

The

BrassBand Bridge



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

March 2001 Issue 83

PRE-CONTEST ISSUE 2001

www.nabba.org

Inside this issue . . .

President's Podium

Brass Band News

Brass Band Programs

Brass Band Recordings

NABBA 2001 Preview

Book Reviews

BERNEL

BERNEL

BERNEL

BERNEL

BERNEL

BERNEL

**WHERE YOU GO
FOR
*brass band music
brass band recordings
instruments
accessories
cd production***

CHOOSE BERNEL

YOU

WON'T

GO

WRONG!

MANY NEW TITLES

CONTACT BERNEL TODAY!!!

**1 828 293 7469
bernelw@gte.net
*www.bernelmusic.com***

ALWAYS OPEN

EDITORIAL STAFF

Colin W. Holman, Editor
The Brass Band Bridge
31 Joseph Lane
Glendale Heights, IL 60139
Telephone (630) 665-4213
E-mail colin.w.holman@juno.com

Ron W. Holz
New Recording/Book Reviewer
Asbury College Music Department
Wilmore, KY 40390
Telephone (606) 858-3511, Ext. 2246
Fax (606) 858-3921
E-mail ronald.holz@asbury.edu

Ralph P. Hotz
Advertising Manager
8144 South Oak Creek Drive
Sandy, UT 84093-6515
Phone (801) 733-4439
E Mail: rphotz@worldnet.att.net

Christine M. Fowkes
NABBA Web Page
1505 W. 3rd Avenue Apt. 13
Columbus, Ohio 43212
614 487-8944
614 854-1401 x6272
Email cfowkes@sarcom.com

Beth Steele
NABBA Contest Controller
U.S.Army Brass Band
204 Lee Avenue
Ft Myer, VA 22211
Telephone (703) 696-3647
E-mail b4wildcats@aol.com

INDEX OF ARTICLES

<i>President's Podium</i> by Tom Palmatier	5
<i>Brass Band News</i> submitted by our readers.....	6
<i>NABBA Board of Directors</i> downloaded from www.nabba.org	8
<i>NABBA 2001 Preview</i>	10
submitted by our readers	
<i>Brass Band Programs</i> submitted by our readers	15
<i>Brass Band Recordings</i> reviewed by Ronald W. Holz	18
<i>Book Reviews</i> reviewed by Ronald W. Holz	22

INDEX OF ADVERTISERS

Bernel Music	2
NABBA XIX	8

The Brass Band Bridge: Official Journal of the North American Brass Band Association

Founded by J. Perry Watson in 1980. The views expressed by contributors are not necessarily those of the North American Brass Band Association, Inc.

Copyright © 2001 by the North American Brass Band Association, Inc. All rights reserved.

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, via e-mail, facsimile or on 3.5" floppy discs (IBM compatible, if possible, please). Publication and advertising deadlines are the 15th of January, April, July and October.

It's that time of year when brass band enthusiasts all across North America are gearing up for the annual championships. NABBA 2001 in Washington, D.C. promises to deliver spirited competition, terrific music-making, and a great time for all. Turnout for NABBA 2001 is at an all-time high. Seven bands have thrown down the gauntlet in the Championship Section, six in Honors, five in Challenge, one in Open, two in Youth, two in Exhibition, and our very first entry in the new Explorer Section. For the first time, a Salvation Army band makes an appearance (in Exhibition) to contribute to this total of 24 bands! This large number of bands, the high quality of adjudicators and clinicians, and what promises to be a stunning gala concert all add up to an event not to be missed. Be sure to check the NABBA website (www.NABBA.org) and its links to our hosts, The U.S. Army Brass Band for information updates.

This year's contest features a number of changes instituted by your board in re-

sponse to your suggestions. We hope you'll find these changes to be a positive contribution, but if not, we'd like to know how to do better. Your desire for top quality adjudicators, to include at least one UK-based judge, and a percussion specialist for the ensemble competition were heeded.

Now the other side of the coin. All of these improvements effect NABBA's bottom line. You've undoubtedly noticed a significant increase in band registration dues (now \$300). This was in response to the difficulty experienced by host bands in forecasting and covering expenses. For that registration fee, every performing member gets a souvenir program with NABBA passing the increased revenue to the host band. Any band that has hosted knows the sleepless nights from the financial risk the hosts assume. In this way, NABBA adopts the practices of many other organizations by providing a souvenir program to every attendee and helps the host band know how many programs to

print. You may also have noticed the lack of ads in this issue of *The Bridge*. It's not by design -- nearly all of our long-time advertisers have elected to spend their dollars in other ways. The only way to change their minds are for you -- their customers -- to let them and your local music dealer know that you're a loyal NABBA member.

The best part of *The Bridge* is reading the news of the great things accomplished by member bands. The stories of successful NABBA band trips to the United Kingdom, descriptions of innovative and entertaining programs, and news of the achievements of all of our bands make *The Bridge* an indispensable way to keep up on brass banding. Add to that the wonderful reviews of new music and recordings and informative articles by leading writers, and *The Bridge* is a true "must read."

I look forward to seeing you all very soon in Washington, D.C. ---- now go practice!

Tom Palmatier
NABBA President

MARK YOUR DIARIES!

NABBA XX

April 12-13, 2002
Cincinnati OH
Hosted by the
Cincinnati Brass Band

Gala Concert by the
Brass Band of Battle Creek

NABBA XXI

April 11-12, 2003
Little Rock AR
Hosted by **Solid Brass**

NABBA XXII

Hosted by the
St Louis Brass Band
Dates TBA

The **Cincinnati Brass Band** (Anita Cocker Hunt) performed for the Veterans Day Observance, November 11, 2000 at Cincinnati's Syrian Temple. The occasion also was for the benefit of the soon to be constructed National World War II Memorial in Washington DC. Their November 18 concert was given as the second annual benefit for Habitat for Humanity which featured band soloists Jim Yost (flugelhorn), Bob Gray and Steve Faulkner (cornets), Mark Hensler and Bill Wilke (euphoniums). On Sunday November 19 the band was honored to participate in worship services at Kenwood Baptist Church, performing special music, prelude, offertory and postlude.

In a first for the **Commonwealth Brass Band** (Jerome Amend), it provided accompaniment for a piano soloist at a March 7, 2001 concert at Indiana University Southeast, New Albany, IN. Joanna Goldstein, dean of the School of Arts & Letters and a music professor at the college, played George Gershwin's *Rhapsody in Blue*. Dr. Goldstein has performed with the Louisville Orchestra, Atlanta Symphony Orchestra and the Philadelphia Orchestra and has presented solo recitals throughout the United States as well as England, Austria and Germany. On the same program, Commonwealth, which is an IUS ensemble in residence, presented Richard Smallwood's *Total Praise* in a new arrangement created for the band by Roger Dane. A former CBB soprano cornetist, Dane is a retired school music teacher and leader of a highly popular jazz big band in Louisville. In addition, The Derby City Tuba Quartet, an offshoot of Commonwealth, performed *Tres Milongas* by Enrique Crespo, the work it will present at NABBA 2001's small brass ensemble competition. Quartet members are Quentin Sharpenstein and Robert Coulter on tuba and David Centers and Robert Smothers on euphonium.

A concert in Akron, Ohio entitled, A Musical World Tour presented by **Cuyahoga Valley Brass Band** (Keith Wilkinson) featured Brett Baker as guest soloist. Brett and Keith had become firm friends when Brett toured Switzerland in 1995 as a guest with the William Davis Construction Group Band while Keith was musical director of that group. During that tour Brett had requested Keith to arrange Arthur Pryor's solo *Annie Laurie* including a final variation recorded by Pryor but not previously in print. It was therefore fitting that Brett's first contribution in this concert would be this famous (and now complete) solo. Brett's other contributions were *Londonderry Air* (arr Geldard), *Teddy Trombone* (Fillmore arr Wilkinson), *Concert Piece* (Guilmant arr Steadman-Allen), *Hailstorm* (Rimmer) and a new arrangement by Keith specially for this World Tour concert of *Ye Banks And Braes*. The audience was amazed at Brett's staggering versatility ranging from stunning technique to wonderful lyricism. The standing ovation assured CVBB that they had been wise to invite Brett to play with them and that a return visit would be extremely welcome. Complementing Brett's items and fitting the concert's theme CVBB's contributions ranged from *Waltzing Matilda* (arr Langford), *The Floral Dance* (arr Broadbent) and *Greensleeves* (arr Snell) to *1812 Overture* as well as including Keith's arrangements of *Capriccio Espagnol* (Rimsky-Korsakov), *French Military March* (Saint-Saens) and *Norwegian Dance No 2* (Grieg). In addition to playing solos with CVBB Brett presented clinics at a number of schools and also The University of Akron. These were found by the various audiences to be not only educational but truly inspiring.

The **Eastern Iowa Brass Band** knew NABBA was going to be a financial burden this year and the band voted convincingly to opt for making a couple of CD's instead of competing this year. (They will be much missed). John W. de

Salme has decided to retire from his role as music director and principal conductor of the EIBB, to become effective April 28 after ten distinctive and distinguished years with the band. He will remain as emeritus director in an advisory capacity, and fill in as necessary when a substitute is needed, leaving have more time for his children and grandchildren who are in Iowa, Ohio, and Virginia. A search for a conductor is underway. John will be attending NABBA and will continue to represent the EIBB's interests on the NABBA board until his term expires. I hope all is well and I look forward to seeing you at NABBA!

The **Eastern Iowa Brass Band**, a non-profit band performing in the British band style, has an opening for Music Director/Principal Conductor in April 2001 due to retirement. The 35-member band rehearses and performs year-round, and competes yearly in the North American Brass Band Association competition. Conducting and performance experience required. Interested applicants should contact: EIBB Music Director Search Committee; Attn: Nathan Ersig 10 Zeller Crossing #101, North Liberty, IA 52317 (319) 665-3112 natedani@solli.inav.net

On January 2, 2001, Trefor Williams held his first rehearsal as the new conductor of the **Festival City Brass** of Milwaukee, Wisconsin. Mr. Williams follows co-founder and director, Wayne M. Becker, who recently retired after having led the band during the first fifteen years of its existence and who continues his association with the band as a member of the cornet section. Mr. Williams, a Milwaukee resident for the past two years, comes from Wales where he directed and produced numerous concerts, tours, festivals and community TV shows with both adults and youths. His experiences there involved work with both choirs

continued on page 7

continued from page 6

(as a baritone soloist and chorister) and with brass bands (as a player, tutor and bandmaster). He is presently the Founding Director of WelshFest USA, an organization devoted to promoting Welsh music and culture in the USA. His first public concert with Festival City Brass will be held on Saturday, March 3, 2001 featuring *Montreal Citadel*, *A Celtic Suite* (Sparke), *William Tell* (arr. Grant), *A Disney Fantasy* (Richards), *Seventy Six Trombones* (Willson/Duthoit), *Greensleeves* (arr. Langford) and solo selections featuring band members Jim DuMez (cornet) and Dan Neesley (Eb Tuba). Mr. Williams may be reached at (414) 778-1940 or at: treforjohn@ameritech.net

The recently formed **Festive Brass of Myrtle Beach** are striving to capture the true British brass band style with a fine group of enthusiasts who apart from recent CDs etc "have no concept of the idiom". Many are good players from symphonic, big band and jazz backgrounds. They would welcome any players who come to the "Golf Capital of the world" to bring a mouthpiece or horn and sit in with the band. Our people would hear some authentic sounds and styles. Lawrence J. Beadle can be contacted by telephone number (843) 238 3366.

