

The Brass Band Bridge



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

February 1993 Issue 51

NABBA Championship '93 Washington, DC

TENTATIVE SCHEDULE

The following schedule has been projected by our hosts, **The US Army Brass Band**, and cleared with President Kneeburg and the Contest Chair. The final schedule will be published in the Championship Program.

Friday, April 2, 1993

- 3:00 P.M.** NABBA Board of Directors Meeting—Regency Hyatt Hotel
- 3:00–8:00 P.M.** Rehearsal areas available for participating NABBA bands
- 6:00–9:00 P.M.** Exhibits open—Fort Myer Community Center
- 7:00–8:10 P.M.** NABBA Reading Band Session—Brucker Hall's Minor Studio. All Welcome!
- 8:15–8:40 P.M.** NABBA Membership Meeting—Brucker Hall's Minor Studio
- 8:45–10:00 P.M.** Clinic by **Philip Sparke** with **The National Capital Band (Stephen Bulla)**—Brucker Hall's Loboda Studio

Saturday, April 3, 1993

Due to the number of bands registered and the special clinics offered two judging sites are necessary. These two studios are across the hall from each other. Exhibits in the Fort Myer Community Center will be open 9:00 A.M. – 4:00 P.M.

Loboda Studio Schedule

(Challenge/Championship/Master Classes)

Judges: Bloomquist, Bulla, and Sparke; Controller: Holz

- 8:20 A.M.** Welcome and Opening Ceremonies
- 8:45 A.M.** Challenge #1—**Allegheny Brass Band**
- 9:25 A.M.** Challenge #2—**Varsity All Stars**
- 10:05 A.M.** Championship #1—**Ohio Collegiate**
- 10:45 A.M.** Championship #2—**Triangle Brass Band**
- 11:25 A.M.** Lunch
- 12:35 A.M.** Championship #3—**Atlantic Brass Band**

- 1:15 P.M.** Champ. #4—**Brass Band of Columbus**
- 2:00 P.M.** Master Class with Cornetist **Philip McCann**
- 3:00 P.M.** Master Class with Euphoniumists, **The Childs Brothers**
- 4:00 P.M.** Break for Dinner

MINOR STUDIO SCHEDULE (Youth/Honors)

Judges: Bob and Nick Childs, McCann; Controller Hronek

- 8:30 A.M.** Youth #1—**Junior Varsity All-Stars**
- 9:00 A.M.** Youth #2—**Gettysburg Brass Band**
- 9:30 A.M.** Honors #1—**North Carolina State U**
- 10:10 A.M.** Honors #2—**Chester Brass Band**
- 10:50 A.M.** Honors #3—**Eastern Iowa Brass Band**
- 11:30 A.M.** Lunch
- 12:35 P.M.** Honors #4—**Sheldon Theater Brass**
- 12:35 P.M.** Honors #5—**Illinois Brass Band**

Saturday Evening Schedule

- 6:20 P.M.** Load Buses at Hyatt Regency
- 6:30 P.M.** Buses Depart
- 7:20 P.M.** Arrive at George Mason University Arts Center
- 7:30 P.M.** **NABBA Awards Ceremony**
- 8:00 P.M.** **GALA CONCERT**—Featuring The US Army Brass Band, The US Army Herald Trumpets and Brass Quintet; Guest soloists Bob & Nick Childs and Phil McCann; Guest Conductors Philip Sparke and Colonel Bryan Shelbourne. Free Admission but ticket required! For ticket info: (703) 993-8888.
- 10:00 P.M.** Return to Hyatt Regency via buses
- 10:30 P.M.** **SOCIAL GATHERING**—Hyatt Regency Ballroom. Ticket is \$5 for ages 21 and older; \$4 for under 21 (Group rates available in packets for participating bands)

Sunday, April 3, 1993

- 9:20 A.M.** Load Buses
- 9:30 A.M.** Departure
- 9:50 A.M.** Arrive at The Tomb of the Unknown Soldier, Arlington National Cemetery
- 10:00 A.M.** Changing of the Guard
- 10:05 A.M.** WREATH LAYING by NABBA
- 10:15 A.M.** Optional Tours of Fort Myer and Arlington National Cemetery

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Ronald W. Holz, Editor
The Brass Band Bridge
Asbury College Music Dept.
Wilmore, Kentucky USA 40390
 Telephone (606) 858-3511 extension 2246
 Facsimile (606) 858-3921

Paul E. Droste, Reviewer
Tom Myers, Advertising

NABBA Membership Dues

Individual	\$ 20
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Moving?

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Editor's Notes

The long-awaited **CONVERSATION** between Philip Sparke and several noted NABBA members—Tom Myers, Paul Droste, and Bob Bernat—has finally made **THE BRIDGE**. The informative and entertaining piece will be divided into two portions, the remainder to be shared in our April issue. I have tried to relay as much precise schedule information about our Washington Championship as our hosts were able to project by the deadline I gave them. Certainly some of this may be adjusted but we feel the broad outlines will hold.

Our annual **CHAMPIONSHIPS** offer much more than just a battle of the bands. We hope as many NABBA members as possible get to the Band Reading Session and the NABBA Membership Meeting on Friday night. They will then be able to enjoy Philip Sparke, Steve Bulla, and **The National Capital Band** in their joint Clinic. Mr. Sparke will probably use one of his excellent compositions as a demo piece about both his own compositional style and process as well as about brass band performance. The exhibits from various music dealers, publishers, instrument manufacturers will be open both Friday and Saturday. Of course, there will be great fellowship and socializing in addition to great band music. I do hope all of us take special advantage of the master classes on Saturday afternoon—what a special event this will be for all of us. Indeed, the whole weekend is a great opportunity for each of us to learn from one another, encourage one another, support one another!!

I challenge our membership to become actively involved in the regular ongoing work of NABBA by becoming involved on our Board of Directors. Details of the nomination process and a copy of the nomination form are included in this issue.

Two other events beyond Washington are also highlighted—1) The Salvation Army's excellent **Hendon Corps Band** (London) will be touring the Southern states during April; 2) The Great Ameri-

can Brass Band Festival in June. I hope you can take advantage of these special brass band feasts as well.

Remember—**THE BRIDGE** is your journal. Let me know what you wish to read and share about in its pages.

Finally, let us covenant together not to be so concerned about who will win what place in April, but rather to be consumed with the desire to support the best musical efforts our friends and guests will offer to us during these two special days at Fort Myer. See you then!

R.W. Holz

Please Feed the NABBA Archives

The NABBA Archives need to be fed! Send any or all of the following: programs, press releases (including photos), cassettes (or CDs), and any other pertinent information that will supply future brass band historians with as complete a history of NABBA and brass bands in North America as we can possibly gather! Send all archival material to: NABBA Archives, P O Box 2438, Cullowhee, NC 28723



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

President's Corner

Greetings from sunny (and humid) Florida. This issue of THE BRIDGE will reach you just before our Championships in Washington, D.C., and I hope that you have already made plans to attend either as a band member or as an interested party. You will read about final plans and schedules for this event in this issue, and there are two items that I would like to highlight.

First, we will continue our reading band from last year. If you are interested in brass bands, new literature, or would just like to play with a group, please join us for this informative session Friday night. Bernel Music has graciously consented to supply us with new and standard compositions.

