Studio Music Co., London, England.

From the 1984 Olympic Games, this arrangement is full bore tonguing that will require rhythmic precision to impress your audience, because the tune is well-known. Double-tonguing ability throughout the band is essential to perform this work. Good stuff. Grade 5. About 4.5 minutes.

On the Way Home

Composed by Edvard Grieg, arranged by James Langley, published by Studio Music Co., London, England.

This is a grade 3 quiet, lyrical B-flat cornet solo that would be a nice change of pace in a formal concert. Duration is about 2 minutes.

O Sole Mio

Composed by E. DiCapua, arranged by Stephen Roberts, published by Rosehill Music Publishing Company, Beaconsfield, Bucks., England.

The smooth solo line for any B-flat instrument is backed by an unobtrusive Spanish rhythm and delightful triplet arpeggio patterns that are passed among the cornets, euphoniums, and glockenspiel. The tam-

bourine should be dark (copper beryllium jingles would be nice) to support the music but avoid competing with the solo. A piano reduction is also available for solo rehearsal or performance. Difficulty grade is about 3, duration is 3 minutes.

Portrait of a City

Composed by Darrol Barry, published by Studio Music Co., London, England.

Three sections comprise this one-movement work. "Panorama" is majestic and lyrical, "Suburban Nocturne" is tranquil but textured, and "Rat Race" is fast, chromatic, and percussive, including bongoes. The piece is grade 5 but looks worth the work. About 7 minutes.

The Skye Boat Song

Traditional, arranged by Bill Geldard, published by Studio Music Co., London, England.

The traditional tune is deftly passed among the band members. The arrangement is modestly ornamented, in keeping with the nature of the song. Grade 3, about 2.5 minutes.

A Swiss Festival Overture

Composed by Philip Sparke, published by Studio Music Co., London, England.

The single-movement work, which lasts 9 minutes, was commissioned by the Berne Music Association for the Canton Music Festival held in Langenthal, Switzerland, in 1989. The beginning has a nice use of bright and mellow choirs, giving the great effect that Mr. Sparke can achieve so magnificently. Highlights include a free time multiple echo effect (in the Swiss Alps), a euphonium cadenza, and an undercurrent rhythm that I believe reflects Swiss trains. I have not had the pleasure of hearing this work, so I am probably missing a great deal, including the possibility of variations on Swiss themes that I might not recognize. Let me just summarize by saying that my brass band will be playing this wonderful grade 4 work very soon.

Continued on page 14

NEW RELEASES! NEW RELEASES! NEW RELEASES!

MAJOR WORK

<i>Divertimento</i>	Darrol Barry	Set	16.00
		Score	14.00

SELECTION

<i>A Disney Fantasy</i>	arr. Goff Richards		13.00
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CONCERT WORKS

<i>Alpine Samba</i>	Derek Broadbent		8.50
<i>Olympic Fanfare & Theme</i>	John Williams/Forster & Dye		8.50
<i>Sealed with a Kiss</i>	arr. Darrol Barry		8.00
<i>Skye Boat Song</i>	arr. Bill Geldard		8.50
<i>Triple Gold</i>	Goff Richards		8.50
<i>You'll Never Walk Alone</i>	arr. Darrol Barry		8.50

CHRISTMAS MUSIC

<i>Have Yourself</i>			
<i>A Merry Little Christmas</i>	arr. Christopher Wormald		8.50

SOLOS

Cornet/Trumpet

<i>Circus Fanfares</i>	Colin Cowles	P/acc	5.25
<i>Five Inventions (unaccompanied)</i>	Michael Short		3.50
<i>On the Way Home</i>	Grieg/Langley	Band	8.50
<i>Soliloquy</i>	Philip Sparke	P/acc	2.75

Flugel Horn

<i>Don't It Make My Brown Eyes Blue</i>	arr. Darrol Barry	Band	8.50
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E-Flat Horn

<i>Alfie</i>	arr. Bill Geldard	Band	8.50
<i>Landscapes</i>	Tony Cliff	P/acc	3.50
<i>Ragtime and Other Dances</i>	Tony Cliff	P/acc	5.25
<i>Rhapsody No. 1</i>	John Golland	P/acc	3.50
		Band	8.50

