

# The BRASS BAND Bridge



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

40  
ISSUE 39

NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

MAY 1990

## Champion: Brass Band of Columbus!

**Review of  
Championships VIII  
By Dr. Ronald W. Holz**

**April 6 & 7, 1990  
Pittsburgh, Pennsylvania**

Carnegie Music Hall proved the ideal location for NABBA's eighth consecutive competition, with thirteen bands showing up to delight in the near-perfect acoustics of the famed auditorium. Three nations — Australia, Canada, and the United States — joined there in friendly rivalry and brass band comradery. The Brass Band of Columbus (Dr. Paul Droste) dominated the contest with a magnificent reading of Morley Calvert's test piece, *Introduction, Elegy, and Caprice*. Their Championship Section performance of this demanding work brought forth the following comments from the composer, "A tip-top performance — would rank with the best anywhere. Never have I heard it played any better." Considering the superb bands that have contested with and recorded this piece, these words place the level of NABBA

competition in a new light as this fledgling outgrowth of the great British tradition begins to establish itself on a new plateau.

I first heard a brass band in Carnegie Hall, Pittsburgh, back in 1976, during Grimethorpe Colliery's tour. At that time, my concert companion, Phil Catelinet, mused about how flattering the hall was to the band, and how they seemed to revel in their richness of tone that the hall seemed to enhance. All the bands at Championships VIII had a similar experience and the good performing situation added to a series of competitions that indeed are confirming the observation that each year NABBA bands are making significant technical and musical progress. Below is

a list of the sections and total scores, plus citation of the winning soloists.

The adjudicators were Morley Calvert, Canadian composer and music educator, William Himes, composer and Bandmaster of The Chicago Staff Band of The Salvation Army, and Raymond Premru, composer and Professor of Trombone at the Oberlin College Conservatory. It was my pleasure to serve as Contest Chairman while Bert Wiley served as the contest's Compere. Bill Himes praised the definite raising in playing standard and brass band concept that he noticed since the last time he had judged (Columbus in 1987). The repertoire also seemed well suited to most groups, something apparent at last year's

contest as well. The mechanics of the contest ran without a hitch, with all bands cooperating splendidly. Particular mention must be given to the host chair, Al Duerig, and the many supporters and members of the Allegheny Brass Band, for having done a superior job in all respects.

### Championships VIII Results

#### Championship Section

Brass Band of Columbus	294
Triangle Brass Band	285
Atlantic Brass Band	279.5

#### Honors Section

Eastern Iowa Brass Band	286
Chester Brass Band	281
Allegheny Brass Band	273
North Carolina State Univ.	
British Brass Band	261
Narrabri Shire Band	242
Honors Soloist --	

Ken Foote, trombone,  
Chester Brass Band

#### Challenge Section

Ohio Collegiate Brass	284
Rockville Brass Band	262
Challenge Soloist and Outstanding Soloist of the Day --	
Scott Heath, euphonium, Ohio Collegiate Brass	

#### Youth Section

Jr. Varsity All-Star Brass Band --	
Varsity All-Star Brass Band	273

#### Open Section

River City Youth Brass Band	269
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Adjudicators scored 60 percent on the Test Piece and 40 percent on the remaining program.

**Continued  
on Page 3**



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Your membership in NABBA helps to ensure the continued development of British-style brass bands in North America.

## **Moving?**

*The Brass Band Bridge* can not 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 U.S. Post Office and you will miss the next issues!

## **Editor's Notes**

This and the November issue will contain more information about The Salvation Army brass band world than ever discussed before in the *Bridge*. There are two reasons for this. The first is to recognize the tremendous contribution that Salvation Army members have given to NABBA. The second is to increase your understanding of The Salvation Army bands and their music. It is not my intention to convert you, but simply to open the door into another interesting facet of brass bands.

Professor Carole Dawn Reinhart's article on Viennese tonguing, page 6, refers to the trumpet since she is a trumpet professor. You, of course, can apply the same technique to the cornet and other brass instruments.

The last three issues of the *Bridge* have been late to you for several reasons -- the start-up nature of the task, work and extensive business travel, too many outside officer positions, and the timing of the mailing (Christmas season and the U.S. Census). I have lightened my outside workload recently, so perhaps the *Bridge* will start getting to you in the same month as the cover indicates! The production deadlines for the *Bridge* are the 15th of January, April, July, and October for the issues to be mailed on the 6th of February, May, August, and November.

If you have wondered why news and photographs of your brass band have not been published, it's because you haven't sent them in! Better talk to your band's *Bridge* Correspondent or, even better, appoint yourself and send your band's news to me.

Many thanks to our contributors and advertisers.

Sincerely,

July 1990

## **Letters**

Not enough superlatives are available to comment on the finely planned and executed Championships VIII. Whether it was the choice of a fabulous venue or the courteous and efficient guides and helpers, the on-time-to-the-minute buses, or the nice touch of the Moose party, Pittsburgh did it up proudly. A Pittsburgh couple gave me a ride on Sunday. I mentioned to them that having been involved in similar events, I knew "Murphy's Law" could be lurking anywhere, but that Al Duerig and the Allegheny Brass Band crews must have grabbed Murphy's Oil Soap and scrubbed the Law out of existence.

Everyone went out of their way to accommodate. There were those we didn't meet, but whose organization was evident in their various housing, entertainment, or transportation efforts. There were those we did meet, such as Betsey Heath of Duquesne, who were so helpful.

Bravo, Pittsburgh! You've set quite a standard for us to attain as we plan to host Championships IX.

Alan V. Stang  
Conductor  
Eastern Iowa Brass Band  
Mount Vernon, Iowa

## **Music Copyright Attorney**

**interested in  
contributing an article to  
*The Brass Band Bridge*,  
please contact  
the Editor.**

## Championships VIII Continued from Page 1

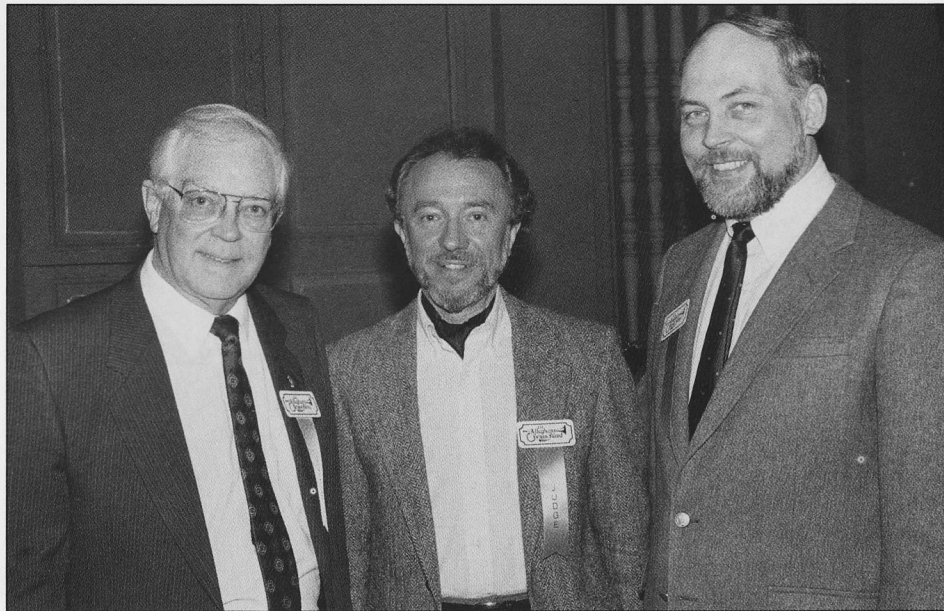
Three bands made their NABBA premiere in Pittsburgh and their playing and personality were the talk of the weekend. In the new Open Section, The River City Youth Brass Band (Denis Colwell), replete with three french horns, all trumpets, and a variety-pack of baritones, became the first in what is hoped will be more bands that play brass band literature but are still using American instrumentation. Everyone's heart-favorite, the Narrabri Shire Band from Australia, while not taking home any contest honors from NABBA, found themselves warmly appreciated and received both at the contest and in the city of Pittsburgh. A young band, they played with great vigor and looked splendidly disciplined in their colorful uniforms. The great surprise of the day, however, was the tasteful, tuneful playing of Joel Pugh's Ohio Collegiate Brass, only founded in January of this year. Their reading of Jacob's *Suite* evinced a mature, carefully worked-out approach, and their soloist, Scott Heath, took the soloist honors of the day on Curnow's *Rhapsody*.

I would also like to single out two other bands for special note in terms of progress gained. Eric Aho's Varsity All-Star Brass Band seemed an entirely different and much more disciplined ensemble this year. Rockville Brass Band (Ernest Wolfe) especially in its low end also seemed much improved over 1989. Of course, much improvement was noticeable in most of the bands; these two, however, seemed to have come the farthest.

