

# The BRASS BAND Bridge



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

ISSUES 42 & 43

NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

NOV 90/FEB 91

## NABBA Championships IX Will Be Held April 26 & 27, 1991, in Cedar Rapids, Iowa

All is set for you in Championships IX in Cedar Rapids, Iowa, on April 26 and 27, 1991. Host Eastern Iowa Brass Band has worked for several years to prepare an outstanding contest. Here are all the details needed to get you to the right place at the right time.

If you are not performing in a competing band, the trip is still well worth your time and effort, since the rewards are hearing the best in brass band music, visiting the instrument displays for bell-to-bell performance comparisons, and enjoying the camaraderie of old and new brass band friends. It is also the best time to investigate competing in future Championships.

### Competing Brass Bands

There are currently 10 brass bands that intend to compete on April 27.

#### Championship Section

- Atlantic Brass Band (Guerere)
- Brass Band of Columbus (Droste)

#### Honors Section

- Eastern Iowa Brass Band (Stang)
- Mississippi River Brass Band (Potter)
- Ohio Collegiate Brass Band (Droste/Woods)
- Sheldon Theatre Brass Band (Beckwith)

#### Challenge Section

- Milwaukee British Brass Band (Becker)

#### Youth Section

- Varsity All-Star Brass (Aho)
- Junior Varsity All-Star Brass (Zonders)

#### Open Section

- University of Northern Iowa Brass Band

### Adjudicators and Controller

Stephen Bulla, William Himes, and Richard Holz (brother of Ron Holz) will be this year's adjudicators. Their biographies are shown on page 17. Ron Holz will be the Championships Controller.

### Test Pieces

The required music for the Championship Section is *Aspects of Praise*, composed and published by William Himes.

The Honors Section competitors will have to tough their way through *Canticles in Brass*, composed by Stephen Bulla and published by Rosehill Music.

The Challenge Section bands are required to play Edward Gregson's *Partita*, published by R. Smith & Co.

Youth brass bands will enjoy performing Eric Ball's *Petite Suite de Ballet*, published by R. Smith & Co.

Open Section contestants are required to present Malcolm Arnold's *Little Suite No. 1, Opus 80*, published by Novello.

### Contest Venue and Housing

Championships IX will be held at the Paramount Theatre, 123 Third Avenue SE, in Cedar Rapids. The theatre's telephone number is 319.398.5211 or 5226.

The official hotel for the Championships, which is only a few blocks from the Paramount Theatre, is the Five Seasons Hotel, 350 First Avenue NE, Cedar Rapids, Iowa 52401, telephone 319.363.8161. The hotel offers 278 rooms, an indoor swimming

pool, whirlpool and saunas, an exercise facility, and a rooftop restaurant and lounge, plus special rates to NABBA members of \$62.00 plus tax per night for a single or a double. Also available are seven large meeting rooms that can be scheduled for rehearsals. Hotel reservations should be made now.

### Nominal Fee To Attend Championships

NABBA officials and members of competing bands may attend the Championships for free. Tickets at the door for all others will be \$5.00 each. The Gala Concert is free.

### Championships Schedule

The Eastern Iowa Brass Band will begin the opening ceremonies at the Paramount Theatre on April 27 at 9:00 a.m. The first competing band will start at 9:30 a.m. and the final band will finish at 5:20 p.m. The awards ceremony will begin at about 5:45 p.m. and end about 6:15 p.m. The Gala Concert will begin at 8:00 p.m. at the Paramount Theatre.

### Instrument Displays

Yamaha, Boosey & Hawkes, Selmer/Bach, DEG/Willson, and others will display their brass band instruments on Saturday in the Paramount Theatre lobby during the Championships. This will be an outstanding time to play and compare instruments from all the major manufacturers.

Continued on page 3



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| NABBA MEMBERSHIP DUES |       |
|-----------------------|-------|
| Individual            | \$ 20 |
| Student/Retired       | 10    |
| Member Band           | 50    |
| Corporate             | 100   |
| Patron                | 500   |
| Leadership            | 1,000 |

To join NABBA, please mail your name, address, telephone number, instrument, and band's name (if you play in one), plus annual membership dues, to —

**Dr. David A. Pickett**  
NABBA Membership Chairman  
4418 Blackstone Court  
Bloomington, Indiana USA 47408

## 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

I would like to be the first to admit that receiving the August issue of the *Bridge* in December is a bit depressing. Certainly, that is not the timeliness I expect from any organization, especially one with which I am associated. I thank you for your understanding. To catch up, which should be a relief to both of us, I have made this a double issue, covering the articles and news from both the November 1990 and February 1991 issues. I believe future issues will be more timely.

I am happy that we have been able to catch up on the news from The Hannaford Street Silver Band in Toronto, and I thank Robert Sutherland, the HSSB's Managing Director, for picking up my challenge. Hannaford and other brass bands wisely have added *The Brass Band Bridge* to their distribution list for all news releases. If you haven't, please do -- we would love to learn about your brass band.

The *Armed Forces Salute* composed by Stephen Bulla was distributed to most NABBA member bands in December. I want especially to thank Steve for completing the final edition and parts so that the work could be available for your performances during this time of stress. If your band is not a NABBA member band, simply sign up, pay the \$50 dues, and get the work for free!

Sincerely,

## President's Podium

Dear Tom,

Thank you for sending a copy of *Armed Forces Salute* to the Brass Band of Columbus and the Ohio Collegiate Brass. As you remember, the BBC has already performed this piece in manuscript form.

The main purpose of my letter is to thank you, Steve Bulla, and TRW for making this work possible. Speaking as President of NABBA, I am sure that all of the NABBA bands will appreciate having this in their library and will perform it often at appropriate occasions.

The officers of NABBA join me in recognizing the support of TRW Inc. The *Armed Forces Salute* is visible evidence that will carry the name of TRW into the brass band world in the United States and Canada, and perhaps to England and Europe as well.

Personally, I thank you for making the *Armed Forces Salute* a reality, first by encouraging Steve Bulla to compose it, by finding the funds for it at TRW, and then by printing and publishing it for NABBA.

Sincerely,

Paul Droste  
President

## Membership Chairman's Request

### Membership Renewals

If you have kept us informed of your address, we shall send you a letter when your NABBA membership is due for renewal. Please return this letter with your check, noting any corrections to your address. If you do not return the letter, it takes us longer to register your renewal in the database, as we do not necessarily know whether you are renewing or joining for the first time, and this has to be checked. Also, if there are no corrections to be made

to the information we have about you, we don't need to compare these with the current database. Some months, particularly at the beginning of the year, there are over 100 renewals to log, and it is helpful if you can bear in mind the above request.

Many thanks,

David Pickett  
Membership Chairman

# Brass Band News

Championships news continued from page 1

## Gala Concert and Tickets

The Saturday night Gala Concert will be performed by The United States Army Brass Band under the baton of Captain Thomas H. Palmatier. The concert will start at 8:00 p.m. in the Paramount Theatre. Mr. Stephen Bulla, who is a well-known composer for brass bands and The Salvation Army, as well as for The United States Marine Band, has received a grant from the Army Brass Band to create a new work based on the crisis and war in the Persian Gulf. Steve has accelerated the work's development so it can be premiered at the Championships. Its title is *Rhapsody for Brass Band - Firestorm*.

Tickets for the Gala Concert will be free and can be obtained on the day of the Championships. The Paramount Theatre has a capacity of more than 2,000, so getting a good seat should not be a problem.

## Friday Night Rehearsals and Clinics

Several large meeting rooms in the Five Seasons Hotel have been reserved for rehearsals on Friday evening between 4:00 p.m. and 10:00 p.m. Please contact John Thornton at 319.362.4038 to reserve a rehearsal room.

Friday night clinics, lasting an hour each, are scheduled for 3:00 p.m., 6:00 p.m., and 7:00 p.m. in the Five Seasons Hotel.

## Saturday Evening Reception

A reception honoring The U.S. Army Brass Band and NABBA members will be held for the Band and NABBA members and their guests at the Five Seasons Hotel after the Gala Concert.

## Recordings

Audio recordings of each band's Championships performance can be ordered at the Championships or by contacting John Thornton at 319.362.4038, who will put you in touch with the recording engineer.

## Trophies To Be Returned

Bands holding rotating trophies are reminded to please send the trophies, safely packed, well in advance of the Championships

to John Thornton, 2715 Sixth St. SW, Cedar Rapids, Iowa 52404. Competing bands may bring the trophies instead.

## Questions?

If you have questions about the Championships, please contact the Championships IX Coordinator, Dr. John Thornton, at 319.362.4038.

## Geoffrey Brand at Championships X

Funding from an individual gift and a two-for-one corporate matching grant from TRW Inc. has been secured that will provide the flights across the Atlantic for Geoffrey Brand to adjudicate the North American Brass Band Championships to be held in Columbus, Ohio, on April 10 and 11, 1992.

## Third Annual Video Competition

To give North American nonprofessional brass bands the opportunity to compete and be evaluated without the expense of travel, NABBA is offering its third annual Video Competition.

Competing bands are to prepare an entertainment program lasting between 25 and 30 minutes. The rules of the single-class contest allow the bands to be judged equally, even though the bands may not be of equal ability. For example, a band with modest ability that plays its chosen program very well will have an advantage over a much more advanced band that plays a more difficult program less successfully.

Adjudication will be based on the following criteria and values —

|                                               |     |
|-----------------------------------------------|-----|
| Suitability of program                        | 20% |
| Quality of performance                        | 50% |
| Appropriateness of style presentation         | 10% |
| Audio quality, video quality, and camera work | 20% |

As of early March, two bands have entered the contest -- the Westwinds Brass Band from Lubbock, Texas and defending champion, the Eastern Iowa Brass Band.

## Salt River Brass Future Concerts Set

The Salt River Brass will present two additional concerts at the Chandler Center for the Arts, 250 N. Arizona Avenue, Chandler, Arizona, as part of the Chandler Center's 1990-1991 season. Tickets are \$8.00.

On Sunday, February 17, 1991, at 3:00 p.m., the program is titled, *Star Spangled Brass*. An echo from another era, the brass band concert in the gazebo by the courthouse was a staple of turn-of-the-century small town America. Salt River Brass will bring you back by celebrating President's Day with a stirring parade of traditional American music that includes folk songs, rags, marches, Broadway show tunes, and masterpieces by composers ranging from John Philip Sousa to Scott Joplin, Stephen Foster to Leonard Bernstein. Our sparkling cornet trio will sizzle to Leroy Anderson's *Bugler's Holiday* and our trombone soloist will tug your heart strings with the spiritual *Nobody Knows the Trouble I Seen*. Make it a patriotic tradition to celebrate President's Day with the Salt River Brass.

On Sunday, March 17, 1991, at 7:00 p.m., the Salt River Brass will present *Brass With a Brogue*. Irish music can lift you up, make you laugh, or break your heart. Salt River Brass will explore a panorama of Irish folk songs and the glorious music inspired by Ireland's greatest poets, including the soulful *Londonderry Air*, Percy Grainger's *Shepherd's Hey*, and our rousing version of *The Girl I Left Behind Me*. Our euphonium soloist will entrance you with *Dublin's Fair City*, and our raucous trombone quartet will let it rip with *Irish Washerwoman*. We'll also explore the richness of the Celtic spirit with side trips to Scotland and Wales. For tears of heartbreak and joy, join us on St. Patrick's Day.

Other Salt River Brass concert sites and dates include the Glendale Amphitheatre on Thursday, May 9, 1991, at 7:30 p.m., and the Sunbowl at Sun City on Sunday, May 26, 1991, at 7:00 p.m.

Salt River Brass, 2517 N 7th St., Phoenix, AZ 85006, telephone 602.957.9669.

## Ms. Lineberger Leaves BBC for The U.S. Army Ceremonial Band

Two issues ago, we mentioned in the Rumors section that a euphonium soloist from a NABBA Championship Section band may have been selected into The United States Army Brass Band. In the subsequent issue, we said that you had received a rather large hint, which was the photo and caption titled, "What is the source of Ms. Lineberger's musical perfection?"

Laura won the audition this summer, completed basic training, and is now Staff Sergeant Lineberger in The United States Army Ceremonial Band. Her success is a major new achievement for her and also for NABBA and the Brass Band of Columbus.

I interviewed Laura by telephone in late November, then continued our discussion in December at the Midwest International Band and Orchestra Clinic in Chicago where she helped staff the booth for The United States Army Band.

TM: How did you get started on the euphonium?

LL: When it came time for me to decide on a band instrument in the fifth grade, I desperately wanted to play the saxophone. My brother, who is eight years older than I am, however, played a baritone, which my parents had purchased. He lost interest in playing it rather quickly, so we were stuck with this baritone in the house. My parents said that if I wanted to be in the band, that baritone was the instrument I had to play! So I played it. It was kind of a blessing in disguise.

TM: So you are a would-be saxophone player turned euphonium soloist.

LL: Right. I never had a chance even to attempt playing the saxophone, because my parents refused to sink money into another instrument that might likely collect dust in the closet.

TM: Do you ever look longingly at the saxophone?

LL: No, no. Not at all. My love is with the euphonium now.



TM: Did lessons follow?

LL: I started to study euphonium privately with Dr. Droste during my freshman year (1976) in high school and continued with him through my undergraduate music degree at The Ohio State University.

After Ohio State, I taught fifth-through-twelfth grade instrumental music and was the high school's assistant band director for three years in Logan, Ohio. All the while, I practiced and developed a greater desire to improve my euphonium performance ability.

TM: Did you give private lessons then?

LL: Oh, yes. I gave loads of private lessons. And now, one of my students is majoring in music at Ohio State and studying with Dr. Droste.

TM: Then on to your master's?

LL: Yes. From 1987 to 1989 I studied euphonium with Dr. Brian Bowman to earn my master's degree in music performance at the University of Maryland. I was happy to be able to rejoin the Brass

Band of Columbus when I returned to Columbus.

TM: How did you first come to play in the BBC?

LL: I was asked by Dr. Droste to join the Brass Band of Columbus when he formed it in August 1984. I had just started teaching at Logan then, which was a few counties away from Columbus. It wasn't too far, about 65 miles one-way, to commute to rehearsals and performances. The travel wasn't a big hardship for me, because it always was such a treat to play in the band.

TM: Did the concerts and competitions with the Brass Band of Columbus cause you to be more interested in musical performance?

LL: Absolutely. It fed my love for it and kept me going. I always enjoyed performing during my college years, but as a student, other than recitals and a few solo passages in concert band, you don't get much exposure to real solo work. But with the brass band, the euphonium is second only to the solo cornet in solo and lead responsibilities. I always enjoyed the challenging parts, especially the fast and furious ones. I have to admit that my appreciation for the slow lyrical passages has increased, and I have learned the importance of doing those just as well as the fast and furious sections.

TM: Quite often, that is where the most satisfying music is, rather than the technical challenges.

LL: Definitely. In fact, one of the solos I played in my master's recital was a very simple tune, Rachmaninoff's *Vocalise*. In some respects, that was the hardest piece on my program, even though most players would consider it an easy tune. It is on the freshman list for the Maryland High School Festival Solo and Ensemble Contest, but I found it a most challenging song. The tune highlights tone quality and expression, both of which are very important in today's competitive environment.

