

The

# BrassBand Bridge



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

March 1997 Issue 67



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## 1997 PRE-CONTEST ISSUE

*Brass Band of Columbus to represent NABBA at the Great American Brass Band Festival. Final Details of NABBA 1997, Performances and Workshops, Reviews and Articles Inside*

*Adjudicator Steven Mead (left) to guest solo at the Gala Concert of NABBA XV with the U.S. Army Brass Band*

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North American Brass Band Association, Inc.

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## Editor's Notes

It has been touch and go in my household as to whether this issue is produced before my wife Sarah produces our first child! I think she is going to win!

No doubt NABBA bands are well into another busy season of music making or deep in preparations for NABBA XV, or both. I had the pleasure of hearing Philip Sparke talk at the Midwest Band and Orchestra Clinic in December 1996 under the title "Wot, No Clarinets" NABBA was well represented and materials were distributed. However, it seems that most or all of the audience knew something about brass bands, and although Philip's job was to talk about the brass band movement in general, the North American movement was only mentioned in passing. I hope that at future Midwest meetings it might be possible for us to be represented as an important and growing movement. Plans are already underway with applications being made for Midwest 1997.

This issue will update members on the upcoming competition which looks once again to be a very exciting weekend of music making and of camaraderie. I still need members to volunteer to review all sections for the next issue of the *Bridge*; if you are interested please contact me as soon as possible. Otherwise I may be calling you!

The **Brass Band of Columbus** have distinguished themselves again by winning the annual Tape Competition and they will represent NABBA at the 1997 Great American Brass Band Festival. Hopefully there will be more entrants into this competition in upcoming years as this year only two bands sent in entries. Both the **Weston Silver Band** and **Triangle Brass Band** celebrate Anniversaries this season, and a brief article outlines WSB's fascinating history over the past seventy-five years.

This issue contains the usual Band Pro-

grams and Band News, and it is always interesting to see and hear what various member bands are playing. Keep sending those news and reviews either via mail, e-mail or by fax to George Foster! Many thanks to those of you who are regular in your submissions. There are also a number of substantial reviews of new recordings submitted by Ron Holz. I have always found that listening to other brass bands is a wonderful educational tool and Ron's detailed comments continue to be both enlightening and informative.

Please note the changes to Major Palmatier's e-mail and telephone numbers. The production of the *Bridge* is largely supported by the excellent work that Tom has accomplished in obtaining our advertisers. Let them know that you saw their ad in the *Bridge*!

Doug Yeo, one of our newest NABBA members and the bass trombonist for the Boston Symphony Orchestra comments on the Internet "We in the USA would do well to gain an appreciation of these brass colleagues across the pond and in our own backyard who play at the highest level simply because they LOVE it. There is no money in banding; just pride, honor, and the satisfaction of a job well done." It is exciting to see another prominent musician taking up the cause for brass banding. At the same time it is disappointing to read in foreign press by a "leading U.S. educator" that "we need to export British style brass bands to North America" (which, I am happy to say, prompted a swift and curt reply from NABBA Membership Chair Bert Wiley to straighten the readers out in this regard). We are all brass band missionaries in a sense, and to help that missionary work a NABBA publicity brochure will shortly be available. The NABBA Home Page is up and running, thanks to George Fos-

*continued on page 25*

## 1997 NABBA Contest Update

by Tim Holtan, Contest Coordinator

Fourteen bands, twenty-eight soloists and four ensembles are busily preparing for The North American Brass Band Association Championships XV in Red Wing, MN. Host **Sheldon Theatre Brass Band** (Milt Hovelson, coordinator) is rolling out the red carpet for an exciting event.

Adjudicators for the 1997 Contest are euphonium virtuoso Steven Mead, conductor and arranger Dr. Keith Wilkinson, and Senior Chief David Werden, retired euphonium soloist from the U.S. Coast Guard Band.

Highlights of NABBA XV include **The U.S. Army Brass Band** with guest Steven Mead, Steve Sykes, an international tuba soloist and conductor (Sun Life Brass Band), and the addition of an ensemble competition. No contest is complete without the exhibitors, the general membership meeting and the reading band. The tentative schedule for the April 18-19 event is:

### Friday, April 18

12:00-3:45	Solo and Ensemble Contest
3:00-5:00	NABBA Board of Directors Meeting
6:30-8:00	NABBA General Meeting
	Reading Band
8:20	Youth Band Section
8:50-9:50	Steve Sykes Brass Workshop (recital/clinic)

### Saturday, April 19

8:00-11:00	Challenge Bands Section
11:45-1:00	Open Bands Section
1:00-2:50	Honors Bands Section
3:20-5:00	Championship Bands Section
7:30	Awards Ceremony/Gala Concert

## The U.S. Army Brass Band Plays Fifth Gala Concert

The **U.S. Army Brass Band** (Capt. Tim Holtan) will make its fifth guest appearance at the 1997 NABBA Contest Gala Concert. In this, the 75th Anniversary year of the U.S. Army Band, "Pershing's Own," the Army Brass Band will bring plenty of new music and excitement to the stage.

International euphonium phenomenon Steven Mead will appear in a dual role at Contest XV, serving both as adjudicator and Gala Concert soloist. Steven, well known in North America as the solo euphonium with the **Brass Band of Battle Creek**, has held the solo chair in four of the top UK brass bands. In October, he performed with the CWS (Glasgow) Band, helping them capture the 1996 National Championship. As a professional euphonium soloist, Steven is in demand around the world. The North American premier of Philip Sparke's *Euphonium Concerto* will be a perfect showcase for Steven's rich expressive approach to musical performance and spectacular technique.

The U.S. Army Brass Band, in its sixteenth season, is particularly proud of its association with an expanding group of contemporary composers from the U.S. and abroad. Adding to their repertoire of commissioned works such as *Firestorm* (Stephen Bulla), *Carpe Diem* (Bill Himes), *Festival Overture* (Philip Sparke), and *The Second Dawning, Sunburst and Liberation: Paris 1945* (James Hosay), the U. S. Army Brass Band will bring four new works to the Gala Concert. Scottish composer and tubist Andrew Duncan (Royal Northern College in Manchester, the Halle Orchestra and Brass, and composer-in-residence for the Britannia Building Society Brass Band) composed the 75th anniversary commission, which the Brass Band will feature at the U.S. Army Band's Anniversary Concert at D.A.R. Constitution Hall in Washington, D.C. Other works in progress include a B flat cornet solo by Stephen Bulla, a multi-movement reflection on Jack Stamp's impressions of the UK, and veteran Army Band staff arranger James Hosay's latest concert march.

## Steve Sykes Clinic

"The most revolutionary tuba player the brass band world has ever known" is how the press described Steve Sykes recently. Renowned for his remarkable technique, his lucid "bel canto" tone and that breath-taking five and a half octave range, Steve's unique personality and individual qualities have reached audiences throughout the world. Steve will present a recital and clinic Friday evening, following the Reading Band and Youth Band Section.

A regular adjudicator at major band festivals, Steve's conducting career is regarded to be one of the most exciting talents in the movement. He has directed bands at the National Finals, British Open and European Championships. Plan ahead to include Steve's clinic in your busy Friday schedule!

By the time you read this issue, NABBA will be in the final preparation phase for our annual gathering, this year in Red Wing, MN April 18-19. If projections hold true, we should have another solid year, one marked by a fine group of North-Central NABBA bands that have not had the opportunity to join us in the past. The privilege of having the **United States Army Brass Band** again, along with guest soloist Steven Mead will enhance interest in the weekend.

Don't forget to bring your instrument for our **Reading Band** and **General NABBA Membership Meeting** on Friday evening. We will have a fine range of new music from many brass band pub-

lishers, and our adjudicators will serve as conductors.

NABBA also launches the small ensemble contest on Friday, along with the continuation of the Solo Contest, both improved this year with more prize incentives.

Our test pieces are proving challenging and interesting: *New Jerusalem* (Wilby), *Endeavor* (Sparke), *American Variations* (Fernie) and *Key West* (Barry). You will hear so much more music, of course, because of the concert nature of our contests. What a wonderful way to learn new literature and what a great way to get friends interested in our movement!

Our last newsletter printed the tentative schedule for the weekend, but you are reminded that that schedule is subject to change. I hope to send out one more newsletter after this *Bridge* issue if our readership and participating bands need further clarification.

