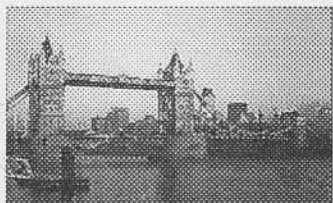


The

BrassBand Bridge



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

September 2002 Issue 89

SUMMER/FALL ISSUE 2002

www.nabba.org

Inside this issue . . .

President's Podium

NABBA 2003 Testpieces announced

Brass Band News

Festivals in Ashland, Danville and Montclair

Brass Band Recordings

NABBA Board Meeting August 2003 Overview

New Music for Brass Band



"First In Brass"

Brass Instruments

(New, used, vintage and antique)

Accessories

(Mutes, mouthpieces, cases, gig bags, tuners, metronomes, etc.)

Sheet Music

(Full line of Salvation Army music for brass bands, small ensembles and soloists)

Recordings

(Brass bands, soloists, ensembles)

VISIT OUR ON LINE SUPER STORE TODAY!

WWW.DILLONMUSIC.COM

Offering the fastest, guaranteed shipping service from America on all your music needs

NABBA has become the driving force behind the brass band movement in America. Dillon Music has the largest inventory of new and used brass instruments on the web.

Sounds like a great combination!

On our new NABBA page we will be featuring news and information concerning brass bands in this country and NABBA in particular. Bands will be able to solicit CDs and have them advertised on our page with sound clips.

Visit our web site's NABBA page for more information.

DILLON MUSIC INC.

325 Fulton Street / Woodbridge, NJ 07095

Tel: 732.634.3399 Fax: 732.634.4932

www.dillonmusic.com

Dillon Music accepts Visa and MasterCard on our secured server

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

Robin Weatherall
Recordings Reviewer
 1326 Waldron Avenue
 St Louis, MO 63130
 (314) 725-1274
 E-mail tenorhorn@stlnet.com

Ronald W. Holz
Book Reviewer
 Asbury College Music Department
 Wilmore, KY 40390
 Telephone (859) 858-3511, Ext. 2246
 Fax (859) 858-3921
 E-mail ronald.holz@asbury.edu

Ralph P. Hotz
Advertising Manager
 8144 South Oak Creek Drive
 Sandy, UT 84093-6515
 Telephone (801) 733-4439
 E-mail tenorhornsolo@aol.com

Christine M. Fowkes
NABBA Web Page/Memberships
 1505 W. 3rd Avenue Apt. 13
 Columbus, Ohio 43212
 Telephone (614) 487-8944
 E-mail cfowkes@nabba.org

John W. de Salme
NABBA Contest Controller
 3718 Cottage Preserve Road NE
 Solon, IA 52333-9225
 Telephone (319) 624-2845
 E-mail Jwdesalme@aol.com

INDEX OF ARTICLES

<i>President's Podium</i>	
by Anita Cocker Hunt	4
<i>Brass Band News</i>	
submitted by our readers	5
<i>New Music for Brass Band</i>	
reviewed by Colin W Holman	6
<i>Great American Brass Band Festival</i>	
reviewed by Ronald W. Holz	7
<i>Montclair Brass Band Festival</i>	
reviewed by Ronald W. Holz	10
<i>Ashland Brass Band Festival Reading Band</i>	
reviewed by Ronald W. Holz	11
<i>NABBA Board Meeting August 2002</i>	
synopsis by Robin Weatherall	13
<i>NABBA 2003 Testpieces</i>	
synopsis by John de Salme	17
<i>Brass Band Recordings</i>	
reviewed by Ronald W. Holz	20

INDEX OF ADVERTISERS

Dillons Music	2
Altissimo Recordings	7
Kanstul	8
Dillons Music	13
Bernel Music	16
NABBA XXI	20
Midland CDs	24
Solid Brass	28

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

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

Copyright © 2002 by the North American Brass Band Association, Inc. All rights reserved.

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

Greetings to all of you. My remarks for this issue of The Bridge will be minimal, as most of what I would speak to you about would be the results of our August Board meeting. We decided to include a condensed, but concise, version of the minutes, which spell out issues, changes, contest information, dates and every-

thing that transpired at the NABBA board meeting. Please read these carefully--- there is a lot of information that you need to know. Thank you to Robin Weatherall for putting the minutes together so quickly, and to Colin Holman for editing.

Your board members work throughout the year on their responsibilities they

have accepted. I appreciate the time and effort they devote to making NABBA a better organization. Thanks to all of you for being a member of NABBA.

Anita Cocker Hunt, President

MARK YOUR DIARIES!!

NABBA XXI

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

Gala Concert by the
**Grimethorpe Colliery
Band**

For information contact David Rosen
rosenmusic@aol.com

NABBA XXII

April 16-17, 2004
Charleston, WV
Hosted by the
**Brass Band
of the Tri-State**

Gala Concert by a
**NABBA
All-Star Brass Band**

For information contact Jim Grate
jimgrate@verizon.net

The **Brass Band of Columbus** has been selected to perform at The Midwest Clinic, an International Band and Orchestra Conference, held annually in Chicago in December. The BBC was picked after submitting an audition tape and an application form detailing a short history of the band and honors won during recent years. This will be the BBC's third trip (1988 and 1995) to this prestigious event, which attracts over 5000 band directors and music educators. The BBC will perform on Saturday, December 21, 2002 at 9:45 a.m. in the Grand Ballroom of The Chicago Hilton and Towers.

The newly formed **Chicago Brass Band** (Colin Holman) began rehearsals in September 2002. Based in Glenview IL, the band will give its inaugural concert on November 3, 2002. Founded by Roger Menning, Tabatha Pingitore, Marc Donatelle and Steve Marcus, the band plans to participate at NABBA XXI in Little Rock. The band is grateful for the many messages and letters of good wishes from the brass band community, and is especially grateful for the support being provided by the St Louis Brass Band, the Lexington Brass Band, and the Brass Band of Columbus.

Continuing its policy of inviting guest musicians to feature with the band, **Cuyahoga Valley Brass Band** (Keith Wilkinson) has recently presented concerts with both Patrick Sheridan and Brett Baker, both of whom are Boosey and Hawkes artists. Patrick's visit was in February 2002 and, in addition to performing with CVBB, he presented inspirational clinics at the University of Akron, where CVBB is an ensemble-in-residence, and the Cleveland Institute Of Music. His repertoire with the band included *Badinage* (Norbury), *Concert Etude* (Goedicke/Broughton) and *Reflections On Aberystwyth* (Pearce). Brett's visit in May was a return visit to play with CVBB and he also visited the

University Of Akron as well as a number of local high schools. Before flying back to the UK, Brett also performed a concert, entitled *Slides Rule!* with the **St Louis Brass Band**. His solos in both concerts included *Ye Banks And Braes* (arr. Wilkinson), *Rhapsody For Trombone And Band* (Langford), *Stardust* (Carmichael/Geldard) and, inspiring a standing ovation on both evenings, *Thoughts Of Love* (Pryor/Wilkinson). Both soloists astounded their audiences with wonderful sounds, amazing techniques and outstanding musicianship. Showcasing soloists of the quality of Patrick and Brett raises the profile of brass-playing in the area as well as providing inspiration to the members of the bands which accompany them. As of going to press, CVBB's 2002-2003 season has been publicized and includes the world premiere of the brass band version of *Presidential Portraits* by Ohio composer Walter Watson on their opening concert.

The **Eastern Iowa Brass Band** (Tom Nelson) hosted the 8th Annual Grand Celebration of Brass Band on June 15, 2002 to great acclaim, featuring EIBB, the **Illinois Brass Band** (Peter Lipari) and the **Prairie Brass Band** (Dallas Niermeyer). Also performing were the Cedar River Brass Ensemble. The Ninth Annual Festival at Ushers Ferry Historic Village in Cedar Rapids has been scheduled for June 14, 2003. EIBB had another busy summer season with concerts at the Iowa Bandmasters Association in Des Moines, and outdoor concerts in Cedar Falls, Coralville, and West Branch.

The **Fountain Creek Brass Band** (Debra Baker) had an active summer season performing six concerts at Soda Springs Park in Manitou Springs, as well as others with the Pikes Peak Philharmonic and the Colorado Springs Youth Symphony.

"Salsa on Sunday" was the theme of the final concert of Motor City Brass Band's 2001-2002 Concert Series. This program paired **Motor City Brass Band** (Craig Strain) with their guests Rick K. Brazil and Beyond in a program of high-energy Latin music. The curtain had no sooner fallen than MCBB jumped off into another jam-packed summer concert season. This year's schedule contained 12 appearances throughout southeastern Michigan, including one at the new spectacular Ford Community and Performing Arts Center in Dearborn, Michigan. In July, MCBB released its second CD "Irish Spectacular 2002 Live" which features selections by MCBB with guests Kelly Garver Nieto - Violin, Tyler Duncan - Irish Whistle and the Celtic Renaissance trio. Mark Stephens (euphonium) and his web site committee have given www.mccb.org a fresh look as well as new features including online ticket ordering and sound.. David Dahl (cornet) traveled to Coroico, Bolivia this summer (winter there) to teach at a new Salvation Army Music Camp. About 80 students from Bolivia, Peru and Chile attended. MCBB founder John Aren has returned to the Detroit area and lives in Monroe, Michigan. It's no surprise then that there is already talk around town of a "Raisin River Brass Band".

The **St Louis Brass Band** have named Colin Holman their new Music Director for the 2002-2003 season.

*Send Your
Band News &
Concert Programs
Please send your concert
programs and articles on recent
activities to THE BRIDGE
We want to read
about your band!*

Studio Music

Bill Bailey (arr. Goff Richards), 2002. 3:45. Short score. Three percussion including timpani, mallets, drum set and wind chimes. Difficult.

This arrangement of the popular song by Hughie Cannon was written for the Grimethorpe Colliery Band (who we will hear at the Gala Concert of NABBA 2003), and it is a brilliant showcase in typical Goff Richards style. Following a bold introduction, the horns take the theme. This leads to a modulation and the cornets take over, with dashing sixteenth note figures throughout all the voices. Then comes a bravura solo for the xylophone (which could be ad libbed), a nostalgic middle section, and a show stopper finale, complete with a reference to "Show Me the Way to Go Home." The final cadence is overly repetitive and the last three measures could be omitted without loss of effect. This is Goff Richards at his finest, though it will also take a fine band to manoeuvre their way through the intricacies of the score at tempo.

Champagne (Goff Richards), 2002. 2:45. Short score. Three percussion, including timpani, mallets and drum set. Moderately difficult.

Champagne is another movement from *Homage to the Noble Grape*, and bands that have enjoyed playing *Chablis* and *Hock* will also enjoy this one, complete with popping champagne corks. Written at a tempo of *Presto con sparkle*, the music is bubbly and effervescent throughout, almost in the manner of a circus galop. A perky theme in concert Bb appears throughout almost in the man-

ner of a rondo, interspersed with contrasting musical ideas, including a nice lyrical tune for the horns in Db. Again, there is lots of dynamic and musical detail for everyone to relish at quarternote = 176, as well as an *accelerando* finale. A great first half or second half concert opener, brisk, and with a little tongue-in-cheek attitude.

Hot Toddy (arr. Geldard), 2002. 3:30. Short score. Two percussion parts, drum set and vibes/xylophone.

Herb Hendler and Ralph Flanagan wrote

this popular item in 1953 and it still retains its popularity today. Geldard's arrangement will effectively bring the piece to your audiences, and at the same time give everyone in the band a bit of a breather. It is economically scored so that there are extended rests for every section. After a short introduction, the trombone section take the theme and the music gradually builds toward its midpoint through an *ad lib* solo for cornet (a written out version is supplied). The band is *tutti* for one full statement of the melody, and then the musical textures reverse themselves as the music subsides. Certain to be a popular item with the audience and the band will appreciate its programming also!

