

The

# BrassBand Bridge



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

June 2001 Issue 84

## POST-CONTEST ISSUE 2001

[www.nabba.org](http://www.nabba.org)

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## 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](mailto:colin.w.holman@juno.com)

**Ronald 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](mailto:ronald.holz@asbury.edu)

**Ralph P. Hotz**  
**Advertising Manager**  
8144 South Oak Creek Drive  
Sandy, UT 84093-6515  
Phone (801) 733-4439  
E Mail: [tenorhornsolo@aol.com](mailto:tenorhornsolo@aol.com)

**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](mailto: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](mailto:b4wildcats@aol.com)

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

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The **Brass Band Bridge** welcomes news, communications, photographs (preferably black and white), new advertisers and scholarly articles on all aspects relating to, and for the benefit of brass bands in North America. Scholarly articles should include footnotes and bibliography where appropriate. Materials may be edited for inclusion, and may be submitted in writing, 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.

## Editor's Notes

Although many of you may not have this edition of the *Brass Band Bridge* in your hands until late June or even early July, I hope you'll think it was worth the wait.

Thanks to the generous contributions of a number of our members and friends from England, I've been able to assemble one of the most varied issues that I have had the privilege of editing. Many of you will want to rekindle memories of NABBA 2001, or read about how your colleagues fared in the various competitions, and you will be able to do so, in quite some detail. Both Bram Gay and Russell Gray have also lent their perspectives. We have two historical articles (brass bands at Belle Vue, and brass bands during the American Civil War), one on starting a brass band, one on writing and arranging (legally) for brass band, one on a recent band festival (Montclair), and an interview with John deSalme on the occasion of his retirement from the Eastern Iowa Brass Band. Of course, there are the usual excellent reviews from Ron Holz, and the chance to read what other bands are playing in their various endeavors.

An electronic *Brass Band Bridge* is right around the corner now, and shortly we'll have details on exactly how that will work, and how those who have subscribed to this will be able to obtain it.

Don't forget to submit your name as a Board member via the Nomination Form if you are interested in having NABBA Board participation.

Congratulations to our NABBA President Major Palmatier, who will shortly become Lieutenant-Colonel Palmatier!!

A final reminder--please don't forget to support our advertisers.

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

Colin Holman, Editor

## NORTH AMERICAN BRASS BAND ASSOCIATION

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*Brass Band Bridge*

As I'm writing this, I'm reflecting on the terrific championship competition and weekend of music-making we just enjoyed in Washington, D.C. Many thanks to our hosts who did everything in their power to make this a great weekend for NABBA.

The NABBA Board met earlier in the weekend and a number of decisions were made to continue our progress. Committee reports gave your board a review of where NABBA is and what's coming for the future. I'll try to summarize some of the items here.

- The Board voted to reinstate Family Memberships. At the summer meeting, we had inadvertently failed to set a price for Family Memberships. The board voted to correct that oversight. Families may now join NABBA for \$45 for a hard copy Bridge and \$40 for an on-line version only.

- Colin Holman continues to do yeoman work in producing a world-class journal.

He needs your articles, concert programs, and band news to continue the success of the *Bridge*. Of great concern to the long-term financial health to NABBA is the increasing cost of printing and mailing the Bridge and that most of our advertisers have stopped placing ads. This may force us to go exclusively to an on-line Bridge in the future. For those who joined as "on-line" members only, you will continue to receive hard-copy Bridges until the on-line version is ready to go.

- Individual memberships are up, reflecting the big turnout at NABBA 2001. Band memberships are lagging and Executive Administrator Bert Wiley will follow up with bands that have not renewed.

- Prior to the Championship, NABBA's financial picture was less rosy than a few years ago. However, a clearer picture will emerge after all of the accounts are balanced from the Championships.

· The board received excellent presentations from future hosts and approved the following dates:

- \* April 12-13, 2002, Cincinnati, OH
- \* April 11-12, 2003, Little Rock, AR
- \* April 16-17, 2004, St. Louis, MO

Applications are being accepted to host in 2005. The Syracuse University Brass Ensemble (who put on a great performance in Open competition), have expressed interest and intend to make a presentation to the board in August. Any interested hosts for 2005 and beyond should contact a member of the Board.

- Plans to move much of our operation and records to a web-based platform with a "Members Only" area have been delayed but not derailed. We hope to have this capability up and running later

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## MARK YOUR DIAIRES!

### 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**

Gala Concert by the  
**Grimethorpe Colliery Band**

### NABBA XXII

April 16-17, 2004  
St Louis MO  
Hosted by the  
**St Louis Brass Band**

In collaboration with a  
**Gala International Brass  
Band Festival**

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this year. The proposed site would let members update their own address/phone/e-mail information. It would let you search for other members (and bands) by band, instrument, location, etc. and would have lots of other features. More to follow on that.

Proposals for commissioned test pieces will be considered by the Board at the summer meeting. Interested composers should contact any member of the Board. The intent is to commission a piece playable by a large number of NABBA bands that might serve as a test piece for Youth, Explorer, or Challenge Sections.

The summer board meeting will be held August 17-18 in Cincinnati, OH. Matters to be considered will include a review of the new Explorer Section and other contest issues. Let a board member know your views in advance of the meeting.

Finally, the board voted unanimously in favor of a resolution to congratulate John DeSalme on the occasion of his retirement as Conductor of the Eastern Iowa Brass Band and his appointment as Conductor Emeritus of the EIBB. John's musical artistry, leadership, and contributions to the EIBB and to NABBA have been impressive. Luckily, John intends to remain active on the NABBA Board.

Speaking of the Board, this issue contains a nomination form for new board members. Please help us to keep NABBA vibrant and growing by nominating board members who are anxious to work. Additionally, a new slate of officers will be elected in August 2001. Those interested in serving as officers should contact me at (W 703) 325-4472, E-Mail: [Tpalmatier@aol.com](mailto:Tpalmatier@aol.com), or [palmatit@hoffman.army.mil](mailto:palmatit@hoffman.army.mil)

After the board meeting we were all able

to focus on the "fun stuff." An entertaining slate of solos and ensembles proved that this aspect of our championship weekend was alive and well. As a result of your input, we engaged a percussion specialist for the first time.

Performances by the bands were reflective of NABBA bands' great growth in the quality of their music-making. To think that our Challenge Section bands VERY ably handled what was the Championship Section test piece just a few years ago says a great deal. There was spirited competition and two fine performances in the Youth Section, a first ever appearance in the new Explorer Section (with a VERY fine showing), a welcome entry in the Exhibition Section by a wonderful SA band, and six performances of *Masters of Space and Time*, jointly commissioned by NABBA and the British Open.

Topping off a fantastic day was the Gala Concert by our hosts, The U.S. Army Brass Band. A terrifically challenging program featured Pat Sheridan, Russell Gray, and "The Three Tenors" from The Army Chorus. Finally, there was a great reception back at the host hotel with sumptuous food and super jazz music. If you appreciate the contributions made by The U.S. Army Brass Band to NABBA and to the musical health of America, please express your thoughts to Colonel Gary Lamb, Commander, The U.S. Army Band, 204 Lee Avenue, Fort Myer, VA 22211. There are tough choices being made throughout our government and your voice in support of The Army Brass Band is important.

So, kudos all around to our hosts, to the Controller staff led by Beth Steele, and mostly to the musicians who provided the real reason for NABBA 2001, the music. Enjoy this issue of the *Bridge* and visit [www.NABBA.org](http://www.NABBA.org) often for news about your organization.

**The Cincinnati Brass Band** (Anita Cocker Hunt) recently performed concerts at Little Miami High School and the Tri-County Assembly of God Church. The latter was for the benefit for the Grambsch Family Benefit and is the site of the NABBA 2002 Gala Concert.

**The Fountain Creek Brass Band** (Paul Curnow/Debbie Baker) performed its Celebrating Excellence concert on May 6th. This concert featured Kent Gibson, a high school sophomore who won their first annual Young Musicians Soloist Contest. Kent performed Tuba Tapestry (Michael Brand) with the band. As winner of the contest, Kent received a \$500 scholarship. Kent will be a student at Interlochen this summer. The band also performed *Olympic Fanfare and Theme* (Williams), *Army of the Nile* (Alford), *The Great Gate of Kiev* (Mussorgsky), *The Good Old Way* (Broughton), *River City Suite* (Curnow), *Light Walk* (Gott), and *The Firemen's Galop* (Hertel). In April, FCBB performed its second concert of the season supporting music education in the schools with the Mountain Ridge Middle School (Churck Silloway and Scott Singmaster, conductors). After giving afternoon master clinics for the student musicians, FCBB Fountain Creek performed for and with the student musicians. As a combined work, the bands performed The Maelstrom. FCBB will begin its summer concert schedule June 21st running through August 30th, at Soda Springs Park in Mantiou Springs, Colorado. Various local media and music celebrities will be guest emcees and perform with the band. Brass banding is alive and well in Colorado!

**The Illinois Brass Band** (Colin Holman) presented a program titled *Hymns and Hurrahs* at the Chicago Temple on May 20 (see Band Programs). Their summer

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season includes performances in Mundelein, Grayslake, West Chicago and Wheaton IL for their second annual Band Festival, as well as participation in the Grand Celebration of Brass Bands hosted by the **Eastern Iowa Brass Band**.

**The Saint Louis Brass Band** (Keith Wilkinson) gave an extremely successful concert to a capacity audience at Union Avenue Christian Church in St. Louis on Saturday March 31st titled "The Art of the Trumpet" and featured renowned British trumpeter Crispian Steele-Perkins who performed the Haydn Trumpet Concerto with the band and then returned after intermission to give a talk demonstrating his unique collection of historical trumpets. Hunting Horn, Cornetto, Natural Trumpet, English Slide Trumpet, Keyed Trumpet and even hosepipe were among the fascinating instruments he used to illustrate the history of the trumpet to an enthralled audience. Crispian then performed Purcell's *Two Trumpet Tunes* (arr. Langford) on Baroque Trumpet accompanied by the band. Is this the first time the Baroque Trumpet has been accompanied by Brass Band? Guest Conductor for the evening was Dr. Colin Holman who led the band in a varied programme including *Rondeau* (Mouret/Graham), *Journey Into Freedom* (Ball), *Trumpet Blues and Cantabile* (James/Geldard) and several marches including *The Australasian* (Rimmer) and *Simoraine* (Barraclough). It is interesting to note that Crispian Steele-Perkins and the Saint Louis Brass Band's manager and tenor horn player, Robin Weatherall, were trumpet students together at London's Guildhall School of Music and Drama in the early 60s where they both studied with Bernard Brown. Dr. Colin Holman also studied trumpet with Bernard Brown in the 80s!

Since 1986 the God And Country Con-

certs have been outstanding musical events in central Ohio. The inspiration for the first concert in the series came from Brigadier Arthur B Hill (R) who shared his concept with Drs Ron Holz and Paul Droste who brought their **Asbury SASF Band** and **Brass Band of Columbus** together for the initial event. Since that time Brass Band of Columbus has combined annually with a guest Salvation Army band to present the God And Country Concert. Crucial to the planning of each event has been the dedicated and detailed organization of Brigadier Hill. This year's concert again combined the Asbury and Columbus bands and the evening included the announcement of the Brigadier Arthur B Hill Music Scholarship, established in recognition of Brigadier Hill's outstanding service and designed to assist young musicians from the Columbus area. Sadly Brigadier Hill, who had been bravely battling cancer for several months, passed away (was Promoted to Glory in Salvationist parlance) only a few weeks following this special event. At his funeral a band comprising both Salvationist musicians and members of Brass Band of Columbus played several of the Brigadier's favourite hymns. His family requested that, instead of flowers, contributions should be made to the Scholarship fund. Our condolences are extended to Brigadier Doris Hill and the entire Hill family.

**The Golden State British Brass Band** has changed its rehearsal site to Cal State Long Beach, rehearsing on the 3rd and 5th (if there is one) Sundays of each month from 2 to 5 p.m. in the band room adjacent to Carpenter Auditorium. If you are in the area or want to make a special trip, they welcome visitors to their rehearsals. In January GSBBB performed on the Plaza Gardens Stage at Disneyland, and following the concert were guests of Disneyland for the remainder of the day. On March 25, they played to an almost capacity audience

(again) at the Nixon Library in Yorba Linda. The audience was treated to a special happening - being witness to the final exam of Andrew Pelletier, a doctoral candidate at USC--as Andrew directed the *Celtic Suite*. Soprano cornettist Mahlon Moore also performed "Der Holle Rache" from *The Magic Flute* (Mozart). On May 25, the band presented three mini concerts for the school children of Jefferson Middle School in San Gabriel and one at Eliot Middle School in Altadena.

After 30 years with The Canadian Brass, trumpeter Ronald Romm has launched a new solo career and one of his first performances was with Toronto's **Intrada Brass** (Bram Gregson), on May 12 at the Yorkminster Salvation Army. The concert titled *Hot Licks, Hot Lips* featured Ron in a Tribute to Louis Armstrong and the concert's title tune. He also performed a solo from his new CD, *Wellness For The Soul* as well as a Big Band show-stopper with the Intrada Brass cornet section. The band featured new additions to its repertoire, including *Attleborough Suite* (Arnold), *Flourish and Dances* (Norbury), written for Intrada Brass, and an excerpt from Respighi's brilliant orchestral suite, *Church Windows*. The band's principal euphonium, Robert Miller, performed the *Euphonium Concerto* by Joseph Horowitz. Intrada Brass have recently received standing ovations for concerts in Oakville and London, and their new CD, *Apocalypse*, was described as being played with "precision and perfection" by The British Bandsman in the U.K. It is being featured often on CBC Radio Two and Classical 96 FM.

**Sunshine Brass** (Jim Cheyne) have reported that they enjoyed their trip to Washington this year for NABBA 2001, commenting on the excellent hosting and useful judges comments. "Getting

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## Brass Band News

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the runner-up position to a fine band like the Spires Brass Band and being in a near dead heat with Doug Yeo's exceptional New England Brass Band gives us a tremendous sense of accomplishment" writes Dave Peto. They also enjoyed hearing many other bands performances, send congratulations to the other winners, and were gratified to hear how well their "neighbors" Cental Florida Brass Band fared. Since the competition they

have been focusing on performance improvements as a result of their adjudications. They wish to invite all NABBA members who find themselves in Tampa on Monday nights to stop by the Tampa Salvation Army Corps on Sligh Avenue and

U.S. Army bands have created a website with many resources for music educa-

tors. "Army Bands Online," at <http://bands.army.mil>, features monthly articles by some of the top instrumentalists in the nation. It also has a worldwide webschedule to see what free band performances are being held in a particular area or on a specific date. There are free music downloads and information about Army careers in music.

## NABBA Officers

### President:

#### Thomas Palmatier

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

### **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@mindspring.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*

## So You Want to Start a Brass Band?

*In response to requests by readers, the following article has been compiled by Roger Menning and Colin Holman to share individual views and experiences of getting a brass band "off the ground." Roger Menning is the founder of the Prairie Brass Band. NABBA Board Member Robin Weatherall is in the process of compiling a more comprehensive document on the same subject which should be made available in the fall.*

Starting a brass band is both a very rewarding and a very challenging project. It is rewarding because there is such a large potential demand for more brass bands in North America. Brass players who become exposed to brass bands for the first time are quick to see the appeal of such an ensemble, so it is not difficult to find people willing to give it a try. Playing in a brass band is one of the coolest things you can do with a brass instrument in public! To know that you were the one that started a group that will quickly become a very important part of its members' lives is a rewarding feeling in itself. Starting a brass band, as in starting any new volunteer ensemble, is very challenging as well, because so many of the skills needed are basically entrepreneurial skills, which not all musicians possess. Not only does it take a great deal of organizational work, but there are not always good models of successful brass bands nearby. When the Prairie Brass Band (PBB) was started, the founder, Roger Menning, was lucky to have the most successful NABBA band of the 90's, the Illinois Brass Band (IBB), right next door. There are many ways to approach the subject of starting a brass band, but in this article we will focus briefly on six of the more intangible lessons we have learned: 1. Your vision as the founder of the band. 2. The importance of being well organized. 3. Some practical tasks and how to get advice. 4. The historical brass band

model. 5. Recruiting the right players. 6. Recruiting your conductor.