Before we even reached the Championship Section that day, the true "horse race" or musical battle was unfolding in the Honors Section. Chester Brass, from Nova Scotia, gave the Eastern Iowa Brass Band a real run for the money. The Canadians played with classic restraint, clear balance, and excellent intonation. Eastern Iowa remained true to their past, playing with great excitement and feeling. In the end result, while Chester may have given the cleaner reading of the Curnow *Variations*, Eastern Iowa, in the judges' opinion, gave the more musically satisfying

them a perfect score, 100 — he said he just couldn't resist it.

After they tore through Curnow's *Blenheim Flourishes*, the BBC settled into one of the most musically satisfying brass band performances I have ever heard. Paul Droste masterfully prepares his scores, and he pays great attention to musical detail, as well as to technical accuracy. The subtle nuances of Calvert's score did not elude him; his soloists (like the marvelous first baritone, solo tenor horn, and E-flat bass) worked together to bring out the delicate counterpoint that drives the Calvert forward.



Adjudicators Morley Calvert, Ray Premru, and Bill Himes

The concluding piece in their program, Parkes' transcription of the ballet music from Holst's *The Perfect Fool*, put these veterans through an amazing workout, and, the marvel of it all, they made music out of a task I thought almost impossible, having once briefly seen the brass band score. The Brass Band of Columbus truly deserves the title of

overall performance. Both bands are to be commended for outstanding preparation and performances.

All three bands in the top category proved their right to compete there. The Atlantic Brass Band continued their brilliant approach to banding with scintillating readings of Richard's *Jaguar* and Bruce Broughton's *Covenant* (courtesy of the composer and The Salvation Army). The Triangle Brass Band (formerly WRAL Brass Band) came back this year with a lovely sound in their saxhorn sections, that lyric necessity in a British brass band. Particularly impressive was their blend on Bernat's *Dunlap's Creek*. The Brass Band of Columbus was better than ever, which made me think that this group of eager enthusiasts loves and needs the challenge of competition. Judge Ray Premru gave

Champion for Contest VIII. They can represent NABBA with distinction wherever they play. Yet the BBC is not unconquerable. Other bands also have great talent and skill, with gifted directors. The laurels will always go to those who go beyond the notes, beyond the technique, and who truly seek the deep riches of the music they play and are not content merely to display and effect.

Congratulations to all who contributed to making VIII a triumph — from the many trade representatives and companies who exhibited their instruments and music, to the many volunteers of the Allegheny Brass Band and the NABBA Board, to all the keen brass band members who came and gave of their best. Now — onward to 1991 and Championships IX in Cedar Rapids, Iowa, on April 26 and 27, 1991.



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# Concert Review

## Step Lively

by The River City Brass Band  
Robert Bernat, Conductor

## Review by Dr. Ronald W. Holz

Robert Bernat is making a musical and financial success of his variety of brass banding. No one can take that from him! He has built a technically polished ensemble that pleases crowd after crowd who flock to his subscription series. In short, Bernat has revitalized, in professional format, the old American band tradition. If the Saturday night Gala Concert at Championships VIII is any indication, people are enthralled with his music-making.

Bernat seems ambivalent about the British brass band. He uses its repertoire extensively and partakes of most of its instrumentation — B-flat cornets (when he desires them), flugelhorn, baritones, euphoniums, even the old-style cymbal mounted on the bass drum. On the other hand, he relies on a very dark, low tuba sound (two CCs and two BB-flats), large bore trombone section, high trumpets (mostly) rather than soprano cornet, and banishes the tenor horn to oblivion, relying on three french horns instead. In short, he has a hybrid ensemble, his unique cross between a symphonic brass choir and a brass band. The resulting sound is what one would expect, having a more brilliant quality overall than, say, a Black Dyke Mills Band, but also lacking a lyric warmth and color

in some registers. On the other hand, some literature for brass choir is actually enhanced with this combination.

The brass men and women of this group are first-rate players. They play superbly from the technical standpoint and are a well-drilled ensemble. Their program in Carnegie Hall was a sparkler. The first half featured "British brass band" fare, including Sparke's *Jubilee Overture*, Langford's *Celebration*, and a very clean presentation of *Rhapsody for Cornet and Band* (Bernard Black, soloist) also by Langford. Bernat also chose to include one of his own new works, *Evensong*, for brass band and synthesizer, a work doubly reminiscent, according to the composer, of both his boyhood in Johnstown, Pennsylvania, and his experiences traveling in Great Britain.

The second half of the concert featured a wide range of popular arrangements by Elgar Howarth and Howard Snell. In his comments to the audience, Bernat stressed the importance of these men in the brass band field. They were, he said, the leading force in recent brass band music and had, by implication, "dragged the British brass band movement, screaming and kicking, into the 20th Century." Remarks like these, along with other off-hand remarks not exactly flattering to the British brass band (odd, seeing as his whole recent success is built on that foundation) I found upset a large number of NABBA members. Unfortunately, as well, such glib comments like that are just not fully substantiated in fact. Howarth, Snell, Langford, *et al*, have played an important role in recent brass music and certainly have taken

commercial advantage of the resurgence in this culture. To grant them more than a partial role would be an injustice both to them and to a host of other composers, arrangers, and conductors who equally shared in that task.

But this may be just quibbling — Bernat has a success, especially with this more popular programming. He allowed his versatile group to direct themselves on such features/novelties as *Berne Patrol*, *Barney's Patrol*, *Pel Mel*, *Hogarth's Hoe-Down*, and so on — the crowd loved it!

The River City Brass Band deserves much acclamation for the technical excellence of their playing, for their organizational skill, and for their effective programming that has made band music accessible once again where others have failed. Robert Bernat also is due praise for his visionary work in bringing to fruition a dream he caught in the mid-1970s while exploring brass band culture. Their Gala Concert provided some delightful music, a happy conclusion to Championships VIII.

As I left the majestic hall, however, I could not help musing that, while I had just heard a splendidly played program, I did not feel as musically satisfied as I had been during the contest, even with bands not equal to River City (though, make no mistake, there are those who can match them). Perhaps it was the professional detachment, the lack of excitement in the River City group that I sensed? Perhaps I had just had too much brass by that time? I do know that I understood Bernat's experiment much better than before and that I had to give him my respect.

## Championships VIII Tapes Available

Brass Tracks is offering sound cassette tape recordings of each contesting band from Championships VIII. A 90-minute highlights tape is also available that features a selection from each Open, Youth, and Challenge Section band, plus two selections from each band in the Honors and Championship Sections. These premium quality tapes are duplicated, with Dolby B noise reduction, from digital masters.

The price for performances of any three bands on one 90-minute tape is US\$16.00, including mailing cost and NABBA royalty. The highlights tape is US\$18.00.

Indicate the three bands you want on each tape using the following numbers:

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7. N.C. State Univ. British Brass Band
8. Narrabri Shire Brass Band

9. Eastern Iowa Brass Band
10. Allegheny Brass Band
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# Wiener Stoss

## Viennese Tonguing

**Carole Dawn Reinhart**  
**Professor,**  
**Academy of Music in Vienna**

What is Viennese Tonguing, and how is it different from other (French, American, Russian) tonguing? First of all, my authority on Viennese Tonguing was the late Professor Helmut Wobisch, solo trumpeter of the Vienna Philharmonic. He was a very dogmatic teacher of Viennese style and all the elements contained in it. Tonguing is only one component. Wobisch had a logical and natural concept of music, and the trumpet's role in this music. Basically, the trumpet plays two types of music — a melody or a fanfare. The fanfare element is the one which is brought to life with Viennese Tonguing.

A simple description of Viennese Tonguing is a fast and sharp forte-piano — like ringing a bell. However, it can be varied using other combinations of dynamics — i.e., mf-p, mp-pp. Its obvious usage would be in a march, to perk it up a bit. But the finer usage, for example, is in the last movement of Haydn's *Trumpet Concerto*, where the delicate "ping" gives a brilliance and sparkle that make other performances dull by comparison. An important element in the Viennese Tonguing is the open sound of the softer part of the dynamic. Even in extremely short playing (and that is how one practices it), the sound is never cut off like "Tat", but is the shortest possible form of "Ta". This tonguing can be effectively used in any type of music where the fanfare characteristic comes to the fore. It gives a preciseness in orchestral playing, whether Mahler, Bruckner, or Mozart. The tonguing is the same, the dynamics are different. It gives the illusion of playing louder through the strong attack, but also lets the rest of the orchestra be heard by dropping back a bit in the note's last part. Extremely important is consistency — each attack in the row is similar in sharpness and dynamics. That is the finesse of the Viennese Tonguing.

(*Wiener Stoss* is pronounced Veener Schtoss)



**Professor Carole Dawn Reinhart** is recognized as one of the world's outstanding trumpet soloists and is acclaimed not only for her technical ability but also for tone quality and interpretation.