TM: Yes. Tone quality is probably the most important characteristic of performance, since if the rich and pleasant sound is missing, the technical fireworks won't do much to please the listener.

LL: And the combination of both a good lively rich tone quality and solid technical abilities will put you well on the road to being a fine euphonium player.

TM: How was the seating in the BBC's euphonium section determined?

LL: I believe Dr. Droste determined where he wanted the players to be. When a solo passage came along that he thought best suited one of us, that player got it. A lot of times, the solo work was left to be ironed out amongst the section. I think the selection always was based on who could give the best performance of the work in that particular program.

TM: Was there much movement between the British baritone and euphonium sections?

LL: A little, although I didn't play baritone in the BBC. I know Tom Johnson is now playing baritone and was playing euphonium most of the time I was there. When the chairs needed to be filled and the adept players were willing, which was always the case, the switches were made. It's really a great band, and that is just one reason it is.

TM: Let's talk about the Army Band program. What is the structure of The United States Army Band in Washington?

LL: Within the Army Band, there are several groups: The Concert Band, The Ceremonial Band, The Army Blues, The Orchestra, The Chorus, and The Chorale.

My duties are primarily within The Ceremonial Band, which consists of small ceremonial ensembles formed for specific functions. For example, when the President of the Republic of South Africa visited the U.S. in September, we provided the music for the welcoming ceremony. Often, a visiting dignitary (presidents, generals, and other senior officials of other countries) will place a wreath at the Tomb of the Unknowns. The Ceremonial Band performs those ceremonial duties as well.

The most solemn part of the job is playing for funeral services and burials in Arlington Cemetery. For those, we work closely with the Honor Guard, the unit that guards the Tomb of the Unknowns. They handle the movement of the casket, the folding of

the flag, and the other movement and honors duties.

TM: So, The U. S. Army Brass Band is part of The Ceremonial Band?

LL: Yes. The Brass Band was formed as a chamber group of The Ceremonial Band. As you can imagine, ceremonial work can become tedious after a while (precision, military bearing, musical repetition), so the Brass Band is a welcome relief.

The Army Brass Band was formed by Captain Deitrick in the early 1980s to provide an effective new public relations unit. His background was with Salvation Army bands and British brass band literature. He has been succeeded as conductor by Captain Palmatier, who has carried on the traditions started by Captain Deitrick and also has changed the direction a little.

TM: How many performances would the Army Brass Band give in a normal year?

LL: On Fort Myer, we perform about six concerts per year. On tour, the number is more variable. The current schedule includes tentative springtime tours in neighboring states. So, we may give as many as 10 concerts while on those tours.

TM: And those performances serve as public relations for the Army in those communities?

LL: Exactly.

TM: When the Brass Band is on tour, who does the ceremonial work?

LL: There are more musicians assigned to The Ceremonial Band than just those in the Brass Band. There is a full complement of woodwinds, brass, and percussion — enough to cover all the jobs. If a euphonium player is on leave, for example, there still will be enough euphoniumists to cover all requirements.

TM: Is there much crossover between The Ceremonial Band and The Concert Band?

LL: There is a little, primarily when larger units are needed for ceremonial obligations. Usually, they are fairly separate.

Sometimes there will be exchanges of players between the bands, especially when the physical profile of a ceremonial member changes. For example, weight gain due to pregnancy might cause a switch

between a Ceremonial member and her counterpart in The Concert Band.

TM: When Captain Deitrick and The U.S. Army Brass Band (then called The Ceremonial Brass and Percussion) performed at the NABBA Championships in 1984 and 1987, the repertoire seemed to be derived largely from Salvation Army music, which was understandable, given Captain Deitrick's background and the American music then immediately available for brass band. What is the Brass Band's current literature, other than the holiday music you are preparing?

LL: The repertoire has changed. We are now seeing a lot more brass band contest literature, as well as newer works that are available in the commercial brass band market.

TM: What works do you expect to be playing in the next few months?

LL: I don't know yet. Captain Palmatier plans programs with the audience in mind, so I expect he will schedule one or two of the contest "bears", but those, as you know, tend not to be too well received by the non-brass-band audience. I think he strikes a good balance between pleasing the audience and the players.

TM: NABBA gave the first published copy of the *Armed Forces Salute* composed by Stephen Bulla to the TUSABB. Do you see many new works for brass band coming in for the group, and are there arrangers or composers in the Army assigned to write for the Brass Band?

LL: Of course, I believe we continue to buy new brass band works from the commercial market. I don't know of any Army personnel assigned specifically to compose or arrange for the Brass Band, but Captain Palmatier really is the one to ask.

I know that some members have created adaptations for the Brass Band from standard concert band works, but I don't know about any new original works.

TM: How about an American military standard, like *Hail To The Chief*? What arrangement would be used? Would it just be lifted from the concert band arrangement?

LL: There may be some reassignment of parts to cover needed musical lines, but I believe for most of those works, like *Hail To The Chief*, we would simply play the concert band parts.

TM: How does the performance level of the TUSABB compare with that of the Brass Band of Columbus, or is that an unfair question, since the TUSABB consists of full-time professional players?

LL: I think that when you are playing for the fun of it, you tend to play with more passion. When playing becomes a job, like in some orchestras, the high performance standards are maintained but the fire can fade a little. Each person approaches the challenge differently. All the players in both groups are outstanding musicians. Both groups are wonderful in different ways. And the performances of both are always first class.

TM: As part of your basic training, I assume you had to complete several exciting classes to make you a soldier.

LL: Oh, yes.

TM: What were some of the more memorable events? I remember rather well the night infiltration training — crawling with my rifle in the rain on completely soaked and very cutting muddy sand for about 50 yards (that might not be the right distance — it seemed much longer) while the live machine gun fire blazed a few feet above us. Realistic training. Anything interesting like that?

LL: That was a memorable experience for me as well. Probably one of the most memorable events was going through the tactical obstacle course that simulates enemy attack. As part of that course, we used grenades loaded with small firecracker charges to simulate real grenade explosions. I turned out to be pretty good at lobbing grenades and earned an expert rating for the grenade throw.

There was a lot of emphasis placed on qualifying with the M-16 automatic rifle. At times I thought about the fact that I cleaned that rifle much better than I ever cleaned my euphonium. That was a little disturbing, since I didn't really love the M-16 like I love my euphonium, but your drill

sergeant made you love your M-16 — by cleaning it thoroughly.

TM: I took four hours today to clean my euphonium, which I hadn't done completely for a while. It did remind me of my days spent cleaning rifles using tooth brushes and 6H pencil leads to get all the dirt and dust out of every corner.

LL: Rifle cleaning was very tedious. One time when we were cleaning our weapons from 11:00 p.m. until well past 1:30 a.m., I remember thinking that since I was cleaning my rifle so well, that I would give my horn its best cleaning ever when I got home.

TM: A nice luke-warm bath.

LL: Clean out every nook and cranny.

TM: But once you have soaped and cleaned the valves and casing, it seems to take a little time for the metal to readsorb the new coat of oil. Any other experiences?

LL: Probably the next most memorable event was the 15-mile road march. I felt like an octogenarian the next day. I have always considered myself to be fairly fit and fairly athletic. It was a little surprising, though, that I was one of the most lively after the march, since I was the oldest in my platoon. We all felt the fatigue the next day and, fortunately, our drill sergeants were nice to us then.

TM: Don't forget, the drill sergeants had to do the march, too.

LL: Yes, but they are very fit. It looked like a piece of cake for them.

TM: All your combat training was to be sure the band can serve a combat role, if necessary. As I remember, the band during combat has an added responsibility of helping to guard the rear area.

LL: I think that is right. In my case with The Ceremonial Band, I think the likelihood of seeing combat is remote. During a war, our duties of playing for funerals would be even more significant and frequent.

TM: Your duty station is near Washington. Are you likely to go to another area of the world, or are you permanently stationed in DC?

LL: We are permanently at Fort Myer in Arlington, Virginia, but of course do go on tour occasionally during the year.

TM: How long is your enlistment?

LL: Three years, which is the minimum for the Army Band, but I have the option to reenlist for a total service period of 20 years.

TM: After having held for several years the coveted top euphonium seat in North America's greatest Championship Section band, what made you decide to move to The United States Army Band?

LL: I thought a lot about my decision to join the Army Band. For euphonium, the service bands are the primary professional performance opportunity available. Naturally, I tried to evaluate the benefit to my career and resume. I decided that, yes indeed, performance in a Washington service band would be very beneficial. So, I pursued heavily the service bands and auditioned several times. Within the ranks of the euphoniumists, winning a position in any of the Washington-based service bands is comparable to winning a major orchestral chair. All my auditions for the service bands were fierce. Each one consisted of several meetings and performances. I think the decision was based mostly on how you sounded and whether they liked you on that particular day. You have to fight any rejection with more aggressiveness, preparation, and determination.

Getting a pay check was another good reason for the decision, too.

TM: Do you know yet if you will stay beyond the three year minimum, or is your service a step on a longer career path?

Sometime in the future, I hope to teach at a university. Most colleges and universities, in their faculty selection process, weigh heavily actual performance experience. The DC service bands are very highly regarded and, for euphonium, that is definitely the case. So, I expect my service experience will make me more competitive when I decide to pursue a faculty position. To answer your question directly, I don't yet know how long I'll stay in the Army Band. Currently, I like it and am very pleased to be a member of the group.

TM: Any suggestions for successful auditions?

LL: Sight-reading, sight-reading, sight-reading. You should become a complete musician, adept at all musical styles, and have a developed musicality, with both a lively rich tone and outstanding technical skills. The most important facet in all my auditions was sight-reading. For me, rhythmic subdivision was where I needed the most work to improve my sight-reading skills. The auditioners are trying to determine your ability to read the music under the pressure of performance, and, certainly, an audition is pressure-packed. In more relaxed performance situations, they know you will do beautifully. Additionally, you need to be at ease in every key.

TM: And make the sight-reading musical, not just a series of notes.

LL: Absolutely.

TM: What is a typical day for you?

LL: I wake at about 6:30 a.m. A stand-to (rehearsal) for a Tomb of the Unknowns performance, including playing the national anthem of the visiting dignitary's country and the U.S. national anthem, is often the first work of the day. Then, we are bused to the performance site for the ceremony. Normally, the performance and ceremony lasts about an hour. After we return to the band hall, some of us might be dismissed for the day, while others will be part of a funeral ensemble or a retirement parade and performance at Ceremonial Hall for a retiring general or senior noncommissioned officer. Many members are involved in chamber groups and prepare recitals (solos and ensembles) that are given at Brucker Hall (the band building on Fort Myer) every Tuesday and Thursday.

TM: How is your time distributed between individual practice, rehearsal, performance, training to keep your military skills honed, and other Army duties?

LL: For Army duties, I had to rake leaves once as part of the semiannual post cleanup. It wasn't too bad. The Staff Duty NCO responsibility rotates based on a duty roster. That is a 24-hour duty to maintain the NCO post in Brucker Hall and make sure the building is secure.

Practice and rehearsal with the various groups are not greatly taxing, especially if you know the marches well. Of course, there is a lot of marching. The most sight-reading we do is for the national anthems of other countries. The Brass Band involves a lot of new literature, so some preparation time is needed to cover the part. Of course, the Brass Band is above and beyond our primary mission of ceremonial duties.

The rest of the time is available for individual development.

TM: Do you have to requalify on the M-16 every year?

LL: No. The only requalification required is passing a physical fitness test every six months — run two miles in a specified minimum time, push-ups, sit-ups, and so on.

TM: Were you able to run the mile in combat boots in six minutes?

LL: That requirement has changed. We are no longer required to run in combat boots, because too many people developed foot problems, so running shoes are now the standard. In fact, you can't go to basic training without a decent pair of running shoes.

TM: That is certainly an improvement. I know the problems that resulted from those boots. As I remember, the maximum points on the Army Physical Fitness Test were achieved with a six-minute mile.

LL: Today, the points are based on age and are different for women and men. For me, the standard was 22 minutes for a two-mile run. I did it in 14 minutes, 11 seconds, so I maxed it!

TM: Any last thoughts on your career and outlook?

LL: Music and playing music have been a very big part of my life, so I would like to encourage younger musicians. I think euphonium players, especially, get discouraged because they think that all they will ever be able to do with euphonium is teach — and that is not true. If you set your sights high and go for it, you can attain your objective. It has always been my long-term goal, when someone asks, "What do you do for a living?", to be able to say,

"I play euphonium!" A lot of people then look at me slightly confused and ask, "Well, what's a euphonium?" It gives me a lot of pleasure to say, "It is one of the most beautiful brass instruments in the world, and you really should become acquainted with it."

TM: Rather than saxophone.

LL: Absolutely.

TM: Thanks, Laura.

LL: My pleasure.

## BBC Concerts Help World Hunger

The members of the Brass Band of Columbus voted to assist The Salvation Army World Hunger Program by performing two half-hour Christmas music concerts on Saturday, December 15, 1990, in Northland Mall near the entrance to a large department store. The two mini-concerts, directed by Dr. Paul Droste, began at 12:00 noon and 1:00 p.m.

Salvation Army volunteers assisted in collecting contributions, which totaled more than \$1,000 during the concerts. The funds will be used by The Salvation Army for its worldwide program to feed the needy.

The media was invited to cover this special community service event. The results were large crowds at the concerts and television coverage during the last minute of the 11:00 p.m. news on WCMH, channel 4, in Columbus, Ohio.

## Joel Pugh Leaves BBC and OCBB

Mr. Joel Pugh, euphoniumist, has left the Brass Band of Columbus to assume additional responsibilities at Capital University and Heidelberg College in Columbus. Joel has switched to trombone and also has resigned as conductor of the Ohio Collegiate Brass Band. Will the BBC be short euphonium players in April? Probably not.

## BBC Schedule

You can see why the Championships performances of the Brass Band of Columbus sound so well under-their-belt.

### January

- 8 Rehearsal
- 15 Rehearsal
- 22 Rehearsal
- 29 Rehearsal at St. John's Church

### February

- 1 Triune Series Concert at St. John's Church, 8:00 p.m.
- 5 Rehearsal
- 7 Concert for Kentucky Music Education Association at Kentucky Center for the Arts, Louisville, 2:45 p.m.
- 9 Members listen to Ohio Collegiate Brass Band in Cleveland for the Ohio Music Educators Association, 12:00 noon, Cleveland Convention Center
- 12 Rehearsal
- 19 Rehearsal
- 23 Concert for Veterinary Convention, Ohio Center, Columbus at 8:00 p.m.
- 29 Rehearsal

### March

- 5 Rehearsal
- 10 Annual God and Country Concert, William Broughton soloist & conductor, King Avenue Methodist Church, Columbus, 7:30 p.m. Afternoon rehearsal at 4:00 p.m.
- 12 Concert in Medina, Ohio at High School Auditorium, 7:30 p.m.
- 19 Rehearsal
- 26 Rehearsal

### April

- 2 Rehearsal
- 6 Concert for Ohio Chapter of International Trumpet Guild, Mt. Vernon Nazarene College, 3:00 p.m.
- 9 Rehearsal
- 16 Rehearsal
- 23 Rehearsal
- 26 Motor coach departs at 7:00 a.m. for NABBA Championships
- 27 NABBA Championships in Cedar Rapids, Iowa
- 28 Return to Columbus

## The Hannaford Street Silver Band

### News From Toronto!

**Provided by  
Robert Sutherland  
HSSB Managing Director**

### New Youth Band Formed

August 10, 1990 — The Board of Directors of The Hannaford Street Silver Band proudly announces the formation of The Hannaford Street Youth Band.