Gordon Music

Finale from Symphony No. 8 (Dvorak/Gordon), 2001. Full score. Two percussion parts. Moderately difficult.

I tend to approach orchestral transcriptions with some scepticism, especially from those pieces that are established and successful in the orchestral repertoire. This one, however, is worth a look and worth adding to your repertoire. The movement is transcribed in its entirety, and effectively so, with only the addition of some judicious percussion to stray away from Dvorak's original. (If you felt particularly like a purist, I suppose the additions could be omitted). The music is pitched a step lower than Dvorak's, but this certainly helps the reading. All the effects of the orchestral version are effectively incorporated into the brass band, and at the same time the music remains playable and challenging. This would probably make a great concert closer, full of great tunes and contrasts of mood.

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 Editor Colin Holman

Cincinnati Brass and Southern Territorial Band of the SA Featured

Report by Ronald W. Holz

Since 1992 it has been my privilege to recommend to Dr. George Foreman and GABBF program committee an outstanding NABBA band and an outstanding Salvation Army band. Once again, I was able to hold my head very high because of the excellent standard of playing demonstrated by **Cincinnati Brass Band** (Anita Hunt) and the **Southern Territorial Band** (Richard Holz). I got a front row seat to all their programs, as it was my pleasure to serve as the announcer for both bands' concerts. The weather was the best ever in the history of the festival, with temperatures in the high 70s, and low 80s. This fact, and the appearance of the 'Singing Policeman' from New York City, Daniel Rodriguez, led to the largest crowds ever. At its peak, the crowd reached 45,000+. The Sunday AM Ecumenical Worship Service, for which they usually prepare to serve Communion to 3000, gathered a crowd estimated at least 3 times that number.

On Saturday afternoon these two bands combined for a short massed program at the Newlin Hall inside the Norton Center for the Arts. I got to lead them in Donald Osgood's superb arrangement of the hymn tune *French*. What a fabulous sound and what wonderful musical cooperation was in evidence! Anita started the program leading Bulla's march *Land of Freedom*, and Richard ended the set with Condon's *Celebration*. Despite both bands having received standing ovations for their own sets that afternoon, the massed bands received another, sustained ovation. I can honestly say that these two bands were among the finest musical groups at the festival – and that is saying something, because the great majority of the groups are professionally hired.

Cincinnati Brass began their Saturday at the Festival with a program in Weissiger Park. They then gave concert a concert in Newlin Hall on Saturday afternoon, and on the Main Stage Sunday afternoon. The audience received them with great enthusiasm each time they played. Here are some repertoire highlights of their programs: *Olympic Fanfare and Theme* (Williams); *Pressing Onward* (Leidzen); Soprano Cornet Solo *Bring Him Home* (Schonberg), Soloist Pat Collins; *Brass Miniatures* (Curnow); *James Bond Collection* (Richards); *Overture La Belle Helene* (Offenbach/Gallahue), led by Assistant Conductor Mark Hensler; *Riverdance* (Whelan/Farr); Xylophone Duet *Happy Mallets* (Green), Soloists Carol Conover and JoAnne Harvey; *American Civil War Fantasy* (Bilik); *Prelude to a New Age* (Graham). Their presentation of *I Will Follow Him* by an their all-male trombone section (made famous once again from the film *Sister Act*), was a great hit, though I decided we needed to call it 'I will Follow Her'. The band also premiered a new transcription of Mozart's *Overture to The Impresario*, which had recently been completed by Chuck Wyrick, who plays repiano cornet in the CBB. NABBA really got represented well this year!

The Southern Territorial Band marched in the 11:00 a.m. Parade that formally opens the Festival. They sounded terrific playing the old standby, and highly appropriate sequence *God of Our Fathers* and *Golden Jubilee*. A huge crowd watched the festivities, and so this was a great way for folks to find out about the band. The STB also played in Newlin Hall Saturday afternoon, and on the Main Stage late Sunday morning. Their primary task, of course, was to be the musical glue, so to speak, that ties together the highly successful Ecumenical Worship Service. During the service the band accompanied the best ever Community Choir in Wilhousky's stirring ar-

continued on page 9

Your Ultimate Music Source for America's Greatest Military Music!

militarymusic.com

CDs&Cassettes

U.S. Air Force Band

U.S. Army Band

U.S. Marine Band

U.S. Navy Band

plus Ensembles and Choruses

Visit our website and ORDER ONLINE
or order toll-free

800-999-0101, ext. 119

FREE CATALOG!

 **Altissimo!**
RECORDINGS®
Nashville, TN

Sign up for
our FREE
online
monthly
newsletter!

Ask
About Our
Fundraising Program



Kanstul Musical Instruments

Showroom: 231 E. Palais Rd / Factory: 1332 S. Claudina, Anaheim, CA 92809
Phone: (714) 563-3325 • Fax: (714) 563-3328 • email: sales@kanstul.net • web site: www.kanstul.net

continued from page 7

rangement *Battle Hymn of the Republic*, and of course accompanied a large number of hymns and songs. Throughout the weekend the band featured the outstanding vocal soloist, Jude Gotrich, who drew people to their feet each time she finished singing such powerful pieces as *In*

Majesty He Will Come (Tunney) and *How Great Thou Art* (arr. Ballantine). Several other soloists also played very well indeed: Cornetist Robert Snelson on *Longings* (Camsey) and Nick Simmons-Smith on *Never Failing Friend* (Leidzen). Other impressive pieces included *Red Shield* (Goffin) and *Laudes Domini* (Gor-

don). Two new works were particularly notable, Jim Cheyne's *And They Were Heroes*, and Williams Himes' *Endless Praise*. Salvation Army bands always make a great impression at the GABBF. There was no exception to this in 2002 during the STB's second appearance at the Festival.

The dates for the GABBF next year have been set for June 14—15, 2003.

Cincinnati Brass Band (Anita Cocker Hunt) represent NABBA at the 2002 Great American Brass Band Festival in Danville, KY



Montclair Brass Band Festival

Reported by Ronald W. Holz

It was my pleasure to represent NABBA and serve as Master of Ceremonies for the Fourth Annual Montclair Brass Band Festival held May 4, 2002, at the First United Methodist Church, Montclair, NJ. Mark Freeh had organized a wonderful day filled with great brass music. Having attended the Second Annual Festival in the same capacity back in 2000, I was delighted with the continued upgrade in playing ability demonstrated by all the groups. The musicmaking this day was, for the most part, on a high level. As in the past, there was a mixture of SA and NABBA-member bands. One new group, Classic Brass (Tom Labadorf), from the Hartford, CT, area, was a symphonic brass choir, though they were playing for the most part British brass band music. Imagine my surprise to find that a member of the french horn section had been in a high school band I led back in the mid-1970s! I encouraged this fine brass choir to get to NABBA next year in our Open Section; they would do very well there. The first SA band up was the New Jersey Youth Band (Philip Ferriera), a band of which I was a charter member back in the early 1960s. They were followed by the real surprise group of the day, a new British-style brass band at the Purchase Conservatory, SUNY, led by Graham Ashton. They really played well! The Hempstead Citadel Band (Gordon Ward) was also a pleasant surprise, a band also playing at a very high level; I was delighted to see this Long Island band do so well. Canada was represented by a very spirited Maple Leaf Brass Band under our friend David Druce. This Ottawa-based band is not to be confused with Woods Manufacturing, although there was some original interaction between the two groups. They primarily featured two Canadian arranger/composers who were members of the band, Gabriel Major-Marothy and Lloyd Hisock. Nick Hudson, a guest at the Festival, played a solo with them (see

below). In the middle of day I led a panel discussion that dealt with differences and similarities in the playing and use of the cornet and trumpet. My expert panel, who were willing guinea pigs in some demo playing as well as excellent personal responses to my questions and questions from the audience, were Chris Jaudes, Gordon Ward, and Terry Everson. Terry later played the short but beautiful tone solo *Share My Yoke* with Hempstead Citadel. The regular day ended with two first-rate bands, Imperial Brass (Patrick Burns) and Montclair Citadel (Charles Baker), both of whom played splendidly.

Here is a listing showing just one item by each band among the many that I particularly enjoyed:

Classic Brass: *The Binding* (Fisher Tull); New Jersey Youth Band: Suite--*On the Road* (Howard Davies); Purchase Conservatory Brass: *Variations on a Ninth* (Gilbert Vinter); Hempstead Citadel: *Millenium Flourishes* (Andrew Mackereth); Maple Leaf Brass: Trombone Solo--*Shadow Aria* (Gabriel Major-Marothy); Imperial Brass: *Slavonic Rhapsody #2* (Carl Friedmann); Montclair Citadel: *The Call of the Righteous* (Leslie Condon).

The evening Gala Concert was divided into two parts. Part 1 featured a large Festival Trombone Choir, with rhythm section, lead by Charles Baker and featuring jazz great, Jim Pugh (Well, you can imagine what his solos were like!). Just about every band was represented in the group, plus several notable area professionals. This was a thrilling experience! The group was fortunate to get hold of Urbie Green's 21 Trombones arrangements. They played things as contrasting as *Night on Bald Mountain* and *You Only Live Twice*. The second half started out with the special guest group Household Troops Band (John Mott), from the UK, marching down the

aisles. We were celebrating and revisiting their pace-setting tour to North America back in 1888. That tour set SA banding ablaze in the US and Canada. They then proceeded to give a wonderful, if extended, concert which featured two of their outstanding soloists: Cornetist Carl Saunders on *Clear Skies* (Eric Ball); Euphoniumist Keith Loxley on *Traveling Along* (Chris Mallett). One highlight of the entire day was guest soloist Nick Hudson's superb performance of *The Eternal Quest* (Steadman-Allen) which received a merited standing ovation. The great day of brass ended with Norman Bearcroft's *The Sound of Britain*, complete with accompanying slide show, though encores were still to come.

This is an excellent Festival, well organized, well run. It is attracting quality bands. You should put the Fifth Annual Festival on your calendar: May 3, 2003.

NABBA RENEWAL DATE!!

February 1

This date holds for all members and member bands.

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

Ashland Brass Band Festival Reading Band

June 22, 2002; Ashland, KY; Ronald W. Holz, Clinician

After several years coaxing from Jack Hill, I was finally able to get to the Ashland Brass Band Festival. I had a wonderful time, mostly sitting under a large shade tree and taking the sounds and sights of this two-day event sponsored by the Brass Band of the Tri-State. Located right in the middle of Ashland, in a spacious town park, the Festival takes place at a fine band shell. There was no need to amplify the bands and the stage space is quite adequate, even for our large Reading Band. I am pleased to share what took place at the early evening session on Saturday.

We were able to form a large band of just over 70 players, drawing mostly from the following bands: Tri-State, Cincinnati, Commonwealth, COBB, Capital City Brass, Mt. State Brass, and Jericho Brass (This group also had a few friends from Clinch River Brass with them). The band did very well indeed; many folks who stayed to listen thought they were hearing a concert, but of course we were sight-reading! Additional conductors that evening were Jerry Amend (Commonwealth), Anita Hunt (Cincinnati), Tony Zilincik (COBB), and Dan Bowles (Jericho). Jerry Amend (principal trumpet, Louisville Orchestra) served as our trumpet soloist. We read some of the music from the NABBA Reading Band, and so these are marked below as having been reviewed in the 6/02 issue. However, I did bring some additional tunes that publishers has sent me that we could not fit into NABBA, and therefore these are given a short evaluation

Unless otherwise noted, the instrumentation supplied for each item follows traditional British brass band scoring. Most British publishers supply only treble clef versions for all parts, with the exception of bass trombone, in bass clef. Full scores are provided unless otherwise

noted. This is not listed in program order, but by publisher.

Gordon Music, 274 Beard Road, Lynden, WA 98264. Tel: 360-398-1689; Email: fivekdsrus@aol.com

Both of these arrangements come from *Spirituals for Brass*, which is scored as follows: Soprano; Cornet 1&2; Flugel; Horn 1&2; Baritone; 3 trombone parts; euphonium; Eb and Bb Bass; Percussion (Similar to SA NY American Band Journal)

I Got Shoes (arr. Gordon). Moderate level, about 2 minutes length.

