

UNDER THE BRIDGE



Douglas Yeo

Editor

Here in the northern hemisphere, winter is upon us. Some of us live in parts of our countries where rehearsals and concerts are in danger of being cancelled due to snow storms and blizzards. Bands and small ensembles that play outside for town Christmas tree lightings or to help raise money for charity are rooting around in drawers looking for their plastic rimmed mouthpieces. But this is part of what we do as members of brass bands: we take our music anywhere and everywhere and our commitment knows no bounds. It is an exciting time of year with our season well under way and Christmas concerts in the offing.

This issue of *The Brass Band Bridge* is packed with news and information we hope will be of interest to our members. This is a credit to you for sending me your news, articles and photos. With a more frequent and regular publication schedule, *The Bridge*, in conjunction with the NABBA website (nabba.org), strives to print news in a timely manner so it can be of maximum help to our members.

Inside you will find a report on the recently concluded U.S. Open Brass Band Championships, an entertainment contest sponsored by the Prairie Brass Band in Illinois. This is a completely different kind of contest than our annual NABBA championship and it has attracted a number of NABBA bands who enjoy presenting a different kind of program. Tony Granados inaugurates what will be a periodic column on youth bands and the update from Brass Band Aid shows in a tangible way what your donations to this worthy cause have already accomplished.

Over the years, many NABBA bands have

embarked on new recording projects. In recognition of this, the NABBA Board has voted to institute a new contest for the "NABBA Recording of the Year." Details can be found on page four.

The NABBA Board is also working to publicize the work of the Association in new ways. One way your band can help is by putting the NABBA logo on your band's website and concert programs. The NABBA logo (in a variety of styles) is available for download by NABBA member bands on *The Brass Band Bridge* website at nabbabridge.org. By keeping our logo and website URL in front of our audiences we help connect them to all of NABBA's activities and member bands.

In January your editor will be heading to England to take part in several activities surrounding one of the largest brass band contests in the world, the Mineworker's Open Brass Band Festival at the Butlin's Resort in Skegness. Dozens of bands in five sections will compete and there will be several events to benefit Brass Band Aid including a Brass Band Aid Celebrity Band concert and an attempt to create the world's largest brass band for the Guinness Book of World Records, "The Big Blow." A full report of these activities will appear in a future issue of *The Brass Band Bridge*. Issue 103 of *The Bridge* will feature, among other things, an extensive preview of NABBA XXV, to be held April 13-14, 2007 (**REMEMBER TO GET YOUR REGISTRATION IN BY FEBRUARY 1!**) and a report from the Brass Band of Central Florida, recently back from their fine fourth place finish at England's Brass in Concert Championship.

Eric Ball's comments in this issue remind us of the important spirit of this time of year. We here at *The Brass Band Bridge* wish you and yours a very Merry Christmas, happy holidays, and all the best for the new year. ❄️

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ATOP THE BRIDGE



Anita Cocker Hunt

NABBA President

Dear NABBA Members,

Holiday Greetings to everyone. Along with the holidays for me comes a bit of nostalgia. I have many happy memories growing up in a house filled with music and steeped in tradition. Good traditions, I might add.

As you may know, I grew up in The Salvation Army and the question was not, "Do you want to play an instrument?" It was, "Which instrument do you want to play?" I had two choices: brass or percussion! My father played the cornet so I think that's why I chose that instrument. And it was not only brass band music echoing through our house but all kinds of music.

I understand how important it is for we adults to train and expose our kids to the joys and enjoyment of music when they are young. In my early years of being a high school band director we had two elementary schools feeding into our program. One school had an enthusiastic music teacher who made music fun and exciting for the students. The kids loved her. The other school just had a "not so delightful music program." No need to guess which school had the most kids that wanted to play instruments and join the band.

As I grew older, another tradition took root. I played around The Salvation Army kettles at Christmas time, for hours and hours and hours – you get my point. And, yes, I was in the 1983 movie, "A Christmas Story", along with our local Salvation Army Band in Cleveland. Don't blink, because you might miss us! But all the music you hear from the brass band and quartet in the movie is actually us and not recorded in a studio. The sound engineer stood right there in the middle of us with his hand held tape recorder while we played, froze, action, cut – and do it all again. We still reminisce about this movie and many other "kettle" stories.

The first night on the movie set was the "pa-

rade scene." After being checked out by the costume people – boots/shoes, coats, glasses, etc., had to be from the 1940s era – we waited for 10 hours (inside!) before our first crack at show business. It was freezing cold but the band had two pieces ready to play – one short and one long. We had our signals set to change pieces if needed – I was to get my signal from the "movie gal" as we marched passed her. Unfortunately, only the front of the band saw my signal, so consequently the front of the band and the back of the band were playing two different Christmas carols. Not good! Fortunately, we were not the only reason they had to shoot the whole scene again. There were quite a number of mishaps. The second night were the quartet scenes – just doing what we did best: playing Christmas music in the freezing cold on the streets of downtown Cleveland!



Peter Billingsley and Anita Cocker Hunt at the screening of "A Christmas Story".

The premiere showing of the movie was also in Cleveland. They also invited The Salvation Army band and quartet to play. The evening was exciting, exhilarating, and electric. The quartet played in front of the theater as the people were coming in. A vision I remember to this day is the limousine pulling up in front of the theater and Peter Billingsley and his mother stepping out. The band played a mini-mini concert before the movie. After all, we were not the main attraction and we were all eager to see "A Christmas Story." The theater was packed and we thoroughly enjoyed the movie – even if we were only in a couple of scenes for a few seconds. It was the first movie where most of us remained in our seats

after the show to watch all the credits. Yes, we were in there! We never knew that it would be such a hit.

As we were leaving the theater, I asked Peter Billingsley's mother if I could have my picture taken with him. They were anxious to leave, but she said yes, and that I was the only one to have a picture taken with him! One of the upsides of being the conductor!

Looking back on this and many other fond memories is why I was thinking that it is so important for us to create musical situations for our kids to look back on, to help build great and wonderful memories. Young people now listen to all kinds of music! But there is some reason that our youth brass bands are growing and they love playing in a brass band. The kids in our Honors Brass Band are busier than ever but they make time for the brass band because they love the music and their conductor, Greg Mills. I'm sure that is true with our other youth brass bands.

So, the tradition of brass banding is not only important for us, as adults, but for the training of and continuation through our young musicians. May they look back on their musical experiences with joy and many fond memories. And hopefully, in the future, they will look for a local brass band to participate in.

A final thought: I really enjoyed the article that Tom Palmatier wrote in the last *Bridge*. I hope that you read it. Even after years of conducting and/or playing, we all need to be reminded of the issues that Tom addresses. Perhaps we even learned something for the first time. Tom's article will be a part of my reading material for a long time. Thanks, Tom.

And two final reminders: Thank you for your contributions to the NABBA Silver Bells Campaign. If you have not made a donation, please remember this important fund raiser for NABBA. And please consider submitting a CD for the NABBA Recording of the Year Contest. This will be an exciting contest for NABBA and you!

Have a great Holiday and thanks for being a NABBA member. ☺

Anita Cocker Hunt

Achuntband@aol.com

THE NABBA SILVER BELLS CAPITAL CAMPAIGN

The Silver Bells Capital Campaign has been established to help ensure NABBA's future by creating a fund that will support both the annual NABBA Championship and provide a firm foundation for the expansion of NABBA's activities. The generous contributions of those individuals and corporations listed below are gratefully acknowledged. No donation is too small (or too large!). Contributions to NABBA are tax-deductible and matching contributions from corporations are welcome. Please consider sending your check (payable to NABBA) to: Jim Grate, NABBA Treasurer, Silver Bells Capital Campaign, PO Box 11336, Charleston, WV 25339-1336 USA. [Donors below are current as of December 15, 2006.]

SILVER BELL SOLOISTS (\$250 AND ABOVE)

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 Jackson Hill
 Anita Cocker Hunt
 J. D. McCormick
 Natural State Brass Band
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 Susan Reigler
 Evan Vaughn & Shirley Drechsel
 Stan & Carolyn Whitlock
 Douglas & Patricia Yeo

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 Charles Lietwiler
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NABBA RECORDING OF THE YEAR CONTEST

A NEW CONTEST OPEN TO ALL NABBA BANDS

At its meeting in August 2006, the NABBA Board of Directors voted to initiate a new NABBA contest for the "NABBA Recording of the Year."

PURPOSE

The "NABBA Recording of the Year" contest is designed to promote quality sound recordings of NABBA member bands.

This contest will be held annually and the winning entry will be awarded the title, "NABBA (YEAR) Recording of the Year." The starting year for the contest will be 2007, for recordings released between December 16, 2006 and December 15, 2007 under consideration. John de Salme will coordinate the first contest.

QUALIFYING DATE

The recording must be released for the first time (not a re-release) between December 16, 2006 and December 15, 2007. Entries must be received by December 31, 2007. The result of the contest will be announced before the 2008 North American Brass Band Championships and the presentation of the award will be made at that event.

CONTEST RULES

Eligibility. Bands entering must be a paid up member band of NABBA in both the year of recording and the year of the announcement of the winner. All guest soloists (non-roster players) must clearly be identified.

Media. Compact disc only. No more than one recording per band per year may be entered in the contest.

The recording cannot be a solo feature CD. Discs that predominately feature soloists will not be considered.

CDs must be a minimum of 60 minutes in duration.

To be eligible, CDs must be commercially manufactured releases (not home-made discs) with all appropriate copyright and mechanical rights secured. Issue 98 of *The Brass Band Bridge* featured an article, *Recording a CD With Your Band*, by New England Brass Band Music Director Douglas Yeo. In it, there was a lengthy discussion of the process of securing, executing and paying for mechanical licenses. You can download Issue 98 with Douglas Yeo's article from *The Brass Band Bridge* website at nabbabridge.org. **It is imperative that mechanical licenses be secured for any disc that is submitted for this contest.** The winning band will be required to submit copies of their mechanical licenses before the award will be made.

Adjudication

A judge who does not have any official affiliation with NABBA or any NABBA band will be selected by the contest coordinator to adjudicate the contest. The judging will be weighted according to the following criteria:

- 50 points: Musical performance
- 20 points: Musical content/ Entertainment value/ Salability
- 15 points: Presentation/ Artwork
- 15 points: Quality of Recording

Entry Fee

Along with the contest entry form and a copy of the compact disc, a \$25.00 entry fee (payable to NABBA) should be sent to the contest coordinator. The entry form appears on the following page.

Prize

The winning band shall receive a mini-banner and a cash award of \$200 and each member playing on the winning recording shall receive a copy of a new Steven Mead CD (CDs courtesy of Steven Mead). ♣

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NABBA 2007 RECORDING OF THE YEAR

ENTRY FORM

NAME OF BAND _____

NAME OF RECORDING _____

CD RELEASE DATE _____

BAND CONTACT NAME AND ADDRESS _____

BAND CONTACT PHONE AND EMAIL ADDRESS _____

By entering this contest, I certify that the band featured on this entry is a NABBA member band in the year of the compact disc's release (2006 or 2007) and will be a NABBA member band in the year of the announcement of the winner (2008) and this release conforms to all rules for the contest.

I further certify that this compact disc is a publicly available commercially manufactured release (not a home-made disc) and that all necessary permissions and mechanical licenses from copyright holders have been secured for all tracks.

(signed by Band Contact) _____

Entries for recordings released between December 16, 2006 and December 15, 2007 must be received by December 31, 2007. CD entries remain the property of NABBA and will not be returned.

Send this form, the compact disc and a \$25.00 entry fee (check payable to NABBA) to:

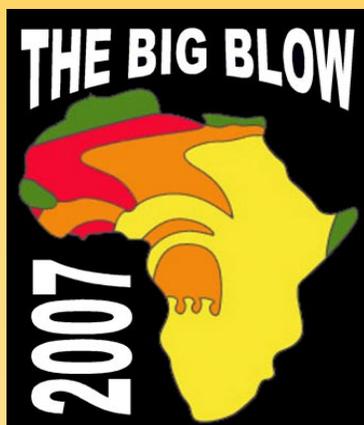
John de Salme
NABBA Recording of the Year
3718 Cottage Reserve Road NE
Solon, Iowa, 52333-9225

Address any questions and inquiries to the contest coordinator, John de Salme at: john_desalme@southslope.net

This application and contest rules can be downloaded as a pdf file at www.nabbabridge.org/roty.pdf

ACROSS THE BRIDGE

JANUARY 19 - 22, 2007



"The Big Blow 2007" to benefit Brass Band Aid. The world's largest brass band (2000 players) will be organized for inclusion in the Guinness Book of World Records. For further information, visit www.thebigblow.co.uk.

JANUARY 27, 2007

Fifth Annual Northwest Brass Band Festival, Bellevue, Washington (USA). Five bands, clinics, massed band and more. Sponsored by Brass Band Northwest. For further information visit brassbandnw.org

FEBRUARY 1, 2007

Postmark deadline for entries for NABBA XXV (April 13-14, 2007). See below.

APRIL 1, 2007

Ohio Brass Arts Festival. Sponsored by Central Ohio Brass Band. For further information, visit www.ohiobrassbands.com

APRIL 13-14, 2007

NABBA XXV Championship—Indiana University Southeast/Louisville, Kentucky. For further information, visit www.nabba.org and click on "Contest Info 2007."