Manger Musikklag, one of Norway and Europe's leading brass bands, has decided to make a second concert tour to the United States this October. The band made a successful tour to the Midwest in 1998, taking part at the Hochfest celebration in Minot as a peak event. They have just started to plan this tour thoroughly, so all information must be considered as preliminary. Manger Musikklag is a brass ensemble consisting of 32 amateur musicians. The band is a frequent performer in Norwegian radio and television, has made several recordings, and make some 40 concerts

every year. Its major objective is to perform music of virtually all types, but always with the highest musical quality as possible. Three tour options to start working with. 1. To make a blueprint of the tour we made in 1998, i.e. beginning in Chicago, moving northwest to Minneapolis, Red Wing, Fergus Falls and ending the tour at the Hochfest in Minot. 2. To start the tour at the Hochfest and continuing westwards to Seattle. 3. To start in Seattle and move south to San Francisco. This option will be planned for spring 2002 if none of the first two options can be realized. Any band's interested in making a concert arrangement for them should contact the tour manager Karl H. Thunes, telephone: +47 55 11 62 17, or by email karl.thunes@nisk.no

The **New York Staff Band** of The Salvation Army will join forces with the Principal Brass of The New York Philharmonic for the second annual 'Beyond Brass 2' this April in New York at Lincoln Center. For more information on last years concert visit www.salvationarmy-newyork.org/upcomingevents/beyondbrass.htm

The **Prairie Brass Band** (Arlington Heights, IL) had a very busy December performing three Holiday concerts, preparing for NABBA and our first recording session, and hosting composer Philip Sparke for a rehearsal and clinic. Now in its fourth year, the Prairie Brass Band continues to grow and expand its base across the Chicago area. In addition to our annual Holiday Concert in Arlington Heights, the band also performed the Holiday Concert at the First Presbyterian Church in Crystal Lake (in northwest McHenry County) and at Roosevelt University on Michigan Avenue in downtown Chicago. The Holiday concerts contained a mix of Christmas music and traditional brass band compositions including *Fanfare for the Prairie* (Steinberg), *Ding Dong Merrily on High* (arr. Newsome), *Three Dale Dances* (Wood), *Have Yourself a Merry Little Christmas*

(arr. Himes), *Snippets for a Christmas Eve* (arr. Steinberg), *The Lord's Prayer* (Malott/Short), *Troika* (Prokofiev), *We Wish You a Merry Christmas* (Golland), *Cockleshell Heroes* (Dunn), *Little Drummer Boy* (Simeone/Sparke), *Wolcom Yole!* (Britten/Niermeyer), *Listen to the Band* (arr. Renton), and *Sleigh Ride* (Anderson). The program provided an opportunity for our members to show off their composition skills, with four of the works were written or arranged by members of the band (Randy Steinberg, James Short, and Dallas Niermeyer). The Prairie Brass Band has also begun to record our first CD. With recording sessions scheduled for January, February, and May, they hope to have the full CD completed and available for sales by the start of our 2001-2002 season. The season's highlight for many Prairie Brass members was the clinic on December 17 lead by Mr. Philip Sparke. The Prairie Brass Band has often performed his works and we plan to record *A Tameside Overture* shortly. In addition, the Prairie Brass is competing again in the NABBA Honors Section and is rehearsing *A London Overture*, the test piece for 2001. Mr. Sparke graciously listened to the band at first and then took the podium to lead us and offer excellent insight into his famous piece. For all the latest news about the Prairie Brass Band, see the band's website www.prairiebrass.org

The **Sunshine Brass Band** (Jim Cheyne) enjoyed an active fall season. Among the highlights was a Salute to Veteran's Day concert held as part of the Lutz (FL) Civic Association Concert Series. Selections for this concert included *A Celtic Suite* (Sparke), *Chorale and Toccata* (Bulla), *Canadian Folk Song Suite* (Calvert), a medley of armed forces theme songs, and Sousa's *Stars and Stripes Forever*. The concert, which also featured vocal selections by Deanna

continued on page 8

Brass Band News

continued from page 7

Cheyne, was telecast live on Hillsborough TV, the county community affairs channel. The band provided holiday favorites for the Magical Night of Giving, a Tampa Bay area fundraiser for non-profit organizations, and also performed for harried travelers passing through Tampa International Airport. The Sunshine Brass Band had the honor of being selected to perform at the Florida Music Educators

Association annual conference in January.

Janet Heukeshoven, conductor of the **Winona Brass Band** since its inception in 1993 resigned in January 2001, citing the need for more time for her teaching position and wanting to spend more time with her children. Dick Lindner was appointed conductor effective immediately. Dick has been involved in many

musical organizations in the Winona area, and has been the director of the Winona Municipal Band for about 25 years. The band is currently working on music for their March 25th concert to be held at the Winona Middle School. Currently the Winona Brass Band does not have an official or unofficial web page. Until they have a web page, they ask that any bands with a link to the Winona Brass Band delete the link.

NABBA XIX

April 20-21, 2001

Fort Myer, Washington DC

Hosted by the **U. S. Army Brass Band**

Gala Concert by the **U. S. Army Brass Band**

NABBA Officers

President:

Thomas Palmatier

HQDA Staff Bands Officer (TAPC-PDO)
200 Stoyall Street
Springfield, VA 22332-0474
(703) 325-4472
Tpalmatier@aol.com

Vice President:

Anita Cocker-Hunt

Cincinnati Brass Band
Conductor
5593 Autumn Wynd Drive
Milford, OH 45150
(513) 831-9330
FAX (859) 654-4235
Achuntband@aol.com

Treasurer:

Sara North

Mississippi River Brass Band
45 Holiday Drive
Hannibal, MO 63401
(573) 221-6278
FAX (573) 221-4091
fnorth@hannibal.k12.mo.us

Executive Administrator:

Bert Wiley

P.O. Box 2438
Cullowhee, NC 28733
(828) 293-7469
FAX (828) 293-7469
bernelw@gte.net

NABBA Board Members

Eric Aho

All-Star Brass Bands
Director
25 East Mound St.
Canal Winchester, OH 43110
(614) 833-9795
AHO.1@osu.edu

Louis Bourgois III

Lexington Brass Band
Bass Trombone
344 Angela Court
Lexington, KY 40515-4705
(606) 273-8825
bourgois@mis.net

NABBA Board Members

Tyrone Breuninger

Atlantic Brass Band
Euphonium & Associate Conductor
6 Barry Place
Clementon, NJ 80201
(856) 435-4948
Tybreu@home.com

John de Salme

Eastern Iowa Brass Band
Director
3718 Cottage Preserve Road NE
Solon, IA 52333-9225
(319) 644-2845
Jwdesalme@aol.com

Paul Droste

Brass Band of Columbus
Director
Ex-Officio Member of NABBA Board, Past President
1310 Maize Court
Columbus, OH 43229
(614) 888-0310
FAX (614) 888-0310
Droste.1@osu.edu

Christine Fowkes

Brass Band of Columbus
Tenor Horn
NABBA IT Chair/Webmaster
1505 W. 3rd Ave. #13
Columbus, OH 43212
(614) 487-8944
FAX (509) 277-2559
cfowkes@nabba.org

Elmer Hall

Commonwealth Brass Band
Cornet
NABBA Secretary
8602 Eula Road
Louisville, KY 40219
(502) 968-4219
elmlin@bellsouth.net

Jackson Hill

Brass Band of the Tri-State
Baritone & Chairman
2430 Lynnhaven Court
Ashland, KY 41101
(606) 325-4250
FAX (606) 836-1683
Jacksonmhill@aol.com

Colin Holman

Illinois Brass Band
Conductor
NABBA Brass Band Bridge Editor
31 Joseph Lane
Glendale, Heights, IL 60139
(630) 665-4213
colin.w.holman@juno.com

Ron Holz

Lexington Brass Band, Director
Salvation Army Student Fellowship Brass
Band of Asbury College, Director
Ex-Officio Member of NABBA Board, Past President
Music Department, Asbury College
1 Macklem Drive
Wilmore, KY 40390
(606) 858-3877
FAX (606) 858-3921
ronald.holz@asbury.edu

Ralph Hotz

Utah Premiere Brass
Tenor Horn
NABBA Advertising Manager
8144 S. Oak Creek Drive
Sandy, UT 84093
(801) 733-4439
rphotz@worldnet.att.net

Dallas Niermeyer

Prairie Brass Band
Director
703 West Rockwell
Arlington Heights, IL 60005
(847) 398-1732
trmpquilt@aol.com

Joel Pugh

Heidelberg Brass Band
Director
475 South Sandusky Street
Tiffin, Ohio 44883-2641
(419) 448-7462
FAX (419) 448-2124
jpugh@heidelberg.edu

Michael Schott

Motor City Brass Band
Euphonium
21977 Treadwell
Farmington Hills, MI 48336
(248) 477-9277
Mschott@prodigy.net

Beth Steele

The U.S. Continental Army Band
NABBA Contest Controller
45 Wheatland Drive
Hampton, VA 23666-3535
(757) 262-2064
FAX (757) 727-4052
b4wildcats@aol.com

Evan Wayne Vaughn

Triangle Brass Band
Tenor Horn
3325 Old Chapel Hill Road
Durham, NC 27707
(919) 403-2869
FAX (919) 490-6108
Evanwayne@hotmail.com

Julie Vish

Central Ohio Brass Band
Soprano Cornet
413 Kestrel Drive
Blacklick, OH 43004
(614) 868-5898
Jlvish1@aol.com

Robin Weatherall

Saint Louis Brass Band
Tenor Horn
NABBA Membership Committee Chairman
1326 Waldron Avenue
St. Louis, MO 63130
(314) 725-1274
FAX (314) 725-1274
tenorhorn@stlnet.com

Keith Wilkinson

Cuyahoga Valley Brass Band
Conductor
14637 Settlers Run
Strongsville, OH 44136
(440) 846-5107
keith@cvbb.com

John Woody

Yamaha Consultant
3711 East Whitehall Drive
Springfield, MO 65804
(417) 877-9991
Woodyhorn@aol.com

NABBA 2001 looks like another exciting event with a record number of bands converging on Fort Myer VA for the weekend's competitive events, April 20-21. The adjudicators who will divide the workload over the weekend are Patrick Sheridan, Russell Gray, Bram Gay, Steve Bulla, Lars-Otto Ljungholm, and Steve Sykes. In response to participating bands, the following article describes how bands this year are preparing for the event in their own way.

Championship Section: Testpiece; *Masters of Space and Time* (Bruce Broughton).

No news on the preparations of the **All Star Band** (Eric Aho) as of going to print.

The **Brass Band of Columbus** (Paul Droste) usually begins preparations for the NABBA Championships in January, although they sometimes perform contest-type pieces in the fall and use one of them as a selected piece in April. This year they read the 1920's contest piece, *Life Divine* by Cyril Jenkins in November, rehearsed it for a February concert, and then decided to make it a part of their NABBA program. The BBC members felt that this piece just "fits" the BBC's sound and strengths, plus making a wonderful contrast with the required test piece. They were unable to start rehearsals on *Masters of Space and Time* until early February (like all other Championship Section bands), so they are now devoting a majority of their rehearsal time to unraveling the mysteries of Broughton's piece. "Early indications are that it is not as difficult as it looks, and that there are some wonderful sounds and rhythmic effects in the score." Their first performance of the Broughton piece will be on March 25 in Mt. Vernon, Ohio. In past years the BBC has brought in guest conductors and adjudicators, such as Geoffrey Brand, Ron Holz, Jack Evans, and our fellow Ohioan, Keith Wilkinson.

