

# The Brass Band Bridge



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

May 1994 Issue 56

## Aussies Take NABBA 1994; Illinois Takes Honors Section

**Hawthorn City Band** (Ken McDonald) from near Melbourne, Australia, edged out **Ohio Collegiate** and the **BBC** to gain the victory in the Championship Section at NABBA '94 in Raleigh, NC, on the campus of North Carolina State University. **Illinois Brass Band** (Colin Holman) gained the laurels in the packed Honors Section, with **Eastern Iowa** right behind them. (See below for complete list of contestants, final order, and overview of repertoire.)

No Championship section band stood out in their handling of the Vaughan Williams' *Variations*. **Hawthorn City**, however, fresh from their victory in the Australian National Brass Band Championships, provided a solid reading of Wilby's difficult *Paganini Variations*. This gave them the edge over the American brass bands.

In Honors, Curnow's *Laude* proved the perfect choice to challenge these enthusiastic and fast-developing ensembles. All the bands played at a very high level, making it apparent to one judge, at least, that the separation between Honors and Championship was not so large as expected.

This being my seventh year as Controller, I can safely assert that this contest provided the most consistent playing we have ever heard at NABBA. It also ran very smoothly, thanks to a host of volunteers. Our adjudicators' comments tell it all; our bands are playing at a very high standard. We are making remarkable progress, this being only our 12th year of competition. I know that Ken McDonald attempted humor when, in accepting the Championship banner, he somewhat ungraciously indicated that if and when **Hawthorn**

**City** returned to NABBA, they would win again. Don't count on it! I take nothing away from **Hawthorn City**—they deserved to win. Their victory, however, was not a stunning one, not a runaway. As one judge puts it later in this issue, it will not be long before our best bands will match any in the world.

May NABBA bands never fall into the trap, however, of just becoming "contest" bands. We formed NABBA for MUSICAL reasons. Our competitions are means to an end, that of making the very best MUSIC we can through the medium we all love, the brass band. As we get technically stronger and stronger, let us always strive after musical excellence in every parameter.

Congratulations to all thirteen bands! It was an outstanding day.

## Stephen Bulla: Brass Band Composer

The British brass band scene first took notice of Stephen Bulla for his award-winning arrangement *Widdicombe Fair* (winner of the original test-piece competition sponsored by Rothman's Brass in Concert). Since then he has provided works for the National Brass Band Championships of Great Britain (*Cityscapes*), the Shell-New Zealand BB Championships (*Canticles in Brass*), the Dutch Brass Band Championships (*Chorale and Toccata*), and a series of other commissions, including his test-piece *Firestorm*, written for **The U.S. Army**

**Brass Band** and premiered at NABBA '91 in Cedar Rapids. Americans are more familiar with Bulla's work as staff arranger for the **U.S. Marine Band (The President's Own)**. In this capacity his duties include production of concert and ceremonial music for the band and the **White House Orchestra** that encompasses many styles and instrumental combinations. You have probably heard Steve's music during those "Live at the White House" television specials.

*continued on page 7*





Official quarterly journal of the North American Brass Band Association, Inc. Founded by J. Perry Watson in 1980. Useful news for British-style brass bands in North America. The views expressed by contributors are not necessarily those of the North American Brass Band Association, Inc. Publication and advertising deadlines are the 15th of January, April, July, and October. Copyright © 1994 by the North American Brass Band Association, Inc. All rights reserved.

**Ronald W. Holz, Editor**  
**The Brass Band Bridge**  
**Asbury College Music Dept.**  
**Wilmore, Kentucky USA 40390**  
 Telephone (606) 858-3511 extension 2246  
 Facsimile (606) 858-3921

**Paul E. Droste, Reviewer**  
**Tom Myers, Advertising**  
**Lynette Owens, Production**

## 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

NABBA '94 was a landmark for us in many ways. Most notably, NABBA came full circle, after a dozen years, back to its launching site. What has been achieved in a dozen years? I think it is safe to say that a true brass band renaissance has been set on course. Our bands have made, simply put, amazing progress in twelve years. Check out the comments by our adjudicators, provided below, and you can get a general idea of our current status as an emerging movement.

Commentary and "thank-yous" concerning all aspects of the week are spread throughout this issue. From my own perspective this was one of the best championships! Congratulations to all bands, for their sacrificial work in getting to Raleigh, for their positive support of their colleagues from other groups, and, above all, for their fine music.

This summer there are a number of excellent brass band activities: *Great American BB Festival*, Tour of **BNFL Band**, BB Course with Frank Renton, and another great year of Yamaha/NABBA Workshops. Hope you can check one of these out!

One very important task for every NABBA member is to get good, qualified people active on our Board. Please become active in nominating Board members, either new members, or renominating outstanding Board members whose terms are expiring. Details are provided in this issue, as is the nomination form, which is due in to Bert Wiley by July 25th.

Band reports have been excellent; keep sending us your programs! I will then send them on to Bert Wiley for the NABBA Archives. While Band Reports and Programs have been going well, it is remarkable how few bands have taken advantage of the free "Band Bulletin Board" or "Coming Events" section. Do you want us to keep this in **The Bridge**?

Best wishes for a productive summer!  
 See you next year in Toronto!

R.W. Holz

## NABBA Video Contest 1994: Eastern Iowa, Again!

Congratulations to **Eastern Iowa Brass Band** (John de Salme) for pulling it off one more year! **Wenatchee British Brass Band** (Duane Mikow) came in a valiant second. Judges were Paul Droste, NABBA President Tom Myers, and Ron Holz. Both groups gave spirited performances, each with its own special musical and entertainment value. **Eastern Iowa** highlighted their Christmas concert; **Wenatchee** centered theirs around Gershwin's *Rhapsody in Blue*. Here are the programs they submitted:

### Eastern Iowa

Fanfare and Carol (Banks)  
 Two Canadian Christmas Carols (Calvert)  
 The Little Drummer Boy (arr. Sparke)  
 O Holy Night—Soprano Solo (Adam/Bulla)  
 Christmas Tryptych (Curnow)  
 Sleigh Ride (Anderson/Tomlinson)

### Wenatchee

Russian Sailors' Dance (Gliere)  
 My Love Is Like A Red, Red Rose (arr. Langford)  
 Rhapsody In Blue (Gershwin/Ashmore) with soloists Kathryn Hibbard, piano; Sandy Rydz, clarinet  
 Washington Grays March (Grafulla)



## Contest Results

Bands are listed within sections by order of their final placement. A major representative work they played, in addition to the test piece, is listed, as is the band's total performance time.

### Championship Section:

Test Piece — *Variations for Brass Band* (Vaughan Williams)

- #1 **Hawthorn City Band** (Ken McDonald); 28'02"  
*Paganini Variations* (Wilby)
- #2 **Ohio Collegiate Brass** (Paul Droste; Les Susi); 25'25"  
*Toccata* (Heaton)
- #3 **Brass Band of Columbus** (Paul Droste); 28'12"  
*Circius: Wind of the North* (Aagaard-Nilsen)
- #4 **Triangle Brass Band** (Michael Votta); 25'54"  
*Jubilee Overture* (Sparke)
- #5 **Smoky Mountain Brass Band** (John West); 25'48"  
*Festive Overture* (Shostakovitch/Gordon)

### Honors Section:

Test Piece — *Laude: Rhapsodic Variations* (Curnow)

- #1 **Illinois Brass Band** (Colin Holman); 27'44"  
*The Plantagenets* (Gregson)
- #2 **Eastern Iowa Brass Band** (John deSalme); 27'00"  
*Festive Overture* (Shostakovitch/Gott)
- #3 **Sheldon Theatre Brass Band** (Larry Brentzel); 26'56"  
*London Overture* (Sparke)
- #4 **NCSU British Brass Band** (Frank Hammond); 27'28"  
*American Civil War Fantasy* (Bilik/Himes)
- #5 **Varsity All Stars** (Eric Aho); 23'44"  
*The Shipbuilders* (Yorke)
- #6 **Commonwealth Brass Band** (Jerome Amend); 28'14"  
*Kenilworth* (Bliss)
- #7 **Queen City Brass Band** (Ronald Smith); 25'53"  
*Chorale and Toccata* (Bulla)

### Youth Section:

Test Piece — *Divertimento* (Ball)

- #1 **Junior Varsity All Stars** (Eric Aho); 17'28"

### Soloist Awards:

Honors Section-Sean Roark, **Commonwealth Brass**  
*Jubilance* (Himes)

Championship-Scott Heath, **Ohio Collegiate**  
*Euphonium Concerto* (Horovitz)

Soloist of the Day-Scott Heath, **Ohio Collegiate**

## For NABBA '94, Special Thanks to:

Frank Hammond, Coordinator of the Championship

Co-Hosts: **NCSU British Brass Band, Triangle Brass Band**

NCSU Honorary Music Society: **Mu Beta Psi**

Compere: Robert A. Barnes

Controller: Ronald W. Holz

Controller's Staff: Tom Myers, Beth Hronek

Adjudicators Curnow, Gregson, and Renton

NABBA Secretary: Bert Wiley

NABBA Treasurer: Sara North

Exhibitors and Corporate Sponsors

... And many other kind, gracious volunteers!



Attend the  
**NABBA Championships XIII**  
in Toronto, Canada  
April 21-22, 1995  
Host: **Weston Silver Band**



# Our Adjudicators' Reactions

The judging panel this year represented one of the most balanced and most musically experienced panels, especially as it relates to brass bands. Each judge was asked to share his thoughts about NABBA 1994 as time permitted in the hectic rush to press following Raleigh. Frank Renton's more extended comments also include his reactions to our overall process, and his recent experience with the **Brass Band of Battle Creek**.

## James Curnow:

I would like to take this opportunity to congratulate the brass bands that performed during the NABBA Brass Band Championships on April 23 in Raleigh, NC. I had the privilege of adjudicating the championships when they were held in Ashville a few years ago and I am astonished by the marked improvements that I have heard in the last few years.

The level of difficulty of the music and the development of the brass band sound, technical facility, and maturity of interpretation is remarkable. Every band played well and should be extremely proud of their achievements.

I am pleased to have been involved in the championships and trust that my comments were constructive and helpful. Should any of the conductors have questions regarding my comments, I would welcome the opportunity to discuss them with you. Again, to all of you who participated — BRAVO! You are all winners.

James Curnow TEL 606-885-3696; FAX 606-885-3547

## Bram Gregson:

Firstly, let me express my admiration for all the bands which participated at Raleigh, especially those which travelled long distances, no doubt at considerable cost. Your enthusiasm and

commitment to the brass band movement is not only admirable but essential if brass banding is to continue its remarkable growth in the U.S.

To make such efforts for a thirty-minute 'spot' displays real dedication! Therefore, all bands deserve commendation because you came to Raleigh not necessarily to conquer, but, I'm sure, to hear and learn from this experience.

