

The Brass Band Bridge



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

August 1994 Issue 57

USABB, Chicago Staff, Sheldon Theatre Shine at GABBF

Danville, Kentucky hosted the best *Great American Brass Band Festival* yet this June and three British-style brass bands contributed greatly to the success. The **USABB** (Thomas Palmatier), with their **Brass Quintet** and **Herald Trumpets**, the **Chicago Staff Band** (William Himes), and **Sheldon Theatre** (Larry Brentzel) joined an impressive line-up of professional brass groups from across the nation. The weather was extremely hot and humid, yet that did not seem to affect, outwardly at least, any of these groups. At peak times, the crowd was estimated to range from 15,000 to 30,000. Interestingly, on the Saturday evening when **USABB** was playing, the performers can only see a fraction of the crowd from the stage! Each group was video-taped by the local PBS TV station and a special program was broadcast later in July which included excerpts from each group's concerts.

This weekend marked Captain Tom Palmatier's "swan song" with the **USABB**. A letter from him later in this issue gives you more details of his move and replacement. In addition, MSG Henry Segrecci provides an insider's view of the Festival, from the viewpoint of the **USABB**, in the article which follows. If anything, Henry is being modest, because the combined forces of the three U.S. Army groups were indeed a high point of a weekend filled with superior brass playing. Festival organizer George Foreman has already committed to the GABBF Tape Contest for 1995, the date being June 16-18 in Danville; plans are also underway for a

sister GABBF II, in Battle Creek, MI, the week before, June 9-11, 1995, but full details are not available and it is not clear yet whether a NABBA group would be featured there as well. Details will follow NABBA's August Board of Directors meeting in Toronto.

When **Sheldon Theatre** first took the main stage early Saturday morning, when the crowd had not grown very large, they were not sure what they had gotten themselves into. By the end of the weekend they felt fully integrated into the Festival, had made a very solid contribution to its success, and could, as Milt Hovelson expressed it, feel privileged to have been part of such a high-class event. This is the kind of weekend where Bill Himes can be just getting off a bus, ready for his band to take the second bandstage at the Festival, and be called up by Larry Brentzel to conduct **Sheldon Theatre**, who had the platform at the time. He quickly took the baton and the band followed him admirably in his *Celebration of Contemporary Gospel Songs* and *Amazing Grace* arrangement. That kind of fellowship makes this such a special weekend. The event also marked a sad transition for euphonium soloist Tom Raber, who will be moving to Arkansas this summer. His rendition of Leidzen's *Song of the Brother* on Sunday was met with such an enthusiastic ovation that we hope he will be looking for or starting a brass band down south.

Other music featured by **Sheldon** during the weekend included: *Mephistopheles* (Douglas); *Civil War Fantasy* (Bilik/Himes); *Serenata*

(Toselli/Richards); *Fanfare Prelude* (Bulla); *Serenade* (Bourgeois); *76 Trombones* (Willson); *Appalachian Mountain Folk Song Suite* (Curnow); *So Glad* (Himes), with Ken Robert Flugelhorn soloist; *Disney Fantasy* (Richards); *Blue Rondo* (Brubeck/Edwards); *Praise* (Heaton); *Moses Get Down* (Gott); *Army of the Nile* (Alford); *Champions* (Willcocks); *The President* (German); *Music of the Night* (Webber/Himes); *Radesky March* (Strauss/Ryan); *Largo al factotum* (Rossini), with Trygve Skaar tuba soloist.

The **Chicago Staff Band** began their weekend with a concert at Asbury College, Friday evening, as part of the college's Alumni Weekend. Both James Curnow and Ronald Holz were invited to guest conduct the band [*Filled by the Spirit* (Curnow) and *Montreal Citadel* (Audouire)] before an enthusiastic audience. The CSB had one more engagement at the Festival than **Sheldon Theatre** because the invited Salvation Army brass band provides the bulk of the music for the Sunday morning ecumenical church service, accompanying the many hymns and the massed choir item [*Battle Hymn of the Republic* (Wilhousky/Soderstrom)] as well as providing praise and devotional music suitable for the worship experience. Because your **Bridge** editor served as liaison to this group, I got a chance to conduct them again and sit in the front bench cornet section Sunday morning. It seemed to me that both the CSB and **Sheldon Theatre** just got better and better each time they played. By the last

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Moving?

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Editor's Notes

This summer my brass band involvement has run the gamut: teaching at a Salvation Army summer conservatory (KY-TN Division), *Great American Brass Band Festival*, and BNFL's Chicago appearance. Last night (July 25th) I watched the PBS TV special on the GABBF, in which **Sheldon Theatre**, **Chicago Staff**, and **USABB** got fine exposure. That same day a note arrived from Bert Wiley, indicating that his brass CD catalog now had 499 listings! It seems that brass bands are thriving, what with SA staff band spectaculars, and NABBA championships just giving the "icing on the cake" for banding around North America.