Congratulations to the **Brass Band of Columbus** on their selection as NABBA's representative at this year's Great American Brass Band Festival, June 13-15. Their taped program, starting with a wonderfully clean reading of Broughton's *Jimmy Crack Corn* shows them to be in excellent form. The **BBC** will be return-

*continued on page 7*

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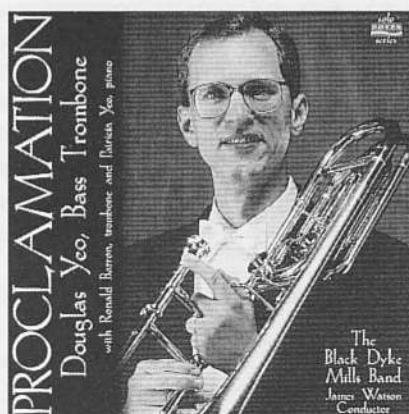
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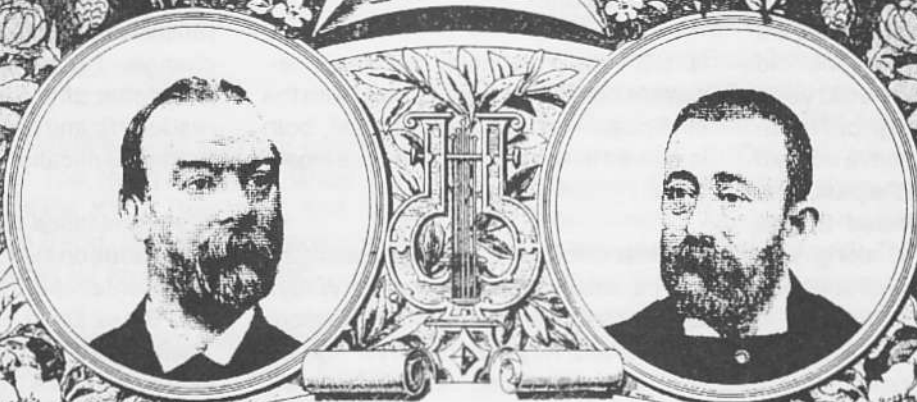
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3. Jurassic Park, Williams, ar. A. Catherall
4. Yellow Submarine, Len/McCartney, ar. A. Catherall
5. Mr. Jums, Hazell, ar. A. Catherall
6. Kraken, Hazell, ar. D. Barry
7. Where Is Love?, Bart, ar. D. Barry
8. Batman (The Movie), Elfman, ar. A. Catherall
9. Intrada, R. Farr
10. Born Free, J. Barry, ar. A. Catherall
11. As Long As He Needs Me, Bart, ar. D. Barry
12. Backdraft, Zimmer, ar. D. Stowell
13. Buddy (Selection), ar. D. Broadbent
14. Lady In Red, DeBargh, ar. D. Barry
15. Love Is All Around, Presley, D. Barry
16. Star Trek IV, Rosenburg, D. Barry
17. Far And Away, Williams, ar. P. Harper
18. I Will Always Love You, Purton, ar. D. Barry
19. Brazil, Barroso, ar. D. Broadbent
20. Black Sam, Hazell, ar. D. Barry

## Marches

1. Slaidburn, W. Rimmer
2. Punchinello, W. Rimmer
3. Midwest, Richards, ar. D. Broadbent
4. Ravenswood, W. Rimmer
5. Castle Coch, T.J. Powell
6. Shield Of Liberty, Richards, ar. D. Broadbent
7. The Champions, G. Willcocks
8. The Contestor, T.J. Powell
9. Viva Birkenshaw, W. Rimmer
10. Victor's Return, W. Rimmer

## Christmas Items

1. Troika, Prokofiev, ar. R. Farr
2. Ding Dong Christmas, D. Broadbent
3. Variations On Adeste Fidelis, D. Barry
4. Merry Christmas, Holder, ar. D. Broadbent

5. Do They Know It's Christmas, ar. D. Broadbent
6. Mistletoe and Wine, Strachen, ar. D. Barry
7. Stop The Cavalry, Levis, ar. D. Broadbent
8. Festive Fusion, P. Harper
9. Frosty The Snowman, Nelson/Rollins, ar. S. Smith
10. O Come All Ye Faithfull, D. Broadbent

## Overtures

1. Fingal's Cave, Mendelssohn, ar. G. Thompson
2. William Tell, Rossini, ar. G. Hawkins
3. Barber Of Seville, Rossini, ar. G. Hawkins
4. Light Cavalry, Suppe, ar. J. Greenwood
5. Nabuccodonosor, Verdi
6. Tancrède, Rossini
7. London River, Reginald Heath
8. Il Turko In Italia, Rossini, ar. J. Slinger
9. Die Felsenmühle, Reissiger, ar. W. Rimmer
10. Rule Britannia, ar. W. Rimmer

## Transcriptions

1. Farandole, Bizet, ar. D. Rimmer
2. Royal Fireworks, Handel, ar. D. Wright
3. Hungarian Rhapsody No. 2, Liszt, ar. D. Rimmer
4. Les Preludes, Liszt, ar. D. Rimmer
5. Scheherazade, Rimsky-Korsakov, ar. D. Rimmer
6. Water Music, Handel
7. Entry Of The Boyars, Halvorsen, ar. G. Jardine
8. Dream Children, Elgar, ar. H. Harris
9. New World Symphony, Dvorak, ar. D. Rimmer
10. Ninth Of January, Shostakovich, ar. D. Stevens

## Original Works

1. Key West, Darrol Barry
2. A Wessex Suite, Derek Broadbent
3. A Winter's Tale, Reginald Heath
4. Passing Moods, T.J. Powell
5. Othello, Drake Rimmer
6. Vectis Isle (Suite), Derek Broadbent
7. Rufford Abbey, Drake Rimmer

8. Cornish Festival, Eric Ball
9. Prelude, Clive Bright
10. Three Impromptus, Christopher Boodle

## Solos With Piano

1. The Acrobat, J. Greenwood
2. Grandfather's Clock, G. Doughty
3. The Ash Grove, H. Round
4. Carnival Of Venice, W. Rimmer
5. La Belle Americain, J. Hartmann
6. Jenny Jones, W. Rimmer
7. Capriccio Brillante, H. Belstedt
8. Silver Threads, W. Rimmer
9. Weber's Last Waltz, W. Rimmer
10. Kim, Alan Street

## Solos With Band

1. The Acrobat, J. Greenwood
2. Capriccio Brillante, H. Belstedt, ar. S. Smith
3. Grandfather's Clock, G. Doughty
4. Hailstorm, W. Rimmer
5. Rule Britannia, J. Hartmann
6. The Nightingale, H. Moss
7. The Cavalier, E. Sutton
8. Misty Eyes, D. Broadbent
9. Bluebells Of Scotland, A. Pryor
10. My 'Ain Folk, ar. D. Broadbent

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## President's Podium

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ing for a third time to the festival, having won the competition in the first year of its existence 1993 (the band then required to wait three years before applying again) and also having played in the inaugural 1990 event.

Last minute technical Contest questions should be addressed to our Controller, Captain Timothy Holtan: Office (703) 696-3647, FAX (703) 696-3904. General informational, logistical and travel questions should be addressed to Milt Hovelson and our hard working hosts, **Sheldon Theatre Brass Band**: (612) 388-8319. Hope to see you in Red Wing!

Ronald W. Holz, President.

## Brass Band Programs

**Brass Band of Battle Creek** (Kenneth Bloomquist). December 6, 1996; Christ Memorial Church \*with the Christ Memorial Church Choir, and December 7, 1996; Kellogg Auditorium, Battle Creek, MI. *Carnival Overture* (Dvorak/Brand); *Tuba Concerto* (Gregson), Philip Sinder, tuba soloist; *March of the Toys* (Maschwitz-Sherman/Fernie); *Guadalcanal March* (Rodgers/Fernie); *Polotskian Dances* (Borodin/Snell); *Troika* (Prokofiev/Farr); *Shepherd's Song* (arr. Richards); *The Christmas Song* (Torme/Sparke); *O Holy Night* (Adams/Wilkinson), Steven Mead, euphonium soloist; *Sleigh Ride* (Anderson/Gray); *The Message of Christmas* (Himes); *Silent Night* (arr. Langford); *Away in a Manger*\* (arr. Richards); *Christmas Fantasy*\* (arr. Langford); *O Come All Ye Faithful*\* (Willcocks/Steadman-Allen).

**Commonwealth Brass Band** (J. Jerome Amend/John Jones). November 10, 1996;

Oldham County High School, Buckner, KY. *Concertino* (Sachse), Jackie Amend, soprano cornet soloist; *Frolic for Trombones* (Heath), John Albrecht, Mildred Kemp, Steve Adrian, Charlie Rademaker and Bob Sprakties, trombone soloists; *Jimmy Crack Corn* (Broughton); *English Folk Song Suite* (Williams/Wright); *First Suite in E flat* (Holst); *Washington Grays* (Grafulla).

December 6, 1996; Kentucky Center for the Arts, Louisville, KY. *Canzon XVI* (Gabrieli); *Christmas Triptych* (arr. Curnow); *Ding Dong Merrily On High* (arr. Newsome); *In the Bleak Midwinter* (Holst/Broadbent), Bob Webb, cornet soloist; *Three Kings Swing* (Himes), Dick Washburn, flugelhorn soloist, Matt Englert, cornet soloist and Quentin Sharpenstein, tuba soloist; *O Come All Ye Faithful* (Wade/Broadbent); *A Canadian Brass Christmas* (arr. Henderson).

December 9, 1996; Christ Church Cathedral, Louisville, KY. *Christmas Triptych* (arr. Curnow); *In the Bleak Midwinter* (Holst/Broadbent), Bob Webb, cornet soloist; *Three Kings Swing* (Himes), Dick Washburn, flugelhorn soloist, Matt Englert, cornet soloist and Quentin Sharpenstein, tuba soloist; *O Come All Ye Faithful* (Wade/Broadbent); *Christmas Song* (arr. Himes); *Lullaby, Away in a Manger* (arr. Banks), Jim Recktenwald, flugelhorn soloist; *Have Yourself a Merry Little Christmas* (Martin & Blane/Wormald); *Frosty the Snowman* (arr. Himes) *March of the Toys* (Herbert Hanmer); *Sleigh Ride* (Anderson/Tomlinson); *Christmas Suite* (Bulla); *White Christmas* (arr. Himes); *Hallelujah Chorus* (Handel).

