

The

Brass Band Bridge



Official journal of the North American Brass Band Association, Inc.

May 1992 Issue 48

NABBA Championships X

Reflections by Dr. Ronald W. Holz, Championships Contest Chair and Controller

The tenth annual Brass Band Championships of NABBA was marked by innovation in contest procedure and by enthusiastic, energetic music-making by eight competing bands and two guest performing groups (Brass Band of Columbus and Chicago Staff Band).

Open judging was tried for the first time at NABBA, and bands could choose from a preset list of test pieces in their section, rather than each band playing the same composition. The judging panel, each of whom felt very comfortable with the new scheme, represented the international brass band scene - Geoffrey Brand (England), Gordon McGowan (Canada), and Captain Thomas Palmatier (U.S.A.).

The excellent facilities at Dublin High School (Dr. Jeff Keller) allowed for a very smooth two-day event so carefully planned by Dr. Paul Droste, Dr. Keller, and the members of the Brass Band of Columbus, our hosts for the contest.

While only eight bands made it to Columbus to compete, we were still treated to a wide range of good brass band literature and performance. The official results of the day's contest, along with the NABBA Video Competition results announced at the Awards Ceremony, are shown in the next column. All scores were based on 100 points per judge.

The Columbus area continued its hold on the title of brass band capital of America as

Championships X Winners!

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Ohio Collegiate Brass, competing for the first time in the Championship Section, took high honors with an exciting performance of Gregson's *Connotations*. Their low brass sound on Wagner's *Introduction, Act III Lobengrin* (J.D. Wright) was very impressive! Triangle British Brass Band offered some sensitive playing on Horowitz's *Ballet for Band* and their conductor's arrangement of Byrd's *The Earle of Oxford's Marche* came off quite well. Gilbert Vinter's fiendishly difficult test piece, *Variations on a Ninth* was tackled by Atlantic Brass Band, who then

Observations from the Judge's Booth

By Captain Thomas H. Palmatier Director, The United States Army Brass Band, and NABBA Director

It was with great trepidation that I agreed to serve as one of the judges for NABBA's Championships X in Columbus, Ohio. To share a platform with the inestimable Geoffrey Brand and Gordon McGowan is, I can assure you, a humbling experience. Spending time with them and enjoying their stories of experiences with Eric Ball, the Mortimers, and many more legends of brass bands made my experience as a concert, jazz, and marching band judge seem woefully inadequate.

After all is done, I feel compelled to share some observations with the members of NABBA. It goes without saying that NABBA's competing bands continue to show consistent and dramatic improvement. The greatest strides have been made in ensemble timbre and balance. More bands are offering pleasing combinations of rich sonority and raw power. Additionally, the qualitative depth of the bands is vastly improved. In the past, many instrumental sections would contain one or two fine players and many performers of lesser abilities. This year's excellent performances showing a wide variety of difficult works are a testament to the presence of good sections, as well as excellent soloists.

Those who were fortunate enough to talk with Maestros Brand and McGowan about

Official quarterly journal of the North American Brass Band Association, Inc. Founded by J. Perry Watson in 1980. Useful news for British-style brass bands in North America. The views expressed by contributors are not necessarily those of the North American Brass Band Association, Inc. Publication and advertising deadlines are the 15th of January, April, July, and October. Copyright © 1992 by the North American Brass Band Association, Inc. All rights reserved.

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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 —

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Moving?

The Brass Band Bridge cannot be forwarded because it is mailed third class. So, be sure to mail to Bert Wiley 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

The Brass Band Bridge is now published on a Macintosh computer at TRW. That switch has encouraged me to spend my money to give you a more friendly typeface, Garamond Book, for the text and to select my favorite typeface for brass, Caxton, for the revised masthead that focuses on brass bands instead of bridges. I hope you will enjoy the rich curves in the capital B letters.

The computer change at work, while nicely improving productivity, has made my home equipment incompatible, so my purchase of a new portable computer to support the Bridge should ease our timeliness problem as we transition to a new editor.

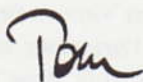
You'll notice we have added Paul Droste and Ron Holz as Reviewers. Currently Paul is reviewing published music and Ron is covering recordings, but we've selected broader titles for them, since they will step in as needed. Others, including President Don Kneeburg, will also lend their expertise.

Missing still is a manager for advertising, who will be responsible for helping advertisers get into the *Bridge*. The work includes advertiser relations, rate card preparation and distribution, assistance with ad creation, and billing. Any NABBA member with experience in advertising or public relations, with good writing and graphic skills, is invited to talk with me about contributing this important work to NABBA.

In the prior issue, I mentioned I had omitted photographs to save money. Technology has stepped in to help. The images in this issue were scanned electronically right into the computer, so there was no additional cost to publish the photos. We'll see how the quality survives this first test. The change means I can encourage you to include good photographs and illustrations with your stories.

The Philip Sparke interview should appear in the next issue.

Enjoy,



NABBA Championships X continued from page 1

succeeded to take Outstanding Soloist honors via David Laird's performance of Gregson's *Tuba Concerto* (Movement I).

Making their first appearance at NABBA and giving a good account of themselves were the members of the Commonwealth Brass Band from Louisville, Kentucky, who rendered *Connotations* and an old chestnut, Hespe's *Three Musketeers*, as part of their program.

The Honors Section proved again to be the arena where the competition was the closest — only two points per judge separating the two bands! Eastern Iowa regained the top position with their performance of *Pageantry*, *Dunlop's Creek*, and *Fantasy on British Sea Songs*. NCSU British Brass Band was only just a few steps behind with their good readings of *I Bring You a Branch of May* (Trevanthen), *Viva Birkenshaw*, *Entertainments*, and *Be Thou My Vision* (La Reau), the latter of which received a very fine finale.

The Columbus area youth bands continued their sole possession of the younger-players sections, unopposed (WHEN will we see some other youth bands?) but playing with good discipline and training. The older group dug into Ireland's *Downland Suite* for their test piece while the Junior Varsity wrestled with Wiggins' *Wheatlands* suite.

Because NABBA favors the short-program approach to contesting, rather than the one-set-test-piece format, we were able to hear a wide range of brass band works. Here is a list of some other items heard during the contest on Saturday — *Two Pieces for Young Bands* (Johnson), *Elsa's Procession* (Wagner/Himes), *Polovetsian Dances* (Borodin/Snell), *The Phantom Brigade* (Myddleton), *Salute to Youth* (Vinter), *The Year of the Dragon* (Sparke), *Colonial Song* (Grainger/Langford), *The Klaxon* (Fillmore), and *Danny Boy* (Swearingen).

During breaks in the contest, NABBA members could browse through various trade booths from publishers and instrument manufacturers, watch the NABBA Video Competition tapes from this year, or just relax in the cafeteria lobby discussing the


In the heat of battle, top to bottom

The Ohio Collegiate Brass earned the top spot in the Championship Section. The winner in both the Honors Section and Video Competition was the Eastern Iowa Brass Band. And a vigorous performance that included a precisely executed delayed stinger in Klaxon captured the Challenge Section crown for the Varsity All-Star Brass Band.

latest brass band compact disc recordings over a cup of coffee.

Not everyone could relax, however, and I want to express, on behalf of all of NABBA, our sincerest thanks to the following individuals who worked so selflessly in our behalf that day – compère David Carwile from WOSU-FM radio; judges Geoffrey Brand, Gordon McGowan, and Captain Thomas Palmatier; the contest chair's staff – Beth Hronek, Glenn Kelly, Byron Holz, and Tom Myers; from Dublin High School Dr. Jeff Keller and his band students; and Dr. Paul Droste and the members and spouses of the Brass Band of Columbus.

I was personally satisfied with the continued development of our bands in nearly every parameter of music making. Captain Palmatier has offered his own personal insight into this year's contest that begins on page one of this issue. I find myself agreeing wholeheartedly with his observations, and I wish to encourage our conductors to always seek the very best in brass band literature suitable to their band. Each year, we make great strides in this area and, as a result, our bands are making better and better music – the ultimate aim of NABBA!

An account of Saturday's contest would not be complete, however, without giving special notice to the awards presented by President Don Kneeburg at the close of the day. Dr. David Pickett, who has served so faithfully and with such excellence as our Membership Chair, was recognized for his outstanding contribution to NABBA. Two Life Memberships in NABBA were awarded to men justly deserving this distinction – Michael Swaffar, Yamaha Corporation representative and former NABBA Treasurer, and Dr. Perry Watson, Founder of NABBA. All of us in NABBA are in their debt for all they have achieved in the establishment of our organization. The ovation they received is but a small indication of our esteem for them. 





The Junior Varsity All-Star Brass Band dominated the Youth Section.

Friday Night Clinic at Championships X

By Dr. Ronald W. Holz

While Friday night of a NABBA contest is usually a frantic time of last-minute preparations, this year we were able to have three successful clinic sessions at Dublin High School.

The evening began with a reading session for NABBA members not involved with competing bands or who were not in rehearsal and free to sit in. Nearly all the parts were covered and balanced, although I found myself thrust into the dreaded role of E-flat soprano cornet, courtesy of a quick loan from Mike Swaffar's Yamaha instrument display!

Members of the NABBA Board were "forced" (hardly) into leading us through several publications provided by Bert Wiley. The real test came when Geoffrey Brand took us through Rimsky-Korsakov's *Dance of the Tumblers* at concert tempo (most of us made it to the last bar)! My own experience in conducting, as last man up, included the gradual departure of band members to other rehearsals and commitments while we read through Bill Himes' masterful transcription of Bilik's *Civil War Fantasy* (at least that is what they told me was the reason for their leaving...). If we can get even more members to bring their horns for such an event in the future, this could be a very helpful and instructive session for all involved – a good start!

The final two sessions involved our guest performing groups of the weekend – The Chicago Staff Band of The Salvation Army and the Brass Band of Columbus. William Himes and Geoffrey Brand used the Chicago Staff Band as a clinic group to demonstrate a wide range of musical pitfalls for brass band. I was personally pleased with the work each of these gentlemen did with brass band timbre and blend. Geoffrey Brand went right to the heart of the balance problem in a brass band with a simple but effective demonstration of how easy it is and how frequently it happens that the bright choir of the band (cornets and trombones) overwhelms the mellow choir (tenor horns, baritones, euphoniums, tubas) in nearly every dynamic level, despite the fact that it is the mellow choir that gives the brass band its distinctive sound. Bill Himes further emphasized blend and balance problems and solutions through the use of a short hymn arrangement by Brian Bowen, scores having been provided for the audience. Within an hour's time, those who were present and really focused on what these men were stressing could come away with some very helpful and practical advice in brass band training, blend, and balance. We in America need more of this kind of educational clinic work!

After a brief platform change, the Brass Band of Columbus joined the Chicago Staff Band for a joint rehearsal in preparation for the Gala *God and Country* Concert. When I think back to the first *God and Country* concert when my own Salvation Army

Student Fellowship Brass Band joined the BBC, I am delighted to recount how the fellowship of NABBA bands and bands of The Salvation Army has grown richer each of the ten years NABBA has been in existence. The immediate comradeship felt on the stage was quickly channeled into good, exciting massed band music as the four conductors – Brand, Droste, Himes, and Anita Cocker Hunt, Divisional Music Director for The Salvation Army in southwest Ohio – read through and drilled their pieces. It was left to the master, Geoffrey Brand, however, to really show the wonderful skill he has in shaping a band's musical line. He had done that earlier, during the previous clinic, as he took the CSB through Bulla's *Washington Salute 125* march (the band **really** responded to his requests); he did more of the same, with similarly good results, during Ball's *Torch of Freedom*.

This has to have been one of the most productive Friday nights in our brief history. May we continue this tradition so that we can make maximum use of our weekend together. I encourage all NABBA members to get fully involved next year in the Friday night activities that are already in the planning stages. Congratulations to all involved! 🎺

NABBA 1992 Gala Concert

God and Country Festival of Music

By Dr. Ronald W. Holz

Our venue moved from Dublin, Ohio, to downtown Columbus and the beautiful Palace Theater for the climax of the weekend. The Gala Concert was held this year in conjunction with the annual *God and Country* Festival cosponsored by The Salvation Army and The Brass Band of Columbus. Previous guest performers with the BBC in this event had included the Asbury College SASF Brass Band, Pasadena Temple Brass Band, Enfield Citadel Band, Bill Broughton, and Philip Smith – but this was the first appearance of an SA Staff Band.