They always schedule concerts in March and early April so that the contest pieces are performed at least twice before the NABBA contest. The BBC is a contest veteran band, so their major decisions concern the necessary rotation of players to insure that each member gets to play two of the three contest pieces.

No news from **Central Florida** (Mark Griffin) as of going to print.

The **Illinois Brass Band** have continued their established preparation patterns for one of the major performance events in their yearly schedule. They invited Steven Squires from Northern Illinois University to guest conduct the band for three rehearsals while their MD Colin Holman was on paternity leave with his new son. Steve has given clinics with the band for each of the past five years and they have been invaluable to the band's continuing growth. With the experience of last summer's England tour and three concerts to prepare for the competition this year, the band will be working hard to repeat its previous successes, especially since it will be bringing the same band with only one personnel change from last year. They have selected Martin Ellerby's *Tristan Encounters* as their own choice and have been working hard on the Broughton commission. Regardless of results, they follow the philosophy of working hard, having a good time, renewing friendships at the competition, and learning as much as they can from the other bands as they play to one of their biggest audiences of the year.

The **Cuyahoga Valley Brass Band** (Keith Wilkinson) is eagerly anticipating NABBA 2001 which will be its second in the Championship Division. The personnel of the band has been fairly stable recently and the majority of the band which plays at NABBA this year also performed at the competition in 2000 though they have needed to make a

couple of adjustments in our cornet and percussion sections since Christmas arising from changes in employment. The band remains busy presenting concerts and is attempting to prepare for NABBA at the same time as rehearsing for these events. Experienced conductor Keith Wilkinson writes that "It was customary in Britain for a new piece to be commissioned for the major championships and I always enjoyed that challenge - no recording available and no preconceived ideas on the "right" interpretation of the music. I am delighting in the new Broughton score and trying to work out the composer's intentions." The selection of our choice item was based largely on two factors - a piece the band (and conductor!) enjoys and also one which would provide a balanced program alongside the test piece. It is unlikely that the band will have an opportunity to perform the test-piece in public before NABBA, choosing instead to focus on rehearsal preparation.

The **Triangle Brass Band** will be participating in NABBA for the first time since 1994. While many members were associated with the Band at that time, several others have participated in NABBA with other bands. Rehearsals for NABBA began after the holiday break and continue each Wednesday evening. Dr. Keith Wilkinson was invited to work with the Band over a special weekend in February to take advantage of his extensive brass band expertise. The band will perform in concert once before the competition, on March 24 at the Carolina Theatre in Durham, NC. The first part of the concert will be the selected works for the competition. The Triangle Youth Ballet will join the Band for second half, performing the works originally scheduled for our December concert which was cancelled due to an impending snow storm. The Triangle Brass Band's pro-

continued on page 11

continued from page 10

gram will consist of the test piece, followed by *Valdres March* by Hanssen/Moller and *Connotations* by Gregson. The program was selected to showcase the test piece, to present an outstanding "classic" work, and to provide maximum player and audience enjoyment. The band is progressing, although the delay in getting parts for the test piece meant that players' individual preparation is behind schedule. Triangle think it too early (as of going to press) to judge the true worth of a piece as complex as *Masters of Space and Time*, though they consider it to be a very strong work.

Since the nationwide release of CD titled *Stars & Stripes Forever – Sunday in the Park with The Atlantic Brass Band* on the Excelsior label in the fall, the **Atlantic Brass Band** has been busy performing as well as finalizing personnel for the 2001 NABBA Contest. Some of the new additions to the band are Alex Siniavski, who is a talented baritone player and arranger. He has arranged three of the pieces the band will be performing on another CD collaboration of Russian music to be recorded in March 2001. Along with Alex, the band has two new Bb tuba players on the roster. Dave Vaughn is a graduate of the Eastman School of Music and is currently doing graduate work at Rowan University in Glassboro, NJ. Dave and Serghei Kharlamov will both be first time participants with the Atlantic Brass Band at NABBA this April. Both Serghei and Alex have assisted members of the band in interpreting the nuances of the Russian music for the new CD. Some other first time NABBA participants include Allison Abbadessa and Sean Healy on cornet and Chris Pastin on percussion. Under the leadership of Salvatore Scarpa and Tyrone Breuninger, the band continues to prepare for the contest while preparing for the Russian recording. Scarpa feels that the contest piece,

Masters of Space and Time, is challenging, but is definitely attainable by the group. In keeping with the band's tradition of playing quality music, this year's choice piece is *Polovetsian Dances* (Borodin/Snell). The Atlantic Brass Band members are looking forward to participating in this year's NABBA contest since it is much closer to home than any contest in recent years, less than three hours from Rowan University in Glassboro, NJ where the band currently rehearses.

Honors Section: Testpiece; *A London Overture* (Philip Sparke).

The **Central Ohio Brass Band** (Tony Zilincik) is deep into preparations for NABBA 2001 in Washington D.C. COBB performed on February 16 with the Brass

Band of Columbus and played their contest closer, *Colas Breugnon Overture*. Kabalevsky's fiery overture, arranged by Malcolm Bennett, is a technical challenge "and a fabulous closer." COBB will round out its program with Alford's popular *Eagle Squadron* march, and the test piece, *A London Overture* by Philip Sparke. They are inviting Russ Mikkelsen, director of bands from The Ohio State University, and Jim Stokes, director of bands from Capital University to rehearse them before contest, and are looking forward to the great competition in the Honors Section this year and to reuniting with old friends.

The **Motor City Brass Band** (Craig Strain) are making efforts as the competition draws closer to play their very best in Washington. They have been playing two of their contest selections since last summer; *Florentiner March* (Fucik/Barsotti) and *Candide Overture* (Bernstein/Snell). The contest piece, *A London Overture* is coming along well and the band will be performing it at a concert in March. To fully prepare for the competition, the MCBB will have some distinguished guests come and work with the band: H. Robert Reynolds, Director of Bands at University of Michigan and possibly John Whitwell, Director of Bands at Michigan State University. In addition, as contest time gets closer, they will add extra rehearsals to their normal once a week schedule with a goal is that by mid-April, the band will be playing at its peak--what they strive for as an organization. The NABBA competition is an important event for the Motor City Brass Band. They enjoy the camaraderie and interaction with the other bands as well as working to play the best that they can.

The **Saint Louis Brass Band** (Keith Wilkinson) is excited to be competing in

continued on page 12

ADVERTISING

Through an arrangement with Bemel Music, advertisers can now pay with credit cards. We prefer U.S. advertisers to continue to pay by check, but this new procedure will hopefully make it easier for our Canadian and overseas advertisers. Contact Ralph Hotz (see right for his address) for more information. We need each and every member to let our advertisers know you saw their ad and to suggest advertising in *The Bridge* to other potential advertisers!

CONTACT

Ralph P. Hotz,
Advertising Manager
 8144 South Oak Creek Drive
 Sandy, UT 84093-6515
 Phone (801) 733-4439
 E Mail: rphotz@worldnet.att.net

Send Your Band News & Concert Programs

Please send your concert programs and articles on recent activities to *THE BRIDGE*

**We want to read
about your band!**

continued from page 11

the NABBA Competition for the third time this year, hoping for a better result than last year. For ten of their members this will be their first experience of NABBA, for two their second and for eighteen their third. In October 2000 they had a reading rehearsal to shortlist music for our 'own choice' pieces, reading *Blitz* (Bourgeois), *Journey Into Freedom* (Ball), *Spectrum* (Vinter) and *Sounds* by (Golland). The band then voted and passed the results on the Keith Wilkinson. A couple of weeks later Keith came into rehearse and the band played them all again, worked on some passages and voted again. The result was an overwhelming vote for *Journey into Freedom*. As 2000 came to an end the chances of SLBB competing in Fort Meyer began to fade as the realities of the costs involved became clear. There just seemed no way to justify spending \$14,000 and their efforts to find sponsorship were unsuccessful. During December, band manager Robin Weatherall made the decision to cancel the trip if sponsorship had not been secured by January 14. On January 10 he received an email from one of the band's most ardent supporters with ideas for fundraising and by January 14 the necessary funds had been secured. During January-April the Saint Louis Brass Band

will be performing six different concert programs along with rehearsing for NABBA. By February 20th the band had spent only three hours rehearsing their NABBA program, choosing to leave the major rehearsals until three weeks prior to the competition. Robin Weatherall writes that *London Overture* "is stylistically good for the band, Philip Sparke's works have featured prominently in our programs since we started out two and a half years ago. *Journey Into Freedom* is arguably one of the greatest test pieces of the twentieth century and a perfect foil for the Sparke." The band will have the pleasure of rehearsing and performing *Journey Into Freedom* with Colin Holman in late March when he appears as Guest Conductor.

The **Prairie Brass Band** (Dallas Niermeyer), now in its fourth year, continues to grow and improve with every performance. The band has 36 regular members and will be substituting several members in at NABBA to give every person an opportunity to perform. In addition, the Prairie Brass will have several soloists and ensembles in competition and hopes for another successful year. PBB will perform two pieces at the Honors Section competition at NABBA 2001, the test piece and *Variations on Laudate Dominum* (Gregson), and has really enjoyed rehearsing these two brass band masterpieces (hoping that listeners will also enjoy their performance in Washington DC). They believe that *London Overture* has proven to be an outstanding selection for the Honors Section, offering so many opportunities for each member of the band to excel. On December 17th, the Prairie Brass was both fortunate and honored to host Philip Sparke for a rehearsal and clinic for the band. Mr. Sparke graciously listened to band at first and then took the podium for an informative session into his famous piece "with special attention given to the famous often misinterpreted, pitfall section of the piece." PBB think

there are many different (and legitimate) stylistic ways to approach the composition, and look forward to hearing the other bands perform this work. PBB selected *Variations on Laudate Dominum* as its own choice for competition based on its outstanding musical worth and its position as one of the pillars of the brass band repertoire, offering a chance to explore the fugal style, to highlight the broad and spacious sonorities of the band, as well as a number of soloists. In addition to preparing for NABBA, the Prairie Brass has also spent a lot of time this winter preparing and recording selections for their first CD which they plan to release the CD in late summer 2001.

Cincinnati Brass Band (Anita Cocker Hunt) invited Dr. Ron Holz to rehearse the band on the competition pieces as part of their preparations. "We find to be very difficult in many ways; technical things, individual solos, precision problems, you name it, it's there. We will be working to the bitter end!" CBB has a new percussionist filling in for someone taking a year off due to his work schedule and the band seems to have clicked faster musically speaking in preparing for concerts, with all others members returning. Having said that, "there is always work to do, fresh music to play, and future goals to accomplish." The band is also looking forward to hosting NABBA 2002 in Cincinnati, and board president, Dwight Wages, has been busy working on this to assure a successful competition. Best of luck to everyone!

All Star Brass and Percussion: no news on the preparations as of going to print.

Open/Challenge Section: *Rhapsody in Brass* (Dean Goffin).