BUILDING BRIDGES: NEWS FROM NABBA BANDS

TRIANGLE YOUTH BRASS BAND

The Triangle Youth Brass Band recently began rehearsals for its 10th season. The most exciting addition to this season is the newly formed Triangle Youth Brass Ensemble. The TYBE is a part of the Youth Band program and is designed to allow more brass students the opportunity to participate in extra curricular brass band activities. The inaugural band has nearly 45 players and with the TYBB, will serve nearly 80 young brass and percussion students. The season will include, for all Youth Band members, several performances at the Meymandi Concert Hall in Raleigh featuring local talent such as Don Eagle and Dennis DeJong as trumpet soloists, a clinic with the American Brass Quintet, collaboration with the Triangle Wind Ensemble, and our annual BRASSMAS celebration with Guest Trumpeter Judith Saxton from the NC School for the Arts. Both youth bands are planning to attend the NABBA contest entering in the Youth and Youth Open sections, respectively. Together with our parent organization, the Triangle Brass Band, we launched a newly designed website at www.trianglebrass.org which will help improve

our web presence in the future. All of our performances are listed on the website. (submitted by Tony Granados)

DERBY CITY BRASS BAND

On Sunday October 29, the Derby City Brass Band presented a concert at the University Of Louisville School Of Music featuring Jason Ham, euphonium soloist. Jason's visit was at the invitation of John Jones, Tuba and Euphonium Professor at the University Of Louisville School Of Music. His four day visit to U. of L. included a master class, a solo recital, and a concert with our band, the Derby City Brass Band. Jason is currently in his fifth year as a member of the United States Military Academy Band at West Point, NY. After completing his studies in Music Education and Music Performance at the University Of Georgia, Jason has quickly established himself as one of America's most active euphonium soloists.

The band portion of the concert opened with Dmitri Shostakovich's *Festive Overture*. Forty-seven years ago in 1959, Shostakovich led a group of eminent composers on a visit to Louisville at the invitation of Robert Whitney, Dean of the U. of L. School Of Music and Conductor of the Louisville Orchestra. As a tribute to this great composer's visit, Conductor John Jones led the band in *Festive Overture*, one of his most popular and enduring works.

During the concert, Jason Ham's solos were



In Concert with the Derby City Brass Band

Quentin Sharpenstein,
Jason Ham and
John Jones

highlighted by his blazing technique and brilliant sound. His first selection was Peter Graham's arrangement of *Grandfather's Clock*. His second selection was *Pilatus*, a mountain air written by Goff Richards. Jason's solos reflected the maturity of a young artist who won the 2001 International Tuba and Euphonium Artist Competition held that year in Lahti, Finland.

Rule Britannia, perhaps the most famous of all English national airs, was first heard in London in 1745 and achieved instant popularity. Conductor John Jones' senior euphonium student, Daniel Stull, joined Jason for a performance of a *Fantasy Duet on Rule Britannia* by Peter Graham.

The band then performed James Curnow's transcription of *The Last Spring* by Edvard Grieg from his *Two Elegaic Melodies*. This Romantic-era classic was played at Grieg's graveside when he passed away. Later his ashes were moved to a cliff-side grotto overlooking the fjord at Trolldhaugen.

Other selections by the band included Sousa's march, *Hail To The Spirit Of Liberty*, and *Armed Forces Salute* written by Stephen Bulla, staff arranger for the Marine Band. Finally, the band played *The Official West Point March* by Philip Egner in honor of our esteemed guest, Jason Ham.

According to Jason Ham's website, he testifies that his true strength comes from his faith in Christ. He proclaims that his inspiration for playing and teaching originates from above. With this in mind, Jason's selections turned

to pieces well known in the Salvation Army literature – *There Will Be God*, by Joy Webb, and *Peace*, by John Golland.

Jason's final selection was a spirited performance of *We'll All Shout Hallelujah*, written by Norman Audoire, who served for thirty years as the Bandmaster at the Salvation Army Montreal Citadel. Our band would like to publicly thank Mr. Ham for his concert with the Derby City Brass Band. (submitted by Quentin Sharpstein)

NEW YORK STAFF BAND OF THE SALVATION ARMY

The New York Staff Band's 120th Anniversary Festival of Music will take place on Friday night, January 26, 2007 at The Salvation Army's Centennial Memorial Temple at 120 West 14th Street in Manhattan, New York City. The program begins at 7:25 PM.

Guest soloist for the evening is Brett Baker, internationally known trombone soloist from

the UK who is also principal trombonist of the world famous Black Dyke Band. Brett will be playing a trombone solo especially written for him by the pre-eminent Salvationist composer Ray Steadman-Allen entitled *Faith Encounter*, in addition to other solo items.

Some of the band's own soloists will be featured in unique ways as well. The ever popular cornet quartet *Heralds of Victory* will open the program. Later in the program, a euphonium/tuba quartet featuring current bandsmen (including euphonium soloist Aaron VanderWeele) will present an item. The band itself will present a premiere performance of a transcription for brass band of the Finale from Mendelssohn's *Reformation Symphony* that has been arranged by Staff Band alumnus Dr. Harold Burgmayer.

The festival will be videotaped and released for sale in the near future on DVD, the first venture of this type undertaken by the NYSB. Audience shots will be included, so come out to the festival and be a part of history!

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NEW NEWS ABOUT YOUR BAND IS ENJOYED BY ALL NABBA MEMBERS. PLEASE SEND YOUR BAND NEWS TO BRIDGE EDITOR DOUGLAS YEO; HIS CONTACT INFORMATION MAY BE FOUND ON PAGE 29.

The Salvation Army's New York Staff Band has built a reputation as one of the world's finest brass bands.

The band's mission has remained virtually unaltered since it was established by then National Commander Ballington Booth in 1887: to bring public awareness to the work of The Salvation Army, to support fund raising efforts and to provide a model of ministry and music making.

Under the leadership of Ronald Waiksno-
ris, who became Bandmaster in 1992 after a notable career as the band's cornet soloist, the New York Staff Band continues to maintain the highest standards of brass banding and Christian ministry.

Artistic excellence and spiritual commitment are inseparable in the band's ministry, a characteristic once noted by John Philip Sousa, who alluded to "the armies of men who have been turned toward a better life by first hearing the sounds of a Salvation Army band." In fulfilling its mission and reaching a diverse audience, the New York Staff Band has ministered everywhere from nursing homes and hospitals to such celebrated venues as Carnegie Hall, Royal Albert Hall, the Sydney Opera House and Central Park and has performed with artists like Elton John and the New York Philharmonic.

Most recently, the band was featured at the International Trumpet Guild's International Conference in Glassboro, N.J.

Band members are volunteers, musicians who worship as well as perform at Salvation Army corps (churches). Some of the bandmen and bandwomen are Salvation Army officers (ordained clergy). Others may be Salvation Army employees or students.

The quality of musicians produced by the New York Staff Band is reflected in its distinguished alumni, including New York Philharmonic Principal Trumpet Philip Smith and United States Marine Band Chief Arranger/Composer Stephen Bulla. Guest conductors such as Erich Kunzel and Skitch Henderson have praised the band for its skill and many of the band's recordings have been critically acclaimed.

Reinforcing its mission to serve as a model of ministry and music making, the band has focused its attention in recent years on the identification and cultivation of young musi-

THE SALVATION ARMY
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120 YEARS 2007

cians through its "Future All-Stars" program. Each year the band invites young people to join the New York Staff Band for a weekend of intense musical training and spiritual encouragement with the goal of inspiring these fledgling musicians to one day take up the mantle of Salvation Army banding and perpetuate this unique ministry.

As the oldest of The Salvation Army's Staff Bands, the New York Staff Band has been a pioneer, a musical pacesetter and a much revered entity in the world of brass banding. All of those attributes are secondary to the band's mission of glorifying God through musical excellence and leading men, women and children to Jesus Christ. (submitted by Tom Scheibner)

NEW ENGLAND BRASS BAND

On October 22, 1881, a new orchestra was born in Boston, Massachusetts. Founded by Civil War Major Henry Lee Higginson, the Boston Symphony's first concert was held in the old Boston Music Hall and included music of Schubert, Weber, Haydn, Beethoven, Bruch and Gluck. Thus began a storied history for one of America's great symphony orchestras, one that has had many legendary brass players come through its ranks including Roger Voisin, Armando Ghitalla, Wilhelm Valkenier, Philip Farkas, Joannes Rochut and Chester Schmitz.

125 years later the BSO celebrated its anniversary in style, this time in its new, since 1900, concert venue, Symphony Hall, one of the world's most acclaimed concert halls. October 22, 2006 found Symphony Hall opening its doors for an afternoon of free concerts and activities, culminating in a performance by the Boston Symphony of Robert Schumann's *Symphony 2* conducted by music director James Levine.

The New England Brass Band, whose music director, Douglas Yeo, has been bass trombonist of the Boston Symphony since 1985, was asked to kick off the day's celebration with a what turned out to be a memorable performance. "The NEBB is one of Boston's musical jewels," said Felicia Burrey of the BSO, who coordinated the Open House. "We thought there would be no better way to begin the day than to have the band, led by one of the BSO's own members, let brass sound forth on this happy anniversary day." Coming on the heels of its first place Honors section win at the 2006 North American Brass Band Association (NABBA) Championship, this concert was yet another highlight for the NEBB in its "golden year."

After the *Fanfare* from Edward Gregson's *Occasion*, the NEBB turned to a program of American music including several works with strong New England connections. *Simple Gifts*, heard in the arrangement by Goff Richards, was written by the Shaker community in Gorham, Maine in the 19th century and the march, *Rhode Island*, was composed by Lloyd Reslow, father of NEBB principal euphonium Leif Reslow, to celebrate the 100th Anniversary (in 1985) of the work of the Salvation Army in Rhode Island. Adrian Drover's cornet solo arrangement of Gershwin's, *Bess, You is My*

Woman Now from "Porgy and Bess," performed by the band's principal cornetist, Terry Everson (professor of trumpet at Boston University), dovetailed with the BSO's opening night concert four weeks earlier where opera diva Renée Fleming sang two selections from Gershwin's masterpiece. The most substantial work on the program was *Hometown Miniatures* by Drew Fennell, who plays flugelhorn and is composer/arranger in residence with Pittsburgh's River City Brass Band. This evocative four movement work was composed after the 9/11 attacks to give a musical depiction of life in hometown America.

The program concluded with a celebratory first: Boston Pops conductor Keith Lockhart led the New England Brass Band in a performance of Steve Sykes' arrangement of John Williams' *Liberty Fanfare*. This was the first time that Lockhart had ever conducted a brass band and judging from his experience with the NEBB, it likely will not be his last. "This is a great band, truly amazing for a group of amateur players," said Lockhart as he came off stage to a thunderous standing ovation from the enthusiastic crowd. As Lockhart and Yeo returned for a final bow, the Boston Symphony's 125th anni-

versary celebration was well under way, paving the way for another 125 years of great music making in Boston, the "Athens of America." (submitted by Douglas Yeo)

GEORGIA BRASS BAND

The Georgia Brass Band (Joe Johnson, conductor) was a featured group at the third annual Atlanta Trumpet Festival. The festival, organized by Kay Fairchild and the Atlanta Trumpet Ensemble, took place at the magnificent Schwartz Center for the Performing Arts on the campus of Emory University in Atlanta on November 11 and 12.

The GBB performed on the Artist Concert and had the privilege of accompanying some of the finest trumpet soloists around. The band opened its program with John Williams' *Summon the Heroes*. This gave the band a chance to show some of its more brilliant colors. The solo part (the "Tim Morrison solo") was ably rendered by the band's principal cornetist, Paul Poovey. Up next was the first guest soloist of



Keith Lockhart, conductor of the Boston Pops, leads the New England Brass Band at Symphony Hall, Boston. [photo by Carolyn Whitlock]

the evening, Mark Clodfelter, who performed Jim Curnow's *Concertpiece for Cornet*. Mark plays with a robust tone and effortless technique and made short work of the soloist's part, which he played on Eb trumpet. The band then showed off some of its own technique with a brisk reading of Dean Goffin's arrangement of the *William Tell Overture*. Next up was the major work of the evening, Arutunian's *Trumpet Concerto* featuring Vince DiMartino. Vince is an ebullient soloist and he brought the house down with an energetic performance that was full of bravura and panache. As an encore, Mark and Vince were joined by Michael Anderson for a romp through *Bugler's Holiday*. How refreshing it was to hear this old warhorse performed in a somewhat understated manner. It made for an exciting close to a wonderful evening of music making. (submitted by Joe Johnson)

NATURAL STATE BRASS BAND

Each year, people around the world participate in the celebration of World Children's Day, building awareness and raising funds to help children in need across the globe.

McDonald's restaurants in more than 100 countries around the world hosted fundraisers throughout the month of November to benefit Ronald McDonald House Charities and other children's organizations around the world.

The Natural State Brass Band, under the direction of Russell Morris, helped to draw attention to this worthwhile cause by giving a concert on November 19th. The concert was geared to a young audience (at heart anyway) by performing selections such as *Pirates of the Caribbean*, *Cartoon Classics*, *I Wan'na Be Like You*, and *The Circle of Life*. Numbers done specifically for the local Ronald McDonald House included *A Special Place* and *Bless This House*. A real treat for the audience and band alike was a solo performed by the youngest member of the band. Addison Anderson is a 10th grade student at North Little Rock High School. Addison was featured on cornet on *Share My Yoke* and did a fantastic job. A real treat was having Addison's grandparents in the audience, all the way from Syracuse, New York! They will also be in attendance to watch Addison in Louisville for the NABBA Championships in April of 2007.

The special guest soloist for the afternoon was none other than Ronald McDonald himself.



[Left to right]: Vince DiMartino, Michael Anderson, and Mark Clodfelter perform *Bugler's Holiday* with Georgia Brass Band conducted by Joe Johnson.

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- INFORMATION ABOUT NABBA XXV, LOUISVILLE KY AND INDIANA UNIVERSITY SOUTHEAST, APRIL 13–14, 2007.
- CONTACT INFORMATION FOR NABBA OFFICERS AND DIRECTORS.
- LINKS TO ALL NABBA MEMBER BANDS.

Ronald performed with the band on Rieks van der Velde's *Flying Mallets*. No, Ronald didn't perform the keyboard part but instead shone on the very technical and demanding triangle part. Rick Stein covered the mallets part and did a terrific job of not getting in the way of Ronald!