The hall had a great crowd, the performing situation was excellent, and the bands really gave us a treat, nearly three hours worth!

For NABBA members and brass band buffs, those three hours went quickly as we were delighted to hear North American brass bands at a very high level. Each band gave about an hour concert, followed by four items presented *en masse*. These bands are very different in sound, conductor's style, and literature – and yet they both gave fine programs of brass band music in their respective areas of endeavor.

Bill Himes' Chicagoans sounded as refined and polished as I have heard them in recent years, either live or on recording. I particularly enjoyed their readings of Condon's *Prelude on A Mighty Fortress* and *Variations-Majesty* by Kenneth Downie, both relatively new Salvation Army pieces. Their soloists did well. Peggy Thomas presented Bearcroft's *Song of Exultation* with relatively few problems and with good melodic shape to her solo lines. And Bram Rader played the final movement of Rachmaninoff's *Second Piano Concerto* (transcribed by Bandmaster Himes) with excellent technical facility, although the opening section was marked by rhythmic problems between soloist and band, perhaps a result of the on-stage acoustics. The band did have a tendency to overwhelm the soloist in this lush score (I was seated in the front portion of the balcony, excellent seats). We got to hear Mr. Rader to better effect during his offering, a Chopin *Etude*.

Geoffrey Brand took the band through Bulla's latest march, *Washington Salute 125*, as their final item. You could just sense the band respond to him, wanting to do their very best in praising God through brass as this great leader drove them to some of their best playing of the night. I could not have been prouder of this excellent ensemble. Bill Himes deserves the highest acclaim for what he has wrought with this band in the years he has led them.

The BBC's third of the program began with Curnow's sparkling *Fanfare and Flourishes* and included later another similar item, the short flourish *Flashlight* by Jan Van der Roost. In between we heard the premiere performance of Marcia La Reau's rhythmically challenging *Cadenza*, a toccata-like work that, according to Dr.


Droste, really stretched the group! Dan King, the BBC principal cornetist, showed us he really knows Arban's *Characteristic Study Number 13*, a featured part of the scherzo solo *The Amazing Mr. Arban* (Howarth)! Only the Goodman march, *Discover America*, seemed out of place on this evening of great brass music.

Journey Into Freedom, as performed by Black Dyke Mills Band in 1967, marked Geoffrey Brand's emergence as a major band conductor and trainer and also marked a new departure in brass band sound to a richer, fuller, more symphonic sound. Those of us who remember that great achievement were delighted to know he was to conduct the Brass Band of Columbus in this brass masterpiece. His comments before the work was played were particularly helpful in letting the listener understand this music – music that is much more than a technical *tour-de-force* for brass. It is music imbued with spiritual and artistic struggle and resolution. The band rose to his expectations and gave a remarkably exciting and clean reading of this most challenging piece. At the very end of the work, Mr. Brand really pushed the band to its limits in sonority – almost as if he had Black Dyke in front of him at Royal Albert Hall in contest, not the BBC after having played for forty minutes! The ovation the group received was truly deserved.

In the interim while the stage was set for massed bands, Paul Bierley and Anita Cocker Hunt presented the 1992 *God and Country* Music Award to Dr. Paul Droste

in recognition of his outstanding achievements in the field of music within the Columbus area. There could be no more fitting recipient of this award than Dr. Droste, who has done so much with brass bands in this town – Ohio State University, Brass Band of Columbus, and Ohio Collegiate Brass.

The grand finale featured four items that, for the short rehearsal time allowed, came off very well indeed. Paul Droste took the large group through Sousa's 1930 march, *The Salvation Army*, followed by Anita Hunt's direction of Himes' hip *Three Kings Swing*, which included Staff Bandsman Randy Cox as the jazz soloist. Bill Himes guided the large group through his own transcription of *Elsa's Procession* (Wagner) that, though the softer sections were marked by some faulty solo lines, reached a magnificent peak with the trombone entry prior to the last section. A little showmanship then entered the scene as Himes had the entire trombone section aim out at the audience for some final, noble gestures prior to the last chords.

The entire NABBA festive day came to a majestic conclusion with Eric Ball's march, *Torch of Freedom*. The place of honor was correctly given to Geoffrey Brand, whose presence throughout the weekend was of great benefit to all of NABBA. We felt privileged that he came to share with us his wit, his warm personality, and, above all, his keen approach to good music-making. What a fitting end to a great day of music! 



Here's how the Triangle British Brass Band avoided clanking mutes that could spoil the music!

Starting a Community College Brass Band

By Beth Hronek, NABBA Director and Founder of the Bend in the River Brass Band from Henderson Community College

In the Autumn of 1990, I moved from Iowa to Kentucky. After having played in the Eastern Iowa Brass Band for two years, I felt compelled to look for another band to join in this area. However, the nearest band was a two-hour drive away. Since that was a rather long task, I began to look at the possibility of starting a band in this area.

There were many good signs. First, I worked for the University of Kentucky Community College System, an employer that actively recruits and supports people who want to start new community activities and services. I assumed that the school could provide some financial support. Another positive sign was the population base of the area. Within a radius of 30 miles lies Henderson (Kentucky), Evansville (Indiana), and Owensboro (Kentucky) that together have a population of more than 200,000 people. That large population base combined with the knowledge that I could find only one volunteer band, which was active for only 10 rehearsals and concerts during its summer season, led me to believe that there were many people out there who probably would like the opportunity to play in an amateur musical organization.

Since it looked likely that a band could be formed and sustained, I began to examine the details of starting a musical group. First, I contacted the college officials who would be our financial support. I was told that I wouldn't get anyone but junior high school students, some high school students, and adults who didn't know how to read music. I was also told I would never, never get a band director to come through the doors. However, they were very willing to support me in my attempts. They paid for the purchase of music and pro-

grams, provided a rehearsal area, and paid for a performance hall. When more percussion instruments were needed, I asked for and subsequently received some bells and auxiliary percussion items. I transposed brass band parts into F for French horns and into bass clef for trombones and tubas.

Being new to the area, I didn't know many musicians. But by playing in a pair of local symphonies, I began to meet area players. Church performances, playing with a brass quintet and the community band, playing taps for the American Legion, and performing with the community chorus all introduced me to more local musicians and some area school band directors.

I calculated that to get the group to succeed, we needed a number of band directors (they represent a well-trained group who can read music, play a variety of instruments, and provide lots of experience and possibly badly needed instruments). To get them to play, we would need to start **after** the marching band season with its night rehearsals. I figured this probably meant around October 15. I consulted a few band directors who I had met and got positive responses. We also needed to identify and recruit area musicians who had played instruments before and wanted to play again — or wanted another group in which they could play. By contacting musicians I had met through various gigs, the word was spread to players I had never met.

To advertise the first rehearsal and concert, we needed to have dates for rehearsals and the concert picked. I asked the five or six musicians who seemed most interested which day of the week they and the friends they had contacted would prefer. The majority found that Wednesday night, church night in our area, was the best evening for rehearsals, even though this choice cut out potential members from church choirs, choir directors, and pastors. To make the concert early in the holiday season, we chose to play the first Wednesday in December.

A list of 70 possible players was compiled. This included individuals I met in various ensembles, people they knew and had

spoken to, and people I had been told about. A letter stating the rehearsal times and location, directions to the college, and the rehearsal schedule were mailed. I also contacted some of the local newspapers and requested articles describing brass bands, the rehearsal times, and requested that players interested in the band should contact me. Posters were put up at the local music store, and the store's road representatives were asked to distribute posters to the band directors on their routes. I contacted the local cable television company and appeared on its *'Round Town* show.

I tried to choose music that wouldn't be too difficult but also tried to have a few challenging pieces. Since it was to be a holiday concert, there were some Christmas tunes, including music for a sing-along. A few standard marches (*Colonel Bogey*, *On The Mall*, and *National Emblem*) were also included. Only a few brass band arrangements were purchased (I didn't want to have a lot of music in the college's library in case this flopped): *Amazing Grace*, *Have Yourself a Merry Little Christmas*, *Christmas Fantasy*, and *Jingle Bells*.

Although I would rather play the cornet, it became my duty to conduct, primarily because everyone I spoke to wanted to **play**. I did manage to ask people if they would conduct one piece, and I got three volunteers. For the spring concert, we added three others to step onto the podium. We have since resolved this situation. At one of the final rehearsals for the spring concert, I asked if anyone would absolutely, positively refuse to conduct if I would give them the score before the first rehearsal of the next set. From a band of about 20, only two (a retired economics professor and an optometrist) said they would decline the opportunity. I may never need to conduct again.

After choosing and ordering music, transposing parts, and sending out mailings, the date of the first rehearsal arrived. I was not sure whether we would have 85 or 4. Music, in folders, was put on chairs, and people were to sit wherever they thought they belonged. We got a group of approxi-

mately 25 people. I knew we had some wonderful musicians, and I assumed we also had a few of the "so-so" variety. I was astounded by the rendering of the first tune during the first time we played. It was as bad as the sight reading of the eighth-grade band I had taught before becoming a librarian! However, the second time we played each tune, it sounded much better.

While intonation and notes remained problems until the first concert, intonation got better, and notes were oodles improved. The first set of concerts (members from each town wanted a concert in their area, so we played three concerts) went well, though attendance was very small.

Along the way, we had some incentives — treats were brought in periodically (by the director), especially when I knew attendance was going to be low (there was no reason to get upset at those who had come). This also provided the group a chance to have some social interaction. It was hard to get the group back together after the break, especially during the basketball season, since both the University of Kentucky and Indiana University had excellent teams that were being shown on the big-screen television in the canteen area! With alumni from each school, I considered myself lucky to get them to attend on nights when their teams were playing. Without a board of directors from whom to get input, the band seemed to direct me in the way they wanted or were willing to go.

We opted to continue the group in the spring. By the time of the spring concerts, there was no real question about whether we could or would continue. While we're still trying to create an identity for ourselves, the Bend in the River Brass Band is here to stay.

Bend in the River Brass Band Spring 1992 Concert


Two Ceremonial Fanfares for Brass Band, Fanfare Number 1 (Curnow), *Come Follow the Band* from *Barnum*

(Coleman/Siebert), *Famous British Marches* (Langford), *All Through The Night* (Langford), *The Liberty Song* based on *Hearts of Oak* (Boyce), *Simple Gifts* (Richards), intermission, *Fanfare Number 2* (Curnow), *March* from *A Moorside Suite* (Holst), *Amazing Grace* (Himes), *Seventy-Six Trombones* (Willson/Duthoit).

Members for the concert included Don Horning on soprano cornet; cornetists Ray Arensman, Raye Ashmore, Beth Hronek, Rick Huffman, Steve Lee, Michael Luxner, John Mason, and Brennon Thompson; Dan Kieffer on flugelhorn; George Flemming and David Reiswig on tenor horn; John Morton and Kelly Patterson on British baritone; trombonists Brandon Cheney, Scot Durham, Gary Fort, Gary Kirtley; Tom Mace and Jack Schernekau on euphonium; Benny Harmon, Charlie Murphy, William Purdy, and John Wittenbraker on tuba; percussionists Greg Hagedorn and Wayne Oldham; and announcer George Fleming. Conductors for the concert included Beth Hronek, Danny Humphreys, Jack Schernekau, and Michael Luxner.

Brass Band Cookies and Conduct-a-Longs

Want to try a new twist for a low-key concert? Beth Hronek, from the Bend in the River Brass Band, reports great success with their spring Cookies Concert. Admission is six cookies per person, or a bag of cookies for a family. Beth warns that you shouldn't anticipate an after-concert reception, as both band and audience will attack the cookies at intermission.

With a similar light touch, the Bend in the River Brass Band has included "Conduct-a-Longs" on their spring concerts. Audience members are given a straw, taught various conducting patterns, then invited to conduct as the band plays a tune. No young Solti's were found, but the audience and the band did have a good time. 

BBC at TUBA

**By Dr. Paul E. Droste, Conductor,
Brass Band of Columbus**

The 1992 International Tuba-Euphonium Conference was held on the campus of The University of Kentucky in Lexington. The five-day conference (May 12-16) featured world-famous euphonium and tuba soloists, ensembles, and several premier performances.

