

The Brass Band Bridge



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

February 1994 Issue 55

American Brass Band Composer: William Himes

Would you guess that the composer of *Aspects of Praise* was also responsible for *Solo Secondo: A Major Work for Second Horn and Band*? If you have met Bill Himes, you know that is not only possible, but expected. Serious, yet fun-loving, intense, yet witty and charming — these are attributes that fit both his music and his personality. Such seeming contradiction actually aids his creative drive and spirit!

NABBA members have known the music of Bill Himes for quite a few years, with *Aspects of Praise* serving as a test piece on two different occasions. In addition, Bill has served several times as an adjudicator at our contests. Some of the highest commendations I have received for a judge's comments and observations have been about his quick, decisive and insightful commentary. In 1992 we had the privilege of hearing his superb work with **The Chicago Staff Band**, which he has directed for nearly two decades. Under his leadership this fine brass band has reached their highest level of music making in a long distinguished history. He has taken them throughout North, Central, and South America, Australia and the Far East, and Great Britain, receiving acclaim not only for their fine playing but also for his imaginative programs.

As Territorial Music Secretary for The Salvation Army's Central Territory [11 mid-western states] Himes must oversee the music programs of that denomination — publications, music leadership training, music education programs — for a vast region. He is not,



therefore, a full-time composer. All the more remarkable the creative output he maintains, as well as the many appearances as a guest conductor, clinician, and soloist [euphonium being his instrument of choice].

Background/Training/Influences

Born and raised in Michigan, Himes attended The University of Michigan, receiving his Bachelors and Masters

Degrees in Music Education and Performance. Prior to assuming his present position, he taught instrumental music in the public schools of Flint, Michigan and served as adjunct lecturer in low brass at The University of Michigan Flint campus.

While at Michigan he studied composition with Leslie Bassett and George Balch Wilson. He cites several general influences in his development as an arranger and composer. In the broadest terms 20th century composers like Copland, Prokofiev, and Ravel have provided musical inspiration while, in the narrower area of wind writing the works of Persichetti, William Schuman, and Grainger should also be mentioned. The melodic culture of The Salvation Army and its rich English heritage Himes has found to be of great benefit — a source for what he would label "motivic contagion." However, Bill would immediately want us to be careful with our application of such influ-

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NABBA '94 SCHEDULE

At press time THIRTEEN bands were committed to NABBA '94, April 22–23, at North Carolina State University. Youth Section: **Junior Varsity All-Stars Brass Band**; Honors Section: **Commonwealth Brass Band**; Eastern Iowa Brass Band; Illinois Brass Band; NCSU British Brass Band; Queen City Brass Band; Sheldon Theatre Brass Band;

Varsity All-Stars Brass Band; Championship Section: **Brass Band of Columbus**; **Hawthorn City Band** (Australia); **Ohio Collegiate Brass Band**; **Smoky Mountain Brass Band**; **Triangle Brass Band**. Here is the tentative schedule for our two-day event:

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NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

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NABBA Membership Dues

Individual	\$ 20
Student / Retired	10
Member Band	50
Corporate	100
Patron	500
Leadership	1,000

To join NABBA, please mail your name, address, telephone number, instrument, and band's name (if you play in one), plus annual membership dues, to —

Mr. Bert L. Wiley
NABBA Membership Chair
P.O. Box 2438
Cullowhee, North Carolina 28723

Moving?

The Brass Band Bridge cannot be forwarded because it is mailed third class. So, be sure to mail to Bert Wiley your old and new addresses, or your copy of the Bridge will be discarded by the U.S. Post Office, and you will miss the next issues!

Editor's Notes

Nine new brass bands are listed in our Brass Band News section this issue! If you have ever doubted about the health of our relatively young movement in America, here is some more proof for you that we are doing quite well! In addition, the solid number of bands capable of making the great financial commitment to attend the Championships in Raleigh is but a further indicator.

While we are making very good progress, I am concerned about some of our brass band colleagues who are playing "lone ranger" — not supporting NABBA or its activities yet benefitting from the recent upsurge in brass band culture here in North America. The issue is a very simple one; the more bands and band members that join NABBA on a yearly basis the more NABBA can offer its membership! NABBA is now much more than a yearly contest and an occasional newsletter.

We have already upgraded our journal/newsletter, *The Bridge*, and we continue to improve its worth and value to the membership. The more memberships we get, the finer the journal, too! Encourage more brass friends to join! Contact Bert Wiley — the information is just to your left on this page.

Now, I may have said NABBA is more than Championships, but our friends in **The North Carolina State University British Brass Band** (Frank Hammond) and **Triangle Brass Band** (Michael Votta) have lined up a great weekend for those of us that can get to Raleigh. From the three great conductor/adjudicators who will lead the **NABBA Reading Band** Friday night to the **Hawthorn City Band** of Australia, that country's 1993 national champions in our GALA CONCERT, we will have a great musical treat in which to revel. [Regrettably, **Sellers Engineering** and **Phil McCann** had to cancel.]

I am delighted in the upswing of band program reports, band newsletters [a recent one from **Triangle Brass Band** looked real fine], and features sent to

The Bridge! Keep up the good work! Let's make this association work.

Finally, **The Brass Band of Columbus'** historic performance of *Messiah*, reported later in this issue, reminded me of an observation by George Bernard Shaw, the great music critic and playwright, made in 1941 to *The Times* — an observation that encourages me not to sell short the vibrant culture and potential of the brass band: "Had the [Royal] Albert Hall, the **British Broadcast Company Orchestra**, and The Salvation Army's **International Staff Band** been within Handel's reach the score of *Messiah* would have been a very different specification. The music would not have been better, but the instrumentation would have been much richer and more effective." Whether you agree with Shaw or not, let it be food for thought and let it remind us to never sell our medium — the brass band — short.

Ronald W. Holz, Editor



'94 READING BAND

Friday Night
 7:30–9:00

Guest Conductors:
Curnow, Gregson,
& Renton

Bring Your Horn!

President's Podium

I cannot think of a better opportunity than The North American Brass Band Championships (April 22–23, Raleigh, NC) by which a person can become familiar with the wonderful people and music of this continent's British-style brass bands.

The event offers great brass band music performed by our best bands. One of the highlights will be the Championship Section performances of *Variations for Brass Band* by Ralph Vaughan Williams. For some reason, this magnificent work is rarely recorded, so this will be your opportunity to hear it live — and then you can order the Championship contest recordings!