Miss Reinhart's mother, Mabel Geiger Reinhart, played trombone, so it was only natural that she should begin her daughter's career at the tender age of 2.5 years on a slide cornet. (Carole's mother was Ron Holz's first music teacher. She taught Ron how to play the C scale, so he could get into the Beginner's Band at The Salvation Army's Tecumseh Village.) By the time Carole was seven, she was playing duets with her older brother, who was an accom-

plished trumpeter. At the age of 13, Carole became the youngest, as well as the only female, commissioned Bandmaster in The Salvation Army. She was, of course, a cornetist at the time.

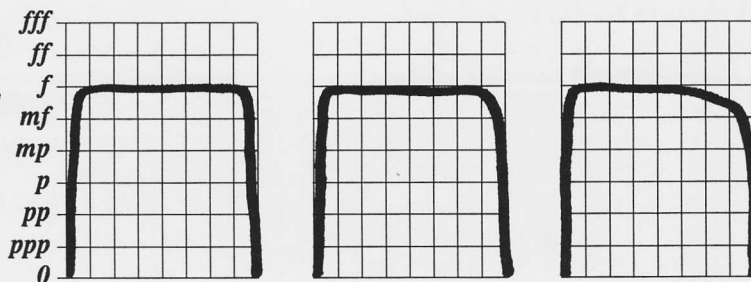
In the course of her studies, Carole graduated *cum laude* with a Bachelor of Arts from the University of Miami. A Fulbright scholarship took her to Vienna, Austria, where she was the first woman on a brass instrument to achieve the coveted "Reifezeugnis" with honors at the Academy of Music. Carole then returned to the United States to complete her education at the famous Juilliard School of Music in New York. There she received her Bachelor of Music and Master of Science degrees.

Miss Reinhart has made concert tours throughout Europe, the Orient, Australia, Africa, United States, and Canada. She has also been featured in numerous television shows on practically every continent.

Since 1983, Miss Reinhart has been a professor at the Academy of Music in Vienna.

A recording of Miss Reinhart performing solos with a Swiss Salvation Army brass band is available from The Salvation Army New York Trade Office, 145 W. 15th St., New York, NY 10011, (212.337.7420). The cassette recording you want is *Brass of Praise*. Its price is \$8.00.

## Visual Wiener Stoss



*Bridge interpretation:* The graphs above chart the length and dynamics of notes from their beginning to end. The three notes above, played forte, start with no sound, quickly rise to forte, then end with no sound. The third note has a slight decrescendo.

# Reducing Performance Risks

**Professor**  
**Carole Dawn Reinhart**

Upon being asked to write on this topic, it almost seems like "How to play the trumpet well in one easy lesson!" Actually, the principles of good trumpet playing are fairly simple and natural. It only takes years of practice to coordinate everything and to be able to use these principles when it counts most.

Without going into the whole method of breathing, one element that especially helps to relax the nerves and is also important in preparing to play, is yawning. Yawning is the most natural way to relax and to get the largest amount of air possible. I find this is also much easier to relate to and use than the whole physical function of the diaphragm. With the latter, I find students tend to tighten or cramp up. (Does the diaphragm go up or down, in or out? Yawning does away with these problems.) Yawning also can help the throat open and stay open for a full sound in playing and constant air support. Without getting too complicated in dealing with support, I find that the physical act of pushing down (head, shoulders) like a bicycle pump, is also the most natural support. Legs and hips are locked (as well as the diaphragm) and the whole upper part of the body pushes down against the lower, rather than the diaphragm having to push up and out. Also physically and psychologically it is important that the higher one plays, the

lower the body sits (without knees bending). This type of support eliminates such risks from movement — "feeling the music!" We are not snake charmers, and any upward, sideward, or outward movement can easily disturb the consistency of the air compression in our bodies. Something that I find works extremely well with students is to get them to fix their thinking on playing at a pleasant level — such as a middle C, E, G — and to try to play everything in the phrase at or under that level. The feeling is like playing an octave lower. Psychologically, the fear of heights is lessened, since the thoughts of height are no longer there. (Also, eyes should not be raised for higher notes.) And this practice gives good constant support that in reality also makes the higher notes easier to play.

This all reduces the amount of movement actually made by the lips, which also minimizes risks in performance. So much is said about the lips — good and bad days, etc. I find that on concert days, the embouchure feeling is always the worst. So it is important to minimize what the lips actually have to do and to put as much work onto the breathing and support systems as possible. This is for me the most important element in reducing performance risks. Many missed notes can be traced back not to too little support, but more likely too late. The compression (by pushing down) must already be at full strength before one starts to play (like a quick um-pah) and not at that moment. If you can think of an air sound (blowing) as symbolized by this arrow →, you can imitate the proper playing procedure.

We speak this way.

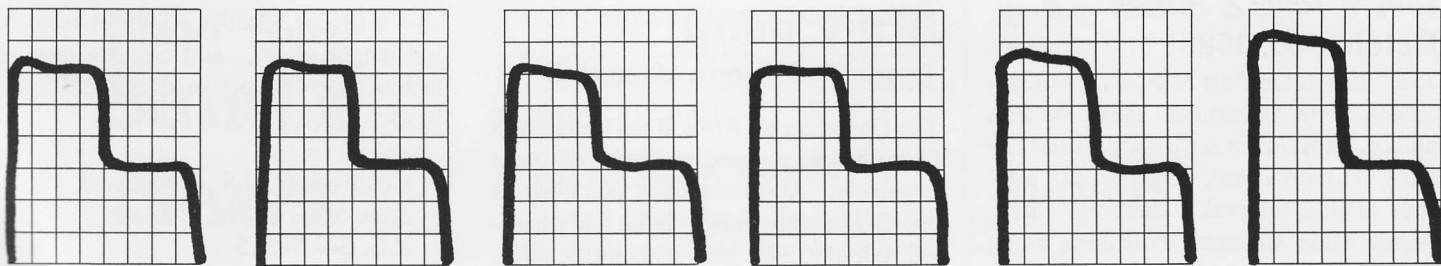
→ We → play → this → way →

Some things are easier to say than to write, but perhaps you can get the idea of what I mean. One other playing element that you can test in speaking is by pulling the chin (head) back straight on the spinal cord. Listen to the speaking difference in sound when the chin is up and out, or when it is back (double chin). You will also be able to hear easily the difference in sound in playing, too.

These are basically all physical elements that make playing better and consequently the performance also better. But we should not forget the brain's function in the performance. It has to bring these physical elements into action to fulfill the musical conception, and this demands total concentration. This concentration and control of performance must also be practiced. We should always listen to ourselves and not just play automatic repetitions.

Actually, the best way to reduce performance risks (unfortunately on the trumpet, one can never really say eliminate) is to have a good solid trumpet technique (air, fingers, lips, tongue) and to always perform at a step or two under your actual playing level, never on the border or above. If it does not usually come in a rehearsal, it never will in a performance.

These points also may help to free you from the effect of nerves (stage fright never completely disappears). However, the real joy of performance is when, through the mastering of these techniques, one no longer plays the trumpet, but music.



These three notes represent the same forte notes, but this time with *Wiener Stoss*. You can see the change from forte to piano soon after the notes begin. Note also the consistent forte and piano levels among the notes. *Wiener Stoss* is similar to a forte-piano or a sforzando-piano applied to a series of notes.

Here *Wiener Stoss* is used in a three-note crescendo. *Wiener Stoss* could be used very effectively in band pyramids or cascades when the accents sound hidden. *Wiener Stoss* helps to bring out the accents by reducing the background sound (increases dynamic contrast). It also saves energy for the players.



## Brass Band News

### Wenatchee British Brass Band's Programming & PR

If NABBA were to give an award for imaginative programming, the Wenatchee British Brass Band would certainly be in the Championship Section of that contest. Here is their fine work and active schedule.

#### **Kid's Konsert** **March 30, 1989**

*A Disney Fantasy; The Muppet Show Theme; The Acrobat; Up, Up, and Away; Chitty Chitty Bang Bang; Three Blind Mice; The Pink Panther; Invercargill March; interval; Toccata in D Minor; Mary Poppins Selections; It's A Small World; Entry of the Gladiators; March of the Toys; Those Magnificent Men in Their Flying Machines; and Lassus Trombones.* Guest artist — Guppo the Clown.

#### **America Sings** **June 13, 1989**

*When The Saints Go Marching In, A Stephen Foster Fantasy, Charlie is My Darling, Summertime*, (Alcoa Foundation presentation of two new timpani to the band), barbershop chorus songs, interval, *St. Louis Blues, Salute to Jolson, Highlights from West Side Story, Mancini!, The Way We Were, Sir Duke, and God Bless America.* Guest artists — Columbia Basin Basi- naires, male barbershop chorus.