Adjudication is an onerous responsibility. Each of the team no doubt had his preferences, but there was consensus on the results. There were some superior technical performances but for me the 'point of view' on the music was not always evident. I talk to my band a great deal about the fact that the dots are on the page but the music is on the back of the page! Musical symbols are just the beginning. It's the way that the notes are connected that's so important; it's the ability to shape musical sentences, paragraphs, and create an interesting story that must be paramount. Agreed, this can only be achieved after technical proficiency has been coupled with accuracy in tuning (mechanical) and intonation (personal). There cannot be a satisfactory musical performance without meticulous attention to these basic details. Therefore, it is gratifying to learn that the performance standards are improving each year. I can't wait for the day when the best of North America's bands provide stiff competition to Europe's best. Based on what I heard it's not too far away!

A personal regret is that under the circumstances it wasn't possible for me to meet too many of you. I hope that this will be rectified next year in Toronto!

Meanwhile to all brass band enthusiasts, keep up the good work and good luck in all your endeavors. Having now been bandmaster of the same church band for 26 years I know all about the challenges facing amateur musicians trying to make music. It is exciting to witness improving standards of performance; it is frustrating when it doesn't work; it is stimulating when just once in a while the playing seems

close to perfection. It is exhilarating to make music. Above all we are part of a great fraternity.

Contests may play an important role in the elevation of performance standards, but I hope that they will never be the *raison d'être* for the existence of North American brass bands. The music is the thing! It was Friedrich Nietzsche who said "without music life would be a waste!"

Bram Gregson; TEL 519-473-2420; FAX 519-473-2445

## Frank Renton:

The opportunity to combine adjudicating at the NABBA Championships with my other work in North America was too good to miss, so after the **Brass Band of Battle Creek's** April 17th concert, where I shared the conducting duties with Ken Bloomquist (NABBA Board Member), it was up to Michigan State University to conduct the orchestra and wind symphony and lecture to the Conducting Class, then on to North Carolina for the competition. All my arrangements had been made at long range with Ron Holz and Frank Hammond, and everything worked a treat, as it should.

On Friday evening after supper with my fellow adjudicators, James Curnow and Bram Gregson, both of whom I was meeting for the first time, but whose work I knew and respected, it was to a sight reading session in the auditorium where the contest would be held the next day. What a good idea! It allowed the performers to get a look at us and gave them the opportunity to decide at first hand whether we knew what we were talking about or not, as the case may be, and allowed us to hear the hall in which we would be adjudicating, whilst building a relationship, however small, with the people who would be playing for us. I was immensely impressed by the standard of sightreading shown, and the comradery of the players, both of which factors augured well for the following day.



## Coming Spring Brass Band Events

The only problem with having all three sections in one hall on one day, and following that by a concert, is that you have to start so early. Nobody should have to play a brass instrument at 8:15 A.M. and certainly nobody should have to listen to them! Having said that, everyone did amazingly well and we were all impressed by the overall standard of playing in the Honors Section. There was a considerable amount of adventurous programming, and generally a good understanding of the medium. We felt that most conductors had failed to understand fully the intentions, and instructions, of the composer in the set piece, *Laude*. This was a little critical, as the composer was adjudicating. We all agreed that composers' instructions should not be taken entirely literally, but, and it is a large but, once one alters the very construction of a piece, chiefly by altering the relationship between tempi and style, then we are almost into the business of re-composing, not interpreting.

Our one Youth Band performed with sufficient skill to be an encouragement for the future, but found the Eric Ball piece, which looks easy on paper, quite difficult to cope with.

The Championship Section — after the very positive, and encouraging sounds of the morning, it is fair to say that we were looking forwards to the task of listening with some relish. I think that it is also fair to say that we were a little disappointed by the overall standard of the section; perhaps we expected more than we had a right to do, but the gap between the better Honors bands and the Championship section was not as great as we expected. Yet again the conductors found the set piece, this time the Vaughan Williams' *Variations*, difficult to shape, and perhaps too many of them did not take enough notice of the composer's very clear instructions about pace and style. Our main criticism, however, was that so many of the performances lacked any real style or direction. Fairly loud and fairly quiet are not good enough in an ensemble like the brass band. The parameters of

dynamic control need to be set wider, and the gradings in between need to be more numerous; equally, the quality of production and articulation needs to be re-examined in several bands to avoid everything sounding the same. On the positive side, the quality of playing is generally very high, and our findings of Friday evening were well supported. It's how these positive qualities are utilized that determines the speed of progress.

Finally, the concert by **Hawthorn City Band**, the new champions, presented by their conductor, Ken McDonald, who should know what he is talking about after eight years with **Grimethorpe**. The band sounded a little tired, but played a varied and at times difficult program without too many bad moments.

The contest is well organized, with a team of quite dedicated people all working well together, aided by the use of mobile radios, so things were done instantly. Bands came on and performed exactly on time virtually all day, and with seemingly little fuss, having had opportunity to warm up, and prepare

themselves properly, exactly as it should be.

As an adjudicator, I still wish that organizers would bite the bullet and let us listen in the open. The screen did not affect the sound, and did prevent us from seeing the bands, but it meant that we had to occupy seats at the rear of the auditorium, with tables at knee level on the seats in front. I've still got a bad back! I found that using a tape recorder allowed an immediate response to the music making. I just hope that nobody was disturbed by my comments, and that bands took them all in the constructive manner in which intended.

To NABBA President Tom Myers, and to Ronald Holz and his team of assistants, thanks for the opportunity to assess the state of banding in North America. **The Brass Band of Battle Creek** is a professional outfit, and would not be out of place anywhere in the world. Your own organization is made up of amateur bands and musicians, and is close enough to what is going on elsewhere in the world to make me think that it won't be long before your best bands will be able to compete on equal terms with bands anywhere in the world! Keep at it, and you will not be disappointed.

Frank Renton TEL 011-44-0628-789-740; FAX 011-44-0628-789-837

### Great American Brass Band Festival

June 17-19 1994

Centre College  
Danville, KY 40422

Featuring, among other groups:

Summit Brass  
Chicago Staff Band  
Sheldon Theatre



## Gala Concert

Hawthorn City's program on Saturday evening deviated substantially from that printed in the Contest program brochure. Here is the complete program as performed that evening:

Part I—*The Australian National Anthem; Fanfare and Flourishes* (Curnow); Overture: *Ruler of the Spirits* (Von Weber/Gay); Cornet Solo: *Napoli* (Bellstedt/Brand), Ian Holmes; *The Shepherd's Song* (arr. Richards); Alto Horn Solo: *Higgysjig* (Richards), Wendy Steele; *Simply Grand Minuet* (PDQ Bach/Schikele); Cornet Solo: *Sugar Blues* (Morrison), Jason Mears; *An Australian Fantasy* (Langford). Part II — *Fantasia on 'Tico Tico'* (Bourgeois); Euphonium Solo: *Rhapsody* (Curnow), Michael Mews, and conducted by James Curnow; *Irish Tune* (Grainger); Trombone Solo: *Concert Etude* (Goedicke), Mervyn Preusker; Cornet/Trombone Duet: *Two Cats* (Rossini/Snell), Jason Mears and Mervyn Preusker; *English Heritage* (Lloyd). Encores: *Waltzing Matilda; Stars and Stripes Forever* (Sousa), led by Frank Hammond; *The Star-Spangled Banner*.

Our victorious Australian ambassadors provided an entertaining hour-and-forty-five minute program Saturday evening. Though having played their thirty-minute contest program midway through the afternoon, they began their concert with good verve and style. If later they showed some fatigue, who could blame them? The band seemed especially well-suited to larger concert-contest type items, providing some of their best playing on the Von Weber overture, the *Australian Fantasy*, and the final test-piece, *English Heritage*. Of their soloists, Wendy Steele was a real standout on her version of *Higgysjig*, while Jason Mears showed us he can handle the harmon mute quite effectively (*Sugar Blues* and *Duet for Cats*).

Most Australian bands I have heard touring the U.S. usually try real hard at the "novelty" side of things. This band's *Fantasia on Tico Tico* fit that genre as expected, hats, slap-stick, and all that

kind of thing. The audience ate it up! In one sense the Goedicke *Concert Etude*, as played on trombone, is also a novelty of sorts. Mervyn Preusker has excellent technical facility; the piece just does not speak well, in my opinion, in this version (and American audiences have frequently heard Bill Broughton excel at this piece on trombone, too!).

One of the most musical offerings of the evening came when Ken McDonald handed the baton over to Jim Curnow for a reading of his *Rhapsody for Euphonium and Band*. Hawthorn responded admirably to this unplanned event, playing very well for the guest conductor/composer, as did their soloist, Michael Mews.

My personal favorite came at the end of the concert, George Lloyd's *English*

*Heritage*. Never having heard the work live, this was a treat. Ken McDonald showed himself to be a real fine band trainer throughout the evening, but his skill at getting textural clarity and proper dynamic contrasts seemed particularly evident in this unusual score. McDonald is not a demonstrative conductor; the results must come from hard slugging in the band room. Hawthorn showed why they can excel at this kind of banding experience, for there are many very skilled players in this band!

The evening ended on a very positive note, with gracious presentations being made by Hawthorn's Band Secretary to Frank Hammond and to Tom Myers, with the latter reciprocating on behalf of NABBA.

For the first time NABBA had an outside band compete in its Championships. That band was the champion of its own association. NABBA therefore greatly benefitted from the experience of both having Hawthorn compete in the contest and provide a very much appreciated Gala Concert. We in NABBA send our heartfelt thanks and congratulations to our friends from 'down under.' They represented their association and country very well; we learned from them and we hope that they found their American experience to be of lasting value.

R.W. Holz

## Coming Brass Band Events: Summer 1994

### Great American Brass Band Festival

June 17-19

Centre College, Danville KY

NABBA Representative:

Sheldon Theatre

Other British-Style Brass Band: Chicago Staff Band

### Brass Band Course with Frank Renton

June 27-July 1

VanderCook College of Music

See full details in feature this issue.

### BNFL Brass Band Tour

July 21-28

See full details in feature this issue.

### Yamaha/NABBA Brass Band Workshops

See full details in feature this issue.

### NABBA Board Meeting:

August 26-27; Toronto, Ontario



## Stephen Bulla continued from page 1

Born and raised in the ranks of The Salvation Army, he continues as a "son of the regiment", provides much excellent music for that denomination's brass and vocal combinations, and directs the well-known National Capital Band of The Salvation Army. His father was a long-standing member of the New York Staff Band's tuba section; at one time both he and his brother, Phil, played in that excellent group with their dad.

### Background, Training, Influences

Bulla studied at the Berklee College of Music (Boston), receiving his diploma in arranging and composition, graduating magna cum laude in 1976. Before joining the Marine Band, he served as free-lance commercial arranger/performer in New York City, and wrote and edited for such firms as Chas. Colin and Kendor.