Highlights of the conference included two ensembles from Japan, several university tuba-euphonium ensembles, the Tubafours from Disneyland, the Dallas Brass, The U.S. Navy Band Tuba Quartet, and The U.S. Air Force Band. Bob and Nick Childs and Steve Mead, all products of the brass band movement in England, were featured euphonium soloists.

The Brass Band of Columbus was honored to receive an invitation to present a major concert at the conference. The members of T.U.B.A. are aware that significant performing opportunities are available to tuba and euphonium players in brass bands. The BBC, conducted by Paul Droste, played the following program — *Fanfare and Flourishes* (Curnow), *Brilliant* (Ord Hume), *Andante and Rondo* (Capuzzi/Catelinet) with Jan Duga as tuba soloist, *Flashlight* (Van der Roost), *Journey Into Freedom* (Ball), *Rhapsody for Euphonium* (Bulla) with Laura Lineberger as euphonium soloist, *Cadenza* (La Reau), *Knoxville-1800* (Curnow), *Three Kings Swing* (Himes), and *William Tell Overture - Finale* (Rossini/Grant).

The two featured soloists, Master Sergeant Jan Duga from The U.S. Air Force Band and Staff Sergeant Laura Lineberger from The U.S. Army Band, gave outstanding performances of the Capuzzi/Catelinet and Bulla pieces. Both ladies are up-and-coming soloists and held their own with their better-known counterparts. Both soloists have direct connections to the Brass Band of Columbus. Laura was a charter member, as is Jan's

father, Jules. Jan sits in with the BBC when she is in town.

The members of the BBC felt very good about the enthusiastic response from the audience. It was a very full week of concerts and recitals, and the BBC's performance exposed the conference attendees to some new (to them) sounds and unfamiliar literature.

The BBC has since been invited to perform at the International Trumpet Guild Conference in Akron, Ohio, in May, 1993. We hope the BBC performances will encourage the invitation of other brass bands to perform at similar conferences.



California State University, Fresno British Brass Band

Notes from Dr. Ritchie Clendenin, CSUFBBB Director

CA Music Educators Continue to Learn About Brass Bands

The California State University, Fresno British Brass Band, along with the school's Clarinet Choir, presented a concert for the California Music Educators Association in the Pasadena Convention Center on April 3. About 100 educators, music industry representatives, and CSUF alumni attended the concert. Dr. Ritchie Clendenin directed the CSUF British Brass Band and Dr. Miles Ishigaki directed the Clarinet Choir.

Brass band selections included *Petite Suite de Ballet* by Eric Ball, *Dear Lord and Father of Mankind* (Langford), and two movements of *Aspects of Praise* by William Himes.

Paul Shaghoian (former lead trumpet player for the North Texas One O'clock Lab Band and the Glenn Miller Orchestra) gave a brilliant performance on soprano cornet of *Una Voce Poco Fa* (arranged by Fred Muscroft) from *The Barber of Seville* by Rossini. The two ensembles combined to

close the program with a spirited performance of John Philip Sousa's *The Salvation Army March*.

CSUFBBB members performing the concert included Paul Shaghoian and Tony Luna on soprano cornet; solo cornets Michael Gunn, Tony Luna, Eric Cymanski, and Richard Enns; second cornetists Frank Zamora and Quinn Higgins; third cornetists Chris Pollard, Shawn Luna, and George Mukai; repiano cornetist John-Eric Ecker; Joseph Lenigan on flugelhorn; Stephanie Kuntz, Christine Norris, and Daniel Norman on French horn; Steve Sprague and Jay Crone on British baritone; trombonists Erik Dewhirst, Adán Infante, and Dennis Case; Eric Sherbon and Greg Taylor on euphonium; Glenn Bowles on E-flat tuba; Eric Farrenkopf on B-flat tuba; and percussionists Jesse Shapiro and Matthew Darling (who is a member of the CSUF Faculty).

Director Clendenin was a bit busy during the conference weekend, since he played trumpet for the CSUF Alumni Jazz Band concert with jazz singer Ernie Andrews, as well as performed the off-stage solo, *Last Post for the Departed*, from Respighi's *Pines of Rome* with the California Honor Orchestra (directed by CSUF Director of Bands Dr. Larry Sutherland).

The CSUF British Brass Band previously presented a concert to the same organization in San Diego in 1989. And last year to further Californians' understanding and enthusiasm for brass bands, Dr. Clendenin and the CSUFBBB hosted a Yamaha/NABBA Brass Band Workshop led by clinician Dr. Paul Droste. The event was held at CSU, Fresno.

The CSUF British Brass Band was established in 1988 by Dr. Clendenin. Distinguished guest conductors have included Geoffrey Brand and Paul Droste. The band is a member of NABBA.

Dr. Clendenin is a Professor of Music at California State University, Fresno. In addition to teaching trumpet and cornet, he is the director of the British Band Band and the Jazz Ensemble B. His performance credits include cornet soloist with the United States Marine Band and principal

trumpet of the New Haven Symphony and Colorado Music Festival. He is an alumnus of the Yale School of Music and the University of Colorado. His principal trumpet teachers were Frank Baird, Robert Nagel, and Charles Brady. Dr. Clendenin is a charter member of the International Trumpet Guild. Dr. Clendenin can be reached at 209.278.2137.

Gettysburg H. S. Ceremonial Brass Band's Memorial Day Concert

From notes by Ben Jones, GHSCBB Director

What more appropriate location than the Gettysburg National Military Park for the Ceremonial Brass Band from Gettysburg High School to present their Memorial Day Concert.

The program for the May 23 event included *The Star-Spangled Banner*, *Yankee Doodle*, *Marseillaise Hymn*, *Red, White, and Blue*, *Hail Columbia*, *Bold Sojer Boy*, *Firemen's Polka*, *Amazing Grace*, *Patriotic Medley*, *Four Cuban Songs*, *Solo Pomposo* (featuring Matthew Green, tuba soloist), *Armed Forces Salute*, and *America, The Beautiful*.

Members performing the concert included on cornet and trumpet: Michael Fox, Jay Meno, Jason Berg, Carrie Jones, Trisha Mickley, Andrew Weikert, Sara Mason, and Daniel Ludwig; on French horn: Beth Holloway, Nichole Alwine, Caroline Staneck, and Melanie Vanderau; on trombone: John Fisher, Jurgen Schaal, Jason Howe, and Carrie Swatsworth; on baritone: Brian Smith, Kevin Hedrick, and Austin Krablin; on tuba: Matthew Green and Torrey Hardison; and on percussion: John Campbell, Cynthia Borger, and David Blocher. Benjamin Jones directed.

The Gettysburg High School Ceremonial Brass Band was formed in 1982 specifically to provide music for the dedication of

the Tennessee State Monument, the last of eleven Confederate state monuments dedicated on the Civil War battlefield in Gettysburg, Pennsylvania.

Since that time, the group, which is selected from the 160-member Gettysburg High School Band, has performed both in concert and on parade for historical and patriotic celebrations such as the Music, Gettysburg! concert series of Civil War music. The band also performed for the National Park Service's 100th Birthday Anniversary Celebration of President Dwight David Eisenhower held at the Eisenhower Farm.

In November each year, the band performs in programs commemorating Lincoln's Gettysburg Address.

The band's repertoire includes arrangements of Civil War songs played by brass bands and taken principally from *Heritage Americana*, a unique collection of American Civil War military brass band music edited by Robert Garafalo and Mark Elrod. Several of the patriotic selections in the Memorial Day concert were arranged by Jari Villanueva. The band also performs arrangements available from the Piston, Reed, Stick, and Bow company.

The band hopes to compete in the 1993 NABBA Championships, since it will be held in nearby Washington, D.C.

Director Ben Jones can be reached at the Gettysburg Area Senior High School, Lefever Street, Gettysburg, PA 17325, telephone 717.334.6254. ☐

Maestro Pickett Alive and Well at Indiana University

Dr. David Pickett, who had been NABBA's outstanding Membership Chairman for about six years, was visited in Bloomington, Indiana, in July by Pam Potter and Tom Myers. Pam and Tom were surprised to find each other attending the IU Conducting Workshop (highly recommended) and took time to track down David. Dr. Pickett is now conducting the Bloomington Symphony and the nearby Carmel Symphony, in addition to his regular duties in the Music Department.

At our Chinese lunch, David also mentioned a work for brass band he has composed. He is looking forward to scoring it and perhaps conducting its premiere performance with a well-known brass band in the next state to the east.

A team of Pam, David, Tom, and Bert Wiley (by fax) voted from among several alternatives for a revised masthead for the *Bridge*. The winner is on page one.

Buffalo Silver Band Selects Ms. Metz as Conductor

Soprano cornetist Nelson Starr reports the Buffalo Silver Band has broken a 76-year tradition by appointing Wendy Metz to command the band. She holds a Masters of Conducting Arts from West Virginia University and other degrees in education and performance. The band members are impressed with her musical abilities and talents with the baton and are pleased to see her on the podium. Her first concert with the band was held on May 10 in Buffalo.

In other news, former Buffalo Solo Cornetist Dave Daniels, now living in Surrey, England, helped The Goddalming Band to Second Place in the band's contest class! Talk about carrying cornets from Buffalo to Surrey!

National Youth Brass Band of Great Britain (Newsome) to Visit North America

The National Youth Brass Band of Great Britain is considering visiting North America during the Easter season or in late July and early August 1993. The current thoughts by Music Director Roy Newsome are focused on two locations that could permit four-to-six run-outs for concerts in cities within a few hours' drive. Host bands and band families willing to house NYBBGB members for several nights are needed. The band has 75 members and a travelling staff of about 15. Those interested in hosting this fine youth band should contact Roy Newsome at 17, Belmont Drive, Seddons Farm, Bury, Lancs. BL8 2HU, U.K. or contact NABBA President Don Kneeburg at 813.949.1022.

Sellers Engineering (McCann) May Visit North America in Spring 1993

April 7 to 17, 1993, are the dates that may find the Sellers Engineering Band with Conductor Phil McCann in North America. On the schedule may be about eight concerts, with the final event to be in Dalton, Georgia, where Sellers Engineering has a facility. Each local sponsor of the band is expected to contribute \$2,500 for the concert plus provide housing and one or two meals.

As mentioned on page 13, Phil McCann will participate in Championships XI on April 2 to 4, 1993.

Those interested in sponsoring a performance of this fine group should contact Bert Wiley at 704.293.9312. ☐





The Sun Shines Again in Florida

By Bob Morris
Publicity Coordinator
Sunshine Brass Band

Sunshine Brass, Florida's first brass band is back in full operation. After a three-year hiatus, the band has reorganized and is again playing regular concerts to enthusiastic audiences in the Tampa Bay area.

The band was founded in 1983 by Ms. K.D. Kneeburg, the group's music director and business manager. During its first five years, the band performed an average of one concert per month in its own concert series and was featured as a guest artist at other concerts. As a NABBA band, the Sunshine Brass was the winner of the Honors Section of the North American Brass Band Championships in 1984, 1985, and 1986. The band consisted of community amateur musicians who travelled from Tampa, St. Petersburg, Clearwater, New Port Richey, and Lakeland to attend the band's weekly rehearsals.

In 1987, the group disbanded due to scheduling conflicts and a lack of personnel. Since the band was an official corporation with 501(c)(3) status, its property had to be distributed to a similar nonprofit organization. The River City Brass Band, the band's good friends, was the recipient of Sunshine's property.

In late August 1991, several former Sunshine Brass members called K.D. and Don Kneeburg to encourage them to restart the band. During September, the Kneeburg team borrowed some instruments, begged

people for rehearsal space, made a zillion phone calls, and was able to hold the first rehearsal on October 14, with about 50 percent of the former band in the new roster.

The band had its performing re-debut at the University Village Retirement Center in December with Music Director K.D. Kneeburg conducting.


Spring was celebrated with a concert at a local high school. Featured soloists on the program were John Leisure, flugelhornist, performing *Summertime* by George Gershwin and the boys on euphonium, Andy Glow and Bernard Mackey, performing Ray Farr's arrangement of *The Carnival of Venice*.