#### **Rivers, Rails & Riders** **October 30, 1989**

*The Washington Post March, Light Cavalry Overture, Shenandoah*, interview with author, *Barn Dance & Cowboy Hymn, The Irish Washerwoman, Simple Gifts*, ragtime pianist, interval, *Centenary March, Appalachian Mountain Folk Song Suite, Paint Your Wagon Selections, Chicken Reel*, ragtime pianist, *Fantasia on 17th Century English Songs, and Wabash Cannonball.* Guest artist — Dr. Ivan Christensen, ragtime pianist.

#### **Berlin to Beijing** **March 25 & 27, 1990**

*Procession of the Nobles, Hungarian Rhapsody No. 2, Lara's Theme, Tyrolean Tubas, A Walk In The Black Forest, The Great Gate of Kiev*, intermission, *The King and I Selections, Slavonic Dances, Chinese Take Away, Blue Rondo A La Turk, and Cossack Patrol.* Guest artists — the Band's fabulous tuba section and its classy cornet trio.

#### **One Nation Under God** **June 12, 1990**

*God and Country; Jesu, Joy of Man's Desiring; How Great Thou Art; Amazing Grace; Ava Maria*, with organ; *Abide With Me*, with organ; *National Emblem; Priere A Notre-Dame; Toccata Pontificale*; intermission; *Investitures/Antiphonal Fanfares; Oklahoma; America The Beautiful; Hoedown from Rodeo; Onward Christian Soldiers; Liberty Bell; and Hallelujah Chorus from The Messiah.* Guest artist — composer and organist, Gordon Schuster.

The band's season ticket of \$15.00 gives subscribers a concert in March, June, and October, on a Tuesday beginning at 7:30 p.m. (Note that they do not risk losing their subscribers during the summer.) Individual tickets are also available at six local retail stores (a music store, a book store, two pharmacies, a savings & loan, and a department store) and at the door. The concert's are normally held in the

local high school auditorium. The venue for the patriotic and religious heritage concert was a church.

The band is nicely supported by the community. Each program lists 50 to 100 patrons (individuals and companies). Sponsor advertising includes logotypes from Alcoa, GTE, Asamera Minerals (U.S.) Inc., Sherwood Forest & Flowers, and Appleland Travel Service, Inc.

Public relations is not missed by the band either. *The Wenatchee World* newspaper and a regional paper give good coverage of the band's concerts through public service stories, photographs, and concert reviews. Advertising, provided by the band's supporters, encourages continued attention.

Suppose that you, a Wenatchee citizen, missed the WBBB's *Rivers, Rails & Riders* concert on October 30 or you would like to hear it again. All is not lost. You could hear the complete program broadcast on an AM radio station on December 17. Ten businesses sponsored the radio performance and the related one-sixth page advertisement in the newspaper, which also ran a story on the future broadcast. Missed the *Berlin to Beijing* concert on March 25 & 27? Hear it on June 17 or 20 on AM 900, sponsored by nine companies, of which seven were new, including Sears Roebuck & Co.

### The United States Army Band Tenor Trombone Vacancy

The United States Army Band (Pershing's Own) has announced auditions on tenor trombone. Applicant must demonstrate excellent sight-reading skills and classical, popular, and jazz style proficiency. Performance duties include The Ceremonial and Brass Bands and substitution in The Concert Band, The Army Blues jazz ensemble, and The Orchestra. Candidate must pass Army physical exam and enlistment standards. After four months of suc-

cessful active duty, the trombonist will be promoted to E-6, Staff Sergeant. Extensive military benefits. Submit resume, full-length photo, and cassette tape of technical proficiency in all musical styles by October 1, 1990, to —

Commander, U.S. Army Band  
Attn: MSG Sandra S. Lamb  
P.O. Box 70565  
Washington, DC 20024-1374  
202.696.3643/5

Audition and interview in Washington may follow. Duty station is Ft. Myer, VA, near Washington, DC.

## Hawaii Bound? Listen to the RCBB!

The River City Brass Band (the professional band from Pittsburgh) soon will be heard by passengers of Hawaiian Airlines as they fly from the mainland to Hawaii. Selections from the band's latest compact disc, *Love Stories*, will be available on the airline's in-flight classical music channel from September through December 1990. The band's refreshing sound prompted the honor, and as the RCBB becomes more popular nationwide, an entire in-flight music program by the band might be made available. The production company that supplies music for Hawaiian Airlines is also considering the RCBB for programs on other airlines as well.

The River City Brass Band played a series of concerts in the islands of Hawaii in 1988 on its way to Australia and New Zealand for an extended concert tour associated with Australia's Bicentennial celebration.

### Wenatchee British Brass Band Late News

Their next (pre-Halloween) program, for October 30, will be titled *Fable, Fancy, and Folklore*. Incidentally, the master titlemaker, librarian, and solo cornetist for Wenatchee is Larry Benoit.

## Send Your Band's News to

**The Brass Band Bridge**  
156 N. Highland Ave.  
Akron, Ohio 44303-1504

## Salt River Brass Band Brochure Text

Founded in January 1988, the Salt River Brass Band is the first British-style brass band in Arizona. Its 27 musicians (25 brass, two percussion) perform a mixed selection of concert music, including light classics, marches, traditional folk melodies, and show tunes -- a veritable Boston Pops in brass.

The band's mission is to recall the performance style of a simpler, more peaceful time when the town band was a major force in America's entertainment scene.

The unique British-style of instrumentation provides a mellow, rich, deep sound very different from a military or concert band. Much of the music orchestrated in the 150 years of the British style is extremely rich in harmony and counter melody. The mix of music in a typical concert is similar to that performed by the traditional American town band of the late 19th century and, eventually, adopted by the large touring bands of Gilmore and Sousa.

The Salt River Brass Band includes performers from all walks of life, as well as many professional musicians. All band members donate their services, playing for the sheer joy of music. The band is available for indoor and outdoor concerts, benefits, and festivals -- anywhere a rich and traditional sound is desired.

The band's Music Director is Gene Cervantes. For more information, please contact Robert A. Croft, Band Manager, 2517 N. 7th Street, Phoenix, AZ 85006, telephone 602.957.9669.

### Brass Bands in America

For almost 100 years, during the 19th and early 20th centuries, local brass bands provided the only ensemble music available to most Americans. Some brass bands were professional, but most were amateur. They were sponsored by towns, factories, lodges, immigrant groups, and fire departments and played for all civic events from

picnics to circuses to funerals. Because the town bandstand was a center of the town's social life, the band was an indication of civic respectability as important as the school or church, and often more important than the library or theatre.

The citizens of the Arizona Territory benefited from bands as much as anyone in the country. Numerous town bands were supplemented by bands sponsored by institutions as diverse as the Phoenix Indian School and Bisbee's Copper Queen Mine. Their music was a mix of light and serious. It featured marches, popular songs, polkas, quicksteps, and much from the classical repertoire of the day.

Brass bands were so effective in bringing classical music to even small-town and frontier America that it is suggested more Americans could identify a Rossini overture in 1889 than today. In turn-of-the-century New Orleans, brass street bands contributed the instrumentation, techniques, and melodies that became a uniquely American music -- jazz.

From perhaps 20,000 brass bands in the U.S.A. at the start of the 20th century, only a handful survived to the 1950s, having been derailed by radio, the phonograph, moving pictures, and the big band era. In the British Isles, brass bands continued as a major force, although their instrumentation and orchestration today are somewhat fuller and more complex than the earlier American. The Salt River Brass Band, with its British style of music, might well represent what our bands would have become had the tradition continued here in America.

## Rumors?

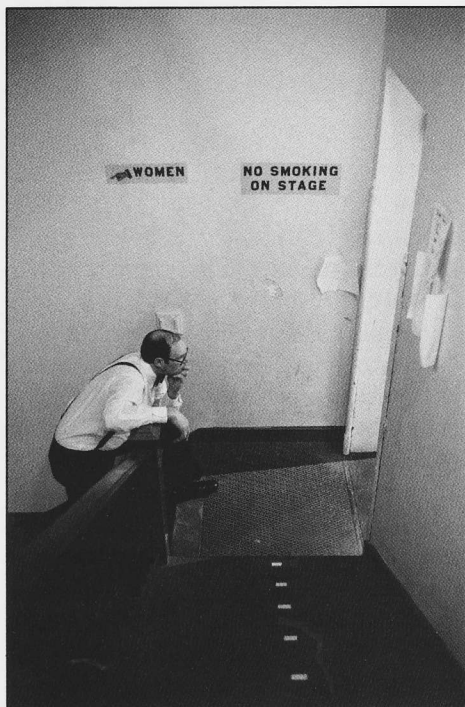
Is it true that the most recent addition to The United States Army's Ceremonial and Brass Bands is an outstanding euphonium player from a NABBA Championship Section band?