Other soloists on the day included Stephen Cross (Eb Soprano) on Keith Wilkinson's arrangement of *Bring Him Home* and Paul Taylor (Bass Trombone) on *I Wan'na Be Like You*.

All donations to the band on this day were given to the local Ronald McDonald House. This is the third consecutive year that the band had performed a World Children's Day concert. We are very proud and honored to be associated with such a worthwhile charity. (submitted by Rusty Morris)



Natural State Brass Band conducted by Russell Morris

[Top right] Addison Anderson performs "Share My Yoke"

[Bottom right] Paul Taylor performs "I Wan'na Be Like You"

GEORGIA YOUTH SYMPHONY BRASS BAND

November 12, 2007 saw the debut concert of the Georgia Youth Symphony Orchestra (GYSO) Brass Band; the concert was a smashing success. The band has a beautiful home at the new Dozier Center for the Performing Arts in Kennesaw, GA, just north of Atlanta.

The band is outfitted with all new Yamaha instruments and is blessed to rehearse and perform in the very finest of venues. In only two months time, the reputation of the band has spread throughout the area as the skilled young (age 21 and under) musicians have quickly mastered the new transpositions, mouthpieces, and clefs. Like fish to water they have taken to this genre and seem destined to do great things for this community . . . as brass bands are prone to doing!

On Sunday, Nov. 12, residents of Kennesaw witnessed a traffic jam as nearly 1400 excited parents, friends, and family members came to witness the debut of this new youth program. Three orchestras, a percussion ensemble, and the Brass Band were all featured. Adam Frey was guest soloist on euphonium and the ensemble was led by Musical Director Dr. Tom Gibson.

The venue has a maximum capacity of 630 so more than 700 guests watched on large (very!) video screens set up in the foyer and rehearsal spaces around the Dozier Center. At intermission, patrons "switched" places to allow the overflow crowd into the hall.

What a glorious night it was! It was a certain sign that Brass Banding has taken hold in the Southeast.

Look for the band at upcoming NABBA competitions, but perhaps only as spectators this first year. More information about the band may be found on its website at: www.georgiayouth-symphony.org/index.htm. (submitted by Tom Gibson) ★

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NATURAL STATE BRASS BAND, RUSSELL MORRIS, CONDUCTOR

June 25, 2006, Immanuel Baptist Church, Little Rock, Arkansas. *Star Spangled Banner* (arr. Himes), *Aspects of Praise*, Mvts I & II (Himes), *Arkansas Pearl Harbor Survivor March* (Rico Belotti), *West Side Story Selection* (Sondheim & Bernstein, arr. Wright), *Mid all the Traffic* (Ballantine), *Sousa on Parade* (arr. Wright), *A Sinatra Salute!* (arr. Eric Richards), *This Is My Father's World* (arr. Himes), *Sosban Fach* (arr. Gareth Wood), *Just A Closer Walk With Thee* (arr. Geldard), *Stars and Stripes Forever* (Sousa, arr. Sparke).

July 1, 2006. Garvan Woodland Gardens, Hot Springs, Arkansas. *National Emblem*, (Bagley, arr. Siebert), *Star Spangled Banner* (arr. Himes), *Sousa on Parade* (arr. Wright), *Arkansas Pearl Harbor Survivor March* (Rico Belotti), *A Sinatra Salute!* (arr. Eric Richards), *Mid All the Traffic* (arr. Ballantine), *Lightwalk* (Barrie Gott), *Quick March: Normandy Veterans* (North, arr. Bartlett), *West Side Story Selection* (Sondheim & Bernstein, arr. Wright), *76 Trombones* (Willson, arr. Duthoit), *Solemn Overture 1812* (Tchaikovsky, arr. Wright), *God Bless the USA* (Greenwood, arr. Helm).

July 13, 2006. Arkansas Tech University Band Camp, Russellville, Arkansas. *Star Spangled Banner* (arr. Himes), *Aspects of Praise*, Mvts I & II (Himes), *Arkansas Pearl Harbor Survivor March* (Rico Belotti), *A Sinatra Salute!* (arr. Eric Richards), *Mid All the Traffic* (arr. Ballantine), *Sousa on Parade* (arr. Wright), *Lightwalk* (Barrie Gott), *Stars and Stripes Forever* (Sousa, arr. Sparke), *Sosban Fach* (arr. Gareth Wood), *Emblem of Freedom* (King, arr. Broadbent).

August 13, 2006. Immanuel Baptist Church, Little Rock, Arkansas. *Star Spangled Banner* (arr. Himes), *Swingtime Religion* (Barrie Gott), *Jupiter, from "The Planets"* (Holst, arr. Lancaster), *Summertime* (Gershwin, arr. Hopkinson; Robert Herring soloist), *Go Down Moses* (arr. Ballantine), *Gospel Train* (Barrie Gott), *Flying*

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Mallets (Rieks van der Velde; Richard Stein soloist), *Shall We Gather?* (arr. Ballantine), *Li'l Darlin'* (Hefti, arr. Sparke; Richard Tackett soloist), *Up Yonder* (Barrie Gott), *Just A Closer Walk With Thee* (arr. Geldard), *Lightwalk* (Barrie Gott), *When The Saints Go Marching In* (Goff Richards).

October 8, 2006. Immanuel Baptist Church, Little Rock, Arkansas. *Star Spangled Banner* (arr. Himes), *March: Montreal Citadel* (Norman Audoire), *March Triomphale* (Karg-Elert, arr. Himes; Lyndon Finney organist), *Jesu, Joy of Man's Desiring* (Bach, arr. Sparke; Lyndon Finney organist), *Excursions* (Bruce Broughton; Dr. Jim Buckner trumpet soloist), *March of the Cobblers* (Barratt & Siebert), *Aspects of Praise*, Mvt IV (Himes), *Share My Yoke* (Webb, arr. Bosanko; Dr. Jim Buckner cornet soloist), *Floral Dance* (Moss, arr. Broadbent), *The Bombasto* (Farrar, arr. Thorne), *The Lost Chord* (Sullivan, arr. Langford, Lyndon Finney organist), *Toccata in D Minor* (Bach, arr. Farr, Lyndon Finney organist), *Stars and Stripes Forever* (Sousa, arr. Sparke).

November 19, 2006. Immanuel Baptist Church, Little Rock, Arkansas. *The Star*

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Spangled Banner (arr. Himes), *Swingtime Religion* (Gott), *Simple Gifts* (arr. Richards), *Share My Yoke* (Webb, arr. Bosanko – Addison Anderson, cornet soloist), *Pirates of the Caribbean* (Badelt, arr. Fraser), *Bring Him Home* (Schonberg, arr. Wilkinson), *Cartoon Classics* (arr. Duncan), *I Wan'na Be Like You*, (Sherman, arr. Fernie – Paul Taylor, Bass Trombone soloist), *A Special Place* (Richards), *Flying Mallets* (van der Velde – Rick Stein, Keyboard soloist, Ronald McDonald triangle soloist), *Bless This House* (Taylor and Brahe), *The Circle of Life* (John/Rice, arr. Harper).

CHICAGO BRASS BAND, COLIN HOLMAN, CONDUCTOR

October 26, 2006; Oak Park River Forest High School, Oak Park Illinois, and November 9, 2006; Schaumburg High School, Schaumburg, Illinois. *Flying the Breeze* (Sparke), *Labour and Love* (Fletcher), *Prescott Poem* (Fennell – Brad Say, euphonium soloist), *Hot Toddy* (arr. Geldard – Jay Cohen, cornet soloist), *Flight of the Bumble Bee* (Rimsky Korsakov – Daniel Heffner, xylophone soloist), *Paganini Variations* (Wilby).

GEORGIA BRASS BAND, JOE JOHNSON, CONDUCTOR.

October 8, 2006. Chamblee First United Methodist Church, Chamblee, Georgia. *Death or Glory* (R.B. Hall), *Celebration* (Leslie Condon), *Over the Rainbow* (Arlen & Harburg – Mark Williamson, tenor horn solo), *March of the Cobblers* (Edrich Siebert), *Angelus* (arr. Eric Ball), *In Memoriam from Royal Parks* (George Lloyd), *Theme from Braveheart* (James Horner, arr. Darrol Barry), *Harlem Rag March* (Tom Turpin, arr. Alan Fernie), *Malagueña* (Ernesto Lecuona, arr. Mark Freeh), *Amparito Roca* (Jaime Texidor, arr. Aubrey Winter), *William Tell Overture* (Rossini, arr. Dean Goffin), *The Irish Blessing* (Joyce Bacak, arr. Stephen Bradnum).

November 11, 2006. Schwartz Center for the Performing Arts, Atlanta, Georgia. *Summon the Heroes* (John Williams, arr. Philip Sparke), *Concertpiece for Cornet* (James Curnow – Mark Clodfelter, trumpet solo), *William Tell Overture* (Rossini, arr. Dean Goffin), *Concerto for Trumpet* (Alexander Arutunian, arr. Michael Antrobus – Vince DiMartino, trumpet solo), *Bugler's Holiday* (Leroy Anderson, arr. Ralph

Barsotti – Mark Clodfelter, Vince DiMartino, Michael Anderson, trumpet trio).

November 16, 2006. Falany Performing Arts Center, Waleska, Georgia. Joe Johnson & Christopher Priest, conductors. *Bridgewater Intrada* (Kenneth Downie), *March Militaire Française* (Saint-Saëns, arr. Michael Kenyon), *Concertpiece for Cornet* (James Curnow – Paul Poovey, cornet solo), *Rhapsody on The Isle of Mull* (Kenneth Downie), *Princethorpe Variations* (Kenneth Downie), *Able* (William Turkington, arr. William Himes), *Over the Rainbow* (Arlen & Harburg – Mark Williamson, tenor horn solo), *Harlem Rag March* (Tom Turpin, arr. Alan Fernie), *Celebration* (Leslie Condon), *The Irish Blessing* (Joyce Bacak, arr. Stephen Bradnum).

NEW ENGLAND BRASS BAND, DOUGLAS YEO, MUSIC DIRECTOR.

October 22, 2006, Symphony Hall, Boston, Massachusetts. *Fanfare from Occasion* (Edward Gregson), *Simple Gifts* (arr. Goff Richards), *Hometown Miniatures* (Drew Fennell), *Bess, You Is My Woman Now* (Gershwin, arr. Adrian Drover – Terry Everson, cornet solo), *March: Rhode Island* (Lloyd Reslow), *Liberty Fanfare* (John Williams, arr. Steve Sykes – Keith Lockhart, guest conductor).

November 19, 2006. First Parish Church, Westwood, Massachusetts. *Fanfare and Star Spangled Banner* (arr. Erik Leidzén), *Praise to the Lord, the Almighty* (arr. Gary Bricault/Nigel Horne), *The British Grenadiers* (arr. Gordon Langford), *Deep Inside the Sacred Temple* (George Bizet, arr. Keith Wilkinson – Leif Reslow and John Procter, euphonium duet), *Hometown Miniatures* (Drew Fennell), *Shenandoah* (arr. Ballantine), *Simple Gifts* (arr. Goff Richards), *African Funk* (Alan Fernie), *Fanfare from "Occasion"* (Edward Gregson), *Jerusalem* (Parry, arr. Herbert), *Bess, You Is My Woman Now* (George Gershwin, arr. Adrian Drover – Terry Everson, cornet solo), *Liberty Fanfare* (John Williams, arr. Steve Sykes), *Holy, Holy, Holy* (arr. James Curnow), *Il est ne* (arr. Kevin Norbury), *March: Rhode Island* (Lloyd Reslow).

December 3, 2006. First Congregational Church, Wilmington, Massachusetts. December 10, 2006. Old Orchard Beach, Maine. December 16, 2006. Free Christian Church, North Andover, Massachusetts. *The Carolers* (Richard Holz), *The Spirit of Christmas* (Peter Graham), *Il est ne* (Kevin Norbury), *Infant Holy* (Robert

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Redhead – Leif Reslow, euphonium solo), *Yule Dance* (Philip Harper), *Christmas Bells Are Ringing* (Alfred Burt, arr. Stephen Bulla), *African Funk* (Alan Fernie), *Feliz Navidad* (José Feliciano, arr. Dorothy Gates), *Ding Dong, Merrily on High* (arr. Douglas Court – Terry Everson, cornet solo), *Coventry Carol* (Ian Bartram), *In Dulci Jubilo* (Terry Everson), *A Christmas Fantasy* (Gordon Langford), *Sing-a-long-a-Christmas* (arr. Ralph Pearce), *The Christmas Song* (Torme and Wells, arr. Philip Sparke).

JAMES MADISON UNIVERSITY BRASS BAND, KEVIN STEES, CONDUCTOR.

October 10, 2006. James Madison University, Harrisonburg, Virginia. *Summon the Dragon* (Peter Graham), *Song and Dance* (Philip Sparke - James Kluesner, trumpet solo), *Hine e Hine* (arr. Peter Graham), *Zimba Zamba* (Goff Richards - Carolyn Trowbridge, marimba solo), *Variations on 'Laudate Dominum'* (Edward Gregson), *The Cossack* (William Rimmer), *Theme from "Schindler's List"* (John Williams, arr. Jan de Haan), *Music of the Spheres* (Philip Sparke).

November 3, 2006. Park View Mennonite Church, Harrisonburg, Virginia. *Summon the Dragon* (Peter Graham), *Hine e Hine* (arr. Peter Graham), *Song and Dance* (Philip Sparke - James Kluesner, trumpet solo), *The Swan* (Camille Saint-Saens, arr. Howard Snell - Kevin Elkins, baritone solo), *Zimba Zamba* (Goff Richards - Carolyn Trowbridge, marimba solo), *Variations on 'Laudate Dominum'* (Edward Gregson), *The Cossack* (William Rimmer), *Theme from "Schindler's List"* (John Williams, arr. Jan de Haan), *Music of the Spheres* (Philip Sparke).