The spring season also proved to be a trying time for the band. The instruments that were borrowed needed to be returned, which would leave the band without tenor horns, Eb tubas, British baritones, or its soprano cornet. When Bob Bernat, River City Brass Band's Music Director, heard about the reformation of Sunshine Brass, he, as always, showed his support and encouragement. He arranged to return all the instruments once owned by Sunshine Brass – a gift the band will never forget. Little by little, each instrument was shipped back to Florida so that now the Sunshine Brass shines!

The band extends its heartfelt thanks to Bob Bernat and the River City Brass Band for this special gesture. Bob has been an invaluable friend to the Kneeburgs and to the band since its inception in 1983 – in various ways – from loaning music and acting as a sounding board when things got rough, to this most recent expression of friendship. Bob's ongoing support of

brass bands in the United States is treasured.

At present, the band has reincorporated in Florida and is working toward 501(c)(3) status with the Internal Revenue Service. Its official title is the Sunshine Brass Band. Members are community amateur musicians with a wide range of occupations. Now that the band has a complete set of instruments, its financial goal is to raise money to participate in the North American Brass Band Championships.

The band has scheduled gigs at Sun City Center (a wealthy retirement village), the University of South Florida, and will continue its own concert series. For the Sun City concert on September 20, Music Director K.D. Kneeburg will step into the principal tenor horn position and give the baton to her husband Don. Don is the trombone and euphonium instructor at the University of South Florida and currently is NABBA's president. 

River City Brass Band 1992-1993 Concerts

American Salute

September 10 to 19 – Step back in time with RCBB as we salute the father of American bands, Patrick Gilmore, in a program featuring acclaimed trumpet virtuoso Allen Vizzutti and the first performances of a new work by Hollywood composer (and Monongahela native) Jay Chattaway.

Viva L'Italia!

October 8 to 17 – Join the RCBB in a celebration of the achievements of Christopher Columbus featuring Italian and Italian-American music. Three of western Pennsylvania's best known jazz musicians – Joe Negri, Don Aliquo, and Dick Napolitan – are spotlighted in the world premiere of a composition for jazz trio and brass band by Joe Negri and Joe Campus.

A Sousa Celebration

November 5 to 14 – Revel in the sound of some of the world's greatest marches as RCBB marks the one hundredth birthday of John Philip Sousa's professional band

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Applicants selected from screening of tapes will be invited for a personal audition in Washington, D.C. Round-trip travel expenses are paid by the United States Army.

with a program of Sousa favorites and a new march by famed American bandmaster Leonard Smith.

Family Holidays Concert

December 10 to 19 - Bring the whole family - and especially the children - as RCBB celebrates the holiday season with a program designed for the young and the young at heart, including some of your favorite children's movie themes as well as traditional holiday favorites.

Caribbean Cruise

February 4 to 14 - Chase away those midwinter blahs with an RCBB program soaked in the sunny rhythms of our neighbors to the south, and featuring the first performances of a new William Himes

piece written especially for RCBB flugelhorn player John Culp.

Royal Jubilee

March 4 to 13 - Join RCBB in a celebration of the 40th anniversary of the reign of Queen Elizabeth II. Bob Bernat shares the podium with distinguished British conductor Roy Newsome in a program that features a new march by Philip Sparke written especially for this royal occasion.

Shall We Dance?

April 13 to 24 - Tap your toes to the sounds of dance music ranging from waltzes and polkas to foxtrots and ragtime in a program that features the virtuosity and versatility of the RCBB percussion section and

the first performance of Joseph Jenkins' *Dance Overture*.

Concerts begin at 8:00 p.m. in the following locations:

Pittsburgh (Oakland) in Carnegie Music Hall, Forbes Avenue - 9-18, 10-9, 11-6, 12-11, 2-12, 3-5, and 4-16.

Mt. Lebanon in Mt. Lebanon High School, 155 Cochran Road - 9-15, 10-13, 11-10, 12-15, 2-9, 3-9, and 4-13.

McCandless in Carson Middle School on Hillvue Lane - 9-11, 10-16, 11-13, 12-16, 2-5, 3-12, and 4-23.

Monroeville at Gateway High School, Mosside Boulevard - 9-10, 10-8, 11-5, 12-10, 2-4, 3-4, and 4-14.

And **Greensburg** at the Palace Theatre, 21 W. Otterman Street - 9-12, 10-17, 11-14, 12-19, 2-6, 3-13, and 4-24.

You can order tickets by calling the RCBB Box Office on Monday through Friday between 9:30 a.m. and 5:00 p.m. (Eastern time) at 412.322.7222. You can charge by MasterCard or Visa. Single concert prices vary by location and range between \$10 and \$23, with senior citizen and student prices from \$8 to \$10. ☎



Attend the
NABBA Championships XI
in Washington, D.C.
April 2 to 4, 1993!

Westwinds Brass Band Summer Concerts 1992

By Jack Rigney, WBB President

The Westwinds Brass Band of Lubbock, Texas, performed eight outdoor concerts in Wagner Park in eight weeks during June and July under the auspices of the Lubbock Parks and Recreation Department.

Weather cooperated with this year's annual event, and the entire series was completed with only high winds occasionally interfering. Some members of the audience sat on blankets and enjoyed a picnic. Others brought lawn chairs and sat in comfort for the program that exceeded one hour.

Each concert is performed at 8:15 p.m. on Sunday evening after a two-hour afternoon rehearsal the same day. With over 100 compositions being played during the series, there is much sight reading. Some numbers are played through only once with much of the rehearsal time being devoted to guest soloists.

After disbanding for the month of August, the band resumes rehearsals on Monday, September 14, at 7:30 p.m. in Moody Auditorium on the campus of Lubbock Christian University. Guests are welcome.

Concert selections and program notes follow.

June 7, 1992

The Star-Spangled Banner
Texas, Our Texas

Gloria March (Losey)
Trumpet Voluntary (Purcell)
Deep River (Crawley)
Auld Lang Syne (Langford)
Memory (from *Cats*) (Webber)
Impact March (Maxwell)
Tannhauser Overture (Wagner)
Edelweiss (Rogers & Hammerstein)
Amparita Roca (Texidor)
Klaxon March (Fillmore)
America, The Beautiful (Ward)

Strike Up The Band

Beginning the concert series in the park each June is not unlike the start of a new school semester. There is the searching for familiar faces while at the same time enjoying the tingling anticipation of mak-

ing a new acquaintance which might develop into a life-long friendship.

As with any group such as the Westwinds Brass Band, there is a core of regular members who return year after year. In addition, there are many more who appear for one season, become a vital part of the organization, then move on, perhaps never to be heard from again. Some graduate from college and return home; some follow job opportunities in other places; a few retire to another town far away.

Year after year, performance after performance, the band is never exactly the same. There is pleasure in being with old friends and a sadness at losing those who depart. But, the greatest enjoyment of all is the opportunity to put a horn to the mouth and feel the chill that runs down the spine at the incomparable sound of the opening march of a Westwinds Brass Band "Concert in the Park".

Thank you for sharing this moment with us.

June 14, 1992

The Star-Spangled Banner
Texas, Our Texas
Music of the Night (Webber)
Barnum and Bailey's Favorite (King)
La Vie En Rose (Louiguy)
Bacharach for Brass (Greenwood)
Loch Lomond (Langford)
March Vivo (Maxwell)
Pavanne (Gould)
If I Loved You from *Carousel*
MacNamara's Band (O'Conner)
Officer of the Day March (Hall)
America, The Beautiful (Ward)

Our Director

Westwinds Brass Band is fortunate to have one of the most outstanding conductors in the nation. Dean Killion was born in Fairfield, Nebraska. He received his bachelor's and master's degrees in music at the University of Nebraska and pursued graduate work at the University of Iowa.

He taught all levels of instrumental music in Sidney, Nebraska, and was Instructor of Brass Instruments and assistant to the band director at the University of Nebraska. Before coming to Texas Tech in 1959, he was Director of Bands at Fresno State College in Fresno, California.

Killion directed the Texas Tech University Band until 1982. Under his leadership, the

organization grew from 100 members to over 400 and from one band to four concert bands and three stage bands. He is a member of the American Band Masters Association and past president of the Texas Band Masters Association.

He has received many awards, among them the Lubbock Citizen Award in 1963, Outstanding Community Salesman in 1967, and in 1974 was honored as a "Master" alumnus of the University of Nebraska. In 1974, he received the West Texas Museum's Action Award for contributions to the enrichment and culture of the Great High Plains.

Killion retired from teaching in 1985 and is now devoting his talents gratis to the Westwinds Brass Band. Lubbock is fortunate to have a musician and showman of his caliber.

June 21, 1992

The Star-Spangled Banner
Texas, Our Texas
Thunderer March (King)
Strike Up The Band (Gershwin)
The Viking March (King)
Trumpeter's Lullaby (Anderson)
March from the Sixth Symphony (Tchaikovsky)
Magnificent Men in Their Flying Machines (Goodwin)
Herald Trumpets (Maxwell)
March Militaire (Schubert)
On The Street Where You Live / If I Loved You
Poinciana (Simon & Bernier)
Robinson's Grand Entry (King)
America, The Beautiful (Ward)

Invitation To Sydney

The International Music Festival of Sydney, Australia, has formally invited the Westwinds Brass Band of Lubbock to apply as "The United States Representative" to their annual event to be held July 4-9, 1993. The festival consists of 30 school, community, and national performance groups from around the world including some from Australia, Canada, Japan, New Zealand, Hong Kong, Singapore, Switzerland, Germany, and the United States.

The Brass Band Division is limited to 12 groups. Each one selected will perform at the Sydney Opera House, at the Festival "Pops" series, and in the Sydney Town Hall. The festival is an exciting mix of

performance and cultural exchange events with international performers.

One great disadvantage of being an organization that is composed of volunteer, nonpaid members that must rely completely on outside contributions is that there is no money to finance such ambitious events as international or even national performances. Since most members have jobs or are in school, it is unlikely that the current complement of players could clear their schedule for an overseas trip, even if funds were available.

Lubbock's municipal band has come a long way during its history. Perhaps now is the time for it to mature into a professional organization with wide-spread community backing and paid performers who are required to attend every rehearsal, appear in every concert, and play to perfection. Or, the Westwinds Brass Band can continue as it is, attracting players young and old, with varying degrees of talent, but comprising people who have one thing in common - they have a great time and enjoy playing just for the fun of it!

What do you think?

June 28, 1992

The Star-Spangled Banner
Texas, Our Texas
New Colonial March (Hall)
Candide Overture (Berstein)
French National Defile (Turllet)
Georgia On My Mind (Carmichael)
Londonderry Air (J.Coleman)
Seventy-Six Trombones (Willson)
Ojo de Aguila (Maxwell)
Valdrez (Hansen)
Old Man River / I Left My Heart in San Francisco
Slaughter On 10th Avenue (Rogers)
Tenderly (Gross)
The British Eighth March (Elliott)
America, The Beautiful (Ward)

July 5, 1992

The Star-Spangled Banner
Texas, Our Texas
National Emblem March (Bagley)
The Student Prince (Romberg)
Liberty Bell (Sousa)
Grenada (Lara)
Armed Forces Salute (Bulla)
Light Cavalry Overture (Von Suppe)
When the Saints Go Marching In
American Patrol (Meacham)
Lara's Theme (J.Crawley)

God Bless America / This is My Country
The Stars and Stripes Forever (Sousa)
America, The Beautiful (Ward)

The Home-Town Band

No matter what kind of a band it is, and whether it's big or small, If it comes from the place where you were born, then it's the best of all!

There's something about a home-town band that makes you want to shout!

There's something about a home-town band that brings the neighbors out.

Your sister may be the majorette who leads them down the street -

Ta-ra-ta-ta BOOM! Ta-ra-ta-ta goes your heart with their marching feet.

Wherever you live throughout the land, There's something about a home-town band.

It may be the Elk's, it may be the Moose, it may be the Shriner's band;

The fire department, police department, of maybe the college band;

It may be the Lion's or Legionnaire's or maybe the high school band;

And it I've forgotten to mention one, attention: that one's grand!

Wherever you live throughout the land, There's something about a home-town band.