# NABBA Championships VIII April 7, 1990

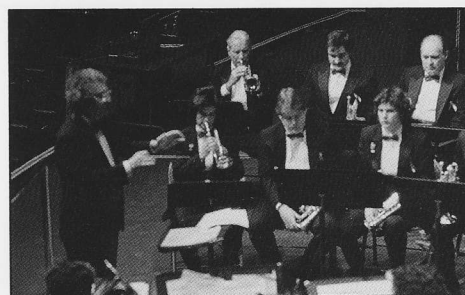
*Left and far right — Waiting in the wings can run the full range of emotions.*

*First below is Honors Section winner, Eastern Iowa Brass Band. Second below is Challenge Section winner, Ohio Collegiate Brass.*



*Left — Australian hair styles of the Narrabri Shire Band's lower brass. Can you hear the powerful rich sound of her double-trigger bass trombone?*

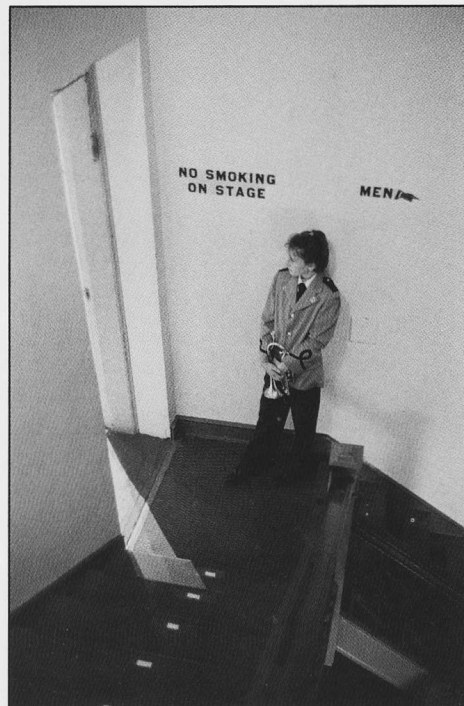
*Championships host, the Allegheny Brass Band (below on opposite page), and the Atlantic Brass Band (below) were the most elegantly dressed.*





*First below is Youth Section winner, Varsity All-Star Brass Band. Second below is Open Section winner, River City Youth Brass Band.*

*Right and far left — Substitution has worked well; everyone can participate, and your E-flat soprano cornetists can stay fresh.*



*Both bands below exude wisdom and professionalism because their handsome silver hair and instruments contrast nicely with black tuxedos.*

*Right — Rockville Brass Band's euphoniums sit by the tubas, probably to give a little more projection while keeping the blend.*



*The Brass Band of Columbus and Dr. Paul Droste as they win the Championship Section in Championships VIII on April 7, 1990, in Pittsburgh, Pennsylvania, with a sublime and essentially flawless performance.*









# NABBA Board Meeting

## Minutes of the NABBA Board of Directors Meeting on April 6, 1990, in Pittsburgh

Your Directors met for two hours on April 6, the day before Championships VIII. Board members attending were President Paul Droste, Contest Chairman Ron Holz, Al Duerig, Tony Guerere, Vice President Glenn Kelly, Joel Leipzig, Treasurer Tom Myers, Sara Anton North, Dale Peckman, Don Stine, Mike Swaffar, Secretary Bert Wiley, and Johnny Woody.

The meeting was called to order at 6:08 p.m. by President Droste. The Board members introduced themselves. President Droste then recognized Captain Tom Palmatier, Conductor of The U.S. Army Brass Band.

Captain Palmatier proposed that The U.S. Army Brass Band host Championships XI in 1993 in Washington, D.C. at the Band's headquarters. Several points were presented in support of the proposal:

- o the location is central to the U.S. east coast,
- o Greater Washington is an excellent tourist site,
- o Fort Myer, Virginia, the proposed location, is the home of The U.S. Army Brass Band,
- o the facility would be free to NABBA and can provide venues to support groups from 300 to 1,000 individuals,
- o abundant rehearsal space is available,
- o abundant percussion equipment is available,
- o high quality digital recording facilities are located in the performance hall, and rapid tape copies are possible,
- o because it is a U.S. Government facility, no admission fee to the Championships could be charged and, for the same reason, instrument displays would need to be located offsite at a nearby motel (same as was used for the T.U.B.A. conference and worked well),
- o the possibility of cancellation of the use of the facilities (at the convenience of the Government) is very slim,

- o The U.S. Army Brass Band offered to perform the Gala Concert, and
- o the dates proposed were April 3 or 17.

Holz moved that NABBA accept this offer, Guerere seconded. Leipzig moved that April 3 be selected, Myers seconded, and the date amendment passed 8 to 3. The motion to accept The U.S. Army Brass Band's offer for the 1993 Championships passed unanimously.

Duerig, on behalf of the Allegheny Brass Band, having just survived the preparation for the current Championships in Pittsburgh, offered to host the Championships in 1994 in Pittsburgh. The Board gratefully recognized the ABB's offer and will consider the opportunity in its planning process.

The minutes of the September 1990 meeting were presented by Wiley and approved without additions or corrections.

Myers reported that NABBA was in adequate financial condition with \$10,730 in cash. Droste noted that the current balance was expected to be about the highest cash level for the year, since expenses from the Championships, the *Bridge*, and other activities would reduce the funds to a more modest amount in the months ahead.

David Pickett regretted his unavoidable absence, but did provide his membership report, which was presented by Droste. Two concerns were evident from the report — individual membership tends to decline within a band when the band does not compete in the Championships or the Video Competition, and that some change in memberships and dues might be appropriate to encourage continued membership. Further discussion of membership policy was tabled for the September meeting when more time could be devoted to this important subject.

A short discussion followed about what NABBA can and must offer members — Championships performance recordings?,

the *Bridge* (each issue better than the one before, and Myers was applauded for his excellent work, although he agreed timeliness was a problem to be solved), and so on. The importance and complexity of the subject caused it to be tabled until the September meeting.

Leipzig suggested that an annual membership list be made available through the *Bridge*. Kelly, in his report to the Board, indicated that he has been hard at work to locate all known brass bands in North America, both member and nonmember brass bands. Woody moved that a membership band roster be made available. Stine seconded the motion, which passed.

Kelly continued by suggesting that the continent be divided into four sections, with one Board member taking responsibility for vigorously finding all the brass bands in a section. Peckman volunteered to take the southeast quadrant from Florida to Mississippi to Kentucky to Maryland and Bermuda. Guerere and Collings volunteered to find all the brass bands in the northeast quadrant from Delaware to Indiana to Ontario to the Atlantic Ocean. Stine volunteered for the central sector from Louisiana to Texas to Saskatchewan and Manitoba to Wisconsin. And Kelly vowed to complete the (outstanding) work he has accomplished in the western sector from New Mexico to California and Hawaii to Alaska and British Columbia to Alberta to Montana. Kelly continues as the project's chairman.

Holz reported that some substitutes in the Championships were requested (and approved) due to illness, and that some necessary copying of music was also permitted, with the approval of the copyright owner. Guerere requested that bands be told early who the judges will be, since this might be one significant way to attract competing bands. Leipzig suggested that the contest rules be sent to Board members, as well as to member bands.

Duerig reported that the members of the Narrabri Shire Band from Australia were very happy to be in the United States and were making lots of friends. Duerig was given a vote of appreciation for his leadership of Championships VIII.

The autumn Board meeting will be held in Cedar Rapids, Iowa, on September 22, 1990. Stine will provide further information regarding the meeting location and so on.

Myers was enthusiastically thanked for his work on the *Bridge*. Myers asked for help in preparing material for articles and some assistance in selling advertisements. Wiley offered to help.

Holz requested that the autumn agenda include a discussion about the good relationship between NABBA and The Salvation Army.

Droste asked Wiley to prepare information for the *Bridge* to permit NABBA members to nominate members of the Board of Directors (enclosed in this issue).

The general NABBA membership meeting will be held April 7 between the conclusion of the Championships performances and the award announcements. Droste will review NABBA's and the Board's activities, including this meeting.

Leipzig proposed that NABBA inaugurate a press for printing music for NABBA bands. Some problems with that possibility were discussed and item was tabled until the September meeting.

Droste introduced the subject of honoring past officers and leaders of the brass band movement, which will be discussed further in the September meeting.

President Droste adjourned the meeting at 8:06 p.m.

## Call for Nominations to NABBA Board of Directors

The NABBA Board of Directors consists of 18 directors. Since the terms for five directors (including the unfilled seat) will expire in September 1990, there could be up to five vacancies on NABBA's Board to be filled before the September 22, 1990, meeting. The new Board members' term will be three years, from the Board's Annual Meeting in September 1990 to the Board meeting in September 1993.

Only individual members and member-band delegates are eligible to hold office. All nominees must be current NABBA members.

To nominate a qualified candidate, please complete the nomination form on page 16 (or a copy of it) and mail it to —

Mr. Bert Wiley  
NABBA Secretary  
P.O. Box 2438  
Cullowee, NC 28723  
U.S.A.