One of the most important benefits of the Championships is talking with other

brass band enthusiasts. You will learn a lot about operating a brass band from nearly everyone you meet. And the brass band folks are really great!

Our newest feature in our Championships has been the **NABBA Reading Band** on Friday evening. Bring your instrument to join in playing a broad selection of new, good brass band music from a variety of fine publishers. Our three guest adjudicators will be our conductors. This event is open to all NABBA members, including you! Percussionists are especially welcome (to save the audience from listening to my cymbal playing). Our annual NABBA meeting will be held just after the last band performs Saturday afternoon. Be there and be involved in NABBA!

The Championships also feature displays from instrument makers and suppliers of brass band music/recordings. This will be your best chance to compare instruments that you are considering. For example, where else could you play, side-by-side, all the major alto horns offered (Boosey & Hawkes, Willson, Yamaha) to test their color, quality, and lovability! Only at the Championships.

If you have competed before, you know the thrill and musical satisfaction of our event — and the great comradeship that happens as we celebrate together. If you will be there for the first time, you are in for a really wonderful treat. I look forward to talking with you in Raleigh, April 22–23, at NCSU!

Tom Myers

William Himes *continued from page 1*

ences. He considers himself, in his own words, a "primitive" when it comes to the compositional process. He spends very little time studying the scores of other composers, finding that to be a kind of "cheating." He does think highly of active listening, rather than score reading and analysis, as an aid to keeping his creative abilities sharp.

Current Status

Most of Himes' compositional work comes from either a direct commission or through the need to provide something for his Staff Band. Recent examples would include his *Flugelhorn Concertino* for River City Brass, his "in-progress" work *Carpe Diem* for The US Army Brass Band, the lower-level test piece *Confluence*, or the sparkling solo he provided his principal cornet, Peggy Thomas, *Jubilance*. One project he seems to be gradually completing is a goal to arrange all the pieces on The University Michigan Concert Band's [William Revelli] late-60's Soviet Union tour record for brass band! Thus far he has done *Elsa's Procession*, *American Civil*

War Fantasy and Bonelli's *Symphonic Concert March* — can the Mussorgsky/Leidzen *Great Gate of Kiev* be expected soon?

In his job for The Salvation Army Himes has many demands placed on him for very practical arrangements. He takes care to provide fine music for small ensembles and beginning brass bands on a regular basis. His flexibility in a wide range of styles stands him in good measure for such pressure. When glancing through a list of his works I am struck by the contrasts: humorous pieces [*Jericho Revisited*, *Solo Secondo*], jazz-style arrangements [*So Glad*, *Three Kings' Swing*], serious works with a 'message' [*To the Chief Musician*, *Aspects of Praise*], traditional band literature [*Invictus*, *Confluence*]. The juggling act that he must maintain — composer/arranger, music educator/administrator, brass band conductor — probably provides the rich stimulation such a complex personality requires. Spend a few minutes talking to Bill and you will soon know to what I am referring.

I wish Bill had more time for writing, because when he gets the time he usually produces pace-setting works. His earlier scores [*New Frontier* and *The*

Witness, for example] helped, along with similar efforts by his American compatriots Bruce Broughton and James Curnow, renew SA advanced literature in the early 1970s. He is one of the few brass band arrangers who can write in the jazz idiom and have it succeed! Innovative ideas abound in his more advanced scores, from the choric speaking in *To the Chief Musician* to the large-scale unifying elements of *Aspects of Praise*.

Analysis

Bandmaster Himes indicates that he is probably an intuitive writer. That does not mean his pieces are not carefully united through compositional craft and skill! *Aspects of Praise*, for instance, joins that great body of Western sacred music in which the composer derives his primary motivic material from the initial pitches of a hymn or previously-existing sacred melody, using both the newly-formed idea and the older material to form a musical structure of significant meaning on several levels — musical, emotional, spiritual. Subtitled "Variant Suite", the work features the hymn tune *Azmon* [O For a Thousand Tongues] as the basis for a four-movement cycle in which the composer uses

every element of the tune. In movement I, Praise in Joy, the interval of the rising fourth, coming from the opening of the hymn, is made the progenitor of all that follows. It is quickly united with the initial step-wise progression of the first phrase of the hymn to provide all the "new" material to be manipulated in this stimulating music. Himes combines several unusual, but not inappropriate reharmonizations of *Azmon* with this material in a festive

romp of joy.

Praise in Meditation, Movement II, gains its primary motive, the falling thirds and triad, from the second half of the *Azmon* tune; this balances well the aggressive rising fourths of the opening movement. Special note must be made of the one complete statement of the tune *Azmon* in this section, a moment of harmonic suspension about two-thirds the way through the move-

ment, an especially fine moment in this wonderful score. It is in Movement III, Praise in Sadness and Persecution, however, that I find the most interesting, forward-looking, and challenging music. Here the composer returns to both the fourth and another step-wise fragment from the hymn but in a transformed context. A barbaric *fugato* section is built on a figure made up of two fourths, a half-step apart [For example, C-F; C#-F# — the sequence would go C, C#, F#, F]. The broad rhetorical gestures made here remind one of the serious canonic writing in the symphonies of Shostakovich, not surprisingly when you consider the hidden role of suffering in that composer's music.

The Finale, Praise in Fellowship, restores the full, proper *incipit* [opening series of notes] of the hymn tune, adds the concluding notes of the hymn, and gains a lilting melody not unconnected to the ubiquitous fourth. The climax combines the complete hymn tune and new melody, a dance of fellowship leading to a dashing, whirlwind of a coda. This large-scale suite broke new ground, both in the creative variational process involved and in musical scope/length. In fact, its length allows it to be considered of full symphonic stature.

In *Confluence*, a more recent brass band work, Himes by the very choice of title showed his compositional attitude: confluence — a gathering together, or flowing together of separate streams; also, a point of juncture for two or more streams. In this piece the separate streams are tonal, textural, melodic, and rhythmic. The opening tone cluster is a superimposition of perfect fifths: D-A; Bb-F; Gb-Db. The tripartite structure of the full work, ABA, will exploit these differences, particularly the key center of D, the opening key, and Bb, the final key of "confluence." Similar observations could be made about the melodic use of the fifth or the contrast in rhythmic textures. To continue the analysis too much more in this vein, however, might do violence to our "primitive" [his own words] artist.