July 12, 1992

The Star-Spangled Banner
Texas, Our Texas
In Storm and Sunshine (Heed)
Poet and Peasant Overture (Von Suppe)
Neddermeyer March (King)
12th Street Rag (Bowman)
Blue Tail Fly (J.Peberdy)
Misty (J.Peberdy)
March Different (Maxwell)
Skip To My Lou (J.Peberdy)
Some One to Watch Over Me (Gershwin)
Smoke Gets in Your Eyes (Kern)
By the Time I Get to Phoenix (Webb)
Purple Carnival March (Alford)
America, The Beautiful (Ward)

July 19, 1992

The Star-Spangled Banner
Texas, Our Texas
Garland Entry (King)
La Giza Ladra (Rossini)
Bombasto (Farrar)
To be announced
Edelweiss from *The Sound of Music* (Rodgers)
All of Me / Tiptoe Through the Tulips (Bartley)

British Grenadiers (Langford)
Ojo de Aguila (Maxwell)
That Rainy Day (J.Crawley)
Danny Boy / Maria from *West Side Story*
Sweet Georgia Brown (Bernie)
Invercargill (Litgow)
America, The Beautiful (Ward)

Concert Season to End

Next Sunday, July 26, marks the final performance of the Westwinds Brass Band's *Concerts in the Park* for 1992. Much of the music presented each week is a type rapidly disappearing from the American scene. In the past, football half-times were a perfect showcase for a marching band, featuring stirring music written by the great John Philip Sousa, Karl King, and other composers.

Today, football half-times have changed into a more contemporary type of entertainment. There are, of course, a few exceptions, such as the Texas A&M Band, which still delights audiences with its performances. One remembers the years when Dean Killion's Texas Tech band was, perhaps, the finest in the nation. Few, if any, football fans left the stadium while his band was on the field. Many times it was heard, "Well, we lost the game, but we won the half-time."

Lubbock and the Westwinds Brass Band are fortunate to have a musician of Dean Killion's caliber who is willing to donate his expertise to a community organization that represents Lubbock across the South Plains and provides a showcase for musicians, young and old, who otherwise would have to lay aside their talents and fondly remember the bygone days when they used to make music together.

No band member or director receives any payment for his or her work. Their reward is your presence. Be with the Westwinds Brass Band next Sunday for its final performance of the summer.

July 26, 1992

The Star-Spangled Banner
Texas, Our Texas
Klaxon March (Fillmore)
Music of the Night (Webber)
St. Louis Blues / Oh, Pretty Woman
Send in the Clowns (Sondheim)
The Thunderer (Sousa)
Marching Through Georgia (J.Richards)
National Emblem (Bagley)

Please turn to page 27, column 3

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Brass Bands are Alive and Well in North America

By Dr. N. Mark Hosler
Marching Band Director and
Assistant Director of Bands at
Clemson University and former
member of The Brass Band of
Columbus

Recently, as a part of my doctoral research at The Ohio State University, I had the wonderful opportunity to initiate research designed to examine the overall health and current status of the brass band movement in North America. To accomplish this, a survey instrument targeting conductors and directors of brass bands throughout the United States and Canada was developed to address pertinent issues including band origins, membership, demographics, instrumentation, organizational structures, rehearsals and performances, public and community support, repertoire, the effect of the North American Brass Band Association, and other general considerations regarding the brass band movement.

Some of the more significant findings follow.

1. A full 108 (80%) members of the survey population responded by completing and returning the questionnaire. Of these, 62 (58%) were conductors (or representatives) of brass bands, while 24 (22%) indicated they were not conductors. A total of 22 (20%) members of the population did not participate in the survey.
2. The total number of participating band members across the brass band survey population, as indicated by the respondents, was 1,973. The mean number of participants was 33.4, while the range of participants in the various ensembles fell between 11 and 225 inclusive.
3. The respondents indicated that 1,796 (91%) individuals in the brass band membership had experienced high school instrumental music training, and 1,325 (67%) of the membership had experi-

The North American Brass Band Championships XI

April 2 to 4, 1993
Washington, DC

Sponsored by

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and The National Capital
Band of The Salvation
Army.

Saturday: Fort Myer -
Championships XI with
adjudicator teams -
Stephen Bulla, Philip
Sparke & Kenneth
Bloomquist / Phil
McCann, Bob Childs and
Nick Childs; instrument

displays; master class
with guest soloists; Gala
Concert at George Mason
University - The United
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Herald Trumpets, and
Brass Quintet, with guest
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Nicholas Childs and
Phillip McCann, and guest
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Pomp and Circumstance 2 (Elgar/Sparke)
Olympic Fanfare and Theme (Williams/Forster/Dye)
Five Blooms in a Welsh Garden (Wood) - test piece for 1992 European Champs
Firestorm (Bulla) - just released, commissioned by U.S. Army Brass Band
Girl with the Flaxen Hair (Debussy/Snell)
Dance of the Sugar Plum Fairy (Tchaikovsky/Hollamby)
Dance of the Reed Flutes (Tchaikovsky/Hollamby)
Four Minute Mile (Bingham)
Shadow Songs (Wilby) - a tribute to Harry Mortimer
Czardas (Monti/Bennet) - brilliant cornet solo
Caprice - (Turrin) - cornet solo

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enced college instrumental music training as well.

4. A total 480 (24%) of the brass band members represented were current or former music educators. 255 (13%) of the members were current or former professional musicians.

5. In responding to the issue of financial compensation for members, 10 (17%) of the respondents indicated that members of their brass band were financially compensated for their time spent in the ensemble, while 50 (83%) of the respon-

dents indicated that members were not awarded any type of financial compensation.

6. A total of 17 (28%) participants indicated that they conducted bands that required members to pay a participation fee, while 43 (72%) respondents revealed that their ensembles did not require participation fees from the membership.

7. Concerning high brass instrumentation, 42 (70%) of the brass bands represented used cornets only to cover the high brass parts in the ensemble, 5 (8%)

opted for the use of trumpets to play these lines, and 13 (22%) of the bands used a combination of cornets and trumpets.

8. The respondents indicated that 48 (80%) of the brass bands used E-flat tenor horns to play the mid-range lines, while 9 (15%) indicated the use of French horns only, with 3 (5%) using a combination of the instruments to cover these parts.

9. Concerning the type of instrument used to cover the separate baritone and euphonium parts found in most brass band compositions, the participants revealed that 2 (3%) of the ensembles used baritones only, 8 (13%) used euphoniums only, while 50 (84%) used a combination of baritones and euphoniums as indicated in the scores of most brass band works.

10. A total of 55 (92%) respondents indicated that their bands were true all-brass (with or without percussion) ensembles, while 5 (8%) revealed that their bands did contain woodwinds and other instruments as well.

11. In revealing the method of membership selection for the band, the respondents indicated that 23 (32%) of the bands selected members by audition, 41 (56%) chose members by invitation, and 9 (12%) of the ensembles indicated membership selection by some other means (nomination, alumnus of another band, expression of interest, etc.).

12. Regarding the issue of selection of conductors, 22 (34%) of the participants indicated that the conductor was the person who organized the band, 10 (16%) of the bands selected conductors by audition, 27 (42%) obtained conductors by invitation, and 5 (8%) of the respondents indicated that some other method (promoted from the ranks, hired by the school and/or funding the organization, etc.) was used by the band to make the selection.

13. The respondents revealed that 17 (28%) of the brass bands do award the conductor a salary for serving in that position, 5 (8%) provide financial compensation to cover only those expenses incurred by the individual, a total of 33 (54%) indicated that no financial payment was given to the conductor, while 6 (10%) of the respondents indicated

that conductors were financially compensated by some other means (honorarium, etc.).

14. Concerning the primary source of funding for the brass bands, 34 (43%) of the participants indicated concert donations as the main source of funding, 11 (14%) cited corporate sponsorship as the primary source, 8 (10%) indicated member dues or participation fees as the major source of funding, 5 (6%) obtained primary funding from municipal taxes, and 21 (27%) of the participants indicated that the main funding was obtained in some other manner (foundation, university funds, government grants, etc.).

15. Concerning the issue of support to other bands/musical organizations, the respondents indicated that 11 (18%) of the brass bands did in fact provide some type of support to other musical groups, while 49 (82%) of the ensembles did not offer any type of assistance to other bands or musical organizations.

16. The mean number of months spent in rehearsal and performance on a yearly basis, as indicated by the respondents, was 8.8 months, with the range falling between 1 month and 12 months inclusive.

17. Concerning the frequency of rehearsals, the participants indicated that none (0%) of the bands rehearsed only once per month, while 6 (10%) held rehearsals once every two weeks. A total of 38 (63%) held rehearsals once a week, 3 (5%) opted for twice per week, and 13 (22%) indicated a different frequency of rehearsals (only when needed, three times per month, weekends, etc.) than those options given.

18. Regarding the average length of each rehearsal, the respondents indicated that 1 (2%) of the bands held rehearsals of an hour in length, 12 (20%) opted for rehearsal of 1.5 hours, 37 (62%) chose two hours as the ideal length, and 10 (16%) indicated rehearsals of yet another length (ranging from 30 minutes to 3 hours).

19. The locations used for rehearsals, as indicated by the respondents, included: university/public school - 38 (63%), church - 6 (10%), band-owned rehearsal hall - 4 (7%), local auditorium - 7 (12%),

and some other location (private home, hospital classroom, city facility, etc.) not mentioned above - 5 (8%).

20. Concerning the number of performances in a given year, participants revealed that 33 (55%) of the brass bands give less than 10 performances a year, 15 (25%) performed 11 to 20 times a year, 7 (12%) presented 21 to 30 performances in a 12-month period, 2 (3%) gave 31 to 40 concert presentations, none (0%) of the ensembles performed in the 41 to 50 concerts per year category, and 3 (5%) indicated more than 50 performances per year.

21. The locations of brass band performances, as reported by the participants, were as follows — university/public school auditorium - 21 (23%), church - 17 (19%), outdoor facility - 26 (29%), public auditorium - 19 (21%), and other locale - 7 (8%) - ranging from private residences to convention halls.

22. On whether performances were well attended by members of the community, 34 (60%) of the respondents agreed, 8 (14%) were undecided, and 15 (26%) disagreed.

23. On the issue of the brass band being the best known instrumental music ensemble in the community, 15 (26%) of those surveyed agreed, 5 (9%) were undecided, and 38 (65%) disagreed.

24. In rating the willingness of the community to provide necessary financial support, 15 (28%) of those surveyed responded positively, 16 (28%) were undecided, and 25 (44%) were negative on the issue.

25. Concerning the brass band literature chosen for performance, as representing a wide range of styles and overall variety to the listening audience, 59 (98%) of the respondents were in agreement, with 1 (2%) expressing indecision to the issue.

26. A total of 28 (47%) participants agreed that the band literature was primarily original brass band works by British composers, 7 (12%) were undecided, and 25 (41%) disagreed. Similarly, 58 (97%) of the respondents agreed that the band literature included transcriptions, arrangements, and original brass band works, with 2 (3%) being undecided.

27. Regarding the issue of the literature selection being determined by the nature and location of the event, 56 (93%) of the individuals surveyed expressed agreement, with 3 (5%) being undecided and only 1 (2%) being in disagreement. On whether the literature chosen for performance represented a desire to raise the musical consciousness of both the performers and the audience, 48 (80%) of the respondents were in agreement, 9 (15%) were undecided, and 3 (5%) were in disagreement.

28. Regarding membership in the North American Brass Band Association, 31 (52%) of the respondents indicated that their bands were indeed members of NABBA, while 29 (48%) indicated that their ensembles were not. Several reasons were given by those respondents who chose not to have their band be a member of the organization.

29. On whether the North American Brass Band Association was doing an adequate job of promoting brass bands, 25 (43%) of the participants responded in the affirmative, 11 (19%) indicated a negative reaction, and 22 (38%) were undecided.

30. Concerning participation in competitions, 23 (40%) of the respondents indicated that their bands had competed in the North American Brass Band Championships, while 35 (60%) indicated that their ensembles had not participated. Similarly, 3 (5%) of the respondents revealed that their groups had participated in the North American Brass Band Association-sponsored Video Competition, while 55 (95%) indicated that their band had not been a part of the activity.

31. 27 (47%) of the participants indicated a willingness to compete in regional brass band competitions, with winners then advancing to a national level championship, while 20 (34%) expressed negativity to the idea, and 11 (19%) were undecided on the issue.

