

# The BRASS BAND Bridge



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

ISSUE 41

NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

AUGUST 1990

## Mississippi River Brass Band Hosts Joint Concert with Tilbury Youth Brass Band from England

**By Ms. Debra Priest  
Member of the Board of  
Directors and Solo Cornetist,  
Mississippi River Brass Band**

Hannibal, Missouri was the place, brass band music was the goal, and 27 of Britain's fine young musicians converged on the city to join with the members of the award-winning Mississippi River Brass Band for an unforgettable evening.

The Tilbury Youth Brass Band from Tilbury, Essex, England journeyed to the United States on a reciprocal tour with the St. Charles West Jazz Band from St. Charles, Missouri. When planning its trip to the midwest, the TYB was eager to hear and share a concert with an American brass band. St. Charles West's director, Bob Spiegelman, contacted Debra Priest, Solo Cornetist with the Mississippi River Brass Band, who convinced the Hannibal Riverfront Progress Association to sponsor the joint endeavor. After several US-UK telephone calls, the bands set August 2 as the American debut concert for the Tilbury Youth Band.

There are four bands in the Tilbury organization — the Tilbury Band (Championship Section), the Tilbury Silver Band (Fourth Section band), The Tilbury Youth Band, and the Tilbury Learner's Ensemble.

The Youth Band was the first of the bands to travel abroad. Michael Stroud has been its director since 1983, was solo cornetist

in the band for several years, also conducts the Tilbury Silver Band, and plays solo horn in the senior Band. Amongst their contest results, the title "Pontins' 1984 Youth Section Champions" must surely rate as the best-ever honor earned by any Essex youth band. In 1985, they were invited to appear at the Royal Festival Hall, London, in the National Festival of Youth Music. In 1986, they were the London and Southern Counties Area Youth Champions, entitling them to compete in the National Brass Band Finals.

The Mississippi River Brass Band also has been bestowed many honors. In 1986 in their second year of competition in the North American Brass Band Championships, which were held in Indianapolis, they earned Second Place in the Championship Section, under the baton of Pam Potter. Returning to the Championship Section in 1987 in Columbus, Ohio, they received Third Place honors and won the same placing in the 1989 Championships in Asheville, North Carolina.

The young British musicians were greeted and guided in Hannibal by members of the MRBB. They toured Mark Twain's boyhood home and explored the famous cave where Tom Sawyer and Becky Thatcher were lost.

The Tilbury Youth Band opened the concert with both national anthems, then performed *The Shepherd Song* (arranged by

Goff Richards), *Appalachian Folk Song Suite* (James Cumow), *Black Magic Woman* (Peter Green), *We've Only Just Begun* (featuring the tenor horn section), and *Instant Concert* (H.L. Waters).

The Mississippi River Brass Band continued the concert, opening with Henry Fillmore's *Circus Bee*, followed by *Jubilee Overture* by Philip Sparke. Chuck Brooks, Solo Cornetist, was featured in *A Trumpeter's Lullaby* by Leroy Anderson. Other selections included *Marching Through Georgia* (arranged by Goff Richards), *America the Beautiful* (arranged by William Himes), *Fantasy on British Sea Songs* (arranged by Gordon Langford), and *Seventy-Six Trombones* (arranged by W.J. Duthoit).

The two bands combined for their final two selections. Maestro Potter conducted Langford's *Waltzing Matilda*, and Conductor Stroud led *Hootenanny*, another crowd pleaser by H.L. Waters. The combined bands brought the audience to their feet in a rousing ovation. MRBB President Toni Stanley presented Mr. Stroud with a MRBB shirt, and the Tilbury Youth Band gave the MRBB their 1990 touring banner. Colin Morrison, secretary and manager for the Tilbury Youth Band invited the Mississippi River Brass Band to England next year to compete in the British Brass Band Finals.



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**NABBA Membership Chairman**  
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## **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!

## **Editorial**

*The Brass Band Bridge* and the North American Brass Band Association are focused on helping support and encourage brass bands in Canada and the United States. For this binational coverage we pay a certain price because many companies and foundations will contribute only to US or Canadian but not North American nonprofit organizations. Yet, we know that we are a stronger organization because of our North American membership. Joining together is logical, appropriate, more interesting, and enjoyable.

Unfortunately, except for the Chester Brass Band who told us about their new band hall and finished a strong Second Place in the Honors Section in Pittsburgh, we have not heard from a Canadian band in a long time. The silence from the Hannaford Street Silver Band (professional), the Weston Silver Band, and the Whitby Brass Band is most disconcerting, since the news from those bands was regularly reported in the *Bridge*. The latest news on the activities of all the Canadian bands is most welcome.

Another troubling trend is the absence of a Canadian citizen on the NABBA Board of Directors. Surely there are several Canadians who would enjoy contributing to the future of brass bands in North America. Please call me (216.291.7506 days), Secretary Bert Wiley (704.293.9312 days), or President Paul Droste (614.888.0310 evenings) if you would like to consider being nominated to the Board of Directors.

Importantly, the new Directors from Canada are also likely to be the leaders who will encourage the sponsorship of the NABBA Championships in Canada. Championships III were held in Weston, Ontario in 1985. Championships IX (1991) will be held in Cedar Rapids, Iowa; X (1992) in Columbus, Ohio; XI (1993) in Ft. Myer, Virginia near Washington, DC; and XII (1994) is available and may go to Pittsburgh. Canadian interest in again hosting the North American Brass Band Championships seems more than due. Because of the funding and organization lessons learned in the last few Championships, the task of sponsoring our annual live competition has become a bit easier than it may have been in 1985.

I was very pleased that Canadian Dr. Morley Calvert was able to adjudicate Championships VIII in Pittsburgh this year. He is an outstanding composer and music educator, the Music Director of The Weston Silver Band in Toronto, and is conducting three concerts with the Hannaford Street Silver Band this year.

I know there must be numerous brass band events taking place in Canada. Although it is an excellent program, I hope I will be hearing more from Canada than just the Canadian Public Radio's *As It Happens!*

Sincerely,

**Please Send**  
**Your Brass Band's News & Stories**  
**to**  
***The Brass Band Bridge***  
**156 N. Highland Ave.**  
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**USA**

# The Great American Brass Band Festival

**By Dr. Paul Droste**  
**NABBA President**

It was in the dead of winter when a total stranger named George Foreman invited the Brass Band of Columbus to participate in a summer brass band festival in Danville, Kentucky. Foreman promised an exciting and unique festival of brass bands — all types of brass bands — perhaps a first in this country. "We want to capture the nostalgia of a concert in the park," he stated. Foreman is the Managing Director of the Norton Center for the Arts at Centre College in Danville. His idea was to bring several different types of brass bands to Danville for The Great American Brass Band Festival.

The brochure arrived weeks later, and we noted that Foreman had booked seven other "brass bands". The bands that performed at the GABBF were Dejan's Olympia Brass Band of New Orleans (a funeral band), Mr. Jack Daniel's Original Silver Cornet Band, the Brass Band of Columbus (representing NABBA), The Regiment Band of the 11th North Carolina Troops, and four bands from Kentucky: Saxton's Cornet Band from Lexington, The Commonwealth Brass Band from Louisville, The Kentuckiana Brass and Percussion Ensemble, and the host band, The Advocate Brass Band from Danville, directed by Foreman. It was an interesting combination of amateur and professional bands, all with very unique approaches to brass bands.

The Olympia band provided funeral music for a short parade through town to start the festival. Later, this professional band of young old-timers played two concerts of turn-of-the-century New Orleans jazz and also performed at an outdoor Sunday morning worship service.

The Jack Daniel's band presented a slick package of solos, marches, jazz features, and novelty numbers — all programmed with a narration that tied the band and audience into an old-time concert in the

park. The "school marm" played a solo, the "blacksmith and mayor" were featured, and the narrator was lively, corny, and funny. This band is a touring group of professionals and has a set program that sounds spontaneous — a totally entertaining production that captivated the audience.

The Brass Band of Columbus, directed by NABBA President Paul Droste, was selected to represent the contesting brass bands. The BBC concerts featured a variety of light and semi-serious music. Dr. Ron Holz, NABBA Contest Chairman from nearly Asbury College, conducted the BBC in three numbers from The Salvation Army repertoire.

The Kentuckiana Brass and Percussion Ensemble is comprised of 25 brass and percussion teachers from Kentucky's colleges and universities. Its repertoire ranged from Gabrieli to Gershwin. More in the style of a brass choir, the size and instrumentation varied with each selection.

The Regiment of the 11th North Carolina Troops dressed in Civil War uniforms and played original pieces with a variety of instruments modeled after the unique horns of that period. They allowed other band members to view and play their horns — old-style rotary valved cornets and over-the-shoulder basses.

The other Kentucky brass bands were more of the amateur, community type. There was a small, but noticeable, woodwind section in the Advocate Brass Band, anchored by former NABBA Treasurer Mike Swaffar on clarinet. It was a pleasure to see George Foreman as a brass band conductor — practicing what he preached all weekend. The band's woolen uniforms were attractive to the eye, but uncomfortable in the heat. The host band can take the credit for being the impetus for the festival.

Members of the audience were treated to 21 concerts, a parade, and a community church service in two days. Although the weather was hot for June, the grassy area on the Centre College campus offered trees for shade. The bands played in front of an impressive backdrop with the festival logo as a focal point. As an additional

bonus at each concert, the audience's turn-of-the-century fashions seemed like a mini style-show with ladies in long dresses and bonnets and gentlemen sporting suspenders and straw hats. The festival also included a hot air balloon race and exhibits of cartoon art and early telephones — all free of charge.