My own friendship with Stephen dates back to Star Lake Musiccamp, where Steve amazed us all with his talents as a young pianist, trombonist, and, above all, young arranger who had a marvelous talent and ear for absorbing a wide range styles and making those a part of his own developing vocabulary. Bulla would call himself a shy personality; his early efforts in composing, however, combined with his unique gifts of musical mimicry, made his music anything but introverted. In the pop styles he handles so well, Steve would declare an admiration for Nelson Riddle, Billy May, William Russo, and John Williams. In the brass band arena, I can easily hear the influence of Erik Leidzen, Eric Ball, Gilbert Vinter, and early Bruce Broughton. Are we surprised to find out that he collects jazz and film score recordings in addition to his brass band addiction?

### Bulla Trivia

Our eclectic hero considers himself 'thorough to a fault' and somewhat self-conscious about his work. Not surprisingly, Mozart provides his greatest musical inspiration, a model for anyone adept at synthesizing a wide range of styles! He and his wife, Kathleen, live in Crofton, MD, with their four sons, Brian (17), Andrew (15), Stephen (13), and Daniel (8). Hot, Cajun food is what would please him most if he comes to visit your band, as well as your studious avoidance of his earliest brass arrangements, or so he says! He not only writes for the Marine Band, for sacred & secular brass bands, and concert bands, but he occasionally has time to create commercial music for regional advertising campaigns for firms like Bob's Big Boy, Roy Rogers Restaurants, Britches Clothing, and even a documentary film score for the National Aeronautics and Space Administration. In 1990 he won an ADDY award for the best original music television spot; since 1988 he has annually won an ASCAP Concert Performance Award.

### Analysis

A brief glance through the Selected Works List provided will reveal Bulla's wide reach in arranging and composing. He is at home with adapting Broadway show tunes as he is in providing substantial art-music for brass bands. His early brass band works featured a free-ranging, through-composed approach to form, almost in the style of another of his brass mentors, Ray Steadman-Allen. In recent efforts he has been much more deliberate in his approach to large-scale form, especially evident in works like *Firestorm*, with its cyclic treatment of themes and motives, and *Fantasia for Euphonium and Brass Band*, based on a Purcell hymn-tune, *Westminster Abbey*.

In *Chorale and Toccata* Bulla chose a hymn-tune, *Victory*, derived from the works of Palestrina, and specifically intended to write what he would label

as a 'classical' work. The piece would serve as both a contest-piece, and cross-over nicely for use by Salvation Army brass bands, where the associated words, connected with the Easter Resurrection, would give it an added appeal.

Bulla has not just given us a Chorale setting followed by a Toccata, but has really given us a totally-integrated toccata, in much the same way that Bach's *Toccata and Fugue in D Minor* is not just a Fugue preceded by a Toccata but that the entire work, the chorale and subsidiary themes, constitute the Toccata. His 'toccata' theme, first played in the Lydian mode by the euphonium, constitutes the technical, or "touch-piece" material one expects in such a form. The sustained Palestrina chorale provides the contrasting raw material. The whole work is grounded in a modal tonic of B-flat. As conscious as Bulla's neo-classic, or rather neo-baroque, orientation seems to have been in this work, the composition plays very naturally, and does not have to work hard "for effect." Indeed, the piece seems to mark a maturing and a turning point in his brass band output.

Bulla's handling of brass band color always seems secure and confident. This is not unexpected, for he told me that he made a special study of Erik Leidzen's excellent approach to brass band scoring, especially when Steve worked for The SA Music Department in New York and had access to so many of Leidzen's works. I remember when I judged the SA's National Composition Contest in 1980 that all of us on the judges' panel were struck by how the eventual winner, Stephen Bulla (but we did not know who wrote it at the time), had so carefully modelled his scoring and march-form after Leidzen, yet still maintaining a fresh, imaginative voice.

I still think Stephen Bulla has one of the most fertile imaginations, musically speaking, among a host of brass band writers. His eclecticism, his thorough craftsmanship, and his growing sophistication in all aspects of the composi-



# VanderCook

College of Music

*This summer, get the latest information on  
running your own Brass Band Program*

**Jumping on the Brass Band Wagon:  
A Comprehensive Course on  
Brass Band Curriculum  
and Resources**

*on*

**June 27-July 1, 1994**

*with*

**Frank Renton, Principal Conductor and Music Director,  
British Concert Orchestra. His work with Brass Bands has  
centered around Grimethorpe Colliery, recorded on EMI  
and Doyen labels.**

***Tuition is \$110 per sem. hour of graduate  
credit. This is a three-credit course.***

***For information, call or write:***

**VanderCook College of Music  
3209 S. Michigan Avenue  
Chicago, IL 60616-3886  
800-448-2655  
312-225-6288**

***Instruments will be furnished to participants by  
Boosey & Hawkes/Buffet Crampon***

*"VanderCook's Own"*

## Chicago Brass Band

**Fred Lewis  
Director**

**Auditions will be held  
Tuesday, June 21. For  
info, write or call  
VanderCook College  
of Music, 3209 S.  
Michigan Ave., Chica-  
go, IL 60616-3886**

**800-448-2655  
312-225-6288**

***Instruments furnished by  
Boosey & Hawkes/Buffet  
Crampon***



tional art portend very well indeed for the future.

### Current Status

Bulla faces constant arranging pressure. In recent months he has, in addition to his **Marine Band** obligations, been supplying those outstanding arrangements for the *Spirituals To the Bone* CDs and this past December had his *Rhapsody of Hanukkah* (originally entitled *Festival of Lights*) premiered by the **Brass Band of Battle Creek**, which commissioned it. Very recently he has signed a contract with Curnow Music Press for the production of ten new works for wind band, various graded levels, in the next year. He hopes that he can also get some brass band pieces done, but feels that the concert band may be getting a bit more attention in the immediate future.

We in NABBA don't fear he will be led astray by our sister medium! He is a NABBA Board member, leads a great brass band that is just getting ready to tour Russia, has served several times as an adjudicator for us, and his music is played with good frequency by our bands. We know we'll hear new Bulla brass in the years to come.

R.W. Holz

## A Selected Listing of Brass Band Works by Stephen Bulla

Anything But Lonely (Webber/Bulla) 1	Love Changes Everything (Webber/Bulla) 1
Argentine Melody (Webber/Bulla) 1	Lowell Anniversary—Festival March 3
Armed Forces Salute 6	Mid Winter (Holst/Bulla) 2
Bells of Christmas, The 2	Morning Has Broken—Cornet Solo 5
Blow Away the Morning Dew 1	My Father's World 5
Chorale and Toccata 2	New York 90—March 3
Christmas Suite 1	Novarc—March 3
Cityscapes 1	O Holy Night—Soprano Solo (Adam/Bulla) 2
Cleansing Power—Trombone Ensemble 3	Peace Like a River—Trombone Ensemble 6
Concertante for Trombone and Band 6	Proclamation of Christmas—Overture 3
Crossroads—Cornet Solo 3	Rhapsody for Bass Trombone 6
Crowns of the Spirit 6	Rhapsody for Hanukkah 2
Euphonium Fantasia 2	Shenandoah—Euphonium Solo 1
Fanfare Prelude — Praise Him! 6	Suite For Brass (Three Hymns) 2
Festive Prelude 1	Tangents 1
Firestorm 2	Thinking of Me (Webber/Bulla) 1
Heavenbound 6	To Win the World—Double Trio 6
His Eye Is On the Sparrow—Flugel Solo 4	Wave That Flag—March 5
How Far To Bethlehem 3	Widdicombe Fair 1
Joyous Celebration—March 5	Wishing You Were Somehow (Webber/Bulla) 1

### Publisher's Code:

1 Rosehill; 2 Dehaske; 3 SP&S London; 4 The Salvation Army-Chicago; 5 The Salvation Army-New York; 6 Manuscript, available from Stephen Bulla, 1832 Hyman Lane, Crofton, MD 21114-1335; 410-721-4243; FAX 301-261-3957 (24 Hour).

NOTE: This listing does not include dozens of sacred brass band and brass ensemble arrangements by Stephen Bulla published by The Salvation Army in Atlanta, New York, or London. For further data check the *Instrumental Music Index of Salvation Army Instrumental Publications*, published by The Salvation Army Music Department, Central Territory, 10 W. Algonquin Rd, Des Plaines, IL 60016. Telephone: 704-294-2133. [R.W. Holz]



# NABBA Reading Band 1994:

## A Brief Overview

On Friday night of the Championships a very fine reading band gathered on the stage at Price Music Center for an hour and a half reading session. At peak involvement, there were over 45 NABBA members playing. Our three guest adjudicators were given the task of taking the group through the scores. To keep things fair, the conductors were sightreading as well, having only been given the scores at dinner an hour beforehand! One real delight of the evening was the willingness of Jerome Amend, director of the **Commonwealth Brass** and a member of the trumpet section, **Louisville Orchestra**, to sightread Curnow's Gliere transcription, which he did with a lovely, warm sound. What follows is listing of the music played, with a brief descriptive review:

### 1. *Holy, Holy, Holy.* arranged James Curnow (DeHaske)

Well-scored, 3 1/2 minute hymn arrangement that presents three contrasting settings of the familiar tune *Nicaea*. Not difficult at all from the technical side; great training piece for any band and ideal for times when your band plays in church.

### 2. *March—Honest Toll.* William Rimmer (Wright & Round)

Part of Wright & Round's *Famous Classic Marches* series, this old gem gets everyone going, but especially, as one would expect, solo cornet, euphonium, soprano, first baritone. Moderate technical level for most parts. The great advantage of this reprint—a full score! So often these old marches must be conducted from solo cornet/conductor sheets. A great change for the better.

### 3. *Brass Miniatures.* James Curnow (DeHaske)

A four movement suite lasting about 6 1/2 minutes; the movements are: *Fanfare*; *Ballad*; *Pseudo-Blues*; *Fanfare March*. This moderate level piece is quintes-

sential Curnow and could be handled by most of our NABBA bands without too much extra rehearsal. The third movement calls for some exposed solo playing in several parts and requires deft handling of multiple meters, including the main portion in 5/8 time. All four movements are thematically linked, though each short movement could be used individually as the need arises. An ideal short concert suite!

### 4. *Confluence.* William Himes (Rosehill)

Composed for The River City Brass Band in 1991, *Confluence* was on our list of Challenge level test pieces last year, though no bands entered that category. The work is moderately difficult and requires three percussionists, including a melody percussion player handling xylophone, glockenspiel, and vibes. Our reading band did fairly well under Frank Renton's strong baton, but one could tell this piece would need some real woodshedding. In addition to the percussion, the flugelhorn gets the most exposure in this exciting, dynamically-charged work of about 8 1/2 minutes length.

### 5. *Carol Setting: Mid-Winter.* G. Holst/Stephen Bulla (DeHaske)

In the *Bleak Mid-Winter*, as set by Gustav Holst, stands as one of the most beautiful of 20th-century Christmas carols. Stephen Bulla's sensitive arrangement does justice to the tune in the course of three successive orchestrations. Moderately easy technical requirement, but also requiring good finesse. The work ends strongly; very suitable for concert or church use.