Create a clear vision of what the band will become. Understand your reasons for wanting to start a brass band. You will need to communicate that to lots of people. Learn everything you can about the brass band movement in the UK and USA. Join NABBA. Talk to as many people in brass bands as you can, particularly music directors, founders, and people on Boards of Directors (see the contact info for member bands in this issue and on the NABBA website). Get on the brass-band email list, and read British brass band magazines and e-zines. Listen to as many live brass band concerts as possible (local, Salvation Army, touring). Attend the annual competition or get to one of the growing number of regional brass band festivals. Buy as many brass band CD's of the best UK, Salvation Army, and NABBA bands that you can afford. Think for hours about what makes a brass band different, and why that appeals to you, and how they compare to other groups you've been in. What are you hoping it will achieve? If you have a partner helping you start the band, the two of you must agree on your vision. What will be your personal goals for the band? Set them and stick to them. Set short and long term goals that are measurable and keep yourself and others on the Board accountable.

Be realistic about how much work it will take. Is this project very important to you? It will require lots of work, sacrifice, and patience. A founding partner is a big help, if he/she is someone you can work with well. Starting a brass band is actually starting a small corporation, and you will need all the entrepreneurial drive and skills which that implies. People are reluctant to join an organization if they suspect that it is not being run well organizationally. You must be super-organized, because unless you are retired or supported by someone else,

you will be doing all this in your spare time. Make sure that the members of your brass band get a sense of how well organized you are so they have confidence that the band will last. Be willing to ask for their help. Be prepared for lots of phone time, lots of email time and lots of rejection.

Find out what unique tasks are ahead of you. NABBA has some materials which can help you learn all the practical tasks ahead of you. Both Boosey & Hawkes and Yamaha have introductory leaflets. You'll have to incorporate and apply for not-for-profit status, get insurance and a bank account. You'll have to find some strange instruments, and start buying music. Tenor horns, baritones, a soprano cornet, Eb and Bb tubas might not be easy to come across. Ask other brass bands in the vicinity if they can help with a loaner. Yamaha and Paul Droste (email [droste.1@osu.edu](mailto:droste.1@osu.edu)) sponsor clinics to help start a new brass band. Other local NABBA Board of Directors are likely to pitch in with advice too. Many organizations will have some music items in their library that they would be willing to loan to get you started, and probably at all levels of musical difficulty. Try them all and see what fits. You will need a place to rehearse with suitable acoustics, equipment and percussion, perhaps all loaned. You will need to start right away on booking your first few performances. Churches are thankfully very forgiving for an inaugural performance and you can often get the space for free if a band member attends there. You will need to put together a Board of Directors and hold productive meetings. In short, you will probably need quite a sum of money up front to get the venture off the ground, unless you have secured private sponsorship or are independently wealthy. You will probably decide to collect annual dues from your members, both to raise money and

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as a symbol of commitment from the members. But you need more than that. There are lots of intangibles to wrestle with. Talk to other founders. Contact NABBA member bands and ask who the founder(s) are. Founders are notorious for loving to talk for hours about their bands and how they started them. You can learn a lot, and avoid pitfalls by benefitting from their experience. Talk to conductors of other bands--they often have very different perspectives from founders or Board members, and they have valid concerns of their own.

Respect the brass band tradition. By sticking to the standard instrumentation, you will avoid lots of problems like finding suitable music, not being able to enter contests, listening to the great brass bands for models of sound for your band. If you depart from the tradition, you will have a lot of extra work ahead of you, and you will be missing out on all the value the world-wide brass band "movement" has to offer. We feel strongly that contesting is the backbone of the brass band history and the main reason for its longevity and appeal. Without it, brass bands would probably be no different from those community bands and orchestras which suffer from low musical standards.

Understand who your target level of musicians will be that you are trying to recruit. When PBB and IBB were started, the hope was to create a band that went beyond the "community band" concept. We wanted a select group of musicians who were looking for a band which demanded the most they could give musically. A contesting band is ideal for players who are that serious. These players are typically in that narrow gray area between strictly amateurs who play only for fun on the one side, and musicians who derive a significant portion of their income from gigs on the other side.

In PBB and IBB about two-thirds have music degrees, and many of those have achieved master's degrees or higher. However, 90% of the band are people who make their living in a profession that has nothing to do with music. So they want a lot of musical satisfaction in the little time they have to devote to music. They want a musical experience which is at least as satisfying as the best they had in college, hopefully better. They want to play with other musicians at their level or higher, and they don't want to count rests for most of their rehearsals. Brass bands are perfect for these folks. Unfortunately, a lot of them are already busy packing as much music into their spare time as possible, and they are in demand from the better amateur groups in the area, and are frequently playing freelance gigs. You will find many strug-

gling pro or semi-pro musicians who are attracted to the brass band idea and literature, but who cannot take on a non-paying commitment. On the other side of the spectrum, there are players who like the brass band idea too, but are mostly attracted to the esprit de corps (beer) of a contesting group. They might not be able or willing to do the work to play at the demanding musical level expected in brass bands. Don't be in such a hurry to get your band started that you take anyone who wants to join. That will only cause hard feelings later when some people realize that they can't keep up, or have to be told they don't belong. We strongly recommend having auditions, even if it scares some people away, and takes longer to assemble a band. Your first core of musicians has to be at the level you want to build on. If you don't have a full band to get your venture off the ground, there is a considerable body of literature published by the Salvation Army that can be played with anything from five players up, or nine players upwards and that sounds great.

Recruit the best conductor you can find. This is a lot easier in the UK than the USA. Conductors need many qualities to be successful in leading a high quality volunteer brass band.

a. Education and experience extensive enough to be able to develop musicians who are mostly music degreed or equivalent or higher. We recommend a conductor with a Doctorate and experience conducting in a college, if possible.

b. Knows the brass band sound and literature. This narrows down your list considerably. In the UK, brass band conductors are bred by the system from an early age. In the USA, an experienced conductor may have never heard

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#### CONTACT

**Ralph P. Hotz,**  
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8144 South Oak Creek Drive  
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a brass band before. If the conductor lacks this background, but gets really excited about learning about brass bands, we would say this qualification can be achieved within a short time, and continue to deepen over time to the point where it's not a problem. NABBA, the Brass Band Bridge, and the publications and websites of the UK associations and bands are tremendous resources for someone who wants to learn about brass bands.

c. Be willing to do a lot of work for little pay. Brass bands have small budgets, with incomes mostly from concert tickets sales, dues, and a few minor sponsors. They can't afford high conductor fees. Your vision will guide you as to how ambitious you want the band to be. How far the band progresses depends a lot on how effective the conductor is, and the better ones usually expect higher fees. They also help attract better players. You may be lucky and find a young person with tremendous potential but not an impressive resume, who may be willing to work for little or nothing for the

experience, but that's a gamble. They're likely to leave the band as soon as their career starts to take off. But it might be a solution to get you started.

d. Good people skills. Brass bands have their own internal contradictions and power struggles, like any organization. As a leader of a volunteer group, persuasiveness is a skill which works better than intimidation. The players work harder and produce better results when they feel comfortable with the conductor's personality. He/she must respect their dignity while offering constructive criticism, understanding that their practice time is limited. At the same time, he/she must make individual personnel decisions based on musical merits, or the band as a whole will become frustrated. This is the case when the quality of the performance is sacrificed in the name of soothing some particular member's ego. Also, the conductor must understand the vision of the founder(s) and Board of Directors intimately, and share that vision. He/she must walk that fine line between leader and employee of the band, and be willing to listen carefully to the input of the Board and other mem-

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bers, without compromising the high standards of music-making he/she brings to the job.

New brass bands don't always survive, but with enough work and persistence, most will thrive. A brass band is a wonderful thing, and the one you start has a chance to become an institution which lives on for generations. What a wonderful legacy to your vision as a founder and musician. The rewards will far outweigh the risks and sacrifice.

## Writing a Brass Band Arrangement

*Written and Compiled by Mark Freeh, who is bass trombonist with Imperial Brass and a much published arranger for brass band.*

Copyright law is a very complex and confusing topic which covers a multitude of areas. In this article I will try to keep the information pertinent to arranging for brass bands and brass band performing and recording. Although everyone has broken copyright laws at one time or

another, we should endeavor to be as familiar with the law as possible and try to obey the law to the best of our ability. The copyright system was designed so that you would know who the holder (usually a publisher) of the copyright is and who should receive the payment or royalty for the use of copyrighted material. The bottom line is money. Composers are entitled to get paid for their work. The copyright law exists to ensure that composers will collect their money and

to protect their creations from misuse.

First some background..... The earliest U.S. copyright law was enacted in 1909, and took effect in 1910. Any musical work published prior to 1910 is in the public domain (it has no copyright protection). A work published between 1910 and Dec 31, 1977 may be protected under the 1909 law, but there are several ways that protection could have been lost. The protection for a work

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published under the 1909 law lasted for 28 years at which time it could be renewed for another 47 years. To retain copyright protection, the copyright holder **MUST** actively prosecute all known infringers. If infringement is allowed or ignored by the copyright holder, the work will be considered to be in the public domain. As a result, many infringements are prosecuted that would otherwise be considered minor, and not worthy of the effort.

Also, under the 1909 law a copyright notice must appear on all printed copies of the work. If that wasn't done, or if the copyright hasn't been renewed, or actively exercised by the owner, or if the total 75-year period has expired, the work is in the public domain. However, a new arrangement of a public domain piece would be subject to copyright protection.

The copyright law was essentially rewritten in 1976, and the new law took effect January 1, 1978. The 1976 law was not retroactive; in other words it did not restore copyright protection to any work that had fallen into the public domain. Once copyright protection is lost, it can never be regained. For compositions (or arrangements) published after January 1, 1978, the copyright is effective until 50 years after the death of the author(s). If the author remains anonymous or the work was created for hire, the copyright is effective for 75 years from the date of first publication.

Recently the United States entered into an international treaty, the Berne Convention for the Protection of Literary and Artistic Works. This caused some changes to the existing law and took effect on March 1, 1989. One of the revisions to the law made as a result of the Berne Act was the elimination of the requirement to put a copyright notice on

all copies of a published work. For works published for the first time after March 1, 1989 the inclusion of the C inside a circle (or P inside a circle for a recording label) is purely voluntary. Its omission will not cause a loss of copyright protection. However, publishers have been encouraged to continue including it. One reason is to make it easier to prove "willful infringement" in a suit for damages, resulting in a higher award amount by the court. For works first published prior to March 1, 1989 the notice must still be included in order to preserve protection, even in future printings. At present, a copyright exists from the moment the work is first written down, whether a copyright notice is included or not. However, the work must be registered with the U.S. Copyright office before an infringement case can be initiated.

The copyright holder might be the original writer of a piece, or someone who has been assigned ownership through contractual agreements (such as a publisher). The copyright holder has the following **EXCLUSIVE** rights as defined in Section 106 of the 1976 law:

- 1.) To reproduce the copyrighted work in copies or recordings.
- 2.) To prepare derivative works based upon the copyrighted work. (A musical arrangement is a derivative work.)
- 3.) To distribute copies.
- 4.) To perform the work publicly.
- 5.) To display the work publicly.

An infringement occurs when someone other than the copyright holder assumes one of these rights without permission. As musicians we are mainly concerned with items 1 through 4.

It is often asked how much a person may use of a copyrighted work without it being considered an infringement. Everyone seems to have their own rule, but this is not called out in the law. It is open

to the interpretation of the court. So ANY recognizable passage is risky. The single exception is for a teaching situation known as Fair Use.

### Fair use:

Fair Uses, or things you may do with a copyrighted work on paper without permission:

For educational purposes, the instructor may make one copy per student of up to 10% of a composition for class study, as long as that 10% does not constitute a performable unit.

You may edit or simplify a piece of printed music that you have purchased, provided that you do not alter or distort the fundamental character of the work, and your changes are marked directly on the original.

### Making arrangements of copyrighted works:

You may not create an arrangement of a copyrighted work without written permission from the copyright holder (usually the music publisher in this case). This permission must be obtained before starting work. If permission is granted to do an arrangement, it will allow the arrangement and a limited number of copies to be made in exchange for a fee. It is important to remember that even if permission is granted, **YOU DO NOT OWN YOUR ARRANGEMENT**. It remains the property of the copyright holder. If a greater number of copies were made of the arrangement than permission was given for, they would be regarded the same as any other illegal copies.

You may secure permission to do an arrangement from the copyright holder directly, but you may find it easier to do this through a representative. The Na-

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tional Music Publishers Association created the Harry Fox Agency specifically to act as an intermediary between publishers and the music user.

The Harry Fox Agency, Inc.  
205 East 42nd Street  
New York, NY 10017  
(212) 370-5330

### Making copies of copyrighted material:

Copying could mean photocopying, photographing, writing music out by hand, or any method of duplication that results in a visually perceptible copy. It is considered visually perceptible even if a machine is required to read it, such as a computer or microfilm reader.

The law not only prohibits anyone other than the copyright holder from making copies but also prohibits distribution of copies. In other words, one could be prosecuted for both as separate offenses. Or, if illegal distribution was taking place on a large scale, the printer could be prosecuted under section 106(1), and the distributor under section 106(3) of the law.

### Things you may not do with copyrighted material on paper:

--You may not copy printed music that you have purchased, except as "Fair Uses".

--You may not copy someone else's illegal copy.

--You may not write down the words or music from a recording. (Transcribing)

### Recording copyrighted works:

The term "recording" or "record" means any type of recording medium such as CDs, phonograph records, audio and video tapes, etc.

--You may not duplicate a recording of a copyrighted work.

--You must have permission to record a performance of any copyrighted piece of music. However, you may make one and ONLY one recording of a performance for study, critique, or archival, etc. (Section 107)

You must have permission to produce a record or CD for sale of a copyrighted work. The copyright holder may refuse to allow a work to be recorded, however once permission has been granted to someone, it cannot be withheld from anyone else. So if the arrangements you wish to record have ever been recorded before (in any style), you will automatically get permission. Permission is given in the form of a "mechanical license". This license is obtained by paying a fee to the copyright holder. You can avoid having to deal with each artist or music publisher individually by using the Harry Fox Agency.

The information required for the issuance of a mechanical license is:

- 1.) The name of the person to whom the license is to be issued.
- 2.) The title and writers of the composition (and publishers if known).
- 3.) The performing artist(s).
- 4.) The playing time of the composition(s) in minutes and seconds.
- 5.) The release date of the recording.
- 6.) The number of copies you plan to make.

You will get a response from the agency in the form of a contract granting you the license to record at the going rate, which is currently \$.057 per composition or \$.011 per minute of playing time, whichever is greater, per record, tape, or CD made (as of November 1, 1989).

The Harry Fox Agency does not represent every publisher, and they cannot grant a license for publishers that they do not represent. So the contract they

send you may not include all your selections. For any material that doesn't appear on your contract you must negotiate with the copyright holder directly. Every item on your recording MUST be licensed to avoid serious legal trouble.

### Rearranging a piece for a recording:

Section 115(a)(2) of the law says: "A mechanical license includes the privilege of making a musical arrangement of a work to the extent necessary to conform it to the style or manner of interpretation of the performance involved ... but the arrangement shall not be subject to protection as a derivative work except with the express consent of the copyright owner." If you have permission for a recording via a mechanical license, you may create an arrangement of the work for that recording. But you may not perform that arrangement any other time or place, or claim copyright protection for it unless you have explicitly been granted ownership of it by the copyright holder.

### Things you may not do with recordings without permission:

- Duplicate them.
- Transcribe from them (write down the music or lyrics, see above).
- Play them over a PA system to a large group of people (see performing).
- Make a recording of a performance for sale.

### Things you may do with recordings of copyrighted works:

- You may make one recording of your performance for review or archival.
- You may purchase a recording and play it for your own entertainment.
- You may loan, give or sell a legal recording to someone else, just like any other property. (you own the physical

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recording, but not sounds that it contains).

### Performing copyrighted works:

According to the law almost every public performance of a copyrighted work requires a license for that purpose. The exceptions are clear:

- 1.) Performances in the course of religious services at a place of worship.
- 2.) Face-to-face teaching activities at a non-profit educational institution.

The law defines a "public" performance as one "at a place open to the public or at any place where a substantial number of persons outside the normal circle of a family and its social acquaintances is gathered." The court has found that even a performance at a private club is a "public" performance. The law requires a license not only for a performance by live musicians, but also for performances by means of a record or tape player, or radio-over-loud speaker system.