As with James Curnow, we have in

A Selected Listing of Brass Band Works by William Himes

- | | |
|---|--|
| Able—Festival March (Turkington/Himes) 3 | Jubilance—Cornet Solo 1 |
| Allegro Spiritoso—Euphonium Solo (Senaille/Himes) 1 | Light Came Out of Darkness, A—Tone Poem 7 |
| American Civil War Fantasy (Bilik/Himes) 3 | March Bravura 2 |
| Amazing Grace 2 | March Triumphant—Optional Organ (Karg-Elert/Himes) 7 |
| America the Beautiful—Festival Arrangement 7 | Message of Christmas, The — Selection 1 |
| Aspects of Praise—Suite 7 | Milestone—Festival March 1 |
| Battles—Tone Poem 7 | Music of the Night, The (Webber/Himes) 2 |
| Celebration of Contemporary Gospel Song 3 | My Christ—Euphonium Solo 1 |
| Christmas, Short and Suite—Collection 5 | New Frontier 1 |
| Concertino For Flugelhorn and Band 6 | Nicaea 3 |
| Confluence—Overture 2 | Rolling Along—Festival March 7 |
| Ellacombe—Fanfare Prelude 6 | So Glad—Flugelhorn Solo 1 |
| Elsa's Procession (Wagner/Himes) 1 | Solo Secondo—Second Horn Solo 7 |
| Festival Fanfare on St. Francis 1 | Spirit of Freedom—Tone Poem 7 |
| God of Wonders—March 4 | Symphonic Concert March (Bonelli/Himes) 7 |
| God's Children—March 1 | To Know Thee—Hymn Meditation 1 |
| Golliwog's Cakewalk (Debussy/Himes) 7 | To the Chief Musician—Suite 1 |
| I'd Rather Have Jesus—Cornet Solo 3 | Three Kings' Swing 2 |
| I Have Decided—Bolero 1 | With One Look (Webber/Himes) 2 |
| Invictus—March 2 | Witness, The—Festival March 1 |
| Jericho Revisited—Festival Arrangement 7 | Concert Piece for Cornet and Brass Band [1] |
| Journey Into Peace—Euphonium Solo 7 | |

Publishers' Code:

1 SP&S-London; 2 Rosehill; 3 The SA-Chicago; 4 The SA-New York; 5 Hope Music; 6 Studio-London; 7 Manuscript, available from William Himes, 804 S. Clinton, Oak Park, IL 60304; Telephone (708)-848-5025.

This listing does not include over thirty sacred brass band and brass ensemble arrangements by William Himes published by The Salvation Army in Atlanta, New York, or London. For further data check *Instrumental Music Index of Salvation Army Music Publications*, published by The Salvation Army Music Department, Central Territory, 10 W. Alconquin Rd., Des Plaines, IL 60016. Telephone: (704)-294-2133.

Coming Spring Brass Band Events

William Himes an interesting confluence of Salvation Army melodic and lyric tradition with American university/conservatory refinement. In not being tied down rigidly to either of these heritages, being open indeed to many other converging streams, Bill Himes continues to be one of the brass band world's most imaginative and gifted writers. May he continue to be struck by "melodic contagion" and other positive musical plagues!

Adjudication Team for NABBA '94

Our judges' panel for this April provides a wonderful balance. From Great Britain: Frank Renton, best known in brass band circles for his outstanding work with **Grimethrope Colliery Band**, but also a world-renowned wind band and orchestra conductor. His experience in Contesting? He has served as judge and officiated at all the major Band competitions in Great Britain and Europe! From Canada: Bram Gregson, Bandmaster of **The London Citadel Band**, which is profiled in our disc reviews this issue. Older brother of composer Edward Gregson, Bram is recognized as a consummate band training and conductor. Just last year he was elected to The American Bandmasters' Association, only the second brass band conductor ever to receive that distinction (Paul Droste being the other!). From the U.S: James Curnow, who needs no introduction to NABBA bands, having served as a judge in previous contests. His exciting piece *Laude* will be played by seven Honors Section bands. All three of these top-rank conductors will be featured also at the Friday evening **Reading Band Session!**

Salt River Brass

April 10th: *Carnival Time*
Concert Series at Chandler Center for the Arts, Phoenix, AZ
Admission \$6.00/person; All programs are on Sunday afternoon
Contact: 602-957-9669

Brass Band of Columbus and The New York Staff Band

March 19th: *God and Country*
Concert; 7:30 P.M.

King Ave
United Methodist Church,
Columbus, Ohio
Free Admission,
(Donations Will be Received.)
Contact: Brigadier Arthur Hill
614-891-2958

Lexington Brass Band

March 27th:
Classic Pops Extravaganza;
7:30 P.M.
Weisiger Theater/Norton Center for the Arts, Centre College,
Danville, KY
Free Admission (Donations Requested)
Contact: 606-858-3511 Ext 2246 or 606-257-1707

The United States Army Brass Band

April 12 - 17
Spring Tour
Tues. 12th; 8:00 P.M. Virginia Tech Univ/
Blacksburg, VA
Wed. 13th; 8:00 P.M. East TN

State Univ/Johnson City, TN
Thurs. 14th; 8:00 P.M. West Carolina Univ/Cullowhee, NC
Fri. 15th; 8:00 P.M. Tennessee Tech/Cookville TN
Sat. 16th; 7:30 P.M. David Libscombe Univ/Nashville, TN
Sun. 17th; 11:00 A.M. Roy Acuff Theatre/Opryland/Nashville, TN

NABBA '94 Schedule continued from page 1

FRIDAY, April 22

3:00 - 5:00 P.M.	NABBA Board Meeting
3:00 - 5:00 P.M.	Set-Up for Exhibits
4:00 P.M.	Registration Begins
6:00 - 9:00 P.M.	Exhibits Open
6:00 - 11:00 P.M.	Rehearsals For Competing Bands
6:15 - 7:15 P.M.	Steve Colley, Clinician: "Tune Up Systems"
7:30 - 9:00 P.M.	NABBA Reading Band , with James Curnow, Bram Gregson, Frank Renton (Open to all brass/percussion players! Bring your horn)
9:10 - 10:10 P.M.	Ken McDonald, Clinician [Conductor, Hawthorn City Band (Australia)]

SATURDAY, April 23

8:00 A.M.	Opening Ceremonies
8:25 A.M.	Band #1; Youth Section #1
8:55 A.M.	Band #2; Honors #1
9:00 - 6:00 P.M.	Exhibits Open
9:35 A.M.	Band #3; Honors #2
10:15 A.M.	Band #4; Honors #3
10:55 A.M.	Band #5; Honors #4
11:35 A.M.	Band #6; Honors #5
12:15 P.M.	Lunch
1:15 P.M.	Band #7; Honors #6
1:55 P.M.	Band #8; Honors #7
2:35 P.M.	Band #9; Championship #1
3:15 P.M.	Band #10; Championship #2
3:55 P.M.	Band #11; Championship #3
4:35 P.M.	Band #12; Championship #4
5:15 P.M.	Band #13; Championship #5
6:00 P.M.	Short NABBA Membership Meeting
7:45 P.M.	Awards Ceremony
8:00 P.M.	Gala Concert: Hawthorn City Band ; Reception in Student Center Ballroom After Concert

