

The Brass Band Bridge



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

Aug/Nov 1992 Issue 49/50

Championship XI News

Preparations for NABBA 93 in Full Swing

by **Bradley Moore**
NABBA 93 Publicity Chairman

NABBA's Championship XI (Washington, DC — NABBA 93) looks to be one of the biggest and best days of brass banding ever. Master Sergeant Paul Wilhoit and his working groups are putting together a package that should provide something for everyone.

The weekend starts with bands arriving at our official hotel, the Hyatt Regency in Crystal City Virginia. Be sure to go to the NABBA 93 information desk upon arrival. Rehearsal facilities will be available there in the hotel. The evening's formal events will occur in Bruckner Hall, home of The Army Band on historic Fort Myer. NABBA's meeting for the general membership will be held on Friday evening rather than following the awards ceremony. This will be followed by a clinic by Philip Sparke with Steve Bulla and The Salvation Army's National Capital Band. The exhibits will be open at 6:00 P.M. and these promise to offer a wide variety of products to peruse and purchase.

Saturday will start with a brief opening ceremony featuring The United States Army Brass Quintet. Then let the games begin! Two panels of judges will preside: Bob and Nick Childs, Phil McCann (formerly of Black Dyke) will judge in one hall while Steve Bulla, Philip Sparke, and Kenneth Bloomquist

Championship XI Rules/ Procedures

Reminder of Deadlines

By now all NABBA bands have received from Bert Wiley the guideline packets for all three contests sponsored by NABBA: Championship XI, VIDEO 93, and The Great American Brass Band Festival Tape Contest.

The Entry Form for Championship XI must be received by Captain Thomas Palmatier by *February 1, 1993*. All scores must be received by Ronald Holz by *March 1, 1993*. *Please note the change from Post-marked to Received by!!*

The Fourth Annual NABBA Video Contest (93):

Deadline Reminder

Complete entries (including three program cassettes, documentation, and entry fee) must be received by the contest chair, Ron Holz, by *March 1, 1993*.

(Michigan State and Battle Creek Brass Band) will hold forth in the other. Following the competition both the Child Brothers and Philip McCann will give brief master classes.

After the dinner break the proceedings will move to The Center for the Arts on

the campus of George Mason University, where the contest winners will be announced. This year's Gala Concert will feature The Army Brass Band, Herald Trumpets, and Brass Quintet with guest conductors Philip Sparke and Colonel Bryan Shelburne, along with soloists Bob/Nick Childs and Phil McCann. The evening will feature two premieres commissioned for the occasion. A major work by Bill Himes will close the first half and a concert march by Sergeant First Class James Hosay will open the second. All of this, combined with TUSABB's usual slate of spectacular vocalists and instrumentalists, promises to be a first class evening of music. The celebration moves back to the Hyatt Regency ballroom for a reception with plenty of beer and soft drinks on hand.

Sunday morning will start at the Tomb of the Unknown Soldier in Arlington National Cemetery for a special wreath-laying by NABBA. Tours of Arlington Cemetery and Fort Myer will be offered. NABBA 93 is happening right at the height of cherry blossom season, a great time to be in our nation's capital. So far, bands from up to four countries are coming to compete. The "new blood", along with changes in NABBA's contest rules, promises to make this a most exciting weekend. Exhibit and advertising space is still available. For information about this or NABBA 93 itself, contact:

NABBA 93/P.O. Box 70565/Washington, DC 20024-1374 Phone (703) 696-3647 FAX (703) 696-3904

For Hotel Reservations call: (800) 233-1234, or (703) 418-1234 Be Sure To Ask For NABBA Rate!!!

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Paul E. Droste, Reviewer

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 —

Mr. Bert L. Wiley

NABBA Membership Chair

P.O. Box 2438

Cullowhee, North Carolina 28723

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 short history of *The Brass Band Bridge* has been marked by the same steady progress we have witnessed in our NABBA organization. This is mostly due to the valued, competent volunteer leadership each has received. Tom Myers' contributions to the expansion of *The Bridge's* scope, content, and his skill in providing a very handsome product can not be praised enough! I am fortunate that Tom will continue to help NABBA in the production of our journal.

Each new editor of a journal must begin with the repeated plea to the membership—Please help us make *The Bridge* what you want it to be! My predecessors have asked this; I ask it again. Certainly my approach will be different than Tom's or K.D. Kneeburg. What we share in common is a desire to make this product something NABBA members want to read, share, and learn from.

The lack of photos in this issue already highlights one of my own deficiencies and Tom's strengths! As I learn the ropes, however, I think we can keep that added attraction going! I know that I tend to be a person of the word, rather than of the image. Let me stress that I am anxious to receive reactions and suggestions for improvements in all aspects of *The Bridge*.

We will do our best to keep to the publication deadlines, although we realize that we are already somewhat behind with this issue. This may mean, however, that we will stress content and not emphasize the aesthetic element of production! Bear with us in that.

I think often at this Holiday time of year of so much good that our brass bands provide through good music-making. May none of us grow weary in that noble pursuit. Support one another in as many ways as you can! Finally, let us all covenant to support our CHAMPIONSHIP XI in Washington this April. Tom Palmatier and Company are working hard to make this a banner year for NABBA. See you there!

R.W. Holz

Past Editor's Notes

If you looked closely in the last issue, there were two hints that Ron Holz would be assuming the editorship of *The Brass Band Bridge*. The changeover occurs with this issue.

