

VITA

Philip Bramwell GATELINET
Music Department
College of Fine Arts
Carnegie Mellon University
Pittsburgh, Pennsylvania

Gregg Business College; Licentiate of the Royal Academy of Music; Associate, Trinity College of Music; Associate, London Academy of Music.

Part-time Instructor (1957-1959), Assistant Professor (1959-1968), Director, Music Extension Department, Associate Professor of Music (1968 -), Director, Kiltie Symphony Band (1974 -).

ARTIST: British Broadcasting Corporation, England (1937-1952); Artist, Philharmonia Orchestra and London Symphony Orchestra, London, England (1952-1956); Member, Pittsburgh Brass Quintet (P); Professor, Trinity College of Music, London, England (1952-1956); Conductor and Founder of The Harmonie Ensemble and The Peter Cavan Orchestra. Director of The John Dickinson and the High Wycombe Municipal Bands. Founder and Executive Secretary, Carnegie Awards Festival, (P); Chairman, Eastern Region American Music Scholarship Association (1972 -); Chairman, Greater Pittsburgh Performing Arts Center (1970 -).

PROFESSIONAL SOCIETIES: College Band Directors Association; Incorporated Society of Musicians; Kappa Kappa Psi; Honorary Life Member; London Symphony Orchestra; Member Mechanical Copyright Society; Member ASCAP; Member: Performing Rights Society; Music Educators National Conference; Faculty Advisor: Phi Mu Alpha Sinfonia; Royal Music Association; Honorary Member: Tubists Universal Brotherhood Association; ~~Member: Tubists Universal Brotherhood Association.~~ *Mr. Arthur J. Reed*

CIVIC APPOINTMENTS: Dormont-Mt. Lebanon Rotary Club: Past President.

SOLO ARTIST:

London Symphony Orchestra (Royal Festival Hall-First Performance, Vaughan Williams Tuba Concerto)
BBC. Symphony Orchestra (Promenade Concert Royal Albert Hall)
BBC. Northern Orchestra
BBC. Concert Orchestra
Horsham Symphony Orchestra

Butler Symphony Orchestra
Carnegie Symphony Orchestra
Kiltie Symphony Band, (Carnegie Hall, New York)

Sir John Barbirolli, conductor
John Hollingsworth, conductor
John Hopkins, conductor
Rae Jenkins, conductor
John Hollingsworth, conductor
Richard Strange, conductor
Richard Strange, conductor
Richard Strange, conductor

RECORDING ARTIST: Recorded for Angel, Capital, Columbia, Decca, London, Nixa, Parlophone, Phillips, His Master's Voice, The National Gramophone Society and Golden Crest Records.

MISCELLANEOUS: Staff orchestral arranger for the B.B.C. during his service with the Corporation.

APPEARANCESLectures, Seminars, Judging, Conducting and Solo (Past 3 Years)

Winnipeg, Oakland (California) Buffalo (New York), Allegheny District Band, Detroit (Michigan), Syracuse Music Center, Scottish Rite Auditorium (California), Coos Bay (Oregon), Kansas City (Miss.), Chicago (Ill.), County Music Festival, Washington, Pa., Atlanta, William Penn Hotel, Pittsburgh Rotary Club, Grand Rapids, Mich. Greek Sing, Pittsburgh University, Thomas Jefferson High School, McKeesport High School, WPIT Radio, Morgantown, West Virginia, Mansfield State College, Pa.

PUBLICATIONS

C. G. Peters Corporation
373 Park Avenue South
New York, N. Y. 10016

"Days of Youth", Suite for Brass Choir (Band)
"Our American Cousins", Suite for Brass Choir (Band) or Concert Band.
Title for Concert Band "The Musical Mirror"
"Manning the Capstan", Fantasy for Concert Band
"Suite in Miniature" for Two Celli, two Bassoons or Two Tubas
"Divertissements", Trombone Quartet and other alternative instrumental combinations
"Trumpet Tune", for D Trumpet and Piano. Also Brass or Orchestral accompaniment
"Encore", French Horn and Piano
"Four Ceremonial Fanfares", Trumpets or Cornets
"Suite in Miniature", new edition for equal voiced Bb instruments