The Youth Band's goals are to provide young brass instrumentalists an in-depth musical experience that will enhance and develop their performing skills, to provide metropolitan Toronto with an organization that allows for the maturing and development of its young people in a musical setting, and to present concerts of the highest musical standards to a broad range of audiences, thereby demonstrating the talent and commitment of our youth to the community.

The Youth Band's faculty for 1990-1991 will be Bandmaster Curtis Metcalf, Assistant Bandmaster Raymond Tizzard, and Section Coaches Raymond Tizzard (trumpet/cornet), Vincent Barbec (tenor/french horn), Curtis Metcalf (baritone/euphonium), Robert Ferguson (trombone), Douglas Purvis (tuba), and Micheal Perry (percussion).

Auditions for placement will be held in early October. Regular Monday night rehearsals will begin in late October. Please call Raymond Tizzard at 416.751.8034 for more information.

### New Recording Is A Special Treat For Children And Brass Music Lovers Of All Ages

The Hannaford Street Silver Band proudly announces the official release of their new children's recording, *Bring On The Brass*, available in both cassette and compact

disc formats on MRP Records. Host and narrator, Leo McKern (star of the popular British television series *Rumpole of the Bailey*) brings a delightful combination of personality, warmth, and humour to the recording, which features Canada's finest professional brass band. Edward Gregson, one of England's foremost contemporary composers and conductors, has called the HSSB "the most exciting and dynamic brass ensemble I have ever had the pleasure of working with."

*Bring On The Brass* also features conductor Bobby Herriot, one of Canada's most experienced and accomplished band directors, who has musical roots in the Scottish brass band movement.

Traditional musical selections on *Bring On The Brass* include the march *Blaze Away*, the overture *The Impresario*, and the rag *Stoptime Rag*. Three selections — *Grandfather's Clock*, *Bugler's Holiday*, and *Irish Washerwoman* — feature several HSSB soloists, while full band works include *Little Suite For Brass* and *Skye Boat Song*.

In addition, Toronto composer and HSSB tuba player, J. Scott Irvine, has lent his composition talents to create original music set to the *Bring On The Brass* story by producer Mark Rubin. Scott Irvine has also written compositions for the HSSB, including *Concertino for Euphonium* and *Hannaford Overture*.

Building on the success of his recording, *The Orchestra*, which is a Juno Award nominee for Best Children's Recording, producer Mark Rubin now presents the Hannaford Street Silver Band in the first of a series of recordings that will focus on the families of the instruments.

*Bring On The Brass* will receive its official international launch at the upcoming Hannaford Street Silver Band concert, *A Christmas Celebration*, at the Jane Mallet Theatre, St. Lawrence Centre, 27 Front Street East, Toronto, Ontario, on Sunday, December 16, 1990, at 3:00 p.m. The concert will feature the Orpheus Chamber Choir with musical director Brainerd Blyden-Taylor. \$15 Adult, \$12 Senior/Student.

## Annual Christmas Concert

"Wonderful music, splendidly played..."  
— CBC Radio.

"Magic and music...What made it all possible was some great music from the now internationally acclaimed Hannaford Street Silver Band." — *The Belleville Intelligencer*.

On Sunday, December 16, at 3:00 p.m., the Hannaford Street Silver Band will present its annual Christmas Concert in the St. Lawrence Centre's Jane Mallet Theatre. Tickets are available in advance by calling the St. Lawrence Centre box office (366.7723) during business hours or at the door on the day of the concert.

A number of things will make this a very special and festive event. Our guest choir this year is one of Toronto's most acclaimed choral groups, The Orpheus Chamber Choir, whose music director, Brainerd Blyden-Taylor, is a well-known force in Canadian choral music.

Performing in the lobby of the St. Lawrence Centre beginning at 2:30 p.m. will be the newly formed Hannaford Street Youth Band in its first public appearance. Their music director, Curtis Metcalf, assures us that audiences will be amazed by the progress made by this group of mostly high school aged musicians since their first rehearsal in late October.

During the intermission of the concert, a special ceremony will also be held. MRP Records will officially launch its new recording made by the HSSB this past August. Veteran British actor Leo McKern provides the narration to a delightful recording entitled *Bring On The Brass*. This recording has already been featured on CBC Radio's *Listen To The Music* and has received favorable reviews by all those who have heard it. It will make a great Christmas gift!

## Vive La France Concert

On Sunday, January 20, 1991, at 3:00 p.m. at the Jane Mallet Theatre of the St. Lawrence Centre, the Hannaford Street Silver Band will present the third concert of its 1990-1991 Concert Series.

The concert, titled *Vive La France*, will celebrate the rich musical heritage of France and its diverse composers. Works to be heard include Hector Berlioz's *March to the Scaffold* from his *Symphony Fantastique*, Emmanuel Chabrier's *Espana*, George Bizet's *L'Arlesienne*, Maurice Ravel's famous *Bolero*, and an arrangement of George Gershwin's *American in Paris*.

A special feature of the concert will be the world premiere of Canadian composer and arranger Ken Bray's transcription of Francois Couperin's *Pieces de Clavecin*, entitled *La Triomphante*.

If this is not enough to entice you to this concert, our special guest artist will be the virtuoso British trumpeter James Watson. Now the principal conductor of the Desford Colliery Caterpillar Band, Mr. Watson has held positions as Principal Trumpet of the Royal Liverpool Orchestra as well as the Orchestra of the Royal Opera House Covent Garden. For many years he was a member of the Philip Jones Brass Ensemble and throughout his career has worked closely with the National Youth Brass Band of England.

With the Hannaford Band, Mr. Watson will perform the concert polka *Pandora* by Demmarre and the beautiful *Sicilienne* by Paradis. Prior to the concert, Mr. Watson will talk about his life and times as a musician in England. That pre-concert presentation will be held in the lobby of the St. Lawrence Centre.

You can avoid the line up at the door by calling the St. Lawrence Centre's box office at 366.7723. If you are downtown you can pick up your tickets any time during regular business hours. If you experienced delays or confusion prior to our recent Christmas concert, we apologize. In the words of the Centre's box office manager, "We've never seen such a crowd on a Sunday!"

## New Luedeke Work Under Rehearsal

About three weeks after the January 20 concert, the Hannaford Street Silver Band will begin rehearsing a new work composed by Raymond Luedeke.

Luedeke's inspiration for this 20-minute work, entitled *Circus Music*, was Marc Chagall's keen interest in circuses. The band was most fortunate to have had generous support from the Canada Council to commission Mr. Luedeke, who is well known for his tuba compositions. The band also is very fortunate to have Edward Gregson coming from England to conduct the premiere of the new work scheduled for the HSSB's April 7, 1991, concert in the Jane Mallet Theatre in Toronto.

## BBC God & Country Concert

Each year The Salvation Army sponsors a *God & Country* concert in Columbus, Ohio. The Brass Band of Columbus provided this year's musical foundation and the Salvationist contribution to the concert was composer, conductor, and trombonist William Broughton. The King Avenue United Methodist Chancel Choir assisted.

The early March program, dedicated to the military personnel in Operation Desert Storm, included *The Star-Spangled Banner*, *Gowans and Larsson Overture* (W. Broughton), *A.O.K. 100* (W. Broughton), *Concert Etude* (Goedicke/W. Broughton), *Aspects of Praise (II & IV)* (Himes), *Life of A Dream (II & III)* (W. Broughton), *William Tell Overture - Finale* (Rossini/Grant), *When In Our Music God Is Glorified* (White), *Be Thou My Vision* (Rutter), *God of Grace* (Beck), *Song of Exultation* (Bearcroft), the premiere performance of William Broughton's *Desert Storm March* (adapted for brass band by Les Susi), *God Bless America* with soprano Julie Rolwing (Berlin/Leidzen), and *The Stars and Stripes Forever* (Sousa).



## River City Brass Band Subscription Series Highlights American Music

Contemporary American music occupies a prominent place in the programs of the River City Brass Band's 1990-1991 season of subscription concerts. The Pittsburgh professional band commissioned three new brass band works from Joseph Willcox Jenkins, Nancy Galbraith, and William Himes as part of its American Music Initiative. In addition, RCBB Music Director Bob Bernat has written brass band arrangements of two of Aaron Copland's best known works: *An Outdoor Overture* and *A Lincoln Portrait*.

Joseph Willcox Jenkins's piece, *The Gateway West*, received its world premiere at the eight performances of the RCBB's September program. The work, 9.5 minutes in length, consists of three connected sections (fast-slow-fast) and was very well received by both the RCBB members and the band's audiences. Jenkins, a member of Duquesne University's music faculty, is best known for his *An American Overture* for concert band.

Nancy Galbraith, a member of the Carnegie-Mellon University music department, has written a piece entitled *With Brightness Round About It* for the RCBB's holiday concerts in December. Inspired by a passage from the Book of Ezekiel, the 6.5-minute composition calls for a large percussion section and synthesizer.

William Himes' work, as yet untitled, will receive its first performance at the RCBB's April concerts, along with Bernat's brass band arrangement of *A Lincoln Portrait*. Bernat's brass band arrangement of *An Outdoor Overture* was premiered at the RCBB's October concerts.

Previous RCBB commissions have been eagerly taken up by brass bands throughout the world. Two works commissioned from Philip Sparke — *Mountain Song*

(1987) and *River City Serenade* (1988) — have been published by Studio Music and recorded by the Desford Colliery Caterpillar Band. James Curnow's *River City Suite* (1989) is scheduled for publication by Rosehill Music within the next year.

During its 1990-1991 subscription concerts season, the RCBB will also present the first American performances of two major works by composers from overseas: Philip Sparke's *Concerto Grosso* and *Overture for Brass Band* by Carlos Franzetti, an Argentinian composer currently living in New York.

The RCBB's touring schedule includes

- Nov. 13 Uniontown, PA
- Nov. 14 Hershey, PA
- Nov. 15 Williamson, WV
- Nov. 16 Nashville, TN
- Nov. 17 Beckley, WV
- Nov. 18 Lewisburg, WV
- Feb. 22 Columbia, SC, University of South Carolina, 8:00 p.m.
- Feb. 23 Atlanta, GA, Georgia State University, 8:00 p.m.
- Feb. 24 Myrtle Beach, SC, Coastal Concerts, 3:00 p.m.
- Mar. 16 Elyria, OH

## The Buffalo Silver Band 75th Anniversary Concert A Winner

### Concert Review

First, let me put to rest any notion that the British heritage of The Buffalo Silver Band has been lost. The instrumentation, seating, musical selections, and interpretation are in keeping with the best British traditions, with a dash of American music added.

The only variations noted were probably due to budgetary constraints -- a french horn substituted for a tenor horn while another of the tenor horn players must have been gravely ill to have missed the concert. One more euphonium was needed on the part, while the two British baritone

parts were covered by euphoniums that caused the clarity between the euphonium and baritone parts to be lost. One more Eb and BBb tuba each were needed, but the foundation of the band was strongly provided by the two fine tuba players on stage. Missing also were instruments and players for bass drum, cymbals, and other percussion artillery beyond snare drum.

The music and enthusiasm, however, was by no means deficient. The band played with gusto and sensitivity for the audience of 200. The Church of the Ascension's resonance enhanced the sonority of the band without reducing its clarity, although the very open hall was intolerant of intonation differences, especially since the audience was close to the band. Dynamics and articulation were nearly always correct.

Youthfully blond to silver to brightly bald, the members were well distributed in age, a mark of a healthy band that is in constant renewal. The band looked attractive in their dark suits and dark ties, and long dark dresses.

The ambitious concert included *Amazing Grace* (Himes), *La Mourisque* (Susato), *Music for Greenwich* (Gregson), *The Girl I Left Behind Me* (Langford), the vocal and organ selection *Chester* (Billings/Pappas/Russo) sensitively sung by the warm soprano Maureen Reilly, *The Standard of St. George* (Alford), *The Festival* (Gorton) cornet duet performed by Nelson Starr on Eb soprano cornet and Richard Goss on Bb cornet, intermission, *Berne Patrol* (Howarth), *Washington Grays* (Grafulla), *The Amazing Mr. Arban* (Howarth) wonderfully performed by Buffalo Philharmonic principal trumpeter David Kuehn on cornet, *Skirl* (Street), *A Moorside Suite* (Holst), and *Waltzing Matilda* (Langford). With this much program, no encore was needed.

Conductor Michael Russo's program comments showed he knew the music and the brass band medium quite well. The Buffalo Silver Band performed a fitting and imaginative tribute to its 75 years. I was glad I made the trip to Buffalo, even though it was already frigid there on November 18! Many thanks, too, for the nice hospitality provided by many of the members.

### Allegheny Brass Band Update

#### Duerig Succeeds Johnston as President

The Allegheny Brass Band completed its busiest summer ever with 10 concerts, mostly outdoors in gazebos and bandshells all around southwestern Pennsylvania. In October, the band tried a new venue — performing at the wedding of one of its former members who had moved to the west coast. Also in October, the ABB served as host for the Pittsburgh appearance of the outstanding Desford Colliery Caterpillar Band from Great Britain and even mustered up the courage to join them on stage for one number.

Preparations are under way for the first concert of the fall-winter season on December 1. As the band enters its seventh year, there has been a change of leadership. Hartley Johnston, who founded the group and led it most ably since 1984, has stepped down as President but continues active with the band. Al Duerig has been elected President for the year ahead. John Culp, who has been music director since the band's formation, continues to perform that function wonderfully.

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### Desford Colliery Caterpillar Band Visits Pittsburgh

#### Concert Review By Al Duerig Bass Trombonist and President of the Allegheny Brass Band and Director of NABBA

More than three hundred brass band fans enjoyed a concert by the Desford Colliery Caterpillar Band, directed by James Watson, in suburban Pittsburgh on October 8. Actually, enjoyed is not nearly a strong enough word. They were wildly enthusiastic — many were heard to comment that they could hardly believe what they heard.

From the opening of *The Champions* (an appropriate choice for these three-time British National Champions) to the unique closing with *The Lucerne Song*, in which the players waved goodbye and departed the stage until no one was left but Ken Ferguson soloing on the Eb tuba, the audience was captivated.

We learned that the Desford group really consists of four bands — the A band, which we heard, plus B, C, and Youth bands. Speaking of youth, the A band itself is quite young, with ages ranging from 16 to 34 and an average age of around 22. Many in the audience marvelled that so much musical talent could be developed in such a short time.