**Eastern Iowa Brass Band** (John W. de Salme). September 28, 1996; Mount Vernon, IA. *Olympic Fanfare and Theme* (Curnow); *Amigos Para Siempre* (Lloyd Webber); *Iowa Centennial March* (King); *Londonderry Air* (arr. Richards), Dennis Mondracek, cornet soloist; *Russian Cir-*

*cus Music* (Woodfield); *Opus One* (Oliver/Geldard); *Sugar Blues* (Williams/Morrison), Paul Waech, cornet soloist; *Cute* (Hefti/Sparke), Terry Reiter, percussion soloist; *South Rampart Street Parade* (Bauduc/Harries); *Iowa March* (Goldman); *Glenn Miller Special* (arr. Ashmore); *Seventy-Six Trombones* (Willson/Duthoit); *Amazing Grace* (arr. Himes); *America the Beautiful* (Ward/de Salme); *Battle Hymn of the Republic* (Wilhousky/de Salme); *The Stars and Stripes Forever* (Sousa/Bernat); *Americans We* (Fillmore).

December 7, 1996; Mount Vernon IA, and December 14, 1996; Red Oak, IA. *Dies Natalis* (Golland); *Selections from The Nutcracker* (Tchaikovsky/Williams, Hollamby, and Wilkinson); *Shepherd's Pipe Carol* (Rutter/Graham); *Troika from Lieutenant Kije* (Prokofiev/Farr); *A Christmas Offering* (Golland); *Frosty the Snowman* (Nelson & Rollins/Nelson), Lyle Hanna, bass trombone soloist; *Caribbean Christmas* (arr. Smith); *A New Christmas Festival* (Binney).

**Golden State British Brass Band** (John Swain). December 15, 1996; Music Hall, California State University, Los Angeles, CA. *Midwest March* (Richards/Broadbent); *Rhapsody for Euphonium and Brass Band* (Curnow), Norm Taylor, euphonium soloist; *Appalachian Mountain Folk Song Suite* (Curnow); *We Three Kings* (Hopkins/Horne), Linda Taylor and John Swain, E flat tuba, and Brad Dooley, B flat tuba; *A Christmas Festival* (Anderson/Wood); *Dem Bones* (arr. Langford); *Jerusalem* (Parry/Langford); *Sure and Steadfast* (Ball).

**Illinois Brass Band** (Colin Holman). November 7, 1996; Elk Grove High School, Elk Grove, IL: November 17, 1996; First Presbyterian Church, Libertyville IL: November 10; Gloria Dei

continued on page 13

## NORTH AMERICAN BRASS BAND ASSOCIATION, Inc.

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## Great American Brass Band Festival Picks BBC

*by Tim Holtan, Contest Coordinator*

The **Brass Band of Columbus** is the 1997 NABBA Tape Contest winner. Plan to join them in Kentucky for a great weekend of music, June 13-15, 1997. There were only two entries in the contest this year, so give good consideration to submitting a tape next year. This is an event your band will find very worthwhile.

According to Dr. George Foreman, festival coordinator, the tentative lineup of groups includes:

River City Brass Band (Pittsburgh, PA)  
The National Capitol Band of the Salvation Army  
Brass Band of Columbus (NABBA winner)  
Symphonia (Tuba/Euphonium alternative to the "Summit Brass")  
Advocate Brass Band (Host Band; 1880-1920 style community band)  
Ameriikan Poijat ("Boys of America" Finnish-American Brass Band)  
Naperville Municipal Band (Illinois)  
Olympia Brass Band (New Orleans)  
Saxton's Cornet Band (Civil War era)  
Olde Town Brass (Civil War era)  
Dodworth Saxhorn Band (Detroit)  
St. John's Bicycle Band (playing while cycling!)  
Dixie Power Trio  
Conversation (Nashville Jazz)  
Main Street Blues (Kentucky)

This year's theme will be Ragtime Music. The list bands and size of audience grows each year; and for a very good reason: come join the fun!

For more information of the GABBF, write to The Great American Brass Band Festival, c/o Dr. George Foreman, Norton Center for the Arts, Danville, KY 40422. Telephone: (606) 236-4692.

## Bulletin Features

**Stephen Booth's** tour through Canada and New York State last spring was the start of what is hoped will be other good contacts for NABBA bands. He is available as a soloist and conductor/clinician, perhaps with several bands sharing expenses. As former principal baritone with Black Dyke and BNFL, he should prove a fine person to feature on an instrument that needs further study. Stephen is also a composer and arranger and is interested in hearing from any American or Canadian composers who have written for, or would like to write for baritone. Stephen may be contacted at home 011-44-161-320-5250 or by fax 011-44-1565-614656.

The **Rolls Royce (Coventry) Band** (1995 First Section Champions) is seeking hosts for a ten day spring-summer 1998 tour targeting Ohio, Texas and Washington DC. They hope that their hosts would house the band, provide a fellowship supper (breakfast at host home) and strive for \$1500-2000 per concert to share expenses with Rolls Royce. For further information on the band, contact Dave Lea, 110 Maidavale Crescent, Styvechale, Coventry CV3 6GA, telephone 011-44-1203-419357.

## Brass Band Summer Camp

A three day **International Brass Band Camp** is to be held this summer, organized by Wally Ost of the Brass Band of Minot. The camp will feature Paul Droste as a guest clinician/conductor, and further details of this exciting new camp with fee structures can be obtained directly from Wally Ost, 622 1st Ave NW, Minot ND 58701.

### *Long Range Planning!*

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The **Commonwealth Brass Band** (J. Jerome Amend/John Jones) launched a mini-youth movement as it closed out the 1996 concert season. The CBB visited Buckner, KY on November 10 1996 for a performance with the Oldham County High School Symphonic Band. Each group presented several works before combining for the *First Suite in E flat* (Holst) and *Washington Grays* (Grafulla) to close the concert. A December 6 Christmas presentation brought together the Louisville Youth Orchestra, the West Louisville Boys Choir and the CBB. The orchestra's brass joined the CBB for the opening *Canzon XVI* (Gabrieli). After the groups performed individually, the band and full orchestra performed as the finale *A Canadian Brass Christmas* (arr. Henderson). CBB's final concert of the year, featuring another holiday program was at Louisville's Christ Church Cathedral on December 9, 1996.

The **Dominion Brass Band** (Tom Palmatier) presented three holiday concerts to benefit the Salvation Army during early December 1996. Each concert was performed in a local church, all to near capacity crowds. The programs included *The Star Spangled Banner* (arr.

Himes), and Stephen Bulla's *Bells of Christmas, Christmas Suite* (with the cornets donning sombreros for the mariachi section), *O Holy Night* featuring Sarah Witt on tenor horn, and *The Twelve Days of Christmas* (featuring Major Palmatier making a mad dash to cover the third percussion part). The tuba-euphonium quartet entertained with several lush carol arrangements, and the second half of the concerts included *Fanfare Prelude* (Curnow), *Midwinter* (Bulla), and *Three Kings Swing* (Himes). *Amazing Grace* accompanied a freewill offering which yielded over \$2000 for the Salvation Army. Major Palmatier also served as vocal soloist in *The Christmas Song* aided by some children in the audience. Salvation Army Captain Rick Mikles, area commander, and tenor hornist with **DBB** led the audience in a singalong medley, and the concert concluded with *Sleigh Ride*. Early January 1997 saw the **DBB** featured on WHRO-FM radio with their CD recording from the 1996 NABBA competition played for listeners throughout the region.

**Eastern Iowa Brass Band** (John W. de Salme) recently completed a very busy Sesquicentennial season for the state of

Iowa, coinciding with the band's tenth anniversary season. Their first concert of their new season included the most popular selections from their summer programs around the state (see Band Programs). This concert was recorded under the title *Celebration* and is now available on cassette or compact disc, available from David DeHoff, 890 Parkview Dr, Marion, IA 52302. They then launched into their Christmas season of concerts featuring Lyle Hanna performing Sandy Nelson's clever arrangement of *Frosty the Snowman*. In addition the band has produced a compact disc and cassette featuring the live contesting performances from NABBA XIII and NABBA XIV. Their hectic spring and summer schedule includes at least eleven concerts! They will also host the Third Annual Celebration of Brass Bands at Ushers Ferry, in Cedar Rapids IA on June 21, an all day event including the finest of brass band music from the region and featuring several guest bands.

The **Golden State University British Brass Band** (John Swain) is just in its first season and was co-founded by

*continued on page 24*



Golden State University British Brass Band



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## Brass Band Programs

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Lutheran Church, Downers Grove IL, and November 23, 1996; Cutting Hall, Palatine IL. *Star-Spangled Banner* (arr. Himes); *March from Le Coq d'Or* (Rimsky-Korsakov/Catherall); *Land of the Mountain and the Flood* (MacCunn); *Deep Inside the Sacred Temple* (Bizet/Wilkinson), Ron Grundberg and John Meling, euphonium soloists; *Australian Fantasy* (arr. Langford); *Trombone Concerto* (Orr), Michael Mulcahy, trombone soloist; *The Contestor* (Rimmer); *Fanfare Americana* (Gordon); *Variations on Laudate Dominum* (Gregson); *Miller Magic* (arr. Stephens); *Swedish Hymn* (arr. Graham), Guy Clark, cornet soloist; *Presto from Norwegian Rhapsody* (Lalo/Wilkinson); *Victors Return* (Rimmer).