**Nominations must be mailed  
by Registered Mail and  
postmarked not later than  
midnight, August 22, 1990.**

If more than five candidates are nominated, NABBA members will receive a ballot, and the five candidates receiving a majority of votes cast shall be declared elected. Members eligible to vote include individual members, member band delegates, and corporate/institutional members.

## Welcome San Diego

Congratulations to John Wyman (retired Marine euphonium soloist) and Charlie Hanson (The Salvation Army) for joining together to form a new brass band in San Diego. We hope to have a report soon on how the band is developing. Lots of opportunities to play in that great city.

## NABBA Board of Directors 1989-1990

### Term Expires September 1990

Paul E. Droste, Columbus, Ohio —  
President (1987-1991);  
Alan Raph, Candlewood Isle,  
Connecticut;  
Michael G. Swaffar, Lancaster, Kentucky;  
Donald A. Stine, Mt. Vernon, Iowa.

### Term Expires September 1991

Ronald W. Holz, Wilmore, Kentucky —  
Contest Chairman;  
Thomas A. Myers, Akron, Ohio —  
Treasurer (1989-1991);  
Sara Anton North, Hannibal, Missouri;  
Joel M. Leipzig, Cary, North Carolina;  
Bert L. Wiley, Cullowee, North Carolina  
— Secretary (1989-1991);  
Johnny Woody, Grand Rapids, Michigan.

### Term Expires September 1992

Anita Collings, Ocean City, New Jersey;  
Alfred W. Duerig, Pittsburgh,  
Pennsylvania;  
Anthony Guerere, Hamonton,  
New Jersey;  
James G. Joyce, Sylva, North Carolina;  
Glenn T. Kelly, Wenatchee, Washington  
— Vice President (1989-1991);  
Dale B. Peckman, Hampton, Virginia;  
David Pickett, Bloomington, Indiana  
— Membership Chairman.

**NABBA Board  
Nominations  
are due  
August 22**

# North American Brass Band Association, Inc.

## Form To Nominate A Member of the Board of Directors

Name of Nominee \_\_\_\_\_  
(please print or type)

Statement of nominee's background and brass band experience.

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

\_\_\_\_\_  
First Nominator's Signature

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

\_\_\_\_\_  
First Nominator's Printed Name

\_\_\_\_\_  
Date

\_\_\_\_\_  
Second Nominator's Signature

\_\_\_\_\_  
Second Nominator's Printed Name

This form may be duplicated as needed.



## Book Review

### ***Heralds of Victory* by Dr. Ronald W. Holz**

**Published in New York by  
The Salvation Army, 1986.  
327 pages. \$8.00 hardback,  
\$5.00 softback.**

**Reviewed by Dr. Paul Droste  
Professor of Music  
The Ohio State University**

Many musical organizations have had humble beginnings, and some have flourished and lasted into a second century, but few have a history as well documented as The New York Staff Band of The Salvation Army. Subtitled "A History Celebrating the 100th Anniversary of The New York Staff Band and Male Chorus, 1887-1987," *Heralds of Victory* is a significant source of information about The Salvation Army and its musical approach to evangelism.

The author, Dr. Ronald W. Holz, is the Chairman of the Division of Fine Arts at Asbury College in Wilmore, Kentucky. He is also the Bandmaster of The Salvation Army Student Fellowship Brass Band at Asbury College. Dr. Holz's background as a performing musician and musicologist has been shaped by a life-long, personal involvement with The Salvation Army. In the Preface he related that "As a child, I frequently fell asleep to the sounds of New York Staff Band test-pressings wafting up the stairs of our Kearny, N.J., home....Stories of the band and its colorful personalities were frequently a part of our family discussions" (p.xiii). The author's father, Richard E. Holz, served as Bandmaster of the New York Staff Band from 1955 through 1963.

While this book is of obvious interest to Salvation Army musicians, who have long considered the New York Staff Band (NYSB) as a model, there is material that would interest band historians as well. The band was influenced, at various times, by the wind bands of the Sousa era and by the British tradition of brass bands.

The history of the NYSB begins early in 1887 when Marshal Ballington Booth, commander of The Salvation Army in America, founded a "staff band" at his headquarters in New York City. The goals that he outlined for the band have remained unchanged since:

1. To attract more public notice for evangelistic efforts.
2. To provide a model of good music-making for developing bands.
3. To have an effective, mobile "back-up" force for major public appearances and fund-raising campaigns (p.1).

The nine chapters of Part I divide the book into periods of the band's history as influenced by one or more of its Bandmasters. Although one could be led to believe that American Salvation Army Bands, such as the NYSB, were all-brass in the British tradition, a small woodwind section of clarinets and saxophones existed prior to and during the term of Bandmaster George Darby (1912-1931). The brief and stormy tenure of Bandmaster William Broughton (1932-1935) led to the elimination of the woodwinds and the standardizing of the instrumentation along British brass band guidelines.

The band departed from its evangelistic duties during World War I to play at patriotic rallies and Liberty Loan fund drives. With the advent of World War II the band again participated in patriotic rallies and gave concerts for the USO. Radio broadcasts began under Darby's direction in 1922, and the first NYSB recordings dated from 1922 as well. Nationwide broadcasts on the CBS network took place from 1932 through 1937.

With Richard Holz as Bandmaster (1955-1963), the NYSB toured Great Britain in 1960 and began a series of long-play recordings. Edwin Franko Goldman was so impressed with the band that he invited it to perform "On the Mall" in New York's Central Park, in place of his own band. The Mall Concert on June 23, 1955, was a special salute to the 75th Anniversary of The Salvation Army in America.

Following a visit to New York by The International Staff Band (London) in 1957, Holz upgraded the instruments in the band. "All bell-front instruments were banished, short-model cornets were the order of the day, and even the baritones were large bore and supplied with 'compensating' valve systems" (p.99). He was determined, however, "that the band must maintain its distinctly American sound and style" (p. 98). Shortly before Holz's retirement, the NYSB presented a concert of sacred and secular music to the joint Music Educators National Conference and College Band Directors National Association convention in Atlantic City on March 2, 1963. "Salvation Army music and musicians were becoming respected across the nation by professionals at the highest levels without any loss of spiritual impact" (p.112).

In 1968, under Bandmaster Vernon Post (1963-1972), the band toured the Netherlands, Germany, Switzerland, and England. Since applause was not permitted in churches, the congregations would enthusiastically wave their programs after each number to convey appreciation....The band...played marches, typical folk pieces, suites, and songs from America, all of which were invested with religious words and significance" (pp.124-125).

At Royal Albert Hall in London the NYSB was joined by The International Staff Band, the Wellington Citadel Band from New Zealand, and the Portsmouth Citadel Band. Two famous British brass band composers heard the concert and compared the sound of the NYSB with their counterparts. Edward Gregson wrote "the sound of this band, with its general lack of vibrato and mellow tone, is most appealing, at least to this writer's ear" (p.127). Eric Ball evaluated the sound of the NYSB as "a quite different sound -- lighter, brighter in texture, but still valid musically" (p.127).

The band traveled to England for The International Congress in 1978 and made a 32-day World Tour in 1982, both under Bandmaster Derek Smith (1972-1986). "Smith's repertoire would be marked by a decided balance between old Army classics, which he felt needed new, definitive

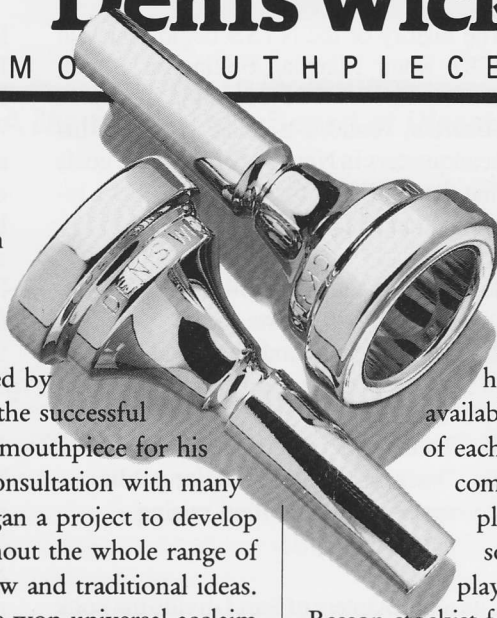
**continued on page 21**

# Denis Wick

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Denis Wick enjoys an international reputation as a virtuoso trombonist and brass teacher. His initial interest in mouthpiece design was fostered by many years of careful research in the successful pursuit of the ideal mouthpiece for his personal use. Subsequently, in consultation with many fine players, Denis Wick began a project to develop improved mouthpieces throughout the whole range of brass instruments, incorporating new and traditional ideas.

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Telephone: (708) 816 2500

## Conductor News

Geoffrey Brand visited the United States for more than a month in late February and March, making many clinic and conducting stops that included Columbus and Cedar Rapids, apparently with good influence, considering the Championships results. Some of the other visits included the California State University Brass Band in Fresno, the College Band Directors National Association conference, and the California Polytechnic State University Brass Band in San Luis Obispo (Dr. William Johnson, Director of Bands, coordinated Brand's North American visits). Brand was then on to Hawaii, Australia, and other points east before returning to England.