Euphonium

<i>Fantasy on Swiss Airs</i>	Roy Newsome	P/acc	2.75
		Band	8.50

Bass Trombone

<i>Lazybones Blues</i>	John Phillips	Band	8.50
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BAND BOOK

<i>Zoo Ball</i>	Keith Strachan	Score	5.50
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<i>Mix 'n' Match</i>	Books 1-5 (Treble)	Philip Sparke	Each	3.00
<i>Sweet 'n' Low</i>	Books 1-5 (Bass)	Philip Sparke	Each	3.00

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Music Reviews continued from
page 13

Three Kings Swing

Composed by William Himes, published by Rosehill Music Publishing Co., Beaconsfield, Bucks., England.

A modern jazz band setting for brass band of the carol *We Three Kings of Orient Are* (*Kings of Orient*), this arrangement will prove that your band is hip during the Christmas season. Mr. Himes has produced several of these modern arrangements for the holidays, and they all work well. They can be initially shocking, compared with a traditional version, but after you get accustomed to them, the old versions sound, well, plain. Do not be surprised when someone says, "Young man, that is not the *Three Kings* I know!" Grade 5, duration 4 minutes.

Triple Gold

Composed by Goff Richards, published by Studio Music Co., London, England.

Commissioned by the St. Austell Band to mark their 150th anniversary, this march (132 beats per minute) has rich textures and great melodies in keeping with the best of the modern British style. The grade of difficulty looks like an easy grade 5. Great march. 3 minutes.

You'll Never Walk Alone

Composed by Richard Rodgers, arranged by Darrol Barry, published by Studio Music Co., London, England.

The famous melody is assigned to most players at some point in the work, with arpeggios and block chords supporting the melody line. Grade 4, 4.5 minutes.

Mix 'n' Match

Sweet 'n' Low

Arranged and composed by Philip Sparke, published by Studio Music Co., London, England.

These are two series of five books each for two instruments (not for brass band), great for middle and high school fun. The Christmas volume goes to the SA kettle.

The NABBA Membership Database and How It Works

By Dr. David A. Pickett
Membership Chairman

We have recently overhauled the system for keeping track of membership information and for mailing *The Brass Band Bridge* to members. Not so long ago you mailed your application to the Treasurer, who banked the checks and passed on the forms to the Editor. The Editor put the information into a computer to create the mailing labels for the *Bridge* and then passed the forms on to the Membership Chairman. That's me, folks! In turn, I sent out membership cards and put the information into another computer. A year later, my computer told me to send out a renewal form to you, and so the cycle started over again.

Well, we have changed all that, and I thought you might like to know the new process. Now all matters connected with membership should come to me. A new member need not fill out a form, but needs only to write to me with the appropriate information and a check. The information needed is the new member's name and preferred title, address, instrument, and band affiliation. Your check should be made in favor of NABBA. Our present membership dues are \$20 for individuals and \$10 for students and retirees. Band and corporate membership dues are \$50 and \$100, respectively. For membership dues we accept from Canadian members payment in Canadian dollars as equal to US dollars -- but we don't give refunds if you forget this!

My next step is to I enter the information into the database and send the checks to the Treasurer. I also send a letter to the member confirming the new membership or the membership renewal. I normally save these up and do them once a month during the mid-month weekend -- but sometimes I get a little behind! The letter of confirmation is now your proof of membership. We save on having special cards made and on having to write on each one. (You try getting one of those cards into a computer printer!) With the data-

Continued on page 21

Brass & Percussion Organizations

North American Brass Band Association

Dr. David A. Pickett
Membership Chairman
4418 Blackstone Court
Bloomington, IN 47408 USA
Annual membership is \$20, students and retirees are \$10.
The Brass Band Bridge, quarterly.

International Trumpet Guild

Mr. Bryan Goff
School of Music
Florida State University
Tallahassee, FL 32306-2098 USA
Annual membership is \$24.
ITG Journal, quarterly. We assume they know about cornets. If not, perhaps you should write an article.

International Horn Society

Ms. Ellen Powley
IHS Executive Secretary
2220 N. 1440 E.
Provo, UT 84604 USA
July 1 to June 30 membership is \$20.
The Horn Call. They could probably use an article on the tenor horn.