NABBA '94 will be held in The Price Music Center, North Carolina State University, Raleigh, NC. For further details on schedules, hotels/motels, exhibits, please check with Dr. Frank Hammond's staff by calling: 919-515-2981; FAX: 919-515-4204

Sheldon Theatre Takes GABB Tape Contest

The Sheldon Theatre Brass Band (Gene Beckwith) will represent NABBA at The Great American Brass Band Festival, Centre College, Danville, KY, June 17—19. Five NABBA bands entered the tape contest; their programs are listed in this issue. **Sheldon Theatre** was judged to be the best entry, with **Triangle Brass** serving as Runner-Up, in case **Sheldon Theatre** could not attend the Festival. Congratulations to all five bands for their fine programs and playing. The adjudication team was comprised of Dr. George Foreman, coordinator of the Festival, Professor Vincent DiMartino, renowned trumpet soloist, and Ronald Holz, NABBA Contest Chair.

Sheldon Theatre, which has accepted the invitation to attend the Festival, will get to perform three concerts during the weekend. [Note: **Sheldon Theatre** will be eligible to compete again after a three-year waiting period; BBC still has two years to wait!]. They will be among excellent brass company. Here is a partial list, care of Dr. Foreman, as of our publication date:

Summit Brass (Professional Symphonic Brass Choir)

The U.S. Army Brass Band and Herald Trumpets

The Chicago Staff Band of The Salvation Army

Chesnut Brass Company (Quintet—Historical Instruments)

Rhythm and Brass (Contemporary and Classic styles)

The Chosen Few Brass Band (New Orleans style)

Advocate Brass Band (Host band)

Gold Rush Cornet Band (19th century)

Sheldon Theatre Brass Band (NABBA representative)

Saxton's Cornet Band (19th century)

Dodworth Saxhorn Band (19th century)

Village Brass (Quintet)

Indianapolis Brass Choir

While the series of concerts commences on Saturday, the 18th, there will be a Band History Conference during the day Friday, this year focusing on 19th-Century Instruments and Instrument Makers. For further information on the Festival, write to: The Great American Brass Band Festival, C/o Dr. George Foreman, Centre College, Danville, KY 40422.

GABB Tape Contest. . . What They Recorded

The programs recorded by the five bands that entered the Great American Brass Band Festival contest are listed below in alphabetical order by band:

Atlantic Brass Band (Salvatore Scarpa): *March from A Moorside Suite* (Holst); *The Cossack* (Wm. Rimmer), *New York—New York* (arr. Shimwell); *Sugar Blues* (Moffat); *Amazing Grace* (arr. Himes); *Prelude and Fugue on Darwells* (Goffin); *Florentine March* (Fucik/Barsotti).

Eastern Iowa Brass Band (John de Salme): *March from A Moorside Suite* (Holst); *Trumpet Blues and Cantabile* (James/Geldard); *Alpine Samba* (Broadbent); *Shoutin' Lisa Trombone* (Fillmore/de Salme); *Americans We* (Fillmore/De Salme); *Seventy Six Trombones* (Willson/Duthoit); *American Civil War Fantasy* (Bilik/Himes); *Blenheim Flourishes* (Curnow)

Illinois Brass Band (Colin Holman): *March from A Moorside Suite* (Holst);

Concert Prelude (Sparke); *Cornet Carillon* (Binge); *Tancredi* (Rossini/Rimmer); *Watching the Wheat* (arr. Geehl); *Music of the 16th Century* (Fernie); *Cossack* (Rimmer).

Triangle Brass Band (Michael Votta, Jr.): *March from A Moorside Suite* (Holst); *Festival Fanfare* (Himes); *Doyen* (Richards); *Hands Across the Sea* (Sousa); *Flourish for Wind Band* (Vaughan Williams/Votta); *Symphonic Rhapsody for Euphonium and Band* (Gregson); *Be Thou My Vision* (La Reau); *American the Beautiful* (Himes).

Sheldon Theatre Brass Band (Gene Beckwith): *March from A Moorside Suite* (Holst); *The Champions* (Willcocks); *Largo al factotum* (Rossini/Roberts); *Army of the Nile* (Alford); *Seventy Six Trombones* (Willson/Duthoit); *Buster Strikes Back* (Morrison); *Mephistopheles March* (Douglas); *Finale from Year of the Dragon* (Sparke); *The Stars and Stripes Forever* (Sousa/Skaar).

NABBA

'94 Gala Concert

Hawthorn City Band

(AUSTRALIA)

Band Programs

Recent Brass Band Concerts: Music Listed In Concert Order

Brass Band of Columbus (Paul Droste). Peace Lutheran Church. Columbus, OH. October 31, 1993. *Fanfare and Flourishes* (Curnow); *Joyce's 71st N.Y. Regiment March* (Boyer/Lake); *Miss Bluebonnet* (Simon/Smith) — Jon Domachowski, Cornet Soloist; *Light Cavalry Overture* (Suppe/Jenkins); *Firestorm* (Bulla); *Nobles of the Mystic Shrine* (Sousa); *A Victor's Palm* (Curnow) — James Moore, Marimba Soloist; *Power and Glory* (Sousa); *The New Covenant* (Curnow); *Opus One* (Oliver/Susi); *Ruslan and Ludmilla Overture* (Glinka/Parkes).

Eastern Iowa Brass Band (John de Salme). Mt Vernon High School, Mt. Vernon, Iowa. September 25, 1993. *March from A Moorside Suite* (Holst); *The Lark In The Clear Air* (arr. Langford) — Judy Stine, Alto Horn Soloist; *Tuba Tiger Rag* (Henderson) — Scott Wilson, Tuba Soloist; *His Eye Is On The Sparrow* (arr. Bulla) — David Haaverson, Flugelhorn Soloist; *Trumpet Blues and Cantabile* (James/Mathias) — Joan DeHoff, Tamara McLaughlin, Dennis Pedde, Dennis Modracek, Dab Davies, Dan Davies, Cornet Soloists; *Alpine Samba* (Broadbent) — Featuring the Percussion Section; *The Klaxon* (Fillmore); *Poet and Peasant Overture* (Suppe); *Military Escort* (Bennett); *The Whistlin' Farmer Boy* (Fillmore); *Billy Sunday's Successful Songs* (arr. Fillmore); *Shoutin' Liza* (Fillmore) — Featuring the Trombone Section; *Americans We* (Fillmore).