In a program of such uniform excellence, it is difficult to single out specific selections. However, Philip Sparke's *Variations on an Enigma* brought out the best of every section in the band. In fact, the work might well be classified as a concerto for band. The low brass in particular was outstanding. The ten cornets got their chance to shine in Harry James's *Trumpet Blues and Cantabile*. The Goff Richards' arrangement of *Little Red Bird* provided a rare opportunity for Carole Crompton and

the baritone horn to show that this instrument need not take a back seat to the euphonium. Richards' *Disney Fantasy* treated the audience to a variety of visual and acoustical special effects and gave the percussionists a chance to take a bow.

After intermission, the band was joined onstage by a very humble group of Allegheny Brass Band members, who added their bit to Richard Wagner's powerful *Procession to the Minster* from *Lohengrin*. Then Richard Gosney provided some technical fireworks on the euphonium with Philip Sparke's *Pantomime*. A young guest conductor selected from the audience did a very credible job of leading (or was it following?) the Desford band in Strauss's *Perpetuum Mobile*. Philip Sparke's *River City Serenade* was a very appropriate selection, since the composer had dedicated it to Pittsburgh's River City Brass Band, whose music director, Bob Bernat, was among the delighted listeners. This was followed by a piece titled *Glasnost*, which, as Watson explained, consisted of spectacular variations on Russian folk themes, was written by Dutchman Dizzy Stratford and was being performed by a British band in the United States.

Kenneth Ferguson then did some impossible things on the tuba in Darrol Barry's *Impromptu For Tuba*. The concert closed with the band's own complex and incredibly difficult suite from Bernstein's *West Side Story*, a *tour de force* that brought the audience to its feet.

Other works, all performed magnificently, were *Trittico*, *Napoli*, *Variation 28* from the Rachmaninov *Paganini Variations*, *Capriccio Espagnol*, *Scarborough Fair*, and *The Clock*.

The concert was sponsored by the Allegheny Brass Band, with Eric Huber very competently making all arrangements. Eric reports that late night discussions with James Watson produced a much greater understanding of how British brass bands operate, and we hope to profit from this knowledge. The Desford band has promised to return to the U.S., possibly in connection with a future NABBA Championship in Pittsburgh. For this reviewer, it can't be too soon.

## Caterpillar Blazes Trail of Success in the USA

Reproduced with permission from *The British Bandsman*, 10 November 1990.

Desford Colliery Caterpillar Band has blazed a trail of success across America and Canada during its recent whistle-stop tour.

The band, which set off on the mammoth tour on 28 September, met with warmth and enthusiasm from their American hosts.

Said Mark Dawson, of Desford: "The tour was a marvellous success and, despite the busy schedule, the players gave their best in every performance, particularly the soloists who performed faultlessly every night."

And the band's official record and souvenir sellers James Watson (senior) and Raymond Fawkes had to send home for extra stock when they sold out after only the third concert.

Highlight of the tour was a visit to Caterpillar headquarters in Peoria, Illinois, on 5 October, for a guided tour of the plant and the chance to meet employees, some of whom have actually worked in the Desford Caterpillar plant in England.

Members plunged straight into rehearsals as soon as their feet and instruments touched down from their gruelling transatlantic flight, much to the disbelief of their American hosts who put it down to typical British dedication.

Eventually the hosts managed to pry Desford members from their instruments to whisk them to their respective host homes where, over the next 24-hours, they were treated to many local specialities including pumpkin pie and Milwaukee fish.

Day one's itinerary included a guided tour of the famous Miller Brewery and a trip to the shores of breath-taking Lake Michigan, both of which proved popular with the British visitors.

Despite the temptation offered by the brewery visit, temperance was the order of the day in preparation for the evening concert at the Nicolei High School.

Commenting on the concert Mark Dawson said: "The audience of over 1,000 people was very enthusiastic and made the concert last for over three hours."

The Milwaukee Brass Band shared the stage with Desford to perform *Elsa's Procession to the Minster* and the *Thunder and Lightning Polka*. The concert was rounded off with a reception for the audience and both bands at a nearby Bavarian-style hotel.

Sunday saw Desford wave goodbye to their new Milwaukee friends and head off to Oshkosh on Lake Winnebago, to embrace a new set of host families.

A local high school again provided the setting for the Sunday night concert which attracted a large crowd and was followed by another, smaller reception.

On Monday the band set off again on another leg of its tour to Grantsburg, a small town in Wisconsin, where on arrival members "tuned up" for the evening concert by playing soccer with local students.

Enthusiasts travelled hundreds of miles across the state to attend Desford's Grantsburg concert at the senior high school and, once again, Northwinds Brass Band joined the British musicians for a joint rendition of *Elsa's Procession to the Minster*.

Redwing, Minnesota, just a short-haul from Grantsburg, was the Desford band's next stop.

This time the concert venue was a recently renovated former music hall where Desford's performance literally "set the audience on fire".

Said Mr. Dawson: "During the interval the fire alarms went off and everyone was forced to evacuate the building just as a thunderstorm started.

"Fortunately it was a false alarm but everyone was soaking wet by the time they got back into the hall."

The band then proceeded to take in concert venues in Mount Vernon, Iowa, and in Quincy and Champaign, Illinois.

A stop-off in Bloomington, Indiana, included a recital at the University of Indiana and a special visit to Harvey Phillip's Tuba Ranch for his "Octubafest" and a recording for ABC television.

Said Mark Dawson: "The 'Octubafest' was a really wild affair with tubas of all shapes and sizes and other forms of entertainment from trapeze artists to banjo players."

Later the same evening the Desford bass players performed the premiere of a quartet specially written for the occasion by one of the players, Ken Ferguson.

Pittsburgh, home of the River City Brass, was the venue for the last of Desford's Midwest concerts which included a massed item with the Allegheny Brass Band and was recorded for a later date release on CD.

The band left America and headed for Canada via the spectacular Niagara Falls for the last evening concert tour date in the Bramwell Booth Auditorium, Toronto.

Here Desford was following in the footsteps of the Black Dyke Mills Band, who played the same venue in 1972. Desford's last night concert was crowned with the eleventh standing ovation of the tour.

A recital workshop and lecture the following day at the University of Toronto concluded the tour success.

## Desford Recording Available

Brass Trax has made available a cassette recording of the Desford Colliery Caterpillar Band's concert in Pittsburgh on October 8. The recording (using premium BASF CR-E II or TDK SA tape with Dolby B) provides a bright and very dynamic reproduction of the band's extraordinary performance. Most concert selections are presented in the 90-minute tape, with only *Variations on an Enigma* (Sparks) and *Impromptu For Tuba* (Barry) absent.

The tapes are \$12.00 postpaid from Brass Trax, P.O. Box 15100, Pittsburgh, PA 15237, USA. Tapes of NABBA Championships VIII are also still available.

## British Band Visits the Four Corners of the USA

Reproduced with permission from *The British Bandsman*, 22 December 1990.

Yet another British Band has taken the States by storm.

Hot-on-the-heels of Desford, who recently blazed a trail across America's mid-west, went Enfield Citadel Band on its own whistle-stop tour of the United States which spanned 16 days, covered 15,000 miles and included 11 flights.

Said a spokesman for Enfield: "The band visited all four corners of the country.

"Of the estimated 15,000 people who heard the band, many were confirmed band enthusiasts. But, on other occasions, such as Rotary lunch and university programmes, the traditional sounds of a brass band were a totally new experience for those present."

The band was led in its highly acclaimed concert tour by bandmaster James Williams, who ensured that the standard of music was consistently high throughout.

The twin towns of Portsmouth and Norfolk, Virginia, were the band's first port of call before moving on to Columbus, Ohio, on the Monday of what, to many, was the highlight of the tour, a chance to see the world's largest all-brass marching band at Ohio State University.

Enfield members watched in amazement as the 200-strong combination went through its paces.

A partnership concert with four-time American champions Brass Band (of) Columbus, was arranged for the Monday evening. A 2,000-strong crowd was treated to Ray Steadman-Allen's epic work *At the Edge of Time* and Brass Band (of) Columbus presented Malcolm Arnold's *Fantasy for Brass* as its main item which, say Enfield members, was finely played and well received.

Later during the first week the Enfield band travelled through the mid-west calling at Indianapolis and Chicago, where William Himes joined a large crowd to hear an excellent rendition of his own *Jubilance for Cornet and Band* (performed) by Keith Hutchinson.

Then came a change of direction to Salt Lake City as the band took to the air en route for Seattle in the far north west to give a programme to over 300 students at Seattle Pacific University, a trip to a Boeing factory, and a concert attended by band enthusiasts from Vancouver.

Said an Enfield spokesman: "Many friends made during the band's last tour to Canada drove down from Vancouver to renew old friendships."

A short flight took the band to Los Angeles for a Saturday evening Hollywood concert at the impressive Forest Lawn Cemetery Hall, resting place of the rich and famous.

Sunday saw the band take part in Salvation Army meetings in Pasadena and Torrance, which were followed by another tour highlight the following day at Disneyland. Mickey Mouse, Donald Duck, and other famous characters joined crowds which watched the band march through Disneyland and present a short programme in Main Square.

During the second week Enfield crossed America again, this time from west to east with a stopover in the infamous Dallas for a Methodist Church Festival, the programme for which included *Elsa's Procession to the Cathedral*.

Then it was on to Clearwater, Florida, for another concert programme which included *The Call of the Righteous*, written especially for the band's first visit to North America in 1964.

For the last two days of the tour the band travelled north again to Atlanta for a concert before finally coming to rest in New York to stage a concert at the Centennial Memorial Temple before 1,000 people.

The final concert over, band members spent the night at Star Lake Camp and took in some of New York's landmarks before flying back to Enfield from Kennedy Airport the next day.

## Military Bands Serving In Operation Desert Storm

The following North American military bands are serving in the Persian Gulf. Their duties include performing music and providing combat support services. Quite often, the band is the only form of entertainment available to the armed forces.

### United States Army

Eight bands are providing the morale-boosting music in Operation Desert Storm: The 84th Army Band of the VII Corps (Stuttgart, Germany) and the division bands of 82nd Airborne Division (Ft. Bragg, North Carolina), 101st Airborne Division (Air Assault) (Ft. Campbell, Kentucky), 1st Armored Division (Ansbach, Germany), 3rd Armored Division (Frankfurt, Germany), 1st Cavalry Division (Ft. Hood, Texas), 1st Infantry Division (Mechanized) (Ft. Riley, Kansas), and 24th Infantry Division (Mechanized) (Ft. Stewart, Georgia).

### United States Navy

From the Seventh Fleet Band, 12 members, led by Lieutenant Mike Mitchell, Bandmaster, are afloat. They also perform on shore when possible.

### United States Air Force

Currently, there are no Air Force bands directly serving Operation Desert Storm. Earlier, 16 members of The United States Air Force Strategic Air Command Band performed frequently during their five-week stay.

### United States Marine Corps

Providing headquarters security and performing when possible in the Persian Gulf are the bands of the 3rd Marine Aircraft Wing, the 1st Marine Division, and the 2nd Marine Division.

### Canadian Armed Forces

Currently, there are no Canadian service bands in the Persian Gulf. They do play in Canada for the departure and arrival of the service ships.



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## Dr. Bowman Retires From USAF Band

Dr. Brian L. Bowman, known worldwide as one of the most outstanding euphonium soloists, has announced his military retirement after 20 years with The United States Air Force Band.

He will become Professor of Music and Chair of the Brass Department at The Duquesne University School of Music, Pittsburgh, PA, effective in the autumn of 1991.

During the 1990 Midwest International Band & Orchestra Clinic in Chicago, Paul Droste and Tom Myers asked Brian to stand for nomination to the NABBA Board of Directors, and Brian responded an enthusiastic "Yes!"

Best wishes to Dr. Bowman as he blazes new musical trails.

## Kew Band Considering 1992

The Kew Band from the city of Kew in Victoria, Australia, is considering competing in Championships X in Columbus, Ohio, on April 11, 1992. The Championship Section band won the Australian Aggregate Championship and came in third in their Championships (test piece plus own choice).

The band would like to know of NABBA bands or individuals interested in hosting concerts as part of their potential North American tour before or after the April 1992 contest. Housing at band members homes or other accommodations and fund raising during the tour obviously are important subjects for the band's financial consideration of the visit.

Please contact —

Mr. Ian Mathers B.E.M., President,  
Kew Band Inc.  
18 Milton Street  
Nanawading, 3131.  
Victoria, Australia.

## U.S. Service Bands To Be Reduced

The U.S. service bands are being reduced in number and members in response to Department of Defense budget cuts and the reduction in the U.S. defense forces.

### United States Army

It appears to be too early to tell exactly what cuts will be made in the Army's band program. Since all aspects of the Army will need to respond to the budget reductions, the bands are likely to get their fair share. Expected are reductions in the number of bands and members.

### United States Navy

In the Navy, the following reductions are proposed and are not yet official. The United States Navy Band under the proposal would be reduced by nine individuals in fiscal year 1991 and then increased by three in fiscal year 1992, resulting in a net reduction of six. The proposed change in the Navy Music Program (worldwide) would reduce membership by 70 individuals by the end of fiscal year 1995.

### United States Air Force

The Air Force has 20 bands, including two special bands — the DC-based U.S. Air Force Band and the U.S. Air Force Academy Band. The band program will be reduced by seven field bands. Players in those bands will be reassigned to other bands or will have the option of retiring or leaving the service early. Reductions will occur due to attrition, and each band leader has the responsibility of balancing the band's instrumentation. The target date for completion of the reduction is October 1, 1991, the start of fiscal year 1992.

The U.S. Air Force Band will be reduced by 19 positions, with the reductions in players or support individuals determined by the band leader.

The U.S. Air Force Academy Band will be reduced by 13 positions, identified again at the discretion of the band leader.

### United States Marine Corps

Reductions in the Marine bands are anticipated but not yet known. The same budgetary constraints are likely to apply to the bands in the Marine Corps.

# The English Baritone Horn: Some American Applications

By Dr. Paul Droste  
Professor of Music  
The Ohio State University

A well-established musical instrument in the brass band family is being viewed with interest by American music educators. The English baritone horn has been a standard instrument in British-style brass bands and Salvation Army bands for over 100 years. This instrument is often confused with the American baritone horn. The English baritone horns made by Yamaha (models YBH 301S and 621S), for example, have a bore size of .504 inches with an 8.75 inch up-right bell. The bore sizes of English-style euphoniums made by Yamaha range from .571 inches to .591 inches. The American baritone horn is a compromise between the two English models, with a bore size around .560 inches and a forward-facing bell. It was developed primarily for the American school musician, meeting a demand for an instrument with a euphonium-like sound, but smaller in size, easier to handle, and in a reasonable price range.

The playing range of the English baritone horn is identical to that of the euphonium and trombone. Its tone quality is somewhat between those two instruments — not as mellow as the euphonium and not as bright as the trombone.

Now that the instrument has been described, the question is, "How can the English baritone horn be used in American bands?" In the concert band it can be a replacement or reinforcement in the trombone or euphonium section. It could also play a lower horn part, or be used to cover a missing bassoon, alto or bass clarinet, or tenor saxophone.

Stage band usage would be mainly on a trombone part. Slide trombonists with some valve facility would enjoy an occasional solo on the English baritone horn, featuring its distinctive sound and expanded technical possibilities.