If a performance takes place without a license, it is the owner of the establishment that is liable for copyright infringement, not the musician. However, if an organization has rented a hall or auditorium for a performance by paying a fixed price, the court has found that the renting person(s) is liable for the infringement, since the establishment owner had no share of the profits (and presumably no control over what material was performed).

### ASCAP and BMI

Organizations such as ASCAP and BMI exist for the purpose of issuing licenses to perform. They take care of distributing the royalties to their publisher members, which immensely simplifies the work of the person organizing the performance. They are essentially collection agen-

cies.

Some music publishers are represented by ASCAP, some are represented by BMI, and some are represented by both. ASCAP is the older organization, and represents some 40,000 authors, composers and publishers. BMI is newer, but larger, having over 80,000 members. To determine if your material is ASCAP or BMI, you may contact the indexing department of the ASCAP and BMI offices closest to you. There are offices for both organizations located around the country. To find them, contact the head office listed below, or consult the telephone directory if you live near a major city.

Most major auditoriums, clubs, lounges, etc, already have blanket licenses from both ASCAP and BMI. As a musician, the only time you should be concerned about this is if you rent a hall or auditorium for a public performance, or if you give a public performance on your own property.

Something to remember about performing: You may not perform any copyrighted work in public without permission, given in the form of a license.

Performing you may do without a license: You may perform for family or friends a legal arrangement that you have purchased, or one that you learn by listening to a performance or a recording (but remember not to write down the music or lyrics).

### Useful Addresses:

American Society of Composers, Authors and Publishers:

**ASCAP**  
One Lincoln Plaza  
New York, NY 10023  
(212) 595-3050

Broadcast Music, Inc.:  
**BMI**

320 W. 57th Street  
New York, NY 10019  
(212) 586-2000  
(800) USA-BMI1

### Penalties for Infringement:

The minimum fine for "innocent" infringement is \$200 per infringement. With the passage of the Berne act, the maximum fine has been raised to \$20,000. For "willful" infringement the maximum fine is now \$100,000. Each unauthorized performance, recording, or paper copy of a work is a separate offense. For example, if you made ten copies of something, or performed it ten times, you could face a fine of one million dollars. This is the statutory rate. It is the choice of the copyright holder whether to accept the statutory amount or to request the actual damages including court costs and attorney's fees.

If it is a corporation that infringes, not only is the corporation liable, but the officer of the corporation that is responsible for the infringement is also PERSONALLY liable. He/she cannot hide behind the corporate status. You should also be aware that according to federal law a fine for "willful injury" cannot be discharged by bankruptcy. So there is no escaping a fine of this type.

If you would like your own copy of the copyright law, or for information about the copyright status of a particular work, or if you would like an application form to register your own composition, recording, or your arrangement of a public domain work, write to:

The Copyright Office  
Library of Congress  
Washington, DC 20559  
(202) 479-0700 public information.  
(202) 707-9100 forms ordering (leave message.)

**Brass Band of Columbus** (Paul Droste). March 25, 2001. Mt. Vernon, OH. \*with the Cuyahoga Valley Brass Band (Dr. Keith Wilkinson). *Robinson's Grand Entree March* (King); *Fantasy for Euphonium and Brass Band* (Philip Sparke); *I've Got You Under My Skin* (Cole Porter, arr. Les Susi); *Marching Onward* (Ivor Bosanko); *Masters of Space and Time* (Bruce Broughton); \**Praise* (Wilfred Heaton); \**Feierlicher Einzug* (R. Strauss/Sarsany); \**Overture Solonell: 1812* (Tchaikovsky).

March 31, 2001. Columbus, Ohio \*with the Salvation Army Student Fellowship Brass Band (Ronald W. Holz). *King Cotton March* (Sousa); *Star-Spangled Banner* (arr. Susi); *Praise* (Wilfred Heaton); *When Time Will Be No More* (James Curnow); *I've Got You Under My Skin* (Cole Porter, arr. Les Susi); *Life Divine* (Cyril Jenkins); \**The Revival and Salvation Army Rally March* (Sousa); *I Vow to Thee, My Country* (Gustav Holst/Ray Steadman-Allen); *Marching Onward* (Ivor Bosanko).

**Buffalo Silver Band** (Pam Liebmann). October 4, 2000; First Presbyterian Church, Buffalo, NY. *Fanfare for NABBA* (Curnow); *Amparito Roca* (Texidor/Winter); *Thanksgiving* (Ball); *The Cossack* (Rimmer); *West Side Story* (Bernstein/Wright); *Selections from Lucia di Lammermoor* (Donizetti); *Fugue* (Mendelssohn/Godfrey); *American Civil War Fantasy* (Bilik/Himes); *The Dasher* (Carolan).

**Cincinnati Brass Band** (Anita Cocker Hunt). February 24, 2001; Little Miami High School, Morrow, OH. *Faithful Forever* (Richard Holz); *Land of Freedom* (Bulla); *Holy, Holy, Holy* (arr. Steadman-Allen); *Sing, Sing, Sing* (Prima); *I Will Always Love You* (Parton/Barry), Jim Yost, flugelhorn soloist; *Sabre Dance* (Khachaturian); *Prelude for an Occasion* (Gregson); *Dem Bones* (arr. Langford); *Softly As I Leave You* (DeVita), Mark Hensler and Bill Wilke, euphonium solo-

### 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.

ists; *The Huntress* (King); *John Williams in Concert* (arr. Gallehue); *American Civil War Fantasy* (Bilik/Himes).

**Eastern Iowa Brass Band** (John de Salme). *Strike Up the Band* (Gershwin/Richards); *Puttin' On the Ritz* (Berlin/Richards); *Bring Him Home* (Schonberg/Wilkinson), Joan Force, soprano cornet soloist; *All Glory, Laud and Honor* (Teschner); *Salvation is Created* (Tschesnokoff); *On Eagle's Wings* (Joncas/de Salme); *Sugar Blues* (Williams/Morrison), Dennis Mondracek, cornet soloist; *And the Band Played On* (Ward&Palmer/Richards); *Be A Clown* (Porter/Fernie); *That's A Plenty* (Pollock/Richards); *Russian Christmas Music* (Reed/de Salme); *There's No Business Like Show Business* (Berlin/Richards); *Cruella de Vil* (Levin/Moss&Barry); *Aspects of Andrew Lloyd*

*Webber* (arr. Graham); *Whistle Down the Wind* (arr. Farr); *I Got Rhythm* (Gershwin/Fernie); *For the Love of a Princess* (Horner/Duncan); *Boogie Woogie Bugle Boy* (arr. Woodfield); *Sing, Sing, Sing* (arr. Woodfield).

**Illinois Brass Band** (Colin Holman). April 1, 2001; Salvation Army Norridge Citadel \*with the Norridge Citadel Band (Peggy Thomas). \**A Fanfare of Praise* (Redhead); *Honest Toil* (Rimmer); *Masters of Space and Time* (Broughton); *Flower Duet from Lakme* (Delibes/Langford), Guy Clark and Laura Shea-Clark, cornet soloists; *Tristan Encounters* (Ellerby); *Hymn for Diana* (Turrin); *Sweet Georgia Brown* (arr. Richards); \**Pines of the Appian Way* (Respighi/Snell)

May 20, 2001; Chicago Temple, Chicago IL. *Ellacombe* (Himes); *Tristan Encounters* (Ellerby); *Concertante* (Bulla); *Rhapsody for Brass* (Goffin); *Crimond* (arr. Richards); *Praise* (Heaton); *London Overture* (Sparke); *Hymn for Diana* (Turrin); *Images for Brass* (Bulla); *Amazing Grace* (Himes).

June 10, 2001; Mundelein, IL. *Star Spangled Banner* (arr. Himes); *Strike Up the Band* (Gershwin/Richards); *Candide Overture* (Bernstein/Snell); *Trumpet Blues and Cantabile* (James&Mathias/Geldard); *Let's Face the Music and Dance* (Berlin/Richards); *Slaidburn* (Rimmer); *Gaelforce* (Graham); *Carnival Cocktail* (arr. Sykes), John Meling and Tom Runty, euphonium soloists; *Mack and Mabel* (arr. Wilkinson); *Bohemian Rhapsody* (arr. Barry); *And the Band Played On* (arr. Richards); *Time to Say Goodbye* (Sartori&Quarantotto/Fernie); *March from Le Coq d'Or* (Rimsky-Korsakov/Catherall); *Stars and Stripes Forever* (arr. Bernat).

**Imperial Brass** (Patrick Burns). March 31, 2001; Annual Brass Conference, The

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## Brass Band Programs

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Lighthouse, New York, NY. *Meridian* (Barry); *Over the Rainbow* (arr. Richards), Sharon Moe, french horn soloist; *Reflections* (Howard); *I've Grown Accustomed to Her Face* (Richards/Freeh), John Martin, flugelhorn soloist and Bob Hankle, trombone soloist; *Cornish Cavalier* (Moyle); *Horn Concerto No. 1* (Strauss/Freeh), Sharon Moe, french horn soloist; *A Time for Peace* (Graham); *Trilogy* (Gordon).

May 4, 2001; United Methodist Church, Woodbridge, NJ with Roger Webster\*, cornet soloist and David Nesbitt#, tuba soloist. *Meridian* (Barry); *#Impromptu* (Barry); *#Over the Rainbow* (arr. Richards); *I've Grown Accustomed to Her Face* (Richards/Freeh), John Martin, flugelhorn soloist and Bob Hankle, trombone soloist; *\*Cleopatra* (Damare); *\*Twilight Dreams* (Clarke/Freeh); *Orient Express* (Sparke); *Saints of God* (Curnow); *\*Napoli* (Bellstedt/Freeh); *\*A Gaelic Blessing* (arr. Freeh); *A Touch of Mancini* (arr. Freeh); *Cornish Cavalier* (Moyle); *\*#Carnival of Venice* (arr. Freeh); *Trilogy* (Gordon).

**The New England Brass Band** (Douglas Yeo) \*with Brett Baker (trombone). March 23, 2001; Brookline High School, Brookline, MA. *Fanfare and The Star Spangled Banner* (arr. Leidzen); *Rhapsody in Brass* (Goffin); *\*The Eternal Quest* (Ray Stedman-Allen); *Share My Yoke* (Webb/Bosanko), Terry Everson, cornet soloist; *Fire Divine* (Ty Watson), Brett Baker, trombone soloist and Douglas Yeo, bass trombone soloist, conducted by associate conductor Sven D.

Wiberg; *Reflections in Nature* (Readhead); *Henry the Fifth* (Ralph Vaughn Williams); *\*Londonderry Air* (arr. Geldard); *Jerusalem* (Parry/Herbert); *\*Thoughts of Love* (Pryor); *Patriotic* (Cope).

**Pacific Brass** (Gonzalo H. Viales). March 13, 2001. *\*Ralph Hotz*, tenor horn soloist. *Slipstream* (Sparke); *Softly Sounds the Little Bell* (Ball); *\*The Lark in the Clear Air* (arr. Langford); *\*Demelza* (Nash); *Kalinka* (arr. Woodfield); *\*Higgy Jig* (Richards); *\*Evergreen* (arr. Catherall); *Montreal Citadel* (Audoire); *American Civil War Fantasy* (Bilik/Himes).

March 26, 2001. *Sanctus* (Schubert/Curnow); *Montreal Citadel* (Audoire); *Light Cavalry* (Suppe/Langford); *Softly Sounds the Little Bell* (Ball); *Mexican Tuba Dance* (arr. Pearce), Howard Miyata, tuba soloist; *Kalinka* (arr. Woodfield); *American Civil War Fantasy* (Bilik/Himes).

**Spires Brass Band** (John Slezak). March 25, 2001; Weinberg Center, Frederick, MD. *Star Spangled Banner* (arr. Himes); *Toccata in D minor* (Bach/Farr); *Concert Etude* (Goedicke/Trevarthen), John Pursell, cornet soloist; *Rhapsody in Brass* (Goffin); *Tubby the Tuba* (Kleinsinger/Duncan), Kelly O'Bryant, tuba soloist; *Saddleworth Festival Overture* (Richards); *Gaelforce* (Graham); *West Side Story* (Bernstein/Wright).

**Spokane British Brass Band** (Mark Williams). March 18, 2001; North Idaho College, Coeur d'Alene, Idaho, and

March 18, 2001; Metropolitan Performing Arts Center, Spokane, WA. *Fanfare from Also Sprach Zarathustra* (Strauss/Williams); *Rusalka's Song to the Moon* (Dvorak/Langford), Jim Phillips, cornet soloist; *Henry the Fifth* (Vaughan Williams/Douglas); *Entry of the Gladiators* (Fucik/Langford); *Irish Tune from County Derry* (arr. Kreines); *Valdres March* (Hanssen/Moller); *Hungarian March No. 5* (Brahms/Langford); *Fanfare for the Common Man* (Copland/Snell); *Pizzicato Polka* (Strauss/Ashmore); *Deep Inside the Sacred Temple* (Bizet/Wilkinson), Leon Vostrez and Kit Cutler, euphonium soloists; *Ritual Fire Dance* (de Falla/Street); *Poet and Peasant* (Suppe/Hume).

**St Louis Brass Band** (Keith Wilkinson); April 1, 2001; Saint Louis Art Museum, St Louis, MO. *Barnum & Bailey's Favorite* (King); *Le Carnival Romain* (Berlioz/Wright); *Journey Into Freedom* (Ball); *Just As I Am* (Heaton); *A London Overture* (Sparke); *Procession To The Minster* (Wagner/Snell); *Gaelforce* (Graham).

May 24, 2001; Characters and Company Kirkwood Cinema, St Louis, MO. Shane Williams, conductor. *Barnum & Bailey's Favorite* (King); *A Frontier Overture* (Broughton); *Tubby The Tuba* (Kleinsinger), David Hartung, tuba soloist; *Songs My Mother Taught Me* (Dvorak/Langford), Ed Jacobs, baritone soloist; *High School Cadets* (Sousa/Weatherall); *Batman, The Movie* (Elfman); *Cartoon Music* (Graham); *Carnival of the Animals* (Saint-Saens/Langford); *Indiana Jones & The Temple of Doom* (Williams/Farr); *Westwood Ho* (Firth); *Four Cats* (Hazell); *Gaelforce* (Graham); *Simoraine* (Barraclough).

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### SUPPORT ADVERTISERS IN THE BRASS BAND BRIDGE!!

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## Montclair Brass Band Festival

Reviewed by Lt. Colonel William D. MacLean

The brass band movement is alive and well in New Jersey, as witnessed the Third Annual Montclair Brass Band Festival held on Saturday, May 5. The Salvation Army's Montclair Citadel was the venue for the 12-hour virtually non-stop musical marathon co-produced by Mark Freeh and Sam Bennett. Featured artists were virtuoso cornetist Roger Webster and tubist David Nesbitt. Spot-lighted bands were, in order of play, Montclair Citadel Band (Charles Baker), Hempstead Citadel Band (Gordon Ward), New Jersey Youth Band (Major Philip Ferreira) and Imperial Brass (Patrick Burns).

Bandmaster Charles Baker (principal trombonist of the New Jersey Symphony Orchestra) and Montclair Citadel Band led off with compositions by William Broughton, Stephen Bulla, Kevin Norbury, Howard Davies and William Himes. Playing with verve and competence, the host band was heard to good effect under Baker's expert batonsmanship.

In his clinic, "Life In The Tuba Section", David Nesbitt, was supported by the tuba section of the New York Staff Band. David's charm and clever interplay with the audience, sprinkled with anecdotes about Black Dyke Mills Band was very informative. The clinic concluded with Eric Ball's *Quartet For Tubas*.

A popular highlight of the day was the Massed Band reading rehearsal conducted by Bandmaster Ronald Waiksnoris. In addition to leading the world-renowned New York Staff Band, Waiksnoris is The Salvation Army's Music Secretary for the 12-State Eastern Territory. Items included were *Carnival Day* (Langford), *The Old Wells* (Ball), *Songs of the Quay* (Farr) and Festival March - *Pressing Onward*. The band sounded great and a good time was had

by all with this new addition to the festival's schedule.

Next, Hempstead Citadel Band presented an eclectic array of tuneful items including the "big band" sound of *Strike up the Band* (Woodfield) and a pair of marches, *Alderney* (Goffin) and *Rosehill* (Jakeway). Other well-received items conducted by Bandmaster Gordon Ward (music director for The Salvation Army in Greater New York) were *Amazing Grace* (Phillips), *Daystar* (Steadman-Allen), *St. Denio* (Cordner) and *Gaelic Blessing* (Rutter/Steadman-Allen).