Secondly, I would like for you to "note" the membership meeting which will directly follow the reading session Friday evening. Notice the time change from its usual location on Saturday! At this meeting, we will present awards to outstanding individuals in the brass band field as well as inform the membership of activities of the Association. A summary of activities of the NABBA Board meeting from Friday afternoon will also be presented. This meeting is also your opportunity to express your feeling and ideas about the operation and programs of the Association. I shall look forward to seeing you there.

As you will also see in this issue, the turnout of bands for the Great American Brass Band Festival Contest was excellent. Congratulations are in order for **The Brass Band of Columbus** and their fine conductor, Paul Droste. This band has been most active in the past year with appearances at the T.U.B.A. convention, and this Spring they will appear at the International Trumpet Guild Convention. We are fortunate to have such a fine band representing us at these prestigious events.

This time of year also brings in the tape entries for the NABBA Video Contest. While this contest does not usually draw a large number of bands, the groups that have sent in tapes have shown tremendous improvement in a short

period of time. This type of contest was originally begun to encourage bands to participate in a competition who were too far away from the Championship site, or who could not attend because of lack of funds. In this contest, judges comments are given directly to the band based on an entertainment style program. This gives the group some feedback on the quality of their performance and also establishes a record (on video tape) of the band's style of program. This video can be very helpful to show prospective groups or individuals who might wish to contract the band. This is something to consider for future goals.

As I mentioned in the last issue, it is very important that NABBA expand its membership base in order to provide more services. Please share your copy of THE BRIDGE with a friend and encourage them to join us in the great joy of brass bands.

See you in Washington, D.C.!

Don W. Kneeburg, President

The United States Army Band (Pershing's Own) in Washington, DC announces vacancies for Tenor Trombone, Saxophone, and Violin.

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A deposit of \$150 is required no later than March 19, 1993 to have your band taped. While extra copies may be ordered during the Championship, the initial taping fee must be arranged in advance. The balance will be due upon delivery of your tape(s). If not enough bands choose to participate to cover the start-up costs, your deposit will be returned to you at the Bernel Music booth on April 3, 1993. This information will be included in participating band packets to be sent out by the NABBA '93 staff. For further information or to place orders, contact:

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Conversation

with Philip Sparke, Bob Bernat, Paul Droste, and Tom Myers

Philip Sparke—Composer, Arranger, and for Studio Music, Music Editor and Recording Producer.

Bob Bernat—Music Director, *The River City Brass Band*.

Paul Droste—Director, *Brass Band of Columbus*.

Tom Myers—then Editor, *THE BRASS BAND BRIDGE*.

This conversation occurred during the morning after Philip Sparke's *Trumpet Concerto* was premiered by *The River City Brass Band* with Music Director Bob Bernat conducting. Philip also conducted several of his works. Paul Droste and Tom Myers attended the February 7, 1992, concert. This article was transcribed and edited by Tom Myers and verified by the participants before being submitted to *THE BRIDGE*.

Tom Myers: Philip, where would you like to start?

Philip Sparke: How much do you want to know?

Tom: Everything you're willing to tell us. For example, did you play an instrument at school? How did you get into the brass band world?

Philip: I decided to play the violin at school. I got quite a long way at mastering it, but not far enough. I found what I couldn't do was the left-hand finger work at the same time as the right-hand bow work. So I thought the answer was to play the trumpet, which only needed one of those! I got rid of the violin, got a trumpet, and taught myself to play it. That's how my interest in brass started.

Tom: When Paul and I were at the concert last night, we mentioned that we couldn't tell by your composi-



Philip Sparke

tions what instrument you play. Often you can tell a composer's instrument, since they emphasize or write very well for it.

Philip: Right.

Paul Droste: You have the euphonium world fooled, because of your *Fantasy*, the nice cadenza in *Harmony Music*, and others. You either play the euphonium or love it.

Philip: Although I was a trumpet player, the reason is that the euphonium has something that no other brass instrument has—that marvelous *cantabile* range above the staff. The cornet, horn, and trombone, basically get a bit weak up there, but the euphonium gets stronger and stronger in what it can do.

Tom: At what age did you start on the trumpet?

Philip: About 15 or 16, I suppose.

Tom: That's a little late for starters.

Philip: Yea, that's why I didn't get any further than I did.

Tom: And when did you start composing?

Philip: That was earlier, around 11 or 12.

Tom: How did that come about?

Philip: An uncle left a piano to my family, and I just started fooling around with it, picking out tunes and things.

Tom: Did your violin work give you enough knowledge about music to start writing?

Philip: I suppose so, yes. The stuff I was writing was sort of imitation Mozart, which is what I was playing in the school orchestra.

Tom: Now when you compose, do you think in terms of sound, meaning, illustration (as in your *Barn Dance* and *Cowboy Hymn*), emotion, or all of the above?

Philip: Emotion, certainly. I don't often use a story as expressed in *Cowboy Hymn*. What I do is actually just a framework. I don't get inspired by a story and then compose. I look for a framework on which to hang a piece of music. I just like pieces to excite people, excite their emotions.

Tom: I think of your music in almost all cases as extremely happy and positive.

Philip: Mmm.

Tom: Really refreshing to hear.

Philip: Anthony Burgess, a very knowledgeable guy who has also written a brass band piece, made a very good point in an article when he was talking about Schoenberg and post-Schoenberg. He said the real trouble with serialism is you can not express happiness with it. It is always madness or lunacy or sadness or quirki-

ness; those are easy. I think he's right. It's one of the reasons the style wasn't sustained. There was no flexibility.

Paul: What composers would you list among your influences? Every once in a while a little bit of Shostakovich, Gershwin, or others sneak into your music.

Philip: I wouldn't actually include Shostakovich or Gershwin as direct influences. Early on it was Stravinsky. All the stuff I wrote in college was very much like Stravinsky, neoclassical. But since then, I think Copland and Ravel are my two major influences.

Bob Bernat: When we were rehearsing the *Trumpet Concerto* for the first time, the players looked puzzled. I said, "Now to get into this, you have to understand that one of Philip's favorite composers is Maurice Ravel." And they said, "Oh, yea!" The next time through, it fell right into place.

Philip: I remember last night, by the way, I don't know whether you've discovered it, there are two bars of *Pulcinella* in the *Barn Dance and Cowboy Hymn*. De-da-dum, ba-da-dum, ja-da-dum, da-da-dum! It's just for fun, I put it in there.

Paul: The opening to your euphonium *Fantasy* is, to my ear, very much like Vaughan Williams—the frigidity of his *Sinfonia Antartica*.

Philip: Yes, yes.

Paul: And in *The Year of the Dragon*, do I hear a quote from the Shostakovich *Fifth Symphony*?

Philip: Well, that is one that is always pointed at me, I don't see that at all.

Paul: Oh, I think its fair.

Philip: I know the notes they mean, but there are about 400 pieces of music that start with those three notes. For a start, his was minor, and mine is mostly major. The rhythm is the same, but you can say the same about *Till Eulenspiegel*.

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Paul: And the nice D major chord in the trombones at the end of *The Year of the Dragon*, right out of Brahms.

Philip: It's Brahms. Definitely Brahms.

Paul: Once I talked to a composer who found years later that he had cribbed a theme unintentionally. He said, "I thought when I put it on paper it was my own, but I found out later that it wasn't original." I'm not asking if you've ever had that experience, but you mentioned Copland and Ravel. Are their kinds of sounds going through your head as you compose?