**Lexington Brass Band** (Ronald W. Holz and Skip Gray). November 25, 1996; Hughes Auditorium, Asbury College, Wilmore, KY. *Strike Up The Band* (Gershwin/Richards); *Escapade* (Turrin), Mark Ridenour, piccolo trumpet soloist; *Pastime With Good Company* (Henry VIII/Roberts); *Jimmy Crack Corn* (Broughton); *Autumn* (John Stevens), Mark Ridenour, flugelhorn soloist; *A Psalm of Praise* (Curnow); *The Lord Above* (Holz); *Folk Dances* (Shostakovich/Hanson); *Ruby Tuesday* (Jagger & Richard/Catherall); *Quicksilver* (Graham), Mark Ridenour and Terry Everson, cornet soloists.

**National Capitol Band** of the Salvation Army (Stephen Bulla). November 9, 1996; St Pauls' Church, Charlottesville, VA. *Star Spangled Banner* (arr. Himes); *Stateside* (Graham); *Conquerors* (Curnow); *The Present Age* (Condon); *Valiant Endeavor* (Bulla); *Come Home* (Curnow); *Jesus Paid It All* (Bowen); *Great is the Lord* (Gordon).

December 2, 1996; Weinberg Center for the Arts, Frederick, MD. *The Bells of Christmas* (Bulla); *The Herald Angels*

(Leidzen); *The Joy of Christmas* (Redhead); *The Holly and the Ivy* (Court); *Christmas Tidings* (Holz); *A Christmas Collage* (Court); *"Worthy is the Lamb" and "Amen" from Messiah* (Handel/Gordon & Elloway); *Greensleeves* (arr. Elloway); *Farandole from L'Arlesienne* (Bizet).

**North Carolina State University British Brass Band** (John A. Fuller and Robert B. Petters). March 23, 1997; Stewart Theatre, NCSU, Raleigh, NC (\*with the NCSU Pipes and Drums). *Fanfare for NABBA* (Curnow); *God Save the Queen* (arr. Watson); *Star Spangled Banner* (arr. Sousa); *American Variations for Brass Band* (Fernie); *Overture to Egmont* (Beethoven/Ball); *\*Highland Cathedral* (Korb, Koeber); *Capriol Suite* (Warlock/Brand); *Salvation is Created* (Tchesnikov/McCoy); *Fanfare for the New* (Motenegrro/Tatgenhorst); *\*Amazing Grace*, *\*The Old North State*, *\*Scotland*

*the Brave*.

**Scioto Valley Brass and Percussion** (Carol M. Hayward). February 6, 1997; Westerville South High School (\* with the Westerville South Concert Band), Columbus Ohio. *Prelude on Finlandia* (Curnow); *Rhapsody for Euphonium and Brass Band* (Curnow), Paul Droste, euphonium soloist; *Slavia* (Van der Roost); *The Sinfonians* (Williams)\*; *1812 Overture* (Tchaikovsky/Brown)\*.

February 9, 1997; King Avenue United Methodist Church, Columbus, OH. *Fanfare for the Scioto Valley* (Hickey); *Prelude on Finlandia* (Curnow); *Rhapsody for Euphonium and Brass Band* (Curnow), Paul Droste, euphonium soloist; *Shenandoah* (Bulla), Paul Droste, euphonium soloist; *Slavia* (Van der Roost);

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# 2



## New Recordings From The Eastern Iowa Brass Band

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Reviewed by Paul E. Droste

### Wright & Round

*It's Oh So Quiet!* (Erich Heder & Hans Lang, Bert Riesfeld, arranged by Philip Harper. Moderately easy. 3 1/2 minutes. Although this is a 1996 publication, a 1948 copyright from Austria is noted in the score, so the assumption is that this is an "old tune in new clothes." There are alternating sections of moderate ballad tempo and faster swing style. Various sections of the band are asked to say "Sh . . ." from time to time. This piece is an attempt to be cute that falls short of the mark. The tunes are trite for our 1990s ears. This arrangement has some value as a tool for teaching very basic pop style to young bands, but limited value as a concert number. A full score is included.

### Studio Music

*Dark Haired Marie* (arr. Goff Richards). Moderately easy. 3 minutes. This is a B-flat cornet solo, in concert F major, with brass band accompaniment. Both the solo part and the accompaniment require a minimum of technique, yet the arrangement is interesting and pleasing to the ear. There is a short introduction, then the tune is played twice by the soloist, with some changes in the accompanying parts the second time through. After a short interlude, the euphonium and baritone take the melody while the solo cornet plays an obbligato part. The highest note in the solo part is the A above the staff. This piece is a good way to present a simple, lovely melody and feature a cornet soloist. It would be a pleasant addition to any program. The set comes with a short score.

### Egon Publishers

*Purcell Variations* (Kenneth Downie). Difficult. 12 minutes. This is a test piece-length composition that could be played by bands of varying degrees of

expertise. The top level bands will read it down with only minor difficulty. Intermediate bands will find it to be a worthwhile challenge, and quite playable with proper rehearsal. The difficulties lie with the ranges (up to high C in many parts) and brief interludes of technical challenge. The music is very well written, offers interest in all parts, and flows without forcing.

*Purcell Variations* is based on a tune written by Henry Purcell and known as "Westminster" in many hymnals. It starts with a short introduction before the main theme is stated. Six major variations, each between one minute and two minutes in length follow the theme. The first four variations are Allegro giocoso e leggiero, Allegretto grazioso, Allegro con energica, and Andante con espress. An extended finale starts with an Allegro molto and ends with a Gioiante non pomposo, presenting the theme in augmentation. The theme is developed with creativity and imagination, and the variations are easy to follow. There is plenty of variety in the instrumentation and many contemporary devices compliment the traditional theme and variation form.

Some obvious comparisons can be made to Benjamin Britten's *Young Person's Guide to the Orchestra*, such as the theme by Purcell, the featuring of various sections of the orchestra/brass band, and an impressive finale with the theme in augmentation. Downie's *Purcell Variations* is a first class composition that will please both the players and the audiences. A full score is included in the set. *Purcell Variations* is recorded by Grimethorpe Colliery Band on their CD entitled *Isaiah 40* (Egon CD 762).

*Bridgewater Intrada* (Kenneth Downie). Difficult. 3 minutes. Another brilliant composition by Downie, the *Bridgewater Intrada* was written for the 1996 British Open Brass Band Championship held in Manchester's new Bridgewater Hall. This

intrada will get everyone's attention right from the first note. There are some nearly impossible runs in the E flat soprano, solo cornet, euphonium, and horn parts, but they are mercifully short. Almost all sections need to deal with short, triple-tongued passages. A very nice lyrical middle section is framed by the exciting main theme. If a band can handle the notes, this would be an ideal opener for a concert or competition. The set includes a full score. There is an excellent recording of *Bridgewater Intrada* on *Highlights from the British Open Brass Band Championship 1996* (Egon CD 117 played by the massed bands of Black Dyke Mills and Egon Virtuosi).

### The Salvation Army Central Territory

*Intrada on Regent Square* (Kenneth Downie). Moderately difficult. 1 1/2 minutes. This intrada was published in 1990 and is part of the American Festival Series that includes *Sovereignty* (Brian Bowen), *Celebration of Contemporary Gospel Song* (William Himes) and *Joyful, Joyful* (Leonard Balantine). The hymn Regent Square is better known as the Christmas hymn "Angels from the Realms of Glory." Like Downie's other intrada, it is a brilliant piece of writing that leaves the band and listeners excited and ready for more. All four pieces in the set have full scores.

On the Chicago Staff Band recording entitled *Christmas Splendor in Brass* (JCTD 0018), this piece is called *Intrada: Angels from the Realms of Glory*.

Kenneth Downie is a jeweler, a Salvation Army Bandmaster in England, and a resident composer for Egon Publications and his writing for Salvation Army Bands spans several decades. He is now writing pieces for contesting bands as well. All three of these pieces by Kenneth Downie are highly recommended.

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### I. Current Releases (Listed in Alphabetical Order by Title)

Reviewed By Ronald W. Holz (unless otherwise noted)

When reviewing band recordings in the *Bridge*, I am guided by a 'fairness' doctrine. By this, I mean that I do not judge amateur NABBA bands on the same level as, say, Battle Creek or Black Dyke, both essentially professional organizations. Similarly, SA staff bands would be held to the highest standards, for instance, in contrast to local corps bands. In no way, however, does that water down the review of less proficient groups. The musical integrity of the recording is what matters. I will only review material that meets generally high standards. CDs must be sent to me for the specific purpose of being reviewed. Several readers have asked about this process, so I hope that this short explanation is helpful.