November 5, 2006. Massanutten Presbyterian Church, Penn Laird, Virginia. November 12, 2006. Bridgewater Church of the Brethren, Bridgewater, Virginia. November 16, 2006. Virginia Music Educators Association Conference, The Homestead, Hot Springs, Virginia. *Intrada "Ein Feste Burg"* (Ray Farr), *Mercury* (Jan Van der Roost), *Coventry Variations* (Bramwell Tovey), *Hymn for Diana* (Joseph Turrin), *Call of the Cossacks* (Peter Graham – Tim Rumsey, cornet solo, Susan Allen, flugel horn solo, Andrew Lankford, trombone solo, Jeff Carriker, euphonium solo, Michael Over-



Brass Band of Central Florida, Michael Garasi, conductor
Winner, U. S. Open Brass Band Championships

man, xylophone solo), *Reunion and Finale from Gettysburg* (Randy Edleman, arr. Andrew Duncan).

December 7, 2006. James Madison University, Harrisonburg, Virginia. *Washington Grays* (Claudio S. Grafulla, arr. James Curnow), *Concerto for Baritone and Band* (Andrew Duncan – Katrina Marzella, baritone solo), *Extreme Make-Over* (Johan de Meij), *Russian Sailors Dance* (Reinhold Gliere, arr. James Gourlay), *Jenny Jones* (William Rimmer, arr. G. Hawkins – Katrina Marzella, baritone solo), *Meiso* (John Golland – Rachel Hockenberry, horn solo, Katrina Marzella, baritone solo), *Gaelforce* (Peter Graham), *Pantomime* (Philip Sparke – Katrina Marzella, baritone solo), *Slaughter on 10th Avenue* (Richard Rodgers, arr. Sandy Smith). ♣

RETROSPECTIVE: THE U.S. OPEN BRASS BAND CHAMPIONSHIPS

By Michael Boo

Since its founding four years ago, the U.S. Open Brass Band Championships has developed from a hope and a prayer to a must-attend event attracting worldwide attention from established brass band aficionados and curious new fans alike.

This year's event – held on Saturday, November 4, 2006 at St. Viator High School in Arlington Heights, Illinois, a near northwest suburb of Chicago – brought together eight bands from seven states and England to celebrate the activity in a manner that united all in a common bond of the love of music making even though each band was competing for points



and prestige.

As evidenced by the interaction of the various bands members at the rewards banquet in the evening, the U.S. Open, conceived by Prairie Brass Band director Dallas Niermeyer and organized by Band President Clark Niermeyer and members of the band, is more about spreading the gospel of the joy of brass bands and less about who finishes where.

As an entertainment value, the U.S. Open is unparalleled in the great Midwest, bringing a little bit of the fabled activity from England across the Atlantic and demonstrating to all attending why every year generates new brass bands around the country. BBC 2's Frank Renton once again hosted the event. A walking *Grove's Dictionary of Music*, Frank extemporaneously added a compendium of musical information about the activity and each musical selection throughout the day, making each performance all the more meaningful.

Each band was judged by Alan Morrison, famed champion Principal Cornet with England's Brighouse and Rastrick Band, Curtis Metcalf, world-traveling euphonium soloist and Head of Music at Canada's Pickering College, and John Bell, Professor of Music and Director of Bands at Southern Illinois University—Edwardsville. Joe Courtney adjudicated Timing and Penalties.

Bands were judged in two categories, music and entertainment, focusing on the positive qualities of each performance rather than the

Eric Yates, Prairie Brass Band

Best Cornet of the Day, U. S. Open Brass Band Championships



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simple recording of technical errors. In addition to presenting a Most Entertaining award based solely on the scores in the Entertainment caption, the judges were charged with selecting the band that offered the Best Performance of a March, the Best Featured Solo and Best Original Composition or Arrangement.

In addition, the event was punctuated by a few busker performances, solos or ensembles between the bands that were judged by a mystery judge somewhere in the audience, the winner to receive whatever money was collected in a top hat at the front of the auditorium.

During the day, several brass exhibitors filled the concession area at the U.S. Open Marketplace, demonstrating the latest in fine brass instruments.

Each band drew for position...the line-up wasn't determined until all the bands got into town.

The event started with a bugle call from Arlington Park Race Track bugler Bonnie Brown, heard each year by countless race enthusiasts in the host town's premiere tourist attraction just before the horses spring out of the gate.

The first band to perform was Motor City Brass Band from Detroit, directed by Craig Strain who also arranged all but the band's first piece. A witch-attired narrator spun a tale of spooky happenings, connecting the musical selections.

Denis Wright's *Tam O'Shanter's Ride* was a programmatic musical travelogue through the legends of a story teller, furious one moment, lyrical the next. John Williams' *Battle of the Heroes* (from the *Star Wars* series) presented a clash of titans fighting for dominance of their world, providing a palpable sense of impending doom that would envelope all if the wrong party was to win.

When one thinks of British brass bands, one normally doesn't consider Bare Naked La-

dies during the same thought process, but *Grimm Grinnin' Ghosts* broke that perception. The band was backed up by a sort of "Greek chorus," a vocalization of ghosts coming out to socialize. Michael Jackson's *Thriller* and *Ease on Down the Road* from "The Wiz" wrapped up the tale, the last tune utilizing a swing brass quintet.

"4 Coins from the Fountain" was the name of the busker ensemble from Fountain City Brass Band featuring four cornetists with piano accompaniment performing *The New Carnival of Venice*.

Directed by James A. Kurschner, Sheldon Theatre Brass Band is the resident performing ensemble for its namesake in Red Wing, Minnesota. The soaring cornet lines of Bruce Broughton's driving march *Harlequin* were beautifully contrasted by the English folk song, *My Love is Like a Red, Red Rose*, arranged by Adrian Drover, a trombonist in Maynard Ferguson's big band during the 1960's and early 1970's. A lovely trombone solo in a sort of Glenn Miller ballad style was presented in a heart-wrenching fashion by Bruce Alpern.

Suite from Porgy and Bess included *It Ain't*

Necessarily So, Bess, You is My Woman Now and *I'm on My Way*, the middle selection of the Gershwin classic featuring a euphonium solo by Brian Borovsky that generated the sensation of floating on a cloud. J. Fucik's *Florentiner March* was delivered with a delightful lightness in the body of the march, demonstrating the brass band's ability to turn up the heat and turn it down as well.

An arrangement of *Take the 'A' Train* commenced with the sounds of a train building up steam and speed before slipping into the immortal jazz theme everyone loves. *Norwegian Dance*, by Norwegian composer Torstein Aagaard-Nilsen, had sort of a syncopated *Caravan* feel, with lots of nestling of disparate rhythmic noodling united to create a percolating pulse.

Milwaukee Festival Brass Band, directed by Patricia D. Backhaus, featured a show of brass band classics, starting with an adaptation of the sacred melody, *Nettleton*. William Rimmer has long been one of the most-played composers of classic brass band music. His *Hailstorm* provided euphonium player Dale Meyer with many arpeggiated chords and double-tonguing

acrobatics.

The music of the recently departed Sir Malcolm Arnold has a distinctive sound that melds silky chordal accompaniment with an almost impish manipulation of rhythm. His *A Little Suite – Prelude, Siciliano, Rondo* captured those qualities perfectly in the hands of the band.

R.B. Hall's *Death or Glory* is one of the greatest marches by the American brass band composer often mistaken – according to emcee Frank Renton – for being English due to his sensitivity to the brass band sound, infused with an enduring British swagger. William Gordon's *Chariots* was inspired by the sounds of brass ensembles like those of the Salvation Army, combining *Ride the Chariot in the Morning* with *Swing Low, Sweet Chariot*.

Prairie Brass Buskers, "The PBB All Stars Plus 1", brought out a brass septet with drums to play the *Theme from Jeeves in Wooster*. This was followed by "Twisted Streel," the buskers tuba quartet from Fountain City Brass Band, which played *The Lord's Prayer*, stunningly haunting in its rich sonorities, and *Barber of Seville*. Getting four tubas to simultaneously tongue like nimble cornets is quite an accomplishment and the dual between the two E-flat tubas and the two BB-flat tubas for king of the hill supremacy was quite a jaw-dropper.

The Brass Band of Central Florida entered the festival as two-time defending champion. Under the baton of Michael J. Garasi, (who also arranged three of the works performed), the band opened its presentation with Aaron Copland's *Fanfare for the Common Man*, the bravado of the iconic brass lines transcendently soaring off the stage and becoming embedded in the auditorium walls.

Gordon Goodwin's *Sing, Sang, Sung* took on the golden age of swing, the band presenting itself in a stage band configuration. The sound of the wailing mellophones fooled one to wonder from where the sound of the saxophones was emanating. One is encouraged to buy the festival CD (see the festival website at the end of this article) just for this piece alone. *The Prayer* (from the film "The Quest for Camelot"), by David Foster and Carol Bayer Sager, featured a quartet of brass "singing" through their horns as emotionally charged as any duet of star vocalists.

Jaguar (Coventry) Band, Dave Lea, conductor, at the awards banquet
Second Place and Best Performance of a March, U. S. Open Brass Band Championships



Funiculi-Funicula Rhapsody, based on the popular theme by Luigi Denza, was a fantasia springing forth from a number of different symphonic treatments that reinvented the tune. Henry Fillmore's *Rolling Thunder*, arranged by Gail Robertson, the band's principal euphonium, risked busting both the fingers and the lips, its blazing, quick-paced runaway circus-sounding melody threatening to activate the smoke detectors on the stage.

Two weeks after the U.S. Open, the band was to cross the Atlantic to become the first American band to compete in the prestigious Brass in Concert entertainment contest in Gateshead, England.

The host Prairie Brass Band, led by Dallas Niermeyer, started its segment with Torstein Aagaard-Nilsen's *Introduction*, a flurry of musical fireworks, constantly rumbling trill-like figures and blistering runs. Eugene Damare's *Pandora* allowed cornetist Eric Yates to shine with an intricate display of technique and style.

The lightly spirited T.J. Powell march, *The Contester*, followed and led into Howard Dietz's

You and the Night and the Music. After a brief, subdued intro, the piece kicked into high gear with a pulsating Latin beat underneath that belied the mellow theme that hovered above.

John Williams' *Theme from 'Far and Away'* commenced with a beautifully elegiac statement of the movie's main theme, cascading into the propulsive nervousness of the more adventuresome film score themes, capturing the spirit of the western settlers. Orchestral colors were so vibrant, one had to remind themselves that there were no woodwinds or strings to be found in a brass band.

"The Spinal Tap" buskers from the Brass Band of Central Florida offered a brass quintet with drums, performing a rock medley from the 1960s.

The Eastern Iowa Brass Band, directed by Earle W. Dickinson, started with Michail Glinka's *Overture to Russlan & Ludmilla*, replete with a continuous series of quick, vicious runs. *You Raise Me Up*, made famous by Bette Midler, was introduced as an inspirational song often used as a tribute to the heroes and victims of

9/11...quite the sensitive tearjerker.

James Anderson's "Goldcrest" is a march most Sunday school pupils would recognize as *I've Got the Joy...* Irving Berlin's *Puttin' on the Ritz* replicated a record player skipping and then slowing down until it stopped, then revving back up again and ending with the director getting "stuck" on the final phrase.

George Hamilton Green was the most famous xylophonist of the early 20th Century. His *Xylophenia* was humorously presented with a miffed drummer annoyed at the xylophone soloist getting all the credit, followed by a duet of competing duck calls. This was topped off by Bill Whelan's *Riverdance*, a collection of contemporary multi-metered Irish moods from the popular touring theatrical production, finishing off with a feverishly-paced ending.

Jaguar Coventry Brass Band buskers presented *Who's Good, Who's Bad, and Who's Merely Ugly?*, based on the music of Ennio Morricone for the movie, "The Good, the Bad, and the Ugly." Starting with performers scattered around the



U.S. Open Brass Band Championships November 4, 2006 Official Scores

Overall Score

BAND	DRAW	TIMING		MUSIC								ENTERTAINMENT						TOTAL			
		Time	Pen.	Morrison		Metcalf		Bell		Music Total		Morrison		Metcalf		Bell		Ent. Total		Score	Rank
Brass Band of Central Florida	4	20:44		93	2	95	1	96	1	284	1	22	1	24	3	22	3	68	2	352	1
Jaguar (Coventry) Band	8	19:40		95	1	94	2	94	2	283	2	21	3	24	3	23	2	68	2	351	2
Fountain City Brass Band	7	23:30		92	3	92	3	92	3	276	3	22	1	25	1	24	1	71	1	347	3
Prairie Brass Band	5	23:15		90	4	92	3	92	3	274	4	19	6	23	5	20	4	62	5	336	4
Eastern Iowa Brass Band	6	26:23	2	89	5	89	5	90	5	268	5	21	3	25	1	19	5	65	4	331	5
Motor City Brass Band	1	23:30		88	6	82	7	86	6	256	7	20	5	20	6	18	6	58	6	314	6
Sheldon Theatre Brass Band	2	24:51		87	7	86	6	84	7	257	6	17	7	18	7	16	7	51	7	308	7
Milwaukee Festival Brass	3	21:19		86	8	81	8	80	8	247	8	16	8	17	8	14	8	47	8	294	8

Most Entertaining <small>(Based on Ent. scores from above)</small> <small>Sponsored by Sam Ash</small> Fountain City Brass Band
Best Performance of a March Jaguar (Coventry)

Best Featured Solo <small>Sponsored by Smith-Watkins</small> Nate Gay, Euphonium Fountain City <i>Euphonium Concerto</i>
Best Original Composition or Arrangement Lee Harrelson Land of Make Believe

theater, a water pistol fight broke out between a theatrical cornetist dual, one dressed as a cowboy and the other wrapped in a serape, the two antagonists playing up the opposing sides of the movie and backed up by a brass quintet and drummer.