Philip: Yea, that's sort of the way it works! I think what happens when I'm writing is that I get somewhere and then I'm sweating for the next sound to come. And more often than not, it will be a sound I've heard somewhere before, by definition I think.

Tom: How do you approach an original work? Do you sketch out the entire composition or do you compose it vertically as you go?

Philip: I go more or less directly to the full score, but via sketches made at the piano. I didn't do it the other way (make a condensed score first), because I didn't know that was the way it was done. Most people do it that way, perhaps I should start doing it. I think it cleans up your orchestration, because if you're doing the full score afterwards, it gives you a chance to think more carefully about how you're orchestrating it.

Bob: Do you know of the American composer Roger Sessions?

Philip: Yes.

Bob: He composed in orchestral order, starting with the piccolo part. It just boggles the mind. Like Mozart, it was in his head. Sessions' music is so complicated.

Philip: A composition student of mine started with a march, and he brought the soprano part to me. I said, "Oh, well where is the score?" He said, "I

haven't got one." He was already half way through the second cornet part. And it was a wonderful, wonderful march. I just couldn't believe it. Incredible.

Paul: Do you compose at the keyboard? Do you use a computer? Has your method of composition evolved technically?

Philip: No. I write at and away from the keyboard. Normally I get the basic idea away from the keyboard, then go to a piano to make sure I have the right notes down, more or less. But I haven't yet used a computer. I'd love to, but you need to take time off to learn it, that's the trouble.

Bob: I have a keyboard like that down in my office in the basement. I'm still using it like a Hammond organ. The technology is there. A friend tells me that when I master the thing, it will crank out the score and parts. Like Philip, I have to take the time to learn how to use it.

Tom: In approaching your composing work, do you set a number of hours a day for composing or just do it whenever it happens? You just start flowing and let it flow?

Philip: No, it's more haphazard than that. I do it when I get time. I can't plan it like that.

Tom: I see you juggling between composer, arranger, recording producer, conductor, and adjudicator. That distribution is based on whatever demands people ask of you? How do you decide to allocate your attention? In other words, how do you get the time to compose?

Philip: I have a full time job at Studio Music.

Tom: What is that?

Philip: Music editor, 9 to 5, five days a week. I conduct a brass band and that has to come second because they're not flexible. Any time I have left, I write.

Tom: Nights and weekends.

Philip: That's right, exactly right.

Tom: That's unbelievable. Your output is so huge compared to the time you have available. Maybe you could tell us the story about *Slipstream*. That's a very interesting, almost unbelievable creation in a very short period.

Philip: Well, I'm not certain it is, because I'm sure others have written marches in a day. Perhaps, it's the best way to write a march, in fact. I found out on a Friday noon that there was no British submission for an international music competition, and they weren't going to enter. So I wrote one. I walked in on Monday and said, you've got one. What I was doing, talk about cribbing, no one's mentioned this, I wanted to write a second *Bandology* (by Eric Osterling), which I think is an absolutely wonderful march and of which there is nothing else like it.

Bob: You know, I agree with you, but The River City Brass Band hate *Bandology*, so we stopped playing it.

Paul: That's because they grew up with it.

Bob: I think that is right.

Philip: Yea.

Paul: I played it badly in high school.

Philip: So the model was already there. I really did just try to knock out another one of those.

Paul: What was the contest?

Philip: I think it ran for about 15 or 20 years. I didn't know anything about it. For years and years, it was done very quietly. Gordon Langford did it for about 10 years in a row.

Bob: Oh, really. Gordon was the representative from England?

Philip: Yes. No one else knew about it. There was a little line in the *British Bandsman*. It was the European Broadcasting Union (EBU) New Music for Bands Competition. All

the national broadcasting companies of the EBU, of which there are nine or ten, commissioned two new pieces for band, a march and a free-style work. It could be for wind band, brass band, dance band, any sort of band. The submission was recorded and a panel of several judges, in a different country each year, sorted out the recordings and voted on the first place winner. It was quite effective for the new music business, but the contest wasn't very well publicized, strange.

Tom: How did you develop, for example, the themes in *Slipstream*?

Philip: Oh, I don't know.

Tom: You just knocked them out, they just happened?

Philip: It just comes, yea.

Tom: For example, in the second strain, you have an interesting section that by accents uses a three-beat, five-beat combination?

Bob: In *Slipstream*?

Tom: Yea.

Bob: Just by way of syncopation. It's not a change in meter.

Tom: No, but when you listen to it, you ask, what did he do there. There's a three beat, maybe a four, and then a five.

Bob: That's jazz.

Philip: Yea.

Tom: It's a really fresh sound for a march.

Philip: Right, yes, I see what you mean. Very often we get a bar syncopation, but not much more than a bar.

Paul: If I get the quote right, I think it was an article in the *British Bandsman* many years ago where you were asked about writing for orchestra and for brass band. You mentioned that if you write for orchestra, the piece gets played once, badly.

Philip: That's exactly right.

Paul: And if you write for brass band, it gets played often and gets played well. Is that right?

Philip: Absolutely. Yes.

Paul: Given all the orchestras and brass bands in the world, from the economic standpoint of making a living as a composer, can you make it easier as a composer for brass band or orchestra?

Philip: I actually don't think you can make a living as a brass band composer. I think there is no question.

Paul: I think of *Harmony Music*. How many bands are capable of playing that? Of course, you could write an



orchestral piece of similar difficulty and find that perhaps more orchestras could play it than bands.

Bob: Even so, Paul, there is nobody I know of who is really making a living as a composer for orchestra, as a full time job.

Tom: As opposed to a music editor or professor of music.

Bob: Exactly. As I was telling Philip, when I started studying with Copland in 1960, he was 60 years old. It had been less than a year that, for the first time, he didn't have to worry about doing odd jobs in order to keep body and soul together. The reason was that CBS News had taken *Fanfare for a Common Man* as its theme

song, and once a week he got a check for \$3,000 from CBS.

Paul: Not bad.

Bob: Well, it was played ten times a week. And that was when he was America's leading composer. Before that, he always had to be thinking about doing something other than composing to earn a living. I don't think that has changed today.

Paul: Are you writing for groups other than brass bands and your solo work?

Philip: Yes. I'm doing as much wind band as I am brass band. At the moment, probably more, but it's half and half over all. I do quite a lot for Studio Music—classroom music for British schools, clarinet trios, flute trios, hymn arrangements, recorded music, those sorts of things.

Tom: You've transcribed some of your brass band music for wind band. *Jubilee Overture* comes to mind.

Bob: *Year of the Dragon* translates extremely well.

Tom: This summer, I heard a corps-style marching band totally destroy your *Jubilee Overture*. It was an absolute disaster. I wondered how you react when you hear a poor performance of your work?

Philip: No differently than hearing a poor performance of anybody else's work. It is just the performance I can't stand. Even with this series of concerts (with **The River City Brass Band**) I don't feel any paternity to the music at all. It could be five other composers as far as I'm concerned.

Tom: Once you've completed a composition, do you need to let it fade a bit, get some distance from it, before you realize what you have actually done?

Bob: Tell him about the **Trumpet Concerto**.

Tom: Or is it instantaneous, you really do know exactly what you have done



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Philip: It varies quite a lot. There are some bits that really stick in the memory, but the *Trumpet Concerto* I wrote last autumn and sort of put away. I've written four or five pieces since then. When I heard it for the first time here in Pittsburgh, there were bits that I couldn't remember how I'd written them or where they had come from.