The English baritone horn would be an ideal instrument for American marching bands. Since it is smaller, lighter, and easier to handle than the trombone or euphonium, younger students could manage the marching and playing demands with greater ease. Musically, it would play trombone or euphonium parts, or possibly horn or saxophone parts.

There is a growing emphasis on tuba/euphonium quartets and ensembles in schools and colleges. This is another opportunity for players of these closely related instruments to have small and large ensemble experience, and to perform new and different literature. The English baritone horn should be used on the highest (lead) part to provide a stronger and brighter sound.



*Rusty Hawvermale, Laura Wright, and Diana Droste play the English baritone in the Ohio Collegiate Brass Band now entered in the Honors Section contest.*

This removes some of the lack of clarity that is a major problem in these ensembles. In a quartet, consider using one English baritone horn, two euphoniums, and one tuba. For the large tuba/euphonium ensembles, try baritones on the top part, euphoniums on the second part, either euphoniums or high tubas on the third part, and bass tubas on the lowest part.

It stretches the imagination to find a place for the English baritone horn in a symphony orchestra, but two possibilities do exist. It could be used in place of a bass trumpet or a tenor tuba when these instruments are called for in the score, and if they are not readily available.

One other use is almost too obvious to mention. Beginning students who are interested in trombone, euphonium, or tuba could be started on the English baritone horn. This instrument fits the younger and smaller students much better and could be used until they are ready to switch to the larger instruments.

Finally, let us continue to use the English baritone horn in the traditional brass bands and Salvation Army bands, if these groups exist in the community.

Music educators are always looking for new ideas and teaching techniques. The English baritone horn is worthy of consideration.

*In addition to being NABBA President and Founder and Director of the Brass Band of Columbus, Dr. Droste serves as a clinician for Yamaha Corporation of America Band & Orchestral Division. As he did in 1990, Dr. Droste will be the instructor for the 1991 summer brass band workshops sponsored by NABBA and Yamaha (page 29).*

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## Brass Bands Respond to Operation Desert Storm

How have brass band concert programs changed in response to Operation Desert Storm? Here are brief answers from bands that could be reached when we called.

### Allegheny Brass Band

Allegheny's February concert featured a theme of Golden Memories. Added to those Porter, Gershwin, and Berlin tunes were *The Star-Spangled Banner*, *Armed Forces Salute* that was dedicated to the troops serving in Operation Desert Storm, a Sousa march, *God Bless America*, and *The Stars and Stripes Forever*. The band's May concert will be focused almost totally on patriotic songs to welcome back the troops.

### Atlantic Brass Band

The ABB's March 17 joint concert in Millville, NJ with The U.S. Army Brass Band will feature *Milestones*, *The Pines of Rome* (an encore from last year's concert, requested by the sponsoring business leaders), and *The Stars and Stripes Forever*.

### Brass Band of Columbus

The BBC has added *The Star-Spangled Banner* as the opener for recent concerts. The band usually closes with *The Stars and Stripes Forever*.

Their *God & Country* concert on March 10 was dedicated to the military personnel in Operation Desert Storm and included *The Star-Spangled Banner*, the premiere performance of *Desert Storm March*, *God Bless America*, and *The Stars and Stripes Forever*.

### Eastern Iowa Brass Band

No changes have been made to date. A new work for the band appropriate for wartime, *Keep Smiling Through*, is in preparation.

### Salt River Brass

In its last several concerts, the SRB has programmed Stephen Bulla's *Armed Forces Salute* as the concert closer. A recent concert was dedicated to those serving in Operation Desert Storm.

### Screamers & Lyric Brass Band

The band is relatively inactive, since the leader spends too much time on the *Bridge*, but the music folders contain *The Star-Spangled Banner*, *Vanished Army* (Alford — available for brass band from Allegro Band Music), a hymn arrangement of *America The Beautiful*, *Hail To The Spirit Of Liberty*, *Armed Forces Salute*, and *The Stars and Stripes Forever*.

### Sheldon Theatre Brass Band

The band added *The Star-Spangled Banner* to a concert for the Minnesota Music Educators Association and is likely also to program the *Armed Forces Salute* for the band's May concert.

### Smoky Mountain British Brass Band

The SMBBB's May concert will include Stephen Kent Goodman's new work written for Operation Desert Storm, *Yellow Ribbon Patriotic Medley*, and is likely to include *Armed Forces Salute* and *America The Beautiful*.

### Wenatchee British Brass Band

The band will perform an all-patriotic concert in conjunction with the opening ceremonies of the Washington State Special Olympics. The music will include the *Armed Forces Salute*. A concert in March will pay tribute to those who served in Operation Desert Storm.

## Desert Storm March

Composed for concert band by William Broughton and adapted for brass band by Les Susi (music educator and cornetist with the Brass Band of Columbus), the march is available from William Broughton, SGM Productions, 2660 G Mountain Industrial Blvd., Tucker, Georgia 30084.

## Yellow Ribbon Patriotic Medley

Composed for brass band by Stephen Kent Goodman, the medley is available for \$35 from Bernel Music, P.O. Box 2438, Cullowhee, NC 28723.

## New York Brass Conference For Scholarships

March 22-24, 1991

### Information from Ms. Elizabeth Colin

The New York Brass Conference for Scholarships will host the 19th Annual New York Brass Conference on March 22, 23, and 24, 1991, at the Roosevelt Hotel, Madison Avenue at 45th Street, New York, New York.

The conference, which this year salutes Frank Kaderabek and David N. Baker, will feature more than 40 concerts and lectures, an open rehearsal reading session, and a brass quintet competition. All the major brass instrument and accessory manufacturers, publishers, and music schools will exhibit instruments and music and will provide information.

Your contribution to the Scholarships fund (\$50 from students or professionals, \$35 from spouses, \$35 from each member of groups of 10 or more, \$100 from patrons, and \$250 for a lifetime contribution) will provide complimentary admission to all concerts and events, a copy of the Brass Conference Journal & Pictorial Essays, and a one-year subscription to The Brass Player quarterly.

The proceeds from the Conference provides scholarships for promising young brass players to attend summer brass workshops.

For a schedule of events, please write to Brass Conference Headquarters, 315 W. 53 St., New York, NY 10019 or call 212.581.1480.

Reservations for lodging at the Hotel Roosevelt, subject to availability, can be made by calling the hotel at 1.800.223.1870. Be sure to ask for the Brass Conference daily rate of \$89 for a single, \$99 for a double, \$99 for a twin, or \$120 for a triple.

The Board of Directors for the New York Brass Conference For Scholarships are Dr. Charles Colin, Don Butterfield, Allan Colin, Elizabeth Colin, Gerard Schwarz, and William Vacchiano.

# Adjudicators Biographies

## Stephen Bulla

Stephen Bulla is presently staff arranger to The United States Marine Band and White House Orchestra, for which he produces musical arrangements for a constant stream of Presidential functions and affairs.

His extensive instrumental and choral compositions have been published in the United States and abroad, and he has traveled widely as a clinician and guest conductor.

Graduating magna cum laude from the Berklee College of Music in 1976, Mr. Bulla has since maintained a steady output of freelance commercial and commissioned work.

His *Cityscapes* was the test piece for the 1985 National Brass Band Championships of Great Britain and for the North American Brass Band Championship Section in 1989. His *Canticles in Brass*, composed for the New Zealand Championships, will be the Honors Section test piece on April 27.

Mr. Bulla is also the Bandmaster of The National Capital Band of The Salvation Army in Washington, DC and has made several recordings with that band.

Steve's latest work will be premiered at the Championships IX Gala Concert. This is his second time as a NABBA Adjudicator.

## William Himes

William Himes was born and raised in Michigan where he attended the University of Michigan, receiving his bachelor's and master's degrees in Music Education and Performance. Since then, he has appeared as soloist, clinician, and conductor in the United States, Canada, Australia, New Zealand, England, Scotland, Norway, and Sweden.

Well known for his compositions and arrangements, Mr. Himes has more than 50 publications to his credit. These, along with numerous manuscripts awaiting publication, are continually featured in international broadcasts and recordings. His *Aspects of Praise* is this year's Championship Section test piece.

As Bandmaster of the Chicago Staff Band of The Salvation Army, he has produced six recordings and led this fine 36-member ensemble in several international tours.

Prior to his present responsibilities as The Salvation Army's Midwest Territorial Music Director, he taught instrumental music in grades 5 to 12 and was an adjunct lecturer in low brass at the University of Michigan in Flint.

This marks the fifth time he has served as a NABBA Adjudicator.

## Richard Holz

Dr. Richard E. Holz is Southern Territorial Music Secretary for The Salvation Army. He is responsible for The Salvation Army's music and music education in 15 states.

Beginning in 1987, Dr. Holz began publishing Salvation Army instrumental and vocal music that now includes 64 works in the *American Brass Ensemble Series* edited by James Curnow, 16 brass solos in the *American Brass Solo Series*, and 11 contemporary song arrangements by Stephen Bulla in the first volume of the *Contemporary Songbook*.

Dr. Holz served as a professor of music for nine years at South Central Community College in New Haven after teaching in schools in New Jersey and Connecticut.

Bandmaster Holz has conducted the Southern Territorial Band in Atlanta since 1984 and has been Bandmaster for the Southern New England Divisional Band, The Hartford Connecticut Citadel Corps Band, and the Atlanta Temple Band. He holds a Music Education degree from Montclair State College and master's and doctoral degrees from Columbia University.

This will be his first appearance in a NABBA Adjudicator's booth.

## Erik Leidzen on Spiritual Music and Cymbals

*This excerpt from Ronald W. Holz's recent book, Erik Leidzen: Band Arranger and Composer, comes from a Leidzen letter in late 1960. I enclose it as a follow-up to Ron Holz's comments in his review of Championships VIII and to the cymbal selection interview with Sam Denov in our previous issue. Reproduced with permission.*

... My very motto for writing such (spiritual) music is taken from an old song: "MAKE THE MESSAGE CLEAR AND PLAIN."

And then the clever chaps put in: "But your music is by no means plain." They evidently do not dare to say it is not clear,

which would somehow mean that they could not fathom it. But I always answer: "The folk I write it for do not complain." If music has not got that inner thing which can go from one heart or mind to another heart and mind, it is merely (and I thank Saint Paul for that wonderful expression) "a sounding brass or a tinkling cymbal," which in the last analysis is as far as dissection can go, the inner, spiritual core by its very nature defying analysis and dissection. But I fear it is only a minority who cares for the "inner voice." I was rather astounded some years ago when I found a brass-band program in England, called A SOUNDING BRASS (which I, for one, can never hear without adding, quite spontaneously: AND A TINKLING CYMBAL).

And, totally by the way, why is it that our cymbals in the SA (Salvation Army) so often are not even "tinkling"? The mere saucepan-lids I have heard belabored in

my day, presumably to the greater glory of God!!! Please do not misunderstand me: If funds are missing, any kettle-cover will have to do. But I have heard famous bands, who must have spent fortunes on the rest of the instruments, spoil it all by using what seemed any old piece of tin to punctuate what was intended as the high spots in the music.

At Star Lake, Dick Holz and I take turns in conducting the top band, and we also take turns in supervising the young drummers, and we always play -- with our very own hands -- the lovely set of Turkish cymbals borrowed from the Staff Band for the occasion. They are by no means "tinkling." Perhaps if the bandmasters would turn over the baton to the deputy at times and give some personal aid to the drummers, by actually manipulating some of the "traps," the acquisition of better cymbals may be speeded up.

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# Brass Band Music Reviews

## 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 solo trombone and brass band by Christopher Mowat. A nice addition for your *Phantom* concerts. The lead line is passed from flugelhorn, solo cornet, solo trombone, and euphonium to solo trombone (one occurrence of high concert C, several B-flats), who gets the lion's share. The *moderato*-paced work lasts about 3 minutes and is a grade 3 for the band and grade 4 for the trombone, based on range.

*Czardas*, composed by Vittorio Monti and arranged for euphonium and brass band by Eric Wilson. The first section in *largo* is in a cadenza style that concentrates initially on the lower range of the euphonium. The major portion, in *allegro vivace*, of the 1.5 minute work presents sixteenth-note musical lines that are expected in traditional technical solos. The band accompaniment is understated and effective. Difficulty grade is 3 for the band, except for soprano and solo cornet, which is a 4. Euphonium solo is about grade 5, depending on the tempo selected. A classic.

*Escapade*, for trumpet or cornet in E-flat or B-flat piccolo trumpet and piano (the brass band accompaniment is probably available), composed by Joseph Turrin. This grade 6 challenge (heard on Philip Smith's recording appropriately titled, *Escapade*, reviewed on our May 1990 issue) offers lyrical and technical opportunities to create expressive music. Written for Philip Smith, it is not for the faint-lipped.

*Festival Fanfare*, composed by Joseph Turrin. Scored for the brass band's cornets (flugelhorn should change to a cornet) and percussion, the work delivers the fireworks you would expect from an exciting and fast-paced fanfare, plus lots of chromatics, an interesting pyramid that creates a modern tone cluster (C, Eb, F#, Ab, G, Bb, D, F#), several time changes from 2/4 through 5/4, and interesting dynamics with rapid crescendos. The final chord is E major with the ninth (F#) added at the bottom for

texture. The percussion part for three players calls for clash cymbals, snare drum, suspended cymbal with soft sticks, xylophone, glockenspiel, and bass drum, all used in an articulate manner (the percussion supports the music, doesn't clutter it.) The 1.5 minute work is about grade 4 in difficulty and would be a nice start to a formal concert.

*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, offers you a shorter way to enjoy Webber's tuneful music through *Love Changes Everything*, theme from *Variations*, *Variations 2 and 4*, *Think of Me*, and *Hand Me the Wine and the Dice*. Grade is a 5 in just a few places. Arrangement is faithful to the originals.

*Pie Jesu* from *Requiem*, composed by Andrew Lloyd Webber and arranged by Ray Steadman-Allen, is marked *andante* (at 60 beats per minute). The loving grace and clarity of a Steadman-Allen arrangement is evident throughout this thoughtful hymn setting. Grade 3, duration about 2 minutes.

*Mot d'Amour*, composed by Edward Elgar and transcribed for euphonium and piano by Eric Wilson. From program notes: This charming confection from 1889...is a delightful miniature, perfectly balanced in construction. Duration is about 2 minutes, grade 4.

*Rhapsody for Euphonium and Brass Band*, composed by James Curnow. It is also available with a piano accompaniment (use for rehearsal only, the brass band portion is too good to omit). Dedicated to Leonard Falcone, this work offers seven tempo changes, two chromatic runs, and excellent integration between the featured euphonium and the brass band (all instruments get some sunlight). The subtle theme and variations concept is expertly handled without distraction, boredom, or predictability. Grade 5, duration is about 6 minutes.

## Studio Music Company, London, England

*Fantasy on Swiss Airs*, composed by Roy Newsome for euphonium and piano. A brass band accompaniment may be available. Range and triple-tonguing give this workout a solid 5 difficulty. Numerous

tempo changes and two cadenzas add further interest.