Eastern Iowa Brass Band (John de Salme). Christmas With the Eastern Iowa Brass Band. Five Concert series, December 5, 7, 9, 12, and 18. In Coggon, Cedar Falls, Delhi, Mt. Vernon, Iowa, and Galena, IL. *Fanfare and Carol* — *O Come All Ye Faithful* (Banks); *Two Canadian Christmas Carols* (Calvert); *The Little Drummer Boy* (arr. Sparke); *O Holy Night* (Adam/Bulla) — Joan DeHoff, Soprano Cornet Soloist; *Christmas Triptych* (Curnow); *The Christmas Song* (arr. Sparke); *Jingle Bells* (arr. Ashmore);

Sleigh Ride (Anderson/Tomlinson); *Have Yourself A Merry Little Christmas* (Martin/Wormald); *Santa's Polka* (arr. de Salme); *Pat-A-Pan* (arr. Himes); *God Rest You* (arr. Himes); *Frosty the Snowman* (arr. Himes); *March of the Toys* (Herbert/Hanmer); *Christmas Sing-A-Long* (arr. Woodfield); *Auld Land Syne* (arr. Drover).

Brass Band of Columbus (Paul Droste) and **Ohio Collegiate Brass** (Les Susi and Paul Droste). Ascension Lutheran Church. December 5, 1993. **Ohio Collegiate:** *El Abanico* (Javaloyes/Hume); *Lux Eoi* (Sullivan/Ball); *Canadian Folk Song Suite* (Calvert); *Six Susato Dances* (Susato/Iveson); *Justice With Courage* (Richards). **BBC:** *Power and Glory* (Sousa); *Miss Blue Bonnet* (Simon/Smith) — Jon Domachowski, cornet soloist; *A Victor's Palm* (Curnow) — James Moore, Marimba soloist; *Overture to Messiah* (Handel/Wright); *Sleigh Ride* (Anderson/Tomlinson); *Rudolph the Lonely Reindeer* (arr. Susi); *Carol of the Drum* (Simone/Susi); *The 12 Days of Christmas* (arr. Carmichael). **Combined Bands:** *Russian Christmas Music* (Reed/Leppla), with Charles Yannerella, organ.

Brass Band of Columbus (Paul Droste), with Choirs from Ascension Lutheran, Karl Road Baptist, St. Andrew Presbyterian, Maize Manor United Methodist, and Trinity United Methodist Churches, their soloists, Charles Yannerella, organ. *Messiah* (Handel/Wright); Dr. James Gallagher, conducting. December 12, 1994. Karl Road Baptist Church, Columbus, OH. Two performances.

Lexington Brass Band (Ronald Holz and Skip Gray). The University of Kentucky School of Music, February 13, 1994. Philip Smith*, Guest Cornet and Trumpet Soloist. *Frontier Overture* (Broughton); *Intrada** (Honegger/Freeh); *Laude* (Curnow); *Quicksilver* (Graham) — Philip Smith and Vincent DiMartino, Cornet Duetists; *Pantomime* (Sparke) — David Henderson, Euphonium Soloist; *Napoli** (Bellstedt); *Spectrum* (Vinter); *Victorious** (Goffin); *To A*

*Wild Rose** (McDowell/Bulla).

The SASF Brass Band of Asbury College (Ronald Holz), and **Vocal Ensemble** (Beatrice Holz) The Salvation Army Lexington Corps, Lexington, KY. December 5, 1993. Guest Conductor, James Curnow.

The Rejoicing (Handel/Skinner); *Christmas Joy* (Leidzen); *The Kingdom Triumphant* (Ball); Vocal Selections — *In the Face of a Child* (Larsson), *Behold the Tabernacle* (Ballantine); *The Light of the World* (Goffin); *The Spirit of Christmas* (Cook); Vocal Selections — *The Quiet Heart* (Collins), *The Blessings of Mary* (R.W. Holz); *Christmas Triptych* (Curnow); *The Carollers* (R.E. Holz).

Smoky Mountain Brass Band (John West). Forest City, First Baptist Church, November 7, 1993. *Little Suite for Brass* (Arnold); *Hungarian March* (Berlioz/Catelinet); *Eternal Father, Strong To Save* (de Haan); *I Bring You a Branch of May* (Strain/Trevarthen); *Music from the 16th Century* (arr. Fernie); *Ave Maria* (Schubert); *Farandole* (Bizet/Wright); *Music of the Night* (Webber/Himes); *Selections from Robin Hood* (Kamen/Woude).

[Similar program, two weeks later, at Pisgah Academy, with the following additional repertoire: *Loch Lomond* (arr. Fernie); *Firebell Polka* (Strauss/Dodd); *Sousa On Parade*]

Smoky Mountain Brass Band (John West) and **The Asheville Chorale Society** (Robert P. Keener). Haywood Community College, January 7, 1994;

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Brass Band News

and Warren Wilson Chapel, January 9, 1994. **Combined Items:** *Once In Royal David's City* (Willcocks); *Joy To The World* (Rutter); *See Amid the Winter's Snow* (Willcocks). **Choral Society:** *A Maiden Most Gentle* (Carter); *A Babe Is Born* (Mathias); *Wexford Carol* (Rutter); *This Christmas Night* (Williamson); *Still, Still, Still* (Ledger); *I Wonder As I Wander* (Niles/Rutter). **Smoky Mountain:** *Christmas Triptych* (Curnow); *Greensleeves* (Langford); *In the Bleak Midwinter* (Trevvarthen); *I Bring You A Branch of May* (Trevvarthen); *Farandole* (Bizet/Wright). **Combined Items:** *O Come All Ye Faithful* (Willcocks); *Jesus Child* (Rutter); *The First Nowell* (Willcocks).