International Trombone Association

Mr. Vern Kagarice
School of Music
University of North Texas
Denton, TX 76203 USA
Annual membership is \$25.
ITA Journal, quarterly.

Trombone Association of Western Massachusetts

Mr. David Neill
662 Riverdale Street
West Springfield, MA 01089 USA
Annual membership is \$12.
Provides publishing, music, and recordings service, holds convention in February.

Tubists Universal Brotherhood Association

Mr. David G. Lewis, TUBA Treasurer
School of Music
University of NC - Greenboro
Greensboro, NC 27412-5001 USA
Annual membership is \$25. *TUBA Journal*, quarterly.

The New York Brass Conference for Scholarships

Dr. Charles Colin
315 W. 53rd. St.
New York, New York 10019
Annual contribution is \$10.
The Brass Player, quarterly.

Percussive Arts Society

123 West Main Street
Box 697
Urbana, IL 61801-0697
Annual membership is \$35.
Percussive Notes, five issues per year.

By Subscription

British Bandsman

The British Bandsman Ltd.
The Old House, 64 London End
Beaconsfield, Bucks. HP9 2JD
England
A year's subscription to this weekly is 36.25 British pounds for air mail.

Mouthpiece

New Zealand Brass Bands Association
P.O. Box 13-211
Christchurch, New Zealand
Monthly newsletter.

Band News

P.O. Box 18
Cambridge Park, New South Wales 2750
Australia
Monthly newspaper that covers brass and concert bands.

Brass Bulletin

Rue de Moleson 14
CH 1630 Bulle
Switzerland
Annual subscription is US\$31.
Some brass band information, lots about quintets and instruments.



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Bands Across the Seas

The Australians Are Coming!

(From notes provided by Stephen G. Moore, Bandmaster, and Dale Smith, Secretary of the band)

The Narrabri Shire Band from the state of New South Wales in Australia is expected to arrive in Pittsburgh on April 2, in plenty of time to be ready for the Honors Section on April 7.

The band has 54 members, of whom 60 percent are aged 18 years or younger. About 60 percent of the band's members are also female. Steve Moore, the band's conductor since 1978, has been with the group since 1960, first on cornet, then on euphonium.

In the early 1870s, the town of Narrabri had two complete brass bands, which were the only form of entertainment available in small country towns of that era. By the 1890s, three brass bands -- Millers Band, Herr Wallrabe's Band, and The Salvation Army Band -- graced the community. Well almost. An excerpt from the *Narrabri Herald* of 14 January 1892, written by a person who must have been a candid reporter or one without any musical sense, reads, "The new band paraded in the street on Monday night. There was plenty of drum and that was about all that could be heard." Since that time, Narrabri has always maintained a brass band in some form, except during World War I and II.

The Narrabri Shire Band's organization has changed in response to the general attitude changes in the Narrabri region, particularly in the last 15 years. The challenges of the 1980s lifestyles have caused the band to encourage students and young adults to join. Many Australian brass bands, unable or unwilling to cope with modern life and to adjust to changing performance programs and styles, have faded into obscurity.

Eastern Iowa Brass Band Banking In A Collectible

We suspect they just wanted to play with it, but the Eastern Iowa Brass Band insists it is a fund raiser. It is a 1913 Ford Model T delivery truck bank with a die cast metal body and gold-painted plastic trim and wheels. At 1/25 scale, it is about 5 inches long.

The red roof and fenders and white body are designed to be compatible with the most important element of the unit -- emblazoned on the body is the red, blue, and gold logo of the Eastern Iowa Brass Band! The bottom side panel lists the numerous NABBA awards garnered by the EIBB over the years. It comes with a key for the bank's door.

The truck is the first toy collectible made by the Ertl Company to feature a musical organization. Ertl, from Iowa, is one of the largest manufacturers of scale toys in the world.

The tough part is that you'll have to wait until late summer to play with it (oops, I mean collect it), because that is when the first units roll off the assembly line.

You probably should buy several -- one to collect, one to give as a gift, and one with which to play. Flutter-tonguing is the proper sound for your new Model T.

The price is \$20 to US addresses and US\$24 delivered to Canadian addresses. Your order, with your check, should be sent to --

Eastern Iowa Brass Band Bank
703 6th Avenue North
Mt. Vernon, Iowa 52314
USA

Highlights of the band's recent history include --

1962 -- New style and color of uniforms.