ARRANGEMENTS

"The Star", Trumpet-Cornet solo with piano accompaniment. Also Brass or Concert Band accompaniment.
"Ten Little Indians", Horn Eb solo with piano accompaniment. Also Brass Choir accompaniment.
"Old MacDonald", Trombone solo with piano accompaniment. Also Brass or Concert Band.
"London Bridge", Euphonium - Baritone solo with piano accompaniment. Also Brass or Concert Band accompaniment.
Mozart, Clarinet Quintet for Piano and Solo Clarinet Bb, First publication.
Mozart, Clarinet Quintet for Piano and Solo Clarinet A, Later publication.
Fugue No. 22 from Bach's Forty-eight (Flt. or Ob. 1, Ob. 2, Clar. Hrn. & Bssn.)
"Ricericare", Palestrina: Ob. Clar. Hrn. & Bssn.
"Introduction and Allegro Spiritoso", Senaille; Tuba and Piano or Trb. or Bar. Euph.
"Andante & Rondo" from Capuzzi Concerto for Double Bass, freely arranged for Tuba, Euphonium or Trombone and Piano.

ORCHESTRAL HIRE LIBRARY (COMPOSITIONS)

Overture "Springtime"
Overture "The Buccaneers"

ORCHESTRAL HIRE LIBRARY (ARRANGEMENTS)

"Shepherd on the Rock", Schubert
"Trombone Concerto", Rimsky Korsakov

BOOSEY & HAWKES

295 Regent Street
London, W. 1
Great Britain.

"Three Brass Band (Choir) Studies"

BESSON LTD.

(Affiliated with Boosey & Hawkes)

"Two Fanfares: "Militaire" and "Festival". Trpts. Troms. & Perc.
"Tripolka" Trio for Eb Trumpet-Cornet & 2 Bb Trumpets-Cornets,
Brass Band (Choir) accompaniment.

"Mexican Fiesta", Suite for Brass Band (Choir)

"Country Sketches", Suite for Brass Band (Choir)

NORMAN RICHARDSON ARRANGEMENTS

24 Denmark Street
London, W.C. 2, Great Britain.

"Two Fanfares", "Militaire" and "Festival". Trpts. Troms. & Perc.

"Grandfather Bear" (under pseudonym, Peter Cavan), Brass Choir-Band.

"Mazumba Rumba", novelty number (Peter Cavan), Brass Choir-Band

R. SMITH & CO.

210 Strand,
London, W.C. 1, Great Britain.

"Gems from Chopin's Works", Brass Choir-Band.

"Hungarian March", Berlioz, Brass Choir-Band.

Suite: The Isle of Avalon

SHAWNEE PRESS INC.

Delaware Water Gap,
Pennsylvania 18327

"Down in Demerara" Camp song.

S.P. & S. LTD.

117-121 Judd Street
King's Cross,
London, W.C.1, Great Britain

Total publications for the Salvation Army (Publisher S.P.&S.Ltd.) 74,
band, 62 vocal works and 12 pianoforte arrangements. A few with
American S. A. in New York.

ORIGINAL COMPOSITIONS AND ARRANGEMENTS AVAILABLE FROM THE WRITER

Overture, "Nottingham Fair", for Concert Band

"Theme and Variations" for Euphonium and Concert Band

"Concerto for Tuba", adapted from Capuzzi's Concerto for Double Bass
Accompaniment: Piano, Orchestra or Concert Band.

"Sonata for Tuba", adapted from Marcello's Sonata for String Bass
Accompaniment: Piano or Orchestra

Novellas "Three Sketches"
for Brass Band
by D. minor Decatta & Co. for
Roschil. Pub.
Telemann for Tuba
Associated Bands, Leipzig
Tuba & Piano

- "Concertino for Five", 1. Recitativo, 2. Waltz, 3. Scherzo
- "Concertino in Bb" for Viola (Clarinet Bb) and Chamber Orchestra.
Adapted from Stamitz's Sonata for Viola and Piano
- Piano Trio, "Elegy, Interlude and Caprice"
- "Sonatina" for Two Bass Instruments
- "Serenata", for Violin, Viola and Piano
- "Idyll" for Flute, Violin and Piano
- "Theme & Variations" for Cello (Tuba). Accompaniment Piano or Orchestra.
- "Severn Suite" by Elgar, arranged for Concert Band
- Mozart's "Fantasia in F minor for Mechanical Organ", arranged for
Concert band
- "Suite in Retrospect" for Junior High School Band
- "Yesteryear", Suite for Concert Band
- "Sonata" for Piano
- "Two Whimsies" for Piano
- "Introduction and Allegro" for Piano and Wind Ensemble
- "In Memoriam" for Concert Band, "Taps" and a Bach Chorale "All men must die"
- "The Honors Band", March for Concert Band
- "The Patriot", dedicated to Roberto Clemente, March for Concert Band
- "Suite of Marches" for Brass Choir-Band

COMPOSITIONS AND ARRANGEMENTS FEATURED ON EUROPEAN RADIO: Performing Rights Society
Distribution No. 177, issue of October 1974.