The **Syracuse University Brass En-**

continued on page 13

continued from page 12

semble (James Spencer) is continuously preparing for performances which begins with Monday night rehearsals at Hendricks Chapel on the main campus of Syracuse University. The Ensemble is composed of about forty accomplished brass musicians from the Syracuse University Faculty and Staff, the State University of New York Upstate Medical University Faculty and Staff and musicians from Upstate New York communities. Conductor Dr. James T. Spencer, is Professor in the College of Arts and Sciences at Syracuse University. The ensemble is making its first NABBA competition performance, and in addition to its busy schedule and wide variety of repertoire to be presented at three winter concerts, a performance at the annual Bach Festival in Syracuse and their own brass festival on March 31, SUBE are currently enjoying the challenges presented by the test piece, *Rhapsody in Brass*.

The **Spires Brass Band** (John Slezak) of Frederick MD will also be making its initial contest appearance at NABBA 2001. The band has been in existence for seven years and is looking forward to participating in its first competition, hoping it will be an excellent learning experience. In preparation for the contest, they are adding some extra rehearsals and sectionals as they are preparing for two other concerts. They will program their contest selections on a March 25 concert. Steve Bulla will be visiting the band as a clinician prior to the contest. Their own choice repertoire will be *Belle of Chicago* march and *Saddleworth Festival Overture* have been selected for their musical value as well as items to build the confidence of the individual members. SBB wishes everyone good luck!

Since joining the **New England Brass Band** as Music Director in 1998, Doug

Yeo has steadily increased the number and kinds of activities the band has undertaken. More recently the band board decided that while contesting had not historically been a part of the New England Brass Band's activities, that the holding of the NABBA competition in Washington DC in 2001 represented an ideal time for them to test the contesting waters. Excellent sales of their CD as well as fees from recent concerts have allowed them to afford to have the band pay for the bus to NABBA (a not inconsiderable cost!) as well as the contest registration fee and the NABBA membership fee for individual players. In the spring of 2000, NEBB decided to tackle Goffin's *Rhapsody in Brass*, a piece which had been performed by the NEBB on occasion in past seasons but which had never been honed to a sharp edge. That music went into the folders sent to their members over the summer (their horn and cornet players in particular had worked on it before their season began as they had auditions for seating for those sections in early September), so it was a happy coincidence to learn that it was the NABBA Challenge Section test piece several weeks after NEBB had already begun rehearsing it. In order to kick the season off with a "jump start" after the summer off (the NEBB has a season from September through July 4), they programmed *Rhapsody in Brass* on their first concert, the Boston Symphony Orchestra's Symphony Hall Centennial Open House which took place in Symphony Hall in early October. With only five rehearsals to work with, they rehearsed at a very intense pace, and came together to give an excellent performance in Symphony Hall to a full house of 2000 people. They believe that Goffin's *Rhapsody* provides good challenges, as does the other major work chosen for NABBA, Vaughan Williams' *Henry the Fifth*. A concert in March with guest soloist Brett Baker, principal trombone of Black Dyke Band in England will include performances of their competi-

tion music. The band hopes to capitalise on the experience of Doug Yeo for their performance preparations and are looking forward to NABBA as an opportunity to show the very best they can do and at the same time learn from the other bands which will be there.

The **Sunshine Brass Band** (Jim Cheyne) is busily preparing for NABBA 2001 with weekly rehearsals, sectionals, and individual practice. SBB hopes to invite Derek Smith to conduct a clinic as part of their preparations. They also have plans to perform a "dress rehearsal" concert along with the Tampa Salvation Army Corp Band in early April. The Sunshine Brass Band is very much looking forward to participating in its fourth consecutive NABBA contest.

After twelve years, there remain a number in the **Commonwealth Brass Band** (J. Jerome Amend) who view the NABBA contests as unnecessary and possibly counterproductive to their prime objective -- the musical enjoyment of the members. However, a greater number

continued on page 14

Moving or Moved?

The **Brass Band Bridge** cannot be forwarded because it is mailed third class. So, please be sure to mail to NABBA Executive Secretary Bert Wiley your old and new addresses, or your copy of the *Bridge* will be discarded by the U.S Post Office, and you will not receive any future issues!

continued from page 13

consider these annual proceedings to be in keeping with what brass bands should do. In any event, they do provide a musical assessment of how we are coming along. For the last several years the members have selected by ballot the test piece and thus the Section in which we compete. They perform and/or listen to recordings of the mandated test pieces. The majority selects the work that provides (1) the greatest musical enjoyment and (2) the best hope of a creditable presentation. The remaining works are chosen in a less structured manner sorting out the wishes of the music director and a general consensus of the group. What most often emerges are programs that on one hand require considered concentration and practiced skill and on the other, a sense of accomplishment and musical enjoyment. Unquestionably the formula has not been perfected but it has improved. Amend would like to see more flexibility shown in the selection of testpieces. "So many known and unknown variables can thwart the best of intentions and talents and sour the fragile underpinnings of a band. I have great confidence in the members of the Commonwealth Band but some of the performance demands in these competitions would chill the weathered professional as well."

Brass Band of the Tri-State: no news of their preparations as of going to print.

Youth Section: Testpiece *The Seasons* (Philip Wilby).

The **Triangle Youth Brass Band** is now five rehearsals into Tony Granados' tenure as director, and the Band is making rapid musical progress and seeing growth in numbers--20 to 45. The students are looking forward to their first NABBA competition. Rehearsals continue each Sunday afternoon. Dr. Keith Wilkinson conducted rehearsals with the adult and

Free Ad Space Available for NABBA Member Bands!

The *Brass Band Bridge* offers a free Quarter Page Ad on a first come, first served basis to member bands. The ads will only be used if there is unused space available in the *Bridge* and the Editor reserves the right to revise the ad to fit the available space.

The ad space can be used to sell your band's new recordings or just to tell people you're out there! Once a band's free ad appears, that band will go to the "end of the line," giving all member bands a chance to use available space. Send your "camera ready" ads, no larger than 3 1/2" by 4 1/2" to the Advertising Manager Ralph Hotz.

youth bands during the weekend of February 16 - 18. Their session with Dr. Wilkinson was well received by everyone in the band and a lot of improvement was made in a short time. "His expertise and attention to detail was invaluable." The Band has one concert scheduled before the competition -- March 25 at Woodhaven Baptist Church in Apex, NC. The Band's program for competition will consist of: *Prelude on a Hymn Song* by Philip Bliss, arranged by Jim Hile, former director of the Triangle Brass Band; Suite: *The Seasons* by Philip Wilby; and *Great Gate of Kiev* (Mussorgsky/Howarth). TYBB believe the test piece to be a good selection, with a couple of places that are a challenge, but mostly a good showcase for the band. The members are grateful for the hard work and dedication of everyone involved, with this newer band having come a long way in a short time. Four students from the Youth Band will also

be participating as a tuba quartet in the brass ensemble competition, preparing *Petit Caprice in the Style of Offenbach* (Rossini/Davis) and *Dance of the Tumblers* (Rimsky-Korsakov/Fabrizio).

No news on the preparations of the **Junior Varsity All Stars** as of going to print.

The Exhibition Section will see the first competition performance of the **SASF Brass Band** (Ronald W. Holz).

The **Maple Leaf Band** (David Druce) have approx 22 members coming from Ottawa, 6 from Saskatoon, 2 from Las Vegas, 1 New Jersey and 1 NY State; "a mixed bunch!" Preparations will be done via email and phone. Rehearsal will be one day before competition. Their aim is to give people a chance to compete that would not have the chance otherwise, because of cost and unavailability of all band members. As of going to print, the program was not yet decided, "but in the main it will be Salvation Army music as it is cheaper." Their main focus is to have a great time and learn from the experience. All members will contribute what they can and no individual will be excluded because of ability or any other reason. Being based in Canada, they are very conscious of letting each do what they can. "For us it is always a slow process, but we are dealing with a group of people from wide areas which is very different from an established band." Their program will include some new Canadian works and arrangements by writers from within the band. In a short period of time they will be mailing out music to our group and much will be up to the individual as to how they will practice, although tempos etc. will be given. MLBB as a group seek not to win anything nor gain any recognition but simply wish to experience in a small way what it is like to prepare for competition and to feel what it is like on stage "when you only have one shot at it."

Brass Band Programs

Brass Band of Columbus (Paul Droste). December 10, 2000; Ascension Lutheran Church, Columbus, OH. *The President* (German); *A Time for Peace* (Graham), Lisa Galvin, horn soloist; *Festival Prelude* (Strauss/Sarsany); *Frosty the Snowman* (Nelson&Rollins/Smith), Todd Cunningham, bass trombone soloist; *Bringing in the Sheaves* (arr. Himes); *Three Hymn Tunes* (arr. Langford); *The Bells of Christmas* (Bulla); *Three Christmas Carol Settings* (arr. Montgomery); *Christmas Voices and Brass* (Dooley/Trevarthen).

January 14, 2001; Southern Theatre, Columbus, OH. *Robinson's Grand Entrance March* (King); *Canadian Folk Song Suite* (Calvert); *The Trumpet Call* (Downie), Terry Everson, trumpet soloist; *Be Thou My Vision* (arr. Curnow), Terry Everson, cornet soloist; *A Celtic Suite* (Sparke); *Introduction and Rondo Capriccioso* (Saint-Saens/Susi), Douglas Droste, violin soloist; *Four Scottish Dances* (Arnold/Farr); *Praise* (Heaton); *Brazilian Dance* (Guarnieri/Jenkins); *Blessed Assurance* (arr. Bulla), Terry Everson, trumpet soloist; *Quicksilver* (Graham), Terry Everson and Dan King, cornet soloists; *Mack the Knife* (Weill/Susi); *Indiana Jones and the Temple of Doom* (Williams/Farr); *Overture Solonelle: 1812* (Tchaikovsky/Wright). Guest conductor James Curnow. February 1, 2001; Ohio Music Education Association Convention, Columbus Convention Center, Columbus, OH. Dr. Paul Droste and Mr. James Curnow. *March - Praise* (Heaton); *Excursions* (Broughton); *When Time Will Be No More* (Curnow); *Sinfonietta -1st mvt* (Curnow); *Moritat Vom Mackie Messer* (arr. Les Susi); *Life Divine* (Jenkins); *Four Scottish Dances --1, 4* (Arnold, arr. Ray Farr), *Gloria* (Rutter) with The Ohio State University and Otterbein College Choirs.

Commonwealth Brass Band (Jerome Amend). March 7, 2001; Indiana University Southeast, New Albany, IN. *The*

Black Knight (Rimmer); *Egmont Overture* (Beethoven/Ball); *Rhapsody in Blue* (Gershwin), Joanna Goldstein, piano soloist; *Total Praise* (Smallwood/Dane); *Tres Milongas* (Crespo), Derby City Tuba Quartet, Quentin Sharpenstein and Robert Coulter, tuba, and David Centers and Robert Smothers, euphonium; *Rhapsody in Brass* (Goffin); *Blackfriars Symphonic Prelude* (Cundell); *Westward Ho!* (Firth).