*Snow White and the Seven Dwarfs Selection*, composed by Frank Churchill and arranged by Denis Wright. All the expected tunes are there. Perfect on the bandstand for the children and young-at-heart. Unfortunately, the solo cornet part doubles as the conductor's sheet -- no condensed or full score -- but the work is still nice to have. Grade between 3 and 4, duration 7 minutes.

*Sugar Blues*, composed by Clarence Williams and arranged for solo B-flat cornet and brass band by Alan Morrison, is a wow-wow mute articulate cornet solo with lots of character, good texture, and solid band sections -- a bandstand audience pleaser lasting about 2.5 minutes, grade 5 for solo cornet, between 3 and 4 for the band.

*The Wizard of Oz Selection*, composed by Harold Arlen and arranged by Eric Ball, is a well-arranged (grade 3-to-4 difficulty) medley of famous songs you will recognize. Beyond the summer concerts, you might add this to a Halloween concert or another interesting outing. The cornet part serves as a quite condensed score.

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

*Odin*. Commissioned by John Foster Black Dyke Mills Band and first performed at the International Trumpet Guild Confer-

*continued on page 31*

## Plan to Attend and 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

## Recent Recordings

### The Salvation Army Mississauga Temple Band

*Celestial Morn* — March-Mississauga Temple, Selection-In *Quiet Pastures*, Cornet Solo-*Una Voce Poca Fa*, Bb Bass Solo-*Celestial Morn*, Selection-*The Call*, Trombone Solo-*There Will Be God*, March-*Victors Acclaimed*, March-*Praise*, Selection-*Surrender*, Horn Solo-*The Old Rustic Bridge*, Euphonium Solo-*All I have*, Soprano Cornet Solo-*Pastorale*, Selection-*Take Time To Be Holy*, and March-*Marching Onward*.

The Mississauga Temple Band has been in existence for nearly 20 years, and this cassette recording demonstrates the advantages of maturity. Not every band can field six such excellent soloists as we hear here. You may not be aware that the instrumentation of Salvation Army bands differs from the standard British brass band: the cornets often divide into more parts, though there is no repiano, and on this recording, there are five trombones, making for a rich, full sound.

As usual with Salvation Army bands, the repertoire has a religious bias, either expressive of a religious theme or based on religious melodies: *He who would Valiant be* and *Onward Christian Soldiers* are among tunes which get a good workout here. You either like this repertoire or you don't. The arrangements are traditional in style and do suit the very deep tone of the band, which acquits itself well both in the ensemble numbers and in accompanying the soloists. Other features of the band are its superb blend and balance and a firm control of dynamics, especially in *Praise*.

I found the recorded sound a little disappointing. It is a bit narrow (no sound hole-in-the-middle here!) and distant, with a tone that sounded dull on the chromium dioxide (type II) setting. I tried the normal ferric (type I) setting, but although this made the percussion sound good, it contributed an unwelcome harshness to the other players. After playing the cassette, I noticed a legend on the packaging stating that "this chrome cassette is playable on all cassette players in the normal or non-chrome position", though the solution for

me was to use the type-II setting (and Dolby B, of course) and apply a little treble lift with the tone control. But if you are at all interested in this recording, don't let the slight lack of openness in the sound be the determining factor. Including postage, the tape costs \$11.00 Canadian, or \$12.00 U.S. It is professionally packaged and with nearly 66 minutes playing time, represents excellent value for the money.

Listening to it from the kitchen, my wife thought it was terrific — the ultimate accolade — and, for what it is worth, I also enjoyed this recording immensely and give it a high recommendation.

To acquire this tape, please send check or money order payable to "The Salvation Army Mississauga Temple Band" c/o W.B. Dean, 648 Dodsworth Crescent, Mississauga, Ontario L4Y 2H5, Canada.

— David A. Pickett

*Dr. Pickett is NABBA Membership Chairman and Professor of Music and Director of Recording Arts at Indiana University and previously served as the conductor of The Bloomington Brass Band.*

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

*Monuments.* The compact disc examined by this reviewer amply demonstrates that the National Capital Band ranks with the premier Salvation Army bands of the world. Stephen Bulla has been at the helm since 1985, and the band's tradition of excellence began when the legendary Erik Leidzen was bandmaster (1926-1930). NABBA members who attended the 1988 competition at Atlantic City speak fondly of the band, which provided the gala concert that year.

There are 17 tracks, totaling nearly 72 minutes. A splendid mix of old and new includes *The Holberg Suite, Opus 40* (Grieg), *The Cross* (Erik Leidzen), *In the King's Service—March* (Leidzen), *The Old Wells—Theme and Variations* (Eric Ball), *The Pilgrim Way—Suite* (Ball), *Victorious* (Dean Goffin) with cornet soloist Lars-Otto Ljungholm, *My Strength, My Tower—Rhapsodic Variations* (Goffin), *Three Hymns—Suite for Brass* (Bulla), *Variants on St. Francis* (David Chaulk) with euphonium soloist David Church, and *From Every Stormy Wind—Selection* (Brian Hogg).

Some dazzling execution is heard, and not just from the principals and soloists. To find fault would be to nitpick, because both the performance and recording are first rate. The all-digital sound is intimate and clear, and the balance is superb. The rich tonal colors and range of expression we have come to associate with the modern brass band are found in abundance here.

The liner notes are extraordinary. Ronald Holz has contributed some very intuitive data on the composers and music, and Stephen Bulla has presented some interesting lead-in material. The booklet is especially attractive, with numerous photographs, including portraits of Leidzen, Ball, and Goffin.

This recording is highly recommended because of the music which is not generally available and also because it shows what can be done with brass bands in America.

The recording is available from the National Capital Band, P.O. Box 2166, Washington, DC 20013 for \$12.00 each. You want number CR009-CD. Cassettes are also available at \$8.00 each. Please add \$1.50 postage per order.

— Paul E. Bierley

*Paul Bierley is the well-known biographer of John Philip Sousa and Henry Fillmore and through his Integrity Press has published numerous works on musical subjects. He is currently editing The Heritage Encyclopedia of Band Music, a two-volume set that will cover more than 55,000 band works by more than 8,000 composers. Paul plays Eb tuba with the Brass Band of Columbus, the Hallelujah Brass Quintet, the Detroit Concert Band, and with Keith Brion and his New Sousa Band when it tours.*

### Also available from The National Capital Band

*On Tour* (Commemorative Souvenir Recording from the Band's first tour in New Zealand and Australia in 1989)—*National Fanfare* (Curnow), *The Salvationist* (Silfverberg), *Introduction and Allegro Spiritoso* (Sennaille/Schramm/Himes), *Infinite Grace* (Kellner), *Heavenbound, movement II* (Bulla), *Rhapsody On St. Denio* (Cheyne), *Handel In The Strand*

(Grainger/Schramm), *My Shepherd* (Broadstock), *Crowns Of The Spirit* (Bulla), *Jubilation* (Camsey).

**Songs From The States** — *The Southern Spirit* (Curnow), *Lord Of The Dance* (J Steadman-Allen), *Call Of The Seasons* (Catelinet), *The Lord's Prayer* (Malotte/Gordon), *Praise God In His Temple* (Hogg), *Dalaro* (Gregson), *March Fantasia* (Alexander), *To Win The World* (Bulla), *Filled By The Spirit* (Curnow), *Songs From The States* (B. Broughton).

### **The Salvation Army Santa Ana Band (Freeman)**

**The Great Revival** — *The Great Revival* (Gordon), *Golden Slippers* (Bearcroft), *Morning Star* (Robinson), *Princethorpe Variations* (Downie), *Filled by the Spirit* (Curnow), *Finale from the Second Symphony* (Tchaikovsky/Gordon), *Someone Cares* (J Steadman-Allen), *The Call of the Righteous* (Condon), *Lightwalk* (Gott), *Montreal Citadel* (Audouire).

### **Norridge Citadel Band of The Salvation Army (Thomas)**

**The Music Of Thy Name** — *Salvation's Song* (Gordon), *In Perfect Peace* (W. Broughton), *Czardas* (Monti/Court), *The Music Of Thy Name* (Hogg), *I Know A Fount* (Rive), *Norwich Citadel* (Drury), *The Greatest Of These* (Bright), *Wonderous Truth* (Brevik), *Hosea* (B. Broughton).

### **Steven Mead, Euphonium Soloist, accompanied by the Rigid Containers Band (Watson)**

**Rondo** — *Call Of The Seasons* (Catelinet), *Hail Ancient Walls* (Gounod/Snell), *Pantomime* (Sparke), *Estrellita* (Ponce/Bennett), *Euphoria* (Bourgeois), *Gypsy Airs* (Sarasate/Snell), *Nessun Dorma* (Puccini/Wilkinson), *Variations On Rule Britannia* (Hartmann/Stephens), *Flight Of The Bumble Bee* (Rimsky-Korsakov/James), *Rondo* (Smith/Freeh). Heavyweight Records catalog number HR004/D, Solo Brass Series Volume 2.

### **Boosey & Hawkes European Brass Band Championships**

John Foster Black Dyke Mills Band (King), England

*The Essence Of Time* (Graham) and *Harmony Music* (Sparke).

Brass Band de Waldsang (va der Velde), Netherlands

*Cloudcatcher Fells* (McCabe).

Eikanger/Bjorsvik Musikklag (Snell), Norway

*Partita* (Sparke).

Ila Brass (Farr), Norway

*Dances & Arias* (Gregson).

Heavyweight Records Ltd. HR005/D.

### **Alan Morrison, Cornet Soloist, and The Grimethorpe Colliery Band**

**Mark Of A Champion** — *Charivari* (J Iveson), *The Girl With The Flaxen Hair* (Debussy/Snell), *Mark Of A Champion* (Morrison), *Ye Banks and Braes* (J Drover), *Trumpet Blues and Cantabile* (James & Matthias/Twitchings), *Kathryn Louise* (Morrison), *Tico Tico* (Abreu/Iveson), *Nocturne* (Chopin/Morrison), *Bugler's Holiday* (Anderson/Barsotti), *Only Love* (Cosma/Greenwood), *Serenade In Mambo* (Paige/Stone/Wilby), *A Brown Bird Singing* (Wood & Barry/Dodd), *Pandora* (Damare). The cassette is available for 6.60 British pounds from Alan Morrison, 31 Grosvenor Avenue, Upton, Pontefract, West Yorkshire, WF9 1BQ, Great Britain.

### **Bass Drum Award**

The award for the best sounding and most articulate bass drum performance in a brass band compact disc recording — goes to — The Williams Fairey Engineering Band (Roy Newsome and Alan Lawton) for their recording *Freedom*, with special mention for the bass drum work in Philip Sparke's wonderful bright march *Slipstream*, published by Studio Music. The recording, which is super throughout (both musically and technically) was produced by Polyphonic Reproductions Ltd. (Polyphonic QPRL 038D). We hope to track down the band's bass drum percussionist to learn about how he tunes his instrument.

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# 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

Please return this completed form by April 20, 1991, to  
Mr. Bert Wiley, NABBA Secretary  
P.O. Box 2438  
Cullowee, NC USA 28723

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

This form may be duplicated as needed.

## NABBA Board of Directors 1990-1991

### President

Paul E. Droste  
1310 Maize Road Court  
Columbus, Ohio 43229  
614.888.0310 Home

### Vice President

Glenn T. Kelly  
203 Jennings Avenue  
Wenatchee, Washington 98801  
509.663.1861 Home

### Secretary

Bert L. Wiley  
P.O. Box 2438  
Cullowhee, North Carolina 28723  
704.293.9312 Home

### Treasurer

Thomas A. Myers  
156 N. Highland Avenue  
Akron, Ohio 44303-1504  
216.867.7821 Home

### Membership Chairman

David A. Pickett  
4418 Blackstone Court  
Bloomington, Indiana 47408  
812.332.9233 Home

### Contest Chairman

Ronald W. Holz  
Music Department  
Asbury College  
Wilmore, Kentucky 40390  
606.858.3877 Home

Chuck Arnold  
4465 N. Maryland Avenue  
Shorewood, Wisconsin 53211  
414.332.9240 Home

Anita Collings  
712 Conch Drive  
Ocean City, New Jersey 08226  
609.398.1060 Home

Robert A. Croft  
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Phoenix, Arizona 85016  
602.957.8206 Home

Alfred W. Duerig  
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Pittsburgh, Pennsylvania 15237  
412.486.1888 Home

Anthony Guerere  
721 Wayne Avenue  
Hammonton, New Jersey 08037  
609.561.6375 Home

Milton H. Hovelson  
1534 East Avenue  
Red Wing, Minnesota 55066  
612.388.8319 Home

James G. Joyce  
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Sylva, North Carolina 28779  
704.586.4091 Office

Don W. Kneeburg  
17304 Lynnette Drive  
Lutz, Florida 33549  
813.949.1022 Home

Joel M. Leipzig  
104 Exeter Court  
Cary, North Carolina 27511  
919.469.0936 Home

Sara Anton North  
614 Flora  
Hannibal, Missouri 63401  
314.221.0822 Bookshop

Dale B. Peckman  
160 Loch Circle  
Hampton, Virginia 23669  
804.850.4362 Home

Donald A. Stine  
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Mt. Vernon, Iowa 52314  
319.895.6319 Home

Richard E. Tolley  
School of Music  
Texas Tech University  
Lubbock, Texas 79409  
806.742.2270, ext. 270 Studio

Johnny Woody  
P.O. Box 899  
Grand Rapids, Michigan 49512-0899  
1.800.253.8490 Office

## Call for Nominations to NABBA Board of Directors

The NABBA Board of Directors was recently expanded to 25 directors. There currently are five vacancies on the Board.

To nominate a qualified candidate, please complete the nomination form on page 22 (or a copy of it) and mail it by April 20, 1991, to —

Mr. Bert Wiley  
NABBA Secretary  
P.O. Box 2438  
Cullowee, NC USA 28723

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

The term of the new Board members will be three years, from the Board's Annual Meeting in September 1991 to the Board meeting in September 1994.

Candidates are encouraged to attend Championships IX on April 27, 1991, so they can be introduced to the membership.

## NABBA Archives Moved

NABBA Secretary Bert Wiley is now the new manager of NABBA's Archives.

Two copies of all your band's programs, important documents, recordings, and so on to be secured for the history of your band and NABBA, should be sent to NABBA's Archives. In addition to being a central repository for your band's history, the Archives also serves as a resource for musical and cultural historians.

The new mailing address for the Archives is —

Mr. Bert Wiley  
NABBA Archives  
P.O. Box 2438  
Cullowee, NC USA 28723

The delivery address is 798 Pressley Creek Road.

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\* Many of our N.A. friends call their orders to us. Calling NZ is really quite simple — just dial 011.64.9.370.287. After April 5, 1991, our new number will be 011.64.9.3070.287. Monday at 9:00 p.m. your EST is Tuesday at 2:00 p.m. in New Zealand. Also, our fax number is 011.64.9.378.087, which will change after April 5 to 011.64.9.3078.087.

## Rumors, Rumors, Rumors

Is it true that one of the competing bands in Championships IX will sport the first ever all-Getzen cornet section, with the instruments to be delivered in late February?