Will there be a second GABBF? George Foreman says, "Yes!" He notes that between 15,000 and 20,000 people attended the first one and were already asking about a repeat in 1991.

Tentative dates for the Great American Brass Band Festival II are June 15-16, 1991 — again in Danville, Kentucky. For further information, please contact Mr. George Foreman, Danville-Boyle County Tourist Commission, P.O. Box 1168, Danville, KY 40422.

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## Rumors?

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## Recent Recordings

I have enjoyed seeing the huge outpouring of brass band recordings on compact discs. The current catalog from Egon Publishers Ltd. in England (telephone 011.44.462.894498) listed 75 titles of interest to brass band enthusiasts, of which 20 are Salvation Army bands, 5 are brass band soloists, and the remaining 50 are British-style brass bands, mostly from the U.K. and Europe.

If I have the recording, the listing below includes the conductor, publisher, and composer/arranger of each selection. Bernel Music (704.293.9312) also carries many of these recordings or can get them.

### **The IMI Yorkshire Imperial Band (Scott)**

*Pageantry* -- Strike Up The Band (Gershwin/Richards), Chelsea Bridge (Strayhorn/Drover), Homage March From "Sigurd Jorsalfar" (Grieg/Reynolds), On The Way Home (Grieg/Langley), Can Can (Of-

fenbach/Richards), The Girl With The Flaxen Hair (Debussy/Brand), March from "Le Coq D'Or" (Rimsky-Korsakov/Catherall), Pageantry (Howells), Amhem (Kelly), Toccata from "Organ Symphony No. 5" (Widor/Sparke), Drink To Me Only (Langford), Entry of the Huntresses from "Sylvia" (Delibes/Newsome), Country Scene (Richards), Sandpaper Ballet (Anderson/Brand), Norwegian Wood (Lennon & McCartney/Drover), and The Downfall of Lucifer (Bourgeois). Polyphonic QPRL 040D.

### **The Williams Fairey Engineering Band (Newsome and Lawton)**

*Freedom* -- Slipstream (Sparke), Symphonic Suite Scheherezade (Rimsky-Korsakov/Ord Hume), Laughter In The Rain (Sedaka/Charleson), Brassmen's Holiday (Armengo), A Disney Fantasy (Richards), Swiss Air (Newsome), The Lass of Richmond Hill (Barry), Thoughts of Love (Pryor/Wilkinson), and Freedom (Bath). Polyphonic QPRL 038D.

## **Four Brass Bands from New Zealand**

*Bold is Brass* -- Continental Airlines Auckland Brass (Errol Mason): Appreciation (Powell), Dances and Arias (Gregson). Yamaha New Lynn Brass (Alan McKenzie): The Challenge (Calvert), Spectrum (Vinter). Skellerup Brass Band (Mervyn Waters): Simoraine (Barracough), Diversions for Brass Band (Bourgeois). Wanganui Tenderkist City Silver Band (Jarrett): The Champions (Wilcox), The Three Musketeers (Hespe). Ode Record Company (NZ) CD ODE 1291.

### **John Foster Black Dyke Mills Band (Newsome) with The Huddersfield Choral Society (Rhodes)**

*Christmas Fantasy* -- We Wish You A Merry Christmas (/Warrell & Newsome), A Christmas Festival Overture (Anderson/Horton), Nativity Carol (Rutter), God Rest Ye Merry Gentlemen (/Willcocks & Newsome), Farandole (Suite L'Arlesienne) (Bizet/Wright), The Shepherd's Farewell (Berlioz), Ring Out, Wild Bells (Fletcher/Newsome), For Unto Us A Child Is Born (Handel/Newsome), Shepherd's Hey (Grainger/Wright), The Twelve Days of Christmas (/Rutter), O Come, All Ye Faithful (/Willcocks), Sussex Carol (/Willcocks), and A Christmas Fantasy (Langford). Chandos CHAN 8679.

## **Several Bands**

*Listen To The Bands* -- Cory Workmen's Band: Cross of Honor (Rimmer), Arabella (Chester). G.U.S. Footwear Band: Early One Morning (/Seymour), Napoleon Gallop (Martyn). The Scottish C.W.S. Band: The Flying Scot (Grant). Harry Mortimer & His All Star Brass: Novelty: The Faithful Hussar (Frantzen), The Farewell Waltz (Binge). Wingates Temperance Band: Black Knight (Rimmer), Skye Boat Song (Lawson/Rimmer). G.U.S. Footwear Band: Symphonic Foxtrot: Samum (Robrecht/Dawson). Men O'Brass: Semper Sousa (/Seymour). Wingates Temperance Band: Webers Last Waltz (/Rimmer). Scottish C.W.S. Band: The Bold Gendarmes (Offenbach/Siebert). Cory Workmen's Band: Men of Harlech (German/Wright). Wingates Temperance Band: Slaidburn (Rimmer), Tantalusqualen (Suppe/Rimmer). Harry Mortimer & His All Star Brass: Stardust (Carmichael/Parish). Brighouse & Rastrick Band: Trombone

Trio: Trombone Galop (Clark/Howe), Battle of Britain (Godwin/Walker). Men O'Brass: Beau Ideal (/Howe). EMI CC 234, CDB 7917152.

### **The Britannia Building Society Foden Band (Snell)**

*Band of the Year* -- Spanish Dance (Faure/Snell), Winter (Vivaldi/Snell), You'll Never Walk Alone (Rodgers & Hammerstein II), Tea for Two Fantasy in Percussion (Youmans), Solveig's Song (Grieg/Snell), Eighteenth Variation on a Theme of Paganini (Rachmaninov/Snell), An American In Paris (Gershwin/Snell), Postcard from Mexico! (Snell), A Pretty Girl is Like a Melody (Berlin), Puttin' On The Ritz (Berlin), Sweet and Low (Barnby/Snell), In The Woods (Strauss/Snell), and Bolero (Ravel/Snell). Grasmere GRCD 33.

*Brass with Class* -- Britannia (Sparke), Love's Old Sweet Song (Molloy/Snell), Dansa Brasileira (Guarnieri), To A Wild Rose (McDowell/Ball), Bank Holiday (Snell), On With The Motley (Leoncavallo/Farr), Cossack Dance (Tchaikovsky/Snell), Appalachian Folk-Song Suite (Curnow), Freedom (Bath), Dance Sequence (Wood), and Procession To The Minster (Wagner/Snell). Polyphonic QPRL 037D.

### **The Ohio State University Marching Band (Woods)**

*Buckeye Brass* -- Buckeye Opener (Crumit/Pfaffman), Across the Years (Dougherty/Pfaffman), Autumn Leaves (Kosma/Pfaffman), I Can Wait Forever (Russell, Foster, Graydon/Swearingen), Boogie Down (Jarreau/Swearingen), St. Louis Blues (Handy/McDaniel), Sambandrea Swing (Menza/Swearingen), Tiger Rag (DeCosta/LaReau), Alexander's Ragtime Band (Berlin/Swearingen), Seventy-Six Trombones (Willson/LaReau), Buckeye Battle Cry (Crumit/Heine), Les Regiments (Rauski/Heine), Fight The Team (Dougherty/Heine), Hang On Sloopy (Russell & Farrell/Tatgenhorst), I Wanna Go Back To Ohio State (/Heine), The British Eighth (Elliott), Olympic Fanfare (Williams/Tatgenhorst), Eternal Father (/Smith), and Military Escort (Fillmore). FSRCD-1361. (A few words of explanation: Ohio State's brass band is marching oriented, so don't expect *Simoraine*, and the band uses cornets and trumpets, American baritones, and Sousaphones, but its heritage is the British brass band.)

Continued on Page 14.



## **What is the Source of Ms. Lineberger's Musical Perfection?**

This portrait of Ms. Laura Lineberger, euphonium soloist with the Brass Band of Columbus, was taken during the BBC's rehearsal on the night before Championships VIII in Pittsburgh. What is the source of her musical excellence? Could it be her relaxed but well-supported playing

posture on the edge of the chair, her perfect embouchure, her tranquil but strong diaphragmatic breathing, the outstanding instruction she has received, thousands of hours of practice, her calm hand positions that yield fluid and efficient valve motions, her complete attention to the music and the conductor, the little black cushion that supports her instrument at just the right height, her pleasant and friendly personality, or her peaceful left foot?

We all can take a lesson from Laura. The answer to the question, I believe, is all of the above.

# Yamaha/NABBA Brass Band Workshops

## Highlights from Summer 1990

### By Dr. Paul Droste

For the past five summers, Yamaha Corporation of America (Band and Orchestral Division) and the North American Brass Band Association have conducted brass band workshops throughout the United States. Perry Watson led these workshops for the first four summers and Paul Droste led the workshops this summer.

Yamaha sends a full set of brass band instruments, from the E-flat soprano cornet to the BB-flat tuba, plus percussion, to these workshops. Yamaha provides the instruments free of charge and also covers the expenses of the clinician. The local host is responsible for the facilities and publicity. The only cost to the workshop participants is a membership in NABBA.

The clinics generally last one full day plus the preceding evening. The central purpose is to provide a hands-on experience in brass bands. A reading band is formed to play a wide variety of brass band literature. The clinician also provides information on brass band history, concepts, and how to start a brass band. Several new brass bands have been created as a result of these workshops, and existing bands are given support and encouragement. Occasionally, a short concert is given at the conclusion of the workshop, and sometimes college credit is offered.