This big-band swing style item will program well and can be read quite easily. There are a few short riff solos for bass trombone and flugelhorn, but these are 'cross cued' in other parts. The drum set part just shows 'time', no rhythm cues, but the music is easy to follow. This is an effective, witty program item.

He Never Said a Mumbalin' Word (arr. Gordon). Moderate level, about 2 1/2 minutes in length.

Some interesting chromatic harmonies used here in this ballad-like treatment of a more somber spiritual. These two arrangements are from a set of 12 in Gordon's series. The smaller instrumentation make them ideal for when you might need a smaller band, though they sound fine with a full-size group.

Studio Music and Novello, PO Box 19292, London NW10 9WP, England. Email: polyphonic@studio-music.co.uk

Cambrian Suite (Michael Ball); Mvt 3 "The Rising of the Lark." This is a Novello publication. Reviewed 6/02 issue.

The following are both published by Studio.

Northern Festival: North Country Songs (Goff Richards). Moderate level, 8—9 minutes.

Richards features a medley of tunes and dances from Northern England, especially Yorkshire, in this effective, if slightly long, selection. Making some judicious cuts might make this piece more useful. Very effectively scored, though parts are printed in manuscript hand type. Warning — short score only!

Largo from New World Symphony (Antonin Dvorak/Martin Ellerby). Moderate; approximately 4 1/2 minutes in length.

Ellerby provides a sensitive reduction of the famous second movement of this great symphony. The solo cornets are divided into two separate parts. There are some rather exposed entries, but it should not prove too difficult for most of our bands. Timpani is the only percussion required. Full score is provided.

The Salvation Army - New York, 440 West Nyack Rd, West Nyack, NY 10994; Tel: 1-888-488-4882 or 1-914-620-7200; FAX: 1-914-620-7751.

Standing on the Promises (Douglas Court); Cornet/Trumpet Solo: This piece is part of the new Philip Smith Signature Series of the Triumphant Collection. Reviewed in 6/02 issue.

Additional titles in the Philip Smith Series: *Georgian Song* (Mily Balakireff/Ralph Pierce). Moderate level for soloist and band. T 3:10.

An effective transcription from the Russian solo literature, this lyrical solo has, of course, an 'exotic' flavor, for it is the

continued on page 12

continued from page 11

country referred to in the title, not the US state of Georgia! The piece flows in languid 3/2 time and calls for elegant arabesques from some members of the band, as well as delicate, if not difficult, playing from two percussionists.

The next two items (Turrin and Freeh) are published together. *My Song of Songs* (Joseph Turrin); Moderately difficult for soloist and band; T 4:36.

This is the title tune to Smith's new album with the NYSB. In fact, all the solos in this published series appear on that CD. The tune, a moving sacred song from the late 1950s, is by Johnny Hallett. Turrin has provided a mini-masterpiece!

A Gaelic Blessing (Mark Freeh). Moderate for soloist (in terms of range); Moderately easy for band. T 1:23.

This is a short encore or program closer. While there are a variety of these 'gaelic blessings' in print, this elegant miniature is the one associated with the poem that begins "May the road rise with you."

The final two solos are also published together. *Only One Intention* (Ray Steadman-Allen) Moderately easy for band and soloist; T 3:52.

Written for Phil's father, Derek, this is a setting of an old SA song by Herbert Booth, arranged by a master.

Blessed Lord (Lloyd Scott). Moderate level for soloist and band. T 2:23.

This is also a setting of a Herbert Booth song, but to an old melody by Herman Lohr, Where my caravan has rested. Lloyd Scott, a talented SA arranger, is Phil's father-in-law. The associated text is Blessed Lord, in Thee is Refuge. This combination first appeared as NYSB Male Chorus arrangement by Richard

Holz (1914—1986), written for that group's famed bass soloist, Frank Fowler.

Anglo Music Press, PO Box 303 Wembley, HA9 8GX England. Email: PhilSparke@aol.com; Part of Philip Sparke's new Ceremonial Series begun in 2000

Navigation Inn (Philip Sparke); Reviewed in 6/02 issue.

Additional Title: *Flying the Breeze* (Philip Sparke). Moderately Difficult; T 6:00.

This is a brilliant symphonic allegro movement in quasi sonata form. It was written for the 10th anniversary of the Japanese Breeze Brass Band (2000). The principal cornet and soprano cornet have major roles to play. If you enjoyed works like Sparke's popular Jubilee Prelude, you will like this fine piece as well.

Wright&Round, The Cornet Office. PO Box 157. Gloucestershire. GL1 1LW. UK Tel: 011-44-1452-524-438; Email: wright-and-round@interactive-sciences.co.uk

Paintings: *Canvasses from East Anglia* (Derek Broadbent); Mvt 3 "Wollaston." Reviewed 6/02 issue.

Additional Titles: *Southern Star* (Derek Broadbent) Moderate level. Approximately 4 minutes.

This march is still in manuscript, and was written by Broadbent for Jericho Brass, which they played on their own concert at the Festival. We then all gave it a try under the baton of Dan Bowles! This is a Festival style march, with lots of activity for everyone, and some well-hidden quotes from Tennessee music lore to be discovered as you learn it. As Broadbent writes for Wright&Round, I listed it under their name, as it may see the light of day soon in their catalogue.

Elan (Philip Harper). Moderately Difficult; 4 minutes.

Elan means impetuosity or dash, and that is what you get in this brilliant Fanfare—Prelude. The score calls for from 3 to 5 percussionists, as it was first written for the large National Youth Brass Band of Great Britain to play at the 2000 European Gala Concert. With lots of 'fireworks' and excitement contain therein, this should prove a good program opener or closer.

Warner Brothers Publications/International Music Pub., 15800 NW 48th Ave, Miami, FL 33014. Tel: 877-297-7544; Email: mike_green@warnerchappell.com

Serenata (Leroy Anderson/Mark Freeh). *Peanut Vendor* (Moises Simons/Mark Freeh); Reviewed 6/02 issue.

Additional Titles: *Angels* (Robbie Williams/Steve Sykes). Moderately Easy; approximately 3 minutes.

I do not know this light-rock ballad, but if you do, here is an effective, easily played and well-scored version of it by Steve Sykes.

When the Saints (arr. Mark Freeh). Moderately Difficult. Approximately 4 1/2 minutes.

Freeh starts out with a slow chorale, but very quickly launches into a fast 2/2, half-note equals 130 pace. A Dixieland quartet of cornet, flugel, trombone, and bass trombone begins the presentation of the main tune. Later, there is a Unison Dixieland solo written out for the entire Solo Cornet section. The last half of the arrangement becomes a big swing 'shout.' Great program material!

continued on page 13

continued from page 12

Rhapsody in Blue (George Gershwin/Steve Sykes), Moderate Level; Approximately 5 minutes.

Think of *Rhapsody in Blue* minus the intermittent solo piano soliloquy or cadenza and this is what you get from Steve Sykes in this straight-forward treatment of an American classic. Other than the opening two Solo Cornet cadenzas (like the original clarinet lick), the rest of this piece is very playable by most of our bands.

Curnow Music—DeHaske Publications, 100 John Sutherland Dr., Suite 1, Nicholasville, KY 40356. Tel: 1-800-7-CURNOW; Email: bshawims@mis.net OR timjims@mis.net.

Shipston Prelude (Stephen Bulla); *Fanfare and Jubilo* (James Curnow). Both reviewed 6/02 issue.

The Salvation Army – London; SP&S 1 Tiverton Street, London, SE1 6NT, England. O11-44-207367-6580; email: Mail_Order@SP-S.CO.UK

Faithful God (Dean Jones); follows Triumph Series scoring. Reviewed 6/02 issue.

**SUPPORT OUR
ADVERTISERS
IN THE
BRASS BAND
BRIDGE!!**

August 23-24 2002; Peabody Hotel, Little Rock, Arkansas

Meeting called to order at 7.35 pm.

In Attendance: Anita Cocker Hunt - President, John de Salme - Vice President, Sarah North - Treasurer, Robin Weatherall - Secretary. Board Members Ralph Hotz, Mark Griffin, Elmer Hall, Colin Holman, Louis Bourgois III, Johnny Woody, Julie Vish, Jackson Hill, Barbara Swan, Don Stine, Christine Fowkes, Linda Detman, David Rosen, Wayne Vaughan.

New Board Members welcomed; Linda Detman (Sunshine Brass Band, Tampa, FL), Mark Griffin (Brass Band of Central Florida, Orlando, FL) and Barbara Swan (Illinois Brass Band, Chicago, IL).

Following Board President Anita Cocker Hunt's opening remarks Secretary Robin Weatherall read Minutes from April Board meeting in Cincinnati. The Board voted to accept the minutes.

Colin Holman, Editor of The Brass Band Bridge, expressed thanks to all who contributed to the publication. He also thanked Ron Holz for many years of CD Reviews. Colin encourages bands to send their CDs to the new reviewer, Robin Weatherall. They will be reviewed and it is a form of 'free' advertising. He thanked to Ralph Hotz for continued hard work with Advertising and Christine Fowkes for making the 'electronic' Bridge a reality. He then asked for more scholarly contributions etc. which will make it better serve the brass band movement. Colin Holman expressed his sincere thanks to all in the Cincinnati team that made coverage of NABBA 2002 run so smoothly.

John de Salme, Vice President and Contest Controller gave his report on NABBA 2002. He repeated kudos to Cincinnati team. Only four bands got all

entry materials in by the due date. PLEASE GET ENTRIES IN ON TIME.

Solo/Ensemble competition has grown from 15/0 in 1995 to 55/17 in 2002.

There were several suggestions for discussion by the Contest Committee including separate percussion solo and dividing brass solo competitions into high and low.

Evaluation adjudicators by bands. Only 1 band in each section returned the Adjudicator Evaluation!!

1995 there were 15 bands entered and three adjudicators, 2002 there were 23 bands and six adjudicators. Judges who have been contacted and are available for 2003 are; Brian Burdett, Ray Farr, James Curnow, Bram Gregson, Ray Waiksnoris, and Ken Moore.

Discussion followed concerning adjudicators, how many, and their proficiency.

David Rosen provided a NABBA 2003 overview.

The venues are set; only variable is rehearsal rooms. There is a possibility of presentations by Neal Grover from Grover Percussion and Richard Smith from Smith Watkins Cornets, and Master classes by Grimethorpe players. Grimethorpe arrive on Monday 4/7, will be in USA for a week culminating in a concert at Carnegie Hall in New York.

John de Salme stated he polled bands who attended NABBA 2002; ten plan on attending 2003. A number who decided not to attend, or who are undecided, cited travel cost as an issue.

Anita Cocker Hunt explained that St. Louis have withdrawn their offer to host

continued on page 14

continued from page 13

2004. Jim Grate and Jackson Hill from Brass Band of the Tri-State have steeped into the breach and made a presentation to host NABBA 2004 in Charleston, West Virginia.

Christine Fowkes: Motion - To accept Brass Band of the Tri-State proposal for NABBA 2004. Second - Wayne Vaughan. Vote to accept: Unanimous.

Anita Cocker Hunt opened discussion of 2004 Friday Sessions. An informal vote by the Board indicated maintaining the Reading Band and the Interest Sessions. There will be a survey of bands for subject of Interest Sessions

2004 Gala Concert will be NABBA 'All Star' Band and soloists. Committee to oversee Gala Concert will be Anita Cocker Hunt, Ralph Hotz and Robin Weatherall.

The Board then listened to shortlist of proposed 2003 Test Pieces with full scores. There was discussion of completed commission for Challenge Section from Kevin Norbury. Board Members reviewed the score. The work looks very good and perfect for Challenge Section.