32. 38 (66%) of the participants in the survey responded that contesting was indeed valuable to the brass band activity in North America, 7 (12%) did not believe this to be the case, and 13 (22%) were undecided on the issue.

33. A total of 55 (92%) respondents agreed that membership in a brass band



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was an important part of a band member's life, representing a genuine love of music. 3 (5%) were undecided and 2 (3%) expressed disagreement.

34. Concerning band membership being as much a social activity as it is a musical activity, 41 (68%) of the respondents were in agreement, 12 (20%) were undecided, and 7 (12%) were in disagreement.

35. On whether brass band membership represented a general positive attitude by the band members concerning the value of music education in public schools, universities, etc., 45 (75%) of the survey participants agreed, 13 (22%) were undecided, and 2 (3%) disagreed.

36. 36 (60%) of the respondents agreed that brass bands were perhaps the best example of amateur adult music-making in the world, 18 (30%) were undecided, and 6 (10%) expressed disagreement on the issue.

Hopefully, brass band enthusiasts will find the results of this research to be quite interesting. In addition, these findings could provide some valuable information

to those individuals who may be considering forming a brass band of their own.

This investigation of brass bands in North America was truly a rewarding experience. Many thanks to all who so generously contributed to the success of this project.

Perhaps the most significant finding of all is that the brass band movement is indeed alive and well (and growing!) and that participation in brass bands is truly a labor of love by all involved.

The entire dissertation document titled *The Brass Band Movement in North America: A Survey of Brass Bands In The United States and Canada* will be available through University Microfilm Inc. Dissertation Services (telephone 1.800.521.0600). A copy of the document will also be available at The Ohio State University Music Library.

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Brass Bands Across the Seas

Manger Musikklag

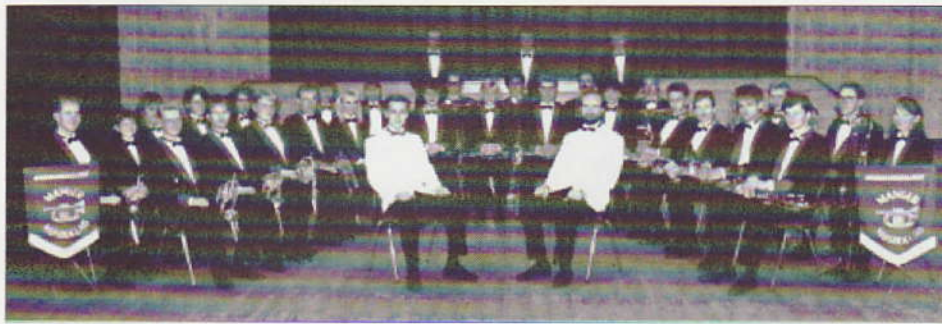
By Sissel Hermansen

Sissel Hermansen participated in the Yamaha-NABBA Brass Band Workshop held in Dayton, Ohio, in 1991.

Manger Musikklag is a brass band from the island of Radøy, which is situated about 30 miles north of Bergen, one of the major cities on the west coast of Norway. The band consists of 28 players, the majority of whom are students. The band has its own house, an old school building that the band members have restored and decorated in their spare time. The house has become a meeting point for the members, not only for rehearsals, but also for more social gatherings.

The band was founded in 1922 and was originally a wind band. In 1955, the band abandoned the flutes and clarinets and changed into a brass band based on the model of British bands. Until the 1970s, Manger Musikklag (MML) was just another village band whose major function was to play Christmas concerts and on the National Day.

In 1975, Tom Brevik, who has a background in the Norwegian Salvation Army, was engaged as the band's conductor, and this initiated a determined musical development. In 1977, MML won the first brass band contest in Norway and thereby qualified for the European Championship in 1978. At this time, British brass band conductors said that it would take about 10 years before the Norwegian bands would be able to compete with the top bands. Three years later, MML soared to second place. Since then, the band has continued to develop and is today known particularly for its rich sound. During the last 10 years, MML has been among the most prominent bands in the Norwegian brass band movement. And due to numerous tours and participation in international competitions, the band is also widely known outside Norway.



A formal portrait of the Manger Musikklag.

Contesting however is not the most important activity of the band. MML performs about 30 concerts every year and has helped to raise the standards of Norwegian brass bands by being a model for and a provider of tutors and conductors to other bands.

In 1979, the Brass Band Club of Norway arranged the first Norwegian Brass Band Championship in Bergen, a responsibility that continues today. This organization was founded on the initiative of MML players and conductors, as well as other brass band musicians.

So far, MML has made three recordings, the latest in 1990. The compact disc *Circius* was reviewed in the November 1991-February 1992 issue of *The Brass Band Bridge*. This recording contains only Norwegian music and works based on Norwegian folk tunes. Anyone interested in buying the cassette or compact disc can order it from Bernel Music or directly from the band.

In the spring of 1992, the band celebrated its 70th anniversary with an April 8 concert featuring James Curnow as guest conductor. Mr. Curnow composed a symphonic march for the band that was premiered during this special occasion. The band's conductor Allan Wittington had the major responsibility for the concert that included a work for brass band, choir, and organ written by one of Norway's most promising brass band composers, Torstein Aagaard-Nilsen, a former member of the band.

During the past three years, David King, former professional conductor of Black Dyke Mills Band, has been the band's guest conductor for the major contests. The band intends to continue this cooperation in the future. The band believes King can contribute a lot to the further raising of the group's musical standards.

So far, the band has not had the opportunity to make the trip across the ocean, but who knows, maybe one day this will be possible.

Anyone interested in contacting Manger Musikklag should write to Manger Musikklag, P.O. Box 83, N-5120 Manger, Norway. ✉

New York Staff Band 1992 Tour of Great Britain

Information from
James C. Kisser Jr.
NYSB Public Relations Secretary

The New York Staff Band of The Salvation Army was off to Great Britain in May and June 1992. The whirlwind itinerary showed that no moss would be growing on the valves and drumsticks of this magnificent group —

May 23	Royal Albert Hall, London
May 24, 25	Leigh-on-Sea
May 26	Maidstone
May 27	Wellingborough
May 28	Scarborough
May 29	Newcastle-on-Tyne
May 30, 31	Kilmarnock, Scotland
June 1	Preston
June 2	Manchester (<i>Listen to the Band</i> recording session at BBC studios)
June 3	Cwmbran, Wales
June 4	Exeter
June 5	Portsmouth
June 6	London
June 7	Staines
June 8	Depart Heathrow for U.S.A.

Bandmaster Brian Bowen conducted the concerts.

If you missed the concerts, all is not lost. The New York Staff Band has released a recording prepared for the tour titled *Under Three Flags*. (See Ron Holz's review on page 19.) The compact disc is \$12, the cassette is \$8, plus \$1.50 each for postage and handling. You can order from The New York Staff Band, Major Walter Guldenschuh, P.O. Box C-635, West Nyack, NY 10994-0635. Please make your check payable to The New York Staff Band.

The New York Staff Band and Male Chorus

For more than 100 years, the New York Staff Band has carried the message of God's salvation while earning a reputation as one of the leading musical forces in The Salvation Army. Widely acclaimed as "America's foremost brass band," this combination of vocal and instrumental competence brings spiritual harmony to the hearts and minds of people everywhere.

Organized in 1887, the New York Staff Band was the first Salvation Army band in the United States and is the oldest continuous-service staff band in the world. Since that time, the band has attained the highest levels of musical accomplishment. World famous tuba soloist Harvey Phillips ranks the band among "the most important performing organizations in the United States." The Male Chorus, made up of the bandmen and regularly featured in staff band programs since 1911, provides contrast as it demonstrates the versatility of the musicians.

The New York Staff Band's varied repertoire includes classical transcriptions, marches, solo works, original pieces, and contemporary gospel arrangements composed by Salvationist musicians. In major concert halls, on radio, television, and professionally produced recordings, the New York Staff Band presents its ministry in music around the world.



Described as "amateur musicians who play like professionals," the band renders this service in addition to their regular duties as officers (ordained clergy) or employees of The Salvation Army. The band's personnel is representative of Army operations, taking their places in various departments at Eastern Territorial Headquarters, as well as New York and New Jersey Divisional Headquarters, Booth Memorial Medical Center, and the School for Officers' Training.

The band travels extensively throughout the 11 states of the Eastern (U.S.A.) Territory. It has made tours of the Netherlands, Germany, Switzerland, and England and the major cities of the western United States. The band represented The Salvation Army Eastern U.S.A. Territory in London, England, at International Congresses in 1904, 1914, and 1978.


In 1982, the New York Staff Band travelled on a five-week "world tour" with concert stops in Norway, Sweden, Australia, New Zealand, and Hawaii. A "Return to England Tour" in 1985 brought the band back to the land of its British-style brass band heritage. A 100th anniversary "U.S.A. Tour" was conducted in 1987 and included a performance with the New York Philharmonic. A tour of Korea, Japan, Singapore, and Australia (the "Pacific Bridge Tour") followed in 1989.

In 1990, the New York Staff Band shared a festival performance with the United States Coast Guard Band during that band's 200th anniversary commemoration concert series. Other highlights of the 1990-1991 concert season included marching in the nationally televised

"Operation Desert Storm" welcome home ticker-tape parade and the Billy Graham "Celebration Rally", both held in New York, New York.

An important part of the New York Staff Band's ministry is the musical leadership its members provide. Band members actively participate in corps, divisional, and territorial music sections, where some also serve in leadership capacities. Staff band members also offer their services voluntarily in the worship experience of local Salvation Army corps (churches).

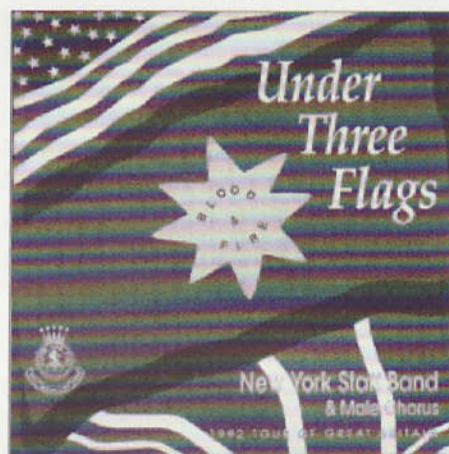
Many former members of the NYSB continue to provide leadership in The Salvation Army as ordained clergy or employees. In every officer rank from lieutenant to commissioner, staff band alumni continue to propagate the gospel and make soul-winning their life's priority. Every band member is involved in tasks that result in enhancing spiritual lives of those within their sphere of influence.

Music is an integral part of Salvation Army ministry, for music speaks to the heart. The primary purpose of the New York Staff Band is to convey the message of God's love, causing the hearer to be drawn into an encounter with Jesus Christ as their Lord and Savior. 

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Top left, The New York Staff Band of The Salvation Army. Above, Bandmaster Brian Bowen. Below the NYSB's new compact disc.



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Recently Published Brass Band Music

New publications by Rosehill Music include *Amaranth* (Steadman-Allen), *Ascendit in Coeli* (off-stage parts requires two conductors) (Howarth), and *In a Sentimental Mood* (solo for flugelhorn with brass band) (Ellington/Howarth). These will be reviewed in the next issue.

Brass Band Music Reviews

By Dr. Paul E. Droste

Caprice for cornet/trumpet in B-flat and brass band and *Escapade* for E-flat cornet/trumpet or B-flat piccolo trumpet and brass band, by Joseph Turrin, published by Rosehill Music.

Joseph Turrin is an American composer with experience in film, television, musical theatre, opera, and symphony orchestras. His *Trilogy for Brass Band* was the test piece for the Honors Section at the NABBA Championships VI in 1988 in Hammonton, New Jersey.

Caprice and *Escapade* were originally released for cornet or trumpet solo with piano accompaniment. Both have been recorded by Phil Smith on a compact disc titled *Escapade* with brass band accompaniment by the Rigid Containers Group Band conducted by Bramwell Tovey. (The compact disc is produced by Heavyweight Records in England and is available from New Sound Productions, P.O. Box 1387, Bloomfield, NJ 07003.) On the CD, Phil Smith plays *Caprice* on B-flat cornet and *Escapade* on B-flat piccolo trumpet. Needless to say, the recording is outstanding.