Being your editor since the November 1989 issue has been an honor, rewarding, and very enjoyable. We all know my greatest frustration has been the challenge of getting the journal out on time. In Ron's case, he will be able to enlist more help in his academic and band setting than I was in my corporate and solo situation.

I will continue to contribute features to *The Bridge*, such as the extensive interview with Philip Sparke in the next issue, and graphics, one of my strongest interests and the one that a lack of time prevented me from giving you all that I wanted to present.

I hope you will contribute to this fine journal, too, by sending to Ron news of your brass band, stories about your successful band management, war stories about what went wrong, recruiting, and everything else related to brass bands. Please don't hesitate to call Ron to volunteer your expertise.

I am sure Ron will provide a new boost and improved timeliness to *The Bridge*, which will benefit us all.

My thanks to everyone who contributed to *The Bridge*.

A special thank you to Paul Droste who named me to serve NABBA in this wonderful opportunity.

And most of all, a very special thank you to my wife, Lynn, who tolerated my absences while I worked on *The Bridge* at the office until the early hours and on weekends. She also did a super job at handling the details of the third class mailing with the post office.

Enjoy,

Tom

1992 Summer Brass Band Workshops

By Paul Droste

For the seventh year NABBA and Yamaha Corporation of America have co-sponsored a series of five summer brass band workshops. Perry Watson started the workshops in 1986 and was the clinician for the first four years. Paul Droste took over in 1990 and has conducted the workshops since then. The main purpose of these workshops is to start new brass bands in regions where there is sufficient interest and identifiable leadership. Another purpose is to strengthen brass bands in that area already in existence but still in need of help and encouragement.

The Yamaha Corporation of America continues to make a major commitment to these workshops. Yamaha sends a complete set of brass band instruments, including percussion, to each workshop. Workshop participants form a reading band and experience a wide variety of brass band music during the weekend. Local hosts include music dealers, schools, and existing brass bands. Yamaha provides the funding for shipping of the instruments, and all expenses of the clinician.

The first "summer" workshop actually took place in January and was an addition to the five workshops of summer 92. The workshop in Syracuse, NY, on January 17-18, took place in near blizzard conditions. Norm Wanzer, a band director in Onondaga County, proposed a brass band workshop for the teachers and some local adults as a part of Onondaga County's All-County Music Festival, thus providing an activity for teachers while their students were in rehearsal. The workshop band performed a short noon-time concert for the students, exposing them to the brass band sound and literature, with brief commentary from Paul Droste on the history of British-style brass bands.

The heavy snow forced Droste to stay in Syracuse a little longer than expected!

The first warm summer workshop was held in Cincinnati, OH, on May 1 and 2. The host was Bill Harvey, Vice President of Buddy Rogers Music. As a result of this workshop, a band is now being formed under the leadership of Anita Cocker Hunt, Divisional Music Director of The Salvation Army in Southern Ohio. Two members of The Commonwealth Brass Band (Louisville)—conductor Jerry Amend and Eb cornetist Jackie Amend—played in the workshop band. There is no shortage of fine brass players in the Cincinnati area, so this is a very good location in which to start a brass band. NABBA members who attended Championship X in Columbus will remember Anita Hunt as one of the conductors of the Gala Concert massed bands.

Anoka, Minnesota, a northern suburb of Minneapolis, was the site of the next workshop, June 5 and 6. There are many fine community bands in this area, so there is a great deal of interest from these players in brass banding. The organizer was David Peterson and the workshop was hosted by Richard Perkins at the Anoka-Ramsey Community College. The players were superb, and the workshop band was able to read the most difficult pieces in the folder.

The workshop in Branson, Missouri, on June 19 and 20, was an interesting combination of business and pleasure. Branson is located in the southwest corner of Missouri, in the Ozarks. The town has over 20 theaters with shows during the afternoons and evenings. Droste was able to sandwich in The Ray Stevens shows and The Mel Tillis Show between the brass band sessions. Host Brian Sheehan, a member of The Ray Stevens Band, recruited 42 participants. The Branson Arts Council covered the registration fees and provided a nice lunch for the participants. Branson is a wonderful vacation site, and will soon have a brass band to enhance its theaters and shows.

The workshop in Gettysburg (PA), on July 10 and 11, provided an opportunity to visit the historical sights along with conducting the workshop at Gettysburg High School. The band director, Ben Jones, served as host and organizer. Ben also directs a ceremonial brass band at the high school that wears Civil War-style uniforms. There are obviously a lot of distractions in this area, but there is also genuine interest in forming a brass band. The workshop concluded with a short concert under the Lincoln Tree near the high school.

The final workshop was held at Southwestern Michigan College, Dowagiac MI, on July 31 and August 1. The workshop was expertly organized by Jonathan Korzan, Director of Bands at SMC. District Manager Jay Schreiber drove from Grand Rapids to assist. A brass band was recently started at the college, and its first public performance was coordinated with the workshop. The workshop concluded with a concert in downtown Dowagiac as part of an outdoors Arts Festival. The band provided music as a prelude to a Talent Show and other activities.

An average of 29 musicians attended each of the five summer workshops, resulting in almost 150 new memberships for NABBA. There is a very good probability that each workshop will have been catalyst for a brass band in that area. Former Yamaha Market Manager for Brass, Johnny Woody, and former NABBA president, Paul Droste, coordinated the workshops. Johnny is now District Manager in California and has been replaced by Gary Marsh. Special recognition and thanks are due to Jay Wanamaker, Yamaha Director of Marketing, for his continued support of these workshops.