The first 1990 workshop was also a part of The Great American Brass Band Festival, held in Danville, Kentucky on June 15-17. Eight brass bands (an umbrella term because some of them had woodwinds) participated in the Festival. The best known were Dejan's Olympia Brass Band of New Orleans and Mr. Jack Daniel's Original Silver Cornet Band. The Brass Band of Columbus, directed by Paul Droste, represented NABBA contesting bands.

George Foreman of Centre College in Danville was the workshop coordinator and the guiding genius of the Festival.

Although the official workshop registration was not large, a full-sized brass band resulted when members of other participating bands joined in. Yamaha District Manager and former NABBA Treasurer Mike Swaffar filled in nobly on tuba with the workshop band while also playing clarinet in the Advocate Brass Band of Danville. NABBA Championships Chairman and Controller Ron Holz played in the Kentuckiana Brass and Percussion Ensemble and guest-conducted the Brass Band of Columbus. The Festival was a huge success and hopefully will become an annual event.

The second summer workshop was held in Phoenix, Arizona at Grand Canyon University on June 29-30. Local host was Bob Croft, joined by several members of the Salt River Brass Band. There was a fully instrumented band in attendance and the sight reading was outstanding. Later, Bob explained that the Salt River Band has only one rehearsal before each concert, so sight reading skills are a necessity.

The Salt River Band has won Second Place in the previous two NABBA Video Competitions. We hope this fine band will attend the NABBA Championships in Cedar Rapids, Iowa in April 1991. Incidentally, Bob Croft has a private collection of brass instruments that would rival that of many museums. Yamaha District Manager Dale Thompson assisted with this workshop.

Droste spent July 9-12 with John Kincaid at his annual Colorado Brass Band Workshop, held at Western State College in Gunnison. Although this was not an official Yamaha/NABBA workshop, District Manager John Mills supplied some much needed instruments and other support. John Kincaid has run this workshop for 16 years and many of the 34 players had attended previous workshops. There were players from seven different states. And Bob Croft traveled from Phoenix to Gunnison for some more brass banding. Two concerts were given at the end of the workshop and college credit was offered to those who attended the morning lectures by Droste and Kincaid. At the final concert, Kincaid was recognized for his pioneering work in the brass band movement.

From Gunnison, Droste flew to Wenatchee, Washington to conduct the third workshop on July 13-14. The hosts were the Wenatchee Brass Band and NABBA Vice President

Glenn Kelly. Similar to the Phoenix workshop, about half of the workshop participants were from the Wenatchee Band and the others from around the area. This workshop ended with a short public concert in a nearby park. Present at the Wenatchee Workshop were Yamaha National Sales Manager Louis Witt and new District Manager Robert Conaway.

Glenn Kelly solicited written comments from the participants of the workshop and several interesting ones are noted here:

"In retrospect, I felt the weekend was an extremely positive experience. It provided a chance to read new music, gain greater perspective on the international world of brass banding, play a Yamaha instrument as a source of comparison, and to meet other brass players throughout Washington and Oregon with whom we have a common bond of spirit."

"The fastest way to create a nice brass band sound is to have the group play hymns."

"I think the main value of the seminar (to me) was the sheer joy of playing the music and being exposed to new and exciting literature."

"Players were encouraged to swap instruments, highlighting the fact that all parts are written in the treble clef, which allows moving among parts with relative ease."

"This music is a blast to play, and I hope a blast to listen to."

"I learned a great deal about sound concept, and picked up some great exercises for my bands, history of brass bands, roles of the different instruments, literature, arrangers/composers, competing amongst brass bands, and how our own WBBB fits into the brass band organization."

The month of August started with Dr. Droste in San Antonio at the Texas Bandmasters Association Convention. The hands-on approach was again used in two one-hour sessions at the convention. Even at the early hour in the morning, the seats were filled with band directors curious about the British brass band. Several of the Yamaha representatives sat in the reading band, led by Marketing Manager Jay Wanamaker and David Via on percussion, Mike Swaffar on tuba, and Johnny Woody playing an eloquent E-flat tenor horn. Also in attendance were District Managers Ted Dolan and John Mills. This was the first

workshop to be offered during a convention and the experiment was a success.

As of this writing, one workshop remains. It will be hosted by Jim Gray in Battle Creek, Michigan, on August 24-25.

Due to the four Yamaha/NABBA Brass Band Workshops held so far, over 100 brass and percussion players have been exposed to a brass band. The written reactions of the players in Wenatchee mirrored the spoken comments at the other locations. Brass band music is varied and interesting — and challenging. The sound of a brass band cannot be duplicated — or topped. It is not difficult to start a brass band. Existing brass bands in Phoenix and Wenatchee were supported, and new brass band seeds were planted in Kentucky and Texas. NABBA gained many new members, and Paul Droste added a lot of points to his frequent flyer program.

During an informal dinner in Wenatchee, National Sales Manager Louis Witt confirmed Yamaha's support of the brass band movement. These summer workshops are an excellent example of cooperation between two organizations, Yamaha and NABBA, with similar long-term goals.

There are already some inquiries about workshops in the summer of 1991. Those interested in hosting one should contact Paul Droste, NABBA President (614.888.0310 evenings), or Johnny Woody at Yamaha in Grand Rapids, Michigan (800.253.8490 days).

## It Takes Brass To Stave Off Treble

**Mr. John E. Andrist**  
**Editor and Publisher**  
***The Omak-Okanogan***  
***County Chronicle***  
**Omak, Washington**

Three Okanogan County musicians went south last weekend to take part in a brass band workshop sponsored by the North American Brass Band Association, Yamaha Music Corporation of America, The Band Box of Wenatchee, and the Wenatchee British Brass Band.

I spent most of the nine hours of rehearsal trying to master treble clef music. Then I spent much of the concert hour staying out of the way of the talented euphonium player who not only read it, but played it delightfully.

Lynnette Johnson of Brewster and Peter Steffen of Riverside had no such problem. Both read and play treble clef. They were so at ease, they swapped horns, going from baritone to euphonium to tenor horn. Peter even wound up playing in the tuba section.

I struggled along with a silver copy of my own euphonium, doing well to hit a few right notes.

I grew up on bass clef baritone music. Two weeks before the workshop, I tackled treble clef, because brass band music is all written in treble clef. It is done, I'm told, so players can move about to whatever instrument is needed.

The "rest of us" learned to play bass clef, and stuck with just one instrument.

The problem, for me, came in converting not only the positions on the musical staff, but the fingerings for notes.

A treble clef "C" is a bass clef "B." You play "C" to get "B" or vice versa. It gets tougher when you find the darn treble clef "C" in the space I've known for 43 years as "E."

Don't bother to figure it out. Just understand that I didn't master the switch in just two weeks. I played a lot of wrong notes, sometimes at the right time.

The easy part was having fun blowing a horn for 10 hours in two days' time. Glenn Kelly (who often plays French horn with the Okanogan Valley Orchestra), his wife Miriam, and others got the whole thing organized, with help from fellow British brass band players.

Jim Matthews, owner of The Band Box, provided the rehearsal space, was the connection with Yamaha, and worked away in 100-degree heat loading and unloading equipment. Wenatchee British Brass Band musicians also helped. Many participated in the workshop as well.

Good thing, too. Without Regan Huffman of Moses Lake, there would not have been any good sounds from the euphonium section. As it was, all I had to do was stay out of her way. Thanks, Regan.

Thanks, too, to all who helped organize the workshop and brief concert, and to WBBB musicians whose playing provided the glue that held it all together.

They are an impressive group. I can't wait to hear their next concert to see how they react musically to our instructor's explicit and careful training.

For example, he explained the three distinct styles of brass band music. (A brass band, by the way, has no clarinets, saxophones, flutes, or piccolos. Just brass horns and percussion.)

Workshop instructor, Dr. Paul Droste, professor of music at The Ohio State University, provided this and other fascinating information as he lectured between rehearsal numbers.

The three styles are British, Salvation Army, and American. British is the most mellow, softest, and sweetest. Players there work a lifetime gaining band membership. (A far cry from the laid-back fun of our Village Green Marching Society.) Salvation Army style is in between the mellow British, and the sharper, brighter American style.

Yes, I mean Salvation Army. We even played the "Salvation Army March" by John Philip Sousa. I was surprised to learn the Salvation Army played such a role in our nation's band development.

I won't try to give you details. I was busy writing musical notes, not taking lecture notes. Ask Peter. He took lots of notes, as well as playing the right ones.

It was a great experience, for me. But Dr. Droste had to put up with a lot to ignore my light-hearted approach. I tried to win him over by playing ultra-mellow, in the British style, with wee bits of the lip and jaw vibrato he recommended. He didn't appear impressed.

So now I have a new skill to learn. Meantime, Lynnette and I are urging Peter Steffen to join Village Green. From what I observed, he can play just about anything he wants in the low brass section. We'd be delighted!

Reproduced with permission from *The Omak-Okanogan County Chronicle*, July 18, 1990.

### River City Brass Band Gets New General Manager

Ms. Carol Dougherty has been named to succeed Joan Kimmel as General Manager of Pittsburgh's professional River City Brass Band. The change came in June after Pittsburgh native Ms. Kimmel had announced earlier in the year her intention to resign to seek an academic-related career and after an intensive search to find a suitable new general manager.

An original incorporator of the internationally known River City Brass Band, Ms. Kimmel has been the driving administrative force behind the band's rapid growth and development since it was founded in 1981. She handled the creation of the imaginative subscription concert series, which now has the RCBB playing each concert in the series seven times in six different venues throughout western Pennsylvania. The series currently has nearly 4,000 subscribers. During the Kimmel years, the band also scored a major artistic and financial success as a featured attraction in Australia during that country's bicentennial celebration. In 1989, the band was awarded a challenge grant of \$215,000 from the National Endowment for the Arts, the first band ever to receive such a grant. The RCBB has an annual budget of more than \$1 million.