Cuyahoga Valley Brass Band (Keith Wilkinson). December 31, 2000: First Night Akron, Akron, OH. *Star Lake* (Ball); *A Nightingale Sang In Berkeley Square* (Maschwitz&Sherwin/Fernie); *The Magic Trumpet* (Burke/Freeh), Carolyn Curtis, cornet soloist; *The Little Drummer Boy* (Simeone, Onorati & Davis/Sparke); *The Christmas Song* (Torme&Wells/Sparke); *The Lark In The Clear Air* (Trad/Langford), Debbie Wilkinson, alto horn soloist; *Opus One* (Oliver/Geldard); *Gaudete!* (Norbury); *Christmas Rejoicing* (Gordon); *White Christmas* (Berlin/Sparke); *Mr. Jums* (Hazell/Catherall); *The Harmonious Blacksmith* (Handel/Hume/Wilkinson), Adam Wilson, euphonium soloist; *La Danza* (Rossini/Langford); *Winter* (Vivaldi/Snell); *Born Free* (Barry/Catherall); *Riverdance* (Whelan/Farr). In concert with Brett Baker*. February 24, 2001; First United Methodist Church, Akron, OH. *French Military March* (Saint-Saens/Wilkinson); *A Nightingale Sang in Berkeley Square* (Maschwitz & Sherwin/Fernie); **Annie Laurie* (Pryor/Wilkinson); **Londonderry Air* (arr. Geldard); *Norwegian Dance No. 2* (Grieg/Wilkinson); *La Danza* (Rossini/Langford); *Riverdance* (Whelan/Farr), Katie Wilkinson, vocal soloist; *Waltzing Matilda* (arr. Langford); *Largo from The New World Symphony* (Dvorak/Steadman-Allen); *Capriccio Espagnol* (Rimsky-Korsakov/Wilkinson); **Concert Piece* (Guilmant/Steadman-Allen); **Hailstorm* (Rimmer); *The Floral Dance* (arr. Broadbent); *Greensleeves* (arr. Snell); *1812 Overture* (Tchaikovsky/Wright).

Illinois Brass Band (Colin Holman). March 11, 2001; Streamwood High School, Streamwood, IL. *Brass Presentation* (Moren); *Padstow Lifeboat* (Arnold); *The Bells of Peover* (Doe), Laura Shea-Clark, cornet soloist; *Sweet Georgia Brown* (arr. Richards); *Masters of Space and Time* (Broughton); *Tristan Encounters* (Ellerby); *Carnival Cocktail* (arr. Sykes), John Meling and Tom Runty, euphonium soloists; *And the Band Played On* (arr. Richards); *Images for Brass* (Bulla).

Imperial Brass (Patrick Burns). October 29, 2000; St Peter's Episcopal Church, Morristown, NJ. **Philip Smith, soloist. Saints of God* (Curnow); **Trumpet Call* (Downie); *Meridian* (Barry); **Concert Etude* (Goedicke/W. Broughton); *The Shepherd's Song* (arr. Richards); *The Good Old Way* (B. Broughton); *Songs of the Seasons* (Cook); *Cornish Cavalier* (Moyle); *Rhapsody on Negro Spirituals* (Steadman-Allen); *Amazing Grace* (Himes); *Faith is the Victory* (Curnow); **A Gaelic Blessing* (arr. Freeh); *Finale from Checkmate* (Bliss/Ball). November 19, 2000; Rutgers University, NJ. Gerald Wells, euphonium soloist. *Wellington March* (Zehle); *Blaydon Races* (arr. Langford); *Party Piece* (Sparke); *The Shepherd's Song* (arr. Richards); *Songs of the Seasons* (Cook); *Rondo* (Smith/Freeh).

December 17, 2000; United Methodist Church, Woodbridge, NJ. *A Christmas Festival* (Anderson); *Jesous Ahatonhia* (arr. Calvert); *Away in a Manger* (arr. Banks), Robert Sukovich, flugelhorn soloist; *Shining Star* (Graham); *What a Friend We Have in Jesus* (arr. Freeh), Ryan Resky, cornet soloist; *Joy to the World* (arr. Steadman-Allen); *Variations on a German Carol* (Curnow); *Comin' to Town* (arr. Freeh), Bob Hankle, trombone soloist; *White Christmas* (arr.

continued on page 16

continued from page 15

Freeh); *A Christmas Reverie* (Downie); *Hallelujah Chorus* (arr. Goldsmith).

The New England Brass Band (Douglas Yeo). December 3, 2000; Wilmington Congregational Church, Wilmington, MA, and December 10, 2000; West Medway Community Church, West Medway, MA. *Christmas Joy!* (Leidzen); *Gaudete!* (Norbury); *Lo, How a Rose 'ere Blooming* (Praetorius/Herikstad); *Alleluia* (Mozart), John Appleby, cornet soloist; *The Message of Christmas* (Himes); *In The Bleak Midwinter* (Vaughan Williams/Bulla); *Christmas Triptych* (Curnow); *The Spirit of Christmas* (Graham); *Fantasy of the Bells* (arr. Pearce); *The Christmas Song* (Torme&Wells/Sparke); *Shepherd's Pipe Carol* (Rutter/Graham); *A Christmas Sing-A-Long* (Pearce); *Have Yourself a Merry Little Christmas* (Martin&Blane/Himes).

Westgate Church, Weston, MA. *Praise to the Lord, The Almighty* (arr. Bricault/Horne); *Amazing Grace* (arr. Himes); *Rhapsody for Bass Trombone* (Bulla), Douglas Yeo, bass trombone soloist, Sven D. Wiberg, conductor; *Jerusalem* (Parry/Herbert); *O Worship The King* (Croft/Horne); *May Jesus Christ Be Praised* (Curnow); *Share My Yoke* (Webb/Bosanko), Terry Everson, cornet soloist; *Trust* (P. Curnow); *Reflections in Nature* (Redhead); *Promised Land* (Curnow); *God Be With You* (Vaughan Williams/Gordon).

St. Louis Brass Band (Keith Wilkinson). September 10, 2000; Webster Groves Christian Church, St Louis, MO. *Psalm of Praise* (Curnow); Processional Hymn: *Praise My Soul, Eine Feste Burg* (Luther/Farr); Hymn- *All Creatures of our God and King*; Hymn -*Immortal, Invisible*; Response- *Abide With Me*; Offertory: *Meditation, Just As I Am* (Heaton); Doxology: *Old 100th* (Vaughan Williams/Weatherall); Communion: *My Toil from*

The Lord is King (Steadman-Allen); Recessional: *Hymn -Joyful, Joyful*; Postlude: *My Joys from The Lord is King* (Steadman-Allen).

September 10, 2000; Frances Howell High School, St Louis, MO. *The Australasian* (Rimmer); *Entry of the Huntresses* (Delibes); *Psalm of Praise* (Curnow); *Black Horse Troop* (Sousa/Weatherall); *Three Little Maids* (Sullivan), Dallas Blair, John Korak, Robert Souza, cornet soloists; *Mancini Magic* (Street); *Holiday for Strings* (Rose/Richards); *O.R.B.* (Anderson); *Autumn Leaves* (Bolton & Banks); *Song of India* (Rimsky-Korsakov), Jason Harris, flugelhorn soloist; *Espana* (Chabrier/Langford); *Mephistopheles* (Douglas); *Gaelforce* (Graham); *Olympic Fanfare* (Williams); *St. Louis Blues March* (Handy).

September 28, 2000; Mary Elliot Chapel, St Louis, MO. Wm. Shane Williams, conductor. *Simoraine* (Barraclough); *Olympic Fanfare* (Williams); *Autumn Leaves* (Bolton/Banks); *Rhapsody in Brass* (Goffin); *The Australasian* (Rimmer); *Mancini Magic* (Street); *Phantom of the Opera, Overture to Act I* (Lloyd Webber/Wilkinson); *O.R.B.* (Anderson); *Just As I Am* (Heaton); *Czardas* (Monti/Snell); Jim Guglielmo, xylophone soloist; *Black Horse Troop* (Sousa/Weatherall); *Blue Rondo a la Turk* (Brubeck); *Galop from William Tell* (Rossini/Grant); *Gaelforce* (Graham); *St. Louis Blues March* (Handy); *Stars & Stripes Forever* (Sousa).

September 30, 2000; Missouri Botanical Garden. Wm. Shane Williams, conductor. *Barnum & Bailey's Favorite* (King); *Olympic Fanfare* (Williams); *Entry of the Huntresses* (Delibes); *London Celebration* (Graham); *The Floral Dance* (Moss); *March of the Cobblers* (Siebert); *Simoraine* (Barraclough); *Galop from William Tell* (Rossini/Grant); *Phantom of the Opera, Overture to Act I* (Lloyd Webber/Wilkinson); *Three Little Maids* (Sullivan), Dallas Blair, John Korak, Robert Souza, cornet soloists; *Keep Smiling Through* (Barry); *The Australasian*

(Rimmer); *Holiday for Strings* (Rose); *Autumn Leaves* (Bolton & Banks); *O.R.B.* (Anderson); *Gaelforce* (Graham).

November 16, 2000; Saint Louis Art Museum. Wm. Shane Williams, conductor. *The King's Cavalier* (Rimmer); *Harlequin* (Broughton); *Pageantry* (Howells); *Mood Indigo* (Ellington/Drover); *Love is Here To Stay* (Gershwin); *Eugene Onegin Polonaise* (Tchaikovsky/Barry); *The Black Knight* (Rimmer); *Fanfare and Variations* (Barry); *Imperial March from The Empire Strikes Back* (Williams); *Tara's Theme from Gone With The Wind* (Steiner/Catherall); *Song of India* (Rimsky Korsakov), Jason Harris, flugelhorn soloist; *Slavonic Dance #8* (Dvorak/Wright); *Imperial Edward* (Sousa/Weatherall); *Can Can* (Offenbach/Richards); *Gaelforce* (Graham); *Simoraine* (Barraclough).

December 1, 2000; Florissant Civic Center Theatre. Wm. Shane Williams, conductor. *Christmas Overture* (Golland); *Santa Claus is Coming To Town* (Cootes/Dewhurst); *A Christmas Suite* (Bulla); *Silent Night* (Gruber/Broadbent); *Four Dances from The Nutcracker* (Tchaikovsky/Sparke); *Three Kings Swing* (Himes); *The Christmas Song* (Torme/Weatherall); *A Christmas Festival* (Anderson/Gordon); *Rudolph The Red Nosed Reindeer* (Marks/Evans); *Have Yourself a Merry Little Christmas* (Martin&Blane/Wormald); *Christmas Triptych* (Curnow); *Coventry Carol* (arr. Fernie); *Winter Wonderland* (Bernard/Ashmore); *Bach The Herald Angels Swing* (Hopkinson); *White Christmas* (Berlin/Sparke); *O Come All Ye Faithful* (arr. Broadbent); *We Wish You a Merry Christmas* (Rutter/Wilson).

January 18, 2001; Country Day School, with Los Compadres Mariachi Band. *Amparito Roca* (Texidor/Winter); *Intrada Eine Feste Burg* (Luther/Farr); *Psalm of Praise* (Curnow); *Tijuana Brass* (arr. Siebert); *Stardust Fantasy* (Carmichael);

continued on page 17

continued from page 16

Malaguena (Lecuona/Freeh); *Holiday for Strings* (Rose); *Old Panama* (Alford); *Espana* (Chabrier/Langford); *James Bond Collection* (Richards); *Salute To Mexico March* (Brooke).

January 26, 2000; Missouri Music Educator's Conference, Lake of the Ozarks, MO. Wm. Shane Williams, conductor. *Barnum & Bailey's Favorite* (King); *Intrada Feste Burg* (Luther/Farr); *Mood Indigo* (Duke Ellington); *Just As I Am* (Heaton); *Black Horse Troop* (Sousa/Weatherall); *Blue Rondo ala Turk* (Brubeck); *Simoraine* (Barraclough); *Gaelforce* (Graham); *St. Louis Blues* (Handy/Farr).