Tom: So you can get a few surprises, hopefully all positive, when you have a gap between composing and conducting.

Philip: Yea.

Paul: Have you specified only trumpet for that piece, or would you accept a cornet?

Philip: It's either. I think it is a trumpet piece. I think it is more declamatory than lyrical.

Tom: In some of the other arts, dance in particular, the choreographer will go back after a number of performances to tweak the work some

more, because it wasn't exactly what he or she wanted. Do you occasionally do that with your music, or once it's on paper, it's done, and you go to the next one?

Philip: It has happened, yes. There are pieces in print I wish I had the chance to change, but you don't get the chance. Not to any great extent. There have been some pieces, particularly a piece I wrote for Desford, *Variations on an Enigma*, which Howard wanted changed. He said, for the contest in Norway, he'd rather you use his soprano player here and add an ending that is a bit longer, that sort of thing.

Bob: Howard had you change it?

Philip: Oh yea. He came to me several times. When he did it with Desford, then took it to the Eikanger Band in Norway, he had me rescore it again in places because they had a very good soprano player he wanted to feature. It was a contest piece, you see.

Tom: Philip, which of your original

works do you think are your best?

Philip: Well, I think the *Trumpet Concerto* must rate fairly high on that list. I'm absolutely delighted with hearing it. Before that, I would say *Jubilee Overture* and *Malvern Suite*, which is quite an easy piece and one that I felt in control of all the way through, which is a nice feeling.

Tom: Are those also the works you'd like to see survive two hundred years from now?

Philip: I wouldn't have a list.

Tom: The players and conductors decide what they want to survive?

Philip: Yea. I don't go for writing pieces for the future, I write pieces for tomorrow.

Tom: Sure. It had to have been an interesting emotion when you conducted *Slipstream* last night. I wonder what it feels like to realize that in a very short period of time you've created a march that probably will survive a very long time and may become one of the favorite works of many bands.

Philip: Really, I'm not saying that's of no interest, but it's of very little interest.

Tom: You're moving forward and not worrying about that.

Bob: I think, Tom, most composers feel that way. I do certainly.

Philip: Yea.

Bob: I was telling Philip that I received a request for a wind band transcription of *Dunlap's Creek* from a former student of mine who used to head the brass band in North Carolina, Jack Stamp.

Paul: Oh, sure.

Bob: I started to work on it at Thanksgiving, and it moved right along. However, before I'd finished the transcription I was surprised to discover that I had already done another wind band transcription ten years ago. I had totally had forgotten

about it. So I told Jack I would be happy to do a new transcription, but I found I already did it ten years ago. I think most composers are that way, once it's done, it's out there on its own.

Paul: What was your break and entry point into music arranging and composing? I know some of your earlier publications were through R. Smith and now later through Studio. Where did the foot-in-the-door come?

Philip: Two things happened when I was at college. I was arranging for wind band at that stage because my composition professor was a wind band conductor at the college. Geoffrey Brand put a notice on the board for any composition students who might fancy writing something new for brass band to come to see him. So I went. He played me a record of *Prelude for an Occasion* and said we want another piece like this. So I wrote *Concert Prelude*, which is another piece like that. Very shortly after that, there was a competition that only occurred once — it was supposed to be annual, but it only happened once — arranged by the school band association for a new piece for school band. I wrote *The Prizewinners* for it, and it managed to win first prize. It was published by R. Smith. I then went to work for them as a copyist. It all sort of snowballed from there.

Tom: Copyist — scribing the parts from the score?

Philip: And doing scores as well. Yea.

Tom: From a condensed score to a full score and then to the parts?

Philip: Yea.

Tom: There are certain musical signatures that I would call the Philip Sparke style that tend to appear in your arrangements — six or more eighth notes in a crescendo ...

Philip: Yes.

Tom: ... Up by fourths for four or five

beats.

Philip: Yep.

Tom: Are there any other signatures that you conscientiously put in? Are those fun games for you or just part of your musical signature?

Philip: I'm not sure it works like that. I think what I'm doing is using my limited ability to its greatest, my limited harmonic language in as many ways as I can. It's not a deliberate ...

Tom: The natural outcome of your natural process.

Philip: Yea. It is by definition is limited, and that limitation is what people call your style! (laughter)

Paul: Those of us in this country have limited access to the brass band world of England. We subscribe to the *British Bandsman* and the *Brass Band World*, but we are not in on the cutting edge, we're more followers than the leaders. Where is the brass band movement going right now, both compositionally and in competitions and test pieces?

Philip: I don't know the answer. Even though I've thought about it, you're asking at a time of enormous flux over there. Boosey & Hawkes, who don't run the brass band scene, but they run the most important competition, are beginning to take over a bit, which is not being enjoyed by most people.

Paul: Didn't they put a time limit on test pieces?

Philip: That's the first of things. They also made enormous changes in the brass band competition rules this year by installing a fifth section and also allowing professionals in bands for the first time.

Paul: We're just starting to read about that.

Bob: But that is really a coming to grips with something that has been a reality for a long time. We think of them as being amateur brass bands but

they're "amateurs" who are making more than some of the professionals in **The River City Brass Band**. Some G.U.S. members were making about \$10,000 a year at one time, just seat money. It is not an amateur phenomenon the way we think of it. And it has gotten worse in the last ten years, wouldn't you say?

Philip: Yes.

Bob: It has gotten out of hand.

Philip: I also think the passing of Harry Mortimer in the same year as all these changes is going to cause a right-angle move of some sort. Somebody else has to take the lead. Harry was doing it by default. Someone has to take on the lead of the movement, and I think that might be taken by younger people.

Bob: Rather than somebody like Bram Gay?

Philip: Yea, I think so.

Bob: He'll continue to be the philosopher.

Philip: That's right, yes.

Bob: I just got a really depressing letter from him about two weeks ago, about the future of the brass band movement in the U.K. There's article in this month's *Brass Band World* along the same lines. Not a happy time.

Philip: No.

Paul: What about compositions? Are we ready to go a little bit more contemporary, avant-garde, or have we leveled off to what bands, conductors, and audiences will stand? I guess I am thinking more along the lines of test pieces than other works.

Philip: Again, I'm not sure. When you talk about the avant-garde, you're talking about classical music. I think what has happened is that brass bands, because of their natural conservatism, which I think is marvelous, have always tread forward in a straight line, while the classical mu-



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sic folks say they know best. What went up to the ethereal heights in the 1960s and 1970s is now coming down to meet us, I think. The conservatism of brass bands is now being vindicated. The classical folks have proven that all that is new is not good, not gold. I don't think you're going to see much change in brass band works. I think it will plod steadily forward, and symphonic music has come down to meet it, really.

Bob: When you think about contest music like *Cloudcatcher Falls*, those are major steps forward, but they are not Berio's *Sinfonia*.

Philip: No. The big difference of course is that, being an amateur movement as opposed to a professional one, everything has to be done because people want to do it. The audience has to want to come listen to it, the band has to want to play it, and therefore you have no license just to write what you want and expect people either to play it or listen to it, which does happen in the classical world.

Tom: It happens in the wind band, too.

Philip: Yea.

Tom: In the academic setting, some of the very experimental music is for the musicians, perhaps the conductor, but rarely for the audience.