Ms. Dougherty, also a native of Pittsburgh, has been Managing Director of the Berkshire Theatre Festival in Stockbridge, Massachusetts for the last two years. Previously, she was Business Manager for the University of Pittsburgh Theatre Arts Department.

### Doctor Bernat

Robert Bernat, Music Director and Conductor of The River City Brass Band, received this spring an Honorary Doctor of Fine Arts from Washington & Jefferson College. Congratulations to Bob for academic recognition of his musical leadership.

### The Buffalo Silver Band Continues !

We heard stories of the demise of The Buffalo Silver Band — that it had been taken over by a band of rebels who discarded its British brass band heritage and converted it to trumpets, french horns, and a dance band. Further investigation revealed something far more reassuring.

One of the great British brass bands of North America, The Buffalo Silver Band began in 1915. By the 1930s, many of its enthusiastic members had journeyed to nearby Toronto to hear the brass bands, including the Salvation Army bands, to understand the source of the rich sound and tradition of the British brass band concept. By 1972, when the Black Dyke Mills Band led by Geoffrey Brand visited the area, the Buffalo band's president, John Vizanski, played recordings of the Buffalo band for the BDMB members, and they immediately commented, "Wow, it's English!"

Rehearsals were vigorous. For many years, attendance at rehearsals topped 98 percent for the full year. Rehearsals were too important to miss — even one. The work paid off, since the band's performances had large and appreciative audiences.

In the 1980s, when the band adopted a constitution, a board of directors and officers, and took a business-like approach to management and recruiting, the committees making decisions changed the method by which the band's purpose and direction was determined. With this change, several long-standing members were, of course, sincerely concerned about the band's future.

It is clear there was some frustration. Conductor Dr. James Mabry, who had served for about nine years, understood the beauty of the British brass band approach, but became increasingly aware of the difficulty of convincing the new younger members to change to the traditional cornet sound. They had grown up on trumpet, had learned to appreciate the bright pierc-

ing tones they produced, and preferred to avoid the sweet, lyrical, singing style of the cornet. Instruments were not a problem, since the band owned a set of matched cornets. Trying to get the new cornetists to emulate the style of the euphonium and other conical bore instruments did not seem to work. The younger players were needed in the band, but the traditional British brass band sound seemed alien to them.

There were also disruptive members in the band who wanted to play another style of music. No matter what they were currently playing, someone didn't like it and complained. Dr. Mabry sadly concluded that he faced real frustration and an almost impossible challenge with the younger players to upgrade their performance standards, to develop the needed fluid cornet technique, to teach them to love the brass band sound, and to expand their dynamic range.

Mr. Mike Russo, who became the band's new conductor in June 1989, had played trombone with the band, so he was familiar with British brass band concept. Mike teaches instrumental music (band and orchestra) in the Central Schools of Grand Island, a Buffalo suburb. He has retained the band's British orientation, including cornets and tenor horns. But there are times when french horns must be used to cover the needed tenor horn parts.

This summer, The Buffalo Silver Band's park concerts featured light music and stirring marches. The band currently has three concerts scheduled — on November 18, which will be their 75th Anniversary concert, St. Patrick's Day, and Mother's Day.

The band's November 18 concert will start at 7:30 p.m. at the band's regular venue, the Church of the Ascension, in Buffalo, New York. The concert will include Holst's *A Moorside Suite*, Gregson's *Music for Greenwich*, the Alford march *Dunedin*, and Clarke's *The Debutante* solo performed by a guest trumpet soloist David Kuehn from the Buffalo Philharmonic, plus several works performed by the church's organist (Herb Tinney) and the band.

Russo is pleased that the cornet section has started to develop nicely in the last six months — and it does not include any trumpets, in case you wondered. A recent new member (Tim Bradley), an outstanding E-flat tuba player (with the right instrument!), is a very welcome addition.

The band currently is funded by donations from individuals, including band members, and from donations at concerts.

Just in case abandoning the British brass band orientation was considered, I asked several questions about what it takes to keep alive the British approach. Vizanski, president of the band for 20 years, believes it requires players and leaders who are enthused about the British brass band sound and are dedicated to it and the band. "They have to understand how and why the brass band concept evolved in Britain and spread around the world. They must love it, work hard to develop and grow the band and its resources, and recruit outstanding new players as they graduate from college, then teach them about the brass band. And they must encourage a robust following for the band to ensure enthusiastic audiences and adequate funding," according to Vizanski.

Dr. Mabry, who continues to lead a commercially successful big band, teaches music and is Director of Bands at Buffalo State College. He believes that youth programs with cornets would help future adult brass bands. He also thinks that high school and college music programs should develop more appreciation for a wider range of musical styles.

My discussions with some of the band's former members were a bit painful for them, so there must have been some trauma in the band in the last several years. I thank the former and current members of the band for telling us their experiences so we can benefit from their lessons learned. Clearly, The Buffalo Silver Band has successfully made it through an important transition period.

I am planning to hear The Buffalo Silver Band's November concert, and I am sure it will be lively and enjoyable. I'll give you a full report, in case you can't be there.

## New San Diego Band Aims High

Look out Championship Section, coordinator John Wyman (retired Marine euphonium soloist) and Conductor Charles Hansen (Salvation Army Bandmaster) are targeting original brass band music, tuxedos, and respectful concert sites for the new yet-to-be-named San Diego brass band.

The band's first rehearsal is scheduled for Saturday, October 27, from 8:00 a.m. to 10:00 a.m. Among those invited to attend that exciting start are retired and current AFM union members and music educators from universities, high schools, and middle schools.

The most important needs for the band's beginning have been provided by temporary access to the San Diego Salvation Army's complete set of Boosey & Hawkes sax horns (cornet players will provide their own instruments), noncloistered Salvation Army brass band music, and rehearsal space at the local Salvation Army Corps building.

The band, at least initially, will avoid transcriptions and music that seasoned players have performed thousands of times. That decision will lead them to tough contest music and other selections originally composed and scored for brass band. The objective is to provide exciting "new" music for both players and audiences.

Since several community bands exist in San Diego, the brass band wants to differentiate itself to attract the best players who probably would not get enough vigorous workout and satisfaction in the community bands. The players already committed to the band are super sight-readers, so only two rehearsals per performance are planned for the three-to-four concerts expected each year. Clearly, professional standards will apply — the players will have their music well prepared before each rehearsal begins. Concerts are likely to be held at an elegant venue that is appropriate for the band's formal approach.

Assistant Conductor Joe Dyke, solo cornetist, is also accustomed to the podium. He is the Music Director and Master Teacher for La Mesa Middle School and is responsible for four bands, two orchestras, and more than 400 students who participate in the instrumental music program.

Funding, beyond the access to Salvation Army facilities, has been provided so far by the traditional source — out of the founders' pockets.

Wenatchee British Brass Band General Manager and NABBA VP & Director Glenn Kelly and Professor John Kincaid from Gunnison, Colorado, continue to give advice to the new San Diego group.

New NABBA member John Wyman can be reached at 619.222.8971.

## Thanks, Yamaha!

**Many thanks to Yamaha Corporation of America, Band & Orchestral Division, for sponsoring and supporting the Yamaha/NABBA Brass Band Workshops during the Summer of 1990. Yamaha's sustained assistance to British brass bands in North America is greatly appreciated.**

## Help Available

For help in developing and growing your British brass band, NABBA has available booklets provided by Yamaha and Boosey & Hawkes, a slide program about brass bands, the Summer Workshops, the *Bridge*, and NABBA members and leaders, all of which can serve as valuable resources for you. All you need to do is ask.

# Cymbal Selection for Brass Band

## Interview with Sam Denov

*Too many times I have heard outstanding performances, including those in the Championships, marred by using inappropriate cymbals or by good cymbals played poorly. These instruments are important, because they usually are obvious when played and because, combined with the bass and snare drum, they strongly influence the unique sound of your band. Mr. Sam Denov, retired percussionist with the Chicago Symphony Orchestra, wrote an outstanding book on cymbal performance (The Art of Playing the Cymbals published by Belwin Mills Publishing Corp.) that is still current and available. I had the pleasure of meeting Mr. Denov at the Avedis Zildjian Company booth in December at the Midwest International Band & Orchestra Clinic in Chicago and talked with him several months later in his home in Escondido, California. He is pleased to give us his cymbal recommendations for brass band.*

TM: Since a brass band's instruments range from the E-flat soprano cornet to the BB-flat tuba and its music range is vast, what cymbals would you recommend for brass band, how would you select them, and in what order of priority would you buy them?

SD: First, I think the selection of cymbals is quite personal and subjective, so everything I say is based on my view of how cymbals should sound. The selection process is fairly easy, since a good pair of cymbals can create such a variety of sounds that you can't go too far astray with almost any good cymbals.

TM: And the sound variety depends on how you play them?

SD: Right, so cymbal size and weight are not all that important. I think playing with a brass band in a concert situation is not greatly different from playing with any other concert organization, whether it is an orchestra or something else. In that sense, cymbal selection is going to be very much a matter of personal taste.

There are a few general rules to remember about cymbals that sometime seem to defy ordinary logic. We think thin cymbals would be pitched high, and thick would be low, but it is just the opposite. Because the thinner a cymbal becomes, the more it appears to be wider. You can get depth from a cymbal by either increasing the diameter or decreasing the thickness. Therefore, any good-sized pair of hand cymbals — by that I mean 19 inches or larger — but very thin will be low, dark, and mellow.