*Chamber Music of Eric Ewazen.* Various Artists: **American Brass Quintet**, St. Luke's Chamber Ensemble, trumpet soloist Chris Gekker, baritone soloist William Sharp, pianists Collette Valentine and Eric Ewazen. Well-Tempered Productions WTP 5172. TT 71:51. Program: *Frost Fire for Brass Quintet; Trio for Baritone Singer, Trumpet and Piano; To Cast a Shadow Again; Quintet for Trumpet and Strings; Sonata for French Horn and Piano.*

Eric Ewazen, a member of the faculty at the Julliard School, can be ranked with a small, but excellent group of young American composers who, in the post-modern era, have gained a solid contact and interaction with enthusiastic audiences. In this outstanding anthology of some of his works that involve brass instruments, Ewazen demonstrates a wonderful lyricism, a dramatic, even theatrical intensity, and a stylistic diversity that will delight those who have em-

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braced art music's return to tonality 'with a difference.' His pieces are no mere neoclassical rearrangements of the past or similar pastiche. The playing and singing are first-rate throughout the album. The booklet includes well-considered thoughts on the music, the composer, the performers, and the complete text of the song cycle...to cast a shadow again.. I urge NABBA members who are trumpeters, or play french horn, or play in a brass quintet, to get hold of the music of this composer; you will not be disappointed. To the general reader who sides with the likes of Henry Pleasants (as in his *Agony of Modern Music*, i.e., the attitude that the last great composer in music was Richard Strauss...), I challenge you to check out a new composer who will engage you fully on the emotional, intellectual, and aesthetic level, a composer who has a gift for writing for brass instruments in both traditional and newly-conceived combinations. **Lexington Brass Band** principal cornetist Terry Everson and his wife, Lorie (Violinist), recently featured Ewazen's *Sonata for Violin, Trumpet, and Piano* (a unique combination!) in several Fall recitals in the Kentucky area. At each, Ewazen's music was the highlight of a program filled with great music. Expand your horizons and check out this new musical

voice. This recording may be ordered from: Well-Tempered Productions, 1678 Shattuck Ave, Suite 156, Berkeley, CA 94709. TEL: 510-526-5608; FAX: 510-526-6826.

*Chicago Tribune: More American Newspaper Marches.* **Advocate Brass Band** (George Foreman) and The Centre Singers (Barbara Hall). Gazebo Records. TT 42:27. Program: *Chicago Tribune* (Chambers); *Washington Evening News* (Fanciulli); *New York Sun* (Rosenfeld); *Richmond Bee* (Hall); *Pittsburgh Times* (Hall); *Buffalo Times* (Lampe); *Washington Times* (Innes); *Associated Press* (Fulton); *Washington Times* (White); *St Louis Post Dispatch* (Azzolina); *Cincinnati Post* (Simon); *National Press Club* (Fillmore); *Wichita Beacon* (Richards); *Blue Streak* (Eisenberg); *Times Picayune Centennial* (Branson); *Nashville Banner* (Craig); *Naperville Sun* (Keller).

The success of their first newspaper march album, *Washington Post* (reviewed in the September 1995 *Bridge*), encouraged George Foreman and the **Advocate Brass Band** to record a second album, choosing Chambers' ener-

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## Brass Band Recordings

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getic *Chicago Tribune* as the title track. This NABBA-member band uses piccolo and clarinets in addition to the brass and percussion sections of a typical turn-of-the-century American band (cornets, alto horns, euphoniums, trombones, tubas; no British-style baritones and no flugelhorn). The marches are recorded in chronological order, 1892 to 1994, with an incredible array of both well-known and obscure band composers represented. The CD booklet contains outstanding notes by George Foreman on each of the composers. The recording quality is very fine, with the

correct balance between the tutti brass and supportive woodwinds. The addition of the Centre Singers on the march *Nashville Banner* documents a common practice of providing texts to marches, especially in the trio sections. A mixture of local amateurs and excellent professionals, **Advocate Brass Band**, the host group for the annual **Great American Brass Band Festival** in Danville, Kentucky, maintains a good standard in their playing; in fact, the group continues to mature musically, as this entertaining and informative recording clearly demonstrates. If you like march albums or are a student of band history, you will not

want to miss this release. Believe it or not, the third album of newspaper marches is already in production!

*Euphony*. **Steven Mead**, Euphonium Soloist, with the **Royal Northern College of Music Brass Band** (Howard Snell). Polyphonic Reproductions. QPRL 082D. TT 72:51. Program: *Euphonium Concerto* (Sparke); *Carrickfergus* (Roberts); *Euphony* (Redhead); *Aubade* (Sparke); *Return to Sorrento* (DeCurtis/Roberts); *Euphonium Music* (Bowen); *Napoli* (Bellstedt/Brand); *Midnight Eu-*

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phonium (Richards); *Better World* (Bearcroft).

With each successive solo recording Steven Mead grows in stature as a leading international brass musician. His most recent disc, *Euphony*, is, in my opinion, his best work to date. He is backed up by a wonderful band from one Great Britain's finest conservatories. All the performances here are first rate, both by soloist and band. The conductor achieves remarkable clarity in a wide range of brass timbres, especially in the middleground—background required on the difficult accompaniments. Sparke's *Concerto for Euphonium* compliments his earlier Trumpet Concerto, calling for the same continuous three-movement format marked by a long, expressive middle movement. Sparke the melodist shines here in a light-classical style of wide appeal. The Irish tune *Carrickfergus*, named after a town in northern Ireland, receives an imaginative, contemporary treatment in the hands of Stephen Roberts. Mead's tone is rich, warm, emotive - all that you can ask for from the cello of the brass band. He repeats the feat on *Sorrento*; who needs Pavarotti? *Aubade* (Sparke) is indeed a lyric song of the dawn, calling for a band accompaniment without cornets. Two Salvation Army solos are offered as tribute to the soloist's musical origins, both pace setting works from the 1970s that stretched formal, range, and technical limits for the instrument: *Euphony* and *The Better World*. The latter, by Norman Bearcroft, has been recorded three times in 1996! The most joyous and individual playing comes

on *Napoli*, the standard Bellstedt solo, but in the witty adaptation by Geoffrey Brand. Mead, Snell, and band reach their peak in Brian Bowen's challenging *Euphonium Music*. When I first listened through this excellent music all I could write down was a happy, delighted INCREDIBLE! Dedicated to Mead's former teacher, Trevor Groom, the three-movement symphonic study was commissioned for a 1984 BBC Radio 3 broadcast, an indication of the seriousness involved. The striking motive that opens the work, starting with a rising minor 9th, quickly sets out the conflicts of consonance and dissonance that are not fully resolved until the last few bars of the final movement. I congratulate Rosehill Music for putting this music in print and I hope many ambitious bands and soloists will program it. Fortunately we have an excellent model here for such future preparation. NABBA will be honored to have Steven Mead as guest soloist and adjudicator in Red Wing this April. If his playing holds to the standard on this outstanding disc, we are in for real feast of euphonium music.

**Good Company. Lexington Brass Band** and Band Soloists (Ronald Holz and Skip Gray), with guest soloist Philip Smith. Live Recordings. 1992-1996 HSJ&Associates. TT 71:58. Program: *Fanfare for the Bicentennial of the U.S. Constitution* (Domek); *Pastime With Good Company* (Henry VIII/Roberts); *Quicksilver* (Graham), Vincent DiMartino and Terry Everson, cornet soloists; *To A Wild Rose* (MacDowell/Bulla), Philip Smith, cornet soloist; *Rondeau* (Mouret/Graham); *Titania's Aria* (Thomas/Gay),

Philip Smith, cornet soloist; *Festive Prelude* (Bulla); *La Virgen de la Macarena* (Mendez/Freeh), Vincent DiMartino, trumpet soloist; *Party Piece* (Sparke), David Henderson, euphonium soloist; *Pomp & Circumstance March #4* (Elgar); *The Guardian* (Graham), Dale Warren, trombone soloist; *"King's Herald" from Pageantry* (Howells); *Gymnopedie* (Satie/Bowen); *Herje Kati* (Mendez/Freeh), Vincent DiMartino, trumpet soloist; *Connotations* (Gregson); *Kentucky* (Goldman/Leidzen).

Producing a series of live recordings for sale is a difficult business. So often one is left with a group of performances that in general seem fine, with the adrenaline flowing except for one or two minor slips that you wish were not there! The Lexington Brass Band have stepped up to the task admirably, and if the recording contains the odd minor slip or two, it matters not here, because this is a recording of musical performances, balanced in selection and exceptionally well prepared. The title track *Pastime with Good Company* began its life as a brass quintet arrangement and transcribes well for brass band. And indeed Lexington are truly in good company, with a dazzling array of soloists on this recording. In addition to the excellent renditions given by guest New York Philharmonic trumpeter Phil Smith, I was particularly impressed by the effortless and stylish playing of David Henderson and Dale Warren who dispatch their solo moments with apparent ease. The se-

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*The Brass Band Bridge* welcomes news, communications, photographs (preferably black and white), new advertisers and scholarly articles on all aspects relating to, and for the benefit of brass bands in North America. Scholarly articles should include footnotes and bibliography where appropriate. Materials may be edited for inclusion, and may be submitted in writing or on 3.5" floppy discs (IBM compatible, if possible, please). Publication and advertising deadlines are the 15th of January, April, July and October.

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lections on the recording come (with one exception) from 1994-96, and show how the band is maturing. The unquestionable highlight is Gregson's *Connotations*, recorded last year. Here the band sounds its best. The work suits LBB's weighty sound, it showcases their technical prowess, and the warmth of the middle of the band is allowed to come through. Here also the trombones bite a little more, percussion play with zest, and the formal layout of the piece is artistically well defined. Overall a most enjoyable CD of nearly seventy two minutes of wonderful brass band music, reflecting how entertaining and consistently high the LBB concert performances must be in quality [Reviewed by Colin Holman].

**Mississauga Spirit. Mississauga Temple Band** (Gary Dean). Marshall Arts Productions. TT 66:48. Program: *Mississauga Spirit* (Watson); *Swing Hosanna* (Watson); *Czardas* (Monti/Watson), Rob Brown, E flat bass soloist; *I Need Thee* (Kenyon); *Joyful Song* (Watson), Melody Watson, cornet soloist; *Variations on Terra Beata* (Curnow); *Eyes Upon Jesus* (Watson), Ian Watkinson, alto horn soloist; Piano Solo—*Variation 18* (Rachmaninov), Gena Petty, soloist; *Better World* (Bearcroft), Ty Watson, euphonium soloist; Vocal Solo—*The King Is Coming* (Gaither/Redhead), Glenn Court, soloist; *Lord with My All I Part* (Phillips); *Milestone* (Himes).