Fountain City Brass Band, directed by Dr. Jason Rinehart, opened their part of the festival with the most unique production of the day, a theatrical take on Chuck Mangione's *Land of Make Believe*, arranged by Lee Harrelson, who plays euphonium in the band. Lots of play-acting contributed to a charming, whimsical presentation that required all members to memorize their music so they could move about the chairless stage, dance and present changing theatrical poses. The piece oozed a child-like sense of wonder and fun.

William Rimmer's *Ravenswood* aptly demonstrated that the band could also pull off traditional British brass band music. Euphonium soloist Nate Gay breathlessly knocked off a stunning flurry of sextuplet runs that seemed to never run out of steam in Vladimir Cosma's *Euphonium Concerto – III. Finale Ciocoso*.

William Himes, bandmaster of the Chicago Staff Band of the Salvation Army, arranged a superlative interpretation of *Amazing Grace*, its atmospheric ambiance building to a glorious release of energy, like clouds opening up on a cloudy day to reveal the sun and blue skies. All nine cornets came to the fore for Leroy Anderson's *Buglers' Holiday*, the presentation concluding with the searing, intense crescendo build of *March from Pines of Rome*, more commonly known as *Pines of the Appian Way*.

Marty Grossman, a busker marimbist from Prairie Brass Band, concluded the buskers presentations with a dazzling four-mallet contemporary marimba solo.

Coming all the way from England, the Jaguar Coventry Brass Band, under the baton of Dave Lea, showed off the British brass band concept of sound, so different from American bands and so refined. It's just...well...oh-so-British, with a resonance that seems to reverberate through an auditorium after cut-offs.

Dinicu's *Hora Staccato* impressed with its astounding cornet flourishes that should not be possible in such unison precision, defying expectations of how tongues and fingers could work in overdrive with such meticulousness.

Eric Ball's Point of View...

“

When we look out upon the world, we don't need to be told that mankind needs much more of peace and goodwill than is at present manifest. We wonder almost hopelessly what we can do about it, and then too often turn away from the problem.

The fact is that we can do something about it, as it affects our own lives and those around us. Perhaps we need a little more peace in our hearts and homes, and even a little more goodwill in the brass band movement! It would be a start, anyhow; and who knows to where such an influence would spread. Great world-shaking events have often stemmed from small groups of sincere people.

Enjoy the Christmas carols this year, whether as a player, singer or listener. You are carrying on a tradition commenced by angels.”

—Reprinted from “*Eric Ball: His Words and His Wisdom*” compiled by Peter Cooke. 1992, Egon Publishers. Used with permission.

R.B. Hall's *The New Colonial March* confirmed the band's tremendous control of dynamics, then walloped the audience with a “pow” that was felt as much as it was heard. The flugelhorn stylings of Andrew Bates lit up Cole Porter's *I've Got You Under My Skin*, the mid-voice chords of the band creating a sustained organ effect.

Kenneth Downie is a Salvation Army bandmaster, a member of a group of dedicated musicians that has contributed much to the brass band movement. His *In Perfect Peace* was like listening to a large church choir sing a hymn of reflection. The band dazed the audience with Tchaikovsky's *Finale from Symphony No. 4*, about as emphatic a work to pull an audience out of their seats as there is. Fast and furious, the band's tempo was like a bullet flying through the stratosphere, slicing the air like a hot knife going through soft butter. A humorous encore of the theme from *Hawaii Five-O* put a further exclamation mark on the production.

At the evening awards ceremony, emcee Frank Renton presented the Best Busker award of \$75 (the amount given by the audience and collected in the top hat in the front of the auditorium) to the ensemble from Jaguar Coventry Brass Band.

The results for the brass band championship showed that the competition at the top was extremely close, with the Brass Band of Central Florida winning its third U.S. Open Grand Championship in a row and a prize of \$1000.00, sponsored by Buffet Crampon. BBCF won by just one point (352 to 351) over Jaguar Coventry Brass Band, who won the Second Place trophy and a prize of \$250.00.

Fountain City Brass Band came in third with 347 points and won the Most Entertaining Band Award and a prize of \$500.00, sponsored by Sam Ash Music. Jaguar Coventry won the Best Performance of a March award and \$250.00, sponsored by Smith-Watkins. Honors for Best Featured Soloist and \$250, sponsored by Smith-Watkins, went to Nate Gary, Eupho-

nium soloist with Fountain City. The honors for Best New Arrangement or Composition for Brass Band went to Lee Harrelson of Fountain City for his arrangement of "Land of Make Believe."

New this year was the Best Cornet Player of the Day award, presented to Eric Yates from Prairie Brass Band. He went home with a custom-built Courtois cornet engraved with the words, "U.S. Open – Best Cornet – 2006," sponsored by Buffet Crampon.

Jaguar Coventry Brass Band director Dave Lea was asked what he thought of the U.S. Open Brass Band Championship. He replied, "I came last year to observe after being invited to see if we would like to take part. We liked what we saw. While here, we're doing a joint concert with the Metropolis Youth Symphony and will hopefully have some free time in Chicago. I heard most of the other bands. It's very interesting to see how far it's moved on in twelve months. Some of the musical standards are much improved, such as technique."

Dave was asked to tell us a little about his band. He responded, "We were sponsored by Rolls-

Royce, then in 2002, Jaguar took us over. We're attached to their public relations department. We do a series of concerts for them, maybe 18 a year. We also play at various other functions and dinners and have a fanfare trumpet team we use at certain functions. If you're going to be a band person in England, you either do it completely or not at all. It takes a lot of commitment. It's expensive for UK bands to come this way, but it's rewarding. Coming to this side of the pond shows what British brass bands are about.

"We've been very well looked after and love the hospitality. It's been a pleasing experience and we've had a good time. We would recommend other British brass bands to come over here."

John Bell judged his first U.S. Open this year. He claimed, "The commitment of the musicians to their craft and the seriousness they brought to their performances displayed some amazing musical and technical prowess across the board. There is a little bit of difference in the approach of brass between the U.S. and Britain, though great brass playing is great brass playing."

Stewart Hay is an alto horn player in Motor City Brass Band. He moved from England in 1987 and has been playing in brass bands since 1954.

Here's what he had to say. "I missed brass bands tremendously. In 1996, I saw an ad that the founder of Motor City put the paper about starting the brass band. In 1992 I was working on contract for Ford Motor Company and was sent to Toronto on business and played there with the Weston Silver Band. I said there were no brass bands in America and someone told me about the Salvation Army bands. There was a Salvation Army band less than a mile from where I lived and I never knew they existed.

"I always wanted to see the American brass band movement evolve into what they have in Europe. It's happening in different dimensions, but it's all good. It's less traditional here than is the European system, but the influence of American bands is now evident in Europe. We're exporting swing, big band and American pop music from not only stage and screen, but also from our many interesting cultures across this country. Each culture has its own musical forms."

The three music judges each offered brief comments at the podium. Alan Morrison stated, "I haven't been here for two years and it's interesting to compare the bands to two years ago. The quality has gone through the roof. The general standards are much higher." Curtis Metcalf said, "I have no idea how you're going to take it to the next level, because I was quite entertained today." John Bell concluded with, "It was a thrill to hear the phrasing and the technique. You're all to be congratulated."

The U.S. Brass Band Championship will continue to be held the second weekend in November. For more information on previous year's U.S. Brass Band Championship events and future events, check out the festival website at: www.usopenbrass.org

Michael Boo writes extensively for Drum Corps International, creating text for program books, CD and DVD liner notes and content on www.DCI.org. He also writes for BOA (Bands of America) and WGI (Winter Guard International). His many contributions to such activities have resulted in him being dubbed "The Pen of Pageantry." He can be reached at boomike@aol.com.

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ENTRANCE RAMP: FOCUS ON YOUTH BANDS

By Tony Granados

It is time! It is time that the secret be told. The secret is: the wonderful medium known as the British style brass band. I have been asked by the editor of *The Brass Band Bridge* to write a regular column that helps bring attention to young musicians and brass banding. This is a task that I was excited to help with since I firmly believe that youth bands are a wonderful activity. As I start my seventh year as the Director of the Triangle Youth Brass Band, I have discovered many things that may or may not be surprising about youth bands. 1) Kids love playing all of the time, without strings and woodwinds. 2) Kids love the challenge of always having the horn on their face. 3) Learning to read the music is easier for children than it is for adults. 4) There is an enthusiasm with our young players that is inspiring. There are many other discoveries I have come across that reinforce my passion to continue working and building opportunities for young brass players to be involved in brass banding.

Currently, the few youth bands that are known about are extra-curricular and follow a schedule similar to the adult brass bands. Most youth bands, fortunately, have some sort of affiliation with an adult band that acts as a parent to see the fledglings grow. The organizations that have invested in this surely see the results of their efforts and are proud and excited about what is happening. I am frequently contacted by people who are looking for advice about starting a youth band, and I am happy to offer any assistance I can give. I find myself in awe over what the All-Star Brass from Columbus, Ohio has been able to sustain for so long. I am impressed with how fast the Cincinnati Honors Brass have grown and the power of their sound. These are the groups that are the foundation of the youth bands in NABBA. As an organization, we can use them as exemplary models of what youth bands should be, and to help and encourage many more bands into existence. The future growth of the organization can start young.

I will look to spotlight some youth bands that are already finding success and explore what they are doing to make it work. Perhaps this information will be helpful in exploring the options for youth banding in your area. Maybe it will simply answer things you just wanted to know. Youth bands are unique, so let's look forward to talking more about them in upcoming issues of *The Brass Band Bridge*. ♣

COMPACT DISC

REVIEWS

Ronald Holz, Compact Disc Reviews Editor.

Reviewed in alphabetical order by title. Reviews in this issue are by Ronald Holz (RH) and Douglas Yeo (DY)

Cool. Reg Vardy Band (Ray Farr), with Solo-

ists Natalie Farr, Vocal; Mark Nightingale, Trombone; Steve Waterman, Trumpet. Sforza Music. SPZ 132. TT 58:20. Program (All Arrangements by Ray Farr): *(It's Just) Talk* (Metheny); *Minuano* (Metheny & Mays); *Girl Talk* (Hefti); Vocal Solo - *On My Own* (Schonberg); *I Say a Little Prayer* (Bacharach); *The First Circle* (Metheny & Mays); *You Raise Me Up* (Lovland); *The Cup of Life* (Rosa); *We've Only Just Begun* (Williams & Nichols); *Recado Bossa Nova* (Antonio & Ferreira); Vocal Solo - *Over the Rainbow* (Arlen); *Like Always* (Ramos); *Schindler's List* (Williams); *A Taste of Honey* (Scott & Marlow); *Alabama Bound* (Traditional).

Reg Vardy Band, formerly Ever Ready Band, hails from Durham, the cathedral town in northeast England, where their director, internationally recognized composer and arranger Ray Farr serves on the music faculty at the University of Durham. Farr has arranged all titles on this disc and his focus is decidedly on jazz and popular genres, something Farr declares in his disc notes was a calculated decision meant to balance recent, 'serious' programs by the

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band. Among the compelling charts included in this 15-song program are those based on the music of jazz guitarist Pat Metheny. While I would not have thought hits like *(It's Just) Talk* or *First Circle* would translate well to the British brass band—it is hard enough to work them in a big band setting—Farr is able, with the help of several fine guest soloists, to pull it off. Trombonist Mark Nightingale and trumpeter Steve Waterman, about whom we are not told anything substantive in the notes, deliver solid, driving solos throughout the program, adding a great deal of credibility to the project and to Farr's arrangements. Reg Vardy is in fine form as well so the disc becomes an excellent resource for conductors and bands looking for some new arrangements in these styles. While I usually do not enjoy some kinds of vocal solos with brass band accompaniment, Natalie Farr also sings well and with conviction on several hit tunes as a review of the program will show. Having soloists with improvisational skill could be an advantage with several of these tunes but should not prove a stumbling block if that is not the case. Most of the arrangements are in the three to four minute range, only one tune being extended, through solos, to any great length. NABBA bands and members will find this disc to be both a solid resource for music and a very pleasurable listening experience. (RH)

Crown of Heaven. USA Southern Territorial Band (Richard E. Holz). USA South. CRD 068. 49:03. Program: *Cause for Celebration* (William Himes); *Caelum Corona [Crown of Heaven]* (Stephen Bulla); Soprano Cornet Solo – *The Higher Plane* (Stephen Bulla), Soloist Noel Morris; *St. Columba* (Keith Griffin); Euphonium/Tuba Duet – *Mansion Heir* (Stephen Bulla), Soloists Tony Barrington (euphonium) and Andrew Barrington (tuba); *In The King's Service* (Erik Leidzén); *Sursum Corda [Lift Up Your Hearts]* (Brian Bowen); Cornet Solo – *I'd Rather Have Jesus* (arr. William Himes), Soloist Ian Anderson; *The King's Command* (Herbert Rive).