TM: By thin, I am thinking French symphonic cymbals. I always thought of those as fairly bright.

SD: That's the funny thing, they're not. If you get a smaller pair of cymbals — 15 to 16 inches — and heavy, those turn out to be much brighter than a pair of 19 inch thin, just the opposite of what you might guess.

If you are after cymbals with a basic pitch not in the high range, therefore dark, you probably want to look at K Orchestra or Z cymbals in the Zildjian line, which are darker than A cymbals. Those also tend to be darker due to the way they are shaped, irrespective of diameter and thickness.

TM: For an American march, some bands use 18-inch cymbals for a lighter sound and then rely on cymbals of 20 inches or more for the remainder of their work. Is that a correct approach?

SD: Sure it is, but I hear you mentioning the standard sizes. Let me give you a little tip to remember when selecting cymbals. Part of the process of making a cymbal is aging. Generally speaking, because cymbals are listed in catalogs that way, people tend to buy cymbals in even-inch diameters, so when I hear you saying 18 and 20, it is due to the catalog. I never buy a cymbal with an even-inch diameter — instead I get 15, 17, 19, or 21 inches — only for the very reason that more people aren't buying them, and they are sitting in the bin aging for a longer period of time. So you are more likely to find the cymbal you want in a stack of odd-inch diameter cymbals.

TM: That would give us a 19-inch and a 21-inch pair of cymbals. So should I go to my local Zildjian dealer, ask him to order six or eight pairs of cymbals, pick the one pair I want, then he can ship the rest back at my expense?

SD: They will do that.

TM: Is that the method you recommend, or am I better off going to the factory near Boston?

SD: Well, naturally, that is the ultimate place to buy cymbals because the choices are so tremendous.

TM: Yes, and they treat you like a king!

SD: Beyond the wide choices, there is another advantage in going to the factory — you get to talk to Leon Chiappini. Leon is the main selection man at the factory who selects, grades, and matches cymbals. He knows cymbal sounds so well because he has been there so long. So, if you have something very specific in mind and can give a good verbal description of it, then Leon can select a pair of cymbals for you and send them out, even without your being there. They probably will be very close to what you are seeking. The only problem is being able to articulate what you want.

Simply write out the description of the cymbals you are seeking to the attention of Mr. Lenny DiMuzio, Director of Artist and Education at Zildjian, and give that paper with your order to your local dealer, who will forward it through the distributor to Zildjian. Lenny will ask Leon to select the cymbals for you.

Something very interesting happened here in San Diego. When the new American Symphonic cymbals came out from Zildjian, they sent me a couple of pairs. The next time I was called to play with the San Diego Symphony, the percussion section leader was so knocked out with them that he wrote to Leon (through Lenny and the dealer) saying he wanted a couple pairs just like the ones Sam had. Leon sent them out — he knew exactly what he had shipped me — and they turned out to be just exactly what the leader wanted. He is absolutely delighted. I have heard them played at concerts, and they sound just great.

TM: You mentioned that cymbals age — that over the years they actually get better.

SD: Absolutely they get better, not only as they age in the bin, but even better and in addition, is the improvement from playing.

I have a theory about that, but I have no scientific proof for it. I believe the molecules in the metal are arranged haphaz-

ardly. In the course of playing, by vibrating always in that same pattern, the molecules tend to line up in such a fashion that they are set in motion easier. I think that is why they seem to improve with continued playing — by continuing the tempering that began when they were shaped by hammering.

TM: Brass instruments tend to do the same thing. Denis Wick in his trombone book discusses that same molecular phenomenon in a section on selecting a trombone. He says that quite often you will get a green trombone that cannot yet play all the notes well. You have to bull your way through in playing to wake up the metal to play those frequencies. Once you do that, the trombone is awake and responsive. I found that to be true of some notes in my son's new trombone.

Back to cymbals. I was listening to our local high school concert band contest last year, and it was easy to pick out the cymbals just purchased for the contest.

SD: Yes, it is easy to tell, especially if they are even-numbered cymbals — they tend to sound a little bit raw. But you have to remember that aging and playing are part of the manufacturing process.

TM: My solution to that problem is to put on ear plugs and over-the-ear protectors, then play the cymbals until they are quite warm, probably less than an hour. Of course, you have to be away from everyone else.

SD: Yes, in the middle of a big forest or a football field, and just play.

TM: After that relatively short workout, they sound much different, much better.

SD: Absolutely. The aging process does not go on forever. After a period of years, assuming they are played regularly and frequently, they reach a plateau where that is the best that cymbal will sound.

There comes a time, depending on how they are played, after a number of years when the metal will start to fatigue — the molecules will tend to break down and the cymbal will gradually lose its brilliance.

TM: They are good for the archives at that point.

SD: Right. In fact, I can recall a story about Tommy Thompson, who was the late cymbal player in the Boston Symphony. The Symphony performed in New York frequently. Carroll Bratman's Drum

Shop, a big store there, had purchased the entire cymbal collection of Benjamin Podemski, the legendary percussionist with the Philadelphia Orchestra who had just retired. Tommy was asked to sort and catalog them when he next came to New York. Some of those were really old pies, going way back. Tommy told me he was absolutely amazed to find out how many clunkers were in the collection, which perhaps at one time were really beautiful sounding instruments. Some of them had been played for 20-to-30 years, and they were absolutely dead, gone. So, those had mostly sentimental value.

TM: We talked about the color and size of cymbals. If you were to have the task of selecting cymbals for a brass band, assuming the music range would be as wide as that of an orchestra, what might you select as your starter set of two or three pairs of cymbals?

SD: I have found that you may have a big collection of cymbals, but only one or two sets will be doing maybe 90 percent of the work. The rest are for special occasions when you want a particular sound that is very difficult to get with your workhorses. If I were limited a bit financially, I would start with a pair of 19-inch thin band/concert cymbals. For a suspended cymbal I would get a 17-inch thin that would give a quick response and rather long decay. The decay can be controlled by various techniques — you can always cut it down; you can't build it up.

You would like to find a pair of cymbals that have a good complex series of overtones with no tendency toward a specific pitch. With a lot of overtones, they would fit almost any tonality. So, if I were limited to one pair of hand cymbals, I would look for fast response, good overtones, long decay in a 17-inch suspended cymbal and a pair of 19-inch thin cymbals. That selection would be just as valid with a brass band, a concert band, or an orchestra.

TM: And the second pair of hand cymbals?

SD: Probably a pair of 21s that were thin-to-medium for the really big crashes — say for *The Ride of the Valkyries* — something really weighty that could just shower the ensemble with sound.

TM: Are you thinking French, American, Viennese, German, K Orchestra, or is it

inappropriate to use those terms?

SD: I wouldn't, because you might find a good set like that in almost any description. Those classifications generally relate to thickness and weight. So, if I say 21-inch with thin-to-medium thickness, you are probably going to find them designated French or amongst the American Symphonic cymbals.

TM: Now we have two sets of hand cymbals and one suspended cymbal. Is there a second suspended cymbal you would want?

SD: I would choose a 19-inch that is a little heavier than our first, the 17-inch thin. I make this choice because there are a number of occasions where I like to use both suspended cymbals together, since no matter how loud you play any single cymbal, it won't be as loud or as profuse a sound as two together — and you can get a greater variety of sound with two dissimilar cymbals. Those two together make a wonderful combination.

TM: When you are playing those, do you roll one mallet on each?

SD: Oh no, I only roll on one cymbal at a time, but both of them can be struck at the same time for a single note. You would need two players to roll both cymbals together. That is done so rarely that it is not worth mentioning.

TM: Is there a gong you recommend for brass band?

SD: I think of tam-tams, the large instrument of indefinite pitch with the rolled edge, since a gong is an instrument with a definite pitch. For a tam-tam, I would use something a little smaller for brass band than for orchestra. The average symphony orchestra would probably use a general purpose tam-tam of about a meter in diameter. They come from Wuhan, China. For a brass or concert band, a tam-tam no larger than 26 or 28 inches would be fine.

TM: Should we go odd or even?!

SD: That's not so important here, because most of them have been aging on the shelf for a long, long time.

TM: A once-in-a-lifetime purchase.

SD: Right, but with enough abuse, you can crack a tam-tam. You think of it as such a heavy piece of metal, but believe me, it can be done — either by hitting it with the wrong instrument or with more power than is required.

TM: Power and cymbals — do cymbal players tend to play cymbals too aggressively or loud when instead they should be using larger cymbals for the needed sound?

SD: I think that is the case for suspended cymbals.

For hand cymbals, I have observed that most players can't get the greatest potential from the cymbals because they don't know how to play them. By using the proper playing techniques with a good pair of hand cymbals, you can get an extreme of dynamics, both loud and soft, beyond anything required.

TM: You cover that thoroughly in your book.

SD: Right. As I explain there, it's not merely a matter of power, but of angle and other techniques. A good pair of hand cymbals properly played probably can provide all the volume that is ever required, especially for 30 players.

TM: For cymbal testing, do you believe in the 15-minute rule — that after 15 minutes you really can't differentiate the cymbal sounds, you can't hear them, and you should take a break?

SD: Absolutely. You have to, because the ear seems to get confused when it has too many things to remember. The sounds tend to merge after a while, and you lose your sensitivity to distinguish one from another.

In fact, when I go to the factory to pick out particular cymbals I want, and I know what weight and bin I'm looking for, we go through a stack of them quickly, just hitting them once or twice, seeing how they vibrate, and hearing their general sound. We set aside a number of them, but we never want that first pile to be more than 8 or 10 cymbals.