1963 -- Membership was opened to females. This proved to be popular with young ladies.

1963 -- Fund-raising appeal started for a band hall.

1967 -- Construction of the new band hall began.

1978 -- Bandmaster Stephen G. Moore appointed.

1980 -- The band began competing in grades C and D in the Queensland State, New South Wales, South Queensland, New State, and Australian Nationals Championships -- 14 in all since 1980, with good results: six firsts, two seconds, two thirds, one fourth, one fifth, one sixth, and one eighth place. The band placed third in the 1989 Australian Nationals in grade C (similar to our Honors Section).

Narrabri Shire is situated in northwestern New South Wales, about 650 kilometers (400 miles) from Sydney. A shire is similar to a county in North America. Narrabri Shire's economy is based primarily on agriculture. The shire has a population of 17,000 people in an area of 13,000 square kilometers (5,000 square miles).

Narrabri, with a population of 7,500, is the largest of the three cities in the shire. The shire's major products are dryland wheat, livestock (mainly cattle and sheep), and cotton. The cotton industry developed mainly due to the efforts of a group of American farmers who settled in the area in the early 1960s.

The band's charter is --

- o to provide the communities of the Narrabri Shire with a ready source of high quality musical entertainment that can be programmed to suit any event,

- o to foster the development of the knowledge and understanding of music as an art form and its effect on Australian culture,

- o to encourage and actively involve the youth of the shire in a planned learning process designed to develop their skills as brass and percussion musicians, and

- o to foster the overall development of the individual with particular emphasis on positive attitudes, self-esteem, and excellence.

The band has several purposes in coming to the North American Brass Band Championships --

- o The band has competed in traditional British-style championship events since 1978. The format of the North American contest is totally different from any other brass band event in the world. A new approach can help the band face the challenges of the 1990s by becoming a more flexible entertainer and competitor.

- o To teach and train today's young musicians so they can become the teachers, performers, composers, and conductors of the future by giving them as wide a range of musical experiences as possible. The North American experience for the band members should be the catalyst to develop music of all styles throughout Narrabri Shire and Australia.

- o To serve as ambassadors of Australian music through several performances during the trip.

- o To foster good international relations and individual development.

- o To create closer harmony between the Australian and North American brass band organizations.

- o And to learn firsthand about the USA. The band's itinerary includes Pittsburgh, Washington, San Francisco, Los Angeles, and the Grand Canyon.

Bandmaster Moore is 39 years of age. He was born in Newcastle, New South Wales, and moved to Narrabri at the age of six

months. He is married and has four children, one of whom, Christopher, is a member of the band.

Stephen is employed as Farm Manager of the University of Sydney Plant Breeding Institute in Narrabri. He holds a Bachelor of Science degree with a double major in plant pathology and plant physiology.

Steve has been a member of the Narrabri Shire Band since 1960. He was away from Narrabri for several years for university studies and career development postings by the University of Sydney. He rejoined the band in 1976.

Steve has no formal music education. He started playing cornet in 1960 and was taught by other band members. He won several solo competitions while a member of both the junior and senior bands, and has moved through several stages of band development until his appointment as Bandmaster in 1978, a position he still holds today.

Steve has earned the respect of not only all the band members, but the entire community of Narrabri. He has been nominated for the Citizen of the Year Award to be announced during Australia Day on 26 January 1990.

Since we know the cost of such an ambitious venture is quite high, I am sure contributions to help support the Narrabri Shire Band's trip would be greatly appreciated. They should be sent by airmail to the Narrabri Shire Band, P.O. Box 211, Narrabri, NSW 2390, Australia, or you could help them directly while you are in Pittsburgh.

We are very pleased that the Narrabri Shire Band will be competing in Pittsburgh, and we look forward to giving them our warmest North American welcome.