Triangle Brass Band (Michael Votta) Orange H.S., Hillsborough, NC. October 24, 1993 and Sanderson H.S., Raleigh, NC, November 17, 1993. *Flourish for Brass Band* (Vaughan Williams); *The Year of the Dragon* (Sparke); *A Moorside Suite* (Holst); *Festival Fanfare* (Himes); *Dunlap's Creek* (Bernat); *Amazing Grace* (Himes); *Be Thou My Vision* (La Reau); *Hands Across the Sea* (Sousa). Similar program, Hill Auditorium, Chapel Hill, NC, October 29, 1993, but with the following solo items: *Tuba Concerto* (Gregson) — Kevin Stees, Tuba Soloist; *Trumpet Concerto*, Mvts 2&3 (Haydn) — David Bilger, Trumpet; *Symphonic Rhapsody for Euphonium* (Gregson) — Neal Corwell Euphonium Soloist.

Buffalo Silver Band (Michael E. Russo), with **Kenmore Presbyterian Chancel Choir**. Kenmore Presbyterian Church, Buffalo, NY. February 6, 1993. *Festive Overture* (Shostakovich/Gordon); *Crimond* (Richards); *The Thunderer* (Sousa); *Jesu, nun sei gepreiset* (J.S. Bach) and *Now Thank We All Our God* (arr. Smith), with **Chancel Choir**; *Variations on a Theme of Haydn* (Brahms/Nash); *Belle of the Ball* (Anderson/Tomlinson); *Hungarian Dance #5* (Brahms/Woodcock); *Men of Harlech* (Langford); *The War in Snider's Grocery Store* (arr. Goodman), with **Chancel Choir**; *Americana Suite* (arr. Trevvarthen).

NINE new bands to report! Here they are, as reported to and registered with Bert Wiley, Secretary/Membership:

Beehive Brass Band — Bountiful, Utah
(David Runyon, music director)

Farragut Brass Band — Bainbridge Island, Washington
(Jay Piper, music director)

Heidelberg Brass Band, Tiffin, OH
(Joel Pugh, music director)

Las Vegas, Nevada (no name yet)
(Peter Cooper, music director)

Louisiana Technical University — Ruston, Louisiana
(Fernando Jimenez, music director)

Scioto Valley Brass and Percussion Company, Columbus, OH

Springfield Brass Band — Springfield, Illinois
(Contact person, Susan Wells)

University of Wisconsin — Eau Claire, Wisconsin
(Rodney Hudson, music director)

Vandercook University — Chicago, Illinois
(Fred Lewis, music director)

Heidelberg Brass Band. A new brass band, under the direction of Joel Pugh, instructor of low brass at Heidelberg College, has been formed at the college. The band is currently 30 members strong. It is comprised of Heidelberg students and faculty, primarily, and

supplemented with community band directors and other musicians. A euphonium player in The **Brass Band of Columbus**, Pugh formed the ensemble with John E. Owen, chairman of the department of music at Heidelberg and a former cornet player with the Columbus band. Pugh had hoped to have the new band compete in this year's NABBA Championships, but because of scheduling conflicts, those plans were postponed. Heidelberg's brass band is gearing up for its debut performance, a full concert slated for May 6th, on the Heidelberg campus. [Angie Souders, Heidelberg College]

Smoky Mountain Brass Band. Philip Smith, Principal Trumpet of The New York Philharmonic, will be a Visiting Scholar at Western Carolina University for a four day residency in late March. On March 24th he will be featured with **The Smoky Mountain Brass Band** in a public concert. The concert which **Smoky Mountain** gave with **The Asheville Choral Society** was, in the words of Bert Wiley, "a brilliant success." The Rutter and Willcocks carol arrangements, now available for brass band and choir (reviewed several issue back by Paul Droste) were particularly effective.

Triangle Brass Band is busy working with **NCSU Brass Band** as cohosts for NABBA '94. They are also planning a Spring Concert Series, with Raleigh, Durham, and Fuquay-Varina as the concert sites. This series will be produced through the help of The Pearson Music Company, School Music Division. **Triangle** has announced the release of a new tape, **FESTIVAL FANFARE** — see Band Bulletin Board for details (Connie Varner).

Eastern Iowa Brass Band: Further notes from Don Stine on this group's fall programs, listed under Recent Band Programs — "The weather cooperated beautifully. The Galena concert tied into the community luminaria [displays].

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Galena is very hilly, and has tremendous old buildings. Truly a lovely evening — a dusting of snow, the luminaria, and evening of brass. All five concerts. All five concerts were played to standing ovations. The program contained over \$1500.00 in ads — this another idea from Bob Bernat and The RCBB. This is the first time our

program 'made' money, about \$300.00. Quite an effort, but the tour and program ideas played out well this time. We have contacted Brian Burditt [Canadian Staff Band] for a workshop March 4–5;... this will help us get ready both for NABBA and The Iowa Bandmasters' Convention, May 13th, our third time in recent years! (Don Stine).

Brass Band of Columbus: September, 1993, marked the beginning of the tenth year of the BBC. There are now seven brass bands in the Columbus, OH area, and The BBC is responsible for starting four of them. The **Varsity and Junior Varsity All-Star Brass Bands** were founded by Eric Aho, charter member of the BBC. These bands are in their eighth year. In its fifth year is **The Ohio Collegiate Brass**, and the newest band is the **Scioto Valley Brass and Percussion Company**. The other two brass

bands in Columbus are **The Ohio State University Marching Band** and **The Columbus Citadel Band of The Salvation Army**.

A new season always starts with a special performance of German (and quasi-German) music for **The Columbus Mannenchor**. This Oktoberfest tent concert features the best of German food, drink, music, and fellowship. A series of Sunday night church concerts in October and November led to a major production in December. On December 12th the BBC combined with five local church choirs to present Handel's *Messiah*. It is possible that this is the first time in The United States that a significant portion of *Messiah* was accompanied by brass band.

The brass band arrangement is a direct rescoring of the orchestral accompaniment. It was made by the English composer and arranger, Dr. Denis Wright. When the scoring was completed in 1946, British brass bands were still playing high-pitches instruments [A=452.5]. To compensate for this, Dr. Wright lowered the accompaniment one half step and, in a few cases, one full step. There were no complaints from the soprano and tenor section[!]. Interestingly enough, the tuning A of Handel's time is thought to have been one half step lower than our own A=440, so the accompaniment was probably pitched as it was sung in Handel's day.

The brass band scoring follows and supports the vocal lines. The 35-member BBC balanced well with 175 singers. The recitatives were accompanied by organ to give the brass players a rest. Guest conductor was James Gallagher of The Ohio State University, and the soloists were chosen from the participating choirs. Due to the audience response and the enthusiasm of the participants, this may become an annual event. The concert raised over \$1400.00 for Children's Hospital in Columbus.