In 1997 the SA local corps band from Mississauga, Ontario, is celebrating its 25th anniversary. Among many of the greater Toronto corps that were founded during that city's changing demographics a generation ago, Mississauga maintains a fine standard of Christian musical service. The band's featured soloists are all members of the Canadian Staff Band and each plays with the assurance and quality one would expect from such

The June 1997 issue of

## THE BRASS BAND BRIDGE

will include a complete overview of NABBA XV, New Music Reviews, NABBA Band News, NABBA Programs from January-March 1997, and Brass Band Concert Dates for June-August 1997. Please ensure all items are sent to the Editor and received by April 15, 1997 to ensure inclusion.

musicians. Tuba soloist Rob Brown can be heard on Intrada discs; alto hornist Ian Watkinson is a consummate veteran musician with a fascinating history of involvement in SA bands as both player and leader. The husband and wife team, principal cornet Melody Watson (first female member of the CSB in modern times) and solo euphonium Ty Watson are an excellent team. Ty Watson is emerging as a young, energetic arranger for brass bands, as is demonstrated on a large number of items here. As his technique matures and is refined, I believe he can make a significant contribution in this area, to say nothing of his considerable skills as a player. The band reaches its peak on Curnow's *Variations on Terra Beata*. Through solid end players and ensemble control by Bandmaster Dean, they offer a solid reading, in some places the best I have heard on the piece by all but the finest bands. Their flugelhorn player plays especially well. The unusual march *Rousseau*, named after a hymn tune associated with the French philosopher/composer of the same name (or, in America the tune is labelled "Go Tell Aunt Rhody"), gets revived every decade or so, and in this album gets a fine reading. SA music myth speaks of an interesting, hidden contribution of Emil Sodertrom to Ray Ogg's dynamic score. Whatever the truth, this is a fun march to play. This corps band is a well trained, disciplined

group. Sometimes weaknesses in the middle voices, low horn and baritones, do slightly mar some details. My overall impression, bearing in mind the nature of the band, was very positive. They rank among the best local corps bands in North America. I salute them on their past tradition and on their recent embracing of a forward-looking program of service and repertoire that places great responsibility on their talented young people.

**Praise. Canadian Staff Band** (Brian Burditt). World Records WRCB 6975. TT 64:22. Program: *Praise* (Heaton); *Sing Praises* (Gordon); *Song of the Brother* (Leidzen), Ivor Snell, euphonium soloist; *Marche Slav* (Tchaikovsky/Phillips); *By Love Compelled* (Steadman-Allen); *The Fount* (Gullidge); *His Eye Is On the Sparrow* (Bulla), Steve Brown, flugelhorn soloist; *Victory Parade* (Downie); *How Sweet the Name* (Tremail/Osgood); *Pavilions of Praise* (Steadman-Allen); *Be Still for the Presence of the Lord* (Phillips).

On the opening march *Praise* (Heaton) the Canadian Staff Band delivers an accurate, brilliant performance that sets the bright tone for this enjoyable program. Burditt and company approach all the music aggressively but with careful regard for the marks in the score, their playing of *Praise* being but one example of that musical integrity. High energy dominates most the playing; the band's overall sound is quite bright, almost edgy at times, as well. Standout items include their reading of *Marche Slav*, Steve Brown's flugel solo, and, particularly, *Pavilions of Praise*. During the latter we note the finest side of the band - full ensemble work. Steadman-Allen's eclectic score calls for rapid alternations of mood and style, from the reverent to the ecstatic, from the traditional to the post-

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modern. Only at one point do the altos let down the standard that is so high throughout the album, as pitch and balance falters in some delicate chamber-like portions of the new work. *Marche Slav* comes off spectacularly well, showing a band at peak efficiency. On the softer side, Steve Brown's interpretation of Bulla's famous flugel solo contains just the right balance of secular and sacred stylistic nuance. May I highly recommend Donald Osgood's wonderful scoring in the hymn tune arrangement *French* (originally a choral work by Ronald Tremain) to all brass band students? You will rarely find better of its kind; start with the CSB version. Veteran euphoniumist, and technical wizard, Ivor Snell provides one more reading - a rather distinctive, eccentric one - of the solo (*Song of the Brother*) he featured way back during the Tottenham Citadel (Enfield) Band's 1964 North American tour. He adds ornamentation and special effects of a type that were known to draw wrath from the composer, Erik Leidzen! The modern-day crowd, jaded by the spectacular lip tricks of the Childs brothers, will lap it up. While the band and bandmaster's strengths seems to lie in interpreting the festive, up-style piece, the Canadians can reverse the cap and provide sensitive, introspective music, as in *By Love Compelled* or *Be Still for the Presence*. The Canadian Staff Band must and does maintain the highest standard in all that it undertakes. Bear this in mind when reading my subjective criticisms. This recording showcases the excellent band NABBA members hailed with enthusiasm two years ago at our Gala Concert. The literature is diverse, the playing brilliant and attractive. All is united around one of the fundamental functions of SA banding - praise.

*Wildcat Regiment Band: Brass Band Music of the American Civil War. Wild-*

**cat Band of the Indiana Brass Band, Inc** (Bruno J. Pino, Jr.). Wildcat Music. TT 73:41. Program: *Concordia March; Negro Medley Overture; Carnival Waltz; Santa Ana's Retreat; When Swallows Homeward Fly; Darling Nellie Gray Quickstep; Free and Easy Medley Quickstep; Mount Vernon Polka; Thou Art Gone; Kendall's Q.S.; Polonaise on The Last Rose of Summer; Bob Tail Horse Q.S.; Captain Shepherd's Quickstep; Delavau's Quickstep; Chorus from Ernani; The Dearest Spot on Earth; The Sultan's Polka; Quickstep—The Harp That Once/Erin's My Home; Drum Calls; Marching Medley; America; Rory O'Moore; Bronze Horse Galop; Light of Other Days; Out of the Wilderness Quickstep; Julien's American Quadrille.*

Anyone NABBA member that has attended a Civil War battle reenactment, or been to the GABBF in Danville will be fully alert to the wide spread development of historical brass bands, bands that revive the golden age of our American brass tradition by playing original instruments and music of the period - in fact, recreating every aspect of the era, from costumes to spoken dialogue and assumed characterizations. The Wildcat Band provides a good collection of music from this period played on instruments manufactured within the years 1845-1869. The playing is technically competent, with occasional lapses in

intonation and tone that are the occupational hazards with such equipment. The CD booklet contains detailed information about all aspects of the recorded music and instruments used in the project. The recording itself is dry, and not overly flattering. However, that does provide an exceptionally accurate aural account of what these bands sound like, for instance, in the outdoors, or in a crammed social hall without any resonance. The content is, in the words of the booklet, a musical collection of ballads, marches, quicksteps, overtures, and more from the band books of the brass bands [of the Civil War period]. The average listener will manage such a project in small doses. The enthusiast will absorb all 70-plus minutes at the first listening. This recording may be ordered through the Local Arts Network, LAN (see advertisement this issue)

**Spectraphonics. The Colonial Tuba Quartet.** Mark Custom Records. TT 71:28. Program: *The Colonial Express (Stamp); Suite for Tuba Quartet (Frackenpohl); Sweet Georgia Brown (Fragomeni); Prelude and Dance (Fritze); The Colonial Suite (Fritze and Hildebrandt); In Darkness Dreaming (Cummings); Eine Kleine Nachtmusik (Mozart); Fantasie Original (Picchi/Craig); Over the Rainbow (Arlen/Craig); Dances: Four Tubas (Pullig); Two Fantasias (Banchieri/Fritze); Edelweiss (Fritze); Washington Post March (Sousa).*

This disc dates from 1994, five years after the start of this talented low brass ensemble. Drawn from academic positions in four states (NY, PA, DEL, MA), Colonial Tuba Quartet has played positive roles in performing and commissioning much new music for this combination. On this recording the majority of the

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## Touring North America

### The Bristol Easton Corps Band of The Salvation Army

March 31, 1997 8.00 p.m. Charleston Municipal Auditorium, Charleston, WV. Free admission

April 1, 1997 8.00 p.m. Stewart Theatre, North Carolina State University, Raleigh, NC.

\$5 adults, \$2 students/seniors, children under 12 free. For advance tickets and information, call (919) 515-1100

April 4, 1997 7.00 p.m. The Salvation Army, 416 West Colonial Drive (US 60), Orlando, FL.

Free admission, but benefit dinner precedes concert at 5:00 p.m.

### BNFL Brass Band

March 31, 1997 Richland High School Auditorium, 930 Long Ave, Richland, WA

April 1, 1997 Idaho Falls Civic Auditorium, 501 S. Holmes Ave, Idaho Falls, ID

April 2, 1997 Pollard Auditorium, 200 Badger Ave, Oak Ridge, TN

April 3, 1997 Rye Patch (Hopeland Gardens), 100 Berrie Road, Aiken, SC

April 4, 1997 Brucker Hall (with the **U.S. Army Brass Band**), 204 Lee Ave, Fort Myer, WV

Finally, as of going to print, **Regent Brass** of London are still planning a trip to the U.S. this summer including a visit to Chicago. Details will be communicated if possible through the President's Newsletter.