February 7, 2000; Kirk of the Hills, Ladue, MO. Wm. Shane Williams, conductor. *Barnum & Bailey's Favorite* (King); *Intrada Feste Burg* (Luther/Farr); *Mood Indigo* (Duke Ellington); *Just As I Am* (Heaton); *Blue Rondo a la Turk* (Brubeck); *Procession To The Minster* (Wagner/Snell); *Gaelforce* (Graham).

February 15, 2001; Union Avenue Christian Church, MO. Wm. Shane Williams, conductor. *The Champions* (Wilcocks); *Le Carnival Romain* (Berlioz/Wright); *Journey Into Freedom* (Ball); *Aspects of Lloyd Webber* (Graham); *National Fencibles* (Sousa/Weatherall); *There's No Business Like Show Business* (Berlin/Richards); *The Contestor* (Powell); *A Moorside Suite* (Holst); *Pantomime* (Sparke), Jeff Binns, euphonium soloist; *Three Jolly Sailormen* (Siebert), Mary Weber, Dallas Blair, John Korak, cornet soloists; *Slaidburn* (Rimmer); *Gaelforce* (Graham).

March 18, 2001; Christ Church Cathedral, MO. *Simoraine* (Barraclough); *Prelude For An Occasion* (Gregson); *Purcell Variations* (Downie); *Pie Jesu* (Lloyd Webber/Steadman-Allen); *Knight Templar* (Allan); *Music of the Night from Phantom of the Opera* (Lloyd Webber/Himes); *March to The Scaffold* (Berlioz/Wilkinson); *Fest Musik der Stadt Wien* (Strauss/Banks); *Mood Indigo* (Duke

Ellington); *Rhapsody for Cornet* (Langford), Mary Weber, cornet soloist; *The Gallant Seventh* (Sousa/Weatherall); *Dream Angus* (Trad. arr. Sandy Smith); *Procession To The Minster* (Wagner/Snell).

March 31, 2001; Union Avenue Christian Church. Dr. Colin Holman, conductor. *Crispian Steele-Perkins, trumpet. *Castell Coch* (T.J. Powell); *Rondeau from Suite Des Symphonies* (Mouret/Graham); *Mr Lear's Carnival* (W Hogarth

Lear); **Trumpet Concerto in Eb* (Haydn/Wright); *One Of The Best* (Rimmer); *Boogie Woogie Bugle Boy* (Raye); *Trumpet Blues and Cantabile* (James); *Strike Up The Band* (Gershwin/Richards); *Adagio* (Barber); *Jack Tar* (Sousa/Weatherall); Crispian Steele-Perkins, Historical Trumpet Demonstration; **Two Trumpet Tunes* (Purcell/Langford); *Simoraine* (Barraclough); *French Military March* (Saint-Saens/Wilkinson); *Gaelforce* (Graham).

NOTE:

NABBA RENEWAL DATE!!

March 1

This date holds for all members and member bands

ALL Registrations at NABBA will be based on Executive Administrator Bert Wiley's Listing.

Be sure you and your band are renewed
You may be charged a registration fee at NABBA
if you are not registered by that time.

New members registering during the year may be eligible for back issues of

The Brass Band Bridge where available

Contact Bert Wiley at:

P.O. Box 2438, 789 Pressley Cr. Rd,
Cullowhee, NC 28723

Telephone: (828) 293-7469

E-mail bernelw@gte.net

Listed in Alphabetical Order by Title. Reviews by Ronald W. Holz, unless otherwise noted.

Apocalypse For Brass: The Music of William Gordon. **Intrada Brass** (Bram Gregson). Gordon Music CD 2000--4. TT 77:00. Program: *Fortress; Apocalypse for Brass: Symphony for Brass Band; Big Band Spirituals; Hommage Hymn; Church Windows* (Respighi/Gordon); *O Sacred Head; Assurance Variations; Processional for an Occasion; Yankee Doodles; Soon and Very Soon*

Bram Gregson's Intrada Brass provides here a fine overview of recent works for brass band by the Canadian composer William (Bill) Gordon. The playing is marked by brilliance in tone, aggressive expression, and at most times the very best ensemble cooperation. Intrada includes outstanding players in all sections and a fearless symphonic approach dominates, very little of the 'fruity' British sound surviving here with these Canadians. Gregson is a stickler for detail and despite not having as much time as he would have liked in the preparation, he has the band in good form, good enough to allow you to make informed decisions about the music and to have an enjoyable listening experience, as well. Any CD focused on one composer and arranger can have limited appeal due to a possible lack of variety. That is hardly the case in this disc with the stylistic range as wide as can be conceived in such a venture, taking you from stridently dissonant test pieces to light style pop music and back again, with one fine classical transcription, movements from Respighi's *Church Windows*, an added plus, dead center in the play order - just when it is needed. The two angel portraits in the Respighi make for a nice tie into the title work of the CD *Apocalypse*, a four-movement 'Symphony For Brass' featured in various recent contests in the UK. The movement order listed on the CD is incorrect in two

places (though correct in performance), the proper order being 1) The Tribulation Judgements; 2) Victory of the Martyrs; 3) The Angels; 4) Armageddon: The Return. While linked by a five-note motif, these dramatic movements unfold more like cinema background music than 'symphonic' music, but that is an aspect of much post-modern instrumental music. Gordon's 'Angels' of Mvt 3 start out rather happily consonant, but we soon find that they too have a sharp, tough aspect. Several of Gordon's new works recorded here have been read at NABBA or reviewed in recent issues of the Bridge. Among these are the lighter style variations, or 'doodles' on Yankee Doodle and *Big Band Spirituals*, both of which, while challenging, could bring a broad smile to most band members' and audiences' faces. Gordon is an eclectic composer and his arranging style reflects this, along with a penchant for rather busy, dense scores with lots for everyone to do. The opening toccata-like treatment of *A Mighty Fortress* that opens the recording is a case in point - everything from late-renaissance intrada figures to Bach to echoes of SA masters Steadman-Allen and Heaton. I enjoyed hearing Intrada once again after a gap of several years, though one disappointment of the production was that there was no personnel list so I could check up on who sat where! You can order this CD from Intrada Brass, PO Box 41065, 4141 Dixie Rd, Mississauga, Ontario, Canada, L4W 4X9, [\$20 Canadian] or from Gordon Music directly.

Capital Brass Works. **Capital Brass Works** (Thomas Annand) and Thomas Annand, Organ. CBW1 WRCB-7482. TT 51:56. Program: *Fanfare for the New Millennium* (Gellman); *Moscow--Cheryomushki Suite* (Shostakovich/Armstrong); *Prelude to Act III from Die Meistersinger* (Wagner/King); *First Suite in E flat* (Holst/Armstrong); *Bruckner Etude fur das tiefe Blech* (Crespo); Organ Solo: *Toccata from Symphony #5*

(Widor); *Poeme Heroique* (Dupre).

Capital Brass Works hails from Canada's capital, Ottawa. Membership consists of professional musicians connected with the National Arts Centre and Ottawa Symphony Orchestras. Instrumentation parallels that of the legendary Philip Jones Brass Ensemble: 4 trumpets (various types, including flugelhorn), 2 horns, 4 trombones (at least one playing euphonium), 1 tuba, 2 percussion, plus conductor who doubles as organist. The playing is first rate - accurate, clean orchestral-style playing. Ed Marshall's fine engineering skills have provided a fine mix for the full ensemble, the organ, and combinations thereof. The program is well balanced between transcriptions and original works. The opening fanfare by Steven Gellman projects a great confidence and vitality - and you know you are in for a real musical treat. Two of the transcriptions are by Angus Armstrong, a trombonist in the group. One is the familiar Holst First Suite; the more intriguing and interesting is the 3-movement Moscow-Cheryomushki Suite by Shostakovich. The movements revisit much of the Russian master's wonderfully captivating lighter style of music: 1) A Spin Through Moscow; Duet-Pantomime; 3) Polka-Galop. Another arrangement that comes off very well is Robert King's old version of the Introduction to Act III from *Die Meistersinger*. Some of the finest playing is delivered in the Crespo etude for low brass in the style of Bruckner - no trumpets or percussion. Crespo evokes the noble spirit of Bruckner's motets, masses, and the great adagios from his symphonies, these instrumentalists providing exactly what is needed to draw us into this grand style of music. After a wonderful organ flourish by conductor/organist Thomas Annand - the great Widor *Toccata* - the disc comes to a brilliant conclusion with Marcel

continued on page 19

continued from page 18

Dupre's (1886-1971) *Poeme Heroique*, which is scored for solo organ, trumpets, trombones, and percussion. An outstanding display of fine brass playing! For details on how to order, contact the group's excellent bass trombonist, Douglas Burden at: phone: 613-824-9424;

douglas.burden@sympatico.ca

Gregson, Volume III: The Early Years. Williams Fairey Band (James Gourlay and *Edward Gregson). Doyen DOY CD 112. TT 65:17. Program: *Chalk Farm #2; The Pacemakers; March Prelude; *Patterns; Suite-The Voices of Youth; Intrada; A Swedish March; Music for Greenwich; Occasion; Processional.*

In this third Doyen volume dedicated to the brass band music of British composer Edward Gregson the label 'Early Years' only applies in the general sense, for the works range in compositional date from 1968 to 1995. In essence, this is a cross section of his entire creative output for brass band, excepting some very recent works still not commercially recorded. The playing is excellent, as is the overall production, something ones expects from Doyen and from this band. By Gregson Volume #3 the producers are drawing on lesser-known works, but many of them are quite interesting despite their relative obscurity. However, the program opens in spectacular style with one of the best brass marches of the twentieth century, the symphonically shaped *Chalk Farm #2*. The numbering refers to the fact that it is the second Salvation Army march with Chalk Farm in the title. Chalk Farm March, '#1', was a work by a young Bramwell Coles (1909). Gregson features the same old song as the required spiritual reference in SA music, Gregson having his roots in the SA, Gregson being a brother to our own Bram Gregson, who was for years the band-

master of the excellent London Citadel (Canada) Band. *Patterns*, a short 6-minute concert work which is led by Gregson on this disc, seems a blend of Gregson's popular SA variations, *Laudate Dominum* and *Chalk Farm #2*. *Pacemakers* takes the form of a concert overture, and is indeed an early work, but a highly attractive one. The 4-movement *Occasion* dates from 1986 - two years after *Dances and Arias*, so it is anything but early, but does have much about it that is fresh and compelling. *Swedish March*, which is shown to be owned by SA publisher SP&S, was not what I expected - not another Dalara but rather an unpublished march written for a similar gathering in Sweden. The mixolydian shift in the opening strain is exactly what made early Gregson music so attractive. Paul Hindmarsh's notes are to be commended, for they give us instructive background on music not generally known. A case in point is the story behind the popular *Music for Greenwich*, which origins came from a play entitled *All Together Now* (described as "*Brassed Off!* in reverse") in which the actors actually had to play this music on stage, which is why the popular work is so accessible to so many bands! The disc concludes with *Processional*, an excellent symphonic fanfare of 4 minutes length, dating from 1995. Here several hallmarks of Gregson's style come into play, including bracing harmony of a modal slant, a lyrical chorale-like melody accompanied by those interesting harmonies and a majestic, but not sentimental, nobility of expression, all scored with a master's touch, including, in this instance, an antiphonal separation of the cornets and trombones, contrasting well with the mellow choir of the upright horns. [The work is listed as a publication of Intrada, but it is actually published by Gramercy Music]. Much of the music recorded in this program was unknown to me and now I want to get a hold of the scores - for me a sure sign that the performers and producer have done their job well.