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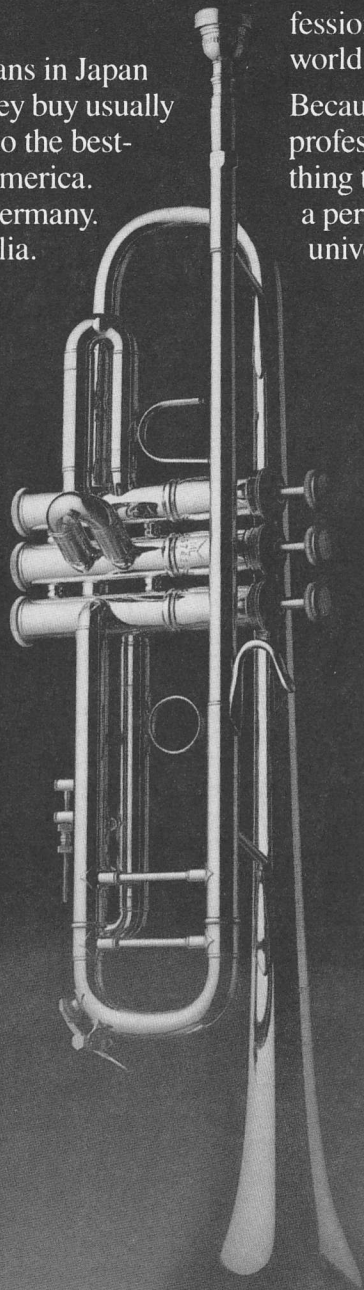
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The Professional's Corner

River City Brass Band Receives Challenge Grant of \$225,000

From Ms. Marilyn Coleman
RCBB Development Manager

The River City Brass Band has received a challenge grant of \$225,000 from the National Endowment for the Arts. The grant was one of 37 exceptional projects selected for their potential to advance the arts nationwide. The December 1989 announcement was made in Washington by NEA Chairman John E. Frohnmayer and in Pittsburgh by Robert Bernat, President and Music Director of RCBB. Other cultural institutions also receiving grants were the Carnegie Hall Society in New York, the Kennedy Center for the Performing Arts in Washington, and the San Francisco Symphony.

The NEA citation states that the funds will allow the River City Brass Band to "support the development of a multi-site subscription series, a model project that demonstrates the effectiveness of replicating an entire concert series in regional/rural locales and targeted urban areas, as a means of providing quality arts programs on a regular basis to citizens residing in culturally underserved communities."

The River City Brass Band must develop three dollars in additional support for each dollar of the matching grant over a four-year period.

John C. Marous Jr., RCBB Chairman and Chairman and Chief Executive Officer of Westinghouse Electric Corporation, said, "I am convinced that we will meet the challenge to raise the \$675,000 in four years. The project which prompted the challenge grant is inspired and compelling. Its uniqueness and the consistent quality of the band's performances are what caught the attention of NEA. As a matter of fact, we have been told that the incredible sound of this band was the topic of much excited conversation at NEA."

Marous continued that he will convene a blue ribbon committee of RCBB board members and others to "get this important job done will within the four-year time frame."

The River City Brass Band, the only professional brass band in the United States, now enjoys an international reputation after only eight years in business. It was founded in 1981 by Robert Bernat, its Music Director and Conductor. The band employs 27 virtuoso musicians. It tours extensively in the United States and in 1988 was one of five professional music and dance organizations to represent the USA in Australia for that country's bicentennial celebration.

It is the River City Brass Band's imaginative regional subscription series in western Pennsylvania that caught the attention of NEA's phalanx of challenge grant panels that includes many of the nation's most astute and demanding arts professionals.

In the 1989-1990 concert season, the RCBB is playing a seven-program series in seven southwest Pennsylvania locations. Carnegie Hall in the Oakland district of Pittsburgh is the home venue for the band. The series has been expanded over the years to include additional Pittsburgh-area sites in North Hills, South Hills, and Monroeville.

"Greensburg in Westmoreland County and Washington in Washington County were added last season in the first regional expansion of the series," Bernat explains, "and this season, we added a special preview series in Homestead in Allegheny County as an outreach activity to serve disadvantaged residents of this and other Mon Valley communities. We plan to add Johnstown for audiences in Cambria and Somerset Counties in the 1991-1992 season. In that and succeeding seasons, we will move into other counties north and southwest of Pittsburgh." Bernat added that the Carnegie Library in Homestead has become the band's regular rehearsal site.

In the current concert season, the River City Brass Band has more than 3,300 subscribers among the seven concert sites in the region. "That figure reinforces the underlying philosophy of our long-term program development plan," Bernat continued. "By playing our subscription season in multiples instead of doing occasional, isolated run-out dates in the Pittsburgh area, we also increase income and employment opportunities for our musicians, guarantee multiple performances for each new work we commission, and increase our rehearsal and scheduling efficiency."