Philip: The quote that epitomizes it for me was during a first rehearsal of *The Planets*, when a euphonium player was brought in from the local brass band. The conductor stopped and said, right, now we'll play the euphonium tune. And the euphonium player said, you don't call that a tune do you? (laughter) I mean, to me, that says it all.

Editor's Note: **CONVERSATION** will be completed in our April issue

Columbus Chosen for GABB Festival, June 93

The Brass Band of Columbus has been chosen to represent NABBA at The Great American Brass Band Festival, June 11—13, Danville, KY. Columbus placed first out of seven bands that submitted tapes to the GABB FESTIVAL panel made up of George Foreman, Vincent DiMartino and Ronald Holz. The Atlantic Brass Band and the Illinois Brass Band tied for the runner-up position; the remaining bands, not in place order, were Allegheny, Eastern Iowa, Triangle, and Smoky Mountain. Paul Droste's group will receive \$2500 from GABB FESTIVAL to help with their expenses in coming to the Festival. Columbus would not be eligible to enter the GABB FESTIVAL Tape Contest again until 1996.

The GABB FESTIVAL line-up will include (as of February 1st) The River City Brass Band, The Dallas Brass, The Olympia Brass Band (New Orleans-style early jazz), The Atlanta Temple Band of The Salvation Army, Saxton's Cornet Band, Dodworth Saxhorn Band, The Naperville Municipal Band, and the host group. The Advocate Brass Band. More details on additional groups and soloists will be available in our April issue.

In addition, GABB FESTIVAL, in cooperation with The Sonneck Society, will sponsor its second Band History Conference on Friday, June 11th. The primary focus of the day will be The American March. Leading band scholars who will be making presentations include Raoul Camus, Paul Bierley, Frank Byrne, George Foreman, and even your faithful editor, Ron Holz. The insert in this issue of THE BRIDGE supplies more information on the GABB FESTIVAL and we hope to have an insert on The Band History Conference in our April issue. Plan to attend the whole three days!!

The three judges who listened to the seven tapes wish to commend each group for their efforts. Nearly every tape demonstrated good program choices for such a public, outdoor festival. The quality of playing was generally good throughout the range of bands. The panel will recommend that next year one short "set" piece be played by each band in order to insure an unequivocal point of comparison. Similarly, the judges recommend that bands place their finest playing early in the tape and that they avoid concert works exceeding 7—8 minutes in length due to the nature of the performances at GABB FESTIVAL. This was an excellent start for the cooperative venture between NABBA and GABB FESTIVAL.

God & Country Concert

Brass Band of Columbus
The SASF Brass Band
of Asbury College

**Professor Vincent DiMartino,
Trumpet/Cornet Soloist**

Saturday, April 24, 1992
7:30 P.M.

King Ave United Methodist Church
(near Ohio State Campus)
Columbus, Ohio

Free Admission
A donation will be requested.



Brass Band Music Review

By Dr. Paul E. Droste

Three interesting and usable brass band pieces were published by Rosehill Music in 1992 and are available in The United States from Bernel Music.

Rosehill has published several arrangements of music of Andrew Lloyd Webber in the Past. *AMIGOS PARA SIEMPRE* (Friends for Life) was the Official Theme of the 1992 Barcelona Games. This arrangement by Peter Graham is in a "gentle *habanera*" style. It is straight-forward melody with accompaniment and scored in safe keys and ranges. The melodic interest is mainly in the tutti solo cornets and solo euphonium. Only the solo/first cornets and euphonium go above the staff. This is a pleasant and agreeable piece that would fit on most programs and would require minimal rehearsal. It is about 4 minutes long and comes with a full score.

From the pen of Elgar Howarth comes a "different" arrangement of Gershwin's *EMBRACEABLE YOU*. The scoring is mostly for trombone solo in ballad style with an accompaniment that is interesting enough to share attention with the melodic line. There is an effective key change followed by a return to the tonic for the final section. The work finishes with a short trombone cadenza.

EMBRACEABLE YOU requires a trombonist with a range up to a written high E Flat, and with a sound strong enough to play above an occasionally thick accompaniment. The arrangement falls in the range of "medium difficult," but would be well worth the rehearsal time. The length is about 4 minutes and there is a full score.

FANTASY FOR TROMBONE by James Curnow is a safe and playable solo with a safe, playable accompaniment. It is also published with a piano accompaniment. It starts in ballad style with a

pleasing tune that is eventually joined by a counter-line in the cornets. An *allegro spiritoso* section creates an instant change of style and mood. The *grandioso* section leads to a repeat of the *allegro spiritoso* and a properly convincing ending.

This is an effective piece for youth bands and soloists, reflecting Mr. Curnow's interest in music written for the public school market. There are no major technical demands for the soloist or the band. Students will enjoy playing this piece, and adults will be pleased listeners. The technical level is in the "medium-easy" range and there is a full score. Playing time is about five minutes.

Hendon Band (London) to Tour U.S. South

One of The Salvation Army's finest bands, The Hendon Corps Band of London, England, will be touring the Southern United States, April 2—15, 1993. Here is the broad tour schedule:

April 2	Richmond, VA
April 3-4	Washington, D.C.
April 5	Baltimore, MD
April 6	Travel Day
April 7	Knoxville, TN
April 8	Charlotte, NC
April 9-11	Atlanta, GA
April 12	Birmingham, AL
April 13	Travel Day
April 14	Tampa, FL
April 15	West Palm Beach, FL

For more detailed information about the concert schedule, tickets, and related information, call The Salvation Army command in the city listed or contact The Southern Territorial Music Department, 1424 Northeast Expressway, Atlanta, GA 30329. PHONE: (404)-728-1344; FAX (404)-728-1331.

The Hendon Band was first formed in 1885 and has become internationally recognized for its fine Christian brass music. In recent years the band has toured throughout The United Kingdom, Europe, and, in 1988, parts of The United States and Canada. The band's

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regular function is within the corps-community center of Hendon, in north west London, where the band plays for several worship services each Sunday as well as a wide range of evangelical and social service support efforts.

The bandmaster is Stephen Cobb, currently principal solo cornetist and deputy bandmaster of The International Staff Band of The Salvation Army. He succeeded his father, Roland Cobb, as bandmaster of Hendon some fourteen years ago. Roland Cobb, also former solo cornetist with the ISB, succeeded HIS father as band leader at Hendon! Thus there is a total of more than 70 years of leadership by the Cobb family with Hendon!

The band will feature a wide range of soloists, including Gordon Hill, former principal trombone of the ISB, and Michael Wilson, solo cornetist with Hendon for the last twelve years. The band's repertoire will include the very finest in Salvation Army brass band literature and arrangements from the classics. THE BRIDGE highly recommends that NABBA members anywhere near this band's concerts make every effort to catch their fine musical playing.

The Brass Band Works of P.J. Powell (1897-1965)

By Arch Smith

(Allegro Band Music, New Zealand)

Since my association with Allegro Band Music, I have enjoyed reading your official journal, THE BRIDGE, and followed the development and activities of members of the North American fraternity with interest.

I thought it would be of interest to know that Allegro Band Music has a considerable collection of earlier brass band music, much of it very suitable for lower grade bands. Top bands wanting to find out-of-print brass band classics may also be able to find from Allegro exactly the work they seek.

Allegro's historic files are deep, and that is especially true of music for that universal band activity, marching, for both contest and concert.

Many of the early conductors and band trainers wrote excellent marches. Although some recent compositions have superseded that early music, we find in New Zealand that we continually return to these earlier compositions.