I had the honor of helping Geoffrey get where he needed to be while in Columbus. I found him to be a great man and a wonderfully positive and very demanding musician with the highest professional standards. He is the Chairman of R. Smith & Co., Limited, music publishers, and also serves as a conductor, adjudicator, arranger,

and lecturer, all of which he does extremely well. He has strong musical opinions (with which I agree), backed up by years of outstanding experience.

Michael Brand, Geoffrey's son, is Managing Officer of R. Smith. Michael and Geoffrey work very well together.

Although Geoffrey's most recent recordings are with a wind ensemble, he has led many of the great brass bands, so I thought you might want to know of his latest work. His two new compact disc recordings are with The City of London Wind Ensemble, of which he is founder, artistic director, and conductor. The performances are wonderfully musical and would be a super addition to your collection of British musical heritage.

*British Masters, Volume I -- A Maritime Overture* (Ireland), *Concerto for Timpani and Band* (Jacob), *The Forest of Arden* (Lloyd), *Prelude in the Dorian Mode*

(Cabezon/Grainger), *Serenade* (Bourgeois), *Songs of the West* (Holst/Curnow).

*British Masters, Volume II -- Comedy Overture* (Ireland/Steadman-Allen), *Trombone Concerto* (Bourgeois), *O'Mensch Bewein Dein Sunde Gross* (Cabezon/Grainger), *Variations on a Theme of Paganini* (Horovitz), *A Moorside Suite* (Holst/Wright).

The recordings are available from British Masters Enterprises, 1035 Capistrano Ct., San Luis Obispo, CA 93405, at \$17.95 each plus \$2.00 for shipping for one compact disc (add \$.50 postage for each additional compact disc), plus 6.25 percent tax. Bernel Music also carries these two recordings.

In a later issue, we will publish a transcript of Geoffrey's rehearsal wakeup with the Brass Band of Columbus, as well as my unanticipated lesson on the bass drum!

# New Book Excerpt

## **Erik Leidzen: Band Arranger and Composer** by Dr. Ronald W. Holz

### **Remarks by the Author**

In June, 1990, The Edwin Mellen Press released Ronald Holz's latest work in band research, *Erik Leidzen: Band Arranger and Composer*. This life/works of one of America's great wind-band leaders should also be of great interest to brass band enthusiasts.

Though Leidzen served as the principal arranger and composer for the famed Goldman Band of New York city from 1935 to 1962, he made an equally impressive career in providing splendid brass band scores both within and outside The Salvation Army. He was the first non-British composer to be asked to supply a test piece, that for the famed Belle Vue Open of 1955 — his *Sinfonietta for Brass Band* is still in the active repertoire.

The following excerpt from the new book takes a brief look at that work, as well as Leidzen's response to the performances he heard of his work. You might note how perceptive his comment, over thirty years ago, about brass banding then could so easily apply to our movement today.

Excerpt from the book follows.

*Sinfonietta for Brass Band* (composed 1954); published by R. Smith, 1955.

This "little symphony" consists of four distinct sections that the composer requested be played without break as one movement. The fanfare with which the work opens, closes, and is unified, comes from the fifth through eighth bars of the scherzo theme, section three. This, in turn, was derived from a theme sketch made by Leidzen in his sketchbook from Stockholm Conservatory days (circa 1914).

Leidzen did not supply a program, but it is a dramatic, emotional piece:

Section 1 — Slow introduction (Fanfare), *Allegro*, and return of the fanfare (primarily in tonic minor).

Section 2 — Song-like theme, first heard as a demanding E-flat bass solo; three repeats of the song, in various guises, with fanfare returning as the link.

Section 3 — Scherzo and Trio.

Section 4 — Begins with fughetta in a dignified bearing, leading to *Allegro* theme of Section 1, this time in the major. The fanfare motive concludes the work in a majestic, sonorous coda.

The scoring was considered "somewhat unconventional" by British standards and Erik's lack of metronome markings (he avoided them at all costs) created interpretative problems, with most conductors rushing the work and stressing the technical rather than the expressive aspects. In sharing his impressions of Belle Vue, Leidzen was honest in his criticism of these first readings, but also gave proper credit where it was due.

"One could also sense a tendency to stress the "embroidery," even at the expense of — perhaps innocuous-looking, but nevertheless important — main themes. This was mainly apparent in the slow movement.

"In regard to the fugue: for one reason or another it was never given its inherent festive solemnity and majestic pomp. The players — and, in some instances, the conductors — were evidently uncomfortable in rather strange surroundings, and one could not help speculating on what types of music are mainly being played by these bands between contest-periods.

"These points considered together brings one — however reluctantly — to the conclusion that too much stress is put upon mere skill and 'flash', which is a real pity, since the highly developed technique referred to above must inevitably be more or less wasted until harnessed and disciplined by higher musical considerations.

"Therefore, in summing up, the main thought must be that in order to make the Brass Band movement really progressive, it is not primarily more skill that is needed, but a wider and deeper musical understanding on the parts of all players and their conductors.

"However, what has been achieved is simply astonishing, and I feel deeply the honour of having even a small and modest share in the Brass Band movement. The kind courtesy and friendly generosity with which I have been met have been overwhelming, and it all emboldens me to hope that when the testing-points of *Sinfonietta* are forgotten, some bands — in the light of these impressions — may look upon the composition as music, pure and simple."

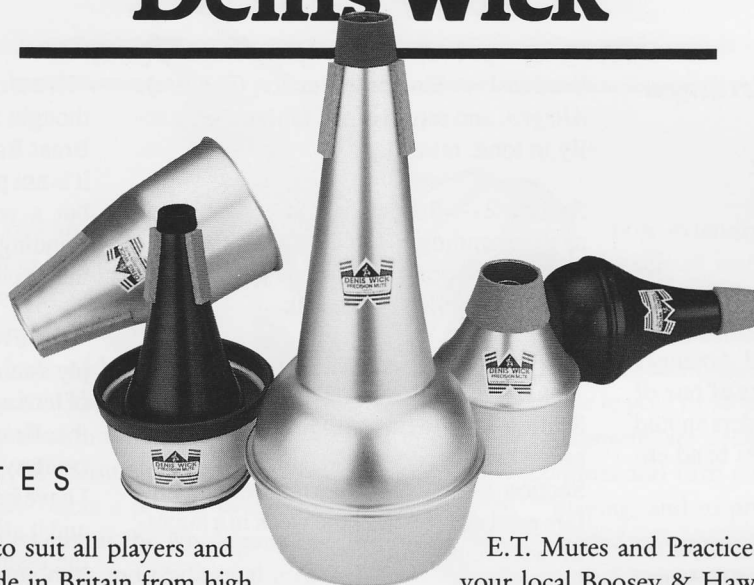
Quoted from Leidzen's article, "Impressions," *The British Bandsman*, September 17, 1955. The winning band was Ferodo Works, conducted by George Hespe.

Dr. Holz's new book can be purchased through The Salvation Army New York Trade Office (212.337.7420).

**Plan to Attend  
and  
to Compete in  
Championships IX  
Cedar Rapids,  
Iowa  
April 26 & 27,  
1991**



# Denis Wick



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E.T. Mutes and Practice Mutes contact your local Boosey & Hawkes Besson Stockist. Denis Wick mutes are distributed worldwide by the Boosey & Hawkes Group.

  
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**Bernel Music**  
Cullowhee, North Carolina

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## Book Review

### Continued from page 17

readings to keep them alive, and adventuresome new literature from the pens of America's best writers: Stephen Bulla, James Curnow, Bruce Broughton, William Himes, and eventually Scottish 'transplant' Peter Graham" (p.137). Smith returned to his native England with the NYSB in 1985, the fifth trip to England since 1904.

The current Bandmaster of the NYSB is Brian Bowen, who came to New York from England, where he directed a corps band and was involved as a music editor. He is also a well-known composer and arranger. In 1986 women were allowed in the band for the first time.

Part II of *Heralds of Victory* contains chapters covering instrumentation, festivals, soloists and ensembles, and the Male Chorus. The five Appendices contain a chronology of major events, lists of band officers, a list of recordings, and a roster of all current and former members of the band. There are sixteen pages of black-and-white photographs that range over the entire 100-year history of the band.

The British brass band tradition has been kept alive in the United States, over the past 100 years, by Salvation Army bands. Since the North American Brass Band Association was formed in 1983, there is now an organized program to form and develop brass bands. Although music written for Salvation Army bands is not available for non-Army organizations, American composers such as Erik Leidzen, and more recently Bulla, Himes, Broughton, and Curnow, have written significant music for American wind bands and secular brass bands. Many professional musicians got their start in Salvation Army bands, most notably Phil Smith, co-principal trumpet of the New York Philharmonic Orchestra (and son of former NYSB Bandmaster Derek Smith).