Caprice is a five-minute solo that stretches the soloist and the band. It starts with a vivace triplet theme in the solo, alternating with slower expressivo sections before finishing as it started. The soloist is active throughout the piece, with a few short rests. The range of the solo part is B2 to C#6, and the tessitura is high.

Overall, *Caprice* is written for the top-level bands and soloists. It is contemporary in harmony, technique, and rhythm. The

band parts are often exposed and contain pyramiding triplet sections. The E-flat soprano part goes up to Db6. Bands looking for a different cornet solo in the contemporary style will find this piece to be challenging and well worth the effort.

Escapade is a companion piece to *Caprice*, with the same challenges and demands. It has an opening theme built around octave leaps that is attention-getting and distinctive. In its four minutes of length, there is constant motion and interest. This should be a very appealing piece to all types of audiences.

Joseph Turrin has written two superb solos with brass band accompaniment — contemporary in style and definitely challenging to perform, yet with audience appeal. Both are highly recommended for bands and soloists who can handle the musical and technical demands. The full score and parts from Rosehill Music are clear and very readable.

Brass Band Recording Reviews

By Dr. Paul E. Droste

The Grimethorpe Colliery Band (Howarth) *A Night at the Opera*

With Elgar Howarth's passion for opera, this recording is an obvious match between a conductor who understands the medium and a band that can play superbly in any style. Operatic music, along with hymns and marches, provided the basis of the traditional brass band repertoire. The changing tastes of the past century mean that much of this music has been neglected, both by orchestras and brass bands. The recording includes *Grand March* from *Tannhauser* (Wagner/Greenwood), *The Bat* from *Die Fledermaus* (Strauss/Winter), *Softly Awakes My Heart* (Saint-Saens/Langford), *Selection from La Traviata* (Verdi/Greenwood), *La Forza Del Destino* (Verdi/F. Wright), *Grand Selection from Die Walkure* (Wagner/Gwen).

The sound of the band, as captured on this compact disc, is live, full, clean, clear, and exciting. You don't have to be an opera lover to enjoy this recording. The music will hold your attention from start to finish, even in Alexander Owen's 31-minute arrangement of *Die Walkure*. Anyone with an ear for the cantabile style can appreciate and relate to this music. There is lovely flugelhorn playing by Mark Walters on the Saint-Saens piece, with all of the tenderness and rubato of its day. This recording is highly recommended for serious listening. The program notes are very informative. Doyen CD 013.

By Dr. Ronald W. Holz

The New York Staff Band of The Salvation Army (Bowen)

Under Three Flags (1992 Tour of Great Britain)

Fanfare and Celebration (Bowen), *Salute to America* (Coles), *Prelude on Three Welsh Hymn Tunes* (Vaughan Williams), *Morning Has Broken* (Bulla), *It Took a Miracle* (Peterson/Post), *Bercuse de Jocelyn* (Godard/Ball), *Christ Is Alive* (Downie), *Celestial Morn* (Condon), *Jesus Paid It All* (Bowen), *The Meeting* (Graham), *This Is My Story* (Lundkvist), *He Careth For You* (Mole/Kenyon), *Drink To Me Only* (Bowen), *Marching With Sousa* (Langford). 73:59 minutes. Triumphant TRCD 1050 (also available on cassette).

While I am writing this review, the NYSB is in the midst of its seventh trip to England in this century, a record for any American brass band! This well-produced compact disc offers the typical broad range of material one would expect to be showing up on a tour disc. With nearly 74 minutes of music, this is a good bargain. The band is playing very well, especially on the more musically challenging items. I am so pleased to have an up-to-date good recording of the Vaughan Williams prelude (scored by Phil Catelinet, by the way). The soprano cornet and flugelhorn duet during the *Hyfrydol* portion is handled beautifully! The band also comes out well on Ken



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Downie's new festival overture, *Christ Is Alive*. There are some old arrangements that get good new readings — Coles' march *Salute to America* and Condon's E-flat bass solo *Celestial Morn*, the latter presented in straightforward fashion by Al Honsberger.

Special mention must be made of the two slow "tone" solo items included — Eric Ball's classic adaptation of Gadard's famous *Berceuse*, gently played by Lindsay Evans, and Bowen's new arrangement of the old song *Drink To Me Only*, played by flugelhornist Don Spencer. Bandsman Spencer has a wonderfully dark flugel sound — something so often lacking in brass bands today.

My only negative reaction was to the two short male chorus items, which are sung in a rather perfunctory manner, though I realize that it is not always easy to maintain this kind of ensemble even considering the success the NYSB has had with its vocal program.

I was very pleased to see the band recording two outside items, the Godard arrangement and the Langford Sousa medley — a sure sign that we have definitely entered a new era in Salvation Army music-making. Having had the privilege of being this band's historian a few years back, I am very pleased to see them keeping the strong tradition of excellent Christian brass playing going so well.

I feel the band plays with great musical care, sensitive to the marks of the music, as well as the emotional and spiritual content. I am sure that as they play in England "under three flags" (a reference to the U.S., British, and Salvation Army flags and a play on the title of the Coles' march *Under Two Flags*), those who attend their festivals (and others who did not hear them live but purchase this album) will be very pleased with the quality of their musical ministry.

Brass Band Soli Deo Gloria (de Haan and Botma)

Of Men and Mountains

Fanfare and Flourishes (Curnow), *The New Covenant* (Curnow), *Torch of Free-*

dom (Ball), *Challenging Brass* (Vinter), *Song and Dance* (Sparke), *Brass Metamorphosis* (Curnow), *Of Men and Mountains* (Gregson), and *Peace* (Golland). 57:26 minutes. DHM Records CD-DHM 3008.3.

Soli Deo Gloria began as a Dutch band in that country's "fanfare" ensemble tradition. In 1953, the group changed its instrumentation to a British-style brass band. In recent years they have had considerable success in the Dutch Open Brass Band competitions, made several tours in Europe and England, and maintain a very busy schedule. Their title, Latin for "To God Alone Be the Glory", tells something of their motivation, although they are not aligned with any specific denomination. The recording has an excellent sound and the robust, aggressive style of the band comes off very well. The musical selections are on a very high level, considering the content of many brass band compact discs. The most significant piece is the 17-minute work by Gregson, *Of Men and Mountains* (after a line from Blake); I heard Britannia Building play this last summer in Manchester, but I prefer this group's approach to this excellent music, a work that Gregson dedicated to the memory of Eric Ball.

Curnow's symphonic variations entitled *Brass Metamorphosis* is the other major offering in the test-piece category, again a very solidly-crafted work. De Haske Music Publishers have been featuring his music since 1990 and two other good pieces by Curnow are included, the Charpentier-based *Fanfares and Flourishes* and the contrasting hymn meditation, *The New Covenant*, both well-presented by the band.

I have only recently gotten to know the music of John Golland, and I have been very impressed with his writing and scoring for brass. Simon Postma "sings" the lush but restrained euphonium solo, *Peace*, in admirable fashion. The remaining three pieces, the Ball march, the Sparke solo (played by principal cornetist Wiebe Ruis), and Vinter's short but brilliant *Challenging Brass* round out what I found to be a very satisfying program of brass band lit-

erature. This was my first introduction to the Dutch brass band scene in any significant way (other than SA tradition). I hope this band's work gets wide playing. They do play somewhat more boisterously than the top British bands but they have good, honest spirit in their playing, and their approach is definitely a musical one. The CD booklet contains ample program notes and information on the band in English, Dutch, and German.

Ila Brass Band (Farr and Morkved)

Ila Brass Band Meets Ray Farr

*For Me** (Lobo/Gimbel), *Four Scottish Dances* (Arnold), *Amajuez mon amour** (Rodrigo/Bolton), *Colonel Bogey* (Alford), *Softly, Softly* (Fry), *Bubbles Was a Cheerleader* (Williams) with soprano solo by Stig Solemsli, *Carnival of Venice* with euphonium solo by Nils Vikhagen, *Lake Luzern* (Farr), *Love Theme from Superman* (Williams), *Chitty Chitty Bang Bang* (Richardson), *Adagio** (Rachmaninov), and *Excerpts from Firebird Suite* (Stravinsky/Farr). *Ray Farr as soloist. 55:22 minutes. IBB CD-01.

Trumpeter Ray Farr now lives in Norway and has made the first CD for this young Norwegian brass band a light, spirited event. Ila Brass Band hails from the district around Trondheim. The group is made up mostly of young enthusiasts. A quick glance through the disc's contents points up its pops orientation. I enjoyed the Malcolm Arnold *Scottish Dances* (although somewhat too enthusiastically played!) and Farr's adaptation of the last three sections of *The Firebird* the most, the latter including some of the more refined playing to be found on the album. Farr comes off well in his solo spots, as do the band's regular soloists. The recording is not as flattering of the full band, however, as I think it could be, tending in its drier sound to point out some inconsistencies in the band's ensemble. All in all, however, this is a very pleasant first effort by this band, and it will appeal particularly to those who like to hear brass bands tackle show tunes and lighter fare. 

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The Pedagogue

Taking the Difficulty Out of Double and Triple Tonguing

Dr. Paul E. Droste
Director, Brass Band of Columbus
and a NABBA Director and past President

No one said that multiple tonguing on brass instruments was easy. There is a mystique that forces many novice and veteran brass players to believe that double and triple tonguing are techniques that only very advanced players can master. Two main causes of frustration are not understanding how the tongue can produce two notes in just one complete stroke and wanting to master the technique in an unreasonably short period of time and practice.

Most brass players are familiar with the *Arban Complete Method for Cornet*, written in the late 1800s by the French cornet virtuoso. His approach remains the traditional teaching method to this day. In double tonguing, he tells us to alternate the T and K syllables (ta-ka or tu-ku). The T sound is produced with the front part of the tongue, just as in pronouncing the letter T. The K syllable is produced with the back part of the tongue and the throat, again as in saying the letter K.

Practice these syllables vocally on a stationary pitch. When this becomes comfortable, practice on a mouthpiece. Then play several series of T-K on the instrument, again on a stationary pitch. You will notice that the K sound seems weaker and less defined than the T sound. Keep the tempo slow and use more air on the K syllable. The goal is a balance between the two sounds.

Starting with a pattern of four sixteenth notes followed by a quarter note, first play all T attacks, then all K attacks, and finally alternate T-K-T-K-T. At this point, a comfortable tempo is a must, but start pushing

the speed as soon as the attacks are consistent and not forced. It is a good idea to play patterns first with the single tongue, then strive to match the sound and clarity of all Ts with those of T-K.

After several days or weeks of playing rhythmic patterns on a stationary note, you are ready for the next step. What Arban fails to mention in his book is that increased speed is accomplished through the use of lighter attacks. The marcato T and K attacks are replaced with the lighter D and G strokes. Be sure not to lose clarity and definition as the D and G attacks are introduced.

The teacher's role now is to check the clarity and speed on a regular basis and to assign longer and more complex rhythmic patterns, but still on stationary pitches. The running duplets can be introduced later. The student needs to continue working on vocalizing the attacks (T-K and D-G) without the instrument. While playing, he needs to listen carefully for consistency of attacks and a good tone quality. Both teacher and student need to be patient as the development of a rapid and clean double tongue takes time – and effort.

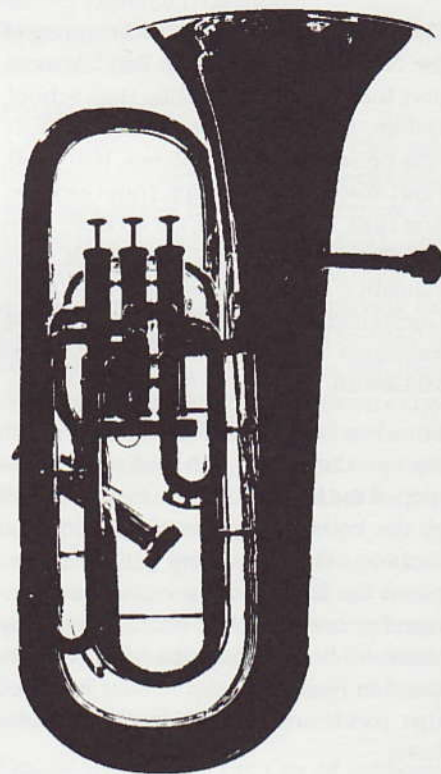
There are three choices of syllables in triple tonguing. Arban suggests the T-T-K (or D-D-G) syllables, and most brass players triple tongue in this manner. The woodwind players, primarily the flutists, use the syllables T-K-T. There is a third and less well known method called "double tonguing triplets." In this method, the player alternates the T and K strokes but puts them into groups of three: T-K-T, K-T-K, T-K-T, K-T-K. The K strokes must have enough weight to define the first note of every other triplet.