For information on the 1993 Yamaha/NABBA Summer Brass Band Workshops, please contact Paul Droste in Columbus, OH at (614) 888-0310 or Gary Marsh at Yamaha, Grand Rapids, MI at (616) 940-4900.

The North American Brass Band Championships XI

**April 2 to 4, 1993
Washington, DC**

Sponsored by

**The United States Army Band (Pershing's Own) and
North American Brass Band Association, Inc.**

Friday: Fort Myer - Master class with guest soloist; clinic with Philip Sparke, Stephen Bulla, 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 States Army Brass Band, Herald Trumpets, and Brass Quintet, with guest soloists Robert and Nicholas Childs and Phillip McCann, and guest conductor Philip Sparke, plus premiere of a new William Himes work.

Sunday: The United States Army Brass Band hosts NABBA in a wreath-placing ceremony at The

Tomb of The Unknowns in Arlington National Cemetery.

For information, please contact Master Sergeants Paul Wilhoit or Henry Sgrecci, P.O. Box 70565, Washington, DC 20024-1374. Telephone 703.696.3570, fax 703.696.3904.

NABBA Championships XI hotel is the Hyatt Regency Crystal City Hotel, 2799 Jefferson Davis Highway, Arlington, VA telephone 800.233.1234 or 703.418.1234. NABBA rate is \$86 per room per night for four.

President's Corner

Greetings and welcome to a new issue of "The Bridge." With this publication we announce the appointment of a new editor, Ron Holz. Ron is Vice President of NABBA and also serves as the Contest Committee Chairman as well as Contest Controller. I am pleased that he has agreed to serve in this new capacity. All of us owe Tom Myers our thanks for his fine work in upgrading "The Bridge" and expanding the advertising base. Tom will continue to serve as consultant to our publication and will be a frequent correspondent for interviews and special features. Thanks for a great job, Tom!

As you will note in this issue, our Championships this year will be hosted by Captain Thomas Palmatier and The United States Army Band, at Fort Myer in Washington, DC, April 2 and 3, 1993. This is going to be an exciting session, with guest artists, clinicians, and performing ensembles. At the last Championships, we added a Reading Band Session for those who were not in a competing band and it proved to be a success. This will be scheduled again this year! So, if you're a band member, encourage your band to come to this great event. If you're not in a band and would like to participate in the reading session and know more about brass band, YOU ARE MOST WELCOME (Don't forget your instrument!).

The 1994 Championships will be held at North Carolina State University, with Frank Hammond as hosts. Plans are now underway which will bring us back to our starting point. The first Championships were held at NCSU in 1983 with Perry Watson as host. We are looking forward to continuing the fine tradition of The NABBA Brass Band Championships.

Also in this issue you will read about the activities of the Board of Directors of NABBA. One of the items discussed was for the Executive Committee to poll our brass bands across the country about the possibility of Regional Festivals. You will be hearing from us soon, but if you would like to express your ideas now, please contact me at: 17304

Lynette Drive, Lutz, FL 33549. NABBA wants to be of more service to our membership in addition to our newsletter and sponsoring of championships. In order to do this, we need continued expansion of our membership base to those outside the competing bands that come to the annual event. You can help by encouraging friends and acquaintances who are interested in brass banding to become members of NABBA. With more funding, NABBA could assist local groups with touring soloists/conductors, develop seed money for regional events, and provide more direct services to member bands as well as new groups.

We are also looking forward to receiving Video and Audio tapes for the two contests coming up this time of year: NABBA VIDEO 93, and the Great American Brass Band Festival NABBA TAPE CONTEST. Past tapes for the Video Contest have shown great strides in quality of performance and video work. Good luck to all participating bands!

If you have suggestions and ideas for NABBA, please do not hesitate to contact me.

Don Kneeburg



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

The United States Army Band to Host Major Instrumental Workshops

By Janet Howells-Tierney,
Army Band Public Affairs

The United States Army Band (Pershing's Own) will serve as host for several exciting workshops in early 1993. All of these events are free and open to the public and are held at The Band's headquarters on historic Fort Myer.

The Army Band Tuba-Euphonium Conference kicks off the New Year, January 27-30. Prominent guest clinicians include Harvey Phillips, Dan Perantoni, Brian Bowman, and Winston Morris. Concerts, recitals, master classes, and lots of socializing are in store. This year's conference includes brass choir night, conducted by Captain Thomas Palmatier. Among the other special features are performances by The Peabody Ragtime Ensemble, with noted Dixieland soloists John Allred (euph) and Dave Gannett (tuba).

The Eastern Trombone Workshop offers a unique opportunity to hear clinics and performances by jazz great Carl Fontana performing with The Army Blues. Lots of other master classes and performances are planned as well. The workshop will be held February 25-27. The North American Brass Band Association's Championship XI will be held April 2-3. See this issue of The Bridge for more details. All of these events will feature displays by manufacturers and plenty of opportunities to rub elbows with some of the finest performers in the world.