SWISS RADIO	Trumpet-Cornet Trio	"Cheer Up"
	Meditation	"Contemplation"
	March in "Scipio"	Handel, arr. P. Catelinet
	March	"On the March"
	Cornet-Trumpet Solo	"The Star"
	Theme & Variations	"A Sunbeam"
	Trumpet-Cornet Trio	"Tripolka"
NORWEGIAN RADIO	March	"Mein Gott Zu"
	Suite	"Days of Youth"
	Studies	"Three Brass Band Studies"
	Song	"Hallelujah to the Lamb"
UNITED KINGDOM & OVERSEAS	Suite	"Days of Youth"
	Trombone Solo	"Old MacDonald"
	Cornet Solo	"The Star"
	Trumpet Solo	"Trumpet Tune"

*Mahler 1. Concert Band
 Delia. Over the hills.
 Pictures at an Exhibition
 Brass-Trio For Piano & French Horn & Tuba
 Chamber Orch. & Viola Sonata
 Mussorgsky's Pictures at an Exhibition
 Stamaty developed into Concertino.*

Aug. 4

Fame brought by tuba forces him to leave country

Mr. Philip Catelinet takes American appointment

ENGLAND'S outstanding tuba player, Mr. Philip Catelinet, who has lived at 11, The Glen, Norwood Green, for 16 years, is leaving the country to take up an appointment in America. And one of the reasons he is going is because of the fame he has attained with this instrument.

It has resulted in him being earmarked as an instrumentalist which has prevented him making progress in other directions in the music world—as a conductor and composer. So he is sailing on the Queen Mary to America on August 30 to take an appointment in Pittsburgh where he will have the opportunity of fulfilling his ambition. With him will go his wife and their two children—Barry, aged 11, and Annette, 13.

Mr. Catelinet gave the first-ever performance of a concerto for the bass tuba—it was composed by Dr. Vaughan Williams—at the Royal Festival Hall two years ago. He performed it again at the Promenade Concerts at the Albert Hall last year and again this year in the B.B.C. Light programme's festival of music.

A talented musician, it is with the piano that he is most accomplished although he has not had the breaks to be recognised in this respect. He did give a performance in the Wigmore Hall with Betty Humby, now Lady Beecham.

Yet he was never trained to play the tuba with which he gained fame. "I have never had a lesson on a brass instrument in my life. I was just given one to play and I taught myself," Mr. Catelinet told the Times-Gazette.

He loves writing music and has had more than 20 compositions published, the most popular of these being the suite "Days of Youth." He has just had another four accepted by the publishers.

In America he will have the chance of doing what he wants—conducting, teaching and writing. He will be teaching and conducting vocal and instrumental teenage groups and will also be able to compose and arrange.

"It is an opportunity with a capital 'O' plus the fact that I am coming to the age when in this country I am being typed as an instrumentalist," said Mr. Catelinet, who is 45 years of age. "As far as this country is concerned I have had all the opportunities I could have wished to have had as an instrumentalist and have done well financially. But money is not always everything. I want to teach and have the opportunity of writing and this appointment gives me that opportunity."

Mr. Catelinet and his family will take one instrument to America—his grand piano.



PHILIP B. CATELINET

Assistant Professor, Music Dept.

CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH, PA.

Prior to coming to America and his present position at Carnegie, Mr. Catelinet fulfilled many musical commitments as arranger, composer, pianist, organist, and performer of brass instruments in Great Britain.

His professional solo work, brass and piano, have been with the B.B.C. concert band, London Symphony, Royal Philharmonic, Sadler Wells Orchestra, to name a few.

He has been staff arranger for the B.B.C., composer and arranger for Boosey and Hawkes, R. Smith Co. and has written technical and literary articles for many musical publications.

He has also served as adjudicator at many National British Band contests and musical festivals.

Mr. Catelinet has been associated with the Salvation Army for many years and has contributed a large number of compositions to S.A. band music. Besides his many duties at Carnegie Tech. he still finds time to serve as bandmaster of the S.A. Temple Band in Pittsburgh, U.S.A.