### 6. *The Spider and the Fly.* B. Britten/Darrol Barry (Studio)

A difficult, short transcription (3 1/2 minutes) from Britten's 1939 stage work, *Johnson Over Jordan*, this blues-and-swing-style period piece is scored in a very transparent manner and requires secure soloists in nearly every section.

The overall effect is quite pleasing and should be worth the effort.

### 7. *Andante for Solo Cornet and Band.* Gliere/Curnow (DeHaske)

Trumpet players know this as the *Gliere Concerto*. Actually, Gliere originally wrote the piece for wordless soprano and orchestra. In Curnow's transcription the preferred E-flat minor key has been maintained but he has wisely changed the original 4/8 meter to 4/4. The solo part explores the entire expressive and lyric range of the cornet: written C below the staff to D-flat above. Knowing that the work was arranged for Philip Smith gives one the idea of the level of musicianship required. The band is not spared, either. A beautiful work that will call everyone—soloist, band, and conductor—to give their best.

### 8. *All I Ask of You.* A.L. Webber/Peter Graham (Rosehill)

Another in the successful series of pop-tunes by Andrew Lloyd Webber, here skillfully arranged by Peter Graham. A rather straight-forward, moderately easy arrangement that should prove to be very popular.

### 9. *Golden Lady.* Goff Richard (Studio)

After a slow light-rock introduction, this pop-style piece of about 5 in minutes length picks up the tempo into a rock-inflected allegro. Best to have a drum set on this one, which we did not have in Raleigh! Lovely handling of the various contrasting color-choirs of the brass band mark this lighter, lyrical charmer.

### 10. *Russian Funeral Music.* B. Britten/Ray Farr (Studio)

Benjamin Britten evokes old, orthodox Russia in this unique score that most brass players may have first played in a brass choir format. I sensed a restlessness among the readers with this one, but that may have been because no time could be spent in setting up the correct understanding and the correct approach needed. The style is solemn but not severe. This is one that might grow on a band! Moderately difficult, mostly due to the demanding sustained style.



## BAND PROGRAMS

### 11. *March: Washington Grays*, Grafulla/arr. Curnow (DeHaske)

Originally for brass band, (8th Regiment New York Militia), this classic tour-de-force returns to its original medium through Curnow's effective rescoring for modern brass band, the original version having been lost. Everyone works full-steam on this four-minute onslaught. A great march, one of the best, but not for the faint of heart or lungs! Our reading band enjoyed this one thoroughly.

### 12. *Festive Setting: Ellacombe*, William Himes (Studio)

In the form of a Festival Fanfare, Ellacombe calls for fanfare soli parts from the front cornet bench. A very effective concert opener, or for use in church with congregational singing, it contains three stanzas of the hymn linked by original fanfare material. Moderate level arrangement that most NABBA bands should devour quickly and also enjoy immediately.

R.W. Holz

## Advertising in The Bridge

Contact Thomas A. Myers,  
Advertising Manager

155 N. Highland Ave  
Akron, OH 44303-1504  
USA

Phone (Evening): (216) 867-7821  
Fax: (216) 291-7758

### Recent Brass Band Concerts: Music Listed in Program Order

**Brass Band of Battle Creek** (Kenneth G. Bloomquist), with guest conductor Frank Renton, Xylophone Soloist Michael Udow, and Tuba Soloist Patrick Sheridan. W.K. Kellogg Auditorium. April 17, 1994. Part I, Conducted by Bloomquist: *Introduction and Main Theme from E.T.* (Williams/Sykes); *Xylophonia* (Green/Maldonado); *Americans We* (Fillmore); *Somewhere Out There* (Horner/Barry); *The Cowboys* (Williams/Maldonado); Part II, Conducted by Frank Renton: *One Voice* (Manilow/Farr); *Connotations* (Gregson); Tuba Solo: *Hailstorm* (Rimmer); *An Ellington Portrait* (Freeh); *The Pines of the Appian Way* (Respighi/Snell).

**Brass Band of Columbus** (Paul Droste) and **The New York Staff Band** (Ronald Waiksnoris). *Annual God and Country Concert*. King Avenue United Methodist Church, Columbus. March 19, 1994. NYSB — *Rocky Mountain Centennial* (Bosanko); BBC — *Power and Glory* (Sousa); NYSB — Cornet Soloist Gordon Ward, *Fantasy on a Maori Folk Song* (Chaulk); NYSB — *Deep River* (Wm. Broughton); BBC — *Overture to Russlan and Ludmilla* (Glinka/Parkes); NYSB — Trombone Soloist Vanda Spence, *My Refuge* (Br. Broughton); BBC — *Variations for Brass Band* (Vaughan Williams); NYSB Vocal — *Poor Man Lazarus* (Hairston); NYSB — *March Slav* (Tchaikovsky/Phillips); BBC — *Circius* (Aagaard-Nilsen); Combined Bands: *The Salvation Army March* (Sousa), conducted by Paul Droste; *Jesu, Joy of Man's Desiring* (Bach/Leidzen), conducted by Anita Cocker Hunt; *Fling Wide the Gates* (Leidzen), conducted by Ronald Holz; Trombone Ensemble — *Glory Be!* (Wm. Broughton); *Land of Freedom* (Bulla), conducted by Ronald Waiksnoris.

**Brass Band of Columbus** (Paul Droste). Music Educators National Conference National Biennial In-Service Conference. Cincinnati Convention Center, April 8, 1994. *Overture to Russlan and Ludmilla* (Glinka/Parkes); *Variations for Brass Band* (Vaughan Williams); *Circius* (Aagaard-Nilsen).

**Cincinnati Brass Band** (Anita Cocker Hunt). *LINKS Benefit Concert*. Kenwood Town Center Mall. February 26, 1994. *Goldcrest* (Anderson); *Joyful, Joyful* (Ballantine); *Nicaea* (Himes); *Marche Militaire Francaise* (Saint-Saens/Kenyon); *Exeter Temple* (Condon); *Swing Low* (Gott); *Celebration* (Condon); *The Cleansing Power* (Bulla); *Simple Gifts* (Steadman-Allen); *New York 90* (Bulla); *Land of Freedom* (Bulla)

**Lexington Brass Band** (Ronald Holz and Skip Gray). *Classic Pops Concert*. Norton Center for the Arts. Centre College, Danville, KY March 27, 1994. *Fanfare and Flourishes* (Curnow); Soprano Cornet Solo: *Intermezzo from Cavalleria Rusticana* (Mascagni/Baxter), Richard Byrd; Trumpet Solo: *Herji Kati* (Hubay - Mendez/Freeh), Vincent DiMartino; *Music for the Royal Fireworks* (Handel/D. Wright); *Coronation March from The Prophet* (Meyerbeer/Froeden); Bass Trombone Solo: *Celestial Morn* (Condon), Louis Bourgois; *Spectrum* (Vinter); *Berceuse and Finale from The Firebird* (Stravinsky/Gray - Gordon); *Pines of the Appian Way* (Respighi/Graham).

**Smoky Mountain Brass Band** (John West). With Philip Smith, guest soloist. Western Carolina University, March 24, 1994. *Festive Overture* (Shostakovitch/Gordon); Cornet Solos: *Concertpiece* (Curnow), *Canto Religioso* (Curnow); *Praise* (Heaton); *Variations for Brass Band* (Vaughan Williams); *Colonial Song* (Grainger/West); Cornet Solos: *Cleopatra* (Damare), *To a Wild Rose* (MacDowell/Bulla).

**National Capital Band** (Stephen Bulla). April 30, 1994, Bridgeport, CT. *Praise Him* (Bulla); *Motivation* (Himes); Cornet Solo: *Tucker* (Leidzen), Lars-Otto Ljungholm; *Melodies of Dvorak* (tr. Steadman-Allen); *Chorale and Toccata* (Bulla); *God of Wonders* (Himes); *Appalachian Mountain Folk Song Suite* (Curnow); Vocal Solo: *Joyful, Joyful* (Maddux), Deborah Bearchell; Cornet Duet: *To Set the People Free* (Br. Broughton), Robert Goodier and Lars-Otto Ljungholm; *The Call of the Right*





Dr. Brian L. Bowman and the world's finest euphonium – the Willson Compensating Model TA 2900

Be sure to test our instruments in the DEG booth at Championships XI on April 22 & 23, 1994.



— INTERNATIONAL —

**Demands are greater, so more and more Brass Bands are turning to WILLSON.**

**Willson background specialist for: Euphoniums, tenor horns, basses.**

**Distribution in USA:  
DEG Music Products Inc.  
Lake Geneva, Wisconsin 53147**

**Distribution in Canada:  
At Willson brass instrument dealers throughout Canada.**

*teous* (Condon); *Goldcrest* (Anderson); *Constant Companion* (Reslow). A similar concert was given this Spring in Lynchburg, VA, with the addition of *America the Beautiful* (arr. Himes); *Barn Dance and Cowboy Hymn* (Sparke).

**Sunshine Brass Band** (Don Kneeburg). 1994 Spring Concert Series. Freedom Plaza, Sun City, FL, February 17; The Salvation Army, Tampa, FL, March 20; King's Point Aud, Sun City, May 5, 1994. *Punchinello* (Rimmer); *A Celtic*

*Suite* (Sparke); *Cornet Solo: The Debutante* (Clarke/Smith), Ed Davis; *Carmen Fantasy* (Bizet/Langford); *Light Cavalry Overture* (von Suppe/Langford); *Beethoven's Beano* (Snell); *Amazing Grace* (Himes); *Miller Magic* (Stephens); *Armed Forces Salute* (Bulla).

**Triangle Brass Band** (Michael Votta). 1994 Spring Concert Series. Athen H.S., Raleigh, NC, March 26; Fuquay-Varina H.S., Fuquay-Varina, NC, April 6; Baldwin Aud., Durham, NC, May 14. *Feierlicher Einzug* (R. Strauss); *Variations for Brass Band* (Vaughan Williams); *Jubilee Overture* (Sparke); *The Earl of Oxford's Marche* (Byrd/Votta); *Second Suite in F Major* (Holst/Herbert); *Elsa's Procession* (Wagner/Himes); *Seventy-Six Trombones* (Willson/Duthoit). A similar program was also presented by Triangle Brass Band at The New York Brass Conference and Music Festival, Roosevelt Hotel, New York City, April 9, 1994.