On March 19 the BBC will be joined by **The New York Staff Band of The Sal-**

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The Concert Brass of Bellville, Ontario, H. Gerald Murphy, Jr., director/conductor

vation Army in the Annual God and Country Concert. These concerts started in 1986 and have featured Salvation Army bands and soloists in joint concerts with **The Brass Band of Columbus**. On April 8 the BBC will be appearing at The Music Educators' National Conference Biennial In-Service Conference in Cincinnati, OH. On April 23 the BBC plans to be in Raleigh for the Championships.

The BBC is completing its first CD and expects to release it before contest time. Cornetist Jon Domachowski is the recording engineer and producer. The recording sessions were held at Dublin High School, site of Championship V and X. (Paul Droste).

The Springfield Illinois Brass Band (Susan Wells, conductor; Larry Niehaus, assistant conductor) was organized this past November, 1993. Membership includes a doctor, lawyer, music educators, other professionals, and three high school students. Their first concert was on February 27, 1994, at New Salem State Park Visitors Center. The group uses Besson instruments.

The Cal State Fresno British Brass Band (Dr. Ritchie Clendenin) per-

formed at the seventh annual West Coast Ragtime Festival, November 20, 1994, held in the local Hilton Hotel. Stephen Kent Goodman served as guest conductor and narrator.

The Concert Brass (Gerald Murphy, Jr.) of Bellville, Ontario, listed as a new NABBA band in our last issue, has provided us with an overview of their history and status. Formed in 1968 as a brass quartet by William Campbell, **The Concert Brass** has steadily increased in size, from the original quartet to sextet, then to an 11-piece brass choir, and finally to its present size as a 21-piece brass band in the British tradition. The music director/conductor, H. Gerald Murphy, Jr., received his Bachelor of Music (Honors in Theory, Performance, and Conducting) from Queen's University at Kingston and has been directing the band for three years. The membership is wide ranging both in age and location, and includes members from Trenton, Belleville, Picton, Madoc, and Tweed, as well as ages ranging from 16 to 70 years. During its 25 years of existence, the band has played numerous concerts throughout the Quinte region and as far as Toronto and Kingston. Summer park concerts, fund-raisers, political rallies, church

functions, school shows, and festivals are just a few of the types of events that the band takes part in. The band rehearses on Wednesday evenings, 7:30 P.M., at the Holloway Street United Methodist Church. [Bill Riley, Manager; 613-962-4274]

A standing-room only crowd greeted Philip Smith with a rousing standing ovation at the conclusion of his appearance with **The Lexington Brass Band** (Ron Holz/Skip Gray) at The University of Kentucky, Sunday, February 13, 1994. The evening was also a night for this new brass band to come of

age in such great literature as *Spectrum* and *Laude*. Smith's technical assurance and lyrical approach to both trumpet and cornet was matched by a thoroughly mature musicianship. This was indeed an evening dedicated to the "art" of cornet playing! [See Brass Band Programs] During his visit to Kentucky Smith gave master classes at both Centre College and The University of Kentucky, with a good turn out from trumpeters and brass players from throughout the region.

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Praise Him! The USA Southern Territorial Band (Richard Holz) and *Songsters* (Christopher Priest). The Salvation Army, Atlanta. CRD022. TT 60.22. Program: *Prelude—Praise Him!* (Bulla), *Anthem—Praise Him!** (Priest), *At the Name of Jesus** (Bulla), *Chorale and Toccata* (Bulla), *Sacrifice** (Himes), *Prelude on Lobe den Herren* (Curnow), *Let There Be Praise** (Tunney), *Trombone Quintet—Praise Him!* (Wm. Broughton), *Everlasting Hope** (Cymbala), *Make Us One** (Cymbala), *Christ's Part** (Curnow), *Praise* (Heaton), *God, We Will Give You Glory** (Redhead), *Symphony of Thanksgiving* (Goffin). *Vocal item.

It is amply demonstrated herein that these Atlanta-based ensembles have joined the ranks of the world's finest SA music representatives. All the music is confidently and accurately executed, inspiration being the common denominator.

Particularly significant are new brass band works by Stehen Bulla (*Chorale and Toccata; Fanfare Prelude: Praise Him!*) and James Curnow (*Prelude on Lobe den Herren*). The band is also featured on Dean's Goffin's stirring masterpiece, *Symphony of Thanksgiving*. Including William Broughton's trombone quintet, also entitled *Praise Him!*, is a nice touch, and we hear his virtuosity as a member of the quintet. It is surprising, however, that only one of those great SA marches (Wilfred Heaton's *Praise*) is included.

The recording quality is tops except for a slight overbalance problem; one is tempted to reach for the volume control on some of the vocal pieces.

Considering that these performers are not full-time professionals, this disc is amazing! Available from Bernel Music or by calling The Salvation Army Music Department: 404-728-6736.

Paul E. Bierley, guest reviewer (Notorious tuba player, low-priced field). [Editor's Note: And top-flight band historian and musician!]

Excelsior. The London Citadel Band (Bramwell Gregson). The Salvation

Army, London, Ontario. SA-LCB-17-CD. TT 71:48. Program: *Mountain Camp* (Osgood), *Covenant* (Broughton), *The Kingdom Triumphant* (Ball), *Sanctuary* (Ball), Cornet solo [Tommy Wilson]—*Songs of Erin* (Christmas), *A Song of Sharon's Rose* (Catherwood), *Music of Thanksgiving* (Downie), *Reverie* (Downie), Flugel solo [Julie Myers]—*He Is Lord* (Redhead), Trumpet solo [Stewart Dalrymple]—*Concert Etude* (Goedicke/Wm. Broughton), *Let There Be Praise* (Tunney/Gott), *Excelsior* (Bright)

The Song of the Brother. Robert and Nicholas Childs, Euphonium soloists, with *The London Citadel Band* (Bramwell Gregson). The Salvation Army, London, Ontario. SA-LCB-18-CD. TT 65:02. Program: *The Song of the Brother* (Leidzen), *The Better World* (Bearcroft), *The Swan* (Saint-Saens/Steadman-Allen), *The Conqueror* (Steadman-Allen), *Symphonic Rhapsody for Euphonium and Band* (Gregson), *My Story and Song* (Foster/Steadman-Allen), *Ransomed* (Marshall), *Silver Threads* (Twitchen/Bearcroft), Duet—I'll Not Turn Back (Larsson/Bosanko), Duet—*Timepiece* (Bearcroft).

These two new releases by *The London Citadel Band* of The Salvation Army (Bram Gregson) certainly place this band in the forefront of SA corps bands. I do not know of another North American SA corps band that can come close to them in the quality and scope of their recordings over the past twenty-five years.