Is it also true that for the first time in the Championships there will be two directors for one band and that one of the directors will conduct another band in a different section? (Perfectly permitted in the Cham-



pionships rules.) In what city would there be two university educators capable of and comfortable with conducting a great brass band? Please see spy photo above.

Is it true, too, that a Championship Section band not from Columbus is thinking of rotating its Bb cornet section during the Championships performance (also completely within the rules)?

## Photo Answers

In our previous issue, the competing bands in the photographs on page 19, top to bottom, were the Rockville Brass Band, the Triangle Brass Band, and the North Carolina State University British Brass Band.

## Brass Band Library For Sale

Mr. John Vizanski and three other owners have decided to sell their brass band library of about 1,000 works. Included are brass band classics, contest pieces, tone poems, show tunes, medleys, marches, Salvation Army selections, and so on. The price is \$3,000. The library is located in Buffalo, New York. Please contact John Vizanski at 716.837.6202 for more information.

# NABBA Member Bands

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

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

Bloomington Brass Band  
1413 Elliston Drive  
Bloomington, Indiana 47401

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

Buffalo Silver Band  
P.O. Box 553  
Buffalo, New York 14226

CSU Fresno Brass Band  
Department of Music  
California State University  
Fresno, California 93740

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

Chester Brass Band  
P.O. Box 734  
Chester, Nova Scotia B0J 1J0  
Canada

Commonwealth Brass Band  
8010 Ferndale Road  
Louisville, Kentucky 40291

Eastern Iowa Brass Band  
703 6th Avenue 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

Milwaukee British Brass Band  
6147 N. Santa Monica Blvd.  
Milwaukee, Wisconsin 53217

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

National Capital Band  
of The Salvation Army  
716 G Street NE  
Washington, DC 20002

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

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

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  
2517 N. Seventh St.  
Phoenix, Arizona 85006

Screamers & 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 98807

Westwinds Brass Band  
3433 54th Street  
Lubbock, Texas 79413

Please Join NABBA!

*Televising Your Concerts, continued  
from page 27*

*paid from Mr. Lester Lehr, PO Box  
1503, Carmichael, CA 95609.*

*Bernel Music currently publishes four  
of Goodman's original rags for British  
brass band. Goodman expects to  
compose more than 15 rags for brass  
band, in ragtime styles long forgotten  
but perfect for today's brass bands.  
These works will be new original*

*compositions from scratch, not tran-  
scriptions of his concert band tunes.  
Currently available are four: Sarspar-  
illa Syrup, A Trombone Tonic in the  
Henry Fillmore tradition; Fun Zone, A  
Ragtime Frenzy; and Miles of Smiles, a  
one-step. Later, he also will arrange  
for brass band overlooked classic rags  
and ragtime vocal comedy songs. All  
the tunes will be part of his series  
called Great American Ragtime Music  
For British Brass Band.*

*Goodman believes that ragtime is  
America's first national musical art-  
form, is a historical and natural music  
for brass bands, and, of course, is fun  
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may not be used for commercial enterprise". And best of all, the use of this channel is free.

By contacting your local cable company and having a proposal ready for them, you may find yourself having an opportunity to broadcast your band's concerts to a much greater audience than you ever thought possible, as well as open avenues into your community that may have been previously closed to your band's activities. Not only can these televised concerts publicize your band and increase its overall standing in the community, but you will be able to reach those who, for whatever reasons, can not or do not attend your regular concerts.

Have a definite media plan on hand when you begin the quest for television exposure. Such a plan might be along the following lines.

1. Your proposal is targetted for the winter season — to bring a little summer concert cheer into the dead of winter.
2. Videotape each of your summer concerts, then edit the works into a precise, interesting television program to fit in the 30-minute or 60-minute television schedule (check with the station to determine how much performance time they need in the half-hour or hour period).
3. Get the station's commitment to air the show on a specific day and time, preferably on a Saturday or Sunday afternoon. Avoid trying to compete with prime time evening programming. Avoid also the work day hours and the graveyard shift (11:00 p.m. to 6:00 a.m.), since most of your potential audience will be working or asleep.
4. Re-edit the program to fit the station's requirements and decisions.
5. Notify the local newspapers and community and arts organizations of your concert broadcast day, time, works to be performed, and any other unusual information that might spark editors' interest (premieres, names of local or famous soloists, tributes, visually interesting percussion features, etc.), as well as the channel and station. A news release works well for this, followed up in a few days with a call to the appropriate editor to see if she or he received the release and needs any additional information.

Getting your concerts televised is the easy part. Getting them actually viewed takes

## Televising Your Concerts — A Primer

**By Stephen Kent Goodman**

In today's society, it is beyond question that no other form of entertainment or media is as powerful and influential as television. Within a period of just 45 years, it has become the dominant factor in affecting the greatest number of people's attitudes, opinions, and purchasing trends, not only in the United States, but in most modern nations worldwide. The relative obscurity of the brass band outside of their respective communities, other than well-publicized regional bands, is due directly to the fact that when large instrumental ensembles are broadcast on television, they are mostly symphony orchestras, conducted

by European artists with impressive-sounding (to American ears) names. This has had its effect on the public; large-scale concert ensembles are all thought to be "orchestras", playing programs that unfortunately have come to be known as boring, intellectual repetitions, as far as the general public is concerned.

The community brass band need not have a grant underwriter pledging tens, and in most cases, hundreds of thousands of dollars for each performance to obtain television exposure. In most communities serviced by a cable carrier, a channel is set aside for use by anyone with a desire to reach into their community. Called community-access channels, most may be recognized by the ever-changing "billboard" community events notices that are generally broadcast 24 hours a day. Community access is defined by the Federal Communications Commission as "accessible to the general population in each local community of broadcast and

real enthusiasm and effort on the part of everyone involved with the band. As mentioned, news releases must be sent to every available newspaper, magazine, and radio and television station in your area, followed up by personal telephone calls to those editors responsible for letting their audiences know about your upcoming TV broadcasts. The editor you want may work the music, arts, community events, or television desk.

If you have had difficulty in obtaining financial sponsors from local merchants for your regular season, this would be a good time to approach them to sell ads in next season's concert programs. You could announce at the beginning and end of each concert that the printed concert programs are available by mail from your band office (giving the address) year 'round! The announcement is part of the recorded concert. And when the printed program is sent to the TV audience, the advertising tags along. You may want to request in your announcement a small fee to cover the mailing and handling costs for sending out the programs. These merchants also would be candidates to display posters announcing to their clientele that your concerts will be broadcast on specific dates and times. In this manner, your sponsors' ads reach even farther into the community all year long!

When you contact your cable broadcasting company, the first thing you must request is a broadcast proposal planning sheet. This is a standard form, which you are required to complete, supplies your community-access carrier with pertinent information. You will be asked the following questions on the sheet.

- ★ Date(s) desired for broadcast(s).
- ★ Title (tentative).
- ★ Producer.
- ★ Telephone Number.
- ★ What is the theme of the videotape?
- ★ Who is the primary audience?
- ★ What is the message you are trying to make?
- ★ How long do you realistically plan to hold audience attention?
- ★ What location will be involved in the shooting?
- ★ Are props and background needed (if TV studio shoot)?
- ★ List any special arrangements or appointments you will need to make.

- ★ A brief description of your format ideas (establishing shoots, other scenes, narration, title cards, special effects like montages, etc).
- ★ Production dates (list alternatives).
- ★ Post production (editing).
- ★ Scheduling information (list several choices).

Remember, these community-access channels by law must provide you with TV airtime at no charge. Most will go a step farther and provide you with video cameras, extra lighting, and personnel to operate them. You will also need their expertise in editing, as well as planning the technical strategies of doing the shoot.

The next time you see an orchestra performance on television, notice how smoothly the cameras glide from conductor to ensemble, often capturing the exact moment a particular instrument is cued for an entrance. Notice the exacting fade-in/fade-outs that skilled videographers acquainted with the work being performed are able to capture. You want your performances to have these well-produced qualities, NOT the rough, jerking characteristics of the amateur video dilettante, which is unfortunately more often than not the hallmark of community-access TV projects. Also, you may want to make a separate sound recording of the band's performance simultaneously with the video taping, since most video cameras (even the so-called "professional" models) have less than ideal audio facilities, particularly for concert-scale music. Nothing would be more heart-breaking than to go to the work of videotaping a concert, only to find that it is judged unsuitable for broadcast due to a poor audio part.

When these performances are finally broadcast, all types of promotions may be done within your community to publicize them. A sponsor, for example, may be approached to donate coupons good for discounts on his or her merchandise. The printed programs that are provided to the audience could be coded with numbers and, at each concert, the "lucky number" might be drawn randomly. When the winning program is returned by mail or in person to the band office, the lucky person receives coupons for merchandise. Many types of promotion can be conceived. Use your and your band's imagination to develop similar promotions to get the whole community involved with your concerts.

Remember, a TV program is only an electronic transmission. It serves no purpose if it is merely broadcast and no one is watching. A well-produced community-access concert series may serve as a demonstration to your local Public Television station that your band indeed has the drawing power and community prominence to merit its serious consideration for a prime-time local Public TV broadcast. Once this is done, who knows what may happen? Many a locally-produced Public Television program has been featured on the National Public Television network (the "Live at Wolftrap" concerts are an excellent example).

Big-Time television dreams aside, your locally broadcast concerts should ultimately serve one purpose — to get those at home who are watching involved with and interested in your band and to motivate them to come to your live concerts — for the live concert is what the brass band is really all about!

*Stephen Kent Goodman is a composer who has recently turned his attention to the brass band medium, which he believes is the most exciting band movement today, since it has the most vitality, growth, and is most oriented toward providing its audience with music they want to hear.*

*Goodman composed his first concert band work at the age of 13, began conducting at 16, first scored a motion picture at 23, and was elected into the American Society of Composers, Authors, and Publishers in 1973 at age 24. He has since composed, arranged, orchestrated, and conducted commercial music and studio productions in southern California.*

*With the tremendous revival in ragtime music in the United States, Stephen finds himself as the leading contemporary ragtime composer, having created, in the early 1980s, many concert band rags for several publishers. He is also the ragtime editor for West Coast Rag.*

*Fourteen of Goodman's rags for concert band were recently recorded digitally by Lester Lehr (of American River College in Sacramento) conducting a concert band of professional musicians. The cassette is available for \$10 post-*

*Continued on page 25*

# NABBA Board of Directors Meeting Minutes

September 21 & 22, 1990

By Bert Wiley, Secretary

At 9:07 a.m. on Friday, September 21, 1990, in Cedar Rapids, Iowa, President Paul Droste called the meeting to order with the following board members present: Charles Arnold, Anita Collings, Paul Droste, Al Duerig, Tony Guerere, Milton Novelson, James Joyce, Don Kneeburg, Joel Leipzig, Tom Myers, Sara North, Dale Peckman, Don Stine, Mike Swaffar, and Dick Tolley.

Droste reviewed the minutes of the five past meetings to update new Board members on board actions and activities and to put into perspective longer term trends, including membership.

Also noted was the absence of increases in the Endowment Fund. Mentioned was a reminder that the Student/Retired membership is available only to students and retirees. A contest manual was suggested.

The minutes of the April 1990 meeting were approved.

Wiley presented the tentatively approved plan to increase the Board membership to 25. The term of office for outgoing Board members is to run through the annual autumn meeting. Joyce moved that the official term be three years (accepted). Swaffer/Duerig moved to clarify the appropriate regulations. The motion to increase the Board to 25 members was made by Duerig and passed unanimously.

The November issue of the *Bridge* will include a nomination form and the February issue will include brief biographies of the nominees (unable to comply in 1991 due to delays but will in 1992). The nominees are to be presented at the April general membership meeting. A ballot will be included in the post-Championships *Bridge* issue only if the number of qualified nominees exceeds open positions.

The Board welcomed new members Charles Arnold, Robert Croft (unable to attend), and Milton Hovelson and returning

members Paul Droste, Don Kneeburg, Don Stine, and Dick Tolley.

The Treasurer's report was accepted (Arnold/Peckman).

The report on the Video Competition was presented by Droste for Holz who was unable to attend. A discussion, primarily regarding costs and requirements of entry, resulted in a Duerig/Arnold motion to increase the first prize award from \$250 to \$350, which was passed. Also passing were motions that the Contest Committee (instead of the one person) will select the Video Competition judges and that the entry deadline for the coming Video Competition will be March 1, 1991.

Two committees met to discuss the selection of Championships music and member benefits.

The meeting resumed at 8:09 a.m. on Saturday, September 22, 1990.

Eastern Iowa Brass Band members Bob Upemeyer, Mike Goater, and John Thornton presented the EIBB's plans for Championships IX in 1991. After discussion, a Tolley/Arnold motion was passed specifying that the profit or loss from the 1991 Gala Concert be shared equally by EIBB and NABBA.

The Music Committee recommended the required test pieces for Championships IX and a Kneeburg/Swaffar motion to approve them passed. The test pieces are listed on page 1 of this issue.

Wiley is to determine whether the Narabri Shire Band trophy presented at the 1990 competition was to be permanent or traveling.

A Tolley/Peckman motion passed that changed the Championships rules to require "tubas" instead of the phrase "Eb and Bb tubas", since it is difficult for the Adjudicators and Championships Controller to determine visually the pitch of each contesting tuba.

The Championships rules were also changed to clarify the use of photocopies for the three conductor's scores required for the adjudicators. Photocopies will be allowed only with the permission of the Championships Controller (and, of course, the publishers).

Director Glenn Kelly, accompanied by his wife, Miriam, arrived from Wenatchee, Washington after travel delays.

The procedure for obtaining an emergency substitute player during the Championships was changed. The Contest Controller, if requested by 8:00 a.m., will arrange to provide a deputy performer. The rules no longer specify exactly which band will provide the deputy.

Also modified was the procedure for considering non-North-American bands who want to compete in the Championships. The Executive Committee will determine the rules and procedures that apply.

Joyce/Arnold moved that all changes to the Championships Rules be accepted. The motion passed.

A suggestion was made that each competing section not be separated by the lunch break, thereby providing section continuity to bands, adjudicators, and audience.

The Secretary was asked to send copies of the Championships Rules to all member bands, Board, and other interested parties.

Duerig provided an afteraction report on Championships VIII in Pittsburgh in 1990. He was applauded for the very successful event, including the hosting of the Narabri Shire Band.

It was decided that judges must receive scores for study at least one month prior to the Championships. Wiley will secure the scores and mail them to the adjudicators. Possible adjudicators were considered.

Droste presented a preview of Championships X to be held in Columbus, Ohio, in 1992. Highlights include a Gala Concert possibly by The Salvation Army Chicago Staff Band.

Duerig proposed that the Championships return to Pittsburgh in 1994. The decision was tabled until the April 1991 meeting. Arnold suggested Milwaukee as a site and others mentioned that it was also time to return to Toronto.

The Board determined that the autumn Board meeting would be held in Columbus, Ohio, on August 23 and 24, 1991. Droste will provide details at a later date.

There was a lengthy discussion of the *Bridge*. Myers suggested that the length of single issues probably would not exceed 24 pages. The advertising appears to be a success. Copies for the Board will be sent by first class mail so they can be prepared to answer questions that may arise from each issue. Two copies of the journal will continue to be sent to the NABBA

Archives, now to be maintained by Wiley. Kneeburg agreed to review new music publications and recordings. Advertising rate cards for the *Bridge* will be sent to Board members.