For more information, call The Army Band Public Affairs Office (703), 696-3718 or write The Army Band, ATTN: Public Affairs, P.O. Box 70565 Washington, DC 20024-3647

Brass Band News

New Brass Bands

By Bert L. Wiley

It is with great pleasure that the following new bands are welcomed, both to the growing brass band movement and to The North American Brass Band Association! These bands have formed during the present year, several as a result of Yamaha workshops/clinics:

Utah Valley Youth Brass Band
Murray, Utah

Queen City Brass
Charlotte, North Carolina

Northwestern Brass Band
Evanston, Illinois

Ohio Valley British Brass
Dayton, Ohio

Lake Wobegon Brass Band
Anoka, Minnesota

Branson Brass Band
Branson, Missouri

Southwestern Michigan College Brass Band, Dowagiac, Michigan

The Lexington Brass Band
Lexington, Kentucky

Other locations where bands are in process of formation: Fremont, California and Toronto, Canada.

These bands are heartily welcomed and urged to send their band news to the staff of The Bridge!

NABBA also congratulates Connie Varner as the newly-elected President of The Triangle British Brass Band!

The Smokey Mountain British Brass Band has appointed a new conductor to fill the position held for more than ten years by Richard Trevarthen, founder and long time director of the band. Dr. John West has been invited to assume the musical direction of the band. John currently serves as Director of Bands at Western Carolina University. While this is Dr. West's first experience with a brass band, his extensive experience should prove to be of great

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benefit to the future of Smokey Mountain!

SMBBB also has established a special fund to allow the band to award scholarships to four outstanding music students from a local college.



Brass Band Concert Reports

The Gramercy Brass Band presented a Thanksgiving Concert, November 22, at The Brotherhood Synagogue in Manhattan. Items included music by Irving Berlin, Meredith Willson, Leroy Anderson, John Philip Sousa, as well as traditional British brass band repertoire. The concert was co-sponsored by the host synagogue, The National Arts Club, The Edwin Gould Foundation, The Parkside Evangeline Residence of The Salvation Army, The Church of the Epiphany, and St. George's Calvary Church. John Lambert is the conductor of Gramercy Brass Band

The Brass Band of Columbus saluted The Ohio State University Marching Band in a concert at Weigel Hall on the OSU campus, November 24th. The close connection between these two groups is easily understood when one realizes that 32 members of the BBC are alumni or staff of The Ohio State Marching Band! In addition to Paul Droste (founder and conductor of the BBC and former director of OSUMB), Jon Woods, Jack O. Evans, and Les Susi took the baton at various stages of the program, thus adding another tie between the groups by featuring current and past conductors of The Best Damned Band in the Land.

The Allegheny Brass Band's 10th season will include two special concerts: A La Russe (November, 1992), featuring classic Russian music arranged for brass; On the Mall (May, 1993), an old-time Band-Concert-in-the-Park. The groups promotional brochure also shows that the band has been busy with producing several cassette tape recordings. Congratulations to John Culp and company for their enterprising spirit and efforts!

Smokey Mountain British Brass Band now has a year-round season! On July 4 the band participated in the gala opening of Pack Place, a new arts and educa-

tion center in Asheville, NC. In mid-July the band travelled to Grandfather Mountain, Inville, NC, for a four-day tour, playing for the fourth year at the Scottish Highland Games. September 19 and 20 saw the band at the famed Biltmore Estate, Asheville, playing four concerts for International Expo I. In October, the band returned to Hendersonville, NC, for the third consecutive season to play a fund raising concert for the local Civitan Club. On November 8, the band returned to Park Place to play the first of a series of three concerts in the all-new Diana Wortham Theater. "Come Meet the Band" was the theme for the November concert; winter and spring concerts will feature soloists from within the band, with one concert devoted to American brass band music: "Then and Now."

The Illinois Brass Band (Bruce Briney, conductor) included the following items on their November 8th concert: Blenheim Flourishes (Curnow), King Cotton (Sousa), Pavane (Faure/Langford), Connotations (Gregson), Music for a Festival (Sparke), Gymnopedie #1 (Satie/Richards), Orpheus in the Underworld (Offenbach/F. Wright), and Oklahoma (Rodgers & Hammerstein/D. Wright).

The Lexington Brass Band, a new group jointly led by Skip Gray of The University of Kentucky and Ron Holz of Asbury College, held its premiere concert on November 15th at The Central Christian Church. The band includes faculty from seven area colleges and universities as well as local music educators and amateurs. The concert, which ended happily with a rousing standing ovation, was as follows: Dambusters (Coates), La Virgen de la Macarena (Mendez/Freeh)—Vincent DiMartino, soloist; Ritual Fire Dance (de Falla/Street), Resurgam (Ball), Three Dale Dances (Wood). Circius (Aagaard-Nilsen), Prelude to Act III—Die Meistersinger (Wagner), Full Speed Ahead (Steiner/Leidzen), Lead On O King Eternal (R.W. Holz)

The U.S. Army Brass Band kicked off

its 12th season in style with a full house for its October 22 concert at Brucker Hall, home of The Army Band. The night marked the unveiling of a newly tiled studio, part of a major renovation project due to be completed in early 93, just in time for the NABBA Championship. The concert began with Himes' new arrangement of the national anthem followed by the exciting "Strike Up the Band." Geoffrey Brand's transcription of Berlioz's overture "The Corsair" in the first half of the concert was balanced by Howard Snell's transcription of Bernstein's "Overture to Candide" in the second. In between the group's excellent vocalists were featured in music by Verdi and Staff Sergeant Darryl Bunning blazed through Bulla's "Rhapsody for Bass Trombone". According to Janet Howell-Tierney, Army Band Public Affairs, this may be the best personnel in the USABB's history!! In November the group tackled Dvorak's "Carnival Overture" as arranged by Geoffrey Brand and in December their itinerary includes a program with Atlantic Brass Band.