NABBA members will find many reasons to want to get acquainted with this recording. The Salvation Army's USA Southern Territorial Band (STB) will give the gala concert at NABBA XXV in Louisville's Brown Theatre on April 14, 2007. As such, this recording may well be a preview of what awaits us at that event. But other NABBA connections with this recording abound as well. The band's conductor, Richard

More *Blue Collar Band Director* Thoughts: An update from Lt. Col. Thomas Palmatier

After publication of *A Blue Collar Guide for the Brass Band Conductor* in Bridge issue #101, I received some wonderful suggestions from a number of readers which I quickly incorporated into a revised version, further increasing the number of “my” ideas. The article that appeared in the Bridge is actually an adaptation of a “living” paper called *A Guide for the Blue Collar Band Director*. I call this a “living” document because after nearly every rehearsal or concert I participate in or observe, after almost every book I read, and after every long plane flight with time to reflect, I go back and revise it. Readers can find the latest version of the paper at <http://bands.army.mil>. This site, **Army Bands Online**, includes a “Masterclass Online” that has many helpful articles on a variety of subjects from some of the leading musicians in the world. ☛

E. Holz, has been an adjudicator at the NABBA championship several times over the years. His brother, Ronald W. Holz (past president of NABBA and conductor of the Lexington Brass Band), provides program notes for the album (his involvement with the project led to my being assigned to do this review). Stephen Bulla, whose connections with NABBA are deep and legion (he is the composer of many works performed at NABBA contests including *Chorale and Toccata*, the Explorer section test piece for NABBA XXV, is a trombonist with the Spires Band and a NABBA contest adjudicator), and his wife, Randi (flugelhorn player with Spires Band) have, until recently, been members of the STB. Steve Bulla has three compositions on this disc and his brother, Phil Bulla, was the recording engineer and album editor.

Like other Territorial Bands, the USA Southern Territorial Band pulls from a diverse geographical area for its membership; in this case players from 15 states play in the band, representing some of the finest Salvation Army players in the southeast. Gathering together several weekends a year for special events, concerts and recording

sessions (the band recently returned from the Salvation Army's 15th Anniversary Congress in Russia), the STB was formed in 1927 and has been directed by Richard E. Holz since 1984. The fact that the band meets only occasionally was likely a factor in the relatively short length of this disc. One might have hoped for three or four more tracks to satisfy those who might see a CD that fails to crack the 50 minute mark as being a bit on the lean side.

As mentioned above, music by Stephen Bulla covers three tracks and, at 23 minutes, nearly half of the total time of the disc. Steve Bulla needs no introduction to readers of *The Brass Band Bridge*. His music surely appears on programs of nearly every brass band in the world and that is for good reason: he is a superb writer with a keen sense of his audience who offers rewarding challenges for his players. Bulla's signature work, *Images for Brass*, has appeared on NABBA championship programs several times (most recently by Spires and Roman Festival Brass Bands in 2006 and by New England Brass Band in 2004 as part of their winning Challenge section program). By fea-

turing Bulla's writing so prominently on their new disc, and using one of his pieces as the title for the album, the USA Southern Territorial Band pays well-deserved tribute to one of American banding's favorite sons.

The title track, *Caelum Corona (Crown of Heaven)*, evokes the turbulence of first century Rome and the considerable challenges facing the early church. The piece is a journey through three songs (including *But I know whom I have believed*) that bring the listener through struggles and ultimately to victory in the Christian life. The composer of *Images for Brass* is identifiable in the first bar (Bulla's homage to Miklós Rózsa is also evident – you can practically see the gladiators) and *Caelum Corona* shows depth of craft and knowledge of how to bring the best out of bandmen. At 8:55, it is the longest and most substantial piece on the disc and the USA Southern Territorial Band equips itself very well with some particularly fine solo playing from solo cornet and flugelhorn.

Stephen Bulla's other contributions to the album are solo works. His soprano cornet solo, *The Higher Plane*, dates from 1995 (it was recorded by Peter Roberts with Brass Band Buizingen several years ago). Taking its musical inspiration from the gospel song, *Higher Ground*, Bulla has created a romp for soprano cornet that exploits both the full range of the instrument as well as its lyrical qualities. Demands such as the wide interval leap at 1:20 will tax even the most accomplished player but Bulla's requirements are never gratuitous. Soloist Noel Morris bravely tackles this difficult work, and while one might wish for a somewhat more refined sound and approach, he puts *The Higher Plane* across supported by a sympathetic accompaniment from the band. *Mansion Heir* is a new work especially written for the father/son euphonium/e flat bass duo of Major Tony (principal euphonium of the STB) and Andrew Barrington (principal bass). I would not have thought this concept would work so well but in Bulla's skillful hands (aided by the excellent recorded sound of the soloists), it comes off quite nicely. It is refreshing to hear a substantial piece including a tuba solo that does not resort to the cheap humor that is often the hallmark of solos for the bottom brass. Bulla's counterpoint is skillful and it challenges the soloists – who step up in every way – as they work through this new addition to the repertoire. As one who is familiar with

much of Steve Bulla's brass band output over the years, it is exciting to see him explore some new musical language. Despite (not "in spite of") its unusual combination of soloists, *Mansion Heir* succeeds on every level.

The rest of the recording presents work of a diverse group of Salvation Army composers. Brian Bowen's *Sursum Corda (Lift Up Your Hearts)* is a fine treatment of the Welsh hymn tune *Hyfrodol*. It is a well-crafted theme and variations that features some fine playing from the band's horn and trombone sections in particular. William Himes' *Cause for Celebration*, a celebratory fanfare/overture (nearly five and one-half minutes long) on *Old Hundredth* explodes from the outset with echoes of his *Aspects of Praise* (the 2005 NABBA Challenge section test piece). The Irish tune, *St. Columba*, forms the basis of Keith Griffin's fine prelude of

BAND AND SOLO/ SMALL ENSEMBLE APPLICATIONS FOR THE NABBA XXV CHAMPIONSHIP (APRIL 13-14, 2007 – INDIANA UNIVERSITY SOUTHEAST AND LOUISVILLE, KENTUCKY) MUST BE POSTMARKED BY FEBRUARY 1, 2007. DETAILS AT NABBA.ORG

the same title. Simple and straightforward, it shows the STB at its sensitive best. Eric Leidzén's march *In The King's Service* reminds the listener of the creativity of one of the Salvation Army's most prolific and best-loved composers. The failure to include any of Leidzén's marches on the two Egon recordings, "Classic Marches of The Salvation Army" (Egon CD 101, CD 103) was a major oversight; the STB has done well to bring this fine march to listeners. Next to Leidzén's expert craft, Herbert Rive's march, *The King's Command*, impresses as something more fun to play than listen to but the band's low brasses certainly have opportunities to shine. Finally, the principal cornetist of the STB, Ian Anderson, gives us a lovely rendi-

tion of William Himes' fine arrangement of *I'd Rather Have Jesus*. George Beverly Shea set Rhea Miller's poem to music at a time when, as a young man, he was undergoing a personal crisis of confidence. The second verse begins, "I'd rather have Jesus than men's applause," and to hear a fine player like Ian Anderson play those words like he means it cannot fail to move. Richard Holz's interpretation is more understated than passionate but the band provides a sensitive accompaniment to Anderson's expressive playing.

If, as is the case with most "all star" groups that bring together diverse players from disparate places for only occasional meetings, the whole of the USA Southern Territorial Band does not always add up to the sum of its considerable parts, one can still deeply appreciate the dedication of its members who are unified in communicating a clear message of the Christian gospel through the selfless use of their musical talents. *Crown of Heaven* showcases earnest musical commitment that is at the core of Salvation Army music making. If this album succeeds it is because of the combination of some fine repertoire (especially the contributions by Bulla, Leidzén, Griffin and Himes) and fine players who have a shared sense of purpose. In this, the USA Southern Territorial Band is a model to all NABBA bands. We can look forward to the STB's upcoming concert at NABBA XXV in April 2007 where the band will also be joined by tenor horn soloist Sheona White (principal horn of the Yorkshire Building Society Band). She, along with the USA Southern Territorial Band, will certainly add another dimension to what promises to be a full and exciting weekend of brass band performances. (DY)

Heaven and Earth. Herb Bruce, Trombone Soloist, with The Canadian Staff Band (Brian Burditt) and other artists. Herbicide Records. TT 48:42. Program: *Scherzo for Trombone and Band* (Cheyne); *Jesus Is Love* (Richie—Alexander); *Beauty and the Beast* (Mencken—Gaston); *Layla* (Clapton—Bulla); *Herbispied* (Alexander); *Trombonology* (Dorsey—Larch); *Let the Beauty of Jesus* (Caryll—Broughton); *Lord, Lord, You Sure Been Good To Me* (Alexander); *On Holy Ground* (Davis—Broughton); *When You Wish Upon a Star* (Harline—Waddell); *Nesum Dorma* (Puccini—Pruyn).

Herb Bruce gathered a fine array of musicians and arrangers for this studio recording

that amply showcases his multifaceted talents. The main accompanying group, the Canadian Staff Band, recorded their accompaniments in Toronto (Ted Marshall, recording engineer). Bruce secured the services of three fine studio rhythm specialists for several tracks: guitarist Mark Speights; bassist Jay Mueller; drummer Patricia Dean. After several layers of studio mixing and mastering – from Florida to Los Angeles – including, I assume, Bruce's final solo renditions, the short, but engaging program provides much to be admired and enjoyed. I am not a fan of such layering techniques, but my hat goes off to those who put these cuts together. There is an immediacy, nonetheless, to most of the tunes, with the soloist usually upfront, the impression that of a cohesive series of performances. Only occasionally does this layering distract, however one might argue that in several cuts this layering allows for some excellent new balances and musical interpretation. What attracted me most in this program are several new compositions specially written for Bruce. Bruce is well known for his jazz and ballad style playing, but he also makes his mark as a legit concert soloist, most notably on Jim Cheyne's short, acerbic *Scherzo* that opens the disc in such a brilliant manner. Eric Alexander's *Herpsied: Variations on a Theme of Espionage* is the major work (nearly 10-minutes in length), and in it the composer embraces a solid Third Stream style, with whimsical usage of James Bond source material. Herb delivers the goods in his improvisations, and in his high-note 'soarings,' both on this tune and throughout the disc. Another highlight is Alexander's New Orleans-style—side-drum street beat and all—*Lord, Lord, You Sure Been Good To Me*. Here, Dean on drums, band trombones, and full ensemble set us up for a great plunger solo by Bruce—great fun! 'Spiritual to the Bone' bass trombonist Willis Howell makes a cameo appearance on another fine Alexander adaptation, *On Holy Ground*. Other great arrangers profiled include Bill Broughton, Steve Bulla, Ed Gaston, Terry Waddell, and Bill Pruyn, an impressive list. For further details on this soloist, these fine arrangements, and this recording, check out Bruce's website: HerbBruce.com or you can email him at herb@linkus.net (RH)

Heroes. The Household Troops Band (John Mott). SP&S. SPS CD 211. TT 76:58. Program: Fanfare—*To a God Like This* (Robinson); *True Courage* (Bearcroft); *A Pilgrim Song* (Rive); Cornet Solo—*Victorious* (Goffin), Soloist Carl Saunders; *Hymn to the Fallen*

(Williams/von der Woude); *Departed Heroes* (Coles); *Everlasting Hope* (Manners); *The Victors* (Drury); Trombone Solo—*This I Know* (Camsey), Soloist Andrew Newell; *Army of the Nile* (Alford); Euphonium Solo—*Compelled by Love* (Blyth), Soloist Keith Loxley; *Sweetest Name* (Cordner); *Heroes of the Faith* (Skinner); *Winchester Revival* (Downie); *The Lord Bless Thee and Keep Thee* (Bosanko/Ward).

The Household Troops Band draws its membership from outstanding Salvationist brass musicians from the United Kingdom Territory who provide volunteer service on special campaigns with this band, in addition to their weekly corps band responsibilities. Known for their 'spit and polish' outdoor marching and displays as well as for their aggressive playing, the HTB seeks to revive the dynamic

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spirit of the first Household Troops Band, which flourished in the late 1880s prior to the establishment of the International Staff Band. In this thematic program, *Heroes*, they do just that with great gusto! The dynamic range of the band is impressive and that aggressiveness mentioned above stands them in good stead on several fine marches, like Coles' classic from the early 1920s, *Departed Heroes*, and Alford's famous *Army of the Nile*, as well as on the opening fanfare, *To a God Like This*. However, occasionally that energetic spirit gets out of hand. Intonation and balance suffer occasionally, not surprising for a band that only plays together several times a year. All in all, however, this is an impressive disc and I found myself drawn into the program and their playing, gaining much joy in multiple 'listensings'—in my book a sure sign of a recording's success. I would like to especially commend Bandmaster

Mott's revival of Charles Skinner's tone poem, *Heroes of the Faith*, which may be the first CD recording of this mid-level standard. Likewise, the inclusion of Rive's excellent *Variations—A Pilgrim Song* is an added plus, though this work has been recorded any number of times in recent years. Mott includes much new music, as well, including the centerpiece, three-movement suite *The Victors* by rising SA composer Paul Drury. The band puts forth a fine array of soloists, heard here on both technical display showcases like *Victorious*, or shorter tone features, like *Compelled by Love*, a work heard at NABBA's Reading Band 2005. The sound of the recording is very good, the presentation booklet is handsome and informative. I can heartily recommend this spirited program dedicated to heroes of varying origin, from those of the battlefield to those of the martyr's death, to those who offer unsung acts of kindness and grace in every day life. (RH)

Into Africa: Brass Band Aid. Various Bands, Brass Ensembles and Soloists, including Black Dyke, BAYV, Fariey. Leyland, Mnonzil Brass, Prairie Brass, BBA Celebrity Brass Band, et al. Doyen DOY CD 226. TT 69:45. Program: *School Children of Adet* (recorded Bob Thompson); *BBA March* (Newsome); *Kilbera* (Robinson); *Hymn for Africa* (Meechan); *Fresh* (Aagard-Nilson); *Ivory Ghosts* (Higgins); *'Nansi Imali'* (Ladysmith Black Mambazo/Barber); *African Trio* (Downie); *Simba* (Newton); *Dignity* (Fernie); *Hansi im Deschungel* (arr. Monzil Brass); *Mbabane* (Forde); *African Funk* (Fernie); *Heed the Word* (Panhurst); *African Adventure* (Barry); *Evening Prayer* (Humperdinck/Childs); *Do They Know It's Christmas?* (Geldol/Fernie); *School Children of Adet*