Board then Voted:

Championship Section: Montage (Peter Graham); Honors Section: The Undaunted (Eric Ball); Explorer Section: Partita (Edward Gregson); Youth Section: A Cam-brian Suite (Michael Ball);

Meeting closed at 11.40 pm.

Board met with NABBA 2003 hosts at 8.15 am on Saturday 8/24, and visited venues for Competition.

Board Meeting re-convened at 11.45 am

David Rosen asked Board Members to promote the event.

Johnny Woody wondered if Grimethorpe players can be used as judges, therefore reducing travel/transportation costs? Robin Weatherall stated that Gary Cutt and Sandy Smith both adjudicate in the UK. Anita Cocker Hunt feels they certainly can be used as Solo/Ensemble judges. De Salme should investigate if which members of Grimethorpe are experienced Adjudicators.

There was discussion of Hotel room rates. It was stated that bands should support host hotel even though other hotels are cheaper. When 300 room nights are booked all competition facilities at hotel are gratis, a gig saving on competition expenses.

The Board then gave a round of applause for Little Rock hosts.

Next order of business was how to streamline the information flow within NABBA.

Christine Fowkes presented a flow chart for Membership/Contest Information.

ALL Membership information will go to P.O. Box in Columbus, Ohio. ALL contest Information will go the Contest Controller. Destination of all fees will be clearly stated in The Bridge, on the Website and in Competition Information packets so there can be no confusion.

Anita Cocker Hunt has appointed Christine Fowkes as Web Administrator and she will keep the database.

Julie Vish feels it is important for the integrity of NABBA to check memberships at the Competition. Following discussion it was decided memberships will be checked via IDs.

Christine Fowkes presented amendments to By-laws Article III, Board of Directors.

Discussion with suggestions for further amendments. The Motion passed unanimously and clarifies terms, nomination and renewal of Board Members

Colin Holman explained The Brass Band Bridge costs. It is by far the largest expense of NABBA. Approximately \$4.00 per copy. He is working with Ralph Hotz to streamline information. He recommended moving production to Chicago. This will give better control over the finished product, reduce turnaround to 5 days and reduce cost by at least \$1000 this year. He also recommended distancing Membership Dues between electronic/hard copy. Increase the incentive to take the electronic Bridge.

Christine Fowkes informed the Board she can now access the membership records from Bert Wiley and is in the process of verifying memberships that she did not receive.

Julie Vish suggested the electronic Bridge be split into separate PDF files for each page thus saving on download times?

Anita Cocker Hunt stated these changes are making a major shift in responsibilities. There was discussion of Executive Administrator position.

Christine Fowkes: Motion to eliminate the position of Executive Administrator and create Registered Agent/Historian. Amend By-laws Article II Section 3. Bert Wiley to be appointed as Registered Agent/Historian.

Second—Johnny Woody. Vote to accept: Unanimous.

By-laws Article II, Section 3 as amended;

Registered Agent/Historian: The Regis-

continued on page 15

continued from page 14

tered Agent/Historian will be custodian of the records, books, reports, archives.

Bands will be asked to submit Test Piece suggestions with score/recording to Contest Controller. Committee will shortlist the suggestions to 2-3 for the Board.

Linda Detman gave a presentation for Hosting NABBA 2005 by Sunshine Brass Band in Tampa, Florida.

Anita Cocker Hunt informed the Board there has been a proposal for 2005 from Syracuse. She has been unable to contact Dixon Rothwell to ascertain if it is a serious proposal.

Elmer Hall stated that Commonwealth Brass Band in Louisville, Kentucky is giving consideration to hosting 2006. Inquiries have also come from Atlantic Brass Band and Hannaford Street Silver Band in Toronto.

Sarah North gave the Financial Committee Report. 2002 report and 2003 proposed budget.

Proposal to award 1st, 2nd, 3rd place plaques for Solo/Ensemble Competition and eliminate cash prizes was accepted unanimously

Robin Weatherall gave the Membership Committee Report.

Recommendations were that (1) in future all inquiries will be forwarded to Robin Weatherall for action. (2) Divide North America into 4 areas, each committee member will search for brass bands in assigned area. (3) Develop area on Website home page for visitors to request information. (4) Revive video competition to involve bands that cannot attend annual competition. (5) Barb Swan will coordinate feature on lesser known

NABBA bands for The Brass Band Bridge. (6) Committee recommends separate standing committee for Youth Bands with Keith Wilkinson as Chair. (7) Committee does not think membership cards are necessary.

Ralph Hotz followed with Advertising/Publicity Committee Report. Recommendations are (1) Exchange advertising with other periodicals. (2) Offer advertisers placement on Cyber Bridge page relevant to their business.

The Contest Committee made a proposal which clarified the 'tie breaker'. Accepted unanimously. The followed discussion on the committee recommendation that when a player or conductor competes with more than one band, no special consideration will be given regarding the draw. New wording will be forthcoming and the Board will vote via email.

Adult Technical and Slow Melody Solo Competition will be divided into high and low brass. High brass includes soprano cornet, Bb cornet and flugelhorn. Low brass includes tenor horn, baritone, euphonium, trombone and tuba.

Mark Griffin requested that a Composition Competition be discussed at future meeting.

Louis Bourgois III made a motion to amend Article V. Section 1 of the By-laws, to add Championship Hosts Committee and to review and oversee the Championship guidelines. Vote to accept: Unanimous

Anita Cocker Hunt: Bert Wiley has worked hard and supported NABBA for over 20 years.

Colin Holman made the motion, that Bert Wiley be given a Lifetime Membership in recognition of his tremendous work and support of NABBA for over 20 years.

Vote to accept: Unanimous

John de Salme clarified a couple of the new procedures;

Printings and mailings will be by the Secretary.

All Contest materials will be sent to the Contest Controller.

Contest Rules etc. will be printed and mailed by the Secretary.

Elmer Hall proposed By-law and Contest Rule changes to take care of concerns at the April Meeting. By-Laws Article II, Section 4. Dues. The Board of Directors shall establish dues for the various categories of annual membership in the corporation. Such dues shall be nonrefundable and nontransferable. Contest Rules, Section B. A band must properly complete and return to the NABBA office an official entry form together with appropriate Entry Fee, which will be nonrefundable and nontransferable, before the closing date for entries, February 1st. Failure to meet the deadline will negate the entry.

Vote to accept: Unanimous.

Anita Cocker Hunt thanked the Board for a weekend of hard work and asked the Board to keep in constant touch via email.

Round of applause for President Anita Cocker Hunt.

Meeting adjourned at 5.05 pm

Respectfully Submitted

Robin Weatherall

Secretary

Now under new management . . .

Bernel Music, Ltd.

Seasonal Brass Band

For Unto Us A Child Is Born (arr Gordon)
Mary's Boy Child (Hairston/arr. Sparke)
Serenade for a New-Born King (Gordon)
Lullaby on Christmas Eve (arr. Engebretson)

Compact Disc

Blazing Brass (New York Staff Band)
Consequences - (Sotto Voce)
Elegie (Thomas Ruedi, euphonium)
Listen To This! (Adam Frey, euphonium)
Polished Brass (River City Brass Band)

Solo & Ensemble

Euphonium Concerto: solo/piano (Cosma)
Frosty the Snowman: brass quintet (Nelson/arr.
Christofferson)
*Christmas Joy - Instrumental Solos for the Holiday
Season*: all instruments (Bulla)

New Releases for Brass Band:

Rule Britannia (Wagner/arr. Hardy)
December 7th (from Pearl Harbor) (Zimmerman/arr. van
der Woude)
Lullabye For You (Joel/arr. van der Woude)
Music for Cinema (Moren) \$68.00
Alladale (from *Hymn of the Highlands*; Flugel Horn,
Horn, & Baritone Trio) (Philip Sparke)
Summer Isles (from *Hymn of the Highlands*;
Euphonium Solo) (Philip Sparke)
Lairg Muir (from *Hymn of the Highlands*; Cornet Solo)
(Philip Sparke)
Flowerdale (from *Hymn of the Highlands*; Soprano
Cornet Solo) (Philip Sparke)
Strathcarron (Sword Dance from *Hymn of the High
lands*) (Philip Sparke)
Variations and Fugue on a theme of Handel (Brahms/
arr. Butterworth)

Bernel Music, Ltd.

P.O. Box 1118 - Catersville, GA 30120 - (678) 721-1344
sales@bernelmusic.com

CHAMPIONSHIP LEVEL

Montage (Peter Graham)
Rosehill Music 1994
Time 15:30-16:00

A neo-romantic work in three (F-S-F) connected movements constructed on forms from the 17th and 18th centuries. The first movement, an *Intrada*, presents the main thematic material, which is developed, in a variety of ways. An arch form structure (ABCBA) is evident. The second movement is a *Chaconne* with expansive solo lines supported by a succession of five chords. The final movement is a *Rondo* utilizing polyrhythmic and polytonal techniques. The selection can be performed with two percussion players; however, three would make the job easier. Only two timpani are required and keyboard percussion is important. Very sophisticated musically and quite contrasting to recent tests for this section. Commissioned for the All England Brass Band Championships in 1994.

HONORS LEVEL

Concert Overture - The Undaunted (Eric Ball)
R. Smith & Co. Ltd 1959
Time approx. 12:30
Testpiece for the Belle Vue Open in 1958 and the British Open in 1959. The *Undaunted* is being revisited as one of Ball's more mature works, demanding great sensitivity and musicality. It is one of Ball's finest musical compositions, containing all the elements of a classical sonata or symphony in a single closely-knit statement. The opening *Adagio* begins with a long unison phrase upon which much of what follows is built. An impassioned melody for cornet appears accompanied by heavily marked rhythms. An *Allegro Moderato* follows using part of the opening theme inverted, then a second theme in the trombones appears which is somewhat lighter in

mood. A quieter and expressive interlude (*Andante*) leads to a reprise and coda building to an exalting climax, which depicts the final statement from Untermeyer's poem that was Ball's inspiration:

"And when the last fight is won,
God, keep me still unsatisfied."

Due to limited use of percussion, common for the era, bands would need to challenge their sections in their "own choice" programs.

CHALLENGE/OPEN

Spirit of Adventure (Kevin Norbury)
Available sometime in late September
NABBA commission for 2003

Notes by Ron Holz

First of all, I think this is the kind of piece bands will like to play out at their concerts. The style is quite conservative (surprisingly). It has a nice late-romantic, even impressionistic feel to it – reminiscent of some Debussy and even R. Strauss. While it looks like it contains a lot of busy work, most of it falls easily on the valved horns. It is well scored, and should be flattering to our bands in this category. I think feel it will be just the right challenge. There are appropriate solo spots in many parts, or at least soli parts, but without being fiendish. Percussion is not ignored and has an important role to play. I think if bands keep to the tempos Kevin has listed, this is a very 'playable' piece. The duet in the middle for cornet and euphonium, for example (which looks 'terrible'), is actually quite straightforward, ESPECIALLY at quarter equals 48.

EXPLORER

Partita (Edward Gregson)
R. Smith & Co. Ltd
Time approx. 11:00

A three-movement work that lasts about eleven minutes. Most of thematic material is based on the 13th century plainsong *Dies Irae*. The composer's forward states, "the opening '*Intrada*' is somber in mood. Only in the middle section does any optimism intrude." The rest of the movement develops the opening phrase of the plainsong in heavy chordal writing. The second movement is a '*Chorale and Variations*.' The chorale melody follows the main outline of the plainsong presenting five variations in mood and intensity. The final movement, a '*March*,' is happier in mood. A lyrical tune in the middle is stated by the horns. References to the *Dies Irae* are apparent as the final bars of the music refer to the opening, brining the composition full circle. Previously used as a test for Challenge Section in 1991.