Boosey & Hawkes: New Bass Trombone

Boosey & Hawkes is pleased to unveil the new Besson Sovereign bass trombone (model 943). A result of extensive research and development, the Besson trombone features a 10 inch red-brass bell and .562 bore. The new Besson bass trombone is an in-line double rotor trombone (Bb, F, G, Eb-Bb, F Gb, D) which allows the musicians a full rich sonority, and, due to its open-wrap design, the 943 has even intonation and response in all ranges. With an exceptionally well-centered tone, it has a very easy-blowing low register that is rue to accommodate the most demanding performing situations. Available in silver plate or in lacquer finish with red brass bell.

Press Release, November 9, 1992



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Mutes in the Brass Band

An interview with Steven Bulla

**By Staff Sergeant Paul Klontz,
US Army Band**

Steven Bulla received his degree in arranging and composition from Boston's Berklee College of Music, graduating Magna Cum Laude. In 1980 Mr. Bulla joined "The President's Own" U.S. Marine Band and White House Orchestra as Staff Arranger. As such he is responsible for the production of music that encompasses many styles and instrumental combinations, most of which are performed for Presidential functions and visiting dignitaries.

Mr. Bulla is a member of ASCAP and received that organization's Performance Award annually since 1984. His compositional works include instrumental compositions that are performed internationally. The Dutch, British, and New Zealand Brass Band Championship organizations have all commissioned test pieces from his pen. His commercial recording projects include writing jingles for many regional advertising campaigns and in 1990 he was awarded the prestigious AADDY Award for the best original music/TV spot. Mr. Bulla will be an adjudicator at the 1993 NABBA Championships in Washington, DC.

Klontz: Steve, I understand that you conduct The Salvation Army Band in Washington, DC. How did you become interested in brass bands?

Bulla: My parents were ministers in The Salvation Army. So as I grew up I was influenced by the band music of The Salvation Army, and its music programs.

The band which I conduct in Washington is the "National Capital Band", which is a divisional band for The SA. The band travels to towns where The SA has a large presence. We promote The Salvation Army's work in that town by playing con-

part of the Rakeway Series by Kirklees Music and is available in the US through Bernel Music Ltd. Bert Wiley describes the piece as having typical Snell flavor—including moments of technical difficulty, also requiring sensitive musicianship, but appealing to both players and audience.

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Reading Band
Friday Night!**

Swanne Humoresque

In October of 1991 Howard and Angeela Snell spent a 10-day holiday in the mountains of North Carolina. They did not come to the US and the Smokey Mountains on a work trip, but rather to enjoy a brief visit to this country. While here Howard spent a number of days of his holiday time arranging two familiar and well-loved tunes: "Swanee River", by Stephen Foster; and "Humoresque", by Antonin Dvorak. It was not long after arriving back in the UK that Howard sent a manuscript copy of this new brass band work to Bert Wiley, manager of the Smokey Mountain British Brass Band, with permission for SMBBB to premier this work in the US. While still rehearsing from the manuscript copy, the SMBBB soon got a published copy, dedicated to them. The band premiered the piece on their November 8th concert and hopes to feature it often. The work is published as

certs at churches, outdoors, and doing parades. We also sell recordings of our concert repertoire music on CDs to raise funds.

Klontz: I have enjoyed playing your compositions in The United States Army Brass Band, especially your work "Firestorm." What was your inspiration for this work?

Bulla: The inspiration for "Firestorm" was the Persian Gulf War. Captain Palmatier told me that I was being commissioned by TUSAB to write a work for the brass band. My first idea was to do a patriotic tune, but then my thoughts turned towards an original work. The war was going on at this time and it was such a media event that it inspired the ideas in "Firestorm." It has just been selected as the test-piece for the European Brass Band Championship.

Klontz: There are many interesting uses of mutes in your works. How did you develop your concepts for the use of mutes?

Bulla: I've developed my concepts for mutes through trial and error. I will try out an idea—if it doesn't work, I'll try something different in my next work. With brass bands the color you have to work with is very limited, just brass and percussion, so I try to get as many different contrasts as possible. Mutes are one of the extreme ways to achieve a color change. When I am writing, I try to treat the instruments in families. For example, the cornets and trombones would be the bright family and everything else would be the dark family. If I want a lot of contrast I'll score the cornets and trombones in straight mutes, which is the thinnest sound possible, and then move to a dark key with open alto horns, baritones, euphoniums, and tubas.

Klontz: Were you influenced by any particular composers or works?

Bulla: The main brass band composers that I grew up listening to were Eric Ball and Erik Leidzen. Both hap-

pened to be Salvation Army composers as well as professional writers. The idea of using families of sounds came from listening to and looking at the scores of Leidzen. He often moved from bright instruments muted to open low brass in a dark key. More recently I've been using mutes in less conventional ways, such as muting alto horns. There is a section in "Firestorm" where the horns are muted. By adding trombone mutes to the horn section you have another unique color to work with.

Klontz: Have you seen alto horns muted before?

Bulla: In recent years, Elgar Howarth has done it and I've also seen it in some orchestral transcriptions for brass band by Howard Snell. There are others as well.