Heaton. Eikanger-Bjorsvik Band (Howard Snell). Doyen DOY CD 105. TT 68:15. Program: *Praise; Contest Music; Mercy's Light; Victory For Me; Toccata; My Treasure; Glory, Glory; Just As I Am; Celestial Prospect.*

The loss of Wilfrid Heaton (1918-2000) last May has been deeply felt in the UK brass band scene, his true worth as a superb composer for bands only recently being given its proper notice. Howard Snell and Eikanger Band (Norway) do an admirable job in playing an attempting to interpret in definitive manner what is mostly (all but one) a Salvation Army repertoire. It is my opinion that in the final analysis, it will be the works that Heaton wrote for the SA -- the principal exception being *Contest Music*, one of the finest of all works written for the medium - that will take on immortality. That is why I found it odd that Paul Hindmarsh in his excellent sleeve notes took the SA, and Bramwell Coles (then editor in chief of SA music) to task for not seeing the worth of Heaton's *Celestial Variations* in the late 1940s. Hindmarsh rather cutely says that 'symphonic treatment and syncopation must have still been a sin at the time, perhaps not realizing that symphonic variation treatment, with heavy dozes of syncopation, had been a hallmark of SA music since Eric Ball's *The Old Wells*, published way back in 1930. What kind of syncopation and symphonic treatment was Heaton offering up to the SA? Just about the same that he did several decades later to the 'outside' brass band scene. Yet Hindmarsh allows the contesting scene to be viewed as perhaps noble in its verdict that the brass band community was just 'not yet' ready for *Contest Music* in the 1970s! Oddly enough, the same man who was Heaton's encourager, who commissioned *Toccata*, published the

continued on page 20

continued from page 19

pace-setting *Just As I Am*, and *Praise* - was a seeming musical bigot or religious fanatic while the enlightened leaders that initially withheld *Contest Music* - including Geoffrey Brand - were wizened readers of their 'flock'. Could it not be that Coles and these men were faced with similar problems? Heaton was not advanced for his age in terms of art music yet in terms of the brass band subculture, - SA or contest scene - he was. While his music is highly charged emotionally, its manner of presentation was spoken in a musical language still too advanced for the conservative ears to whom it was addressed. Well, all that is fun to talk about, but better yet - get this album and study these fine compositions of Heaton. Hindmarsh provides those without much background in SA music and texts, just the right amount of information to make the listening experience a more rational experience in terms of hooking up with the extra-musical intent. While you can dwell on Heaton's formal innovations and compositional craft you cannot ignore his spiritual sensitivity. [By the way, Paul Hindmarsh is in the process of writing a new Life-Works study of Heaton and no doubt he will soon provide a definitive account of this gifted man and his creative output]. Interestingly, he later embraced an orthodox theological position - that of anthroposophy - in a move that strangely paralleled Ball's involvement in spiritualism in the previous decade. Of special merit in this recording is the breadth of Snell's reading of *My Treasure* - a SA selection that lasts here 8:40 - quite the devotional 'ministry through music'. From the treacherous opening for the loan solo cornet to the grand climax, Snell and company pull us into this contemplation of a mystic union with Christ. Among the last works brass work by Heaton his march fantasia *Glory, Glory*, written for Peter Graham when he was bandmaster at Regent Hall Corps, London, is the real

find for me on this disc: "Heaton meets Charles Ives", so to speak, as he inserts in the Trio an out-of-tune Boys Brigade Band that boldly marches into the SA corps band's space. Delightful! Equally delightful, but more subtle, are Heaton's neoclassic dances of spiritual joy - a kind of sanctified Ravel *Bolero* or Richard Strauss *Der Rosenkavalier: Victory for Me*, and *Mercy's Light*. *Contest Music* receives a fine, somewhat careful reading, but you might want to also check out David King's 'live' version with Yorkshire Building Society at the All England (reviewed in this issue). This excellent Doyen CD stands as the initial source to go to if you want to get a good sampler of one of great brass band composers of the twentieth century.

Master Brass, Volume 11: Highlights of the All England Masters Brass Band Championships. **Lexington Brass Band** (Ronald Holz), ***Yorkshire Building Society Band** (David King), **+Wardle High School Band** (Stuart Marshall), **#BackBeat Percussion Quartet**. Polyphonic QPRL 205D. TT 70:30. Program: *Kentucky* (Goldman/Leidzen); *There's No Business Like Show Business* (Berlin/Richards); *Trumpet Call* (Downie), Terry Everson, trumpet soloist; *Winning Performance--*Contest Music* (Heaton); *Incantation and Dance* (Chance/Henderson); *+Three Kings' Swing* (Himes); *Images In Brass* (Bulla); *#Rebounds* (Harron); *St. Louis Blues* (Handy); *Variations* (Webber/Graham), Brian Meixner, euphonium soloist; *Jubilation* (Curnow); *Stars and Stripes Forever* (Sousa), Stephen K. Bottom, soprano cornet soloist.

The focal point of this recording made at the 2000 All England Masters competition is the winning performance by YBS of Wilfred Heaton's *Contest Music* (NABBA's 1998 Championship Division testpiece. It's hard to imagine a much finer rendition. The band plays with drive, accuracy, character and insight through-

out and the quality and balance of tone and color is admirable. Particularly impressive is the drama created from the quiet exploratory qualities of the work through to the boisterous and extroverted nature, with a strong sense of musical line drawing all the various threads together. This just might be the recording to have of this work, even with the rapturous applause interrupting the final chord. The CD is also historically significant for NABBA as a permanent record of the invitation of the Lexington Brass Band to participate in the Gala Concert, and their predominantly American fare is well received and recorded, with Lexington taking up about 50 minutes from this generous 70 minute CD. Soloists Terry Everson and Brian Meixner give impressive performances respectively and listeners have an opportunity to hear John Barnes Chance popular concert band work *Incantation and Dance*, transcribed for brass band by David Henderson (good luck, soprano cornets everywhere who will play this one!) and boldly delivered by the band. One of the better youth brass bands, Wardle High School, is featured in Bill Himes ever popular *Three Kings Swing*, and perhaps the most unique track is by Backbeat, a professional percussion quartet, in a work which includes a multitude of percussion instruments, including basketballs (appropriately entitled *Rebounds*). An entertaining live recorded CD showing English and American brass bands at their finest. [Reviewed by Colin Holman]

Metaeuphosis: Original Music for Euphonium and Electronics. **Robin Taylor**, Euphonium. Produced by Robin Taylor. TT 61:45. *Simyeh* (Corwell); *Initiation* (Bautsro); *Psalm* (Suzuki); *Sonatina* (Boor); *Matrix* (Mitsuhiro); *Odyssey* (Corwell).

continued on page 21

continued from page 20

Whenever I see a compositional subtitle like 'for euphonium and electronics' I immediately relive my undergraduate music education during the great modernist era of the 1960s when the works by Stockhausen and friends ruled the day. The earliest work on the disc dates from the end of that era, 1970 -- Boda's 3-movement *Sonatina*, the only one of that kind here. Well, the other works recorded by euphonium virtuoso Robin Taylor are, for the most part, far removed from that aesthetic, and date from 1989-1998. These works rather evoke the spirit of the New Age section of the CD store or, in some cases, an eclectic blend West Coast sounds and traditional Japanese music. Better yet, a kind of commercialization of electronic music and non-Western sounds such as has been used in movie scores for the past 20 years. I enjoyed the album most when I had a pair of headsets on, could sit back and let Taylor's lovely sound waft over me while hearing all the electronic detail in the accompaniment tracks. A meditative, inward mood pervades nearly every track. The listener is urged to allow an immediate state of being to take charge, rather than any Western urge to become anything in a sound journey of the symphonic type. The insert card is clever, with its old-fashioned computer--card font, but nearly unreadable at quick glance! Nevertheless, I commend Taylor and the producer for providing sources - addresses and emails - for every one of the works. Euphonium players will have a ball with this CD, even if they do not embrace every aspect of the program. It will certainly give them something different to consider for their next recital.. This is indeed a 'different' kind of euphonium recording. A funny thought strikes me as I finish this review - I liked the modernist Boda *Sonatina* best of all. Available through Bernel Music.

Quincentenary Concert of The Worshipful Company of Musicians. Yorkshire Building Society Band (David King); *Grimethorpe Colliery RJB Band* (Garry Cutt); *Massed Bands* (Elgar Howarth). Polyphonic QPRL 207D; TT 72:54. Program: *Massed Bands--Ovation*(Ellerby); *Life Divine* (Jenkins); *Salome* (Rimmer); *YBS--The Royal Son of York* (Watson); *Folk Songs of Scotland* (Watson); *Dance of the Great Blasket* (Watson); *The Death of Arthur and The Vision of Camelot* (Watson); *Grimethorpe--Roman Carnival Overture* (Berlioz/Wright); *Ride of the Valkyries* (Wagner); *Four Scottish Dances* (Arnold); *Massed Bands--The Hut on Fowl's Legs and Great Gate of Kiev from Pictures at an Exhibition* (Mussorgsky/Howarth).

This excellent live concert was recorded in Symphony Hall, Birmingham, in September, 2000. Polyphonic and engineer Michael Moor have delivered another marvelous moment in brass band history. It can stun you to realize that the program was commemorating the 500th anniversary of the Worshipful Company of Musicians, an august body that began life in the year 1500 as the Fellowship of Minstrels, a type of guild, in the city of London. The music is rightfully celebrational in style, and from the opening Ellerby fanfare commissioned for the event these two excellent bands, solo or en masse, maintain great musical energy, keeping your interest throughout the varied program. Hearing *Life Divine* as a massed band work revealed new aspects of the work, perhaps because some inner parts came through more clearly, with more support. The closing excerpts from *Pictures at an Exhibition* was equally revealing, though by this time in the program I sensed just a slight ebb in that energy and spirit that drives this program so well. The solo band choices reveal real differences between the bands, YBS and David King emphasizing the kind of entertainment sequence, as arranged by Edward Watson,

that has garnered such critical acclaim. YBS' contribution was, for me, the highlight of the program. Watson's theme of 'This Sceptred Isle' allows him to take us on a historic tour of various parts and history of the British Isles - England, Scotland, Ireland. The use of a vocal soloist - Michele Moran, during *Folks Songs of Scotland*, and as narrator for *The Death of Arthur* is especially effective. Grimethorpe sticks to more traditional fare, but also with good success. It's especially good to have an up-to-date, accurate version of Frank Wright's challenging transcription of the Berlioz overture. Overall, I marvel again at the technical excellence demonstrated in performance by these musicians. This program is a joy to hear and study.

The Teddy Bears Picnic: A Musical Menagerie from America's Golden Age. The New Columbian Brass Band (George Foreman). Dorian Recordings. DOR 93201. TT 60:42. *The Teddy Bears Picnic* (Bratton); *A Morning In Noah's Ark* (Rollinson); *Cornet Duet-The Two Little Bullfinches* (Kling); *The Magpie and the Parrot* (Bendix); *The Whistler and His Dog* (Pryor); *Chicken Reel* (Daly); *Tuba Solo-Elephantine Polka* (Laurendeau); *In Bugdom* (Eno); *The Glow-Worm* (Lincke); *Porcupine Rag* (Johnson); *Clarinet Humoresque--Turkey in the Straw* (Bellstedt); *Parade of the Doodle Bugs* (Moreland); *Trombone Symfunny--Somewhere a Cow is Bawling* (Fisk); *Xylophone Solo-Kitten on the Keys* (Confrey); *Tiger Rag* (Traditional).