Marous said the River City Brass Band's scrupulous attention to its financial success, the imaginative way it presents its meticulously prepared music, and the audience reaction to its performances and recordings here and abroad "is what makes our involvement as board members so exciting and rewarding. The challenge grant from NEA obviously tells us that our enthusiastic support for this band is not misplaced."

The band's newest recordings, *Love Stories* and *Star Spangled Brass*, will be available on cassette and compact disc at the Gala Concert on April 7 in Pittsburgh.

**Tickets for
The Gala Concert
by the
River City Brass Band
April 7, 1990**

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The United States Army Brass Band 1989-1990 Season

By Master Sergeant John Taylor
The United States Army
Public Affairs Office

The United States Army Brass Band from Washington, DC, is in the midst of another successful concert season under the baton of Captain Thomas H. Palmatier. The season began with a November tour of the northeast United States that included a joint concert with the Atlantic Brass Band in Millville, New Jersey. Opening the concert, which was attended by many local dignitaries, was the Atlantic Brass Band directed by Mr. Anthony Guerere. Judging by their performance, the Atlantic Brass Band continues to show the virtuosity and power they displayed at the 1989 NABBA Championships.

The U.S. Army Brass Band performed the second half of the program. Featured were a stirring rendition of George Lloyd's *Royal Parks* and an exciting cornet trio rendition of *Bugler's Holiday*. Sergeant First Class Will Shead, tenor vocal soloist, held the audience spellbound with several dramatic selections. The concert closed with the combined bands performing *Men of Harlech* and William Himes' *America the Beautiful* conducted by Mr. Guerere, who deftly mixed the tonal colors of the double band. Captain Palmatier brought the concert to a close with the *Pines of the Appian Way* and the USABB's traditional closer, John Philip Sousa's *The Stars and Stripes Forever*, which featured the tuba section performing the traditional piccolo (or should we say soprano cornet) solo. Following the concert, the USABB was hosted at a reception by the ABB where the good time continued.

The USABB's northeast tour continued with a standing-room-only performance at the Northeast Instrumental Music Festival

in Lake Placid, New York, and a highly acclaimed concert in Poughkeepsie.

Highlighting the holiday season was The U. S. Army Brass Band's annual performance at the John F. Kennedy Center for the Performing Arts in Washington. Featured were several works by James Curnow, including *An Australian Christmas Suite* and *A Psalm of Praise*.

The year 1990 began with a trip to the University of North Carolina at Chapel Hill. Members of the band spent the afternoon holding master classes that concluded with an enjoyable combined reading session. That evening, a concert was performed for a jubilant crowd who cheered for Mr. Jim Ketch, trumpet instructor at the University of North Carolina and soprano cornetist with the WRAL British Brass Band, Champion of the 1989 NABBA Championships. Mr. Ketch performed the Sachse *Concertino in E-Flat*. Enthusiastic applause brought the band back for several encores, including the great finale from Rossini's *William Tell Overture*.

The United States Army Band's Seventh Annual Tuba-Euphonium Conference (held January 24-27, 1990, at Wilber M. Brucker Hall, Fort Myer, VA) featured dozens of distinguished tuba and euphonium soloists. The highlight of the conference for brass band aficionados was the Thursday night performance of The U. S. Army Brass Band with the famous euphonium duo of Messrs. Robert and Nicholas Childs. In the few years since they vaulted into prominence at the 1984 British National Brass Band Championship, the Childs brothers have become the leading virtuosi of the euphonium. In addition to their evening performance, they presented an afternoon clinic which offered many helpful performance techniques and lots of amusing anecdotes that reinforced their status as musicians' musicians.

The evening concert featured several stunning soloists who led to a dazzling display of virtuosity by the Childs brothers. Mr. Jeff Rideout, freelance tubist, performed Edward Gregson's *Tuba Concerto*.

Sergeant First Class Mike Wagner (Eb tuba) and Staff Sergeant Otis Wilson (BBb tuba) followed with Leslie Condon's *Radiant Pathway*. One of the band's newest members, Staff Sergeant Patrick Morris, delighted the audience with the euphonium solo, *Euphony*, by Robert Redland.