For example, in the 1960's a D grade band won our Quickstep Competition with good musical marks from the judges by using the march CASTELL COCH by T.J. Powell. In the same year, The National Band of New Zealand used this same march brilliantly in several tour performances. These earlier marches continue to be featured in our Contest Quickstep and Street March competitions, as well as in the concert performances of most of our bands, year after year.

T.J. Powell was a Welsh band conductor and trainer who became highly respected for his march compositions. Many of his works were named after castles of his homeland.

Powell's scores reveal that, provided a band has good solo and repiano cornet, baritone, and euphonium players who

can play parts that range from quite basic to reasonably difficult, the remainder of the band will give a good strong background, rhythm, and tone. This means that Powell's marches are very suitable for street marches by junior and D grade bands. Higher grade bands will find them just as enjoyable and effective.

The following T.J. Powell music is still available in limited quantities from Allegro Band Music:

<i>Bandstand</i>	Contest March	NZ \$19.95
<i>Bombadier</i>	Concert March	37.00
<i>Castell Caerdydd</i>	6/8 March	14.95
<i>Castell Caerffili</i>	March	20.00
<i>Castell Coch</i>	The famous march	30.00
<i>Contestor, The</i>	Good Contest march	39.95
<i>Duo for Euphoniums</i>	Duet and Band	21.00
<i>Gay Hussar</i>	Quick March	14.95
<i>Life's Treasures</i>	Easy Suite	21.95
<i>Serenade Espagnole</i>	Delightful Item	21.95
<i>Snowden Fantasy</i>	Ode to the Welsh mountain	79.00
<i>Thundercloud</i>	Contest March	39.95

Please find the Allegro ad in this issue to see how easy it is to order from Allegro. The New Zealand dollar is currently worth about US\$52, so your cost for the above items is about half the amount listed. We are happy to accept your US or Canadian checks and credit cards.

Editor's Note: Arch Smith is a well-known, respected music educator, band conductor, and arranger from Auckland, New Zealand



North American Brass Band Association, Inc.

Form to Nominate A Member of the Board of Directors

Name of Nominee _____
please print or type

Statement of nominee's background and brass band experience.

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

First Nominator's Signature

Signature of Nominee

First Nominator's Printed Name

Date

Second Nominator's Signature

Please return this completed form by April 30, 1993 to:

Mr. Bert Wiley, NABBA Secretary

P.O. Box 2438

Cullowee, NC USA 28723

Second Nominator's Printed Name

This form may be duplicated as needed.

The River City Brass Band's 1992-93 season highlights include the expansion of their subscription series into Johnstown, PA at the University of Pittsburgh branch. Altogether, their seven-program series is now presented at eight Western Pennsylvania sites, 56 performances in all, for nearly 4,000 subscribers and total audience of nearly 40,000!

Guest artists for 1992-93: Allen Vizzutti (trumpet); Joe Negri (Jazz guitar), Don Aliquo (flute), and Dick Napolitan (vi-braphone); Roy Newsome (conductor);

and the Pittsburgh Steelers' mascot, Stevie Steeler.

Five works are being given premieres via RCBB commissions this year: October—*Voyage*, by Joe Negri (for jazz trio and brass band); November—*Sousa Band Centennial March*, by Leonard Smith; February—*Concertino for Flugelhorn and Brass Band*, by William Himes (John Culp, soloist); March—*Royal Salute*, by Philip Sparke; April—*Dance Overture*, by Joseph Jenkins.

In March the RCBB will travel to the West Coast, March 28, for the Ambassador Auditorium's Performing Arts Series. On the weekend of April 30—May 1 and 2 they will be a part of The Indianapolis Symphony Orchestra's Pops Series. Mini-tours in January (South Carolina) and May (Eastern PA) have expanded the group's outreach. As highlighted elsewhere in THE BRIDGE, the RCBB will be one of the main attractions at The Great American Brass Band Festival, Danville, KY, June 12-13.

Excerpted from the SPARKE CONVERSATION, we can quote further achievements for the RCBB, courtesy of Bob Bernat's voice: "We expect to do a lot more recordings. That's where we see our major increase (in activity). We are doing two in our next fiscal year (1992-93) and will eventually get about three per year for the great practical reason that we need the income. They support our touring. If we get those recordings out around the country and the world, our ability to get contracted performances is enhanced." In November the band recorded **CONCERT IN THE PARK**, released on both cassette and CD. Later this year the band should complete **FOOTLIFTERS**, a disc featuring 18 British and American marches, for release in Western Europe by Polyphonic Productions.

To top off this incredibly successful year the RCBB is able to announce that their National Endowment for the Arts Challenge Grant fund-raising campaign reached the \$675,000 goal in June 1992, one year ahead of schedule!!

Triangle Brass Band was invited to perform for the second year in a row at The Southeast Brass Conference, October 31-November 1, 1992 on the campus of The University of North Carolina, Chapel Hill. The Conference featured several top-notch clinicians and soloists, including May Ann Craig (euphonium), Philip Farkas (French Horn), Mark Gould (Trumpet), David Lewis (Tuba), John Marcellus (Trombone), and Rick Lillard (Jazz Trombone). Crown Chamber Brass opened the Conference with a concert and the morning/afternoon sessions that followed featured clinics and master classes by the above-named artists.

Saturday evening's Gala Concert, entitled **A CELEBRATION IN BRASS**, opened with the UNC Symphonic Band, directed by Dr. James Hile. The band performed Shostakovich's *Festive Overture* and then assumed the difficult and unsung role of accompanying various guest soloists. The solo works chosen ranged from traditional Herbert Clarke arrangements to more contemporary pieces, such as the *Colloquy for Solo Trombone and Symphonic Band* (1967) performed by John Marcellus. The first half of the program concluded with *Tangents for Brass Quintet and Symphonic Band*, a 1990 work of John Wesson, which featured The United States Army Brass Quintet with the symphonic band. UNC's Jazz Band, directed by James Ketch, took the stage for the second half of the program and delighted the audience with classic jazz tunes, such as Ellington's *It Don't Mean a Thing*, as well as contemporary jazz sounds. Rick Lillard was the featured artist with this group and entertained the audience with his smooth trombone style, skat-singing techniques, and water-bottle antics.

Sunday morning's Conference opened with master class sessions conducted by members of The U.S. Army Brass Quintet. **The Triangle Brass Band's** concert commenced at 11:00 A.M. Interim conductor Dr. James Hile assembled a powerful and yet entertaining program to showcase the group on

NABBA Board Nominations Due April 30, 1993

In theory, at least seven vacancies in the NABBA Board of Directors will occur in September, 1993.

To nominate a qualified candidate, please complete the nomination form provided in this issue (or copy of it) and mail it by April 30, 1993 to:

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

Only individual members and member-band delegates are eligible to hold office. All nominees must be current NABBA Members. The term of the new Board members will be three years, from the Board's Annual Meeting in September 1993 to the Board Meeting September 1996.