## New to NABBA

Please welcome the **Chesapeake Brass Band** who are up and running, and looking forward to the 1988 Championships in Lexington, KY. Contact and Founder is Richard Fischer, 44 Silverwood Blvd, Newark, DE 19711.

Work is also presently underway to start a new brass band **The Prairie Brass Band** in Chicago beginning in the fall 1997. It is also their intention to attend NABBA XVI in Lexington. Anyone requesting further information should contact Roger Menning, 1006 Whitehall Way, Crystal Lake, IL 60014, or via e-mail G10891@email.mot.com The Prairie Brass Band will probably be based in Schaumburg IL, and Roger has accomplished a considerable amount of formative work in this endeavor, with already 35 players intending to audition. He has been supported in his efforts by the members of the Illinois Brass Band.

Best wishes to both new brass bands!

## Future Concerts

### Lake Wobegon Brass Band

March 1, 1997 8.00 p.m. Church of the Epiphany, Coon Rapids, MN

### Brass Band of the Tri-State

March 11, 1997 8.00 p.m. Ashland Community College, Ashland, KY

### Illinois Brass Band

March 9, 1997 3.00 p.m. First Presbyterian Church, Libertyville, IL

March 14, 1997 7.30 p.m. Lake County College, Grayslake, IL

March 16, 1997 3.00 p.m. Gloria Dei Lutheran Church, Downers Grove, IL

### Hannaford Street Silver Band

March 9, 1997 3.00 p.m. Jane Mallett Theatre, Toronto

### Sheldon Theatre Brass Band

March 16, 1997 3.00 p.m. Vasa Lutheran Church, Vasa, MN

April 26, 1997 8.00 p.m. Sheldon Theatre, Red Wing, MN

### Spires Brass Band

March 9, 1997 2.00 p.m. Weinberg Center, Frederick, MD

May 30, 1997 8.00 p.m. Weinberg Center, Frederick, MD

### Eastern Iowa Brass Band

April 14, 1997 Time TBA Solon High School, Solon, IA

April 16, 1997 Time TBA Hancher Auditorium, University of Iowa

April 26, 1997 Time TBA Mount Vernon, IA

June 21, 1997 Third Annual Grand Celebration of Brass Bands, Ushers Ferry, Cedar Rapids, IA

*[On behalf of NABBA I'd like to extend our best wishes and congratulations to Ron Clayson and the Weston Silver Band as they celebrate their seventy-fifth anniversary season--Ed.]*

The Weston Silver Band was formed in 1920 by George Sainsbury, an English emigrant to Canada in 1905. The idea was not his first attempt to form a band since he had previously been the conductor of the Weston Town Band which had to be disbanded during the First World War because all but one of 35 members had been enlisted. At the conclusion of the war, George took a small group of boys and formed The Weston Town Band with instruments made available from the military. Their first performance was at Christmas 1920 when the citizens of Weston were treated to carols played by the band which netted profit of sixty dollars. By the end of 1921, Mr. Sainsbury had fifteen boys in his band. Four years later, there were thirty-two boys and the band had taken third place in Class "C" of the Canadian National Exhibition (CNE) Band Contest. As the boys grew into young men, the name Weston Boys Band was no longer accurate so it was changed to Weston Silver Band.

Between 1930 and 1940 "success" became a well known word to the band, as they were consistent winners of the CNE contests and Waterloo Music Festivals. By 1935, Weston had captured three firsts, five seconds and three thirds at the CNE and two firsts at Waterloo. As a result, many invitations were received to perform at such places as Lindsay, Gravenhurst and Kitchener. Following the beginning of World War Two, the sections of the Weston Silver Band were gradually depleted as the members joined the armed forces. The band ceased to function until its reformation in 1946 under the baton of George Sainsbury. In 1947 the band became incorporated as a non-profit organization supported by a

grant from the Town of Weston and later by the Borough of York to provide financial stability. George Sainsbury gave a total of sixty one years of playing and conducting before his death. He was succeeded by his son Horace who conducted for five years before retiring due to ill health.

The band entered a particularly distinguished period in the 1960s under conductor Wallace D. Mason with an unprecedented string of victories at the CNE, playing testpieces including *Rhapsody in Brass* (Goffin), *Oliver Cromwell* (Geehl) and *Blackfriars* (Cundell/Wright). In 1961, the band was guest conducted by Harry Mortimer. Continuing its distinguished history with further competition successes, the band's history has been marked by the remarkable longevity of several of its members. Under the direction of Douglas Field, the band was invited to Raleigh, NC by Perry Watson to demonstrate the sounds of the British style brass band to his students. This event was a formative part of the evolution of NABBA, and in 1985 and 1995, the Weston Silver Band hosted the NABBA competition in Toronto.

In 1989, the Town of Aurora honored the band with "Citizen of the Year" award, they were featured on an entire television program Best of Brass with trombone soloist Alastair Kay and they were fortunate to acquire the leadership of brass band composer and arranger Morley Calvert. Morley's untimely death occurred that same year. Since that time the band has been led by Ron Clayson who has an extensive background in brass bands.

In 1995 Weston Silver Band were winners of the NABBA tape competition and travelled to Danville KY along with 15 professional bands and audiences over 20,000 to represent NABBA at the Great American Brass Band Festival.

The 1996 Anniversary Concert included presentations and acknowledgments, and was attended by about 350 people, including many past members of the band. The ticket price of 75c was to match the ticket price when the band was founded. On exhibition were memorabilia including trophies, photographs, awards, instruments, and pictorial history of the band. Ernie Halcrow was presented with a special award for his 50 year service.

Unlike the original Weston Boys Band, the Weston Silver Band now draws its members from many communities around Ontario. Some members drive over seventy miles to attend rehearsals and concerts. Most of the original members have since joined the "Heavenly Host Brass Band". Currently the most senior active member of the band is Ernie Halcrow. But the record for long service goes to George McCaul who joined the band in 1923 and retired in 1991 after 68 years. With the exception of the last ten years, George spent his banding career in the trombone section. And it's not too uncommon to see both Jack Thomas (who celebrated 50 years with the band in 1979) and George enjoying a Weston rehearsal, as their love of banding still remains part of their lives.

**Weston Silver Band 75th Anniversary Program, Saturday October 19, 1996.** *Weston Jubilee* (Ketteringham); *Disney Fantasy* (arr. Richards); *Hailstorm* (Rimmer), Gwyn Evans, cornet soloist; *American Civil War Fantasy* (Bilik/Himes); *The Swan* (Saint-Saens/Hanmer), Ches Crocker, horn soloist; *Copa Cabana* (Stephens); *Silver Threads* (arr. Bearcroft), Ron Williams, euphonium soloist; *Old Comrades* (Teike); *Simon Called Peter* (Vinter); *Miller Magic* (arr. Stephens); *"Galop" from William Tell* (Rossini/Grant).

[Excerpted from the band's anniversary brochure.]

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Norm Taylor (euphonium) and Penny Dodd (alto horn). It is comprised of musicians from the San Gabriel Valley and debuted at the Sierra Madre Concerts in the Park Series last summer. The band's conductor John Swain is a band director at Cal State Los Angeles.

The **Illinois Brass Band** (Colin Holman) completed the 1996 year in a busy fashion playing four concerts in November to audiences across the Chicago region and three concerts in December with the West Towns Chorus and the Agape Bell Ringers. Their first concert of the 1996-97 season was given at Elk Grove High School following a clinic given by Michael Mulcahy of the Chicago Symphony Orchestra. Two weeks later, their concert in Palatine included a guest performance by Michael Mulcahy in Buxton Orr's Trombone Concerto. This is the second time that the band has had the privilege of working with Michael (who premiered the concerto in Australia) and his performance of this rarely performed concerto was warmly received. A three Christmas concerts series held at the Tivoli Theatre in Downers Grove IL was the first time these groups had collaborated together and their performances to nearly four thousand audience members included special arrangements of *Sing Praise to Him*, *Hark the Herald Angels Sing*, *Do You Know What I Hear?* and *Adeste Fidelis* made for brass band by Colin Holman. Their March Subscription series concerts will include a guest performance by cornet virtuoso Roger Webster. The founding last year of a support organization The Brass Tacks has been of great benefit to the promotion of the IBB.

**Intrada Brass** (Bram Gregson) are once again to be featured in a Gala Concert with Alain Trudel on Saturday 26 April in the 1997 McMaster-Yamaha Low Brass Workshops. A remarkable lineup of

clinicians will be heard during the two day event, including John Marcellus (Eastman School of Music), John Griffith (University of Regina) and Pierre Beaudry (Montreal Symphony Orchestra). Further details are available from David Buckley (905) 521-1170, or e-mail davebuckley@sympatico.ca

The **Lexington Brass Band** of Asbury College presented two Fall programs, an Artist Series at Asbury College (with Mark Ridenour, Chicago Symphony Orchestra) and a Holiday Concert with the Chancel Choir of The Central Christian Church (see Brass Band Programs for details). For the first time in the band's life, the group support a variety of civic functions during the festive season, including the City of Lexington's Christmas Tree Lighting and Kentucky Christmas Choir Show. Proceeds benefited the Salvation Army of Lexington.