The *Excelsior* disc holds solid brass band scores, from the "classic" works of Ball to the Broughton and Downie scores of more recent date (though one must remember that *Covenant* dates from about 1970!). I was particularly pleased with the inclusion of Ball's meditative masterpiece, *Sanctuary*. American audiences might have a double-take on the main hymn tune of Downie's *Music of Thanksgiving*, reminding them of "Far above Cayuga's waters" or some other school alma mater! Nevertheless, it is an exciting, well-played work. Each of the solos included are handled with confidence. Indeed, my only "complaint" would be with the last two short items, contemporary in style, where

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Bandmaster Gregson was persuaded to use trumpets instead of cornets. The band is least successful in these two items. Overall, however, this is very impressive playing — a very well-trained band! *Song of the Brother* is a total success. Euphonium players and brass band enthusiasts are in for a real treat here. You get a large number of the great SA euphonium solos with brass band accompaniment that are now available to the general public — and masterfully played by Bob and Nick Childs [*Silver Threads* was first published as a cornet solo; *Song of the Brother* was written by Leidzen in 1916 as a cornet solo, revised in 1932 for euphonium with band accompaniment]. Both recordings have been recorded and edited by Ted Marshall,

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who is rightfully well-known for his excellence in producing a good brass band recording — no easy feat. You will not go wrong with either of these fine productions. [R.W. Holz]

Songs In the Heart: Theme and Variations for Cornet. Tommy and Graham Wilson, with The London Citadel Band (Bramwell Gregson). The Salvation Army, London, Ontario. SA-LCB-16-CD. TT 58:59. Program: *Tucker* (Leidzen), *Quiet Time* (Downie), *Prayer of Childhood* (Condon), *The Call of Christ*

(Bearcroft), *A Happy Day* (Leidzen), *Reckon On Me* (Calvert), *Beautiful Christ* (Leidzen), *Wondrous Day* (Leidzen), *I'd Rather Have Jesus* (Himes), *The Old Rugged Cross* (Leidzen), *My All I Bring* (Ballantine), *Share My Yoke* (Bosanko), *Songs in the Heart* (Leidzen), *In the Love of Jesus* (Steadman-Allen).

Saturday Night and Sunday Morning. The London Citadel Band (Bramwell Gregson). The Salvation Army, London, Ontario. SA-LCB-14-CD. TT 65:08. Program: *Minneapolis IV* (Soderstrom),

Finale from Symphony #2 (Tchaikovsky/Gordon), *Cornet solo* [Graham Wilson]—*Wondrous Day* (Leidzen), *Procession of the Nobles* (Rimsky-Korsakov/Curnow), *Shall We Gather* (Ballantine), *Celestial Prospect* (Heaton), *Teach Me* (Herikstad), *What A Friend* (Leidzen), *Cornet solo* [Tommy Wilson]—*I'd Rather Have Jesus* (Himes), *Lord—Thou Art Questioning* (Davis), *Euphonium solo* [Bernard Doers]—*All I Have I Am Bringing* (Catherwood), *Gems For His Crown* (Condon), *Cornet Solo* [Tommy Wilson]—*It Is Well With My Soul* (Davies), *How Sweet the Name* (Tremain/Osgood).

These other two recordings by London Citadel are not quite so recent, though only dating from 1991 and 1992. Again, two solid hits! Father and son team, Tommy and Graham Wilson, team up for quite a lyrical display of cornet artistry in *Songs of the Heart*. A fine balance is given between the demanding technical solo and the devotional hymn arrangement. There is just one overlap between the two discs: *Wondrous Day* (Leidzen) shows up on both. *Saturday Night/Sunday Morning* showcases the great versatility of most top Salvation Army brass bands — their ability to play the most demanding brass band music at a Festival of Music [concert] followed by the equally demanding task of providing sensitive music for worship service the next morning. London Citadel demonstrates quality in both avenues of "service," for SA bands do not approach their assignments with split personalities. Bandmaster Gregson and his Londoners take seemingly as much care with a short *What a Friend We Have In Jesus* as they do with a Heaton tour-de-force like *Celestial Prospect*. These two discs share the same quality as the first two reviewed (again, Ted Marshall's work). I recommend all four!! [R.W. Holz]

Each of the four London Citadel Band recordings can be secured from Bernel Music or by ordering direct from the Band; make checks payable to The London Citadel Band. \$16.00 US per CD; \$11.00 per cassette tape, including postage. Write to: The London Citadel Band, 555 Springbank Drive, London, Ontario, Canada N6J 1H3.

New Music Reviews

Rosehill Music is continuing its series of brass band arrangements of the music of Andrew Lloyd Webber. Two pieces from his latest musical, *Sunset Boulevard*, are now available.

With One Look is arranged by William Himes. It has the beauty and simplicity of many of Webber's tunes. The solo cornet gets the first statement of the main theme, and then it is answered by the full cornet section. The alto horns and flugel have a turn, followed by a soprano and flugel duet. Throw in a nice key change along with a repeat of the cornet solo, then finish with a grandioso ending—a proven formula for musical success. Playing time is almost four minutes. The technical demands are minimal in this *andante* tempo, but there are enough pitches above the staff to cause some problems. If you like Webber's music, you'll like *With One Look*.

As If We Never Said Goodbye is arranged by Bill Geldard. This piece is cast as a trombone solo with brass band accompaniment. The soloist needs strong high chops as the *tessitura* starts and remains high throughout the piece. The slow to moderate tempo allows plenty of op-

portunities for expressive playing and *rubato*. The band accompaniment is tastefully scored, but the soloist still needs to "sing through" the background. The euphonium and solo cornet parts are set in a high range and play important roles. Playing time is about five minutes.

When *Sunset Boulevard* gains in popularity, to the level of earlier Andrew Lloyd Webber musicals, then these arrangements will be much better understood by brass bands, and more appreciated by North American audiences who have yet to get a full dose of this new score.

Paul Droste, Reviewer

Corrections: Oops!

In last issue's **A Selected Listing of Brass Band Works** by James Curnow, several pieces received the wrong publishers code. The numbers SP&S and Rosehill got reversed. Thus, numbers marked 3 are really by Rosehill; items marked 2 are really by SP&S.

The piece *Year in Provence*, reviewed by Paul Droste in our last issue, is published by Studio Music, not Rosehill.

Apologies to Jamie Hoover, **Junior Varsity All-Stars**, whom *The Bridge* identified as male! SHE is doing fine!

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