Term expires September 1993: Charles Arnold, Robert Croft, Paul Droste, Milt Hovelson, Don Kneeburg, Don Stine, Richard Tolley

Term expires September 1994: Brian Bowman, George Foster, Ronald Holz, Beth Hronek, Tom Myers, Sara North, Tom Palmatier, Michael Russo, Bert Wiley, Johnny Woody

this occasion. Selections included Gregson's *Prelude for an Occasion*, *The B.B. and C.F. March* by J. Ord Hume, Sparke's *Barn Dance and Cowboy Hymn*, Arnold's *Little Suite for Brass* and *Serenade* by Derek Bourgeois. Euphonium soloists Randy Guptill and Eric Grush were featured on Bryce's *Rondelleto for Two Euphoniums* and Dr. Hile's own arranging talents were showcased as the Band performed his adaptations of *Salvation Is Created* (Tschesnokoff), three movements of Verdi's **REQUIEM**, and Hopak by Khatchaturian, which served as the band's encore. Sunday's afternoon session featured a clinic on Teaching Brass Students, and concluded with a recital by The U.S. Army Brass Quintet.

The Triangle Brass Band enjoyed their opportunity to participate in The Southeast Brass Conference and look forward to continuing to represent the brass band tradition at similar conferences, both those "close to home" and wherever brass players come together to share educational and performance growth.

The Bainbridge British Brass Band. Conductor Ed Mobley has sent THE BRIDGE this positive report on their recent efforts:

Bainbridge, a Georgia town of 15,000 located in the Southwest region of the state, is home to a British Brass Band. It is the only such band [Non-Salvation Army] in Georgia as far as I can determine.

When I first came to the community to become President of Bainbridge College, a new two-year school, I discovered the concrete base of a former gazebo in the downtown park. We began gathering brass players on this foundation of the gazebo and play for the singing of carols each Christmas Eve. The players would number 7 or 8 and would be composed of whoever happened to be in town for the holidays. I realized in 1986 that the interest was great enough to found a real brass band in the style of the British bands. The

next step was a giant one: I approached Sam Griffin, publisher of the local newspaper, *The POST-SEARCHLIGHT*, and a good friend, who is often the originator or supporter of maverick ideas. Sam liked the idea immediately and enthusiastically agreed to sponsor the band, resulting in a complete set (except TB's) of Yamaha instruments, which were financed through a five-year lease/purchase plan.

I read Perry Watson's book, **The Care and Feeding of A Community British Brass Band**, and attended his workshop in Raleigh; he later conducted one of the Yamaha workshops in Bainbridge.

The players represent an all-American cross section of the community: for-ester, optometrist, students, business people, technologist, teachers (including a few band directors), and Episcopal priest (who learned from scratch), and even a dedicated tuba player who happens to be a superior court judge. We have rehearsed in band rooms and other locations; however, the present facility is the most satisfactory. We practice weekly in a children's theater operated by the college in a local mall.

The Bainbridge British Brass Band is regarded, I believe, as the town band. The gazebo was rebuilt on the original site and offers a turn-of-the-century look to the beautiful park in the town square, where numerous events take place. The Christmas Eve carols are now a traditional program. If the weather is fair, and it mostly is here in South Georgia, the audience will number close to a thousand. The *POST-SEARCHLIGHT* provides the audience with words to the carols. We use a compere and script with most programs.

The band has played a variety of outdoors events: Swine Time Festival, Mayhaw Festival, Mayor's Day, July 4th, and a "Brown Bag" occasion several times a year, one of which is the town's annual Riverside Artsfest, a three-day major civic attraction.

Additionally, the band has played for several church services, where we build our music program into the normal order of service, using hymns from the particular hymn books.

Out of town performances include the featured entertainment at two memorial celebrations at Andersonville, site of the well-known Confederate prison.

Recently the **BBBB** performed at a colorful Christmas show at nearby Seminole State Park, where there was a lighted houseboat parade, culminating in the lighting of the great tree across the lake—a beautiful sight.

Although I have attended a national contest as an observer/listener, the band has not competed. The competency of the musicians ranges from a Masters in Trumpet Performance to one who hadn't touched a horn in twenty years. Rehearsals are sometimes sparsely attended, and we do not have a waiting list to enter; however, we do enjoy what we do, and some day we may attend a contest.

One example of the dedication of the **BBBB** members is their willingness to support the work of The Salvation Army. The local chapter refers to us as an honorary SA Band and recently presented the band a plaque to recognize the band's efforts. For the second consecutive year, the band divided into two teams and played at four locations to promote the Christmas kettles on weekends. It's a pleasant duty, and it is nice to see the smiles directed towards the bright red **BBBB** shirts.

We have a complete set of instruments, a good library, plenty of opportunities to perform, and some very dedicated people who are willing to play in rain or shine, fair or cold, just for the love of it. Isn't that what it's all about?

The United States Army Brass Band finished 1992 with a successful tour of the mid-Atlantic coast and a joint appearance with **The Atlantic Brass Band**. The New Year brought a return to Washington for participation in the In-

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augural activities. Captain Thomas Palmatier led **The Army Herald Trumpets** in numerous televised performances and played a key behind-the-scenes role in planning music support to inaugural events.

The last week of January found The Band's headquarters brimming with tubas and euphoniums for **The Army Band's 10th Annual Tuba-Euphonium Conference**. Familiar faces such as NABBA board member Brian Bowman, Harvey Phillips, Dan Perantoni, and Winston Morris made this special anniversary event. The conference featured the first ever Armed Forces Brass Ensemble, conducted by NABBA board member Tom Palmatier and including the finest performers from all the services. The concert featured the just-published brass choir arrangements of Dr. Roger Cody.

During February 25-27, The Army Band hosted the Eastern Trombone Workshop featuring famous jazz trombonist Carl Fontana. All of this serves as a warm-up for the arrival in our nation's capital of the finest brass bands from North America—at NABBA '93!! The weekend promises to have a record turn-out and star-studded cast of judges, clinicians, and soloists will offer something for everyone. Check elsewhere in this issue for further details. Participating bands will receive packets with all the information they need for a successful visit. Courtesy of Janet Howells-Tierny, US Army Brass Band.

Brass Band Recording Reviews

By R.W. Holz

We are playing "catch-up" in our record reviews and should be back on schedule by our April issue. In the meantime these mini-reviews contain highlights only but with the underlying assumption that the reviewer recommends the recording unless otherwise stated.

Sweet By and By Canadian Staff Band (Brian Burditt) WRC8-6624 Program: *The Great Revival* (Gordon), *Sweet By and By* (Ballantine), *Variants on St. Francis* (Chaulk) [David Chaulk, euphonium soloist], *For Our Transgressions* (Calvert), *Majesty* (Downie), *Cairo Red Shield* (Raikes), *The Eternal Quest* (Steadman-Allen) [Clarence White, trombone soloist], *Reverie* (Downie), *Peace Like a River* (Bulla) [Featuring trombone section], *Finale to Symphony #4* (Tchaikovsky/Gordon), *Lord, How I love You* (Condon) [This item on CD only] TT: 70.00 I believe this is the finest recording I have heard of this band. Brian Burditt should be commended for some splendid work with this talented ensemble. Their soloists are first rate and the literature provided is an excellent cross-section of recent SA music and old classics. Brass band students will be interested in Morley Calvert's challenging devotional work, *For Our Transgressions*, as well as the early Steadman-Allen trombone feature, *The Eternal Quest*. New compositions and arrangements by Bill Gordon, Len Ballantine, and Kenneth Downie receive especially good attention. The technical brilliance displayed on the Tchaikovsky transcription is but one bit of evidence that allows this band very high ranking in the North American brass band scene. Highly Recommended!