The highlight of the evening was delivered by the Messrs. Childs who performed world premieres of Phillip Sparke's *Two Part Invention* and John Phillips' *Romance*.

It is impossible to describe fairly the virtuosity and musicality of the Childs brothers. From their spectacular *Flight of the Bumblebee* to the tender *Softly As I Leave You*, they displayed total command of their instruments and the sense of musicality that can only come from true virtuosi. Do not ever pass up a chance to hear these dynamic performers.

The United States Army Brass Band has an ambitious performance schedule in the coming months and will be featured at the 1990 International Trumpet Guild Conference at the University of Maryland, College Park, on June 7.

Brass band enthusiasts are always welcome at the band's headquarters in Fort Myer, Virginia.

Armed Forces Tribute

We reported in the May 1989 issue that TRW Inc. had commissioned Stephen Bulla to compose a brass band work now titled *Armed Forces Tribute*. It is beautiful, bold, and subtle and written in the best of brass band traditions. Mr. Bulla also has adapted it for concert band. Both works are in copyright clearance. When cleared, the original will be available through NABBA. Please watch *The Brass Band Bridge* for more information.

base, I can now print out the labels for the *Bridge*. Therefore, if you want to receive the *Bridge* regularly, it is vital that you keep me informed of changes in your address. I should also point out that if your copy cannot be delivered, the US Postal Service will toss it away and will not inform NABBA that your copy was not delivered. Canadian members receive their copy of the *Bridge* by way of postage stamps, so we are more likely to be notified of their address changes, but please do not count on it.

I normally send out renewals a month or so in advance. The method of putting dates into the computer is fairly obvious -- a renewal due in December 1990 is entered as 9012. With the new envelopes, everything can be done on the computer and the only labor required is stuffing the envelopes and attaching the stamps. As we have several bands whose members all renew in the same month, I often take advantage of this and save NABBA money by mailing all the renewal reminders in one envelope.

Keeping track of the NABBA membership could be a tricky business, but all the changes we have made are directed at reducing processing time and increasing accuracy. At the same time, by abandoning the membership cards, (we had, in fact, just run out of them, as well as the gray renewal forms) and by making use of bulk mailing, we are trying to stretch further the money you contribute to NABBA.

There may be a few teething problems as we operate this new system, so please bear with us while we comb out any remaining bugs.

One last remark -- from my viewpoint, it is fun at the NABBA Championships to be able to put faces to names, which I have come to know very well in the last few years. It is also a new experience for me, as I am naturally one of those people who never forget a face, but who have great difficulty with names! I hope to see you at the Championships.

The question from Issue 38 was --

We are having a tough time getting enough players to attend rehearsals regularly. Only at performances do we seem able to get all the players for the full band. 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? More players would help, too.

The answer comes from Paul Droste of the Brass Band of Columbus --

Newly organized bands usually go through a period of time when members come and go -- for a wide variety of reasons. Some members want only limited involvement and are happy with a very light schedule. Other members literally crave regular rehearsals and an active schedule of performances. Several years ago I heard an informal talk by Karl Haas (Adventures in Good Music on American National Public Radio). His main points were that successful musical organizations offered an excellent product and satisfaction to the players.

To develop an excellent brass band in the shortest time, concentrate your recruiting efforts on the most outstanding brass and percussion players in your area. Start with music educators who still have a strong desire to perform. In turn, they will draw

their friends, colleagues, and present or past students to the band.

For retention and commitment, be sure that all rehearsals are efficiently organized. Good players do not want to waste time, they just want to play their horns. Plan concerts and performances that will give the band members significant exposure in the community.

I would prefer to have players of slightly lesser current ability who will make a real commitment to the band, including regular attendance. Players who "pick their spots" will often upset the balance and morale of the band.

Bring some of your players to the NABBA Championships so they can see and hear what can be accomplished by amateur brass bands.

Many thanks to Paul for this outstanding advice.

Please send your unsolved band or music problems to *The Brass Band Bridge*. Your questions will be anonymous.

NABBA members are a valuable resource to you. They will provide the answer to your question in the next issue of *The Brass Band Bridge*.

Now, all you need to do is send us your question.