**Watsonville Brass Band** (Gonzalo H. Viales). With the Salinas Pipe Band (Michael Gillen). Gavilan College, Gilroy, CA. April 30, 1994. Part I: The

Brass Band: *The Cossack* (Rimmer); *The Lost Chord* (Sullivan/Langford); *Hoe-Down Stomp* (Barker/Herriot); *The Wee Cooper O'Fife* (Drove); *Rhapsody in Brass, Mvt III* (Goffin); *Ragtime for Horns* (Joplin/Curnow); *Softly Sounds the Little Bell* (Ball); *Kalinka* (Woodfield); *Lassus Trombone* (Fillmore/Trevarthen); *When the Saints* (Langford); *English Folk Song Suite* (Vaughan Williams/F. Wright). Part II: Combined Brass Band and Pipe Band, in various traditional tunes and marches, including *The Thin Red Line* (Alford), *Major Norman* (Ewing), and *Rose of Kelvingore* (arr. Trevarthen).

**Western Missouri British Brass Band** (Bary D. Hartman). Lee's Summit Performing Arts Center, January 23, 1994; and Missouri Music Educators Association In-Service Conference, January 29, 1994. *Cygnus, Mvt III* (Stirling); Euphonium Solo: *Pantomime* (Sparke), Keith Bland; *Laude* (Curnow); *March of the Maniacs* (Mosier); *Light-Walk* (Gott).

**Western Missouri British Brass Band** (Bary D. Hartman) and **Mid-America Tuba Quartet**. Independence, MO, February 12, 1994; and Shawnee Mission Northwest High School, March 6, 1994. *Army of the Nile* (Alford); *A Downland Suite: Elegy and Rondo* (Ireland); *Cygnus* (Stirling); *Pantomime* (Sparke); *March of the Maniacs* (Mosier); *Laude* (Curnow); *Tuba Solo: Largo al Factotum* (Rossini), Charles McAdams; *Nicaea* (Himes); *King Cotton* (Sousa); **Mid-America Tuba Quartet**: *Celestial Suite* (Bulla), *They Didn't Believe Me* (Kern/Holcombe); *Light-Walk* (Gott).

## Send Your Band News & Concert Programs

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

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



## BAND NEWS

**Welcome to NABBA:** The Big River Brass Band, Winona, MN (Janet Henkeshoven, Director)

The Watsonville Brass Band (Gonzalo H. Viales, Director), is also new to The Bridge and NABBA, though they have been functioning as a brass band for the past few years. The group was formed in 1990 from the larger wind band, The Watsonville Band, after this group travelled to New Zealand (1988), having had several opportunities to meet with and play with fine brass bands. The parent band is 47 years old and both groups draw their membership from a variety of communities in the central coast area of California. The brass band currently seats 1 Soprano, 6 Cornets, 2 Flugels, 4 Alto Horns, 2 Baritones, 4 Trombones, 2 Euphoniums, 3 Tubas, and 3 Percussionists. Welcome to NABBA, Watsonville!



**The Triangle Brass Band** (Michael Votta) was featured at The New York Brass Conference, Saturday, April 9. Connie Varner tells *The Bridge* that the Ballroom was quite crowded for their

concert; they ran out of programs! They felt they were received very enthusiastically and found themselves talking frequently to brass musicians interested in brass bands. The photo enclosed of Sandy Svoboda, Alto Horn, and Janet Yarborough, BBb Tuba, tells "the long and short of it in New York" — Sandy is 4'10"; Janet is 5'11".

**Smoky Mountain Brass Band** (John West). Bert Wiley reports that Smoky Mountain "was thrilled to have Phil Smith as their soloist in March; it was a real turning point for the band." Phil was very pleased with the performance and delighted to spend four days in the Great Smoky Mountains of North Carolina. On June 18 the band will perform a concert for the dedication of an 1100-seat auditorium at Haywood Community College in Clyde, NC. This new hall will be the home for the band, and during the 1994-95 season SMBB will present a four-concert season there. SMBB will also be joining the **Ashville Choral Society** for a July 4th gala concert at UNC-A, Asheville, NC.

**The Brass Band of Columbus** (Paul Droste) was very well received at the MENC National In-Service Convention. The room they performed in sat 700 and it was packed, with more standing in the hallway. Tony Guerere introduced the band. This is indeed an honor for NABBA to have the BBC selected to perform! Special thanks to Yamaha Corporation, who covered the cost of the charter bus! Prior to the Raleigh Championships all four Columbus area brass bands joined for a Pre-Contest Concert at Dublin H.S., April 17th; they were joined by the new **Scioto Valley Brass and Percussion Company**. Each band played their NABBA program for a live audience, in addition to being adjudicated.

**Salt River Brass** (Ralph Pierce) presented a concert entitled *Carnival Time* on Sunday, April 10th, with Philip McCann as guest soloist. Repertoire included Saint-Saens' *Carnival of the Animals*, Dvorak's *Carnival Overture*, and, of course, the cornet solo *Carnival*

of Venice.

**The Cincinnati Brass Band** (Anita Cocker Hunt) worked with Buddy Roger's Music Co. and The Cincinnati College-Conservatory of Music for the latter's L.I.N.K.S program — Lonely Instruments for Needy Kids — culminating in the collection 60 instruments during their Kenwood Town Center program back in February. A worthy effort!

**The Illinois Brass Band** (Colin Holman) is well into its third season, featuring a varied and challenging schedule. Its founder, Bruce Birney, has taken a leave of absence to fulfill teaching obligations as Professor of Trumpet at Northeastern Illinois University, and the band is being conducted this year by Colin Holman, a native of England. The band gave a very successful November concert of traditional brass band music, which included performances of Howells' *Pageantry*, featured the cornet section in *Cornet Carillon* and the euphonium section in *Watching the Wheat*. The band also gave two Christmas concerts, one with the **First Presbyterian Church Choir of Libertyville**, culminating in Langford's *Christmas Fantasy*, and another at the Scottish Rite Temple in downtown Chicago. After Christmas, the band had the pleasure of working with Bill Himes and Peggy Thomas of the **Chicago Staff Band**. Michael Mulcahy, trombonist of the **Chicago Symphony Orchestra**, was guest conductor of our February concert that included Elgar's *Severn Suite*, and Stanhope's suite *A Leadsman, A Lady, and a Lord*. To conclude the year the band will host **Hawthorn City Brass Band** on April 17 and the **BNFL Brass Band** on July 21. The band will maintain an active summer schedule with concerts in the Chicago suburbs. For further information on the BNFL concert, call band president George Foster at 708-367-7961. [George Foster]

**The SASF Brass Band** (Ronald Holz) and **Vocal Ensemble** (Beatrice Holz) of Asbury College travelled to The Norridge Citadel Corps, Norridge, IL,



for a weekend of musical ministry, April 16–18. Among the literature performed during the worship service and Spring Song Festival were *The Kingdom Triumphant* (Ball); *Faith Reborn* (Condon); *Light of the World* (Goffin); *Christ Is Made the Sure Foundation* (Jeff Curnow); *Minneapolis IV* (Soderstrom); *This Is the Day* (Jones); *Bringing in the Sheaves* (Arnold), featuring Kevin Sparks on cornet; *Land of Freedom* (Bulla); and *Alleluia* (Ball). **Norridge Citadel** Bandmaster Peggy Thomas led the combined cornets and trombones of both bands in *Allegro from the Royal Fireworks* (Handel/Skinner) and both trombone sections combined for *Peace Like a River* (Bulla). **The Vocal Ensemble** presented new vocal music by James Curnow, Harold Burgmayer, Kenneth Downie, and Leonard Ballantine.

## NABBA Board Nominations

Enclosed in this issue is a nomination for NABBA's Board of Directors. The following current members of the Board have terms that expire this September: Brian Bowman, George Foster, Ronald Holz, Beth Hronek, Tom Myers, Sara North, Thomas Palmatier, Michael Russo, and Bert Wiley. These members may be renominated or new NABBA members may be nominated. Forms are DUE **JULY 25, 1994**, indicated on the form, which may be xeroxed.

**Two Euphonium Features:** Reviewed by Dr. Paul Droste, **Brass Band of Columbus**/Ohio State University.

1. *Welsh Wizards*. Robert and Nicholas Childs, with the **Tredegar and EYMS (Hull) Brass Bands**. Doyen. CD 022. TT 63.59. Program: *Fascinating Euphs* (Barry); *Be My Love* (Brodsky/Farr); *The Fantastic Fast Fingered Fandango* (Fraser); *Elfriede* (Fraser); *Salut d'amour* (Elgar/Wilson); *Duo for Euphoniums* (Powell); *Song of the Seashore* (Catherall); *Pantomime* (Sparke); *Flight of the Bumble Bee* (Rimsky-Korsakov/Newsome); *Only Love* (Catherall); *A Piece of Cake* (Newsome); *Largo al Factotum* (Rossini); *Calon Lan* (Traditional/Ball); *Czardas* (Monti/Wilson); *Aka Tonbi* (Yamada/Yamamoto); *Two-Part Invention* (Sparke). The *Welsh Wizards*, Bob and Nick Childs, are 'frequent flyers' both as international travelers and virtuoso musicians. They have toured the U.S. several times and were featured in the 1993 NABBA Gala Concert. In addition to their newest release, they are featured on three previous recordings on the Doyen label — *Childs Play*, *Euphonium Music*, and *Sovereign Soloists* — as well as the new **London Citadel Band** disc reviewed last issue in *The Bridge*, *Song of the Brother*.

From the first notes of Track 1 to the last notes of Track 16, this CD commands the listener's attention and admiration. The solos and duets are varied and interesting, and the performances are breathtaking. Like a rare violin, the Child Brothers improve with age. Their newest CD is aptly titled.

Four of the nine duets on this recording were specially written for the Childs Brothers. The four composers are well-known in brass band circles: Darrol Barry, Bruce Fraser, Roy Newsome, and Philip Sparke. The expected pyrotechnics are exploited, along with the extreme high and low notes and unbelievable clarity. Most interesting is the *Two-Part Invention* (Sparke). Starting in the style of Bach, it progresses into a tasteful showpiece. The actual playing time is 1'50, not 15'01 as noted on the insert. *The Flight of the Bumblebee* sets a

new world's record for the most notes per second!

In addition to nine duets, each brother is a featured soloist. Nick (the younger brother) offers a tender version of *Be My Love*, while Bob counters with an equally sensitive *Only Love*. The use of mallet percussion provides an unusual background for Bob in *Song of the Seashore*.

Nick's interpretation of *Pantomime* has a few surprises, even for composer Philip Sparke. There is an added cadenza, a major cut, and a new ending. Bob displays his usual rips and screeches in *Elfriede*. *Largo al Factotum* and *Czardas* are tossed off with relative ease by Nick and Bob, respectively.

The band accompaniments by the **Tredegar and EYMS (Hull) Bands** are solid and supportive. The recorded sound is clear and live, with no distortion at the upper ends of the dynamics or the range. If you listen carefully, you will hear some sharpness in the upper register (sixth partial) of the euphonium, a built-in hazard in most brass instruments. A few pieces (*Pantomime*, *Two-Part Invention*, and *Calon Lan*) are found on the earlier duet albums, but were recorded again for this disc.

You don't have to be a lover of the euphonium or brass bands to enjoy this recording. This is not 'easy listening' music, but uplifting and exciting. The Childs Brothers will not let you up for air until the end of the disc.