Sixteen different brass bands and brass ensembles have contributed to the success of this second 'all star' CD in behalf of the Make Poverty History initiative, in cooperation with World Vision. Funds raised have already helped in the building of a new school in Adet, Ethiopia, children from which are heard in the opening and closing tracks. Kudos to Bob Thompson and his large team of volunteers for not only a noble, charitable effort, but for compiling such a diverse and entertaining program as a fund-raising project. You can imagine the technical and organizational hurdles involved in coordinating this effort, with brass groups ranging from NABBA's own Prairie Brass to the Austrian Mnozil Brass. This time the eclectic program has a decidedly African sound to it,

particularly in works like *Nansi Imali*, or at least reflective of Africa, as in Lucy Pankhurst's *Heed the Word*, one of the more extended works on the disc and the one on which Prairie Brass is heard to be in good form. While several pieces recorded are specialty arrangements designed for specific combinations, I would point out that several pieces written especially for the project could probably go immediately into wide use. Most representative of that would be Ken Downie's *African Trio*, the three African songs included being 'Kum Bah Yah,' 'Our Father Which Art in Heaven,' and 'We Are Marching in the Light of God.' The short selection is provided a spirited reading by the well-balanced National Youth Brass Band of Wales So many folks that have contributed to this project that it is impossible to list them all in this very short review. Fortunately, the disc booklet provides excellent background information on the project, notes on the music by various arrangers, composers, or performers, and a clearly articulated purpose for the project. Also included are photos of the school in Adet so contributors see the concrete results of Brass Band Aid. Doyen has done a splendid job mastering the various cuts that came their way from around the globe, and the results are a celebration of sorts of what can be done musicians unite around a worthy goal, especially when the music chosen is played well, intriguing, and captivating. For further information on this disc and on Brass Band Aid, check out www.brassbandaid.com (RH)

Proclamation. Douglas Yeo, Bass Trombone, with Black Dyke Band (James Watson), Ronald Barron, Trombone, Blue Topaz Trombone Ensemble, and Patricia Yeo, Piano. Die letzte Posaune 055. TT 80:17. Program: *Proclamation* (Langford); *Rhapsody* (Bulla); *Tribute to George Roberts* (Geldard); *Variations on Palestrina's Dona Nobis Pacem* (Fetter); *Skylines* (Uber/Harpin); *Share My Yoke* (Webb/Bosanko); *Conversation* (Small); *Rainy Day in Rio* (Richards); *Blue Topaz* (Pederson); *Triptych* (Wolfe); *Amazing Grace* (Curnow).

This review first appeared in the June 1997 Brass Band Bridge, Issue 68. Douglas Yeo has reissued Proclamation (which originally appeared on the Doyen label) himself, a CD that has sold over 6,000 copies since it was released in 1996. He has had a chance to upgrade aspects of the presentation including redesigned booklet and tray card,. After nine years my evaluation remains the same – this is a great

CD that every brass players should own.

Proclamation is one of those "must have" CDs for all brass and brass band aficionados. But it is more than just for brass players. Douglas Yeo, bass trombonist of the Boston Symphony Orchestra, provides a rich, musical treasure trove for all musicians to enjoy and from which to learn. Through this project he has significantly increased the amount and quality of music written for bass trombone and brass band, including four world premiere performance/recordings. These include the title work by Gordon Langford, *Proclamation*, which ends serenely quiet with the bass trombone intoning a low D flat - a beautiful opening to the album. George Roberts is the legendary studio bass trombonist who almost single-handedly established the solo potential of the instrument. Fittingly, a suite by Bill Geldard pays tribute to his legacy in three colorful movements: 1) *Stella By Starlight*, 2) *Feelin' Low*, and 3) *In the Hall of the Mountain King*. *Rainy Day in Rio* is actually a sensuous, gentle-hearted samba from the talented arranger Goff Richards. The most significant new work is by Larry Wolfe, an

American composer who is a colleague of Yeo, playing in the string bass section of the BSO. Though it is Wolfe's first work for brass band, this three-movement piece showcases his fine scoring and symphonic technique.

The playing is top flight by all concerned. The stylistic range throughout the disc is incredible, from big-band swing to sophisticated chamber music to lyrical hymn arrangements. The soloist has written passionately about his experience with Black Dyke and, in the process, has done the brass band movement a world of good. You really recapture his and the band's enthusiasm for the music. This is THE clinic for all aspiring bass trombonists, all aspiring low brass players. What an amazingly rich, flexible, warm sound Yeo projects! The sound quality, accurate intonation, and musical communication that he and Ronald Barron deliver on the unaccompanied trombone duet *Conversation* ranks this performance among the finest recorded brass playing I have ever heard. You simply must hear this album if you are at all serious about brass playing and brass band music. To say anymore is superfluous; this is one of the

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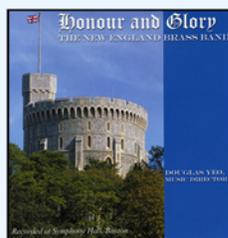
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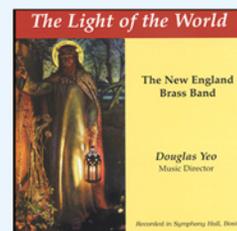
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For band info and CD sales visit www.newenglandbrassband.org
A portion of the proceeds from all CD sales goes to support Brass Band Aid



best ever. For more information, check Douglas Yeo's website at www.yeodoug.com (RH)

'Tis A Gift! Brass Band of Central Florida (Michael Garasi). BBCF. TT 51:35. Program: *'Tis A Gift* (Copland/Garasi); *King Wenceslas* (Carmichael/Sharp); Flugelhorn Solo—*Away in a Manger* (Graham), Soloist John Copella; *Sleigh Ride* (Anderson/Garasi); Trombone Solo—*Silent Night* (Gruber/Gott), Soloist Herb Bruce; Euphonium Solo—*Jingle Bells* (Mizell), Soloist Gail Robertson); *Have Yourself a Merry Little Christmas* (Martin/Mizell); Trombone Solo—*Rudolph the Red-nosed Reindeer* (Marks/Sharp), Soloist Herb Bruce; Cornet Solo—*Huron Carol* (Norbury), Soloist Bob Hinckley; *Gaudete!* (Norbury); Bass Trombone Solo—*You're a Mean One, Mr. Grinch!* (Seuss—Mizell), Soloist Dale Edwards; *Do You Hear What I Hear* (Regney/Mizell); *Carol of the Bells* (Hayman/Mizell); *Troika* (Prokofiev/Farr); *White Christmas* (Berlin/Freeh); *Auld Lang Syne*—*The Last Post* (Lippeatt).

Fresh from their outstanding 4th place finish at the November 2006 'Brass in Concert' contest in the UK, the BBCF release their first CD, a dynamic Christmas and Holiday program marked by technical assurance and energetic performances that are stylistically on target, especially in the jazz-style, big band arrangements. Their big-band sound really hits, especially when Soprano Cornet Dee McAfee lets loose as their lead 'trumpet'! They have gone with their strong suit, and rightfully so. Confident, professional-level soloists from within the band are profiled, as are two arrangers, director Michael Garasi, and assistant director Richard Mizell. The disc opens with Garazi's adaptation of Aaron Copland's short variations on the Shaker tune 'Simple Gifts' from the ballet score *Appalachian Spring*. Here Garazi makes effect use of melody percussion, and requires the band to sing chorally at the close of the arrangement—a fitting opening! In another nice touch, Rick Mizell adds several hand bells to Richard Hayman's eclectic version of the Ukrainian *Carol of the Bells* (and quotes from other carols). Rick Mizzell also provides a humorous showcase for Dale Edwards' aggressive bass trombone in the 'Grinch' feature. The overall recording has, to my ears, a studio ring; indeed, Herb Bruce's solos were even mixed in at another location. Gail Robertson, who provides an superb double-tonguing clinic – among other amazing things – on Mizzell's witty, whimsical setting of *Jingle Bells*, has

her sound a bit compressed, in my opinion. However, that is not the case with the John Copella in his lovely flugelhorn solo, or Bob Hinckley on *Huron Carol*. Herb Bruce delivers well on several solo features, especially on his smooth, improvised solo in the middle of a stylistically diverse Rudolph. There are many other highlights in this varied, enjoyable program, right up to the closing piece that combines *Auld Lang Syne* with the British military bugle call, *The Last Post*—quite the warm, sentimental New Year's Eve piece - without a hint of a funeral - closing the holiday disc in a suitable way! BBCF displays throughout a brilliant, bright sound which is quite exciting and captivating. In this kind of recording I feel that on occasion the full band is recorded in such a manner as to deliver a somewhat harsher full ensemble when they are playing at

T O HAVE A COMPACT
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IN *THE BRIDGE*,
SEND IT TO RONALD HOLZ;
NEW MUSIC FOR REVIEW
SHOULD BE SENT TO COLIN
HOLMAN. THEIR CONTACT
INFORMATION MAY BE FOUND
ON PAGE 29.

a loud dynamic and with marcato articulation. As a result, I hear short losses of balance than we might not hear in a concert hall recording. However, the engineer has captured a lovely blend of the full band at the softer dynamics on the more lyrical item, something to be admired. These are slight aesthetic concerns in what I consider overall to be a highly successful debut album. The BBCF plays in a highly convincing and committed manner; they play with good rhythmic ensemble and generally excellent intonation. These are major contributors to their musical success. Even the relatively short length—the third CD this issue of the Bridge that ranges in the 50-minute length—is not, in my opinion, detrimental, as I would rather a band give their best with what can be produced than fill up more time with less than the optimum. The program flows well,

with excellent contrasts in style and mood. The tri-fold insert contains short abstracts on the conductor and band, and a list of personnel; no extensive notes are given, but they really are not needed on this program. This disc had to be recorded last April while NABBA was meeting in Louisville. My hope is that this excellent band can return to NABBA in 2007, something that might be possible if sales for their attractive CD are what I expect they will be. Congratulations BBCF for your fine CD debut! For further information on the band, and this disc, check out ww.bbcf.net (RH)

Tribute to the Life and Music of Norman Bearcroft. Various SA Ensembles, including ISB, ISS, Enfield, Hendon, Canadian Staff, and Household Troops. SP&S. SPS CD 213. TT 55:35. Program (All Items by Bearcroft): *Bournemouth Centennial*; Choral Item--*Reflections*; Euphonium Solo—*Better World*, Soloist Derick Kane; *Every Time I Feel the Spirit*; Cornet Solo—*Song of Exultation*, Soloist Richard Martin; Vocal Solo—*Lord With My All I Part*, Soloist Jacqui Proctor; Trombone Solo—*The Word of Grace*, Soloist Bob Merritt; Choral Item--*The Well is Deep*; *Wreath of Courage*.

This past June (2006) The Salvation Army United Kingdom Territory saluted Norman Bearcroft during the annual Gospel Arts weekend in London on the occasion of his 80th birthday. SP&S collected on this tribute CD released at that occasion a wide ranging group of previously released cuts, either on CD or even from the vinyl era, of outstanding performances of some of Bearcroft's better known music, both brass and choral. The production is 'bare-bones,' the sleeve card just containing a biographical abstract on a man who has had a major impact on SA music on both sides of the Atlantic. The standout items here are by soloists: cornetist Richard Martin playing *Song of Exultation*, soprano cornetist Kevin Ashman with *High Fidelity*, euphoniumist Derek Kane on *Better World*, and trombonist Bob Merritt on *The Word of Grace*. The CD presentation seems rushed—no doubt it was—but there is much to admire here, though I hope that in the future a more substantive tribute will be produced to honor this man and his music. (RH) ♣

BOOK REVIEWS

By Ronald Holz

Amis, Kenneth, Editor. **The Brass Player's Cookbook: Creative Recipes for a Successful Performance.** Meredith Music Publications: Galesville, MD, 2006. ISBN 1-57463-075-X (Paperback). 148 pages; Features include 57 separate recipes by professional brass performers, with a few supportive photos, musical examples, and illustrations. No index or bibliography.

Kenneth Amis has gathered the pedagogical and performance wisdom of 57 leading brass professionals in this second in a series of Creative Recipes volumes being released by Meredith Music, the first being **The Music Director's Cookbook: Creative Recipes for a Successful Program.** The basic format for each entry begins like a recipe book, with each writer declaring: 1) Ingredients; and 2) Serves. For example, Lisa Bontrager, horn professor at Penn State University and member of the tenor horn section of The Brass Band of Battle Creek as well the Millenium Brass Quintet, called her entry *How does a Specialty Baker Become a Master Chef? Tips for Horn Players, as They Adapt in Order to Join the Brass Band Movement.* She offers the following recipe: Ingredients: An alto/tenor horn, an appropriate mouthpiece, an open mind, and an open ear. Serves: Any horn player who wishes to join the Brass Band movement and learn to play the tenor/alto horn. She then provides a concise page and a half article filled with practical advice, based on her own experience when she joined Battle Creek. She concludes her short report with one suggested recording, not surprisingly a solo album by her section-mate, Sheona White.

Most of the recipes are in the same two to three page range and are equally practical in approach and content. While a review of all 57 entries is not possible here, I would like to cite at least those authors included in the book that are closely connected with NABBA and the brass band scene. Here is a summarized, alpha list (The book is organized in alphabetical order by author):

Lisa Bontrager: *Horn Players and the Tenor/Alto Horn*

James Gourlay: *Vibrato for the Tuba?*

Kevin Hayward: *Tips on Thinking Professionally*

in the Rehearsal Setting

Leslie Howie: *The Four Ps—Preparation, Practice, Performance, Presentation*

Steven Mead: *Mouthpiece Whistling and Resistance Mouthpiece Inhalation—Two Techniques Towards a More Open, Freer Sound*

Douglas Yeo: *With the Right Tool, You Can Do Any Job: Why Playing the Right Instrument Matters*

In some of the better articles out of the 57, like Gourlay's on vibrato, musical examples are provided so that the argument is made clearer with practical examples and recommended application. In some, like Yeo's, the author is able to quickly place the discussion in the right context within tight space constraints, and he is able to conclude with a 'practical' philosophy on the topic.