Once you get beyond that, you have too many choices, especially with hand cymbals, and because you can mix and match, the numbers become astronomical. All you need are six pairs of cymbals to get many combinations. Beyond about 15 minutes, it gets harder and harder to distinguish the differences.

TM: For most applications, are we better using the pairs selected by the factory than cross-matching the cymbals, especially if Leon has done the pairing?

SD: It depends on what you are looking for. Everyone's tastes are subjective and

different. What he might think is wonderful, you might not like at all. That is not to say that he is wrong, you are just two different people listening to it.

I have some general rules for matching. If you are looking for a pair of hand cymbals, I think they should never be closer together in basic pitch than a minor third. The difference in those basic pitches gives you a greater sound from the pair. So that is a rule of thumb, I don't want cymbals that sound too much alike. (You can hear the pitch by lightly tapping a small part of the cymbal playing face on a table or against the other cymbal's edge held perpendicular to the cymbal.) If they are too close, they will tend to reinforce the definite pitch of each other — just the opposite of what you want.

TM: Sounds like we should rely on Leon!

SD: He would be happy to help. Actually, I can tell you the method I go through, which is the same process Leon uses.

SD: When you were at the factory, you probably noticed when Leon took a stack of cymbals out of the bin, the first thing he did was flex them over his knee. He will go around the cymbal looking for a uniform flex, because one not so good will flex easy here but not so easy there. For a particular thickness, he knows how much flex the cymbals should have. So, without measuring, he uses this easy method to find out the cymbal's thickness and uniformity. Next — and he hasn't even heard them yet — he sees how they vibrate — not listen but look. He will suspend them with a string, give them a tap or two, and look for the metal moving evenly all over the surface — the more even the vibration, the better. At this point he is looking and listening. The best ones from this test get separated rather quickly. So now everything he has in the smaller stack, from which you will make your selection, has flexed properly, has a good overall sound, and vibrates evenly all over its surface. That is the way you start.

After that, it is just subjective elimination by playing and judging against the sound in your head that you are seeking.

The whole process narrows down your choices until you get to the one that sounds and works just the way you want.

TM: Is there a rule about how close the diameters should be, since you are selecting individual cymbals to become a pair of

hand cymbals? Are cymbals that are not the same size tougher to play?

SD: It is very interesting you ask about that, because I have a couple pairs of American Symphonic cymbals here at home. These are matched at the factory and are intentionally a little bit different in diameter. The theory for these comes from Frank Epstein, the cymbal player in the Boston Symphony who helped Zildjian develop them. To me, if cymbals are played properly, it doesn't matter if the size is the same or not, because they never meet exactly together anyway. They are actually easier to play, because it is more difficult to make a mistake with them. These Americans are about a 16th-of-an-inch different in diameter. They are marked left and right, but if they are played properly, they both are moving at the same degree, so the left and right should not matter.

TM: I have heard that the higher pitched cymbal should strike the lower pitched one, and they should hit together where they align best along their edges (judged by rotating one to fit best with the other, then marking that match point on both cymbals), but the method in your book eliminates all those concerns.

SD: Both of those are pure garbage. If you have good cymbals that are played properly from my point of view, it doesn't matter one whiff which hand they are in or what their rotation is.

TM: Should you store cymbals flat with each playing face down, rather than standing on edge?

SD: If you are talking about storage over a long period of time, absolutely. Storage for a short time probably won't make much difference. I recall that when I played with the Pittsburgh Symphony in the early 1950s, the percussion cabinet was too narrow for the cymbals, and they tended to get jammed into the cabinet. Soon the edges started to become wavy, which was unfortunate because it makes the cymbals more difficult to play. It doesn't hurt the sound, they're just tougher to play.

TM: What else should we cover?

SD: I think we have covered the selection question fairly well. I want to emphasize that I see many people play cymbals in such a variety of ways.

TM: Give them the finest cymbals, and they still may not sound good.

SD: It is just like giving an amateur violinist a Stadivarius — it may not help his music.

The single biggest problem I see — from the top professional orchestras to the amateur bands — is that too many players tend to play one cymbal moving against a stationary cymbal. Generally the moving cymbal will be in the stronger right hand and the stationary one in the left hand. To me, that is an impossible way to play cymbals. You may as well clamp one on the bass drum and play the bass drum and cymbals together. You will get the same kind of inferior sound.

When playing cymbals, all we are doing is setting metal into motion. If we want to move the metal in both plates to the same degree, then both cymbals must be moving and meet as they are moving, not when one is stationary. The principle of inertia will tell you that if one cymbal is standing still, it will be much more difficult to get that cymbal going than when it is already in motion. That is just pure physics.

TM: For you, the control of those two cymbals moving simultaneously has been practiced for many years, but for the non-professional percussionist, it might be a bit of a task, especially in a youth band.

SD: That is why I made such a big point of it in my book. You probably remember the photo of me — I was much younger then — with the two circles that indicate the path that both cymbals are taking. They are both traveling in elliptical orbits and meet at 3 and 9 o'clock.

And don't be afraid to separate the cymbals. To play a *fortissimo*, you can't start with the cymbals close together, only a foot apart. Volume is created by more separation and by getting the cymbals moving.

TM: When you strike them together, you probably don't look at them anymore.

SD: Right, but, for the amateur, it also helps if he doesn't have a good routine motion established, to hold them up fairly high so his peripheral vision can help with the cymbals as he or she watches the music and the conductor. They will be much better there than down at his waist.

TM: Could you play just a little?

SD: Of course. You can hear they are entirely different pitches.

TM: How would you describe the articulation of the crash?

SD: One edge hits first but so close to the other that it sounds like one hit. It is really a cra-rash. You can tell when I play them slowly.

TM: I wish I could play those that well.

SD: It only took me about 40 years!

TM: Great sound. The cymbals were the first instrument I bought for my brass band.

SD: I think that is a good idea, since there is no individual in the ensemble who can ruin a performance faster than the cymbal player — by coming in at the wrong place or by not sounding good or appropriate. He has the potential for ruining the music, so you want to select the best person to play them and use the best instruments possible.

TM: In youth bands and high school, the student who doesn't play the snare drum or the bass drum very well is usually selected for cymbals. I have found that musicians, including students, play cymbals much better when they understand the magic of the instrument and its history.

SD: Have you seen the two instruction video programs that Cloyd Duff (retired timpanist from the Cleveland Orchestra), Tony Cirone (from the San Francisco Symphony), and I created? The tapes were cosponsored by Zildjian and Yamaha. In them, we talk about our own specialties in concert percussion. The first subject I mention is not how to play cymbals, but their history. It is so fascinating and will give a youth band member a greater appreciation for the instrument.

(Available from Masterplan, 2515 Santa Clara Ave, Suite 103, Alameda, California 94501. You will want #4514/15 — *Concert Percussion*, volumes 1 and 2 covering the drums, timpani, cymbals, crotales, tam-tam, mallet keyboards, triangle, and tambourine, plus analysis and performance excerpts, for \$99.00 plus shipping at \$4.00. Specify VHS or Beta. You may also want the related method books #4518 by Denov, *The Art of Playing Cymbals* for \$5.50, and Cirone's three books, #4516 — *The Orchestral Snare Drummer* for \$6.50, #4517 — *The Orchestral Mallet Player* for \$6.50, and #4519 — *The Logic of It All* for \$16.50. If you are a California resident, be sure to add 7 percent sales tax.)

TM: There is certainly something very magical about the instrument and its sound.

SD: It is an oriental sound that has been incorporated into western music and is absolutely unique.

TM: We have talked about instrument selection and a little about performance techniques.

SD: Yes, and you know, it really is the combination of great instruments and great technique that will give you the best musical performance. As we all sometimes say, it ain't necessarily the instruments, it's the way they are played!

When bandmasters are looking for individuals to play cymbals, they should find the most musical percussionist in the ensemble, because the latitude in interpreting the cymbal part is not present in snare drum, bells, and other instruments. Timpani may be close, but the cymbal part is very much left to the player's discretion, with very little guidance from the composer or the bandmaster, so you really have a chance to be creative. That is what I have always enjoyed about the instrument.

TM: The bandmaster tends not to know very much about cymbals.

SD: That is a universal problem. Those who do take the trouble to learn about them gain a wonderful appreciation that makes for a super performance.

TM: Do you still play?

SD: Yes. From time to time I get called to help in the San Diego Symphony. I bring along the two pairs of Americans I have here.

TM: Are you doing clinics also?

SD: Sure. I'm happy to do them. It's easier to do them now, since I retired in 1985. I make my own schedule.

TM: Do you concentrate on the California area, because it's home now?

SD: No, I can get anywhere in the country in five or so hours, but I have tried to stop taking long flights, same day turnarounds, and night flights.

TM: Yes, those can be tiring and may not be worth the energy drain.

SD: And I usually choose to avoid long international flights with many time zone changes. You can't fool Mother Nature and the biological clock.

TM: Sam, it was a great pleasure to talk with you. Thank you for your help.

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## Recent Recordings, continued from Page 5

### Britannia Building Society Band (Snell)

*Rule Britannia* -- Entry of the Gladiators, Flower Song, Galop, Arioso, Rhapsody in Brass, The Old Chalet, Pines of Rome, Nessun Dorma, Steal Away, Fantasy Variations, Black and White Rag, Partita, etc.

### Hammonds Sauce Works Band (Whitham)

*Festivo* -- Festivo, Mockin' Bird Hill, Four Fors for Brass, Tara's Theme, He Ain't Heavy, Resurgam, Demelza, Imperial March, etc.