YOUTH

A Cambrian Suite (Michael Ball)
Studio Music 2001
Time 8:30-9:00

Commissioned jointly by the Black Dyke Band and the Brass Band Heritage Trust. The work is intended to be played without a break but divides naturally into three component sections. Each section is based upon a traditional Welsh melody treated in a free variation manner. *Men of Harlech* appears first, followed by *Cradle Song* and the *White Bird*, ending with *The Rising of the Lark*. There is ample use of standard percussion, including three timpani. It is on the upper side of technical challenge, but not beyond either of the youth bands that were at NABBA in 2002. The ranges are good and there is lots for everyone to do.

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

My first CD review for the Bridge appeared in 1991. Since then, I have had the privilege of evaluating hundreds of recordings. Within the last six years, that has averaged about 35 discs per year. During the Spring semester of 2003 I will be on a sabbatical leave and I thought it an appropriate time to hand on the compact disc reviewing to a fresh voice. Robin Weatherall, a member of our NABBA Board, has agreed to take on those duties starting with our December 2002 issue. Therefore, if you have compact discs to review, please send them to Robin Weatherall, 1326 Waldron Ave, St. Louis, MO 63130; Telephone/Fax: (314) 725-1274; E-mail: tenorhorn@mindspring.com

Here's just a brief sketch about Robin. He was London-born, raised within the UK brass band culture, including membership in the National Youth Brass Band of Great Britain (1952--58). He trained as professional musician at the Guildhall School of Music, on both Trumpet and Percussion. He moved to USA in 1979, and has served as a professional percussionist with groups such as the Omaha Symphony Orchestra. He then went on to be production manager of Dallas Symphony and then Stage Manager for St. Louis Symphony. He returned to playing in 1992, and became a USA citizen 1995. In his 'spare' time he also does radio show, which frequently features brass band music. He was Co-founder in 1998, with Malcom McDuffee, of the St. Louis Brass Band.

I am also grateful to Robin for reviewing in this issue two CDs for which I provided the liner notes, YBS *Hymn to the Highlands*, and NYSB *God and Country*.

NABBA Member Band Recordings

Gaîté Canadienne. **Intrada Brass** (Bram Gregson). Intrada Brass. WRC8-7607. TT 72:30. Program: *Flourish and Dances* (Norbury); *Morning Cloud* (Farnon); Euphonium Solo--*Spiritual Fantasy* (Court), Soloist Robert Miller; *Fanfare and Theme* (Christmas); *She's Like a Swallow* (Calvert); Cornet Trio--*Three Skallywags* (Cowell), Cornetists Robert Venable, Steve Brown, Julia Meyers; *Return to Horsham* (Woods); *Gaîté Canadienne* (Klein).

While outside the Salvation Army the brass band scene in Canada has, of late, been rather thin, I am delighted to review two new albums of Canadian brass band music by two outstanding Canadian bands: Intrada and Hannaford Street. While Hannaford is fully professional, Intrada consists of a mixture of professional, semi-professional and amateur players. Under their talented conductor Bram Gregson, Intrada offers up a compelling, uplifting program in their fourth compact disc. They open with a fine performance of Norbury's highly effective *Flourish and Dances*, written for them back in 2000 and now published by the SA in New York. On a side note, Kevin and his new bride, Gena, play in Intrada's horn section! The disc's musical style ranges from very light entertainment like the cornet trio *Three Skallywags* to a curious, dissonant work, the CD title tune by Lothar Klein. As a helpful guide to it all Doug Field provides short but insightful profiles on each of the Canadian composers and their music. Additional disc standouts for me were the short Farnon and Calvert works. Robert Farnon, who wrote only one major brass band test piece, *Un vie de matelot*, wrote *Morning Cloud* in honor of his friend's (Sir Edward Heath) yacht of the same name. At just over 4 minutes, it's a miniature gem of scoring and atmospheric writing, or as Doug Field calls it, 'a brilliant short tone poem'. A real magical moment on

this disc comes in *She's Like a Swallow*, the middle movement of Calvert's *Canadian Folk Song Suite*. Such lovely playing throughout, with wonderful rich tone! The ending is breathtaking. For a band that doesn't get to rehearse much, they certainly present a beautifully blended sound. David Woods' *Return To Horsham* is a piece of light nostalgia, as he returns to his English roots, conjuring up a series of musical images connected with his boyhood in Sussex. Gregson graciously handed the baton to Woods for this cut, and the band responds to him with good flare and fun. Nothing profound here, but you can clearly follow his musical thought, if you might think it a bit low brow (but that is intentional!). *Gaîté Canadienne* is a fish from a different kettle. Is it or is it not a special kind of Canadian nostalgia, one with a bitter, or at least witty bite? The titles of the three movements might be suggestive of homage to Canadian bands, their music, and culture: *Parade*; *Parlour Music*; *Hootenanny*. I am not quite sure how serious Klein is attempting to be. He exhibits an unusual approach to scoring and voicing the brass band. Much of the music is made up of abrupt, angular gestures, which approach quotation or parody, but not quite. In *Parlour Music* there are some poignant moments of emotional force, and emotion, if you will allow, being suppressed. The average listener will be puzzled by the piece, wondering just what kind of joyous gaiety is being evoked in this Canadian's music. The band makes Herculean strides to capture this difficult work and make it their own. This one, of all the pieces recorded here, will take quite a few listenings to be assimilated. Jeff Christmas's new work *Fanfare and Theme* will have more immediate appeal. The band sounds great (but with just a bit of suspect intonation in the horns), which let's me mention again the

continued on page 19

continued from page 18

continued excellent work of Ted Marshall as a recording engineer. At nearly 9 1/2 minutes the work is just bit protracted, and in my opinion would fair better if paired down just a bit. It would then get wider play and fulfill what I think is his intent. Intrada holds some great players, as evidenced by Robert Miller's fine euphonium in Court's three-movement *Spiritual Fantasy*. The 12-minute suite is made up of three movements: I Got a Robe; There Is a Balm in Gilead; Joshua Fit the Battle of Jericho. I believe many euphoniumists will want to check out this agreeable solo, which could be excerpted into individual movements. Among the other standout players you will hear are Robert Venables on soprano cornet (always tasteful and secure) and Steve Brown as principal cornet, both of whom make substantial contributions and provide musical leadership. This is a well produced and performed program that will bring joy to many and will provide fine model performances of interesting new literature. If you don't have this band in your collection, this is the compact disc to seek out. You won't go wrong! Congratulations to Intrada and Bram Gregson for a wonderful new recording.

Las Vegas Swing. Las Vegas Brass Band (Charles Jackson). Bernel Music. Bernel CD 10018. TT 63:32. Program: *Sing, Sing, Sing* (Krupa/Hannah); *Take the A Train* (Strayhorn/Hannah); *Country Road* (Taylor/Mansfield); *Satin Doll* (Ellington/Hannah); *Misty* (Garner/Hannah); *Take Five* (Brubeck/Hannah); *I Can't Get Started With You* (Berigan/Wright); *Just a Closer Walk* (Hannah); *My One and Only Love* (Wood--Mellin/Labounty); *A Foggy Day* (Gershwin/Hannah); *Whisper Not* (Jarrett/Ecklund); *Sail Away* (Harrell/Ecklund); *A Child Is Born* (Jones/Banks); *Michelle* (Lennon--McCartney/Hannah); *That's a Plenty* (Pollack/Hannah).

The Las Vegas Brass Band does indeed swing! They have gathered a great team together for their high-energy, premiere disc. First, Las Vegas composer/arranger Don Hannah, who scored over half of the tunes contained here, plus several other area arrangers, including Anthony LaBounty (University of Las Vegas). Second, two fine soloists from within the band with excellent professional credentials: principal cornet Tom Wright and principal trombone Kevin 'Doc' Stout. Third, a fine team of band members led by a dynamic conductor, Charles Jackson, whose regular job entails being Director of Orchestras and Performing Arts Department Chair at Durango High School in Las Vegas. Hannah has tailored his arrangements to the band's and the soloists' strengths. Certainly the band sounds more like a swing brass choir, but that is the nature of the album! It is interesting how easily some big-band charts transcribe over for the brass band, the horn-baritone-euphonium section taking on the role of the sax section. Skillful voicing, good drum set work, and a solid, clear bass line can pull it off. But it is not always that simple and I find the arrangements engaging on a variety of levels. Soloists Wright and Stout lend a note credibility, jazz-wise, to the whole show. The recording features a resonant blend, with soloists set in good relief. I am delighted to hear and enjoy this fine NABBA band. NABBA members should all look forward to them tackling in their next album perhaps traditional brass band program. Yet, just what is a traditional program? Here Las Vegas Brass Band, a good mixture of amateurs and professionals, proves that a brass band can sustain a full album of swing arrangements. Congratulations, Las Vegas Brass Band, and Bernel Cds Ltd!! [Ronald W. Holz]

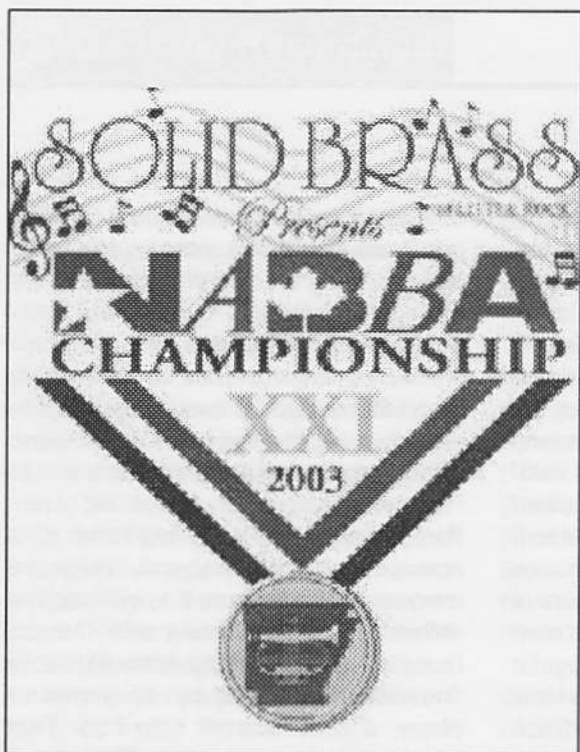
I have long held the opinion that American brass bands outplay the rest of the world when it comes to the jazz idiom

and this recording proves that. Las Vegas Brass Band have come up with a well balanced program of terrific arrangements mixing old standards with modern compositions. Don Hannah did the lion's share of arranging, a Las Vegas veteran who has worked for numerous headliners. His expertise has provided the band with some wonderful arrangements which, I hope, they will share with the rest of us!! It is difficult to find good 'big band' style arrangements for brass band, if these are made available I'm sure they will be good sellers. The CD opens with the old favorite *Sing, Sing, Sing*, featuring really fine drumset playing by an unnamed player a super cornet solo from Tom Wright. A new approach to *Take the A Train* with opening chords accelerating like a steam train engine into the famous melody leads into another with cornet solo from Tom Wright. It's a pleasure to hear a transcription of Maynard Ferguson's version of Bunny Berrigan's *I Can't Get Started*; it's particularly well suited to brass band. Other outstanding soloists on this recording are Doc Stout (trombone), James Stivers (euphonium), Chris Ecklund (flugelhorn), and Jim Mason (vocalist). My only reservation is the 'ambience' added to the recording which sometimes makes for a boomy sound, nevertheless a really fine CD from a NABBA band. [Robin Weatherall]

Voices on High. Hannaford Street Silver Band (Bramwell Tovey) with The Amadeus Choir* (Lydia Adams). Opening Day. ODR 9324. TT72:28. Program: *Awakenings* (Irvine); Violin Solo--*Corral* (Kucharzk); Soloist Marie Bérard; **A Thousand Ages* (Somers/Tovey); **Reconciliation* (Chatman), with Flugelhorn solo by Stuart Laughton; **Requiem: For a Charred Skull* (Tovey)

So few brass bands risk these days releasing a compact disc of exclusively serious music, music of high artistic

continued on page 21



Solid Brass of Little Rock is the proud host of the NABBA Championships XXI, April 11-12, 2003. Over one-half the population of the United States is located within a 500 mile radius of Little Rock, Arkansas. Our national airport is only a 10-minute drive from most hotels and is served by eight major airlines including American, Delta, TWA, Continental, Northwest, Southwest, USAir, and United.