The message of *Heralds of Victory* is more than an historical account of a famous band. It is the story of dedicated musicians, and Salvationists, who have committed their lives to the betterment of their

fellowmen. "What this band has wrought for the Kingdom of God and for the cause of all that is best in sacred music cannot be adequately measured by any human standard" (p.xiii).

The author writes with clarity and conviction. This is significant research with exhaustive documentation. The printing and photography are excellent, except for the programs reproduced on pages 208-214, where the print is too small to read. All references are in the Endnotes, an inconvenience to many readers. The poor quality of the softback binding permits individual pages to work loose after a few readings.

*Heralds of Victory* is available from The Salvation Army New York Trade Office, 145 West 15th Street, New York, NY 10011 (telephone 212.337.7420). The history of the NYSB offers an inspirational message to musicians of all ages and backgrounds. It is highly recommended for school libraries, and for the personal libraries of serious musicians and scholars.

Reprinted with permission from the *Journal of Band Research*. Dr. Droste is Professor of Music at The Ohio State University, the founder and director of The Brass Band of Columbus, and President and a Director of NABBA. Dr. Holz is a Director of NABBA, serves as the Controller of the NABBA Championships, and regularly reviews the Championships for *The British Bandsman* and *The Brass Band Bridge*.

### Philip A. Smith Brief Biography

Philip A. Smith was born in London in 1952 and emigrated with his parents to New York in 1959. He studied cornet with his father, the Salvationist Derek Smith, and then with Edward Treutel and William Vacchiano while successfully completing bachelor's and master's degrees at the Juilliard School of Music. He has been cornet soloist with The New York Staff Band and The International Staff Band of The Salvation Army. He joined the Chicago Symphony Orchestra in 1975 and the New York Philharmonic in 1978 as Co-Principal Trumpet, and became its Principal Trumpet in 1988. He is also Bandmaster of the Salvation Army Montclair Band.

## Recording Review

### *Escapade* by Philip A. Smith with the Rigid Containers Group Band

I confess that my first thoughts were humor. Wow, what brands of lip balm and valve oil does this guy use? The truth is that neither has much to do with Philip Smith's magnificent performances in this recording.

Smith's selections include *Jerusalem\** (Blake/Parry), *Tucker\** (Leidzen), *La Virgen de la Macarena\*\*\** (Mendez/Freeh), *What A Friend\*\*\** (Freeh), *Caprice\** (Turrin), *Cleopatra\** (Damare), *Intrada\*\*\** (Honnegger/Freeh), *Escapade\*\** (Turrin), *His Eye is on the Sparrow\*\*\*\** (Bulla), and *Facilita\** (Hartmann/Mortimer). The astericks indicate the solo instrument used: \*=B-flat cornet, \*\*=B-flat piccolo trumpet, \*\*\*=C trumpet, and \*\*\*\*=B-flat flugelhorn.

Each song is so well performed that it alone could justify buying the recording. There are two works, however, that are breathtaking, especially when placed next to each other, creating a most dramatic effect. *La Virgen de la Macarena*, composed by trumpeter Rafael Mendez and arranged by Mark Freeh, provides brilliant C trumpet fireworks and an unsurpassed technical challenge. *What A Friend*, the familiar hymn gloriously arranged by Mark Freeh, is Smith's most lyric, sweet, and loving performance. Hear only the first phrase of this solo, remember the hymn's words, and you will understand why Philip Smith's music is so miraculous.

The band (formerly the GUS [Footwear] Band), conducted by Bramwell Tovey, performed beautifully.

Compact discs are \$15 and tapes are \$10 (plus \$2 shipping for either) from New Song Productions, P.O. Box 1387, Bloomfield, NJ 07003. New Jersey residents should add 6 percent tax before the shipping charges.



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Besson Sovereign Euphoniums are completely compatible — Bob plays a 968 with the John Foster Black Dyke Mills Band while Nick plays a 967 with the Britannia Building Society Band.



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# Operation Ferret

NABBA Vice President Glenn Kelly and his band of sleuths are hot on the trail of all brass bands in North America, regardless of whether they use the traditional British instrumentation or not. Brass bands have developed in North America in several ways, and that is why no one is absolutely sure of the total brass band population — but we are going to find out.

Current member bands of NABBA are —

Allegheny Brass Band  
P.O. Box 15100  
Pittsburgh, Pennsylvania 15237

Atlantic Brass Band  
721 Wayne Ave.  
Hammononton, New Jersey 08037

Brass Band of Columbus  
1310 Maize Road Court  
Columbus, Ohio 43229

Capitol English Brass Band  
4380 South 5100 West  
Hooper, Utah 84315

Chester Brass Band  
P.O. Box 734  
Chester, Nova Scotia B0J 1K0  
Canada

Eastern Iowa Brass Band  
703 6 Ave. North  
Mount Vernon, Iowa 52314

Hannaford Street Silver Band  
92 Arundel Avenue  
Toronto, Ontario M4K 3A4  
Canada

Junior Varsity All-Star Brass Band  
P.O. Box 16176  
Columbus, Ohio 43215

Mississippi River Brass Band  
2208 Jefferson St.  
Quincy, Illinois 62301

North Carolina State University  
British Brass Band  
Box 7311, Music Dept. NCSU  
Raleigh, North Carolina 27695

Ohio Collegiate Brass Band  
2844 East Dublin-Granville Rd.  
Columbus, Ohio 43231

River City Brass Band  
P.O. Box 6436  
Pittsburgh, Pennsylvania 15212

River City Youth Brass Band  
P.O. Box 6436  
Pittsburgh, Pennsylvania 15212

Rockville Brass Band  
11123 Schuylkill Road  
Rockville, Maryland 20852

St. Johns River Brass Band  
1800 Executive Center Drive  
Jacksonville, Florida 32207

Salt River Brass Band  
2517 N. Seventh St.  
Phoenix, Arizona 85006

The Screammers & Lyric Brass Band  
156 N. Highland Ave.  
Akron, Ohio 44303-1504

Sheldon Theatre Brass Band  
948 Burton Street  
Red Wing, Minnesota 55066

Smoky Mountain British Brass Band  
P.O. Box 2438  
Cullowhee, North Carolina 28723

Triangle Brass Band  
260 Lashley Road  
Chapel Hill, North Carolina 27516

Varsity All-Star Brass Band  
P.O. Box 16176  
Columbus, Ohio 43215

Wenatchee British Brass Band  
P.O. Box 903  
Wenatchee, Washington 98801

Westwinds Brass Band  
3433 54th Street  
Lubbock, Texas 79413

Here are the nonmember bands we have found so far, some of them inactive —

Baltimore Brass Band, MD  
Bowling Green Brass Band, OH  
Bloomington Brass Band, IN  
Buffalo Silver Band, NY

California Poly. State Univ., CA  
California State Univ. Brass, CA  
CSU, Fresno Brass Band, CA  
Carnegie-Mellon Brass Band, PA  
Clemson University Brass Band, SC  
Colorado Brass Band, CO  
Danbury Brass Band, CT  
Delta Brass Band, CA  
Denison-Granville Brass Band, OH  
The English Oak Band, MI  
Gettysburgh H.S. Cerem. Brass Band, PA  
Gramercy Brass of NY, NY  
Hallelujah Brass, ID  
Humbolt Bay Brass Society, CA  
Kirkland Lake Brass Band, ONT  
Lima Brass Band, OH  
Metropolitan Silver Band, ONT  
Milwaukee British Brass Band, WI  
Northwestern British Brass Band, IN  
Nova Albion Brass, CA  
Onandaga Brass Band, NY  
Oshawa Civic Band, ONT  
Philadelphia German Brass Band, PA  
Rappahannock Brass Band, VA  
Raton City Band, NM  
Roanoke County Schools Brass Band, VA  
Rocky Mountain Brassworks, CO  
St. Anne De Bellevue Band, QUE  
Village Green Marching Band, WA  
Villanova University, PA  
Wallingford British Brass Band, PA  
Western Missouri British Brass Band, MO  
Weston Silver Band, ONT  
Whitby Brass Band, ONT

If you know of other brass bands, please contact the NABBA member in the appropriate region —

Northeast — Anita Collings, 609.398.1060  
Southeast — Dale Peckman, 804.850.4362  
Central — Don Stine, 319.895.6319  
West — Glenn Kelly, 509.663.1861

The regions are described in more detail on page 14, third column, middle paragraph.

When the ferret team's research is finished, we will publish the list of all NABBA members, member bands, and nonmember bands. The roster will include as much information as possible.

Join the North American Brass Band Association today and be included in the first membership roster! Please see page 2 for details.

**North American Brass Band Association, Inc.**

**The Brass Band Bridge**

Thomas A. Myers, Editor  
156 N. Highland Avenue  
Akron, Ohio 44303-1504  
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