It was suggested that the current, but modest, balance in the Endowment Fund be placed in an interest-bearing account. Also suggested was more promotion of the fund.

The subject of a possible Executive Director was again tabled, since funds are not yet available for that purpose.

The relationship between NABBA and The Salvation Army was discussed, and based on comments from most Board members, it appears that a good bond exists between members of the two organizations.

Discussed next was how to improve the awareness and marketing of NABBA through advertising in various music publications, sharing copies of the *Bridge*, and hosting a booth at a band convention. The cost was to be investigated for each.

A report on the summer workshops found that Yamaha provides considerable funding to make instruments available at all the workshop sites. The hosting organizations provide the facilities. Droste has been the clinician for the workshops during the past two summers. The calendar for 1991 workshops is open. The Board were encouraged to be actively involved in selecting workshop sites.

By letter, Bob Bernat asked for NABBA support for a proposed summer workshop for high school players.

Board members were reminded that when they are elected, they agree to attend at least one Board meeting per year.

Kelly reported on his work collecting names and addresses of brass bands in North America. He has been ably assisted by Dale Peckman, Sara North, and Anita Collings. Also at this time, a report was given by the ad hoc committee on ways to improve benefits to members and methods of soliciting new members. Members were requested to send names and addresses of new bands and potential new bands to Wiley, who will send NABBA materials, including the Yamaha and Boosey & Hawkes booklets, to the new group. A suggestion was made that a copy of the *Bridge* and an invitation to join NABBA be sent to all potential new bands and band members.

## NABBA-Yamaha Brass Band Workshops in May, June, July, and August, 1991

### Sign Up Now!

The North American Brass Band Association and the Yamaha Corporation of America, Band & Orchestral Division, will sponsor for the sixth year a series of Summer Brass Band Workshops.

The workshops are usually held for a full day and the preceding evening and are open to all brass band players and enthusiasts. Yamaha will provide a complete set of beautiful matched brass band instruments, including percussion, for each workshop. Participants will form a brass band and will read brass band music of all styles and levels of complexity.

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

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

Please call the appropriate workshop host for more information and to sign up for the workshop of your choice.

### May 31 & June 1

Host: Ritchie Clendenin

209.278.2137

California State University - Fresno  
Music Department  
Fresno, California 93740

### June 21 & 22

Host: Tom Mace

812.477.5339

H & H Music Company  
Evansville, Indiana 47714

### July 12 & 13

Host: Ed Nickol

513.222.2815

Hauer Music Company  
120 S. Patterson Blvd.  
Dayton, Ohio 45402

### July 26 & 27

Host: Legh Burns

405.364.8850

University of Oklahoma  
Rt 1 Box 149 JJ  
Norman, Oklahoma 73072

### August 9 & 10

Host: Nick Rail

805.569.5353

Rail Music Store  
2904 De La Vina St.  
Santa Barbara, California 93105

Droste presented a summary membership report on behalf of David Pickett who was unable to attend.

Leipzig agreed to typeset NABBA's annual membership directory. The motion to publish the directory made by Joyce/Arnold passed.

Discussed were possible NABBA decals, t-shirts, and cloisonne pins. Wiley agreed to order additional cloisonne pins of the current outstanding design to be sold at Championships IX. Stine will work on developing a new design for shirts. The Arnold/Kneeburg motion authorizing these activities passed.

### NABBA Members Can Attend the Summer Workshops for Free!

Wiley stated he will provide the Board members with the names and addresses of new Board members and a copy of the updated constitution and bylaws.

Myers, with assistance from others, will present a possible new design for the *Bridge* at the April Board meeting.

Droste adjourned the meeting at 5:00 p.m.

# Brass Instrument Playing for the Re-Emerging Adult Performer

(Roasting the Last Wienie  
Before the Campfire Goes  
Out)

By Mr. Carl Vail

With the increasing popularity of community bands, many of us, having played in school (but not much since), are considering becoming part of a performing band again. Along the way, we'll make several discoveries. Among them, we'll find it is still a lot of fun, and it really isn't as tough getting chops back as we might think.

First, find the horn. Then, it might be a good idea to take it to a qualified shop to loosen the moving parts. If it has been more than a few months, a professional touch is recommended to prevent damage during the exploratory phase. At any rate, a complete oil change and grease job is in order.

What an opportunity! This time we can do it right! After an extended layoff, many of the habits (good and bad) we previously had are gone; if we take it slow and easy, it'll come back quicker and better. We get to start over! This time, however, with history as a guide, we know what is good and bad for us. With maturity and patience, we can easily SURPASS our previous performance level!

The most important thing to remember is that we're playing a WIND instrument. We must move air through the horn. Start in the middle of the staff (about F or G), and gently but firmly play a note. Rest. Try it again. Rest and think. Do it again. Now go back and think: BLOW AIR THROUGH THE HORN. Not just into it, but clear through the bell. Think of the old song lyric, "The music goes 'round and 'round, and it comes out here."

Don't overdo it the first few times; 10 or 15 minutes a couple of times a day for the first week is good, if we are thinking about what we are doing. Above all, we must use LOTS of AIR! No blasting! Just good, round, full sound.

This is a good time to stop and make sure we are NOT using the "Armstrong Method" for higher playing. Briefly, the "Armstrong Method" is: The higher we want to play, the stronger we use the arm. Wrong, wrong, and wrong! All we do when we put too much pressure on the lips is cut off the blood supply to the main place it needs to go — the center of the lips. Use only enough pressure on the lips to seal the air leaks.

Before all this talk about air goes further, remember to open the throat so the air can get out. Playing a wind instrument sometimes comes under the "unnatural act" heading, and we don't want to burst anything that can't be replaced. Keep a RELAXED attitude and LET it happen; don't force it! For higher notes, LIFT the air and FILL the horn. For lower notes, just keep the horn FULL of air.

Once a reasonable quality of sound is established, increase the range a little. Remember, it is AIR, not just lips, that makes the horn sound. Remember long tones and lip slurs? The reason we use these is to improve our ability to move AIR through the horn. Let's do them again. Keep it simple, and cover about an octave. Use as much AIR as possible, while keeping a good sound at a reasonable volume. It will help take the pressure off the lips and increase endurance.

As we progress through the first stages of our comeback, we'll want to use the maturity we've acquired to remember to take it EASY! Steady progress is our goal, not instant screech! We'll burn out before intermission unless we THINK about what we're doing. As we relearn to use AIR, we'll find that all the other things are much easier. Tonguing is simply RELEASING air, not hammering notes into the horn! Fortissimo is achieved by SUPPORTING the movement of air! So is pianissimo! All aspects of playing a wind instrument are controlled by the movement of air!

WARM UP SLOWLY for a few minutes before each practice session or performance. After a session, two or three minutes of easy, relaxed playing in the mid-range is good for the lips.

Let's take a few minutes, relax, and review: 1. This is a WIND instrument; it depends on the MOVEMENT of AIR. 2. NEVER play loud! Play FULL. Keep the horn FULL of AIR! 3. We, as mature

adults, have the discipline to START OVER and form ONLY GOOD HABITS. This means we can DELETE BAD HABITS that stand in our way toward excellent performance! 4. We all remember some of the great times we've had in our school performance careers. Those times can be BETTER now; the pressure is off, and we know a lot more about what we really want to do. IT'LL BE GREAT!

With all the emphasis on the movement of air, let's do a few things to help make it simpler. Breathing is natural; we usually don't think much about it. We tend to get into more trouble when we try to force things than when we just let it happen. Performance breathing is much the same; just let it happen. If we keep a relaxed attitude, and enjoy our performance, things generally turn out OK.

Here are several basic things to remember:

When we take in air, keep it low in the body. This will help fill up more of the lungs, giving more support for the sound we want to produce.

Breathe in quickly! A sixteenth rest usually isn't very long, but that may be all the time there is. Practice inhaling quickly, keeping the throat open at all times.

In performance, SUPPORT the air. Remember, we're only working with the top part of the air column. All areas of wind instrument performance are dependent on the support of the air.

Think ahead. If there's a long phrase coming, tank up for it. Always keep at least one-third of your lung capacity available.

Use lots of air. Everything's easier when we support our technique with enough air. Any time there is a technical problem in our performance, the answer's probably "USE MORE AIR".

Relax, and have fun! Play with confidence, and enjoy!

*Mr. Vail was Principal Euphoniumist with The United States Navy Band for 22 years and is still an active player, clinician, and teacher. He is regional sales manager for Texas, Oklahoma, and Arkansas for Boosey & Hawkes Buffet Crampon. Thank you to Mr. Patrick Jones, National Sales Manager for Boosey & Hawkes Buffet Crampon, for providing Mr. Vail's article.*

ence in London in 1986, *Odin* is a brass band symphony. Its three movements are related to motifs and harmonic devices of a particularly nordic kind, the inflections of Scandinavian music of antiquity. It also employs rhythms which have been the outcome of poetry, especially the Lapland oral tradition...often reflected in musical rhythms where phrases end on weak rather than strong beats and frequently fall into five pulses in a bar.

In the mist and darkness of the long harsh winters of Iceland in the ancient day, flourished the "old religion", a baleful and all-powerful influence on the lives and destiny of those who inhabited Scandinavia and those remote and forbidding northlands. It was a barbaric age of superstition, pagan belief in magic and violent heroics... — an excerpt from program notes provided with the music.

The first movement is in 6/4 in a fast 2. With the second beat of the work a high-speed septuplet in the euphonium and basses, you know the whole band is in for a good workout. Five, six, seven, eight, nine, ten, and eleven notes per beat dominate the first half of the movement, which then settles down to longer piano tones and fluid, driving sextuplets, with a few sforzando-pianos adding for texture. Most of the rhythmic variations, including tied notes, that can be sourced from the 6/4 foundation are used. The first movement alone warrants a solid grade 6.

The second movement is slow and dominated by interesting chordal textures and dynamic changes. I haven't heard the work, but I expect this section will sound primordial.

The third movement at *presto* (144) has 63 meter changes, mostly between 6/8 and 9/8, in its 250 measures. Several measures of 5/4, 7/4, and 15/8, abundant chromatics, and lots of eighth- and sixteenth-note sections keep the music lively. The climaxing final six measures, still at *presto*, call for timpani, snare drum, tenor drum, bass drum, tam-tam, and clash cymbals, all within about 4.5 seconds. *Odin* is 17 minutes long and would be a good nomination for the Championships Section test piece.

## Brass Band News

### U.S. Army Brass Band Triumphs In Kennedy Center Debut

By John M. Taylor  
The United States Army Band  
Public Affairs Office

The United States Army Brass Band, under the baton of Captain Thomas H. Palmatier, is in the midst of a busy spring performance schedule. The highlight was a highly acclaimed performance at the John F. Kennedy Center for the Performing Arts. The spring season will culminate with a performance at the upcoming NABBA Championships in Cedar Rapids, Iowa.

During February, TUSABB shared several concerts with The United States Army Herald Trumpets, the world famous fanfare ensemble for the President of the United States.

The first concert, presented in the Band's headquarters at Fort Myer, Virginia, was on Valentine's Day and was a sweetheart of a program. TUSABB pleased the crowd with an exciting performance of Drake Rimmer's arrangement of *Scheherazade*, featuring Concertmaster Paul Wilhoit. Mike Wagner, E-flat tuba soloist, followed, performing the Capuzzi *Concerto for Bass Tuba* and then delighted the audience with a whirlwind encore of *Flight of the Bumblebee*. Best known for his recording of the Gregson *Concerto*, Wagner continues to impress audiences and colleagues as both a soloist and as TUSABB's Drum Major. Enlisted Director Master Sergeant Charles Saik guided TUSABB through the charming march *Simoraine*, setting the stage for a presentation by the Herald Trumpets.

The Herald Trumpet show, narrated by TUSABB's announcer Henry Sgrecci, demonstrated the dramatic visual and musical effect of the Heralds. Following the Heralds, even the Band wasn't prepared for the entrance of guest soprano soloist Beverly Benda. Vamping on stage,

complete with red-sequined dress and feather boa, she charmed the large crowd with TUSABB's adaption of Steve Bulla's arrangement of *Love Changes Everything*.

Composure regained, the Army Brass Band and the Heralds combined for the concert finale, *The Second Dawning*, composed by Army Band arranger, Staff Sergeant Jim Hosay, for TUSABB's 1990 performance at the International Trumpet Guild Conference. This stunningly dramatic work elicited shouts of bravo from the audience. The encore of the stellar evening was *The Stars and Stripes Forever*, complete with a surprise tag ending.

A week later, TUSABB reprised the concert to a packed house at the New Jersey Music Educators Association in Cherry Hill, New Jersey. The crowd of music educators responded enthusiastically with several standing ovations.

The month of March brought TUSABB's first-ever performance with all the other performance groups of The United States Army Band on the Army Band's 69th anniversary concert. TUSABB was honored to open the second half of the program to a standing-room-only crowd at the Concert Hall of the Kennedy Center. The Band's rendition of *The Second Dawning* created a rousing ovation from the audience that included the Chief of Staff of the Army and numerous members of Congress.

Later in March, the Band will perform a joint concert with the Atlantic Brass Band, directed by Tony Guerere. Highlights of the program will include the ABB performing excerpts from William Himes' *Aspects of Praise*, while TUSABB will tackle Howard Snell's arrangement of *Polovetsian Dances*. The combined bands have planned a finale package that is sure to please.

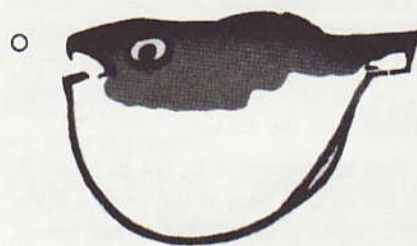
In April, TUSABB will have the honor of performing the Gala Concert at the NABBA Championships IX. Program details are still in the works (causing Captain Palmatier a healthy quota of sleepless nights), but the concert will include a Stephen Bulla work commissioned by TUSABB. As the Band eagerly awaits Steve's new work, the members are looking forward to renewing old friendships and making new ones in Cedar Rapids on April 27.

## Coda: Fugu

The fugu, a puffer fish, is a great delicacy in Japan. The ultimate dining experience for fugu lovers is a six-course meal during which the white flesh of the fugu is served raw (sushimi), boiled, and deep-fried (tempura). The flavor is subtle and the texture smooth. It is a great honor to be hosted to such an important and expensive event.

There is one small drawback. Fugu should be eaten only in one of the few restaurants in Japan licensed to serve it, where the fugu chef has completed the three years of fugu training beyond his chef's degree. You see, if the fish is not properly cleaned of its internal organs, its deadly tetrodotoxin will kill you rather quickly. Fugu makes for a memorable and intense dinner where you concentrate on the other humans who may be the last you see. I lived.

With his strong breath support and large capacity, I think our friendly fugu blow-fish would make a great BBb tuba player!



### North American Brass Band Association, Inc.

#### The Brass Band Bridge

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