Major Philip Ferreira, who is the music director for The Salvation Army in New Jersey, led the New Jersey Youth Band in Barrie Gott's spirited festival arrangement, *Moses, Get Down!* Other program choices included *Motivation* (Himes), *Evening Prayer* (Davies), *Shout Salvation* (Redhead), *Serenity* (Ball) and *Land of Song* (Bearcroft).

Highly skilled Roger Webster, principal cornet with Black Dyke Mills Band, presented an inspiring clinic called "The Voice of the Cornet". Interlacing informative comments with touches of humor, Roger spoke of the responsibility of the section leader in a brass band organization. Last years host Imperial Brass, conducted by Patrick Burns, played a rousing performance of the overture, *Meridian* (Barry) and the lush moods of *I've Grown Accustomed To Her Face* (Freeh) featuring trombonist Bob Hankle and John Martin on flugelhorn. Roger Webster again displayed impeccable precision and blazing speed in the variation solo *Napoli* (Bellstedt) and showed off his softly controlled artistic playing in the ballad, *Londonderry Air* accompanied by Imperial Brass. The band ended the clinic with the contest march, *Cornish Cavalier*.

Billed as a "Gala Concert," Patrick Burns led Imperial Brass in a rollicking reading

of *Meridian* (Barry) and a musical train ride, *Orient Express* (Sparke). Roger Webster's cornet solo, *Cleopatra* (Damare) played with blistering speed and masterful artistry, was a thrilling crowd-pleaser. The full-toned virtuosity of David Nesbitt was displayed in the tuba solo *Impromptu* (Barry). Arrangements by Mark Freeh included *I've Grown Accustomed to her Face*, *Twilight Dreams* (Clarke) smoothly played by Roger Webster and *A Touch of Mancini* again featuring Bob Hankle on trombone and John Martin on tenor sax and trumpet. Roger Webster, John Martin and David Nesbitt delighted the audience with a rapid-fire rendition of *Carnival of Venice*.

Following a brief intermission, Montclair Citadel Band took the stage to present an exhilarating reading of *Folk Festival* (Shostakovich/Cordner). The finale section of the festival was compered by Bandmaster Michael Orfitelli of Manchester, Conn. Recent Juilliard graduate Michael Baker played with poise and precision the trumpet solo, *Jubilance* (Himes). His cousin, Andrew Baker, performed *Badinage* (Norbury) on the tuba. Rounding out the host band's contributions were *Resurgam* (Ball), *Martyn* (Heaton), *Joyful, Joyful* (Ballantine), and *Building the Faith* with a special introduction by the composer, Brian Bowen. The festival ended a day of joyous music making with the venerable march, *Steadily Onward* (Leidzen).

The producers have scheduled the 4th annual Montclair Brass Band Festival for Saturday, May 4th & Sunday, May 5th, 2002. All bands are welcomed to participate. Contact: [Brassman@webspan.net](mailto:Brassman@webspan.net) or [bigsam49@aol.com](mailto:bigsam49@aol.com)

*William MacLean is a retired editor for the Salvation Army, a past member of the N.Y. Staff Band and lieutenant colonel in The Salvation Army.*

## Brass Band Recordings

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

*Bridgewater Hall Live: Highlights from the 2000 Great Northern Brass Arts Festival.* Live recording 9/2/2000. 1 **Black Dyke Band** (Nicholas J. Childs); 2 **Marple Band** (Graham O'Connor); 3 **St Helens Youth Band** (Lynda Nicholson); 4 **Leyland Band** (Michael Fowles); 5 **Williams Fairey Band** (James Gourlay); 6 Halle Brass Quintet. Baritone Horn soloist Simon Birkett; Cornet soloist Rod Franks; Euphonium soloist Derek Kane; Trombone soloist Nick Hudson. SP&S/Egon ESP 001. TT 77:49. Program: *Festive Overture 1* (Shostakovich/Kitson); *A Psalm of Praise 4* (Curnow); Cornet Solo: *Share My Yoke 3* (Bosanko); Cornet Solo: *The Nightingale 5* (Moss); Mvt III fr. *Brass Quintet 6* (Arnold); *Imperial March 3* (Williams/Smith); Baritone Solo: *Variants on 'St Francis' 2* (Chaulk); *Fantasy for Brass Band 1* (Arnold); Trombone Solo: *Stardust 3* (Carmichael/Geldard); *Prelude and Presto 6* (Vizzuti); *Renaissance 2* (Graham); Euphonium Solo: *Lark in the Clear Air 4* (Catherwood); Euphonium Solo: *Glorious Ventures 4* (Graham); *Peterloo Overture 5* (Arnold/Duncan).

This first of a series of collaborative efforts for SP&S and Egon Corporations portends well for such ventures, for this 78-minute 'live' program stands as a model of its kind, providing great variety of literature and performers, delivered at a high level. Just scan the program above and I think you will agree that you really get a quality package. Hearing Black Dyke for the first time under Nick Childs was a delight; the band has the drive and force of its storied past. The stamp of the new director is also clearly in evidence. Both the opening Shostakovich Overture and the Arnold Fantasy are performed in the expected Dyke style - terrific! There are three other fine bands, including the excellent St

Helens Youth Band (national youth champions), whose playing should prove a guide for our own youth bands. Three outstanding soloists add luster to the program. Having Simon Birkett on another CD is a joy, for we rarely get a good solo baritone recording. Here Birkett plays Chaulk's *Variations*, originally for euphonium and band, but the end result on baritone is convincing, especially on this piece. Rod Franks, principal trumpet of the London Symphony Orchestra, shows he can play the cornet effortlessly and 'stylistically correct', with a vibrato that is just right - a real pro! Veteran euphoniumist of the ISB, Derek Kane offers up both a lyric tone solo, the excellent Catherwood setting of *Lark in the Clear Air*, and a typical past-paced encore, *Glorious Ventures* -- lots of fun! Nick Hudson's contribution is more 'laid back', a smooth reading of Geldard's jazz ballad setting of *Stardust*. The brass quintet Halle Brass was the only slight disappointment. Their presentation of Mvt 3 of the Arnold *Quintet* is marked by a rather harsh sound (trumpets especially) and some awkward tonguing, especially in the opening - however, that could be a result of close microphone placement. They certainly are a technically assured group, something obvious in their second piece, the Vizzutti *Prelude and Presto*. I found the playing just a bit too aggressive; others might find it just the adrenaline driven playing they like in a brilliant brass quintet. However, all the offerings here are worthy of inclusion, and you will not be disappointed if you like the energy and excitement of live performance, for this is an excellent compilation of what must have been a brilliant day of music making in Bridgewater Hall, Manchester.

*Collage of Prayer and Praise!* Double CD. **Chicago Staff Band** (William Himes). The Salvation Army Central Territory JCTD 0049. TT 128:15. Program CD#1 *Praise!: Sovereignty* (Bowen);

*Joyous Song* (Phillips), Peggy Thomas, cornet soloist; *Soldier, Rouse Thee!* (Gordon); *Collage of Contemporary Praise* (Himes); *Are You Joyful?* (Bright); *Variations on 'Maccabeus'* (Norbury); *Light Came Out of Darkness* (Himes), Carl Grapentine, narrator; *Cairo Red Shield* (Raikes). Program CD#2 *Prayer: My Jesus, I Love Thee* (Catherwood); *I'd Rather Have Jesus* (Himes), William Scarlett, cornet soloist; Band Chorus *Great Is Thy Faithfulness* (Kirkland); *In His Presence* (Gordon); Band Chorus *Through My Savior's Merit* (Condon); *Who Is He?* (Phillips); Band Chorus *Christ Is All* (Davies); *Procession To Covenant* (Himes); Band Chorus *Shine On Us* (Mack); *His Eye Is On the Sparrow* (Bulla), Peggy Thomas, flugelhorn soloist; Band Chorus *All That I Am* (Himes); *Be Still for the Presence* (Phillips); *Make Me a Channel of Thy Peace* (Himes).

Released in 2000, this double CD includes an excellent selection of very recent SA concert and worship music, divided, as indicated above, into CD #1, *Praise* (concert works), and CD #2, *Prayer* (music for reflection and worship). There is only one old chestnut, the rousing march *Cairo Red Shield*, all the other works dating the 1987-2000. The genius of Bill Himes shines through via three works. First, his massive *Collage of Contemporary Praise* (lasting 13:30!), which starts out with an innocuous rendition of *Onward Christian Soldiers*, but we are soon 'rocketed' forwarded (sorry for the pun) into a feast of CCM tunes from the last two decades. Second, his tone poem, *A Light Came Out of Darkness*, in which Himes uses a narrator and the band's considerable skill as a chorus in addition to the band, a combination Himes first succeeded with in his excellent suite, *To the Chief Musician*. Carl Grapevine, a Chicago-area radio personality, has a rich baritone timbre

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that is perfect for the role. Himes' description of the work states: "Although a continuous composition, this piece falls into three main sections using a well-known hymn (Sine Nomine), and an old Salvation Army prayer chorus, concluding with a triumphant affirmation of faith." The final section, *The Sharing of the Light*, unfolds with brilliant contrapuntal episodes that lead to a joyous restatement of Sine Nomine, surrounded by fragments of Himes' original motives. Third, *Procession To Covenant*, is a shorter, but excellent work written for his wedding in January, 1998. He describes it as "two original melodies...woven around the tune St Margaret, associated with George Matheson's hymn "O Love that wilt not let me go."

There are many other pieces and performances that could be pointed out, but space allows only a few more highlights to be addressed. Long-standing principal cornet Peggy Thomas (also the band's deputy bandmaster) presents in effective manner two contrasting solos (one on each disc), the technically challenging cornet tour-de-force, Phillips' *Joyous Song*, and Bulla's subdued flugel solo *His Eye Is on the Sparrow*. One surprise of the second CD is the appearance of William Scarlett as cornet soloist on Himes' familiar arrangement of *I'd Rather Have Jesus*. Scarlett, recently retired from the trumpet section of the Chicago Symphony Orchestra and a former member of the CSB - what a joy to have him recorded here! The product is done with loving care, with excellent notes and attractive layout; the sound is excellent, with a slight touch of 'studio' sound in the recording, which does nothing but enhance the band. The balance between two attitudes, two approaches in sacred music is achieved effectively in this fine new double CD by one of the most consistent brass bands in the US. While the CD may immediately appeal more to

Christian believers, there is much to be savored by all brass band lovers in this program.

*CSB2...Together Again!* Live Double CD, 11/99. **Canadian Staff Band 1** (Brian Burditt); **Chicago Staff Band 2** (William Himes); Massed Bands 3; United Chorus 4. The SA Central Territory. TT 92:29. Program: *Spirit of the West 2* (Bright); *Brass Presentation 1* (Moren); *Toccata 1* (Boelmann/Kruyl); *Caprice for Cornet 2* (Himes), Randy Cox, cornet soloist; *Joshua 1* (Pierce/Hayward), Kevin Hayward, trombone soloist; *God's Still the One 4* (Davies); *Symphonette 2* (Bulla); *Psalm 46 4* (Himes); *Odyssey 1* (Norbury); *Three Kings Swing 1* (Himes); *Cairo Red Shield 3* (Raikes); Congregational Song *O Boundless Salvation* (Himes); *Shine On Us 4* (Smith/Mack); *Procession to Covenant 3* (Himes); *Dance of the Comedians 3* (Smetana/Rayner); *Stars and Leafs Forever 3* (Himes); *Choral Benediction 4* (Himes).

Two of North America's finest brass bands got together for a second time back in November, 1999, and resulting

concert, which is now released in a double CD, was a 'triumph'. Suffice to say a quick review of the program will show that there are several major works recorded here - *Symphonette* (Bulla) and *Odyssey* (Norbury). Both bands give good readings of these demanding works, though not lacking minor hacks which can mark live recordings. Each band puts forth solid soloists, Kevin Hayward on trombone and Randy Cox on cornet. The whole grand event comes to a typically Himesian end, with both bandmasters bantering about the choice of encore march - *Stars and Stripes* or *The Canadian*. Well, you get *The Stars and Leafs Forever*, a tongue-in-cheek sacrilege wherein Sousa's masterpiece gets interrupted by two Canadian songs, *The Maple Leaf Forever* and *O Canada*. It comes off surprisingly well, so you did not 'have to be there' to enjoy the joke. The CD stands as a good historical document of a fine concert and can serve as a good source of much interesting music.

*Great Classics. Sellers International Band* (Major Peter Parkes). Obrasso Records CD 870. TT 60:53. Program: *Prelude To a Solemn Occasion* (Fernie); *Overture Nabucco* (Verdi/Lorriman); *Carmen Suite* (Bizet/Fernie); *Papageno's Aria* (Mozart/Fernie), Mark Bousie, euphonium soloist; *Overture Oberto* (Verdi/Lorriman); *At the Castle Gate* (Sibelius/Lorriman); *In the Bleake Midwinter* (Holst/Fernie), Ian Harper, horn soloist; *Italian Polka* (Rachmaninoff/Kerwin); *Overture Tancredi* (Rossini/Woodfield); Quartet and Band: *Greensleeves* (Fraser); *Prelude fr. Holberg Suite* (Grieg/Lorriman); *Finlandia* (Sibelius/Lorriman).

Obrasso Records has produced an excellent CD demonstrating some of the fine classical arrangements available from the Obrasso Best-for-Brass cata-

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logue. Arrangers Alan Fernie and Howard Lorrigan (unknown to me prior to this recording) are especially profiled. In Sellers International and famed conductor Major Peter Parkes they have a winning combination for such an endeavor. Most of these classical excerpts or transcriptions will be familiar, but several need some explanation.. The opening tune is Alan Fernie's arrangement of Holst's famous melody from the middle of the Jupiter movement from *The Planets*, or also known as the hymn "I Vow To Thee, My Country". The *Carmen Suite* transcribed by Lorrigan contains four movements from Bizet's masterpiece: Aragonaise, Habanera, Entr'acte, and Toreador's Song. Verdi's opera *Oberto* has all but disappeared from the stage, but the overture is a nice example of his early, post-Rossini style works. *Nabucco* is still performed, the overture to which transfers very well to brass band. Sellers and Parkes give straightforward interpretations marked by solid technique and fine tone. Only on Rachmaninov's *Italian Polka* is the tempo chosen a bit too slow, the liveliness of the original lost at this somewhat capricious pace. The album ends with a terrific performance of a new transcription of *Finlandia*, one that shows Sellers in very good form, with their sound marked by a rich depth of tone. The CD order play is excellent, the performances are fine, the insert booklet provides helpful notes, and the production sound is very good as well. This is a well-produced disc and should be enjoyed by a wide range of listeners. It can be an excellent resource for music directors, as well, looking for some good classical repertoire for their bands.

**Heavy Metal.** Hannaford Street Silver Band (Bramwell Tovey). Opening Day. TT 75:19. Program: *Rocky Mountain Overture* (Burge); *Botanicus - Fantasia for Silver Band and Euphonium* (Cozens), Soloist Curtis Metcalf; *Concerto*

*for Accordion and Brass Band* (Kulesha), Soloist Joseph Macerollo; *Attractive Metal - For French Horn and Brass Band* (Bergs), Soloist James Sommerville; *Aubade* (Irvine), Stuart Laughton, trumpet soloist; *The Mechanical Advantage - Concerto for Percussionist and Brass Band* (Daniel), Soloist Beverley Johnson.