Some of the other 'greats' who share their wisdom on a wide variety of subjects in brass performance include Velvet Brown, Dale Clevenger, Toby Hanks, John Marcellus, Raymond Mase, Daniel Perantoni, Ronald Romm, Charles Veron, and John Wallace. Among the most helpful recipes are those dealing with problem solving, performance practice, and gaining a working philosophy of music-making that leads to both performance success and continued personal satisfaction. No doubt each writer would have preferred to have said more on their given topic, but the remarkable thing about this wide-ranging handbook is the concentrated information and advice that has been able to be shared within severe constraints.

The book is published in a paperback edition, the page size being 7" x 10." The font is small, but easily read. The few graphs and musical examples included are reproduced clearly. A very brief biographical sketch of each writer is provided at the beginning of the book. No index or bibliography is included, but these are perhaps not essential in such a project.

This informative, enlightening book may be ordered from: G.W. Music, Inc., 4899 Lerch Creek Ct., Galesville, MD 20765. www.meredithmusic.com

Hickman, David R. **Trumpet Pedagogy: A Compendium of Modern Teaching Techniques.** Hickman Music Editions: Chandler,

Arizona, 2006. (Hardback; cloth). 503 pages. Features include index of names and key words; 369 photos, multiple musical examples and 89 graphic illustrations; multiple appendices (discography, bibliography, literature lists, and other supportive materials).

David Hickman harnesses his vast experience as a world-class trumpet soloist, orchestral and chamber musician, college professor, and arts administrator in this truly comprehensive volume on trumpet performance and teaching. The title of the 503-page work has been carefully chosen. Hickman's main focus is on how to teach the trumpet and cornet, and he supports that by garnering the widest range of research, practical experience, and professional insight from other experts in the field. This authoritative work, however, will be of great value to not only the brass teacher, but to all involved in brass performance, from developing players to seasoned professionals.

For the reader unfamiliar with David Hickman, he serves currently as Regent's Professor of Music at Arizona State University and is a noted trumpet virtuoso, author, teacher, and clinician. Among his many accomplishments he is the founder and president of the highly acclaimed Summit Brass, one of world's finest large brass ensembles. In 2005 the International Trumpet Guild honored Hickman with its prestigious Award of Merit for his "lifetime of achievement and service to the world of the trumpet."

In order to get some idea of the scope of this work, here is a listing of the fifteen chapters, followed by a brief summary of supportive features:

Chapters: 1 Starting Beginners---A Basic Overview; 2 Dental Considerations; 3 Embouchure Formation and Control; 4 Developing Articulation; 5 Efficient Practice; 6 Psychology; 7 Efficient Breathing Techniques; 8 Advanced Range, Power, and Endurance; 9 Common Problems and Suggested Remedies; 10 Medical Conditions That May Adversely Affect Trumpet Playing; 11 Mouthpiece Design and Function; 12 Trumpet Intonation and Acoustics; 13 Types of Modern Trumpets; 14 Types of Mutes; 15 Care and Maintenance of the Instrument

Supporting Materials and Lists: List of Recordings; Recommended Practice Materials; Suggested Readings; Resources (Bibliographies);

Various Lists (Trumpet Manufacturers, etc.); Index of Names and Key words. There is even a 'Historic Artifact' feature, with a photo and brief background on a representative sample of early trumpets/cornets.

Among the many strengths of the book is Hickman's willingness to share a variety of opinions, philosophies, and perspectives on some thorny issues in trumpet playing. Frequently he will share a series of observations on a given subject, backed by research and other authorities, then he delivers his own reasoned view of the matter. In the process the reader has been referred to any number of other sources that can help with sorting out problems in embouchure formation, embouchure change, articulation and slurring challenges, medical issues, and a host of other interesting and vital topics.

Throughout the book many large photos (396 photos altogether!) are provided of a wide range of current trumpeters, from every area of work, whether it be classical, jazz, or popular, with each of these players shown from a variety of angles, and playing in various registers. I was reminded on that great pace-setting work by Philip Farkas, *The Art of Brass Playing* (1962), when going through these many photos and illustrations, yet Hickman's book goes well beyond Farkas in the sheer number of examples provided.

A review of just one of the shorter chapters might give the reader an even better idea of the usefulness of this book. Chapter 9, "Common Problems and Suggested Remedies," unfolds in the following manner: Air in Tone; Double Buzz; Upper Register Inconsistency; Lip Swelling; 'Chatter' on Middle-High Note Attacks; Stutter Attacks; Grunting Noises; Air Leakage Through Nose; Dull, Dead Tone; 'Quacky' Low Register; Tricky Trills; Dry Mouth; Inability to Play Softly; Playing Low F. Hickman briefly describes the problem, placing it in the context of trumpet performance, and then provides various suggestions, both his own and from other experts, even to providing a list of articles on the given problem. For several, he provides graphic images, or musical exercises to deal with the issue. He is neat and to the point, and provides a range of options in each situation.

The chapter "Trumpet Intonation and Acoustics" contains a wealth of charts, pictures, practical advice, and its own bibliography,

"Suggested Reference Materials," so that the reader can pursue in more detail some of the more complex issues raised. Right at the end of that chapter, on page 301, comes a one-page, 14-point "General Tuning Advice" list that not only summarizes the discussion within the chapter, but is the kind of advice every brass player needs to take to heart, to learn well, and to apply on a day-to-day basis.

Within the many supportive lists of literature, recordings, teaching materials, bibliographies Hickman has had to be selective or his book would have become unwieldy. No doubt each reader, teacher or player would have liked to see other discs, performers, pieces of music, other method and etude books cited. Indeed, some European readers might feel Hickman has an American bias within these lists, but a careful review of the full text will reveal that he has done as well as can be expected in providing a global, representative overview of this vast subject.

From the production side, the book is sturdily bound in hardback, with a plain black front and back cover, and a handsome spine in gold lettering. The size of a page is the standard 8 1/2 x 11 inches and the large book is 1.75 inches in depth. Typeface and font chosen make for easy reading. Illustrative materials, like the many designs, musical examples, graphics, and charts are sharp and clear. As the paper type has a flat, rather than glossy finish, some photos are a bit grainy, but they are still clear and, a real plus, of large enough size to allow for close examination, especially on the many pictures of eminent trumpeters and their various embouchures and playing postures.

What is compelling to me, someone who taught trumpet at the collegiate level for over 20 years and still fully involved in brass performance, conducting, and pedagogy, is the solid combination of recent scientific and pedagogical research in the field with common sense and 'real world' observations by not only the author, but by so many other 'workers in the vineyard,' so to speak. I remember in the distant past some trumpet teachers calling the Arban's Method the 'Bible' of trumpet study. Such hyperbolic analogies need to be avoided these days, but I can assert that Hickman's *Trumpet Pedagogy* will soon become a 'first source' work for anyone in the field of trumpet or brass performance, and it will be a vehicle that provides avenues for the diligent reader to

pursue many fascinating and critical subjects related to this topic.

Raymond Mase (Chair of Brass, The Juilliard School), in his 'Preface' to the book, summarizes what I feel will be the overall critical judgment of this monumental achievement. "It is the most complete, modern "user's manual" on trumpet playing, offering an incredible wealth of information presented clearly, objectively, and concisely."

The book is available now at a special introductory price of \$69.00—it will be regularly \$95.00, not an unreasonable price for such a massive tome. There will be a free shipping refund for domestic orders ordered on line through January 1st, and a 35% shipping refund for international orders within this same time period. Order from: Hickman Music Editions, PO Box 11370, Chandler, Arizona 85248. www.HickmanMusicEditions.com ★



Members of the Ashuelot Brass Band (New Hampshire), late 19th century. Courtesy the Winchester (NH) Historical Society.

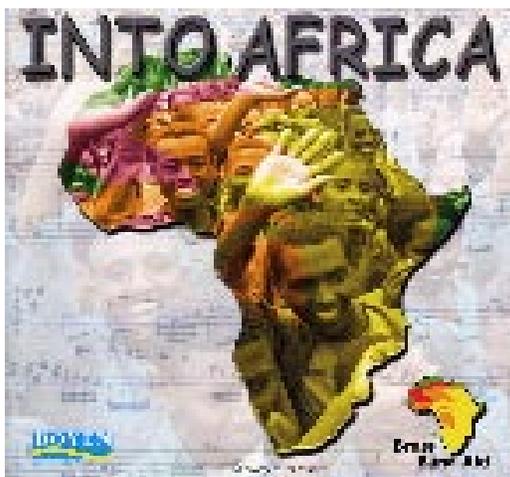
BRASS BAND AID UPDATE: SCHOOL CONSTRUCTION AND CD

Thanks to the contributions of brass bands from around the world, ground has been broken for the new school in Adet, Ethiopia and the building is beginning to take shape. Brass Band Aid has raised over \$75,000 toward the completion of this important project. Bob Thompson, founder of Brass Band Aid, reports great enthusiasm in Adet as the new school is going up.

Following on the success of its first compact disc release, Brass Band Aid has issued a second disc, this of original compositions written especially for Brass Band Aid on African themes. All composers have donated their royalties to Brass Band Aid and the entire production of the CD was underwritten by donations. 100% of the money raised from sale of the CD goes directly to Brass Band Aid. *Into Africa* features 17 tracks recorded by 15 bands including Black Dyke, Buy As You View, Fairey, Scottish Co-op, National Youth Band of Wales, GUS, Wingates and the Royal Nova Scotia International Tattoo Brass Band. NABBA is represented by Prairie Brass Band which performs *Heed the Word* by Lucy Parkhurst. For more information about Brass Band Aid, visit the Brass Band Aid website at brassbandaid.com *Into Africa* is available through the Brass Band Aid Website or, in the USA, from the Prairie Brass Band at www.prairiebrass.org



Progress on the new school in Adet, Ethiopia, funded by Brass Band Aid.
(photos by Bob Thompson)



The New Brass Band Aid CD, *Into Africa*
17 tracks performed by 15 international brass bands;
all proceeds go to fund the work of Brass Band Aid to
build the school in Adet, Ethiopia. **Do your part to help
and order your copy today!**

EXIT RAMP



Douglas Yeo, Editor

www.nabba.org www.nabbabridge.org www.nabbamusic.org

The views expressed by writers whose work appears in *The Brass Band Bridge* are not necessarily those of the North American Brass Band Association.

The Brass Band Bridge welcomes news, materials for review, communications, photographs, advertising, and scholarly articles on all aspects relating to and for the benefit of North American brass bands and their members. *The Brass Band Bridge* will print small ads, gratis, from NABBA member bands on a space available basis. Only one gratis ad per band per year will be printed.

Materials for inclusion in *The Brass Band Bridge* must be submitted as Microsoft Word documents and photos must be submitted as JPEG files (300 ppi [pixels per inch] resolution). Materials may be edited for content. A style sheet for *Bridge* submissions may be found at nabbabridge.org. Address all materials for publication (including queries about advertising rates and sizes) to: Douglas Yeo (email: bridge@yeodoug.com), 9 Freemont Street, Lexington, MA 02421.

Recordings and books for review should be sent to: Ronald Holz, Music Department, Asbury College, 1 Macklem Drive, Wilmore, KY 40390.

New music for review should be sent to: Colin Holman, 31 Joseph Lane, Glendale Heights, IL 60139.

The Brass Band Bridge is published four or five times a year, with major issues appearing in March (Championship preview), May (Championship review) and October (announcement of Championship test pieces). Issue 103 will be published on March 1, 2007. The deadline for submission of materials for inclusion in Issue 103 of *The Brass Band Bridge* is January 15, 2007.

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Credits: *The Brass Band Bridge* web banner image designed by Wayne Wilcox. Photo of the Golden Gate Bridge courtesy Can Stock Photo, used with permission, all rights reserved. Photo of the Brooklyn Bridge courtesy Gary Feuerstein of The Brooklyn Bridge Website, used with permission, all rights reserved. Music image, *March from Triptych for Bass Trombone and Brass Band* by Lawrence Wolfe, courtesy Lawrence Wolfe, used with permission, all rights reserved. Photo of Rainbow Bridge in the issue 102 header and in the *In Focus* sidebar by Cindy Haggerty, courtesy Big Stock Photo, used with permission, all rights reserved. ♣

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IN FOCUS

RAINBOW BRIDGE
NIAGARA FALLS, NEW YORK, USA
AND
NIAGARA FALLS, ONTARIO,
CANADA

Issue 102 of *The Brass Band Bridge* features Rainbow Bridge over the Niagara River, connecting Niagara Falls, New York (USA) with Niagara Falls, Ontario (Canada).

Niagara Falls is one of North America's great natural treasures, straddling the northern border between the United States and Canada near Buffalo, New York. The cataracts of Canadian Falls (a large, horseshoe shaped falls) and American Falls (a smaller falls shown on the right of the photo below) are impressive at any time of year, but never more so than at winter when ice adds even more dramatic visual effects.

Opened on November 1, 1941, Rainbow Bridge replaced the Honeymoon Bridge, an earlier bridge spanning the Niagara River that collapsed as a result of an ice jam on January 27, 1938. The bridge is 950 feet long and is itself an important tourist site. King George VI and Queen Elizabeth dedicated the bridge's construction site during their Royal Tour of Canada in 1939.

The rainbow in the photo below is a reminder of how the bridge got its name; with the mist from the falls, rainbows over the Niagara River occur regularly. On its Canadian side, Rainbow Bridge has a large engraving of a portion of Genesis Chapter 9 which tells the story of the first rainbow. Rainbow Bridge has become a symbol of cooperation and friendship between Canada and the United States. ♣