2. *Midnight Euphonium*. Riki McDonnell and Mike Kilroy, with Lynne Daniel (Piano) and the **Williams Fairey Band** (Major Peter Parkes). Polyphonic CPRL 064D. Program: *Midnight Euphonium* (Richards); *Euphonism* (Sparke); *Arioso* (Fiocco/McKenzie); *How Soon* (Mancini/Maunders); *Concerto #1* (Brandt); *Nessun Dorma* (Puccini/Stephens); *Deep Inside the Sacred Temple* (Bizet/Wilkinson); *Somewhere* (Bernstein/Adams); *Jeanie* (Foster/Howarth); *Your Tiny Frozen Hands* (Puccini); *Carnival Cocktail* (Sykes); *Love Is Forever* (Richards); *Hail, Ancient Walls* (Gounod/Snell); *Allegro* (Fiocco/Smith); *Ina*



(Sparke); *Pokarekareana* (Tomoana/ Maunder)

This recording reminds me of Philip McCann's four volumes of *The World's Most Beautiful Melodies*, or Brian Bowman's *The Sacred Euphonium*. There are seventeen tracks on this tape (also available in CD), and only two are real showpieces. The others are mainly pop tunes and operatic melodies. Riki McDonnell, a New Zealander who has an impressive record of winning solo contests on flugelhorn, tenor horn, and euphonium, is featured on twelve of the tracks. Mike Kilroy, who has played with several of England's top brass bands, is featured on two tracks. Riki and Mike play three duets.

Riki and Mike became acquainted in the 1980's. In 1992 they appeared together at a charity concert sponsored by **Brass Band World** where they were accompanied by the **Williams Fairey Band**. Several of the pieces on this tape were premiered at that concert.

Three of Riki's solos were recorded in New Zealand with piano accompaniment. The rest of the pieces were accompanied by **Fairey Band** and recorded in England. One drawback of the this recording is the difference in Riki's euphonium sound between the piano pieces, and the band pieces. His sound is much rounder and more pleasant when being backed by the brass band. There is also some valve noise on these tracks. The **Williams Fairey Band** is impressive, but too strong on the lower end for my ears.

The title piece, *Midnight Euphonium*, was written for Riki by Goff Richards and highlights his beautiful, liquid sound. The pop numbers by Mancini and Bernstein are tastefully played, and Riki is equally at home playing Puccini. Only on the romantic warhorse, *Concerto #1* (Brandt), does Riki display his impressive technical facility. This is one of the pieces provided piano accompaniment.

Mike plays the ballad *On My Own* and a medley of *Carnival of Venice* variations called *Carnival Cocktail*. The ar-

ranger, Stephen Sykes, has quoted variations from Del Staigers, Herbert L. Clarke, and J.B. Arban (plus a Childs Brothers-type cadenza). Mike takes a back seat to no one in performing this virtuosic arrangement.

There are three tasteful duets on this tape. The best one is *Euphonism* (Sparke), written for the 1992 concert. It has a subtitle, *Te Hononga*, which is Maori for "a meeting of friends across the water." The soloists blend beautifully, as if they had been playing together for many years. A lyrical beginning leads to a sparkling allegro in this work of substance and variety. The other two duets, *Deep Inside the Sacred Temple*, and *Love Is Forever*, are effective, but somewhat manufactured.

The recording ends with a lovely Maori slow melody, *Pokarekareana*. Riki starts off unaccompanied and then is joined by the full band.

Thanks to this recording, we can now hear euphonium players from New Zealand and England play separately and together. Riki and Mike rank with the best, including American Brian Bowman and Englishmen Bob and Nick Childs and Steven Mead. This is a major recording, lacking only in balance of programming. There is plenty of expressive, lyrical playing, which a major strength of the euphonium, but not enough pieces that show off the technical abilities of the instrument and soloists. The insert, by editor Robert Mulholland of **Brass Band World**, is thorough in describing Riki's background, and how he and Mike were able to make this recording. There is not much information given on the compositions or arrangements.

Buy the tape or CD and enjoy some fine euphonium playing. This reviewer is looking forward to a second recording by these two artists, especially if the program has more variety.

Paul Droste

**Solo Trombone Release:** Reviewed by Professor Don Kneeburg,

**Sunshine Brass Band/University of South Florida.**

*Showcase for Trombone*. Jacques Mauger, Trombone, with Stewart Death (Piano), **Britannia Building Society Band** (Howard Snell) and **Royal Northern College of Music Wind Ensemble** (Timothy Reynish). Doyen CD 027. TT 72.33. Program: *Czardas* (Monti/Fienga); *Sonata 'Vox Gabrieli'* (Sulek); *Trombone Concerto* (Bourgeois); *Liebesleid* (Kreisler/Leiden); *Trombone Concerto* (Graefe/Kerwin); *L'Homme aux 3 visages* (Naulais); *Flight of the Bumble Bee* (Rimsky-Korsakov/Wyss).

Jacques Mauger is a native of Normandy and, among other teachers, has studied with Michel Becquet at the National Conservatory of Music in Lyon. He is currently solo trombone with the **Nice Philharmonic Orchestra**, and soloist with the **National Theatre Orchestra of the Paris Opera**. His style of performance has been greatly influenced by Becquet, and he possesses beautiful sound and fluent technique. Highlights of this recording are the Sulek *Sonata 'Vox Gabrieli'*, and the *L'Homme aux 3 visages* (*The Man With Three Faces*) by Naulais. Mauger's beautiful tone and romantic style give the Sulek *Sonata* a truly inspiring reading. *The Man With Three Faces* uses a woodwind quintet as the accompanying medium, and the sound colors and contrasts work very well. This work is in three movements, with the first movement for trombone alone. In this movement, Mauger displays his versatility and does some of the best playing on the album. The other two movements are accompanied by the quintet and are very delightful. To this reviewer, this is the best composition on the CD. *Czardas* and *Flight of the Bumblebee* are accompanied by **Britannia Building** (Howard Snell), and are given an effortless performance by Mr. Mauger. The *Bourgeois Concerto* is also accompanied by **Britannia**, and is given an excellent reading. Stewart Death, pianist, is to be commended for his fine work in accompanying the Sulek and the *Liebesleid*. All in all, this is a fine recording by an



# YAMAHA PRESENTS

The state-of-the-art instruments for brass bands.



Yamaha offers a complete line of British Brass Band instruments that are created with the latest technology combined with traditional craftsmanship.

**Play the very best you can!**

YAMAHA CORPORATION OF AMERICA  
Band & Orchestral Division  
3445 East Paris Avenue, SE  
P. O. Box 899  
Grand Rapids, MI 49512-0899

**YAMAHA®**



outstanding trombonist, and deserves to be in the library of every serious student of the trombone.

Don Kneeburg

**New York Staff Band CD, Reviewed by Stephen Bulla, National Capital Band/U.S. Marine Band**

*On the Road. New York Staff Band* (Ronald Waiksnois) Triumphonic TRCD 1051. TT 58.08. Program: *ARC Centennial* (Bulla); *On the Road* (Davies); Cornet Solo: *Londonderry Air* (Bosanko), Gordon Ward; *Pilgrimage* (Burgmayer); Tuba Solo: *Standing On the Promises* (Silfverberg), Albert Honsberger; *Deep River* (Wm. Broughton); *Star Lake #2* (Ball); E-flat Soprano Solo: *Irish Melody* (Audoire), Lori Laidlow; Vocal: *I Will Guide Thee* (Burgmayer); Trombone Solo: *My Refuge* (Br. Broughton), Vanda Spence; Vocal: *You're Never Too Far From God* (Himes); *Joy In My Heart* (Steadman-Allen); *Shine Jesus Shine* (Kendrick).

Even as the numbers of new NABBA bands are on the rise, one of North America's oldest brass bands continues to produce recordings that reveal musical growth and stability. This is New York's first CD release under new leadership and the disc should prove popular with the "easy-listening" bandophiles.

Care has been taken to include a variety of unrecorded or rarely recorded items. For this there is value, although the absence of substantial concert works in this collection is a disappointment. The band produces a solid, well-balanced sound — one of the leading British-style exponents in this country. All principal chairs are musical, reliable, and play with confidence. Fans of a punchy bass trombone will be in for a treat.

After my initial listening, I wanted to return to two selections in particular. First, I went back to the tuba solo to hear Honsberger's clear and well-articulated performance. The music is predictable but conveys an enjoyable spirit.

Secondly, I had to repeat the trombone solo — this time with headphones to

get deep inside Bruce Broughton's wonderful harmonic palette. This obscure opus was written some twenty years ago and is an enjoyable rhapsodic-like vehicle for both soloist and band. It is clearly the highlight of the recording. A highly contrapuntal and percussive score, *My Refuge* gives Vanda Spence plenty of room for lyrical and technical expression. Her performance is very accurate, if a bit unemotional, and intonation is quite good.

Credit must be given to recording engineer Ted Marshall. His work with balancing and homogenizing the sound of brass and percussion has placed him at the top in the small industry of North American brass band recording. When a band secures his services it is assured of a musical product that compliments the sound of the group.

To wrap up, if your musical tastes tend to flavor the lighter variety of band program (including two occasions when the group lays down the instruments and decides to sing) then this CD will be a good addition to your collection.

**New Releases** Reviewed by Ronald W. Holz, Lexington Brass Band/Asbury College S.A.S.F. Brass Band.

1. *Double Champions. Williams Fairey Band* (Major Peter Parkes). Polyphonic CPRL 065D. Program: *Masquerade* (Wilby); Euphonium Solo: *Rhapsody* (Curnow), David Welsh; Soprano Cornet Solo: *Capriccio* (Sparke), Craig Bennett; *The Land of the Long White Cloud* (Sparke); Trombone Solo: *Dance Sequence* (Wood), Brett Baker; Tenor Horn Solo: *Variations on a Welsh Theme* (Kneale), Sandy Smith; *The Devil and the Deep Blue Sea* (Bourgeois).