If the sound of a 'concerto for accordion and brass band' brings thoughts of musical horror to your mind, just wait a moment. You'd be surprised what a fascinating combination it can be! Well, Hannaford Street Silver Band, this time under the baton of Bramwell Tovey, have done it again in recording a fascinating program of newly commissioned works by Canadian composers, the majority of which are for soloist and band, the solo instruments ranging from the traditional to the downright unexpected. Backed by Canadian arts grants Hannaford has been pulling this sort of thing off with great success over an extended period of time. In the process, several excellent new works have come to light that will hopefully gain a wider audience than their initial live premiere and premiere recording. The band is outstanding, from soprano cornet Robert Venables right down to the rock-solid tuba section. It needs to be, for these are demanding, made-to-order works. The disc opens with what should prove a highly accessible work for NABBA bands, Burge's *Rocky Mountain Overture*, an 8 1/2 minute work that deserves wide play. Scott Irvine's trumpet solo, *Aubade* is another immediately pleasing work. What follows are a further series of solo pieces, several of which are quite 'modern' in style, but none of them so 'modernist' in aesthetic as to drive the audience away; this is definitely not a Milton Babbitt moment, 'who cares if you listen.' Nonetheless, as Charles Ives used to have his imaginary side-kick say (and I paraphrase), 'sit up, open your ears-- don't be such a sissy!' So the pun in the title -

*Heavy Metal* - warns you that that some folks might be challenged by these sounds, but I do not think excessively so. When the *Accordion Concerto* opens up with its dense, dissonant series of chords you know you are in a new and intriguing soundscape. The same can be said of the other works, from the multi-movement euphonium *Fantasia*, each section of which is named after a botanical object, to the final percussion work, which calls for a range of instruments for the soloist, including musical saw, several types of toms, and a five-octave marimba. The playing is spectacular. The band's artistic director, Ray Tizzard, sent me the scores to all these works and so it was my privilege to study this repertoire in depth - something that the constraints of this review do not allow me to do. This is indeed a difficult, demanding program and marks a significant achievement on so many levels for this outstanding professional ensemble. The packaging is excellent, with outstanding notes on the music, many of which provided comments by the composers. High quality sound, as well. If you would like to contact the band or Ray Tizzard for further information about their programs, their recordings, or their music, then try the following; their website is [www.hannafordband.com](http://www.hannafordband.com); their email: [hssb@interlog.com](mailto:hssb@interlog.com)

*Journey Into Peace:* Ten Lyrical Solos for B Flat Treble Clef, C Treble Clef, and Bass Clef Instruments with Piano Accompaniment. Featuring demonstration performances and accompaniment tracks for American Soloist Album #6. Philip Smith, Cornet 1; Charles Baker, Trombone 2; Aaron VanderWeele, Euphonium 3; Piano Accompaniment by Kevin Norbury. Triumphonic Recordings 1066. TT 69:50. Program: *Commitment 1* (Scott/Bulla); *I Need Thee 2* (Taylor); *Amazing Grace 1* (Burgmayer); *Ques-*

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on a SA song entitled All Your Anxiety. Both the solo book and the piano book are clearly printed on quality paper, and each is provided with a tight spiral binding. The Soloist Book provides Treble Clef B Flat, Treble Clef C, and Bass Clef C versions of the solos.

**The Recording:** Four excellent SA musicians demonstrate the music, none of whom is a stranger to NABBA, though it has been some time since we have seen Charles Baker in our adjudication box: Philip Smith, Principal Trumpet New York Philharmonic; Charles Baker, Principal Trombone New Jersey Symphony; Aaron Vanderweele, Principal Euphonium New York Staff Band; Kevin Norbury, noted composer and excellent pianist. These players do indeed have the lyric gift, and so you could not ask for better models. The CD commences with the demonstration performance of the 10 solos, thought not in the same order as printed in the Soloist Album. Then, the accompaniments are provided, which are presented in publication order. The accompaniment of *Journey Into Peace* commences right on measure 14, after the extended solo introduction. So to use this 'live' will call for good technical support; the same kind of thing will be encountered on *They Shall Be Mine*, though of shorter duration, and on *A New World*, which starts right off with soloist and piano together. The other five pieces do not present such problems. No tuning pitch track is provided, but most players will be sure to play along for awhile to get themselves lined up with the piano. The recording is excellent, presenting the soloists to good advantage as well as provided a fine piano sound. Highly recommended to all brass players!!

**The Legacy:** *The Champions of the Leonard Falcone Festival 1986--2000*. Live Double CD of Winning Performances.

*tions 3* (Camsey); *Whiter Than Snow 1* (Davis); *Take Up Thy Cross 2* (Broughton/Bulla); *A New World 1* (Blyth); *Come Home 2* (Mack); *They Shall Be Mine 1* (Catherwood); *Journey Into Peace 3* (Himes).

With the release Volume Six of the SA Eastern Territory's American Soloist Album a wonderful demonstration/accompaniment CD has been added to further enhance the usefulness of the product by providing model performances and practical accompaniments. My review is divided into two parts. First, a musical overview of the 10 pieces included in the set, and second, the recording that accompanies the music.

**The Music:** The ten pieces are laid out within the handsome album from the shortest and least difficult to the longest and most challenging. The first eight are of the kind seen in most of the previous issues of the American Soloist Album, relatively short, lyrical hymn arrangements of the kind ideal for a short offering in a worship service, or, say, the NABBA Slow Melody Contest! Most of them average in time from 2 to 3 1/2 minutes in length. The solo part contains in the front pages the words to each song as a necessary guide to correct interpretation and understanding. Most of these first 8 solos present moderate demands, though the range required for *Take Up Thy Cross* (alternative choices are given) is quite stratospheric. Alastair Taylor's *I Need Thee* ['Ev'ry Hour'] is more extended in length (5:55), while the final item, William Himes' *Journey Into Peace*, is a fantasia-like work of nearly 8 minutes length that requires significant musical and technical skill from both soloist and pianist. It is a joy to see this latter piece in print, one which must surely be added to the list of more significant sacred solos for brass instrumentalists, one perfectly suitable on the recital stage as well. It was initially conceived for euphonium and brass band and is based

Bernel CD 10014. Featuring Euphonium Soloists Angie Hunter, David Lang, Ken-ichi Watanabe, Marc Dickman, Robin Taylor, David Cleveland, Matthew Tropman, Takeshi Hatano, Jeremy VanHoy, Adam Frey, Benjamin Pierce, Jamie VanValkenberg, Mark Jenkins; Tuba Soloists, Joseph Skillen, Thomas Bratten, Charles Guy, Kent Eshelman TT CD#1 69:14; CD #2 71:01. Program: No Music Listed,

Here is a recording for all tuba and euphonium players to especially consider, a double CD that includes most of the winning performances from the Leonard Falcone International Euphonium and Tuba Festival competition, 1986-2000. Proceeds of sales go directly to support the famous contest that draws the finest developing collegiate and professional players from all over the world. This program holds many now famous soloists at the start of their careers, like Robin Taylor and Angie Hunter, euphonium players whose recordings have been reviewed in the *Bridge*. Unfortunately, the album does not list any music, so you have to know this repertoire well to make the most of the product. Accompaniments are mostly with piano, however there are several with an unidentified wind band and one with synthesizer (no accompanists acknowledged). The recording sound quality is general excellent, with only one track, CD #1, track 7, marked by subtle distortion of some kind. NABBA is represented by former member of Lexington Brass Band/SASF Brass Bands, tubist Thomas Bratten, who won the Falcone in 1998. Tom studied at Asbury College with David Henderson, went on to a Masters at the University of Kentucky with Skip Gray, and now plays in the US Army Band (Washington, DC), as well as the SA's National Capital and Southern Territorial Bands. Playing the Nor-

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## Brass Band Recordings

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wegian composer Trygve Madsen's elegant *Sonata for Tuba and Piano*, Bratten demonstrates through his lovely sound, fine musical line, and accurate technique why he won the Artist level contest that year. That is just one representative sample of what is included here. Students of brass literature/performance and low brass players will particularly enjoy this double CD, and in the process help a worthy cause. Order from Bernel Music Ltd ([bernelw@gte.net](mailto:bernelw@gte.net))

*Song of Courage*. **Monclair Citadel Band** and \*Songsters (Charles Baker). Remastered from 1981 Vinyl LP. The Salvation Army Eastern Territory. TT 44:26. Program: *The Redcliffe March* (Hollis); \**Ho, Everyone That Is Thirsty* (Rider/Johnson); *I Walked Today Where Jesus Walked* (O'Hara/Richards/Bulla); \**Jesus, Thou Art Everything* (Ballatine); \**Saved By Grace* (Ballatine); *Wondrous Day* (Leidzen), Philip Smith, cornet soloist; \**Savior, Like a Shepherd* (Burgmayer); *Colne* (Rive); \**O Praise Him* (Skinner); *A Song of Courage* (Ball).

The Montclair Citadel Corps Band can be considered one of the finest local SA bands anywhere in the world. In recent years the man who first shaped them into an excellent ensemble, Bandmaster Charles Baker, has retaken the baton from his friend, Philip Smith, and has maintained that wonderful standard that you would expect such excellent musicians to demand from their bands. Baker was also the choir (Songsters) director at Montclair and at that time developed one of the finest groups of its kind in North America. This recording dates from 1981 and is a digitally remastered product from the original vinyl. While the entire recording is excellent, the sound of which is marked by a fair amount of reverb (not negatively so), two performances particularly stand out. First, Philip Smith's splendid version of

Leidzen's demanding solo, *Wondrous Day*, shows Smith, having recently arrived in the NY Philharmonic, at the top of the heap among cornet and trumpet players. Second, the title work, Eric Ball's tone poem, *Song of Courage*, receives an exciting, clean, dynamic performance. These alone make the disc valuable in a collection of fine SA performances. The work has been produced by the SA Eastern Territory Music Department and can be accessed through SA Trade Departments or by contact Aaron Vanderweele at: 845-6 2 0 - 7 4  
[Aaron\\_Vanderweele@USE.salvationarmy.org](mailto:Aaron_Vanderweele@USE.salvationarmy.org)

*Strong and Free*. **True North Brass Quintet**. Opening Day. TT 59:08. Program: *Fanfare for St Margaret's* (Irvine);

*Three Miniatures* (McGrath); *In the Land of Spirits* (Bell/Irvine); *Two Sketches on French Canadian Airs* (MacMillan/Irvine); *The Red River Valley* (Kay); *Purple Bamboo Melody* (Chinese Trad/Irvine); *Trombone Solo-- Air Varie* (Pryor/Kay); *Cross-Country Holiday* (Cable); *Carioca* (Youmans/Kay); *Farinelli's Folly* (Forsyth); *True North Blues* (Kay); *O Canada* (Lavalee/Irvine).

This is the second disc by True North Brass I have had the privilege to review; I say privilege, for this is another outstanding recording, one I will enjoy over and over again. The group is multi-

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## Brass Band Recordings

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talented. Not only are they superb professional players from the Toronto area, but several of them are gifted arrangers/composers. Here is the personnel list; you can see how much of the album was written by members of the group: Trumpets-Stuart Laughton and Ray Tizzard; Horn-Jean Watson; Trombone-Alastair Kay; Tuba-Scott Irvine. As the title implies, this is another program emphasizing Canadian music. That may not be obvious on items like *Red River*

*Valley*, which seems American, south of the border, or the *Chinese Bamboo Melody*, but these are tunes that are shared in both our histories. The connection is much clearer in Macmillan's *Two Sketches* (lovely short pieces) and Bell's evocative three-movement suite *In the Land of the Spirits*. Not all is Canadian and you get some great jazz-inflected works (check out *True North Blues*, or the Latin standard *Carioca*) as well as old band-in-the-park favorites, including Alastair Kay's brilliant performance of an old Pryor favorite. Two commissioned works by Canadian writers stood out for me. McGrath's *Three Miniatures* has a wonderful blending of the neoclassical and the minimalistic. In

*Farinelli's Folly Forsyth* takes the old *La Folia* tune so popular in seventeenth- and eighteenth-century solo variations, and gradually takes it on a stylistic journey through several eras of Western art and popular music. The title, by the way, refers to the great eighteenth-century castrato, Farinelli, who loved to demonstrate his amazing technique using *La Folia* as basis for that display. Well, there is so much to commend in this album - playing, literature, sound recording, program notes (in English and French). This is one of the most captivating, interesting brass quintet recordings I have heard in the last decade. Highly recommended.

## New Advertisers

We welcome new advertisers to both *The Brass Band Bridge* and the NABBA web site [www.nabba.org](http://www.nabba.org). I'm very pleased to welcome these two businesses. When you log onto the **Solid Brass** web site you will find a very well thought out, organized catalog of brass band works. It is easy to navigate and a pleasure to "surf" the Solid Brass web site: [www.sldbrass.com](http://www.sldbrass.com). Dick Wuopio, proprietor, has promised very prompt, efficient service. These are his two primary goals. He will always be available to answer your music needs. To help introduce NABBA members and bands to his company he is offering a 10% discount, which may be used as an additional on your first purchase from Solid Brass. When your band assesses its needs for this upcoming season I encourage you to take advantage of this offer.

**Dillon's Music** has joined NABBA as a major sponsor. The Dillon web page: [www.dillonmusic.com](http://www.dillonmusic.com), now features a NABBA page. To quote Fred Harvey, web master "On this page, we will be featuring news and information concerning brass bands in this country and NABBA in particular. Bands will be able to solicit CD's and have them advertised on our page with sound clips. Our aim is to bring together, in one location, a depository of all things concerning brass bands in this country. While you surf through this well designed web site you will notice that Dillon's offers the largest stock of brass instrument, both used and new, in North America. Dillon Publishing is making available both brass band music and brass band chamber music. Dillon's is committed to the North American brass band movement and Mr. Harvey will welcome any suggestions for Dillon's NABBA page. He may be contacted through the Dillon web

page or by addressing your inquiries and suggestions  
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An additional advertiser is **Altissimo Recordings**. As you will see in this month's *Bridge*, they specialize in recordings of our United States Military Bands. I urge you to check out their web site at: [www.militarymusic.com](http://www.militarymusic.com).

I encourage all NABBA members and NABBA bands to support our advertiser's services and offerings. Also be sure to mention that you saw their link at [www.nabba.org](http://www.nabba.org) or saw their ad in *The Brass Band Bridge*.

Ralph Hotz, Advertising Manager

The NABBA annual competition returned to Washington DC and Fort Myer, graciously hosted by the U.S. Army Brass Band on April 20 and 21, 2001. The weekend's activities were divided between the Memorial Chapel and Brucker Hall for competitive events, with the Gala Concert being held at George Washington University. An array of trade stands were available for perusal and there was plenty of good healthy and high level competition throughout, with standards every increasing.

### Adult Technical Solo Competition

reviewed by Julie Vish, Central Ohio Brass Band

I had the extreme pleasure of listening to nearly all of the soloists in the adult technical section of the solo competition at NABBA 2001. There were many wonderful players and some fantastic moments. Stephen Sykes, the adjudicator for this portion certainly had his work cut out for him to define a clear winner. The variety of literature, instruments, and performance styles certainly revealed the versatility of NABBA musicians.

The performances opened with a performance by John Meling of the difficult euphonium solo *Pantomime* (Sparke). Next, Jeff Binns gave a credible and comfortable rendition of *Carnival of Venice* on euphonium. Theme and variations format was an extremely popular choice among contest entrants. Alan Perkins on tenor horn performed *Capriccio Brillante* (Bellstedt) with well-controlled sound and nice technical facility. *The Debutante* (Clarke) was next in a performance by Larry Harvey. He enjoyed several moments of impressive control in the extreme upper register, and the cadenzas were conservative and generally well played.

As Patrick Sheridan stated at the Gala concert, every piece of music ever writ-

ten eventually filters down to an arrangement for tuba. This is definitely the case for Graham's *Concert Music for Tuba*, which is really the Rondo from the Mozart Horn Concerto. Tod Markin gave a lilting and stylistic performance of this piece. One percussionist chose to perform in this section of the competition. Abigail Adams gave a wonderful performance of a marimba piece called *Frogs* (Ake). As a non-percussionist I am always amazed when I see a percussionist perform. This four-mallet solo was very well played with terrific dynamic control and technical facility. *Napoli* (Bellstedt) was performed on euphonium by Brad Say. His articulations were clean and his technical facility was more than adequate for this piece. Scott Heath's selection of music certainly changed the gear of the competition. He chose to perform the third movement of the Derek Bourgeois Trombone Concerto on euphonium. Scott's performance of this very technical piece was marred by a few slight lapses in flow, which is very unusual for this past contest winner. His cadenzas were however, brilliant and extremely impressive. Scott was awarded second place for his efforts.

The eventual winner, Guy James Clark performed the cornet solo *Tatania's Aria from Mignon* (Thomas). It is always impressive to me to see a soloist play from memory. Guy's performance was musically outstanding and his performance posture was relaxed and easy to watch. It was very obvious to all that watched this performance that Guy owned this piece of music. His beautiful controlled sound was highlighted by the flowing melody, and the technical portions of the piece sounded effortless. I was especially impressed with his extreme contrasts in dynamics and his lip trills.