Klontz: What about the use of mutes for low brass?

Bulla: A specific reason for me not writing mutes in the low brass is that most bands do not have these mutes. Another reason is that if I am writing for a particular publisher, he may balk at publishing a work with a lot of low brass mutes. He knows that a band director is not going to buy any new music which calls for mutes that his band doesn't own.

Klontz: How do you decide to use mutes? Do you develop your ideas with mutes in mind or do you add them later?

Bulla: When I am writing I am usually thinking of an idea muted at that time. I don't return to the work later and add mutes. I probably had the idea marked muted in my sketch in the first place.

Klontz: As a composer, do you prefer any particular type or make of mute?

Bulla: I prefer the metal mutes over the plastic and cardboard. I like their piercing quality. They seem to have a more consistent quality.

Klontz: As a conductor, do you try to get each section unified in choices of mutes?

Bulla: When I am in front of a band, such as the National Capital Band, I try to match mutes. I try to get them to use the same make, or at least the same type. I also try to match instruments. In the National Capital Band all cornets are Bachs and all the conical instruments are Besson-Sovereigns.

Klontz: In solo passages I try to use the mute which gives me the best result in that particular solo. How do you feel about that?

Bulla: I agree that in solo passages it should be up to the individual to use which ever gets the job done best.

Klontz: Do you consider intonation problems when writing for mutes?

Bulla: That is a good question. I don't think a lot of high school and college players consider what happens to the intonation of a brass instrument when you put in a mute. When I am writing I cannot think about that. I leave that up to the player or the band leader to correct (It is advisable for all brass players to work with a tuner when trying mutes in order to discover the pitch change).

Klontz: There is an interesting use of the harmon mute in the Eb Soprano part of "Firestorm." Was this an experiment?

Bulla: There is a unique influence on my use of a harmon mute in this case. When I was at Berklee, I took an arranging course on the style of Duke Ellington. One of the things he did was voice a chord in the trumpet section in four parts and have the trumpet play the "blue" note with a harmon mute. You can hear the note but it has an odd timbre to it, like an overtone. This is the effect I was looking for in "Firestorm." When the muted soprano comes in with a parallel melody at the 5th above the muted cornets it is meant to be a

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"color" note. Not as strong as the melody, but in the background texture. Perhaps in this setting it might create an Arabian snake-charmer type of effect. It has to do with context, and effective manipulation of "color" scoring.

Klontz: Steve, thank you for meeting me today. What is your reaction to the soloists and clinicians chosen for the NABBA Championship in Washington DC?

Bulla: I'm looking forward to hearing the Childs Brothers and Phillip McCann perform in person. I know them from their many recordings, but it will be a pleasure to hear them live. I will Also be interested in watching the clinic that Philip Sparke will do with the National Capital Band.

Editor's Note: Our February issue will feature an interview with Philip Sparke, who will be working with Steve Bulla and The National Capitol Band in the Friday evening clinic session of NABBA XI.



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Brass Band Music Review

By Dr. Paul E. Droste

The Music of Elgar Howarth is a series of compositions and arrangements by one of the leading figures of the brass band movement. Those familiar with Howarth's music will find a range from the most contemporary original compositions to arrangements of American popular music. Recent publications in this series, from Rosehill Music, include an arrangement of Ellington's *In a Sentimental Mood*, and an ethereal composition called *Ascendit in Coeli*.

Howarth is in comfortable territory when he takes an Ellington ballad, *In a Sentimental Mood*, and scores it for flugelhorn solo with brass band accompaniment. The accompaniment is light, yet lush sounding — primarily horns, baritones, muted cornet and trombones, and glockenspiel. The flugelhorn stays in mid-range and gives the player an opportunity to "sing a long and swing a little". The accompaniment is medium-easy and playing time is about 2.5 minutes. This piece will fit very nicely in any concert program and requires a minimum of rehearsal time. It is a fine arrangement of an Ellington standard, and audiences will love it.

Ascendit in Coeli was written in 1976 in memory of Howarth's father, who loved hymn tunes. The hymn tune here is not familiar to my American/Protestant ears, and is not identified in the score.

The band must be divided to play this piece. A solo cornet is to be situated off-stage, as are the bells. Three cornets provide a fanfare group, also off-stage. The remainder of the band is seated on-stage, but one euphonium and the tubas and tam-tam are separated from the tutti cornets, flugelhorn, tenor horns, baritones, one euphonium, and trombones. Two conductors are required as

much of the piece is not rhythmically synchronized.

The hymn tune is introduced by the off-stage solo cornet, accompanied by tolling bells and sustained euphonium and tubas. The fanfare group (The Herald Angels) then enters and leads into the first verse of the hymn, scored in the higher pitched tutti group. On the second verse, the lower group enters, but is not coordinated rhythmically with the first group (thus requiring a second conductor). The effect is stunning as the fanfare group is also involved with its own independent part. The piece ends as it began, with the off-stage solo cornet and bells fading into the distance.

Adventuresome bands looking for a piece of musical substance with contemporary scoring and rhythmic complexity will appreciate the time and effort it takes to prepare it for performance. Audiences should find it to be a moving and, perhaps, overwhelming experience. Playing time is about six minutes, and, in that time, there are awesome effects, yet logical development and direction. A predicted audience response would be silence, hoping that no one would break the spell by applauding.