In 1993 Williams Fairey Band won both the British Open (Manchester) and the National Championships (London), a rare occurrence and a significant achievement. This cassette (also CD) amply demonstrates why they deserved to win, with the live Royal Albert Hall winning performance of the Bour-

geois *The Devil and the Deep Blue Sea* taking your breath away for its confidence and control. The four soloists featured here demonstrate the strength they have on the end chairs of each section. This is a meaty release, especially when one would consider the Curnow and Sparke solos the lighter items! Sparke's first test-piece, from 1979, *Land of the Long White Cloud*, comes off quite well and shows why he so quickly took to brass band writing. Philip Wilby's *Masquerade*, a deliberate reworking of music from Verdi's comic masterpiece, *Falstaff*, from one hundred years ago (1893), would challenge any band! I did not find it as profound a work as his *New Jerusalem*. It is more along the line of *Paganini Variations*, which it not surprisingly recapitulates in small, subtle ways. While I was thrilled by the playing of this outstanding band, I am still troubled by their occasional lack of control over full band vibrato. While one can tolerate it in various solo passages where it makes stylistic sense, when the whole band does it, as in the big "fruity" chords of Bourgeois' neoclassic fantasia, it is harder to accept. This final work, given a stunning live reading, mixes neo-baroque fugue with what the composer calls "Shostakovitch meets Dick Barton"; I would say it's Shostakovitch meets post-modern Richard Wagner! As Bourgeois' third test-piece for the National finals, I do not think that it will live as long or have as much impact as *Blitz* from 1981. That is not to say that it is not a very engaging work. One unexpected surprise was the lovely Welsh variations by Kneale for alto horn. This was a new name to me and the arranger seems to have a real gift. Both the live recording and the studio sound are first-rate, as one comes to expect from Studio productions. The liner notes are very informative and most helpful; I wish more bands would take time with that aspect of production. Congratulations to Williams Fairey, Major Peter Parkes, and Studio for *Double Champions*.



# DILLON MUSIC



"First in Classic Brass"

Cornets  
Tenorhorns  
British Baritones  
Trombones  
Euphoniums  
Tubas

All brass band instruments  
and accessories in stock

New – Used – Vintage  
Buy – Sell – Trade

Dillon Music Inc.  
325 Fulton Street  
Woodbridge, NJ 07095  
908-634-3399

Best prices around!

2. *Slavonic Brass. Black Dyke Mills Band* (James Watson). Polyphonic. CPRL 053D. Program: *The Bartered Bride* (Smetana/Broadbent); *Polovtsian Dances* (Borodin/Huckridge); *Les Preludes* (Liszt/Rimmer); *Slavonic Dance #1* (Dvorak/Hanmer); *Andante from Symphony #6* (Tchaikovsky/Barry); *Finale from The New World Symphony* (Dvorak/Nicholl); *Capriccio Espagnol* (Rimsky-Korsakov/Wilkinson); *Rusalka's Song to the Moon* (Dvorak/Langford); *Procession of the Sirdar* (Ippolitov-Ivanov/Sparke); *Slavonic Dance #8* (Dvorak/Hanmer); *Andantino and Finale from Symphony #4* (Tchaikovsky/Nicholl); *Baba Yaga and The Great Gate of Kiev* (Mussorgsky/Sparke).

The James Watson era at Black Dyke certainly has not taken away any of this band's aggressive approach to perfor-

mance. Watson rides his charges right to the brink in this brilliant cassette (also CD). In fact, my only criticism is that the conductor sometimes allows the band to get just beyond that edge of control, a slight tendency to overplay. Yet, this is a band with great dynamic range — wonderful softs, overwhelming peaks! The literature, all transcriptions from the last half of the nineteenth century, does call for exuberance! Watson and company supply that in abundance. Actually, this is a brass band buff's delight, along the line of Black Dyke's older CD, *Overtures*. Some wonderful old transcriptions have been revived here, by Rimmer and by the lesser-known Weston Nicholl, a former conductor of Dyke in the early years of this century. The best kind of transcription, to my mind, is one that is a complete reworking, not a "Gems from..." approach. You get both types in this rich cornucopia of Eastern European, Slavonic favorites. The production (Philip Sparke) and recording (Michael Moor) are all one has come to expect from Studio. I think this disc will become one of the most popular releases of the early 1990s.

3. *Sunburst. The United States Army Brass Band* (Thomas Palmatier), with Philip McCann (Cornet), Robert and Nicholas Childs (Euphonium), William Johnson (Vocal Soloist), *The U.S. Army Brass Quintet and Herald Trumpets*. Live Recording: NABBA 1993 Gala Concert. TT 72.15. Program: *Strike Up the Band* (Gershwin/Richards); *Carnival Overture* (Dvorak/Brand); Cornet Solos: *Willow Echoes* (Simon), *Nessun dorma* (Puccini/Snell), *Huntsman Medley*; *Carpe Diem* (Himes); *Sunburst* (Hosay); Trombone Section Feature: *Peace Like a River* (Bulla); Euphonium Duets: *Brilliant* (Graham); *Perhaps Love* (Denver/Fraser); *Fantastic Fast Fingered Fandango* (Fraser); Vocal Solo: *Largo al Factotum* (Rossini/Richard); *The Second Dawning* (Hosay); *The Stars and Stripes Forever* (Sousa).

This exciting live recording recaptures for NABBA members the outstanding GALA Concert at George Mason University, April 3, 1993. I gave that pro-

gram a rave review in the May, 1993 issue of *The Bridge*. This CD/cassette holds nearly the entire event. I found that on the second time around I was able to enjoy the magnificent soloists even better due to the fine recording technique involved. The band is in excellent form, as well. This is a handsome production, with fine notes on the music provided by Master Sergeant Henry J. Sgrecci. A previous issue of *The Bridge* printed an inaccurate announcement concerning the availability of this recording. While not available to all NABBA members (that just is not allowable by law), educational institutions, educators, libraries, broadcast entities, and civic organizations may request a complimentary copy by sending a letterhead request to: *The United States Army Brass Band*, attn: Publicity, P.O. Box 70565, Washington, DC 20024-1374; FAX 703-696-3904.

4. *Sing, Sing, SING! Brass Band of Battle Creek* (Kenneth G. Bloomquist). BBBC Recordings. TT 66.10. Program: *Malaguena* (Lecuona/Freeh); Euphonium Solo: *Party Peace* (Sparke), Steven Mead; *William Tell Overture* (Rossini/Grant—Maldonado); *A Sweet Shepherdess* (Richards); *A Disney Fantasy* (Richards); *Amazing Grace* (Himes); Trumpet Solo: *La Virgen de la Macarena* (Monterde—Mendez/Freeh); *Russian Christmas Music* (Reed/Leppla); *Barnum and Bailey's Favorite March* (King); *Li'l Darlin'* (Hefti/Sparke); *Sing, Sing, Sing* (Prima/Freeh).

*Brass Band of Battle Creek*, a professional group under the able baton of Kenneth Bloomquist, called upon Jeff Tysik as producer and Michael Moor (Studio) as recording engineer to insure that their first CD was a stunner. It is! Great solos by Steven Mead and Vincent DiMartino headline this variety package. The remarkable characteristic about the band is its great stylistic flexibility. They can REALLY swing (a rarity for brass bands) and they can handle serious brass literature.

One would expect that from a band



consisting of players from across America and Great Britain; the interesting thing is that they achieve it with such consistent, stylistically correct performances. Do they sound like a British brass band? Not really, yet they are not an American hybrid or brass choir, either. In these early efforts, Bloomquist and company seem to be combining the best aspects of the British and American approaches to brass playing. Vibrato is evident when appropriate; it is absent when it is not.

Overall the recording is on the lighter side, but what a lighter side! The title tune, *Sing, Sing Sing*, demonstrates this band's great depth as well as great soloists. Carl Rowe, Soprano cornet, makes you believe you are almost hearing clarinet (Benny Goodman) in Mark Freeh's faithful adaptation of one of Swing Era's great classics. Steven Mead wails his Babe Russin imitation. DiMartino gives you a spectacular Harry James and then more! (On *La Virgen*, DiMartino also gives you vintage Mendez AND something from his own blend.) Only in *Russian Christmas Music* does the group slightly disappoint and overplay just a bit in the finale; the saxhorn sound gets distorted and the overall recording balance is off center. That's just a minor complaint in the midst of high admiration for a great first CD. As Frank Renton implies elsewhere in this issue, this is a band to watch out for! You will thoroughly enjoy their playing; this is a really entertaining product. Congratulations **Battle Creek**!

5. *Fascinating Rhythm*. Simone Rebello, percussion soloist, with the **Edwards Jazz Quartet, Britannia Building Society Band** (Howard Snell), and Stewart Death (Piano). Doyen CD 024. TT 58.04 Program: *Fascinating Rhythm* (Gershwin/Edwards); *Xylophonia* (Green/Snell); *Rhythm Song* (Smadbeck); *Spinning Song* (Mendelssohn/Snell); *Blues for Gilbert* (Glentworth); *Rhapsodic Fantasie* (Edwards); *Helter Skelter* (Lemmon); *Two Mexican Dances for Marimba* (Stout); *Happy Hammers* (Breuer); *Our Love Is Here To Stay* (Gershwin); *Valse Brillante* (Green); *Zimba Zamba* (Richards).

Only four selections on this solo album involve the brass band. The soloist, however, has been the principal percussionist of **Britannia Building Society** for the past few years. She demonstrates real depth in her field here, from solo marimba works to jazz combo items. My personal favorites are the former, especially *Rhythm Song* and *Two Mexican Dances*. Because of the mix of styles, I found the xylophone solos with band accompaniment to be the least interesting, but I must confess a personal bias against that genre. The band handles the accompaniments quite competently. The jazz quartet does a fine, tasteful job. Stewart Death, being mentioned for the second time this issue, does very well on piano. The producers of the *Doyen Solo Series* should be commended for not just focussing on traditional brass band instruments, but for risking this move into an area that was for years woefully neglected by brass bands — that of percussion. If artists like Simone Rebello continue their involvement in the brass band scene we should have high hopes for the development of new generation of outstanding percussionists. The whole CD is well-balanced in programming and has a fine sound, with very clear, tasteful pick-up on the soloist. Recommended for more than just drummers — you'll like this one and you can get a young drummer interested in the brass band scene via this disc.

6. *Come Follow The Band*. **BNFL Band** (Richard Evans). Doyen CD 018. TT 62.26. Program: *Come Follow the Band* (Coleman/Siebert); *The Arcadian* (Monckton/Wood); Soprano Cornet Solo: *Summertime* (Gershwin/Snell), Alan Wycherley; *Cheek to Cheek* (Berlin/Fernie); *I Got Rhythm* (Gershwin/Fernie); Tenor Horn Solo: *I Dreamed a Dream* (Schoenberg/Barry), Melvyn Bathgate; Flugelhorn and Soprano Duet: *Pie Jesu* (Webber/Pearson), Gary Lord and Alan Wycherly; *Slaughter on Tenth Avenue* (Rodgers/Smith); *Another Openin' Another Show* (Porter/Roberts); *Overture to 'Phantom of the Opera'* (Webber/Wilkinson); *Anything Goes* (Porter/Cole); Soprano Cornet Solo: *Memory* (Webber/Catherall), Alan Wycherly; *West Side Story* (Bernstein/D. Wright); Cornet Solo: *Till There Was You* (Willson/Broadbent); *Oklahoma!* (Rodgers/Catherall); *You'll Never Walk Alone* (Rodgers/Snell).