### Soli Deo Gloria (de Haan)

*Christmas in Brass* -- Oxford Intrada, Three Kings, Three Christmas Carols, Choral und Canzone, A Christmas Suite, Comfort Ye My People, Song of Praise, Away in a Manger, An Australian Christmas, etc.

### European Brass Band Championships 1990

Featuring John Foster Black Dyke Mills, Brass Band de Waldsang, Eikanger Bjorsvik Musikklag, and Ila Brass: The Essence of Time, Cloudcatcher Fells, Partita, Harmony Music, Dances and Arias.

### Howard Snell Brass (Snell)

*Premiere* -- Les Soirees Musicales (Rossini/Snell), Symphony No. 4 in G (Boyce/Snell), An Irving Berlin Suite (Berlin/Snell), Mother Goose (Ravel/Sparke), Syrinx (Debussy/Snell), Divertimento (Sparke). Polyphonic CPRZ 005D.

### Desford Colliery Caterpillar Band (Watson)

*Making Tracks* -- Westward Go! (Richards), A London Overture (Sparke), Little Red Bird (/Richards), Russky Percussky (Richards), River City Serenade (Sparke), Impromptu for Tuba (Barry), Mountain Song (Sparke), The Folks Who Live on the Hill (Kern/Richards), Poinciana (Simon & Bernier/Richardson & Farr), Pantomime (Sparke), Trumpet Blues and Cantabile (James & Matthias/Geldard), Make Be-

lieve (Blake/Barry), Oceans (Richards). Polyphonic CPRL 045D.

### Eikanger Bjorsvik (Withington)

*Light* -- Amazing Grace, Love Changes Everything, Misty, I Dreamed A Dream, Londonderry Air, Strike Up The Band, We'll Meet Again, Softly As I Leave You, Watch Your Step, Bunch O'Bones, One Voice, etc.

### Highlights of the 1990 All England Masters Brass Band Championship and Gala Concert

*Master Brass Volume One* -- Featuring Britannia Building Society Band (Snell), Leyland DAF Band (Evans), Williams Fairey Engineering Band (Parkes), and The Massed Bands (Mortimer): French Military March (Saint-Saens/Hargreaves), Light Cavalry Overture (Suppe/Greenwood), Miss Blue Bonnet (Simon/Smith), Elegy from A Downland Suite (Ireland), Coriolanus (Jenkins), Marching Through Georgia (/Richards), Finale from Fymphony No. 2 (Tchaikovsky/Gordon), Blitz (Bourgeois), Someone to Watch Over Me (Gershwin/Fernie), The Sun Has Got His Hat On (Butler & Gay/Sparke), Three Negro Spirituals (/Seymour), Neapolitan Scenes (Massenet/Newsome), Blenheim Flourishes (Curnow), Nightfall in Camp (Pope). Polyphonic CRPL 046D.

### Brass Band Midden Brabant (Leveugle & Vand der Roost)

*Excalibur* -- Flashlight, Jubiloso, Song and Dance, Spiritual Moments, Concert Variations, Visions, The Lost Chord, On With The Motley, Excalibur, etc.

### Oberaargauer Brass Band (Obrecht)

*Power of Brass* -- Discoduction; Going Home; Let Me Try Again; Sing, Sing, Sing; Doyen; Pop Looks Bach; Hand In Hand; Perhaps Love; Gloria; O Mein Papa; etc.

### The Sun Life Band (Newsome)

*Avondale* -- Prisms, The Sorcerer's Apprentice, Show Me, Avondale, Variations on a Tyrolean Song, Masaniello, From the Shores of the Mighty Pacific, Dance of the Comedians, etc.

## **The Williams Fairey Engineering Band (Parkes)**

*Procession to the Minster* -- The Boys in Blue, Concertino Classico, Autumn Leaves, The Land of the Mountain and the Flood, The Gladiator's Farewell, Batman, Festival Music, Caprice, Procession to the Minster.

## **Jaguar Cars (City of Coventry) Band (Farr)**

*Adventures in Brass* -- Adventures in Brass, Tete a Tete, Gospels and Spirituals, Song of Memory, Yesterday, Lake Luzern, Summertime, A Touch of Gershwin, etc.

## **Brighthouse and Rastrick Band (G. Brand)**

*Composer's Choice* -- A Downland Suite, How Great Thou Art, Fantasia (for Mechanical Organ), Concerto for Cornet (Wright), Softly Sounds the Little Bell, Sinfonietta, etc.

## **C.W.S. Glasgow Band (Snell)**

*The Flower of Scotland* -- Polovsian Dances, Slavonic Dance No. 2, You'll Never Walk Alone, The Man I love, Beautiful Dreamer, etc.

## **Hammonds Sauce Works Band (Whitham?)**

*Many Happy Returns* -- Army of the Nile, Fingal's Cave, Concerto for Horn in E-Flat, Nights in White Satin, Meditation for "Thias", Czardas, Le Cid, Theme from "The Trap", Silver Threads, Love Changes Everything, Battle Hymn of the Republic, etc.

## **Oberaargauer Brass Band (Obrecht)**

*Faszination Brass* -- Rhapsody in Black, Trumpet Concerto, Born Free, Bachelor Girls, Memory, Boogie Woogie Bugle Boy, One Voice, Squadron 633, Finale from Orpheus, etc.

## **The Williams Fairey Engineering Band (Newsome)**

*Tournament For Brass* --- The President, Tournament for Brass, The Trouble with the Tuba is ..., Blenheim Flourishes, Fantasy on Swiss Airs, Ballycastle Bay, Cornet Duet, Twin Peaks, Neopolitan Scenes, Bohemian Rhapsody, and Folk Festival.

## **Rigid Containers Group Band (Tovey)**

*Freeh Way* -- Malaguena, Tonight, Hejre Kati, Surrey with the Fringe on Top, Show Me, April in Paris, Peanut Vendor, Overture for Brass, Valse, When the Saints, Here's That Rainy Day, Laura, and Ol' Man River.

## **The GUS Band (Wilkinson)**

*Fantasy for Brass Band* (Arnold), Three Figures (Howells), Variations on the Shining River (Rubbra), and Ballet for Band (Horovitz).

## **National Brass Band Championships 1989**

*Gala Concert* -- Odin Op. 76, Coventry Variations, The Absent Minded Beggar, Variations on a Ninth, etc.

## **Soli Deo Gloria Leeuwarden**

*Soli Brass* -- The Young Amadeus, Dis-coduction, Funny Little Girl, Air Pathet-ique, Cat Named Bumpers, Cornfield Rock, Free World Fantasy, etc.

## **Ensemble de cuivres Melodia (Bidaud)**

*The European* -- Fanfare pour Preceder La Peri (Dukas/Favre), Concerto pour Trom-pette (James/Bidaud), Appalachian Mountain Folk Song Suite (Curnow), Pop Looks Bach (Fonteyn/Wilkinson), Marche a Cuivres (Margot), Celebration (Langford), Trittico For Brass Band (Curnow), The Good Word (Scott/Bryce), Premiere Marche Militaire (Ansermet/Volet), A Foxtrot Between Friends (Landford), Folk Festival (Chostakovitch/Snell), The Champions (Willcocks), Stage Centre (Richards), Fidgety Feet (LaRocca & Shields/Peberdy), The European (Richards), and Procession Vers La Cathedrale (Wagner/Snell). Dis-ques VDE-Gallo, CD-624.

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Brass Band  
Association**

## **The United States Army Band — Tuba Vacancy**

The United States Army Band (Pershing's Own) has announced auditions on tuba. The successful applicant must demonstrate excellent sight-reading skills and proficiency in classical, military, jazz, and popular music styles.

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## **Rumors?**

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# YAMAHA

## Brass Band Music Reviews

We have received several new brass band works, listed below, which will be reviewed in this and the next issue. The new music most timely to review in this issue is James Curnow's *Christmas Triptych*, so you can decide to order it for your holiday concerts.

In future issues, we will list each new work we receive. Our review of each work will be in that or the subsequent issue. I am pleased to report that Professor Don Kneeburg has rejoined the NABBA Board of Directors and has agreed to resume at least some of the reviewing duties. New brass band music should continue to be sent to the *Bridge* office.

### *Christmas Triptych*

Arranged by James Curnow, published by Rosehill Music Publishing Company, Beaconsfield, Bucks., England.

Like a gift under the tree, a new and well-arranged work for the Christmas season is always an eagerly awaited addition. James Curnow's work is especially worthy because of its musical values and the open and interesting arrangement that will provide a Grade 4-to-5 challenge. Like his work, *Variations on Terra Beata*, Curnow continually changes the clusters of instruments performing. He uses the tutti band sparingly and only when the full majesty and strength of the band is needed. The changes in instrumentation and dynamics keeps the listeners' interest and will help avoid the typical constant *messo-forte* all-member hymn sound from becoming mundane during the holiday season. For a perfect performance, the arrangement will require three or so rehearsals for an Honors Section band.

Included in the arrangement are *Westminster Carol*, *Joy to the World*, *Silent Night*, *Coventry Carol*, and *Good King Wenceslas*.

The conductor's three-line reduced score is written in B-flat. That causes those not quite comfortable with the bass clef in B-flat to be temporarily disoriented, but it permits the arrangement to be played easily on the piano, assuming one knows how to use both hands simultaneously.

Curiously, the repiano cornet part is intentionally absent. Since there is no indication of what the repiano cornet should play, I called Jim. He said the repiano cornet assignment is at the discretion of the director, based on the additional support needed in that band.