**National Capitol Band** of the Salvation Army (Stephen Bulla) played a busy Christmas season with concerts in Charlottesville VA, Frederick MD, Washington National Cathedral Open House and Christmas Pageant, Falls Church VA and a live radio broadcast on WMAL at the Kennedy Center. During the week-end of January 3-5, the Salvation Army held a Harbor Light facility dedication, including a Civic Appreciation Concert at the Wolftrap in Vienna VA featuring the Band, Singers and Timbrels, and Spiritual to the Bone. The concert included items from their November 9, 1996 concert (see Band Programs) and a grand finale in which all groups joined in *Amazing Grace* (Ballantine).

**SASF Brass Band** of Asbury College (Ronald W. Holz and James Curnow) travelled to Chillicothe OH in October as featured guests of the Salvation Army's 100th anniversary in that city. The week-end coincided with the city's 200th anniversary. While the big parade was rained out, the band was featured in a series of

church, civic, and SA events. James Curnow handled all the conducting, while Ron Holz played in the solo cornet row. The Fall season finished on a festive note with the band featured at the city of Wilmore's Old Fashioned Musical Christmas, the band accompanying the combined choirs of the town in several festive items. In April 1997 the band will travel to Columbus OH to join the Brass Band of Columbus in the annual God and Country Concert. Terry Everson will be the guest soloist with the SASF.

The **Smoky Mountain Brass Band** (Ken Kroesche) is looking forward to the first concert of the 1997 season. Several items of interest will be included; *Jerusalem* (arr. Fernie), *The Melody Shop* (King, arr. Fernie), and *Concerto di Fantasia* (Boccalari, arr. Harper). All three titles will be receiving their premiere performance on March 18 in Asheville, NC. The band's conductor, Ken Kroesche, will be the euphonium soloist in the Boccalari Concerto. Also on the program will be the Goedicke *Concert Etude*, arranged by Richard Trevanthen, and performed by Brad Ulrich.

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God's Soldiers  
Doylor  
St. Magnus

## Brass Band Programs

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*Hanover Hymn* (de Haan); *Of Sailors and Whales* (McBeth/Hickey); *The Sinfonians* (Williams).

**Sheldon Theatre Brass Band** (Kathrina E. Skaar). December 14 and December 15, 1996; Sheldon Theatre, Red Wing, MN. *Christmas Festival* (Anderson/Wood); *Berceuse de Jocelyn* (Godard/Ball), Bruce Alpern, soloist; *Ding Dong Merrily on High* (arr. Newsome); *Two Canadian Christmas Carols* (arr. Calvert); *Russian Christmas Music* (Reed/Leppla); *Sonata Pian' e Forte* (Gabrieli/Twitchings); *"Winter" from The Seasons* (Vivaldi/Snell); *Frosty the Snowman* (Nelson & Rollins/Smith), Trygve Skaar, soloist; *Little Drummer Boy* (Simeone, Onorati & Davis/Sparke); *A Christmas Suite* (Bulla); *Have Yourself A Merry Little Christmas* (arr. Wormald); *Sleigh Ride* (Anderson/Tomlinson).

**Spires Brass Band** (John Slezak). December 15, 1996; Kussmaul Theatre, Frederick Community College, Frederick, MD. *A Christmas Festival* (Anderson/Wood); *O Holy Night* (Adam/Bulla), Mark Nichols, soprano cornet soloist; *Fantasy on Good King Wenceslas* (arr. Newsome); *Away in a Manger* (arr. Banks), Teresa Britt, cornet soloist; *Ding Dong Merrily On High* (arr. Newsome); *Infant Holy* (arr. Redhead), Luke Spiros, euphonium soloist; *Little Drummer Boy* (arr. Sparke); *O Come All Ye Faithful* (Willcocks/Steadman-Allen); *Parade of the Tin Soldiers* (Jessel/Langford); *White Christmas* (Berlin/Sparke); *Sleigh Ride* (Anderson/Tomlinson); *Christmas Song* (Torme/Sparke); *March of the Toys* (Herbert/Hanmer); *Silent Night* (Gruber/Langford).

## Brass Band Recordings

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items are contemporary, modern scores. The listener is given the occasional contrast from this wide range of neo-classic recital material, but the serious nature of the album is unequivocal. Gregory Fritze and Jay Hildebrandt, members of Colonial, are also contributors via their own compositions and arrangements. The recording is studio produced, with a sound seemingly enhanced by studio reverb. The group is well balanced and blended. The euphonium sound leans towards the smaller, tighter side (would be mistaken as baritones in Great Britain!). Intonation is generally good, though there are some notable exceptions. Technique is solid. The modern repertoire suits this group well. The Banchieri transcriptions also were very well fitted to them. There are many fine, intriguing pieces here, from Jack Stamp's opening

fanfare to Ken Pullig's cerebral *Dances*. On *Erich!*, a tribute to the movie composer Erich Korngold, tubist Sam Pilafian makes a guest appearance - as the timpanist!

This disc will serve as a fine resource for modern low brass quartet music and also provide welcome lighter moments of listening, such as Jay Hildebrandt's winsome solo during *Sweet Georgia Brown*. The disc booklet provides quality, comprehensive information on the musicians and the music. This disc, produced through Mark Custom Records, is available through the Local Arts Network.

In the last issue *Classics in Brass* by **Norwich (England) Citadel Band** of The Salvation Army was reviewed. Other CDs by this group include *Fine City Collection*, *Fine City Christmas Brass*, and *Majesty*. More to Follow!

## Editor's Notes

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ter. Hopefully we will not have to deal with too many more either misguided or misquoted comments in the press about the lively brass band movement on this continent.

I can personally say that I always look forward to the NABBA competition each year as a highlight for brass band music making. Once again the **Junior Varsity All Star Brass Band** will be making their solo appearance in the Youth Section of the competition. It would be great to see more bands perform in the youth section, obviously, but we can look forward to another dynamic performance from these young musicians from Ohio. Five bands are slated to appear in the Challenge Section. Last year's winners **Cincinnati** have (according to the tentative schedule) drawn the number one posi-

tion and will receive sterling competition from **Motor City** in their second year, **North Carolina State** (returning under new leadership), and **Varsity All Stars**. **Minot** make their first appearance, and it will be interesting to see how youth meets experience in this section. Two bands are expected to enter the Open Section, and three in the Honors, also with a "rookie" entrant, the excellent **Winona Brass Band**, who will face up against **All-Stars** and the experienced **Eastern Iowa**. This year only three bands have entered the Championship Section and last year's winners **Illinois** have drawn the first position, followed by the host band **Sheldon Theatre**. **Central Ohio** will be the last band to play in what is always an exciting section. Watch out and listen to see how the various bands deal with the respective

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testpieces, and be entertained by their own choice selections! If you are not performing, it's always fun to be an "armchair adjudicator" and there is usually space within the competition brochure to "keep score." Three of the four winners of last year's solo competition return again to play, with four ensembles slated to perform in the new section. Last year there was a feast of solo music to get the competition off to a great start and this year promises to herald the same. Don't miss this if you can help it!

I always appreciate those of you who have taken the time and trouble to write to me with your various thoughts about the *Bridge* and about its role in NABBA. I hope to meet you in Red Wing this year or to re-aquaint myself with you.

Happy reading, and best wishes for your upcoming brass band activities.

Colin W. Holman, Editor

P.S. My wife's production DID beat this one!

### SECOND ANNUAL BRASS BAND AND HOTDOG FESTIVAL JUNE 21, 1997 Central Park, Ashland, KY

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### Intrada Brass *Hi, Christopher Columbus!*



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ENDEARING YOUNG CHARMS Soloist: Clarence White  
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MEXICAN TUBA DANCE Soloist: Rob Brown  
NESSUN DORMA Soloist: David Robertson  
SWEET BY AND BY Soloist: Steve Brown  
SOMEONE TO WATCH OVER ME  
LIBERTY BELL  
AMAZING GRACE

What they're saying...

- "looks great and sounds better"
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- "a most exciting band"

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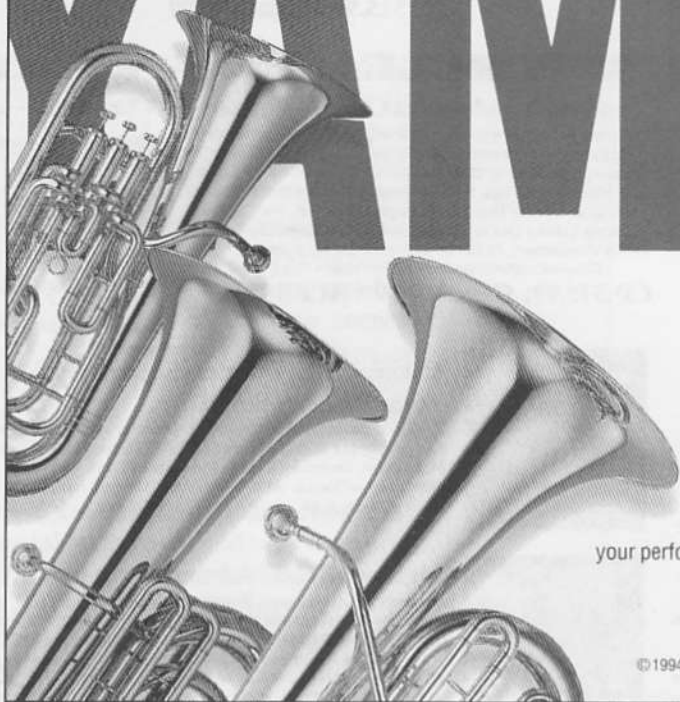
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