**BNFL** has been making some lovely recordings these past few years, as indicated by the very positive reviews that they have been receiving in **The Bridge**. This particular release shows the Broadway — PopTune side of this band we usually hear in a disc devoted to "serious" brass music. Well, you get an American Broadway historical review in this production — George Gershwin, Irving Berlin, Richard Rodgers, Cole Porter, Meredith Willson, and Leonard Bernstein. Some of the more recent scores — Schoenberg and Webber — are included to make it not all "old-time" favorites. I certainly do not think these kind of arrangements are where this band shines, but they certainly play quite acceptably. The disc can be thought of as a great study resource for show-tune arrangements that have been published for the brass band. This disc should come in very handy in helping bands plan programs. They do not have the stylistic finesse of a **Battle Creek Brass Band** in playing these pop tunes, but they do provide very spirited and tuneful renditions. This is an excellent band and you will enjoy their journey into lighter fare.

R.W. Holz



## BERNEL MUSIC LTD

### NEW MUSIC

Malaguena, Holiday for Trombones, and Five  
Lyric Pieces from Mark Freeh  
Noble Trombone - Brian Bowen  
Gymnopedie #1 - arr. by Frank Renton  
Misty for flugelhorn - Burke/Garner  
Trombone Concerto - Derek Bourgeois  
PLUS more than 60 other new titles!

### NEW RECORDINGS

Sing Sing/Sing! Battle Creek Brass Band  
featuring works by Mark Freeh and  
performances by Steven Mead - A MUST CD!

Gourlay Plays Tuba - the latest from Doyen

Bourgeois - music of Bourgeois performed by  
Sun Life Band

Firebird - Grimethorpe Colliery Band

PLUS many others!

Bernel Music Ltd

P O Box 2438, Cullowhee, NC 28723  
PH/FAX 704 293 9312

## Band Books: Three Short Reviews by Ronald W. Holz

1. Kreitner Kenneth. *Discoursing Sweet Music: Town Bands and Community Life in Turn-of-the-Century Pennsylvania*. Chicago: The University of Illinois Press, 1990. 205 pp., 18 tables, multiple illustrations, including score examples; excellent documentation

(endnotes), index and bibliography. ISBN 0-252-01661-0 Hardback.

The strength and weakness of this book is its narrow focus on small brass bands from an obscure corner of Northeast Pennsylvania during the period of approximately 1890-1910. The wealth of detail about the bands, their membership, activities, music, and short-term history is invaluable for understanding our own American brass band story. On the other hand, so specialized is the attention to this small region that the reader hardly connects with any other

brass band events beyond Wilkes Barre or Scranton, the largest nearby cities. Even there, these cities are only mentioned as they relate to the small town bands under discussion, not about banding in these cities, which must have been considerable and must have had an impact on the more parochial activities Kreitner examines. I thoroughly enjoyed the book; it reads well. Kreitner has provided the brass band community with a slice, probably a most typical slice, of our banding heritage — that of the small town brass band. Recommended for both band historians, the brass band enthusiast, and the general reader interested in American musical and social history.

2. Heslip, Malcom. *Nostalgic Happenings In the Three Bands of John Philip Sousa*. Columbus: Integrity Press, 1992 (Rev. Ed). 75 pp., 22 photos; good index and bibliography. ISBN 0-918048-09-5, hardback.

The author served as a flute player in the **United States Naval Training Station Band**, Great Lakes, IL which Sousa led during World War I; the other two bands referred to in the title are, of course, the **U.S. Marine Band**, and **Sousa's Band**. The book consists of twenty chapters, or anecdotes, about Sousa, his band, his hobbies, his music, and other related topics. These are charming gems from band history and lore. They are not all pretty little tales; chapter 9, "An Unlucky Day...", tells of the canceling of a band concert in Mannheim due to a lost train car, causing substantial financial loss for Sousa. A small, handsome, well-produced and entertaining volume!

3. Camus, Raoul F. *Military Music of the American Revolution*. Columbus: Integrity Press, 1994 (Rev. Ed). 218 pp., multiple illustrations and musical examples; excellent documentation (endnotes), appendices, index, and bibliography. ISBN 0-918048-10-9. Hardback.

Integrity Press (Paul Bierley) has done American music and the band world a great service by providing this revised



edition of Camus' pace-setting treatise on our early military music. While the subject seems somewhat removed from our brass band scene, we should understand the origins of band music on these shores and how such early efforts relate to the development of the brass band in America. A leading musicologist in the area of bands (he wrote the **New Grove** lead article on bands, as well as forty other entries), Camus brings a disciplined, objective mind to his topic. The coverage is thorough, but it is never dull. The author takes the reader from 18th-century European models upon which American efforts were built, through a description of the music, instruments, and musicians of the American bands, and provides a chronological overview of the role military music played in the Revolutionary War. Highly recommended.

R.W. Holz

## 1994 Yamaha/NABBA Summer Brass Band Workshops

### June 3-4

Eastern Michigan University  
Host: Dr David Woike  
Music Department  
Eastern Michigan University  
Ypsilanti, MI 48197  
313-487-1430

### June 17-18

California State Polytechnic University  
Pomona, California  
Host: Linda Taylor  
2070 E. Cienaga  
Covina, CA 91724  
818-339-2414

### July 8-9

Iowa State University  
Host: Roger Cichy  
211 Music Building  
Iowa State University  
Ames, Iowa 50010  
515-294-2080 or 515-292-5687

### July 22-23

Cotter High School  
Host: Denis Carter  
1401 E. Burns Valley  
Winnona, Minnesota 55987  
507-452-5280

### August 12-13

Minot State University  
Host: James Thornton  
1131 First Street, N.E.  
Minot, ND 58701  
701-852-9121 or 701-857-3189

Take advantage of these clinics, or spread the word to those interested in getting their brass bands underway. For more detailed information, please contact:

Dr. Paul Droste (Clinician)  
1310 Maize Rd Court  
Columbus OH 43210  
(614) 888-1310

## British Nuclear Fuels Band Tour Itinerary, July 1994

As of press time, **The Bridge** had received the following tentative itinerary for this superb band's summer tour of the USA; phone numbers are given for the host contact. We hope many NABBA members can get to hear this top-level band this summer:

### Thursday July 21

Chicago Area Concert  
Libertyville, IL; 7:30 P.M.  
Contact: George Foster  
Illinois Brass Band 708-367-7961

### Sat., July 23

Eastern Iowa Area Concert  
Mount Vernon High School  
525 Palisades Rd  
Mount Vernon, IA; 7:30 P.M.

Contact: Don Stine  
Eastern Iowa Brass Band  
319-895 6319; or 319-644-2845

### Sun., July 24

St Louis, MO Area  
St Louis City Park; 7:30 P.M.  
Host: Harry Swanger  
Host: Compton Heights Concert Band

### Mon., July 25

St Louis, MO Area  
St Louis Tower Grove Park; 7:30 P.M.  
Compton Heights Concert Band

### Wednesday, July 27

Kansas, MO/KC Area  
Crown Centre  
Host: Don Schaeffer  
Hallmark Cards Band

### Friday, July 28

Denver, CO  
Denver School of Mines; 7:30 P.M.  
Host: Rocky Mountain Brassworks  
Ken Anderson; Flesher/Hinton Music Co.

If you would like to receive more direct information about **British Nuclear Fuels Band**, one of the top contesting bands from Great Britain, then contact: Friends of the BNFL Band, Rylestone House, Station Rd, Salwick, Preston PR4 0YH ENGLAND; TEL 011-44-0772-762-886; FAX 011-44-0772-762-876.



## Brass Band Course with Frank Renton: Jumping On the Brass Band Wagon

Boosey & Hawkes/Buffet Crampon is pleased to announce a brass band course at VanderCook College of Music in Chicago, IL, with Frank Renton, well known British conductor, scholar, and brass band pedagogue.

The course will be offered June 27 through July 1, 1994. Tuition is \$110.00 per semester hour of graduate credit. This is a three-credit course. Through special arrangement with Boosey & Hawkes, a complete set of brass band instruments will be provided to the college in order to implement this special program. For more information on Frank Renton or the Course, please contact Boosey & Hawkes, Box 130, Libertyville, IL 60048. TEL 708-816-2500; or VanderCook College of Music, 3209

S. Michigan Ave, Chicago, IL 60616.  
TEL 800-448-2655.

The one-week comprehensive course will seek to clarify the historical aspects of the development of the Brass Band, both socially and through the developments in instrumental manufacture. The course will also trace the development of repertoire in the fields of popular and serious music. Lectures on composition and arranging for the brass band medium, conducting techniques, and development of instruments will be within the focus. To summarize, this is the complete background package with all the information and 'know how' for the management of a brass band program.

## Announcing: A Regional Brass Band Festival

February 24-26, 1995

University of Kentucky  
Lexington, KY

Host: The Lexington Brass Band

Guest Soloists and  
Private Adjudications

**NOT A CONTEST —  
A FESTIVAL!**

For further information,  
see the August issue of **The Bridge**,  
or write:

Ronald W. Holz  
Lexington Brass Band  
520 N. Lexington  
Wilmore, KY 40390

## NABBA '94 Souvenirs Discounted!

T-shirts .....\$8

Sweatshirts .....\$12

Insulated Mugs \$3.75

**Free pen with every item ordered!**

*Please make checks payable to:*  
Mu Beta Psi

*Please send your order to:*  
Dr. Frank Hammond  
Mu Beta Psi

NCSU Music Department  
Price Music Center  
Box 7311  
Raleigh, NC 27695

## NABBA '94 Souvenirs Order Form

Item	Unit Cost	Quantity Ordered	Total Cost
Sweatshirt	\$12.00		\$
T-Shirt	\$8.00		\$
Insulated Mug	\$3.75		\$
Shipping			\$3.00
Total			\$

Name: \_\_\_\_\_

Address: \_\_\_\_\_



# North American Brass Band Association, Inc.

## Form to Nominate A Member of the Board of Directors

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

*please print or type*

Statement of nominee's background and brass band experience.

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

\_\_\_\_\_  
First Nominator's Signature

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

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

\_\_\_\_\_  
Date

\_\_\_\_\_  
Second Nominator's Signature

Please return this completed form by July 25, 1994 to:

Mr. Bert Wiley, NABBA Secretary

P.O. Box 2438

Cullowee, NC USA 28723

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

This form may be duplicated as needed.



# THE PRICE FIGHTERS!

*World's Largest Selection of Horns, Mouthpieces,  
Gig Bags, Accessories and More!*

"World's Largest Selection  
of Instruments & Accessories"

## SIMPLY RETURN

The following Coupon  
to receive a FREE  
Brasswind Catalog!

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

Mail to:  
**the BRASSWIND**

19880 State Line Rd.  
South Bend IN 46637



Our Service, Selection & Prices will  
***KNOCK YOU OUT!***

**the BRASSWIND**

19880 State Line Rd.  
South Bend, IN 46637

CALL TOLL FREE:  
**1-800-348-5003**

**NABBA**

North American Brass Band Association, Inc.

The Brass Band Bridge  
Ronald W. Holz, Editor  
Asbury College Music Dept.

Wilmore, KY 40390

USA

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