Bandmaster / Professor

Philip B. Catelinet

Philip B. Catelinet and his family emigrated from Great Britain to Pittsburgh in 1956 so that, in addition to his professional vocation, he could take up duties as the music consultant for The Salvation Army in the greater Pittsburgh area. Thus, for twenty years, Phil has been heavily involved with development of the music forces of The Salvation Army in the Western Pennsylvania Division. He rendered distinguished service as bandmaster of the Pittsburgh Temple Corps band for over 10 years. As increased recognition for his musical talents brought added responsibilities to his work at Carnegie-Mellon University, Phil continued to serve the Temple Corps as organist but time would not permit him to remain active as the bandmaster. Both his children, Annette and Barry, were members of the Temple Corps Band during their teenage years.

As an internationally renowned composer of Salvation Army music, Phil has contributed 75 pieces for band, 63 vocal selections and 12 piano works which have been published in Salvation Army journals. Together, these compositions cover the full range of the Army's musical forms and graded materials, from music for the most advanced ensembles to challenging pieces for young, beginning bandsmen and songsters. Phil has been a guest conductor, clinician, and soloist (piano and tuba) for The Salvation Army throughout North America. Always an educator with concern for the proper development of young performers, Phil has taken special interest in hundreds of Salvation Army youth, lending encouragement and support in their pursuit of musical careers.

Pittsburgh's music and education communities, and The Salvation Army, will feel keenly the loss at his leaving. Phil, with his wife Rosalind, has chosen to return to his native England for retirement this fall. (Mrs. Catelinet has rendered valuable service as organizer and leader of the Army's golden age programs in Pittsburgh.)

Perhaps, the honor that best expresses the gratitude owed Phil was presented recently at Carnegie-Mellon University's commencement exercises when he was appointed Professor Emeritus of this distinguished institution.

All will miss him, saluting him as he leaves and wishing him all the best as he carries on his work with God-given talents in his homeland.

England's Finest on Tuba Takes Over 'Army' Band

By ERRETT H. SMITH
By profession Philip Bramwell Catelinet is a tuba player.

In fact he was rated the finest tuba player in England. Mr. Catelinet played the tuba for half a dozen years with the famed London Philharmonic and several other big orchestras in the British capital.

In 1954 he gave the initial performance at the Royal Festival Hall of the first concerto ever written for a bass tuba.

But Mr. Catelinet doesn't like playing the tuba. So he and his family came to America last fall in search of broader opportunities. He particularly wants to teach and to compose.

MR. CATELINET today is the newly commissioned bandmaster of the Salvation Army's Pittsburgh Temple Corps.

Soon after he arrived in Pittsburgh Mr. Catelinet met William Steinberg, conductor of the Pittsburgh Symphony Orchestra.

The tuba star had played for Mr. Steinberg when the latter conducted the London Philharmonic two years ago.

Said Mr. Steinberg:

"That was a wonderful orchestra. Why did you leave it?"

Replied Mr. Catelinet:

"Did you ever play the tuba?"

"No."

"If you had you would understand."

Mr. Catelinet explained that playing the tuba is likely to become boring. He said:

"You have to sit for two hours at a stretch and maybe you play only a few notes. It gets very monotonous."

Mr. Catelinet plays all



PHILIP B. CATELINET

... Britain's top tuba player getting ready to toot.
Sun-Telegraph Photo by Morris Eerman

brass instruments as well as the piano and pipe organ.

HE BEGAN STUDYING at seven to become a concert pianist. When he graduated at 18 he was scheduled to make his formal debut.

He related:

"My family didn't have the money. They wanted us to hire a hall at 200 pounds (\$600) a night for six nights. I went to work doing musical arrangements for the Salvation Army."

Mr. Catelinet has written music. His compositions and arrangements include 100 vo-

cal and instrumental pieces.

His most recent is the "Allegheny March" for Carnegie Tech's kiltie band.

IN THE FALL of 1953 Mr. Catelinet played in two Brahms concerts in London under the late Arturo Toscanini. He said.

"I expected a very temperamental person. Instead he was very gracious.

"His main attribute was a clear and concise beat. He was extremely thorough. There was no let up at rehearsal.

"If something went wrong

he would stop and go back to the beginning. Perfection was his purpose."

AT THE SALVATION Army Mr. Catelinet will lead the organization's 32-piece all brass band and will train the junior band.

Mr. Catelinet will welcome the Salvation Army's International Staff band, of London, when it arrives here for two concerts, April 13 and 14.

The Catelinets have two children. Barry, 11, plays the cornet and piano. Annette, 13, plays the piano.