Lodging

The DoubleTree Hotel will serve as headquarters for NABBA 2003. The DoubleTree is located adjacent to Robinson Music Hall, the site for the competition. The DoubleTree is currently holding 200 sleeping rooms for the dates of April 10-12, 2003. Call 1-800-222-8733 to make reservations at the DoubleTree Hotel. Please mention NABBA.

DoubleTree Room Rates:

\$86.00-Single or Double
\$96.00-Triple
\$106.00-Quadruple

The Peabody Little Rock will serve as the overflow hotel and is just a three minute walk from the DoubleTree. Call 1-800-PEABODY to make reservations at the Peabody Little Rock.

Peabody Little Rock Room Rates:

\$125.00-Single or Double
\$130.00-Triple or Quadruple

Robinson Music Hall is the site of NABBA 2003

Tentative Schedule

April 11, 2003

- Solo and Ensemble Contest: DoubleTree Hotel
- Brass Band Rehearsals: Robinson Music Hall, DoubleTree Exhibit Hall, Doubletree Ballroom
- Grimethorpe Master Class: DoubleTree Hotel
- Barbecue Dinner: Old State House Lawn

April 12, 2003

- Band Competitions: Robinson Music Hall, DoubleTree Exhibit Hall, DoubleTree Ballroom
- Grimethorpe Gala Concert: Robinson Music Hall

Merchandise

Long-sleeve T-shirts featuring the NABBA 2003 logo are now available. Please send a \$35 check or money order (includes shipping) to:

Solid Brass of Little Rock
5611 Kavanaugh Blvd.
Little Rock, AR 72205

Please indicate size M, L, or XL. For XXL, please add \$2.

continued from page 19

merit. There are many practical reasons for that state of affairs. Fortunately, the superb Hannaford Street Silver Band has the administrative know-how to seek out arts grants, to engage the right professional musicians, and to dare pulling off such a venture. This particular program again focuses on new Canadian music, three compositions being remarkable works for choir and brass band. Hannaford's innovative leader is cornetist Ray Tizzard, who engages a guest conductor for each of the band's programs and/or recordings. In this case, he has wisely chosen Bram Tovey and Lydia Adams, top professionals. The production is excellent: a large liner booklet containing each composer's thoughts about their pieces, and complete texts and translations for the choral pieces. While some of Hannaford's Canadian music albums have contained compositions on the border of the inaccessible, most of this program, despite being modern in overall style, should prove more palatable for the average listener. However, they will be fully challenged by the musical and associated ideas contain therein. The subtitle of Tovey's *Requiem* ought dispel any doubts: *For a Charred Skull*. Tovey writes that the "impetus for its composition came from the contemplation of atrocities committed during the war in Kosovo...." The traditional Latin Mass for the Dead was chosen for the text, though Tovey makes some adjustment in the order of presentation. He marshals his forces with solid skill and imagination. The opening movement, *Requiem aeternam*, uses just choir and percussion instruments. The brass is saved for the ominous, prophetic *Dies irae*. Several soloists are used during the *Recordare* section of this movement, again usually just accompanied by percussion. Tovey adjusts the order of the Mass by placing the *Lacrymosa* ['Ah, what weeping...'], normally within the

Dies irae, at the very end of the work. It is turned into 'wordless' lament played by the brass, no choir being heard, though the text should be born in mind. The quickest way for me to suggest the style of this dramatic composition is to say that Tovey uses stylistic elements that will remind you of recent works by Penderecki and Ligeti, especially in the handling of the full chorus. But I do not suggest any copying or cheap imitation. This is a deeply moving, significant work that makes a substantive contribution to brass band literature. It lasts 31:53 minutes. The other two choral works are shorter, but no less interesting. Harry Somers' *A Thousand Ages* is a setting of the text "O God Our Help In Ages Past" for Male Chorus, Brass Band, and Electronics. The hymn tune *St Anne* is also sometimes featured with several of the verses of the hymn. While not the great length of the *Requiem*, it is nonetheless a stirring work 9 minutes long. Stephen Chapman's *Reconciliation* is a much shorter work [3:55] in which he sets an excerpt from Walt Whitman's *Leaves of Grass*, beginning with the line "Word overall, beautiful as the sky." It features, besides the excellent Amadeus Choir, Stuart Laughton as sensitive flugelhorn soloist. The segue into the *Requiem* has been carefully thought out! Most listeners will be fascinated with and challenged by Kucharzyk's *Corral* (a pun, but also referring to 'chorale') for solo violin and brass. Marie Bérard is a wonderful soloist, and the balance is excellent, due mostly to skillful scoring. The composer says that the "unlikely combination can give new perspectives"; he is correct. The album opens appropriately with Irvine's *Awakenings*, which is in the form of a musical wedge - a gradual crescendo to a great climax, after which pre-recorded children voices are sounded during a sharp diminuendo. The whole work would be best heard live, as it calls for certain antiphonal effects, though it comes off remarkably well here. I guess you could call this a 'thinking person's'

brass band CD. Here the musicians, and then you, wrestle with the eternal questions of faith, loss of innocence, death, and the meaning or meaninglessness of existence. What a wonderfully ambitious and successful effort! I highly recommend this outstanding disc to those who will give it the careful attention it deserves and will command.

Brass Band Recordings (Non-Salvation Army)

Brass in Concert. Fodens Band (Bryan Hurdley and Bramwell Tovey), with *Guest Trumpet Soloist Sergei Nakariakov. Doyen. DOY CD 139. TT 65:55. Program: *Cross of Honour* (Rimmer); *Overture to Russlan and Ludmilla* (Glinka/Hargreaves); *Trumpet Solo--*Carnival of Venice* (Catherall); soprano cornet solo--*Meditation from Thais* (Massenet/Barry), soloist Alan Wycherley; Multi-instrument Solo--*Air Varie* (Fernie), Soloist Glyn Williams; Flugel Solo--*My 'Ain Folk* (Graham), Soloist Helen Fox; *Trumpet Solo--*Hora Staccato* (Koff/Tarling); *Bacchanale from Samson and Delilah* (Saint-Saens/Wilkinson); *David of the White Rock* (Richards); *From This Moment On* (Porter/Richards); *The First Circle* (Metheny/Farr); Horn Solo--*Skelter* (Broadbent), Soloist Robert Fulcher; *Mission Impossible* (Shifrin); *Norwegian Dance* (Aagard-Nielsen); *Prelude on the 49th Parallel* (Vaughan Williams/Douglas); *Shine as the Light* (Graham).

From the opening unison on Rimmers' march, *Cross of Honour*, you will be confronted throughout this recording with first-class, aggressive playing. The producers have arranged this disc to be experienced as a concert program of intentionally lighter fare. In the process, they also feature a young Russian virtuoso, a one-man-band phenom, and several other fine soloists. Nakariakov

continued on page 22

continued from page 21

plays two technical showpieces, including a cleverly condensed Arban solo, as adapted by Alan Catherall. His playing is accurate, brilliant, but the nature of the pieces does not let us hear much of his lyric skill. Those who would rather not wallow in excessive vibrato will like this rising brass star. The three Fodens' soloists -- Wycherly, Fox, Fulcher -- are all masters of their own brass band instruments, especially with their rich tone and flowing melodic lines. While the Russian is quite a dazzling player, Glyn Williams is even more captivating in *Air Varie*. During this tour-de-force he takes up, in succession, euphonium (his regular horn), cornet, trombone, horn, baritone, soprano cornet, flugel - and then back to euphonium (The liner notes imply that the last 'lick' on the xylophone is by him, too, but the insert card does not list that jest!). The piece starts as if it will be variations on *Rule Britannia* but soon it appears as a polyglot of or take-off on many famous solos [*Blythe Spirit*, *Grandfather's Clock*, *Czardas*, etc., etc.]. Bizarre and fun at the same time - he certainly has flexibility! For me, highlights of this disc are the two classical transcriptions, a great performance of the overture to *Russian and Ludmilla*, and Keith Wilkinson's fine adaptation of the Bacchanale from Saint-Saens *Samson and Dalilah*. But I must also mention Aagaard-Nielsen's *Norwegian Dance*. Here we have a modern composer writing for the brass band in a contemporary pop-style, while at the same time making a convincing musical statement that transcends trends or style. I was not fully convinced with Farr's arrangement of Metheny's *First Circle*, but the performance does contain an excellent jazz solo by guest trombonist Jiggs Whigham. There is also an adequate but unidentified arrangement of Schiffrin's *Mission Impossible Theme*. The disc concludes on a brilliant note with an energetic, clean, detailed inter-

pretation of Graham's *Shine As the Light*, though to me it seems as if the shift into the *sensa misura* section results in a loss of momentum. This is quickly regained, and the ending is scintillating. This is a wonderfully varied band concert, the new blended well with the traditional. Fodens continues to demonstrate that they are among the top handful of consistently excellent brass bands in the UK. A very enjoyable disc I can heartily recommend.

Hymn of the Highlands. Yorkshire Building Society Band (David King). Polyphonic QPRL 214D. TT 70:03. Program: *Masque* (Hesketh); Cornet Solo--*The Bells of Peover* (Doe), Soloist Stuart Lingard; *Whitsun Wakes* (Ball); *Rhapsody on "The Isle of Mull"* (Downie); *Hymns of the Highland* (Sparke): 1) Ardross Castle; 2) Summer Isles, Euphonium Soloist Michael Howley; 3) Flowerdale, Soprano Cornet Soloist Peter Roberts; 4) Strathcarron--Sword Dance; 5) Lairg Muir, Cornet Soloist Stuart Lingard; 6) Allandale, featuring Iwan Williams, Flugelhorn, Sheona White, Horn, and Margaret Antrobus, Baritone; 7) Dundonnell--Finale.

Yorkshire Building Society Band do it again! This latest CD from the winning combination of YBS and David King is another feather in the cap of this extraordinary band. *Masque* by Kenneth Hesketh kicks things off. This is a lively, upbeat piece ideal for a concert opener. The whole band shines as the theme moves between soloists and ensemble. I was particularly impressed by the panache of the percussion section. *The Bells of Peover* (Philip Doe) gives cornetist Stuart Lingard a showcase for his gorgeous, lyrical sound, which is reminiscent of Philip McCann. But these are a warm-up for the meat of this disc; next is *Whitsun Wakes* (Michael Ball), a formidable Test Piece which challenges even the best of bands. This performance leaves nothing wanting, with secure soloists and pre-

cise ensemble playing, just the right tempi and a depth of musicality that brings this difficult work to life. Kenneth Downie composed *Rhapsody on "The Isle Of Mull"* as a companion piece to the Philip Sparke work that provides the title for this CD. Downie provides a charming working of this traditional Scottish tune with interesting chord progressions that grabs the listener's attention; in other words, typical Downie. I always find his music so wonderfully unpredictable and engrossing. Philip Sparke's *Hymn of the Highlands* fills the remaining 36 minutes of this CD. Commissioned by YBS for their portion of the 2002 European Brass Band Championships, each of the seven movements is named after a northern Scottish location. Sparke chose to use only one existing melody, 'Highland Cathedral' in the first movement, Ardross Castle. For the rest he creates original melodies evocative of the bleakly beautiful Scottish Highlands, with four of the movements featuring six of the band's formidable soloists. Summer Isles is a haunting euphonium solo from Michael Howley. The superb soprano cornet playing of Peter Roberts (none of us will forget his performance with Brass Band of Battle Creek in Cincinnati!!!!) follows in Flowerdale. I don't believe there is a better soprano player in the world at the moment; he makes it sound effortless. Strathcarron - Sword Dance with full band transports us to another ballad, Lairg Muir featuring Stuart Lingard once again. Allandale is a charming showcase for a trio of soloists: The silky flugelhorn of Iwan Williams, the big tenor horn sound of Sheona White and the gorgeous baritone of Margaret Antrobus (why are there not more solos for this wonderful instrument?). Then the finale, Dundonnell, Sparke at his inimitable best. Typically rip-roaring to a BIG conclusion with every player on the edge of their seat!!

continued on page 23

continued from page 22

Reviewed by Robin Weatherall

The Music of Michael Ball. Black Dyke Band (Nicholas J. Childs). Doyen DOY CD 135. TT 64:53. Program: *Whitsun Wakes*; *An English Suite*; *Midsummer Music* (Sonata for Brass); *Cornet Solo--Cortège*, Soloist Roger Webster; *Chaucer's Tunes*; *A Cambrian Suite*.