A third piece received from Rosehill is *Amaranth*, composed by Ray Steadman-Allen. It is a pleasure to find Steadman-Allen writing for contesting bands after his retirement from The Salvation Army. It should also be noted that *Amaranth* was selected as the Third Section test piece for the 1992 finals of the National Brass Band Championships of Great Britain. To quote the score, "The title of the work refers to a legend, an imaginary purple flower, mysterious in that it never fads or dies. In an extended single movement, the music explores the colours and textures of the band."

Amaranth opens with a majestic andante that leads to a rapid allegro in 3/4 time, one beat to the bar. This is the main section of the piece and is thoroughly developed. After being briefly

interrupted by an andante and an allegro moderato, it returns to nearly finish the piece. A short allegro section pushes the piece to a satisfying conclusion.

The scoring is solid and safe, yet there is variety in the tempos, style, and harmony. There are no excessive technical demands, but the playing time of about nine minutes requires endurance and concentration. The piece is lyrical, logical, and interesting — and a good choice for a developing band that wants to play a legitimate test piece.

Great American Brass Band Festival

Tape Contest: UPDATE

As of the December 1 deadline, 7 (seven!) program cassette tapes were received by the contest chair from the following bands:

Atlantic Brass Band

Allegheny Brass Band

Brass Band of Columbus

Illinois Brass Band Eastern

Iowa Brass Band

Triangle British Brass

Smokey Mountain Brass Band

Results and comments on programs submitted will be featured in our February issue!

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Brass Band Recording Reviews

By R.W. Holz

As we are in the process of adjusting our review process I am offering brief overviews of a wide selection of tapes and discs received by *The Bridge* since September. I have only highlighted a few aspects of each but I do recommend each of the programs listed.

Brass Dynamics Desford Colliery Band (Jan de Haan). DHM 3009.3 Program: Brass Dynamics (Cesarini), New World Symphony—Mvt 1 (Dvorak/de Haan), Euphonium Fantasia (Bulla), Nessun Dorma (Puccini/van Beringen), Centennial Prelude (der Roost), Galop (J. Strauss, Sr/Curnow), Legend in Brass (Curnow), Firestorm (Bulla). TT: 55.21 Desford is particularly impressive on the title tune and in Bulla's Firestorm, providing NABBA bands coming to Washington with this piece another interpretation!

Sovereign Heritage—The Golden Sound of the Black Dyke Mills Band (Geoffrey Brand, Roy Newsome, Peter Parkes); Volume II. RSRD1002. Program: Le Corsair (Berlioz/Brand), Chorale and Variations (Lucas), Pageantry (Howells), The Shipbuilders (Yorke), Benvenuto Cellini (Berlioz/F. Wright), Un Vie de Malelot (Farnon), Sovereign Heritage (Beaver/F. Wright). TT: 75.09 While the recording quality, and even playing level varies on this CD reissue of famous past Dyke recordings this is a must for brass band students; so much great literature played reasonably, sometimes spectacularly well. The title piece by Jack Beaver has been a favorite of mine since the old Paxton 78 rpm issue from the mid-50s. How wonderful to have a complete version!

Master Brass: Volume III; Highlights of the 1992 All England Masters Brass Band

Championship Gala in Cambridge England. BNFL Band (Richard Evans); Britannia Building Society and Williams Fairey Engineering Bands (Peter Parkes and Howard Snell). Program: Midwest (Richard/Broadbent), Zampa (Herold/Rimmer), Summertime (Gershwin/Snell), Music from the XVI Century (Ferber), Cambridge Variations (Sparke), Pantomime (Sparke), Introduction to Act III of Lohengrin (Wagner/D. Wright), Wedding Procession (Rimsky-Korsakov/Parkes), Pastime with Good Company (Henry VIII/Roberts), Elsa's Procession (Wagner/Snell), Finlandia (Sibelius/D. Wright). I received the cassette of this live performance and found it very competently recorded for such a venture. The highlight is by far BNFL's playing of Sparke's "Cambridge Variations." CPRL 0452D

European Brass Band Championships 1992—Cardiff, Wales. Featuring various bands of the contest, including Britannia Building and Black Dyke. Program: Praise (Heaton), Myfanwy (Willcocks), Danses Polovtsiennes (Borodin/Huckridge), Five Blooms in a Welsh Garden (Wood), Third Symphony (Khachaturian/Farr), Blenheim Flourishes (Curnow), Rock Music III (Richards), The Year of the Dragon (Sparke), Speed Your Journey (Verdi/Relton), Finale from Enigma Variations (Elgar/Ball). CPRL 051D Of the three live tapes we received from Polyphonic Reproductions, this was the most enjoyable. At the top are two simply stunning performances by Britannia Building (Howard Snell), showing why they won: "Year of the Dragon" (breathtaking speed and accuracy) and "Five Blooms" (they make this rare bloom come to life!). All the other bands do quite well, though the recording of Black Dyke does not flatter them, the band seemingly picked up at an odd angle compared to other takes that day. Serves as a good overview of the contest and the gala.