This competition has become more difficult to win every year. Well-prepared soloists have raised the standards for

winning. There were many technically difficult solos performed in this section, but the performances that were most impressive were of course the musicians who played more than the notes on the page, and brought their music to life by adding their own expressive touches.

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## 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](mailto:bernelw@gte.net)

Results: 1. Guy James Clark (cornet), Illinois Brass Band; 2. Scott Heath (euphonium), Brass Band of Columbus; 3. Jeff Binns (euphonium), Saint Louis Brass Band.

### Adult Slow Melody Competition

The Adult Slow Melody competition was supported and appreciated by a moderate size audience, who listened to a series of soloists deal with high humidity, sounds from the bus air brakes at the most inopportune musical moments, heavy curtains which consumed the sound from a number of players, and soloists in a variety of attires. The lack of an announcer meant that the event was a little more disjointed (some might say relaxed) than other events.

There was a nice variety of music presented, even with two performances of the Rachmaninov *Vocalise* and two *Meditations from Thais*. Of particular note were Peter Graham's *A Time for Peace* played by Bethany Mikles (tenor horn), Defaye's *Deux Danses* played by David Guion (trombone) and Vizzuti's *Andante* played by Cyndi Scoglio (cornet). With presumably the aspects of sound, control, and musicianship being foremost in the adjudicator's ears (Steve Bulla), there were impressive performances delivered by A. Phillips-Burdge (trombone), Ben Howard (euphonium), Laura Shea-Clark (cornet) and Andy Loeffler (tuba). The section ended with Jim Sobacki's memorized performance of Massenet's *Meditation*, the final note being arguably the most beautifully produced of the day.

In third place was Steve Marcus (tuba, Prairie Brass Band) performing his own arrangement of the Chopin op. 9 no. 2 *Nocturne*, with a beautiful expressive sound, memorized, and always comfortably in control (Steve also accompanied a number of the other soloists). Second

place went to Jeff Barrington (cornet, SASF Brass Band) who gave a most unassuming and poised performance with a sizeable yet always tasteful characteristic sound; most impressive. For the second year running, Amy Nelson held the audience spellbound, this year with her rendition of the *Meditation from Thais* (Massenet), an interpretation which earned her the first place position once again.

Congratulations to all participants who kept us uplifted and inspired with their musical and technical skills.

Results: 1. Amy Nelson (cornet), Illinois Brass Band; 2. Jeff Barrington (cornet), S.A.S.F. Brass Band of Asbury College; 3. Steve Marcus (tuba), Prairie Brass Band.

### Adult Brass Ensemble Competition

reviewed by David Buckley, Weston Silver Band

This competition, held in the beautiful Memorial Chapel at Fort Myer, may be the most important of the events surrounding the main band competitions. Small chamber playing is the foundation of brass band playing which is really chamber music on a large scale. Captain Andrew Esch after the Gala Concert told me that he and Russell Gray had been discussing this very matter. Solo playing seems always to have been the holy grail but in terms of making beautiful ensemble music, small group playing is tremendously useful.

This competition showed excellent skills in this area, albeit with some variance in achievement and concept. In reviewing my notes I find comments such as "tuning good", "limited volume range", "not always precise", "very artistic slow movement", "over arranged", "1st movement lacked energy", "not very convincing", "excellent", "best yet".

It must have been very difficult for the judge(s) to make decisions with the various groups and styles presented. We had groups from **Hotcha Gotcha**, a dixieland ensemble from the Illinois Brass to the tuba/euphonium quartet **Gravity**, along with a trombone octet from the Cincinnati Brass and several more traditional ensembles. Music ranged from Dixieland to an old Eric Ball quartet entitled *Jewel* - very nicely played by the SASF Quartet from Asbury College. Actually I had them in the top three but the judges didn't agree. (I did have two of the top four so my record was 50%. I'd be a star in baseball).

Results showed that the judges gave at least as high a grade to novelty as to more traditional musicianship. The Prairie Brass Quintet's performance of the Ewald *Concerto #2* tied with Hotcha Gotcha's dixieland for third place. Gravity's rendition of the *Flight of the Bumble Bee* was second. This to me was rather controversial as the performance showed technical skill but did not explore other aspects of ensemble playing. The winners, The St Louis Brass Quartet, well deserved their win with a fine performance of *Timepiece* (Peter Graham).

### Adult Brass Ensemble

1. Saint Louis Brass Band Quartet (Saint Louis Brass Band), Erica Sparkes and Mary Weber (cornets), Robin Weatherall (tenor horn), Jeff Binns (euphonium); 2. Gravity (Illinois Brass Band), John Meling and Tom Runty (euphoniums), Andy Loeffler and Jeff Lyons (tubas); =3. Prairie Brass Quintet (Prairie Brass Band), Christine Moore and Gabe Kasperik (cornets), Roger Menning (tenor horn), Marc Donatelle (trombone), Steve Marcus (tuba); =3. Hotcha McGotcha (Illinois Brass Band), Jim Sobacki (soprano cornet), Mike Ackerman (cornet), Jim Swager (flugelhorn), Brian Byrne

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(trombone), Jeff Banyots (tuba), Ken Norman (euphonium).

### Adult Percussion Ensemble

1. Illinois Brass Band Percussion (Illinois Brass Band).

### Youth Solo

1. Andy Stankey (bass trombone), All-Star Brass and Percussion; 2. John Brandon (cornet), Varsity All-Star Brass Band; 3. Carly George (Bb tuba), Varsity All-Star Brass Band.

### Youth Percussion Ensemble

Results: 1. All Star Mallet Men - Marimba Quartet (All-Star Brass and Percussion); David Root, Kyle Rowland, Dan McCarthy, Andrew Cloyes

### Youth Brass Ensemble

Results: 1. Bombastic Bones - Trombone Quartet (Varsity All-Star Brass Band); Kurt Holloway, Allyson Stahl, Elizabeth Lemmel, Dan Joy. =2. Tuba Quartet (Triangle Youth Brass Band), Robin Hale and Danny Kohring (euphoniums), Alexandra Jones and Drew Umphlett (tuba). =2. Johnny B's Dance Mix take 2 - Brass Sextet (All-Star Brass and Percussion); Melanie Smith, John Brickner, Rob Adams, Mike Price, Jason Graham, James Erchick.

### Open Section

Test Piece: *Rhapsody in Brass* ~ Dean Goffin. Own choice: *Terpsichore* (Margolis/Spencer); *Blades of Toledo* (Sharpe); *Fizz Water* (Blake/Frackenpohl); *Galop* (Shostakovich/Spencer).

Results: 1. Syracuse University Brass Ensemble (Dr. James T. Spencer), 246.2.

### Exhibition Section

The **SASF Brass Band** (Ronald W. Holz) gave a wonderful performance on the Friday evening, with a young band full

of talent and musicianship, exhibiting a traditional, rich balanced sound and consistent intonation. Program: *In the King's Service* (Leidzen); *The Triumph of Peace* (Ball); *In Perfect Peace* (Downie); *To the Chief Musician* (Himes); *A.R.C. Centenary* (Bulla).

The **Maple Leaf Brass Band** (David Druce) brought together an Instant Band from the United States and Canada for a selection of items, providing those without a band, of where a band could not participate, the opportunity to perform at NABBA.

### Explorer Section

Test Piece: Suite: *The Seasons* ~ Philip Wilby. The only participants Varsity All-Star Brass Band also chose *Music for a Festival* (Sparke) to complete their program.

Results: 1. Varsity All-Star Brass Band (Dr. Keith Wilkinson), 246.2.

### Youth Section

Test Piece: Suite: *The Seasons* ~ Philip Wilby. The Triangle Youth Brass Band in their first competition also performed *On a Hymn song of Philip Bliss* (Holsinger/Hile) and *The Great Gate of Kiev* (Mussorgsky/Howarth) on the way to their win over the Junior Varsity All-Star Band.

Results: 1. Triangle Youth Brass Band (Tony Granados), 234; 2. Junior Varsity All-Star Brass Band (Eric C. Dekay), 207.6.

### Friday Night Clinic

Instead of the traditional Friday night Reading Band, guest soloists Steve Sykes, Russell Gray and the **National Capitol Band** (Lars-Otto Ljungholm) presented a clinic focusing on rehearsal techniques and vibrato to an appreciative audience. The excellence of the NCB was in evidence as they opened their program with the stirring march *Rosehill* (Jakeway). Steve Sykes began his dis-

cussion with hymn tunes, recommending the "red" book (Wright & Rounds 120 Hymns for Band). Beginning with *Dundee* (#24), he suggested that bands might not want to just play the hymn tune as written but might want to take each quarter note and play it a variety of ways, such as staccatissimo, emphasizing attacks and releases. He then divided the band into "on" and "off," having those "on" players play their quarter notes as eighth notes on the beat and the "off" players playing their quarter notes as eighth notes "off" the beat. Then taking the hymn tune *Franconia* (#30), he took them through the same exercise, replacing quarter notes with eighths, triplet eighths, sixteenths, triplet sixteenths, quintuplets ("hi-po-po-ta-mus") and septuplets ("Gi-na-Lol-lo-bri-gi-da"). Then Steve had the band mix rhythms, so, for example, the cornets played quintuplets, horns/baritones/trombones played triplets and euphoniums/tubas played duplets. Steve used *Angelus* (#3) to demonstrate the effectiveness of practicing hymn tunes at a low flat dynamic and gradually increasing the dynamic and tempo without raising the pitch level (preventing the tendency to go sharp in pitch with louder playing). NCB were put through their paces but approached each impromptu exercise with good humor and skill.

Lars-Otto Ljungholm then took the podium for a performance of *Turning Point*, the title track from the band's new CD, and a work composed by principal trombone player Dorothy Gates.

Next it was Russell Gray's turn to share his expertise. Russell emphasized the importance of making music and quoted Geoffrey Brand--"music is an emotional response to sound and space." Russell cited the importance of phrasing, movements, and structural relationships within

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a composition. He then demonstrated the usefulness of coloring sound with vibrato through Percy Code's *Zelda*. Russell's suggestion of using vibrato to widen pitch and thereby help general intonation seemed a point of considerable discussion throughout the weekend. He recommended a vibrato that focused on raising the pitch rather than lowering it, with practise beginning slowly and gradually increasing, rhythmically and controlled to begin with. The band demonstrated with *Abide with Me*, though their sound made them seem like a throwback to the 1950s! If we needed convincing, then Russell proceeded to dive headlong into a stunning and entertaining rendition of *Zelda* from start to finish.

To complete the evening, the NCB performed *Deep River* (William Broughton), a work in a jazz style, and just what the doctor ordered before everyone headed back to their rooms and prepare for the day ahead.

### Challenge Section

Test Piece: *Rhapsody in Brass* ~ Dean Goffin

Results: 1. Spires Brass Band (John Slezak), 271.2; 2. Sunshine Brass Band (Jim Cheyne), 269.4; 3. New England Brass Band (Douglas Yeo), 269.2.

### Honors Section

reviewed by John Bassett, New England Brass Band

Test Piece: *A London Overture* ~ Phillip Sparke

This was my first NABBA Championship and I found listening to the entire Honors Division very rewarding. If I attend another, I'll listen to an entire division again - even if I don't have to try to write it up. It was an exciting and interesting afternoon, and the differences between bands seemed to me mostly subtle. I felt that each band had worked

hard and prepared well, and very band played difficult passages of time surely, fingers were fast, and intonation was mostly good. The following short summaries are in order of performance.

The **Saint Louis Brass Band** established tempo and accuracy well in their opening march *Simoraine* (Barraclough), named for the composer's children, Simon and Moraine. It is supposed to be a dialog between the high and the low instruments. The basses and euphoniums were so strong here that I thought, mistakenly, that this band is bottom heavy. It's not. I didn't have a stopwatch but I bet this band played the test piece, *London Overture*, the quickest. *Journey into Freedom* pleased me with good dynamic range and nice playing by the basses and front row cornets.

The **Central Ohio Brass Band** opened with the *East Squadron March* (Alford). I thought COBB gave the most interesting version of the test piece because it best exploited the relatively few soft passages and made musical transitions from loud to soft. It made me wonder if *The London Overture* is somehow narrative of London or part of its history. Composer Philip Sparke assures me this was not his intention. Myself a back row player, I'm glad to report that the back row was exceptional in *Colas Breugnon*.

Opening with a march that most in the audience have performed many times takes courage. The **Motor City Brass Band** played Fucik's march *Florentiner* solidly, though a bit hampered by the reverberant hall. This band played notably well the test piece's sequence of short cadenzas (trombone, alto horn, cornet, and euphonium). The *Overture to Candide* was entertaining and it was good to see all that percussion put to good use. And good to see such democracy in the baritones--a solid section indeed when there can be a different first

chair player for each piece!

I enjoyed the program given by the **Prairie Brass Band**. *Laudate Dominum* was a good balance for the test piece, something familiar and beautifully done. The test piece had good dynamic range with again a solid back row and good work by the second horn. There was a very good horn cadenza and some gorgeous euphonium playing. Perhaps there was better separation between notes, but the reverberant hall was not a problem for this band.

The **Cincinnati Brass Band's** program featured some fine high/low and loud/soft contrasts in the *Shipbuilders Suite* and good playing by the basses. I enjoyed *Shipbuilders*, though I'm mystified by the title. I was mystified also by the *Hymn for Diana* though the band played it surely and well. The test piece included notable playing by the first chair cornet and euphonium and a good trombone cadenza. The brisk ending left no doubt about this band's technical ability.

The **All Star Brass and Percussion** also handled very well the sequence of short cadenzas in the test piece. Notable was the solo horn player--in fact all the horns played well. *London Overture* had a good dynamic range and quick tempi, being very surely played. The Purcell Variations included good work by the flugel and the percussion. A remarkable thing about this band is its age, comprising high school sophomores, juniors, and seniors. If I had been behind the judge's curtain I would not have known that I was listening to such a young band. It was great to hear these kids play!

Results: 1. **Saint Louis Brass Band** (Dr. Keith Wilkinson), 281.4; 2. **Prairie Brass Band** (Dallas Niermeyer), 271.2

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### 3. Motor City Brass Band (Craig Strain), 267.8.

#### Championship Section

Testpiece: *Masters of Space and Time*—Bruce Broughton

This year, all Championship bands chose to perform a major work of testpiece length and difficulty with the required work. With the disappointing and surprising late withdrawal of the Atlantic Brass Band, six bands came to the stage tackle NABBA's first commissioned testpiece in addition to their own choice materials. *Masters of Space and Time* combines serial and tonal elements in a work of about twelve and a half minutes in length. The music includes the negotiation of some awkwardly notated rhythmic patterns in the first half and some unusual artistic decisions with regard to balance and tempo. For example, do bands play the last twenty measures forte as asked, or do they play full out fortissimo to the end to elicit audience response? Do bands follow the tempo markings religiously, or do they make "interpretative" choices? The work was also notable for the lack of solo passages. Perhaps only a few in the audience had access to scores, and it would have been interesting to make available miniature scores for this new work as is the case normally in British brass band competitions.

The **All Star Staff Band** (Eric Aho) opened the section with *The Cossack* (Rimmer). Although a little rhythmically slack, the lively rendition had good pulse and nice shaping. The euphoniums were particularly fine in the trio. The testpiece, for the most part, seemed to elude this band. Many of the details were missing and there was a lack of unified artistic vision. The band did seem to pull themselves together midway through the second section, and there was considerable strength demonstrated by the trombones

and tubas. Too many errors and unconfident moments meant that the band had probably placed themselves out of the running. The popular choice in recent years *Circius* (Aagard-Nilson) suited the band's aggressive approach and the All Star Staff seemed most comfortable in this item. Some nice atmospheric playing accompanied the soloists in the middle section.

The experienced **Brass Band of Columbus** (Paul Droste) began with *Robinson's Grand Entree March* (Karl King), delivered at a sparkling tempo, in a spirited and lively fashion. Their performance of the testpiece was probably the fastest and with a number of tempo changes, giving the work lots of drive and power. Occasionally the tempo selected resulted in some less tidy ensemble playing, and the approach was very much in a marcato style. Surprisingly, a number of details escaped the band, but this was a convincing performance from the audience's perspective. They concluded their program with *Life Divine* (Jenkins), one of the most traditional works in the repertoire. It would be interesting to see how an American approach would be judged to this work with two British adjudicators. *Life Divine* gave the band a chance to display their full powerful sound, as well as the depth of talent, with many musical figures in this work being rapidly passed from one section to the next. Once again, the BBC had stamped their personality on the competition arena!