BANDMASTER PHILIP CATELINET

Philip Catelinet, presently assistant professor in the music department of Carnegie Institute of Technology, has had a wealth of experience in the field of music, both in The Salvation Army and professionally. He is well known on both sides of the Atlantic as a composer, conductor, performer and teacher.

He is a Licentiate of the Royal Academy of Music, an associate of the Trinity College and the London Academy of Music and a former instructor at Trinity.

His professional playing on brass, piano and celeste has afforded him membership in many outstanding organizations including the British Broadcasting Company concert band, concert orchestra, opera orchestra and symphony orchestra; the Philharmonic Orchestra; the London Symphony Orchestra; the Royal Philharmonic Orchestra and the Covent Garden Orchestra.

He has appeared as soloist with a number of orchestras, including the London Symphony and the British Broadcasting Symphony, and had the distinction of playing the world premiere of the Vaughan Williams Concerto for Tuba in London's Royal Festival Hall. It was partly as the result of the Bandmasters' Association that this eminent British composer wrote his Prelude on Three Welsh Hymn Tunes especially for Salvation Army Bands.

The name of Philip Catelinet is familiar to Salvationist musicians in all parts of the world, for he has had more than one hundred compositions and arrangements published, both vocal and instrumental. 'Winnipeg Citadel Jubilee' is one of the most recent, and it has been recorded by the International Staff Band. He is at present Bandmaster of the Pittsburgh Temple Band.

A Call. Catelinet, who started out as a child in the brass section of a Salvation Army band, now plays tuba for both London's Philharmonia Orchestra and the London Symphony. Six weeks ago, he got an important call. The London Symphony, preparing for its 50th jubilee concert, had asked Ralph Vaughan Williams, Britain's No. 1 composer, to write a special composition for the celebration. Vaughan Williams just happened to have a tuba concerto* lying around, agreed to have it played if the orchestra had a tubaman up to the job. Would Catelinet like to audition for Vaughan Williams?

Into London's frisky traffic went Catelinet, his tuba and his piano accompanist. At Vaughan Williams' house in Regent's Park, he played for the old (81) composer, who quickly approved. Catelinet practiced till he knew the concerto inside and out, rehearsed only twice with the orchestra (under Sir John Barbirolli) before the big night.

Unhappily, there was a mix-up at the concert: Catelinet's place on the program was changed without his knowledge, and he had to wait in the wings, hugging his tuba, for 20 minutes. By the time they got onstage, both Catelinet and his instrument (which, like all cussed brasses, needs a lot of last-minute tootling to warm it up) had a case of chills. The orchestra broke into the concerto, and the tuba came in disconcertingly off cue. The whole

first movement, in fact, sounded as if there were pigeons in the brass, alas.

A Romp. The tuba yawned self-consciously through a mass of quavers like a gigantic empty stomach, rumbling from note to note, fluffing some quick passages, squawking agonizingly slowly through deep bass notes. Then came the cadenza, which was really too intricate for a tuba. The instrument cleared its throat and got going. But soon the movement ended in a romp, with orchestra and tuba neck and neck. The second movement came off beautifully. In a slower, sustained tempo, Catelinet poured out a rich sound, often booming up from the bass into a fruity contralto. Warmed up now, he launched into the difficult final movement with confidence. The tuba lumbered along in its elephantine way and right into another cadenza. This time Catelinet's solo came off well, and tuba and player ended with a fine flourish.

There were hearty rounds of applause for Tubaman Catelinet, Conductor Barbirolli and Composer Vaughan Williams, who was sitting in the front row. Next day the *London Times* summed up: "The tone . . . was sufficiently rich and warm to fire any composer's imagination, but [Catelinet] did not suggest that the tuba can do much in the way of varied phrasing or dynamic nuance to repay promotion to a solo status."

The *Times* may have been right, but none could deny that Phil Catelinet had struck a blow for the tuba.

* Other such unusual compositions: Vaughan Williams' own *Romance for Harmonica and Orchestra*, Serge Koussevitzky's *Concerto for Double Bass*, Jaromir Weinberger's *Concerto for timpani*, with four trumpets and four trombones, Mozart's *Adagio and Rondo* for glass harmonica, flute, oboe, viola and cello.



WILLIAMS & CATELINET
Pigeons in the brass, alas.