This truly superior disc begins with a definitive performance of *Whitsun Wakes*, and then goes 'from strength to strength'. Nick Childs may have given us a great reading of this piece when he recorded it with Fodens, but this Black Dyke reading may be in a class by itself (Yet see above Robin Weatherall's comments on YBS's new version, as well). I am receiving the same joy in this band's sound, playing and their conductor's masterful leadership that I receive from those excellent recordings of Black Dyke under David King in the early 1990s. But, of course, this is a showcase of the music of Michael Ball, including five premiere recordings of works that span a wide range of technical requirements and compositional imagination. This recording allows us an outstanding chance to assess Michael Ball's significance in the British brass band repertoire in the early 21st century. His *English Suite* lasts about 9 minutes and unfolds in three movements as follows (with intentional homage to Holst and his *Moorside Suite*): Scherzo--Nocturne--Plymouth Town. The last movement is not a march, but rather, in the words of Paul Hindmarsh (writer of the fine liner notes), "a kind of English 'Hoe-down' in general character." The famous folk-tune of the same name sounds forth brilliantly at the rousing conclusion. *English Suite* has been used as a lower section test piece in 2000 and 2001. *Midsummer Music* (about 13 minutes in length) refers obliquely to Shakespeare's famous play.

Ball has subtitled it *Sonata for Brass*, and he unfolds his ideas in 4 sections, somewhat in patch-quilt fashion rather than in 18th-century mode, yet stitched together via symphonic process. What attracts many to Michael Ball's music is that while he is no dissonant, complex, old-style modernist, he does not cave into cheap neo-romantic tricks. He has a genuine, clear individual voice, while at the same time recognizing his musical heritage. The cornet solo *Cortège* was written in memory of Herbert Howells and even contains veiled quotes from that master's works, including *Pageantry*, which had its own *cortège* movement. Roger Webster soars effortlessly above the rich full sound of the band in a piece where Howells' unique harmonic style is melded into Ball's own appealing style. *Chaucer's Tune* began as a wind band piece and has recently been rescored for the National Youth Brass Band of Great Britain. Unfortunately, the liner notes are incomplete due to a typographical omission, so you do not get all the background information on the six subsections of this engaging, 10-minute work that evokes the spirit of Chaucer's *Canterbury Tales*. The disc closes with an excellent moderate-level work we read at NABBA this year, *Cambrian Suite*. There are three movements, all based on Welsh tunes: 1) *Men of Harlech*; 2) *Cradle Song*; 3) *The Rising of the Lark*. Ball brings back *Cradle Song* (Suo-Gân) at the finale to compliment *The Rising of the Lark*, a wonderful moment! Here Ball shows himself to be an excellent arranger, one able to treat previously-written material in respectful fashion yet within the context of his own individual harmonic style. This is one of the finest brass band recordings in recent years: wonderful new music, excellent playing and interpretation, and fine production and recording. Bravo to all concerned. Highest recommendation!

Brass Band Classics, Volume 1. Buy As You View Cory Band (Robert Childs)

Doyen Master Series, CD 140. Program: *The Corsair* (Berlioz/Brand); *Tam O Shanter's Ride* (Dennis Wright); *Resurgam* (Eric Ball); *Le Carnival Romain* (Berlioz/Frank Wright); *Labour & Love* (Percy Fletcher); *Force of Destiny* (Verdi/Frank Wright).

This is a must for everyone! This recording is the first of three planned CDs featuring the core brass band repertoire, both test-pieces and orchestral transcriptions. Cory are one of the UK's foremost bands, although I should point out they are Welsh and very proud of it! They won both the 'National' and 'Open' in 2000. This was the first time the Open trophy had been won for Wales in its 148 year history. They are also very much a family affair at the moment with Bob Childs conducting, daughter Lisa Childs on cornet and son David Childs on Euphonium. Needless to say, the playing on this recording is at the highest level but, it is also superbly musical. *Resurgam* is evidence of this. Many consider *Resurgam* to be Eric Ball's finest composition, deeply philosophical and with the greatest understanding of the brass band medium. Bob Childs reading is full of emotion, with a depth rarely achieved on recording. *Resurgam* was the test-piece for the Open in 1950, won by the historic team of Harry Mortimer and Fairey Aviation. *The Corsair* has long been a favorite of mine, and Geoffrey Brand's arrangement is a faithful transcription of a tough score. The cornets are particularly challenged as they fly through the lines violinists dread. Frank Wright's arrangement of *Le Carnival Romain* was test-piece for the 1966 National Championship, won by GUS and Stanley Boddington. This is another extremely challenging transcription that sounds effortless played by Cory. I am pleased to hear a recording of Percy Fletcher's *Labour of Love*. This was the

continued on page 24

continued from page 23

first original work used as a Test Piece when it was set for the 1913 National Brass Band Championships at Crystal Palace. William Halliwell led Irwell Springs Band to victory on that occasion. It is good to hear this work performed by a top band and reminds us of our roots. Denis Wright composed *Tam O Shanter's Ride* for the 1956 Open, which was won by Fairey's under Harry Mortimer. A substantial symphonic sketch which refers to the dangers of drinking too much and interfering with the Devil and Cory really takes the listener on a fantastic ride with their performance. *Force of Destiny* closes the CD. Frank Wright's transcription was used as the Test Piece in 1962 when Alex Mortimer led CWS Manchester to vic-

tory and has become a brass band classic. Flugelhorn player Joanne Dean (David Childs' girlfriend) is particularly outstanding on this performance. This CD is one that should be in every NABBA member's collection. Boy, I can't wait for the remaining volumes to be released.

Salvation Army Brass Bands

Building the Faith. Montclair Citadel Band (Charles Baker). Montclair Citadel Corps. WRA8-1868. TT 72:45. Program: *Folk Festival* (Shostakovich/Cordner); *Shipston Prelude* (Bulla); Cornet Solo--*Jubilance* (Himes), Soloist Michael R. Baker; *Building the Faith* (Bowen); *I Love You, Lord* (Davies); Tuba Solo--*Badinage* (Norbury), Soloist Andrew J. Baker; *Deep River* (Wm Broughton); *Steadily Onward* (Leidzen); *Martyn*

(Heaton); *Joyful, Joyful* (Ballantine); *The Light of the World* (Goffin); Euphonium Solo--*Praise to the Lord* (Woods), Soloist Aaron VanderWeele; *Resurgam* (Ball); *Montclair Citadel* (Bulla).

Within the past two decades the Montclair (New Jersey) Citadel Band has been ranked among the finest SA corps bands anywhere in the world. *Building the Faith* supports and underscores that reputation, and with an exclamation point. This the first compact disc by the band under Charles Baker's second tenure as bandmaster, although just a few issues ago I reviewed a reissue of a vinyl recording onto CD, from Baker's first stint on the podium. Baker is a fine

continued on page 25

MIDLAND CD CLUB

Midland CD Club is a mail order company specialising in Brass & Military Band CDs. We are based in the UK and have hundreds of customers all over the world, and have an especially loyal customer base in America and Canada.

Please visit our website, and we hope to be able to add you to our customer list.

www.midland-cd-club.co.uk

e-mail ***sales@midland-cd-club.co.uk***

201 Callowbrook Lane, Rubery, Birmingham B45 9TG, UK
Telephone 0121-244-4605/4606 Fax 0121-680-9018

continued from page 24

conductor and he has a wonderful pool of talent with which to work. Let's begin with his nephew, Michael R. Baker, who performs one of the finest readings I have ever heard of Himes' *Jubilance*. A student of Philip Smith, Baker has developed his own rich sound, lyrical, singing tone, and highly accurate technical control. His cousin, Andrew Baker, provides a very convincing reading of *Badinage*. Both these young men are pursuing professional brass careers; keep their names in mind in the next few years. 'Veteran' euphoniumist Aaron VanderWeele is also up to the task on the short but dynamic solo *Praise to the Lord, the Almighty*, a work only recently scored for brass band by Stephen Bulla. One old and one brand new march are also highlights. *Steadily Onward* is ranked among the best and most difficult of Leidzen's marches, while in the brand-new *Montclair Citadel March* Bulla stakes out some new and interesting territory, while still getting in the somewhat obligatory hymn tune, *Onward Christian Soldiers*. The band grabs you right from the start with a simply great performance of *Folk Festival*; you now know these folks can PLAY. Their efforts on the music intended for worship are equally fine. We read *Shipston Prelude* at NABBA; here's a good reading to study. Yet even more straight-forward, and therefore perhaps more gratifying, are mini-masterpieces by Heaton and Goffin; this is the heart of SA band literature, which Baker and band play with loving care. Two major works by anchor the program, Ball's *Resurgam*, and Brian Bowen's *Building the Faith*. *Resurgam* is handled with great respect, but also with emotional commitment; here is some fine playing, indeed. The title track, *Building the Faith*, unfolds in the great tradition of SA tone poems. It evokes the great heritage of the church universal, especially through the lives of dedicated saints, evangelists, and martyrs. Bowen starts with the

Gregorian chant *Veni creator spiritus* and later adds Purcell's tune to the text *Christ Is Made the Sure Foundation* as the primary referential material outside his own original music. (NABBA members would recognize the Purcell tune as the same hymn used by Downie in his *Purcell Variations*). I understand the work was a condensation of a much larger worship piece. In its present form it does express both a solid look back and an equally bold approach to the future. One could consider it a proper embodiment of the Christian work that does on at this dynamic SA worship center. This would be a congregation justifiably proud each Sunday of its excellent brass band. The entire album is one to savor and enjoy for years to come. Highly recommended! Order from your local dealer or 13 Trinity Place, Montclair, NJ 07042. sacitadel@aol.com

God and Country. New York Staff Band (Ronald Waiksnoris). Triumphonic. TRCD 1069. TT 62:20. Program: *God and Country* (Himes); *Intrada on "Ein' Feste Burg"* (Farr); *Battle Cry of Freedom* (Ditmer); Cornet Solo--*Swedish Hymn* (Graham), Soloist Gordon Ward; *I Vow To Thee, My Country* (Holst/Steadman-Allen); Vocal Solo--*Be Strong and Take Courage* (Chaisson/Kirkland--Kettke/Norbury), Soloist Raymond Livingston; Trombone Feature--*There Is a Redeemer* (Pierce); Euphonium Solo--*Home On the Range* (Leidzen), Soloist Aaron VanderWeele; *God Bless the U.S.A.* (Greenwood/Pearce); *America the Beautiful* (Dragon/Freeh); *Amazing Grace* (Himes); *Ave Verum* (Mozart/Jakeway); Band Chorus--*It Is Well With My Soul* (Steeling); *Battle Hymn of the Republic* (Steadman-Allen).