Playing third were the **Central Florida Brass Band** (Michael Garassi). In only their second NABBA competition, they played like a mature and experienced Championship section band. Their performance of the testpiece was detailed, delivered with care, with good sound, balance and rhythm. Only a couple of significant errors seemed to let them down. In their own choice *Circius* (Aagard-Nilson), we were treated to a

really impressive and tasteful interpretation, with confident soloists, expertly directed and prepared. The band's only real fault was in not preparing a program long enough for NABBA rules, for which they were penalised. There's no question that with this band's growth, they are an outstanding new contribution to NABBA and to the competitive scene.

Next came the **Illinois Brass Band** (Colin Holman). Despite a few minor lapses in concentration for pitch, they gave the most carefully detailed performance of the testpiece. The tempo was steady (as marked in the score), and the dynamic and color distinction within the work was remarkable. Their performance was more lyrical and mystical than the other bands (in marked contrast, for example, to BBC). They then unleashed *Tristan Encounters* (Martin Ellerby) on the audience, a work that contrasts lyrical romantic variations on the "Tristan theme" with tritonal aggressive ones. This was a great showcase of virtuosity and musicianship (including the percussion) for the most successful NABBA band in recent years. Ellerby's music was artistically directed and the series of difficult cadenzas that occur towards the work's conclusion were impressive, being handled both musically and technically. The dynamic range also grabbed the audience, especially at the lowest levels which kept the audience spellbound.

**Cuyahoga Valley Brass Band** (Keith Wilkinson) played fifth. They opened their program with the testpiece and also played with detail and some exceptionally well articulated figures. They maintained a steady tempo and were bold in their approach--this is a band not afraid to put themselves on the line. The hearty sound that they are developing was most enjoyable, and they went for the big

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finish, but their performance in general was perhaps just a little too inconsistent for an award. In their own choice *Paganini Variations* (Wilby), there was much to be commended, including excellent solos from trombone and flugel and some fine playing in the tuba variation. Perhaps the tempi were a little too cautious, and the contemplative sides of the music not quite fully exploited. The performance was paced most effectively with a convincing and bold coda.

Bringing up the rear of the section were the **Triangle Brass Band** (Michael Votta and Brian Doyle), and it was a pleasure to hear this fine ensemble after too many years of absence from NABBA competition. TBB gave the slowest performance of the testpiece and with many inconsistencies in the tempo. The band seemed to struggle to settle, but when they did, the final quarter of the piece came off most successfully. *Valdres March* (Hanssen/Moller) was delivered at an appropriately sedate tempo, though it did rush a little. The soloists were confident and the overall effect was of a spirited rendition. Concluding their program with *Connotations* (Gregson), the band played confidently and enthusiastically. The band's blend of sound was less consistent in cornets and horns, so that the passing of musical figures throughout the band in this piece was not as effective. There was an excellent euphonium cadenza, and the band saved the best for last, settling again for the final section, and leaving the audience with the feeling that they had enjoyed the fruits of many hours of work from all six bands, capped off with a solid conclusion to the day's events in this section. Let's hope it's not long before we hear TBB again in the competitive arena. Congratulations to all the participants.

Results: 1. **Illinois Brass Band** (Dr. Colin Holman), 275.8; 2. **Brass Band of**

**Columbus** (Dr. Paul Droste), 270.4; 3. **Triangle Brass Band** (Michael Votta Jr./Brian K. Doyle), 263.6.

### Gala Concert

reviewed by David Buckley

After a couple of days of listening to test pieces, the Gala Concert proved to be just the right medicine for my weary ears. The concert was listener friendly without being trite and featured outstanding performances from all participants. Both instrumental soloists as you would expect showed superb technique and artistry, which we expected but also proved to be fine entertainers as their introductions of their own items allowed them to make a real personal connection with the capacity audience. Russell Gray's kilt was a hit as were Sheridan's black and white patent shoes. Although the story is too long to tell here, I'm not sure I would want to drive very far with Patrick Sheridan but I would listen to his tuba playing anytime, anywhere.

The two thousand seat auditorium of the George Mason University was a suitably festive and acoustic setting for this concluding event. The concert began with a fanfare by the U.S. Army Band and Herald Trumpets followed by the National Anthems of Canada and the United States. We immediately knew we were in for a fine concert. The band was in top form under their new conductor Andrew Esch and the fanfare trumpets provided both an auditory and a visual treat. These are not easy horns to play but you would never suspect it from the playing.

The first half of the program began with a stately concert march *Arsenal* (Van der Roost), followed by a brilliant performance of *Dance of the Comedians* (Smetana). Patrick Sheridan, our first soloist treated us to two tuba solos: the first a world premier, *Badinage* (Norbury) and the second, *Variations on a Tyrolean Theme* (Arban/Freeh). *Badinage*, a small

concerto in three linked movements, demonstrated Sheridan's amazing technique in the outer movements and his lyrical qualities in the beautiful flowing slow movement; a superb conversation between band and soloist. *Variations on a Tyrolean Theme* is one of the solos at the back of the Arban book and one which few of us have heard. Talking after the program, Patrick Sheridan told me it was the hardest of Arban's solos and had taken him eighteen months to master. And master it he did. I was reminded of Denis Wright's advice to arrangers that you could write anything for tubas that you could write for cornets.. Maybe for some tubas, but not for many! The accompaniment from the band was well balanced with the tuba throughout, not an easy task.

After the band's playing of Grieg's delightful *The Last Spring*, Russell Gray strode on stage in the full Scottish regalia of kilt, knee sox, dagger etc. and stole our hearts. He played first the *Concerto for Trumpet* (James/Howarth), and then *Domen*, lovely Norwegian melody written for him by Jan Magna Forda. Gray showed his versatility and talent by playing the James in a very acceptable style and then by changing styles completely for the simple, flowing, relaxed demands of *Domen*. I must admit that after Russell's vibrato demonstration and his playing of *Zelda* on Friday evening, he would have been the last cornet player I would have expected to do justice to the unique style of Harry James but he did. The accompaniment for *Domen* may need some reworking as it seemed very thick at times for the soloist, not the fault of the band but the arrangement. Gray's artistry still shone through.

The band concluded the first half of the evening with *Odyssey* (Norbury), the 1999 European Championship Test

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Piece. Their test piece chops met the challenge admirably. I must confess though that I was glad it was the only test piece on the program.

The NABBA Awards Ceremony preceded the intermission. Awards were presented quickly and received with much joy and applause. We then were able to spend the rest of the intermission discussing the shortcomings of the adjudicators. Isn't that what band contests are for?

Wilfred Heaton's classic Salvation Army March Praise began the second half of the program. The announcer introduced it as "quirky" and I must say Lt. Colonel Tony W. Cason gave it an extremely quirky reading. Cason, whose main job is conducting the U.S. Army Orchestra, mostly at White House dinners, gave an extremely restrained interpretation and even played the Da Capo, something which I doubt has ever been done since the march's publication.

Patrick Sheridan soon got us back into the spirit of the evening with his performances of Estrellita and the Concert Etude. Estrellita, a Mexican melody was featured by Jascha Heifetz but it sounded completely comfortable and convincing on the tuba. Very beautiful! The Concert Etude (Goedicke/Broughton) again showed us Patrick Sheridan's amazing technique. Russell Gray followed this with the Post Horn Gallop (Koenig). This old chestnut not only called out all the dogs but demonstrated again Gray's versatility and musicianship. Russell played four solos over the two days, all in completely different styles and all played absolutely flawlessly and convincingly. Other cornet players may be glad he is devoting more of his career now to conducting, also with much success.

The Three Tenors from The U.S. Army

Chorus provided a welcome contrast to the all brass program. Sgt. 1st Class Michael Ford with "Torna A Surriente"; Staff Sgt. Pablo Talamante with "Grenada"; and Sgt. 1st Class Antonio Giuliano with "O Sole Mio" made us forget other more familiar tenors. The capacity audience showed their appreciation by bringing them all back for a trio rendition of "O Sole Mio" as an encore. Pavarotti would have been proud of their white scarves. The band accompaniments, all by Staff Sgt. Michael C. Brown, contributed to the success of these vocal numbers.

The U.S. Army Band, assisted by Beth Winger at the organ and the U.S. Army herald trumpets, brought the concert to a triumphant conclusion with the Finale - Symphony No. 3 (Saint-Saens/Renton). I doubt if Renton actually arranged this movement with herald trumpets in mind and Saint-Saens may be spinning in his grave, but no one in the audience was complaining. It would have been a suitable ending to a fine weekend except that the band and trumpets gave us their signature encore, The Stars and Stripes Forever by Sousa. Had he heard it, Sousa would have undoubtedly added herald trumpets and given the piccolo part to the tubas. It sent everyone home happy. How better can you end a concert?

[Two adjudicators graciously added comments to share among us all which I have left unedited.].

BRAM GAY

My second visit confirmed the impressions of my first. The band movement is growing and the bands improve. It's impossible to assess the speed of growth from this end of the bridge, and I imagine it's not easy from yours; distances are phenomenal and contact and interaction between bands consequently small. For that reason alone the contest-game,

the motor of our technical development, is always going to be limited in the US. I'm well aware that contesting here, as the 'lifeblood of the movement' carries a fair amount of poison as it circulates, so perhaps in the long run you are better off without our intense level of activity. As visitors we are struck by the atmosphere of mutual help you achieve and the fact that NABBA is a forum for learning rather than winning. Good performance is applauded for its own sake rather than as a one-up situation. One-up inevitably implies others-down. With you it's about construction, with us it about prestige. Our friends from Columbus will have seen that atmosphere at first-hand last year and I imagine they will have learned the negative aspects of it. I see no indication of your catching our disease and I hope that you will not. It's remarkable that your folks organise their one event so very well. Our contests are run by the same teams year by year in the same venues, and they have a safe routine. Yours establish their own each time. You have the advantage of teams who are professionally organised in their own diverse fields, and that helps; but it is still a very big job and a great achievement. The job was superbly done again. Bruce's piece set a very high technical target and your bands rose to it. Contesting does force the pace, doesn't it? We achieved something worth-while together there, and I hope we can do it again sometime. In a curious way what sticks in my mind was the enthusiasm at Columbus for that old once-unplayable war-horse Life Divine, the last piece I would have expected to appeal to people without our sentimental approach to band-history. It says something no doubt for the superb performance they heard in Birmingham from Howarth and the two bands. Still, as H Mortimer used to say, if it is dreadful music, it is wonderful band, and for me it was a touching

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reminder on that occasion of the big link between us - that bandsmen play music because it's stimulating to play and because it speaks to something in us which goes deeper than the intellect! Among my abiding impressions is the very last one - meeting at Dulles a band which had missed its plane back to Florida, cheerfully waiting for the next with the aid of a sociable beer. The idea of such a trip for a band-contest boggles the British mind! For us, Brussels next year for the European is a long long way! Marvellous folks; I wish I had more time with them. What a pleasure it was to work with my American colleague in the box; a reminder if one was ever needed that there are people across the pond who would do well in that capacity here.

### RUSSELL GRAY

I have been interested in the American Brass Band scene for some years, ever since my first visit to the States with the BNFL band. I was delighted when my invitation came to join the panel of judges for this years Championships.

This was an opportunity to really hear the progress of the movement. I was not disappointed.

The Army Brass Band organised the event with professionalism and military precision. I thought the venue was ideal for a contest of this size, and the shuttle service to and from hotel was a real luxury. Everytime I am fortunate enough to be in America, I am surprised by the friendly atmosphere and at how quickly the standard of playing is improving. The rate of progress is very high indeed.

The only thing about the American Brass Band sound that leaves me a bit cold, is the lack of vibrato. I think it may just be my British ears, but I do like to hear a softer darker tone coming from the cornet section. I understand that many conductors want to hear their Brass Band as an augmented orchestral Brass section. Some music needs this approach, but I also think a large proportion of our music benefits if the conductor approaches the band like the string section of an orchestra. This is a different sound, less abrasive.

When I was judging the Championships I found myself talking about tuning in almost every performance I heard. Keeping a Brass Band in tune is not easy. Every note has an upper and lower limit in pitch, the centre of the note is in tune. If you play with no vibrato it is essential that you play in the centre of every note. The target area is very small and there is no margin for error. If you start to use vibrato, you are bending the pitch of the note very slightly and distorting the centre of the note giving yourself a bigger margin of error. Ten cornets playing a C with vibrato has more of a chance of being in tune than the same ten cornets playing without. After the contest was over I had the gala concert to look forward to. This was well received by the audience and it was a pleasure to be part of. The Army Brass Band put on a very entertaining show, and I hope it's not too long before I get the chance to work with them again.

My visit to Washington ended with a few days holiday in the Capital with my wife sightseeing and enjoying the sunshine. Thanks to all who participated in a very successful weekend and I wish you all the best of luck in the future.



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## A Decade of Dedication

*John deSalme, conductor of the Eastern Iowa Brass Band, recently announced his decision to retire. His distinguished career as their conductor included many accolades for their performances, for their musicianship and refinement. I asked John to share some thoughts with NABBA readers.*

*How did you become involved with the brass band movement in North America?*

In the summer of 1991 I received an invitation from Don Stine, president of the board, to direct the Eastern Iowa Brass Band. I had heard the band in concert on several occasions and had commented to my wife that I would love to have the opportunity to direct it.

*What were your first impressions?*

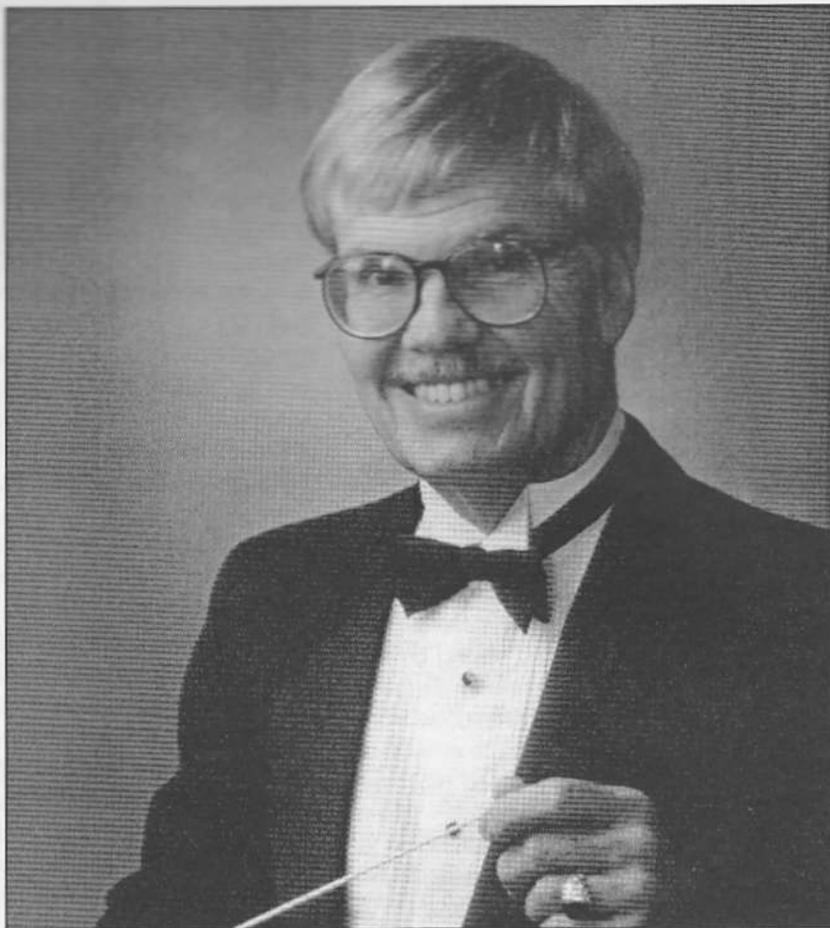
I returned home around 6:30 p.m. from one of my long summer bike rides and my wife informed me that Stine had called to invite me to come to rehearsal and consider directing the group. I had a quick dinner and a shower then went to the rehearsal expecting just to listen. However Don quickly handed me the baton to direct a piece. I felt I was being scrutinized very closely knowing that there were a number of local high school directors sitting in front of me. That was the extent of the preparation I had for what was to become a ten year stint. I recognized an eagerness to play among the members. At the same time I was overwhelmed by their trying to impress on me their sheer volume of sound. It was a "diamond in the rough" -- great potential but lacking refinement.