Tribute: A Collection of Classic American Showpieces for Euphonium Steven Mead, Euphonium Soloist; Michigan State University Wind Ensemble (Kenneth Bloomquist) Polyphonic CPRM 118D. Program: *Original Fantasie* (Picchi/Mantia), *Night in June* (King), *From the Shores of the Mighty Pacific*

(Clarke), *Rhapsody* (Curnow), *Beautiful Colorado* (DeLuca/Roberts), *Concertino in B Flat* (Klengel/Falcone), *Fantasia di Concerto* (Boccalari/Kent-Akers), *Estrellita* (Ponce/Lake), *Atlantic Zephyrs* (Simons), *Believe Me If All Those Endearing Young Charms* (Mantia/Brasch/Maldonado), *Flower Song from Carmen* (Bizet/Harding), *Auld Lang Syne* (Mantia). A British euphonium virtuoso joins Professor Bloomquist and the Michigan State winds in this delightful tribute to two great euphonium players active in America this century: Simone Mantia and Leonard Falcone. Steven Mead needs no introduction to brass band fans! We allow this wind band feature in THE BRIDGE because so much significant literature for one of our primary instruments is so well-presented on this recording. The cassette review copy I received allows Mead's warm, lyrical sound to dominate in appropriate manner the fine wind accompaniments. Ample and informative notes on the music, Mantia and Falcone, and the performers are provided in the insert. The program has just the right balance between standard variation solos of the late 19th century variety and more recent or more unusual euphonium literature. Well-produced package—Highly recommended, especially for students of the euphonium.

Euphonic Sounds: The British Tuba Quartet Polyphonic CPRZ 009D. Program: *Celestial Suite* (Bulla), *Il Ritorno* (Diero/Ferguson), *They Didn't Believe Me* (Kern/Holcombe), *Quartet for Brass* (Ramsoe/Buttery), *Mon coeur se recommande a vous* (Lasso/Robinson), *John, Come Kiss Me Now* (Byrd/Winter), *Bocoxe* (Powell/Buttery), *The Favorite Rag* (Joplin/Sabourin), *Spiritual Jazz Suite* (arr. Niehaus), *Greensleeves* (arr. Buttery), *Get Me To the Church On Time* (Lerner and Lowe/Belshaw), *Air from Suite #3* (Bach/Werden), *The Pink Panther* (Mancini/Krush), *Euphonic Sounds* (Joplin/Werden), *You Made Me Love You* (Monaco/Holcombe), *Finale from William Tell Overture* (Rossini/Smalley). The second Steven Mead cas-

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sette we received from Polyphonic is also a winner! Here three young veterans of the British brass band and symphonic scene join Mead in a delightful potpourri of items for 2 euphoniums and 2 tubas. They overcome the timbral limitations of the combination, in terms of listener attention, by supplying a wonderful variety of pieces, from serious "classic" compositions to Broadway tunes to Renaissance madrigals. I especially enjoyed the first cut, Steve Bulla's *Celestial Suite*, filled with quodlibets from past brass band classics by Goffin, Ball, Leidzen, et. al.

Variants: Music For Euphonium and Piano David Chaulk, Euphonium, and Stephen Bulla, Piano. Independent Release from the two artists (Bernel Music can locate). Program: *Euphony* (Redhead), *Shenandoah* (arr. Bulla), *The Carnival of Venice* (Arban/Leidzen), *Consecration* (Chaulk), *Ransomed* (Marshall), *Andante and Scherzo* (Chaulk), *Symphonic Variants* (Curnow). David Chaulk, euphonium soloist of The Canadian Staff Band, demonstrates on this cassette why he is one of North America's finest exponents of his instrument. He is also developing into a fine composer of brass band works, several examples of which, in piano transcription, are on this tape. I understand this recording was put together a few years back but has only just been edited and mastered by Steve Bulla, who serves as the competent accompanist. The euphonium is recorded very well, while the piano is just a bit bright (almost electronic) for my taste, but this is not a serious drawback. In many respects this tape is, using the sports cliché, a clinic in solid euphonium playing! The old Arban's *Carnival*, as arranged by Erik Leidzen, is given a particularly breathtaking reading, along with some whimsical adjustments in the interludes provided by Mr. Bulla.

Toccata: The Sovereign Brass (Sextet). WRC4-6464. World/The Salvation Army. Program: *Praise* (Heaton), *In the Garden* (Broughton), *Canadian Folk Song Suite* (Calvert), *Bumble Bee* (Rimsky-Korsakov/Broughton), *Calvary Track*

(Chaulk), *Toccata* (Heaton), *Procession of the Nobles* (Rimsky-Korsakov/Hunter), *Carnival For Six* (Arban/Leidzen/Chaulk), *French* (Chaulk), *Sheaves* (Broughton), *Light Walk* (Gott), *Rondo Alla Turca* (Mozart/Hunter), *Promises* (Broughton). This brass sextet plus a percussionist is made up of very fine musicians from the Toronto area, most of whom are active in Salvation Army brass bands, including several of whom are principal players in **The Canadian Staff Band**. Several of the items are scored-down versions of SA classics, like Heaton's *Toccata* (which, by the way, was originally written as a piece of chamber brass!) and Calvert's *Suite*. Other items come from the fine **Sextet Journal** published by The SA's Eastern Territory, New York. The instrumentation usually calls for 2 cornets, alto, trombone, euphonium, and bass, but on this cassette the top two players frequently use Flugelhorn and/or piccolo trumpet for special lines and effects. The playing is at all times very fine with many superb moments. All brass band musicians should have chamber brass experience. Here is a good starter tape that shows what is available for such a combination! The recording is excellent (we expect that from Ted Marshall these days) with a good "live" feel to the group's sound.

National Brass Band Championships of Great Britain and GALA CONCERT, 1992. Grimethorpe (Frank Renton), Black Dyke+ (James Watson), Massed Bands* (Howard Snell and Derek Bourgeois), and Soloists Roger Webster (cornet) and Nicholas Childs (euphonium). Live recording, October 17, 1992. Polyphonic QPRL 056D. TT: 71.22 Program: *Happy and Glorious* (Bourgeois)*, *Crimond* (arr. Richards)*, *Toccata from Organ Symphony #5* (Widor/Sparke)+, *Temptresses for Trombones* (arr. Harvey)+, *New Jerusalem* (Wilby)—Winning performance by Grimethorpe; *Grand March from Aida* (Verdi/D. Wright)*, *Air from Suite #3* (Bach/Snell)*, *Pantomime* (Sparke)*—Nicholas Childs, soloist; *In Memoriam R.K.* (Howarth)+, *Your Tiny Hand*

(Puccini/Langford)+—Roger Webster, soloist; *Entry of the Gladiators* (Fucik)* I received this CD just as THE BRIDGE was going to press and decided, due to the dated nature of the live recording and because it is a fine example of the yearly spectacular in The Royal Albert Hall, to include it in this issue. The contest-winning performance by Grimethorpe is riveting; their off-stage cornetist really captured the spirit of Wilby's idea, despite the limitations that must have been placed on him. What an excellent addition to brass band literature! Black Dyke holds their own with a warm, musical reading of Howarth's *In Memoriam R.K.* and provide plenty of brass pyrotechnics on the Widor transcription. The two soloists offer top-flight, sensitive performances, showing why they were chosen for such a pressure spot. The Massed Bands—Brittania Building, CWS Glasgow, and Brass Band Willebroek (Netherlands)—add the expected pomp and large-stroke gestures that one would wish for such a GALA. Highly recommended recording!

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