George Foreman and The New Columbian Brass Band have done it again! They've again delved into our musical past and brought forth an enchanting, humorous bouquet of band works centered on the animal kingdom. I wonder where Dr. Foreman finds some of these works? Who would think that a such 'grand opus'

continue on page 22

continued from page 21

as Trombone Symfunny: *Somewhere a Cow is Bawling* was not figment of a demented imagination? Well, it exists, one among 15 such curiosities of the American band's Golden Age, as the subtitle so proudly declares. I was hooked, and I found that, taken in small dozes of about 3 tunes at a time, the music was delightful, evocative, nostalgic, and always brought smile, whether inward or outward. The playing is as expected - crisp, clean, vivacious - what we have come to expect from this professional ensemble. There's a fistful of excellent soloists, including Vince DiMartino and John Hagstrom on cornet, Betsy Hill, piccolo, Marty Erickson, tuba, Paul Castillo, clarinet, and, let's not forget, Woody Brooks, animal sounds! Foreman's liner notes are excellent, and not to be missed - both scholarly and amusing. His account of just what IS a Doodle Bug borders on the priceless. Maybe the nostalgic tone is what hooked me on this program. By the way - the real winner for me on this disc is indeed Lincke's *Idyll: Glow-Worm*, based on a melody of his 1902 operetta *Lysistrata*. So, Foreman and company have hit another home-run - an unusual kind of feat but one that will bring happiness to all who let down their guarded sophistication and just have a good time for a while with some good old band music.

The Voice of the Tenor Horn. **Sheona White**, Tenor Horn, with Yorkshire Building Society Band (David King). Polyphonic. QPRL 206D; TT 63:22. Program: *The Piper o' Dundee* (Downie); *Bel Canto* (Downie); *Rainforest* (Graham); *Prelude de Concert* (Code/Pullin); *Demelza* (Nash); *Suil a Ruin* (Graham); *Capriccio Brillante* (Bellstedt/Smiyh); *A Time for Peace* (Graham); *Notturmo* (Strauss/Downie); *Variations on 'Twinkle, Twinkle Little Star'* (Mozart/Antrobus); *Concert Etude* (Goedicke/Pullin); *Over the Rainbow* (Richards); *Rhapsody*

(Eaves).

Finally, a truly outstanding solo disc by a master of the E flat Alto Horn - or to our UK friends, Tenor Horn. It has been years since the compilation of Gordon Higginbottom's solo disc, *Sonata*, [Kirklees KRCD 1016]. This superb program by Sheona White, backed up by an excellent YBS under David King, goes well beyond that pace-setting program; it is an absolute must for all of us involved in brass bands, but especially for players of the instrument. To understand the musical stature of this musician, in 1996 she won the coveted BBC 2 Young Musician of the Year - and that for all categories! On the TENOR HORN! Well, this sadly neglected instrument gets royal treatment here, White's sound is almost indescribably both unique and characteristic of exactly what the instrument SHOULD sound like, but so very rarely does. And she has gathered a fine program of recent arrangements that show off her musical skill and the instrument with great power and lyric flare. Her technique is brilliant - unbelievable sometimes, as on the Mozart adaptation - yet I kept coming back to her singing tone of such short gems as Peter Graham's *A Time for Piece*, the hit tune from his test piece *The Essence of Time*. If you are building a brass band, this is one essential 'model' disc you must have - not just for your alto-tenor horn section - but for the entire band. If they can capture the aural concept of this member of the saxhorn family - and how that concept is critical to the success of the overall blend of their band - it will have been worth it to have purchased copies for everyone in your ensemble. At the same time you are admiring White's achievements, you are also hearing one of the finest bands of the twentieth century at its peak. Highest praise and commendation to this disc.

By Ronald W. Holz

Herbert, Trevor, Editor. *The British Brass Band: A Musical and Social History*. London: Oxford University Press, 2000. ISBN 0-19-816698-2. Eight scholarly articles by different authors; 381 pages; good documentation; multiple appendices, musical examples, illustrations, photos, and lists; select bibliography; good index.

In 1991, a major portion of this book appeared under the title *Bands: The Brass Band Movement in the 19th and 20th Centuries* as part of an Open University Press series on 'Popular Music.' The new and greatly expanded edition has the prestige of being picked up by a major scholarly press - Oxford - and should, therefore, spur wide interest in the subject. Three new articles have been added and four previous chapters and one appendix were retained and extensively revised and expanded, the appendix now an entire chapter of its own. The supporting materials are also greatly increased. Anyone with the old book will want to purchase this one as well, so changed is the content. In short, Herbert, along with 7 other colleagues, has provided an outstanding, scholarly series of articles on the British brass band movement. Here are the chapters: 1) Trevor Herbert: 19th Century Bands-Making a Movement; 2) Dave Russell: What's Wrong with Brass Bands?-Cultural Change and the Band Movement, 1918-1964; 3) Vic and Sheila Gammon: The Musical Revolution of the Mid-19th Century-From 'Repeat and Twiddle' to 'Precision and Snap'; 4) Arnold Myers: Instruments and Instrumentation of British Brass Bands; 5) Trevor Herbert: God's Perfect Minstrels-The Bands of the Salvation Army; 6) Duncan Bythell: The Brass Band in the Antipodes [Australia, New Zealand, Canada]-The Transplanta-

continued on page 23

continued from page 22

tion of British Popular Culture; 7) Paul Hindmarsh: *Building a Repertoire-Original Compositions for the British Brass Band, 1913-1998*; 8) Trevor Herbert and John Wallace: *Aspects of Performance Practices-The Brass Band and its Influence on Other Brass-Playing Styles*. As Herbert states, "more than half of the book is new or entirely revised." Herbert's 30-page summary of the development of SA bands and their music is a marvel of economy and insight into what really counts in a scholarly view of that branch of the movement. The chapter on instruments and instrumentation provides good information on the instruments of the brass band and their historical development and manufacture. It is weak on matters connected with the development of brass band scoring and instrumentation - the matter of publishers dictating instrumentation in their journals as well as the so-called fixed contest seating still an area in brass band research that needs much more study. Hindmarsh's attempt at a critique of twentieth-century brass band repertoire of original music is both admirable in scope and highly informative, this from a man who has championed the cause of 'modern' music in his BBC-sponsored Festival of Brass. The relationship between the progressive music of the SA and that of contesting bands in the period 1930-65 still needs further study; space limits are no doubt a factor in this article's lack of detailed attention in that area. His omission of several key brass band composers troubled me slightly. I found it biased that an article on twentieth century brass band music would not, for example, mention Peter Graham's contributions, but would list several relatively obscure modernist works by 'famous' composers, pieces which are now seen as curiosities rather than a substantial ongoing works in the played repertoire. However, Hindmarsh, like Herbert, is a model of economy in taking

us through this subject and, overall, this chapter would be an ideal place to start when viewing the period under study -- essentially from the first 'modern' original work through to the time the book went into production. The final chapter on performance practice is a bit more speculative in nature but not any less fascinating in how it connects brass band performance and performers with the rest of the British brass scene, especially in the orchestral field. The narrow focus on Great Britain - despite the one chapter on the 'Antipodes' -- is both a great strength - allowing concentrated study - and perhaps weakness, for the authors cannot branch out to embrace what is now a world-wide subculture. I highly recommend this excellent book to all our NABBA membership. My space-limited review can only suggest what a significant publication this is. The writers are experts in their field, their observations and opinions carefully documented, and the entire production is first-rate, giving the even the casual reader much joy and pleasure if they have even the slightest interest in the brass band movement.

Kinder, Keith William. *The Wind and Wind-Choir Music of Anton Bruckner*. Westport, CT: Greenwood Press, 2000. ISBN: 0-313-30834-9. 145 pages. Multiple musical examples, several appendices, a works--source list, bibliography, index.

In recent years many of our NABBA bands have been involved in joint brass-choral concerts - not just the ubiquitous, traditional Christmas show. With a very small number of works actually written for mixed chorus and British-style brass band, many bands are investigating various other combinations in the accompanying forces, or making appropriate adaptations. This short study of wind and wind-chorus works by the late nineteenth-century symphonist Anton Bruckner can provide an initial source for finding more of such pieces. Bruckner's

greatest work, the Mass in E Minor for 'winds' and chorus, while calling for some woodwinds, could be adapted for a smaller-sized brass band. Many of the motets, festival cantatas and other works reviewed here are for various brass combinations and choir. The author addresses this repertoire study in chronological order, providing background historical information, a brief analysis of the work, and later, provides a listing of published sources. One of the serious drawbacks of the book is that the appendix containing a summary listing of the works discussed does not list the instrumentation. Rather, you must read carefully in the body of the text to catch that information - or have your latest edition of the New Grove Dictionary at your right hand! If I were to look into such a repertoire, the first thing I would want to do is quickly scan for the scoring of all these pieces. Nonetheless, Kinder does a good job walking the reader through this repertoire, especially in its historical and biographical context. A band with a great trombone section, in particular, may want to look into the Bruckner works for trombones and choir given attention here. There are other interesting studies, such as that of the March in E flat and the now spurious Apollo March, not by Bruckner at all. Finally, there is a short discussion of Loewe's scoring of the Adagio from Symphony #7 for just brass choir and percussion - a slightly truncated version of that great movement that Loewe adapted for Bruckner's own funeral (The original movement written as a tribute to Wagner upon that 'master's' death). As the movement featured B flat Wagner tubas (we can plug in our euphoniums!) as well as the usual large brass section of trumpets, horns, trombones, and bass tubas, sooner or later this should sound forth for British style brass band! For the curious, the motivated, and the scholarly in our midst.

SOLID BRASS MUSIC NOW STOCKS BRITISH BRASS BAND MUSIC

Solid Brass Music Has supplied sheet music for brass instruments in the U.S. for 16 years and has established an enviable reputation for superior service and personal attention.

We now carry sheet music from these major suppliers of British Brass Band music:

Chandos Music

Gordon Music

Rosehill Music

Editions Marc Reift

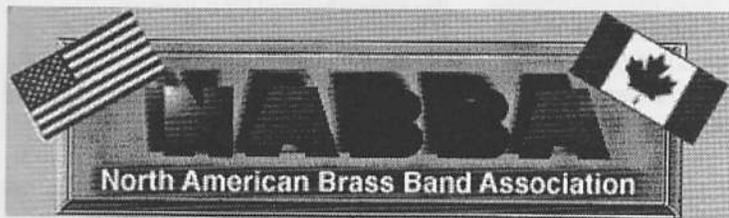
Kirklees Music

R. Smith & Co.

We provide the same rapid service on these charts that you've associated with Solid Brass Music Company in the past. Visit our web site or contact us for a free catalog.

71 Mt. Rainier Drive, San Rafael, CA 94903
(800) 873-9798 dick@sldbass.com www.sldbass.com

Non-Profit Organization
U.S. POSTAGE PAID
Cullowhee, NC
Permit No. 30



The Brass Band Bridge
Colin W. Holman, Editor
31 Joseph Lane
Glendale Heights, IL 60139
U.S.A