*What has led EIBB to be such a successful band (please also enumerate for the readers their competition successes)?*

I think the biggest factor that has contributed to their success is their sincere desire to perform, plus the stability and consistency I was able to provide them. I took them to nine NABBA competitions with seven of those performances achieving either first or second place in class.

*What has led to your decision to retire?*

The main reason I have retired is to have more time



for travel with my wife Peg, time to visit my grandchildren, and time to pursue my hobbies which include archery, boating, canoeing, camping, fishing, hunting, cycling, photography, and philately.

*What did you not achieve as a brass band conductor?*

My tenure with the EIBB has been very fulfilling and certainly has been the highlight of my musical life and career. I wish I had the opportunity to conduct and rehearse even more of the great literature for the brass band. It would have been nice to have won the Championship once, but that is secondary.

*What was your most significant achievement(s) (musical or otherwise) at EIBB?*

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Probably my most significant achievement with the EIBB was encouraging them to take risks and perform more challenging music. This in turn afforded them the opportunity for individual growth.

*Enumerate some of your fondest memories with the band, please.*

The comments of Geoffrey Brand as judge for my first NABBA competition were inspiring and eventually led to a close friendship with this outstanding musician and conductor. The EIBB knows how to have a good time and the many bus trips, parties, and gatherings will always be fond memories. Shedding tears playing for the funeral services of departed members is a bittersweet memory that has created strong bonds among members. The band members gave me and Peg a Rickshaw ride from the awards venue through the streets of Toronto and back to the hotel after we were announced winners there . . . *Tam O'Shanter's Ride* as our own choice in Red Wing and the great party there . . . burning our copies of *Diversions On A Bass Theme* and then years later having some of the members say that looking back they actually grew to like the piece . . . Jim Hakes pulling a fish out of soloist Todd Bransky's tuba bell at my first subscription concert with them in 1991 . . . searching for the reincarnation of Elvis via the *Dancing Outlaw* video . . . trying to lose the extra pounds after eating Judy's rum cake. I could go on and on . . .

*What significant accomplishments have you personally made to the band?*

I feel that as a result of my rehearsal techniques they have refined their concepts of tone, intonation, and balance to create their unique controlled sound. I also think their musical sophistication is on a higher level through my selection of music literature.

*What significant accomplishments have EIBB made to the brass band movement under your direction?*

The EIBB have been stalwart in their support of NABBA from their beginning. A youth band has been started and our own brass band festival, the Grand Celebration of Brass Bands, was initiated and continues to thrive. We have made several CD recordings which are popular with our audiences.

*What of the future for brass bands in Iowa, and in North America?*

I think the phenomenal growth of NABBA and the formation of new bands in various parts of the country attest to the fact that brass banding is alive and growing. It is a wonderful medium for school trained musicians to continue participation in their adult lives. There is a great untapped potential for brass banding in the public schools of this country. The brass band as an ensemble and its literature make it one of the most viable ensembles for the study of music in our public school curricula.

*How will you stay involved in the future?*

I will continue to support and assist the Eastern Iowa Brass Band in any capacity that I am needed and encourage the growth of our youth ensemble. I will maintain my NABBA membership and perhaps be able to serve that organization in some capacity. Perhaps I may even be requested to clinic or guest conduct on occasion.

Looking back to ninety years ago at those childhood pre-First World War halcyon days of the annual excursions to what many affectionately knew as '...the playground of the north...', otherwise known as the Belle Vue Zoological Gardens. The very mention of this magical place will instantly conjure up images of Bank Holiday treats, Sunday School outings, the hustle and bustle of packed railway platforms. The smell of impatiently waiting steam engines belching out their thick grey clouds of smoke, the sound of children laughing and shouting in anticipation of the expectant splendor that awaited them at Belle Vue.

The founder of Belle Vue was a John Jennison whose initial utopian dream became a reality and although often imitated was never matched anywhere in the North of England. He originally came from Bulwell, Nottingham and was born in 1793, but at an early age the family moved to Macclesfield, and then in 1815 to Stockport. By 1825 he had become a jobbing gardener, something that would be of great benefit to him in later years. It is written that Jennison's first taste of the world of amusements was with Lawton's Pleasure Gardens near Portwood.

John and his wife opened their venture in 1826 calling them 'Jennison's Gardens' or 'Strawberry Gardens' and within three years this venture had become so successful that he took to it full time. By 1830 Jennison's Gardens were gaining a strong reputation and along with attracting many local visitors he was beginning to see many of the more wealthier members of the local populace begin to take an interest in this new establishment.

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One of these wealthier businessmen was George Gill who suggested that Jennison consider moving to some land at Belle Vue on the new road between Hyde and Manchester. The date was June 1836 and that was the date Belle Vue first opened on a six-month trial basis, by December the decision was taken to take up the option of a 99-year lease on the site.

This was not the first effort at Belle Vue, following the new Hyde Road being constructed a John Walker built Belle Vue House and along with an inn it fronted a thirty-five and a half-acre site. Two acres were laid out for the public to use; thirteen acres were pasture land and the remaining twenty were used occasionally for shooting and racing. In 1834 William Crisp introduced rabbit coursing and it was he who first advertised the name 'Belle Vue Tea Gardens'.

One of his innovations was to introduce brass band contests; he was encouraged to look at this with Belle Vue having had for a number of years a band of its own. It has been hotly contested for years who actually started the contests at Belle Vue, the consensus of opinion seems to fall on the side of Jennison who was encouraged to get involved by a James Melling, the conductor of the City Royal Band. As a trial they organized and ran a Fife and Drum contest in 1852 which was reported as a runaway success. The following year the first amateur brass band contest was held on Monday the 5th of September to coincide with the local holidays; it was this event that in later years was to become known as the British Open Brass Band Championships.

On that Monday the crowds were arriving in their droves whilst at least seven of the eight competing bands were making ready to perform their two own choice

test pieces. For this first event the organizers had secured the services of three respected gentlemen to act as adjudicators; John Ellwood, Bandmaster to the Earl of Ellesmere; John Oakden, senior, Bandmaster of the 1st Royal Dragoon and Mr Dowling who had been the Bandmaster to the 81st Regiment. Beginning with what was to become a long held tradition, they were securely locked away in an orchestral box to give an unseen assessment of all the participants to eventually arrive at a winner. The winners at this first event were the Mossley Temperance Band who had initially drawn to play number three but arriving late were allowed to go on and play sixth.

Although the event was an undoubted success and went from strength to strength for a few years, it eventually began to spiral into a decline with entries barely reaching double figures. For all these ups and early downs by 1866 the die was cast for the future with this event becoming the key event on the banding calendar, joined in 1900 with the introduction of the Crystal Palace National Championships.

With further expansion of the local railway networks, getting to Belle Vue became an easier and cheaper journey for the masses.

Ninety years ago the contest was going to be dominated by the name of one man, William Rimmer. The test piece on that Monday was Charles Godfrey's arrangement of Marliani's *Ilbravo*. William Rimmer conducted six bands on that day; Fodens Motor Works (1st), Black Dike Mills, [note the spelling of those days] (2nd), Hebden Bridge (4th), Wingates Temperance (5th), Irwell Springs (6th) and his only band not in the prizes that day was the Shaw Band.

Looking at my program for that event and taking into consideration the availability

of transport back in those days, William Rimmer was living at Belmont Street, Southport, Lancashire. Fodens was near Sandbach in Cheshire; Black Dike Mills were at Queensbury, West Yorkshire; Hebden Bridge, Halifax was down the road from Queensbury; Wingates Temperance was at Westhoughton in Lancashire; Irwell Springs was not that far away at Bacup, and Shaw was not many miles away. Travelling too and fro between those communities before the First World War could not have been easy - he was undoubtedly a good and loyal customer of the local railway companies - it's funny looking at all these contests just how many of them were on the railway routes. How did all the bands manage to arrive at the venue? No luxury air-conditioned style coaches in those days -- just the usual excellent Char-a-banc service or the more expensive 3rd class rail travel.

What a contest that must have been with Black Dike Mills playing off number twenty and pushing the eventual winners Fodens (playing number eight) and their principal cornet Edwin Firth all the way. Not even with such legendary names as Ceres Jackson, Dike's ebullient principal cornet player and second man Wakefield born Louis Allison who c: 1912 was ultimately to follow Jackson in Black Dike's coveted 'end chair', could do better than second prize.

The Jennison family retained ownership until 1925 with George Jennison having no family heir to leave it to, and so in 1925 a new company, Belle Vue (Manchester) Ltd, was established and took overall control of it. The company was headed by three distinguished individuals, Sir William Gentle, a retired Chief Constable, Captain J.P. Hodge, a lawyer and John Henry Iles, a name that had become very familiar in banding circles. By

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1929, Iles was running it by himself.

I can look back now to those outings to Belle Vue during the 1960s and still recall the memories of standing and watching with many other kids the coaches rolling in to the park. Seeing the likes of the CWS (Manchester) Band with Derek Garside and Alex Mortimer, looking further back some may remember when following the announcement they were the winners of the 1952 centenary contest playing Henry Geehl's *Scena Sinfonica* they returned to the King's Hall stage to what has been described as an electric atmosphere, buzzing with excitement and anticipation to perform Cyril Jenkins 1921 National Championship perennial classic *Life Divine*, a piece that Derek Garside has described as the band's 'swank

piece'; Black Dyke with Jim Shepherd and their professional conductor Geoffrey Brand; Brighthouse and Rastrick with Walter (the Wee Professor) Hargreaves; Stanley Boddington and his GUS (Footwear) Band; George Thompson with Grimethorpe Colliery Band; Fairey's and of course the mighty Fodens. We all stood there mouths wide open pointing at these idols as if they were pop stars or soccer heroes.

To tell the full Belle Vue story would fill many columns, but in 1956 it was taken over by Sir Leslie Joseph and Charles Forte. In 1980 the place was doomed to closure and in January 1981 it was announced the main site was to be sold off with much of it being demolished. In the same year the band contest had to be moved from the cauldron atmosphere of the old Kings Hall to start a new life in

1982 at Manchester's Free Trade Hall. After fourteen years it was on the move again to the newly built Bridgewater Hall and then in 1997 for the first time it moved out of Manchester to Birmingham's Symphony Hall.

The last event in the Kings Hall was the North West Brass Band Contest held on February 14th 1982, with 56 bands taking part where the Dobcross Band had the distinction of being the last band to win at Belle Vue. It was fitting that Glossop School Band should say goodbye to a hall which had seen countless magical banding moments by playing *Auld Lang Syne*.

Chris Helme 6th May 2001.

*Christopher Helme is a member of the West Yorkshire Police Constabulary Band, Wakefield, Yorkshire, England.*

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In the decade prior to the outbreak of the American Civil War, virtually every town and village of a few hundred population or more had a band of ten or twenty musicians. These bands, consisting of primarily or entirely brass instrumentation, could be seen and heard marching in parades on the Fourth of July, welcoming dignitaries to town, performing at commencement ceremonies and on steamship boat excursions. They enlivened military units on the parade field, accompanied couples on the dance floor and were employed to underscore the philosophies of various religious, social and political organizations.

A limited number of professional bands in the military were found at larger military posts and at the US Military Academy. They were comprised of professional musicians who were in the military and permanently assigned to these bands.

During this same time period the ideals of the Romantic Movement, with its emphasis on strong emotional themes, were spreading across Europe and the United States. In this atmosphere, bands playing sentimental airs and patriotic songs intensified the heroic rhetoric of Northern war meetings and rallies. Likewise, as the idea of secession became an increasingly popular issue, organizers of Southern political rallies realized that a good band could add to the excitement of the moment, raising the emotional level of the crowd at the appropriate time with a performance of popular patriotic music. As a result, these bands contributed to the wild spree of recruiting by being prominently featured at rallies, where the playing of patriotic songs inspired young men to enlist. They were also participants in the rush to join, as many bands were amateur town

bands that enlisted as a group along with their area regiments or were already organized militia unit bands that enlisted into regular military service.

Civil War military bands were, with few exceptions, all brass bands employing three different designs: over the shoulder with bell facing the rear, bell facing the front, and bell facing upward. These instruments were of the mellow brass family; all having a conical bore and lacking the piercing and penetrating timbres of cylindrically bored instruments such as the trumpet. Confederate bands were often composed of combinations of the three types of brass instruments rather than the uniform sets of the over the shoulder designs used by the Union bands.

The snare drums and bass drums used by the bands were of rope tension design made of wood with a skin head. The snares, numbering four-six strands, were made of gut. Bass drums were much larger and manufactured in a wide variety of shapes and sizes. The only other percussion instrument used was a pair of cymbals played by a separate musician or mounted on the bass drum so that a single person could play both instruments.

Union and Confederate band instrumentation was not standardized as the size of bands varied from one unit to the next. The average Union band consisted of 16-18 musicians. There were cases where bands had as few as eight members, and others that exceeded the authorized limit of 24 musicians. The larger bands were most often assigned to a permanent Army post. The instruments most often used were Eb soprano cornet, Bb cornet, Eb alto horn, Bb tenor horn, Bb baritone horn, Bb bass horn, and Eb contrabass horn plus percussion.

Most Confederate bands were four-ten members smaller than their Union coun-

terparts. They were authorized 16 musicians, but most likely maintained a strength of 9-13 members. The average band at full strength included two Eb cornets, two Bb cornets, one or two Eb alto horns, one or two Bb tenor horns, one Bb baritone horn, one Eb or Bb bass horn, one snare drummer, one bass drummer, and one cymbal player. The smaller bands could maintain the necessary number of voice parts by eliminating some of the doubled parts and combining or eliminating some percussion parts.

The most important function of military bands during the Civil War was their positive influence on troop morale and contribution to esprit de corps. Military commanders, especially at the regimental level, understood that a good band was an important aid in keeping up discipline and soldierly bearing.

Bands were important to the life in the camps of both the Union and Confederate armies. They participated in the evening dress parades and were often called on to perform concerts or "serenades" for dignitaries and high-ranking officers. After dark, the bands would frequently perform informal concerts to entertain the soldiers.

The music played by the bands of both the Union and Confederate armies was typical of the period and covered a wide variety of styles. Many compositions were specifically arranged for each band by its leader or bandmaster. Others were written by well-known composers and published as collections or sets.

When time and circumstances permitted Union bands performed for the funerals of fellow soldiers and often helped to bury countless others. Confederate bands were most often involved in the funerals of prominent officers. Union

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bands were also used to lead units out of camp when a forward movement was ordered. Confederate bands often led their troops into cities occupied by the enemy.

One of the more unusual duties of the bands was playing at functions associated with punishing or drumming out of the service those soldiers found guilty of

violating regulations or committing crimes. The band would play the "Rogue's March" while the offender, his head shaved, was paraded around wearing a sign describing his crime. The bands also participated in executions, playing a death march as condemned soldiers were marched to the execution site.

Bands of both the Union and Confederate armies were present in all of the

major areas of fighting, providing music when possible, but also caring for wounded soldiers and assisting surgeons during the heat of battle. There were also instances where Union bandmen threw down their instruments, grabbed muskets, and joined the fighting. Muster rolls in all Southern states list musicians who also served in line units as combat soldiers.

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# NABBA Board Nominations

Form to Nominate A Member of the Board of Directors  
(Please Print or Type)

Name of Nominee \_\_\_\_\_

Address (Street) \_\_\_\_\_

(Town, State, Zip) \_\_\_\_\_

Telephone (\_\_\_\_) \_\_\_\_\_

Email \_\_\_\_\_

Note: Nominee must be member in good standing of NABBA

Statement of Nominee's background and brass band experience (or attached vita):

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

Signature of Nominee \_\_\_\_\_ Date \_\_\_\_\_

First Nominator's Signature \_\_\_\_\_ Printed Name \_\_\_\_\_

Second Nominator's Signature \_\_\_\_\_ Printed Name \_\_\_\_\_

This form may be duplicated as needed. Return the application by August 1, 2001 to: Bert Wiley, NABBA Executive Administrator, PO Box 2438, 798 Pressley Cr. Rd, Cullowhee, NC 28723, marked BOARD NOMINATION FORM

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31 Joseph Lane  
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U.S.A