Brian Seed

A Blow for the Tuba

As any musician knows, it takes a lot of brass to be a tuba player. Generally tubas range in size from the B-flat tenor (10 lbs., 151 in. of tubing), which is hugged to the player's chest and sometimes goes ah-pah, to the large, economy-size B-flat bass (29 lbs., 387 in.), which is often worn somewhat like a life preserver and mostly goes oom-pah. One thing that tuba players have in common is a fear that audiences are laughing at them. To many non-musicians, indeed, the tuba appears absurd—there is always some fellow in the audience who hopes to see a pair of pigeons flutter wildly out of the bell at first blow. But there are serious musicians with courage and talent enough to pursue this particular musical career without suffering any noticeable inferiority complex.

Such a man is 43-year-old Phil Catelinet, one of England's foremost tuba players. Last week Phil Catelinet realized a secret dream of tubamen everywhere: he played a full-fledged tuba concerto with the London Symphony.

A Call. Catelinet, who started out as a child in the brass section of a Salvation Army band, now plays tuba for both London's Philharmonia Orchestra and the London Symphony. Six weeks ago, he got an important call. The London Symphony, preparing for its 50th jubilee concert, had asked Ralph Vaughan Williams, Britain's No. 1 composer, to write a special composition for the celebration. Vaughan Williams just happened to have a tuba concerto* lying around, agreed to have it played if the orchestra had a tubaman up to the job. Would Catelinet like to audition for Vaughan Williams?

Into London's frisky traffic went Catelinet, his tuba and his piano accompanist. At Vaughan Williams' house in Regent's Park, he played for the old (81) composer, who quickly approved. Catelinet practiced till he knew the concerto inside and out, rehearsed only twice with the orchestra (under Sir John Barbirolli), before the big night.

Unhappily, there was a mix-up at the concert: Catelinet's place on the program was changed without his knowledge, and he had to wait in the wings, hugging his tuba, for 20 minutes. By the time they got onstage, both Catelinet and his instrument (which, like all cussed brasses, needs a lot of last-minute tootling to warm it up) had a case of chills. The orchestra broke into the concerto, and the tuba came in disconcertingly off cue. The whole

first movement, in fact, sounded as if there were pigeons in the brass, alas.

A Romp. The tuba yawned self-consciously through a mass of quavers like a gigantic empty stomach, rumbling from note to note, fluffing some quick passages, squawking agonizingly slowly through deep bass notes. Then came the cadenza, which was really too intricate for a tuba. The instrument cleared its throat and got going. But soon the movement ended in a romp, with orchestra and tuba neck and neck. The second movement came off beautifully. In a slower, sustained tempo, Catelinet poured out a rich sound, often booming up from the bass into a fruity contralto. Warmed up now, he launched into the difficult final movement with confidence. The tuba lumbered along in its elephantine way and right into another cadenza. This time Catelinet's solo came off well, and tuba and player ended with a fine flourish.

There were hearty rounds of applause for Tubaman Catelinet, Conductor Barbirolli and Composer Vaughan Williams, who was sitting in the front row. Next day the London *Times* summed up: "The tone . . . was sufficiently rich and warm to fire any composer's imagination, but [Catelinet] did not suggest that the tuba can do much in the way of varied phrasing or dynamic nuance to repay promotion to a solo status."

The *Times* may have been right, but none could deny that Phil Catelinet had struck a blow for the tuba.

* Other such unusual compositions: Vaughan Williams' own *Romance for Harmonica and Orchestra*, Serge Koussevitzky's *Concerto for Double Bass*, Jaromir Weinberger's *Concerto for timpani*, with four trumpets and four trombones, Mozart's *Adagio and Rondo* for glass harmonica, flute, oboe, viola and cello.

A Blow for the Tuba

As any musician knows, it takes a lot of brass to be a tuba player. Generally tubas range in size from the B-flat tenor (10 lbs., 151 in. of tubing), which is hugged to the player's chest and sometimes goes ah-pah, to the large, economy-size B-flat bass (29 lbs., 387 in.), which is often worn somewhat like a life preserver and mostly goes oom-pah. One thing that tuba players have in common is a fear that audiences are laughing at them. To many non-musicians, indeed, the tuba appears absurd—there is always some fellow in the audience who hopes to see a pair of pigeons flutter wildly out of the bell at first blow. But there are serious musicians with courage and talent enough to pursue this particular musical career without suffering any noticeable inferiority complex.

Such a man is 43-year-old Phil Catelinet, one of England's foremost tuba players. Last week Phil Catelinet realized a secret dream of tubamen everywhere: he played a full-fledged tuba concerto with the London Symphony.



Brian Seed

WILLIAMS & CATELINET
Pigeons in the brass, alas.