Since the dreadful events of 9/11 we have all, I'm sure, given patriotic music a place in our concerts. This recording from the New York Staff Band of The Salvation Army gives us a wealth of such material. This is a CD every member of NABBA

should have in their collection as it demonstrates how we can balance traditional brass band arrangements with the unexpected such as vocal soloists. Raymond Livingston sings *Be Strong and Take Courage* accompanied by the Staff Band and it certainly brought a tear to my eye. Bandmaster Ronald Waiksnoris takes us on a musical journey of music popular and classical, Salvationist and secular. William Himes stirring march *God and Country* kicks off the program making splendid use of four familiar tunes; 'Yankee Doodle', 'The Battle Hymn of the Republic', 'My Country 'Tis of Thee' and 'America the Beautiful'. *Intrada: Ein' Feste Burg* by Ray Farr, is one of my favorites. A truly spectacular setting of the Martin Luther hymn in which the cornets are split into three groups placed in front of the band and to the right and left. Obviously it isn't possible to recreate on CD the aural experience this positioning provides live, nevertheless the Staff Band's excellent cornet section rise to the occasion and give a breathtaking performance. *Battle Cry of Freedom* by Stanley Ditmer is new to me. Although written for the US Bicentennial it certainly offers a contemporary message. Peter Graham's setting of *Swedish Hymn* is a simple but effective cornet solo lovingly played by Gordon Ward. I often wonder why so many players opt for fireworks when a solo such as this can be so moving. *Home On the Range*, arranged by Erik Leidzen is a surprise. A euphonium solo packed with humor, splendidly performed by Aaron VanderWeele, which should be in every bands library as I'm sure it is a crowd pleaser. Ralph Pearce provides a faithful transcription of *God Bless The USA*, a song which is not on my list of favorites but always satisfies audiences, and a trombone feature *There Is A Redeemer*. Mark Freeh has written so many fine arrangements and his transcription

continued on page 26

continued from page 25

of Carmen Dragon's arrangement of *America the Beautiful* is of his usual high standard and no Patriotic program would be complete without this most American of melodies. The CD closes with the stirring version of *Battle Hymn of the Republic* from Ray Steadman-Allen. The New York Staff Band give us a disc which clearly demonstrates their commitment to uplifting us all through music. Their performance is often passionate and always inspiring. This recording could not have come at a better time. Reviewed by Robin Weatherall.

A Celebration of the Music of Leslie Condon. Croydon Citadel Band (Iain Parkhouse). SP&S. SPS 157 CD. TT 76:50. Program: *Celebration; The Call of the Righteous; In Wonder Beholding; Brass Quintet--Festivity*, with cornetists Carl Nielsen, Gavin Broom and Trombonists Paul Graham, Ian Dockerill, John Laird; *Peace of Heart; The Present Age; Universal Message; Gift for His Altar; Song of the Eternal; Lord, How I Love You*, from *Splendour of Youth*.

It is fitting that Croydon Citadel Corps Band from south metropolitan London should produce a recording in honor of Leslie Condon. Leslie Condon, one of the most talented musicians and composers the SA has seen, died in December 1983 while caroling with this band he was then serving as bandmaster. His early death deprived the SA and the brass band community of a clear, original voice and leader. In many ways, he was just coming into compositional maturity at the time of his death. He was an innovator in nearly every parameter of SA composition and arranging, yet he was essentially self-taught, though he learned a great deal 'on the job' within the SA's music editorial department in London. I am personally disappointed that the program here did not contain some of Condon's fine works that have not been

recorded recently, or yet in compact disc format. To name but four large-scale works: *For Men of Faith; Easter Glory; Temple Vision; Thy King Cometh*. That takes nothing away from this band's efforts on several very popular concert works and marches as well as four excellent devotional selections I am pleased they included. It's just that all of these concert works and marches have been given stellar readings in just the past few years by some of the finest SA and 'outside' brass bands. One great historical service Croydon Band have provided is to record *Festivity* in its original brass quintet format. The five excellent players bring this imaginative score to life via vivid and energetic individual and ensemble interpretation. Fortunately, the liner notes also provide short guides to the four devotional works, which in some ways take us to the heart of Condon's efforts on behalf of SA music. There may not be the equal to his *Peace of Heart* in providing a vehicle of expressing comfort and hope in the midst of personal anxiety, struggle, or grief. *In Wonder Beholding* and *Gift for His Altar* may be considered models of the best in modern SA selections. The short song arrangement, *Lord, How I Love You*, is an appropriate close to the program. From a short suite entitled *Splendour of Youth*, this song by Keith Banks is treated with exquisite care and craft - exactly the same kind of humble-yet-keenly-articulate attention Leslie Condon gave especially to young musicians within the SA. This is a commendable recording played with good intensity and feeling by a fine English corps band.

More Hymns For Everyone! Bristol Easton Band (Nathan Jenkins). SP&S. SPS 154 CD. TT 60:16. Program: *Twenty-Six Arrangements* (Arrangers not identified) *Majesty; The Servant King; I Will Enter His Gates; All Hail the Power; I Know Thou Art Mine; Peace In Our Time; Give Thanks With a Grateful Heart; Stainer; All Creatures of Our God and*

King; Reflections in Nature; It Is Well With My Soul; Abide With Me; For I'm Building a People of Power; Slane; Only By Grace; In the Love of Jesus; Camberwell; Rejoice; Morning Has Broken; Simple Gifts; Be Still; Llanfair; I Know a Fount; I'll Go in the Strength; Randolph

Bristol Easton Band from Bristol, England has maintained a high musical standard over many decades of musical service (founded 1908). Most recently under Don Jenkins, and now Nathan Jenkins (yes, they are related!), the band has released a number of good recordings. This particular release is aimed at those who love hymns and praise songs; it also seems intended as a means of evangelistic outreach. There are 26 short arrangements contained on the disc. Unfortunately, no arrangers or composers are listed, though publishers are identified (besides the publisher of the band arrangements, SP&S. Ltd.). Complete texts, however, are included, the emphasis of the album therefore being unambiguous. Even though the arrangers are not shown, all the arrangements have been drawn from a variety of SA band journals or directly from the SA congregational accompaniment source, the Band Tune Book; it would not be difficult to distinguish between multiple settings, therefore, of a hymn tune. The band plays well, tunefully, and with conviction. The sleeve notes contain a short history of the band and band membership is listed on the insert card. The band plays well, with a good blend, tunefully, and with conviction. This would be an ideal disc for those who like to hear hymns on a Sunday morning before going to church, or for other times of spiritual reflection or exultation.

continued on page 26

continued from page 26

Wind Band and Brass Ensemble Recordings

Dancing and Drumming. **Central Band of the Royal Air Force** (Rob Wiffin). Polyphonic. QPRL 140D. TT 68:44. Program: *Dancing and Drumming* (Susato/Bertoff); *Ovation* (Ellerby); Vocal Solo--*Night and Day* (Porter), Soloist Matthew Little; *Pineapple Poll* (Sullivan/Mackarras); *St Louis Blues* (Handy); Violin Solo--*Minstrel Boy/Toss the Feathers* (Wiffin), Soloist Barry Stringer; *Merry Wives of Windsor* (Nicolai/Godfrey); *Woodchopper's Ball* (Bishop&Herman); *Marsch* (Wengler); *Tiptoe Tune* (Bertoff); *Duel of the Fates* (Williams); *Royal Hunt of the Sun* (Ellerby); Vocal Solo--*Music of the Night* (Webber), Soloist Matthew Little; *Semper Fidelis* (Sousa); *Bolero* (Ravel).

In the last issue I reviewed an excellent disc of extended wind band works played by this fine military band. This disc is a complete contrast to that one, though one movement of Ellerby's *Evocations*, Mvt 4 *Royal Hunt of the Sun*, shows up once again. Here we have typical band concert material: overtures, short concert works, classical transcriptions, instrumental solos (including violin!), film music, pop tunes, and even two very good vocal solos. The entire program is marked by stylistic diversity, from big band style swing, latin, and rock arrangements to symphonic 'chestnuts'. The *Bolero* transcription is a reduced version of just under 9 minutes, rather than the usual 14--15 of the original, but it does make for a virtuosic showcase for some of the band's fine solo wind players. I particularly cherish the old Godfrey version of Nicolai's overture to *The Merry Wives of Windsor*. Besides the two fine excerpts from Ellerby's output, the arrangements of Irwin Bertoff stand out to me. In the opening tune *Dancing and Drumming*, Bertoff uses Susato's 16th-

century *Battle Pavan* and updates it with very active percussion. Even better is his tribute to the mambo king Tito Puente, which he calls *Tiptoe Tune*. This is great fun! I commend to wind band aficionados this fine collection of light, Pops material played by an excellent wind band.

The London Trumpet Sound, Volume 1. **27 London Trumpet Players with Rhythm Section** (Geoffrey Simon, Conducting). Cala and SP&S. CACD113. TT 44:06. Program: *Sing, Sing, Sing* (Prima/Sarcich); *Misty* (Garner/Gout); *Mexican Hat Dance* (Crowley); *Penny Lane* (Lennon--McCartney/Harvey); *Trumpet Voluntary* (Clarke); *Ronda alla turca* (Mozart/Humphries); *Overture to La Gazza Ladra* (Rossini/Archibald); *Adagio* (Rodrigo/Runswick); *Stars and Stripes Forever* (Sousa/Payne).

Oh, yes, this one will wake you up. This sparkler arrived just as I was about to send my quarterly contributions to Colin Holman; I just has to include it! I also imagine it came out just in time for the ITG Conference taking place in England. Having reviewed earlier releases in Cala Records's London Sounds series, I was very excited to get one featuring 27 trumpets and rhythm section. I was not disappointed; it's a blast! (not literally). Here are gathered the very famous, and the 'not so famous' but talented 'up-and-coming' from London's professional brass scene. You will immediately recognize some of the superstars who have their roots in or are still involved with brass bands: Maurice Murphy, Rod Franks, John Wallace, James Watson, and Roger Webster (That's only 5; 22 more to go, and they are all listed and given short bios in the good liner booklet). Using a variety of trumpets, the group gets remarkably varied timbres, considering what is being worked with: Piccolo, E Flat, C, and B Flat Trumpet, Flugelhorn, and Bass Trumpet. To this are added drum set, electric bass, guitar, timpani, and a variety of percussion

instruments. The opening tune, *Sing, Sing, Sing* calls for the combination Solo Trumpet (A hot Mike Lovatt), Piccolo Trumpet, 8 Trumpets, 4 flugels, 2 bass trumpets, and rhythm. The *Adagio* from *Concierto de Aranjuez* features the inimitable solo flugelhorn of Maurice Murphy backed up by 2 E flat trumpets, 2 trumpets, 6 flugehorns (!), and 2 bass trumpets, no percussion. What a 'Delicious' cut! You get the idea with these two short examples. Three other outstanding soloists are featured: Guy Barker on Trumpet in *Misty*; Paul Archibald on Piccolo Trumpet in *Penny Lane*; Robert Farley on Natural Trumpet in *Trumpet Voluntary*. A glance at the program shows that there is fine balance between jazz and rock items and classical transcriptions, all equally dressed in fine arrangements. The album starts out with the jazz inflected tunes, goes into *Penny Lane* with pseudo-Baroque trumpet licks, and then launches into the classical stuff. It all get wrapped up in a lower key *Stars and Stripes* (C Major), which as a result allows the "piccolo" to shine with ease. This is a dream disc for any trumpeters, cornetists, any brass players at all. Amazing stuff is contained herein... The release comes as a new joint effort between Cala and SP&S, Ltd, who continues to expand its quickly expanding catalogue. This would be a great addition to your brass CD collection!!

SOLID BRASS MUSIC NOW STOCKS BRITISH BRASS BAND MUSIC

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

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

Chandos Music

Gordon Music

Rosehill Music

Editions Marc Reift

Kirklees Music

R. Smith & Co.

Visit our web site or contact us for a free catalog.

10% DISCOUNT ON YOUR FIRST ORDER!



SOLID BRASS MUSIC COMPANY

71 Mt. Rainier Drive, San Rafael, CA 94903

(800) 873-9798 dick@sldbass.com www.sldbass.com

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



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

Paul Droste
1310 Maize Road Court
Columbus OH 43229

05/31/95