Harry Mortimer: A Tribute in Music (James Scott and Howard Snell conducting the massed bands of Britannia

Building, Black Dyke, and William Fairey.) Program: The Cossack (Rimmer), Yeoman of the Guard (Sullivan/Sargent), Three Jolly Sailormen (Siebert), The Shipbuilders (Yorke), Trumpet Voluntary (Clarke/D. Wright), Relaxation (Vinter), The Force of Destiny (Verdi/F. Wright), Medallion (Moreton), Grandfather's Clock (Doughty), Jesus, Joy (Bach/Sparke), Alla Hornpipe (Handel-Harty/Holt), All in the April Evening (Robertson/Ball), Praise My Soul (Gay) Massed band records conjure up for me the old Mortimer Men of Brass series; that is precisely what this cassette is like. There are moments of beauty here, particularly for me the simple Ball arrangement of "All in the April Evening." Most of it is played with the large strokes one would expect, even to the use of nine cornets of the "Three Jolly Sailormen" trio and six (!) euphoniums on the old chestnut solo "Grandfather's Clock"! As a tribute to Harry Mortimer it serves up a hefty slice of brass band nostalgia that somehow seems just not as good as it could be; but then this is a live performance of massed bands, April 12, 1992. Bearing that in mind, it has solid historical merit.

In our next issue we will focus on some new Canadian recordings, including The Canadian Staff Band and the brass sextet, Sovereign Brass. In addition, some new EUPHONIUM albums will be examined (David Chaulk, Steven Mead, et al.)





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Summary Report

NABBA Board Meeting

September 18—19, 1992

The annual Fall board meeting of NABBA was held in Washington at the Hyatt Regency Hotel, Crystal City, and at Brucker Hall, Fort Myer.

Members present: Don Kneeburg, George Foster, Al Duerig, Michael Russo, Don Stine, Milt Hovelson, Sara North, Tom Palmatier, Paul Droste, Tom Myers, Dick Martin, Ron Holz, Anita Collins, Bob Croft, Tony Guerere, Chuck Arnold, Brian Bowman, Bert Wiley. Guests: Bob Goodier, National Capital Band; Paul Wilhoit, US Army Brass Band.

The bulk of the session dealt with aspects of the April 2-3, 1993 Championships, including schedule, facilities, test pieces, contest procedures. Reports were given by Sara North on our financial status (NABBA currently in good condition), Paul Droste on 1992 Championship review, and Bert Wiley on membership. In the latter it was reported that NABBA holds 5 corporate memberships, 27 member bands, 825 associate/student/and individual members, the latter an increase of 134 from 1991 (Much of it due to Workshop involvement!)

In contest matters the VIDEO and GABB Tape Contest were reviewed and approved, Bert Wiley having distributed these guidelines by mid-October. Adjudicators and contest pieces were established for April, 1993: Two sets of judges, due to expected number of bands (as reported elsewhere in this issue); Test Pieces—Championship Level: Firestorm (Bulla), Resurgam (Ball), Rhapsody in Brass (Goffin); Honors Level—Aspects of Praise, Mvts I, II, IV (Himes), Royal Parks (Lloyd), Entertainments (Vinter); Challenge and Open—Celtic Suite (Sparke), Three Haworth Impressions (Langford),

Confluence (Himes); Youth—Malvern Suite (Sparke), Knoxville 1800 (Curnow), Little Suite #1 (Arnold). Full information regarding these pieces and all rules regulations have been mailed to NABBA bands.

Further contest matters focused on expense projected (approved) with a change that only First Place banners will be presented (certificates for 2nd and 3rd place winners).

In addition, open judging was approved once again and a new scoring procedure was established that will eliminate score totals and will rely on a placement procedure (ie, judges decide bands in rank, not in a total score).

Deadlines for the receipt of scores and applications were established (March and February 1st respectively) as opposed to post-marked dates in previous years. Don Kneeburg will coordinate a reading band for the Friday evening of our weekend.

The 1994 NABBA Contest has been approved for North Carolina State University (Frank Hammond).

Other actions and discussions were as follows:

1. Next Board Meeting—April 2, 1993; 3:00—5:00 P.M.
2. Regional Festivals and Contests: Given considerable discussion, a Sub-Committee of Executive members will be established to report on this concept at the April meeting.
3. Editorship of The Bridge was passed from Tom Myers to Ron Holz; Tom thanked officially for all his excellent work. K.D. Kneeburg to be honored for her editorship of Bridge at our next Gala; likewise, Tom Myers.
4. Paul Droste gave very positive summer workshop report.
5. Beth Hronek will pursue contacts for NABBA and The Bridge with

other professional journals.

6. Bert Wiley was given authorization to research the cost of preparing promo packet for NABBA.
7. Tom Palmatier report at length on the possible alignment of NABBA with other related professional organizations. He will continue his effort and report again in April.

Summarized from Minutes produced by Bert Wiley, NABBA Secretary.

Twenty-first Biennial World Conference — International Society for Music Education

Tampa, FL July 18-23, 1994

Call for Performing Groups

This prestigious conference is calling for wide input from a world-wide range of performing groups. NABBA bands are encouraged to look into the application and selection process. The theme of the conference is *Musical Connections: Tradition and Change*. Groups applying to perform are encouraged to plan programs based on this theme. Musical groups representing a broad range of musical traditions are being sought. Prospective performers are asked to submit their requests for applications to ISME no later than April 1, 1993. Completed application materials and tapes then must be submitted to the appropriate regional contact person by June 1, 1993. For further information on the conference and performance proposals please contact Dr John Richmond, Conference Director, ISME '94 World Conference, University of South Florida, School of Music, FAH 110, 4202 East Fowler Ave, Tampa, FL 33620-7350; Phone (813) 974-2311 FAX (813) 974-5421.

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