As in the double tongue, the syllables of rapid triple tongue soften as speed is increased. The traditional T-T-K becomes D-D-G. The woodwind T-K-T becomes D-G-D, and the double tonguing triplets change to D-G-D, G-D-G.


The final step is to coordinate the tongue and fingers to play running duplets and triplets. The Arban book has many, many pages devoted to stationary and running patterns. Again, patience is urged as the process should not be rushed.

The question is often asked, "When should double and triple tonguing be introduced

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to students?" When a student, regardless of age, is making satisfactory progress on the other fundamentals (tone quality, range extension, rhythm, and scales), and the single tongue articulation is clean, then double tonguing can be taught. Let that develop first, then add the triple tongue.

As a band director, I would insist that my brass section have a functional double and triple tongue. A portion of each rehearsal could be devoted to double and triple tongue patterns, perhaps on scales. Most of the time the multiple tonguing will be needed on stationary notes, so use a pattern of one eighth note followed by two sixteenths, or patterns of four sixteenths followed by a quarter note on each degree of a scale. The rewards are obvious. Players can negotiate rapid articulated patterns with greater ease and accuracy, and they can handle the technical demands of more difficult literature. 

Minutes of NABBA Board of Directors Meeting on April 10, 1992

Submitted by Bert Wiley
NABBA Secretary

The spring Board of Directors meeting of the North American Brass Band Association, Inc., was held at Dublin High School, Dublin, Ohio, with the following members present — Anita Collings, Bob Croft, Paul Droste, George Foster, Tony Guerrere, Ron Holz, Beth Hronek, Glenn Kelly, Don Kneeburg, Tom Myers, Sara North, Tom Palmatier, Michael Russo, and Don Stine. Guests included Frank Hammond, and adjudicators Geoffrey Brand and Gordon McGowan.

President Don Kneeburg called the meeting to order at 3:15 p.m. and presented a map of the U.S. and Canada that identified all the known brass bands by name and location. Both Kneeburg and Wiley prepared the list of both member and non-member brass bands. There are currently about 80 brass bands that have been located in North America. Wiley reported that bands are starting up on a regular basis.

Geoffrey Brand from the U.K. and Gordon McGowan from Canada were introduced as adjudicators for Championships X to be held the next day.

The minutes of the Board meeting held on August 23 and 24 were approved as provided by the secretary and printed in *The Brass Band Bridge*.

The participants and winner in the 1992 Video Competition were announced and recognized — Eastern Iowa Brass Band - first place, Salt River Brass - second place, and Chester Brass Band - third place. Several points regarding the Video Competition were discussed, including the length of the video, penalty points for not adhering to time limitations, and so on, with final decisions tabled until the Board can discuss the entire competition process at length in the autumn Board meeting. The Board unanimously encouraged more bands to participate in the Video Compe-

tition. The Eastern Iowa Brass Band will be presented the first place cash award at the general business meeting following the Championships X on Saturday. The trophy will be engraved and sent to them. The Eastern Iowa Brass Band was given special recognition for winning the Video Competition for three successive years.

Paul Droste, local host and co-coordinator of Championships X, reviewed briefly the success and activities for the two-day event. Droste referred to Ziggy Coyle, a nationally recognized music dealer, for his tremendous assistance in attracting instrument manufacturers as exhibitors.

The *God and Country* Gala Concert on Saturday evening to be presented by the Chicago Staff Band and the Brass Band of Columbus was recommended by Droste as a suitable concept for other brass bands. Sharing this annual concert was Salvation Army bands has given opportunities for both organizations and ultimately has improved audience attendance.

Droste recognized the assistance of many people who have worked very hard on Championships X — Jeff Keller, band director at Dublin High School and a member of the Brass Band of Columbus, as well as the entire membership of the BBC and the local Salvation Army units.

Paul Droste was also given special honor for his extensive labor in making Championships X a success.

Captain Tom Palmatier, director of the United States Army Brass Band and a member of the NABBA Board of Directors, presented a comprehensive report on the plan for Championships XI to be held at Ft. Myer, Virginia (near Washington, D.C.) on April 2 to 4, 1993. The Commanding General at Ft. Myer has given approval for the event. The following points were made — 15 to 20 bands may compete, which would require two judging venues; the official hotel has been reserved; several potential judges have been contacted; the adjudicators will offer clinics; food service and exhibit space will be available; and the Gala Concert is scheduled at George Mason University and will be followed by a reception.

Optional events are also being planned for NABBA bands that may include placing a wreath at the Tomb of the Unknowns and guided tours of nearby Washington. For

those staying past the Championships weekend, the special prices at the hotel will be extended through Sunday and Monday.


Palmatier informed the Board the Kew City Brass Band from Australia has indicated that they hope to attend. Other overseas bands are possible and welcome.

The resignation from the Board of David Pickett, who has served as membership chair for several years, was accepted. He was applauded for his fine work. Bert Wiley will replace Dr. Pickett, thus serving as a clearinghouse for NABBA information by combining the duties of secretary and membership chair.

Ron Holz presented an exciting new opportunity that should be of interest to all NABBA bands. The Great American Brass Band Festival, located in Danville, Kentucky, is prepared to offer a yearly honorarium to a NABBA band to perform at its annual event in June. The present amount of the honorarium is \$2,500. Each band wishing to compete will submit a 30-minute audiotape of the band's typical entertainment program along with a list of the band's repertoire. The NABBA Contest Committee will select both the judges and the winner. The deadline for submission of the audiotape and supporting material is November 1, with the winner to be announced by December 1. Bands and their individual players must be members of NABBA, just as in the Championships and the Video Competition, to be eligible to compete.

Proposals for hosting the Championships XII in 1994 and subsequent years were discussed. Both the Allegheny Brass Band (Pittsburgh) and the Festival City Brass (Milwaukee) by necessity have withdrawn their proposals. Frank Hammond, director of the North Carolina State University Brass Band, delivered a proposal for the 1994 event to be held in Raleigh, North Carolina. The proposal was tabled for further discussion at the September Board meeting.

The autumn Board meeting will be held at Ft. Myer on September 18 and 19, hosted by Palmatier and Wilhoit. Agenda items must reach the secretary no later than August 31 to be included on the agenda.

The meeting adjourned at 5:03 p.m. 

Observations from the Judge's Booth continued from page 1


NABBA's unscreened judging were happy to hear that many on the British scene are coming to the conclusion that the screening is not helpful or necessary. I have never judged behind a screen (Dr. Paul Droste has and could offer some helpful observations) but I found it to be invaluable to see, hear, and feel the performance. Those of you who rehearse all year and then travel at great personal expense to the Championships deserve to be properly introduced to the audience and to have your major accomplishments described and applauded.

NABBA's other innovation, providing a selection of test pieces, was also a success from my perspective. During my visit to the British Nationals, most admitted that performance of a single test piece often reduced the judging to the counting of wrong notes. Permitting bands to select the test piece that best suits them increases the reliance on good programming skills, something we all need year-round. Most importantly, the audience had the pleasure of hearing a wide variety of terrific music, in contrast to the nine hours Master Sergeant Henry Sgrecci and I spent listening to the same test piece in the Royal Albert Hall last October.

Dr. Ron Holz, the Championships Controller (whose terrific work is so key to the contest's success) quoted a judge saying "I love listening and talking to the bands but hate the numbers." Well, I do dislike the numbers part of it, too. I hope NABBA will consider moving to a rank ordering of bands by judges rather than using the 300 point system. Although I felt confident in my ability to evaluate, critique, and rank the bands, I'm not sure I can profess equal confidence in my ability to listen to a performance and assign an exact numerical score with great certainty.

Please let me state that the preceding are my opinions only. The conduct of the contest is of great importance to all of NABBA, and the contest rules are a major topic for the NABBA Board. Our Board represents a cross-section of the NABBA membership, and they may not share my views. My hope is to contribute to a constructive debate and encourage NABBA

members to communicate their feelings to the Board.

In closing, let me thank NABBA for the honor of being included in Championships X. Dr. Paul Droste and the Brass Band of Columbus deserve our thanks for a job well done. I hope we can do as well on April 2 to 4, 1993, in Washington. 

Desford Live! In Canada


**By Doug Field
Past NABBA Director**

After the Desford Colliery Caterpillar Band had finished their 10-day tour of the U.S. and Canada in October 1990, they had made fans and friends with the hundreds of people who heard them, many hearing a British-style brass band for the first time. The band's final sold-out concert in Toronto was recorded and is now available on a compact disc called *Desford Live! in Canada*.

In the course of the disc's 72 minutes, the band gives exciting performances of a varied repertoire. There are two major original works, *Trittico* (James Curnow) and *Variations On An Enigma* (Philip Sparke), both played with a brilliance that left the Toronto audience breathless. The remainder of the program includes three solos (euphonium, tuba, and baritone) and a number of lighter works, of which *Trumpet Blues & Cantabile*, *A Disney Fantasy*, *Capriccio Espagnole*, and *Scarborough Fair* show the band's ability to play convincingly just about anything.

Conductor James Watson, though conservative of gesture, had a tight grip on every aspect of the band's performance and brought the audience to their feet, cheering, at the end of the *Symphonic Suite* from *West Side Story*, which is the final item on the disc. Watson has said that this recording gives the band the finest sound they have ever had and, writing in *The British Bandsman*, James Williams of the Enfield S.A. Band said, "the band gives a remarkable display of virtuosity throughout, and all serious collectors of brass band CDs should get this one."

Desford Live! in Canada is priced at \$20 plus \$2 shipping and handling and is avail-

able from Sinfonia Productions, P.O. Box 41065, 4141 Dixie Road, Mississauga, Ontario, Canada L4W 4X9. Canadian orders add \$1.40 GST. 

Westwinds Brass Band Summer 1992 continued from page 13

Tea for Two / Slim Trombone
Men of Harlech (Langford)
Memory / Can't Help Lovin' That Man America, The Beautiful (Ward)

Finale

A short eight weeks ago a new Westwinds Brass Band assembled in the Lubbock Christian High School band hall to prepare for its first Sunday night concert of 1992. The band is new each season because there are always new faces and talents playing for the first time with the group. The band is old because the regular members, although small in number, return to repeat an experience they enjoy. The band never has the same personnel. Yet, the band is always the same, preserving the sound of the big brass bands of yesteryear, and providing an opportunity for young and old to join together in giving satisfaction to themselves and pleasure to their audience. Truly, there is no business like show business, and there is nothing like playing in a brass band.

Thanks are given to the City of Lubbock Parks and Recreation Department for sponsoring the summer program in the park, and for setting up the stage and sound system. Our appreciation goes to the Lubbock Cultural Affairs Council for funding the series. The band is grateful to William Kerns and the Lubbock Avalanche-Journal for listing the concert each week. We thank Skip Watson and KCBD-TV for television coverage and promotion. Doyle Gammill has done an excellent job of announcing each program. A special thank you goes to Director Dean Killion who gives his all to the Westwinds Brass Band.

Finally, the greatest applause goes to you, members of the audience, who give support each week with your attendance, sitting on the grass or a folding chair, some enjoying a picnic supper, and braving the summer sun and West Texas wind. Without you, there would be no Concert in the Park.

See you next year. 

Coda: Soprano Stars

This past spring, my daughter took Dr. Droste's last brass class at Ohio State. Although she is a flute and piccolo player, she began her wind instrument career on cornet, so she was catching up on her first experience. Since she is a business major, the music majors thought she was nuts. For her, it was education.

This week she decided to play along with a recording of The Ohio State University Marching Band, so she headed for our soprano cornet. Phil Smith need not worry yet, but she can get the tune right.

Within 20 minutes we left to do errands. In the car, she glanced in the mirror and said, "Movie star lips!"



The Brass Band Bridge
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