## Recently Published Brass Band Music

### Rosehill Music Publishing Co., Beaconsfield, Bucks., England.

*All I Ask of You*, from *The Phantom of the Opera*, composed by Andrew Lloyd Webber and arranged for trombone solo and brass band by Christopher Mowat.

*Escapade*, for trumpet or cornet in E-flat or B-flat piccolo trumpet and piano (the brass band accompaniment may also be available), composed by Joseph Turrin.

*Aspects of Andrew Lloyd Webber* (selections from *Aspects of Love*, *The Phantom of the Opera*, and *Variations*), composed by Andrew Lloyd Webber and arranged by Peter Graham.

*Pie Jesu* from *Requiem*, composed by Andrew Lloyd Webber and arranged by Ray Steadman-Allen.

*Mot d'Amour*, composed by Edward Elgar and transcribed for euphonium and piano by Eric Wilson. A brass band accompaniment is not currently available.

*Rhapsody for Euphonium*, composed by James Curnow for euphonium and piano. A brass band accompaniment is not currently available.

### Studio Music Company, London, England

*Fantasy on Swiss Airs*, composed by Roy Newsome for euphonium and piano. A brass band accompaniment may be available.

*Snow White and the Seven Dwarfs Selection*, composed by Frank Churchill and arranged by Denis Wright.

*Sugar Blues*, composed by Clarence Williams and arranged for solo cornet and brass band by Alan Morrison.

*The Wizard of Oz Selection*, composed by Harold Arlen and arranged by Eric Ball.

### R. Smith & Co. Ltd., London, England

*Odin* - from the land of fire and ice, a symphony for brass band composed by Arthur Butterworth, Opus 76.

## Plan to Attend and to Compete !

**NABBA  
Championships IX  
Cedar Rapids,  
Iowa  
April 26 & 27,  
1991**

★★★★

**Championships X  
Columbus, Ohio  
April 10 & 11,  
1992**

★★★★

**Championships XI  
Ft. Myer, Virginia  
(Washington, DC)  
April 2 & 3,  
1993**

# Brass Band Programs

## The Brass Band of Columbus

Here is a sample of the works the BBC and Maestro Paul Droste have been performing.

October 3, 1989 concert at North Broadway United Methodist Church, Columbus: *Two Ceremonial Fanfares*; *Through Bolts and Bars*; *Higgysig* with Lisa Cozad, tenor horn soloist; *Blow Away the Morning Dew*, *Rhapsody in Blue* with Jayne Lyn Peitzke, piano; intermission; *Castell Coch*; *Beautiful Colorado*, with euphonium soloist Laura Lineberger; *Three Songs of the South* (*Deep River*, *Go Down Moses*, *Carry Me Back to Old Virginny*); *Toccata in D Minor*; *Hymn Setting — Nicaea*; and *Nessun Dorma* (from *Turandot*).

February 8, 1990 concert at the Christian Instrumental Directors Association, Fourth National Conference on Instrumental Music, Westerville, Ohio: *Two Ceremonial Fanfares*; *Blenheim Flourishes*; *Prelude and Capriccio* with cornet soloist Dan King; *Introduction, Elegy, and Caprice*; *Rocky Mountain Centennial March*; *Hymn Setting — Nicaea* (Salvation Army arrangement by William Himes); *Light-Walk* (manuscript by Barrie Gott); *Three Hymn Tunes* (*Jerusalem*, *The Golden*; *Aberystwyth*; and *The Old Hundred*); *The Standard of St. George (March)*; and *March from The Pines of Rome*.

*God and Country Concert*, sponsored by The Salvation Army Columbus Citadel Band, April 29, 1990 at the King Avenue United Methodist Church, Columbus, Ohio: Welcome by Reverend Stanely Ling; Invocation by Major Lawrence R. Moretz; *Blenheim Flourishes*; *Intrada* with guest trumpet soloist Philip Smith; *Spring*; *Oh Happy Day* with Philip Smith on cornet; *I've Got A Friend* with vocalist Sheila Smith and accompanist Virginia Perry Lamb; *Festival March — Motivation*, conducted by Philip Smith; *Ballet Music from The Perfect Fool*; presentation of "God and Country" music award to William R. Coyle; Courtesies and Offering; Piano Offertory performed by Mark Morrison; *Escapade* with Philip Smith and Virginia Perry Lamb;

*Visions of St. John* composed by John Ness Beck and performed by The King Avenue United Methodist Chancel Choir; *Glory to His Name* with Philip and Sheila Smith and Virginia Perry Lamb; *Light Walk*; *Blessed Assurance* with Philip Smith on flugelhorn and cornet; *The Salvation Army March*; and *Benediction*. (Paul and the BBC at this year's annual concert certainly received the maximum benefit from the Smith's visit sponsored by The Salvation Army.)

June 19, 1990 concert at Trinity (Luthern Seminary) Summer Music Series, Columbus, Ohio: *Fanfare (1981)*; *Old Comrades*; *La Mandolinata* with cornet soloist Dan King; *Spring* (Grieg's *Elegiac Melody No. 2*); *A Frontier Overture*; *Big Noise from Winnetka*; *The Dam Busters*; intermission; *Blades of Toledo*; *Alford*; *Blue Rondo a la Turk*; *The Bass in the Ballroom* with E-flat tuba soloist Paul Bilerley; *Fandango*; *The Salvation Army March*; and *Blenheim Flourishes*.

## Westwinds Brass Band of Texas

The WBBT is directed by Dean Killion.

July 1, 1990 Concert in the Wagner Park, Lubbock, Texas: *Star Spangled Banner*; *Texas, Our Texas*; *Glory of the Yankee Navy*; *Blue and Gray Overture*; *Americans We*; suzuki violins directed by Barbara Barber; *Marching Through Georgia*; *Patriotic Pagaent*; *Bugler's Holiday*; *Till There Was You*; *National Emblem March*; *Yellow Rose of Texas*; *Service Medley*; *Stars and Stripes Forever*; and *America, The Beautiful*.

July 8, 1990 Concert in the Wagner Park, Lubbock, Texas: *Star Spangled Banner*; *Texas, Our Texas*; *El Capitan*; *Trumpet Voluntary*; *Military Escort March*; *Deep River* with tuba soloist Gordon Wolfe; *Men of Harlech*; *Glory of the Gridiron March*; *Jerome Kern for Brass*; *It Was A Very Good Year* with vocalist Bill Hartwell; *Rollercoaster March*; *Tyrolia Tubas*; *On The Mall*; *Neddermeyer*; and *America, The Beautiful*.

## Program Notes from the Westwinds Brass Band of Texas

**Wish List** — All of the equipment and materials provided for the Westwinds Brass Band comes from donations and grants from interested individuals or organizations. This past month, the band was able to purchase a copy machine and acquire a podium with a guard rail. In addition to music, there are several other items the band would like to have as finances become available in the future. Some of the needs and approximate prices are: E-flat tenor horn, \$800; recording equipment to give the capability of having a weekly radio program, \$2,500; portable public address system, \$950; BB-flat tuba, \$2,600; vinyl concert folders; a circus type band wagon to be used on parade; uniforms (blazers for winter, red golf shirts for summer); wind clips for music stands, \$3.80 each; a band shell to be constructed in a city park, \$30,000; an equipment van, \$18,000; and percussion items: triangle, maracas, and a tambourine. The band's greatest need is a support organization of boosters who will continue year after year to recruit players, promote attendance at concerts, and encourage their friends to become members. Lubbock needs a hometown band.

The Westwinds Brass Band is incorporated as a nonprofit organization. Neither the directors nor any members receive payment for their participation. Donations are tax-deductible.

I (we) wish to lend our support to the continuation of brass band music in America. Please enroll me (us) as an associate member(s) of the Westwinds Brass Band for the 1990-1991 season in the following category: \$500 John Philip Sousa, \$250 Karl L. King, \$100 Kenneth Alford, \$50 Henry Fillmore, \$10 Brass Band Patron, or \$\_\_\_ Booster.

(I suspect we will get a few letters to the *Bridge*, especially from argumentative British readers, discussing the relative valuation of each composer implied in the list above. I certainly encourage enthusiasts of these composers to state their case why the WBBT ranking is inappropriate.)

## Scenes from Championships VIII



Can you identify each band? Answers in the next issue.

## Thank You Very Much

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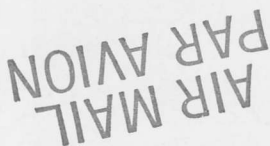
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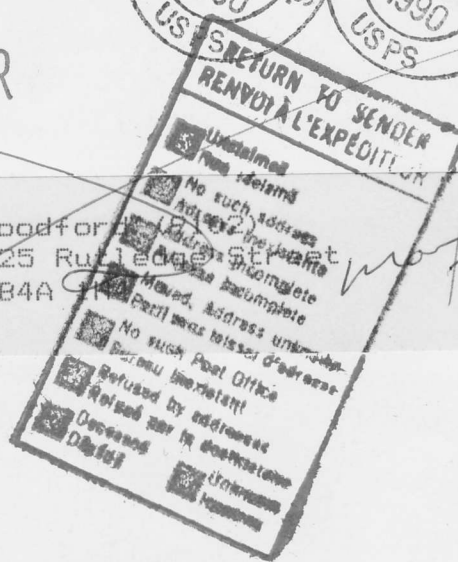
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Fourth, is to listen better. By asking yourself, "Am I higher or lower than the others, especially those with whom I am blending or echoing?", your tonal awareness will be greatly increased -- and so will your intonation -- automatically. For further information on this technique you might check the book or videotape *Inner Music* by Barry Green.