Smoky Mountain British Brass Band

(Canton, North Carolina)

seeks a

Conductor

For application, please write to:

**Mr. Bert L. Wiley, SMBBB Business Manager
P.O. Box 1447, Cullowhee, NC 28723**

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NABBA-Yamaha Brass Band Workshops in 1990

The North American Brass Band Association and Yamaha Corporation of America are sponsoring for the fifth year a series of summer Brass Band Workshops. Four workshops have been scheduled and one or two additional sites are possible. If you are interested in hosting a workshop, please contact Dr. Paul Droste at 614.888.0310 in the evening.

The workshops normally cover one full day and the preceding evening. They are open to all brass band players and fans. Yamaha will again provide a complete set of matched brass band instruments, including percussion, for each workshop. Participants will form a brass band and read brass band music of all styles and levels of difficulty.

Dr. Paul Droste, President of NABBA and Conductor of The Brass Band of Columbus, will be the clinician. Subjects to be covered include brass band literature, composers, rehearsal techniques, and information on how to start and sustain a British-style brass band.

The workshops are free to NABBA members. The fee for nonmembers is \$20 for adults and \$10 for students. (Why not join NABBA for \$20 and get the workshop for free?)

Please contact each host for specific times and locations.

June 15 & 16 Danville, Kentucky

Host: Mr. George Foreman
Music Department
Centre College
Danville, KY 40422

July 13 & 14 Wenatchee, Washington

Host: Mr. Glenn Kelly
203 Jennings Avenue
Wenatchee, WA 98801

August 24 & 25 Battle Creek, Michigan

Host: Dr. James Gray
766 N. Kalamazoo
Marshall, MI 49068

Date to be set San Antonio, Texas

Host: Texas Band Association
Open to TBA conference participants.

The Pedagogue

Conducting & Wind Music Symposium at the University of Cincinnati

I had the pleasure last summer of attending the Conducting and Wind Music Symposium at the University of Cincinnati College-Conservatory of Music. If you desire to become an outstanding conductor capable of mastering the latest, most complex music, this workout is for you. There are limited openings, so apply soon.

The 1990 symposium will run from July 9 to July 20. A special feature this year will be a Band Directors' Forum from July 17 to July 20 focusing on outstanding middle and high school band programs. Four band directors from Texas and California will join the symposium faculty during that time.

In the symposium, you will conduct a professional wind symphony, analyze standard works, study conducting technique and pedagogy, investigate the psychology of conducting, explore the art of interpretation, broaden your knowledge of wind literature, and refine your rehearsal skills.

Each of your rehearsals and your concert performance will be videotaped and reviewed for suggestions on how to improve. You will also attend all the rehearsals and hear the faculty comments to each participant. Yes, you will face yourself -- in several ways -- and you will work hard.

Professor Eugene Corporon is the symposium's Director. Last year, he selected an outstanding faculty (Gerry Olson, Barry Green, Tim Lautzenheiser, Ted Johnson, Miriam Tait, Jack Stamp, Don Hunsberger, and Gene Corporon), and I am sure the calibre will be just as fantastic in 1990.

This symposium is the best instruction I have received -- on any subject. University credit and housing is available. For more information, please contact:

Prof. Eugene Corporon, Director
College-Conservatory of Music
University of Cincinnati
Cincinnati, OH 45221-0003
513.556.2696 or 2160

Triangle British Brass Band
(Chapel Hill, North Carolina)
seeks a

Conductor

To apply, please write to:
Dr. Jack Stamp, P.O. Box 164,
Buies Creek, NC 27506

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Coda: Memories

My Saturdays usually start by driving my eighth-grade son to his trombone lesson that begins at 8:15 a.m.

During a recent January Friday night, he stayed at a friend's home, so I retrieved him at 7:30 a.m. on Saturday.

As we drove home toward the east, we listened to The Brass Band of Columbus from their 1988 performance at the Midwest International Band and Orchestra

Clinic in Chicago. They had finished the *Russlan and Ludmilla Overture* and had started *Amazing Grace*, arranged by William Himes, when the sun burst forth over the horizon. It was a unique moment -- the crisp air, the clear blue sky, the brightness of the new day shining in my eyes, my great son, Bill Himes' inspired work, the sensitive interpretation by Paul Droste, and the magnificent BBC at its best.

Tom