On the other hand, I also sense that, despite the solid growth in NABBA bands in recent years, coupled with their phenomenal musical improvement, we had best look seriously at the long-range health of our movement. Too many bands do not have long-term staying power; not nearly enough youth bands have been started! If we value what we are building, we need to double our efforts, we need to support one another now more than ever. Contact your NABBA board members nearest you and share your ideas and concerns; work on fellowship programs between bands; be a catalyst for the start of a youth band in your area. Get as many bands and brass enthusiasts that you know to join NABBA. Our strength will be in our shared resources.

In this issue we have a remarkable document from Geoffrey Brand, courtesy of President Myers, that raises all sorts of interesting musical and philosophical questions about one of the great brass masterpieces, Elgar's *Severn Suite*. Just a brief examination of the two score excerpts provided—showing the original edition and then Brand's version—should be enough to intrigue any brass student. Consider, also, the whole problem of the recommended key change in light of the old "high pitch" British brass bands! Well, enjoy this article and, if possible, explore with your band Elgar's great work, whatever edition you choose.

In September, following the August board meeting, all contest information concerning NABBA '95 (Toronto) and GABBF '95 will be sent out to NABBA bands. The November issue will include a preview of the April contest. In the meantime, keep those band programs and reports coming [October 15th deadline for next issue] as well as Band Bulletin Board and Coming Events material. Best wishes to you all for a great 94-95 season with your bands.

R.W. Holz, Editor and Contest Chair

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President's Podium

At the completion of our Championships in April, I had the pleasure of having dinner with James Curnow, Bram Gregson, and Frank Renton, our adjudicators, and Ron Holz, our controller. We, of course, reflected on the day's performances. Our thoughts were consistent within the group. Our bands had gotten the right notes, solved most intonation challenges, handled the rapid fireworks sections, and generally had given attractive performances. Still missing, though, is great music making—the overwhelming expression, the break-through moments of musical ecstasy that go far beyond the notes and marks on the page.

Why was that magic missing? As a conductor, I think I know why. It is scary, very scary to let your emotions show. It also requires taking lots of risks in the performance, and how many band members are so afraid to miss a note that they hold back completely in expression?

I remember vividly the first time my brass band transcended the notes. It was during a holiday performance of Gustav Holst's *In the Bleak Midwinter*, a work I truly adore. I let go of my self-imposed restraint and began to conduct the meaning of the music. I conducted more of the dynamics. The band followed. I delicately stretched the ends of phrases and accelerated the other sections, within the meaning of the words and carol, well beyond anything we had done in rehearsal. The band was with me. We were one. Each of us was giving our emotions to the audience. Holst was there. The audience was with us, mesmerized. The music ended. The silence lingered. Then everyone began to dry their eyes.

So that is what we will work on—expanding our musical expression—during the NABBA Championships in Toronto on April 21 and 22, 1995. The test pieces for each section will be selected to provide the maximum challenge and opportunity to the conductor and each member of the band to achieve musical magic. The technical tasks will still be there, but the major

focus will be getting beyond the notes into the emotions. And yes, the achievement of magic will be part of the adjudication. In addition, we hope to increase a bit the difficulty of both the Honors and Championship section test pieces to alleviate the tight grouping of performances that has occurred in the last few years—our bands are getting better!

For achieving the outstanding Championships in 1994, I give warm thanks to our adjudicators, Ron Holz, Beth Hronek, Bert Wiley, Sara North, and Bob Barnes—and a very special thank you to our hosts Frank Hammond, the North Carolina State University British Brass Band, the Triangle Brass Band, and Mu Beta Psi. I don't know how the Championships could be run more smoothly. Congratulations! And to each member of the competing bands, I hope you had a wonderful time and learned a little . . . we do it all for you!

Sincerely, Thomas A. Meyers, President

Shine at GABBF continued from page 1

two programs on Sunday, both groups were in peak form. I was particularly impressed by Peggy Thomas' exhilarating performance of Bearcroft's demanding cornet solo *Song of Exultation*, delivered in 95 degree heat! Both bands put forward a fine array of soloists, always a wise idea at this Festival.

Other CSB literature included: *God of Wonders* (Himes); *Rhapsody for Euphonium and Band* (Curnow), with soloist Tom Hanton; *Gospel Sing-Along* (Himes) [The audience really sang!]; *Las Lluvias Grandes* (Graham); *Jamaica Citadel* (Holz); *Sweet By and By* (Ballantine), with Flugelhornist Randy Cox; *Deep River* (Wm. Broughton); *Collage* (Himes); *On the King's Highway* (Leidzen); *Harbor Light* (Bearcroft), with euphonium soloist Karl Strand; *Ballade* (Rowland), with trombone soloist Bill Luhn; *Excelsior* (Downie); *Marriage of Figaro* (Mozart/Himes); *Solo Secondo* (Himes), with Altohornist Damon Lodge; *Rolling Along* (Himes).

There were many outstanding groups at the GABBF—**Summit Brass** and **Rhythm and Brass** to name two that really impressed me. I felt very gratified, however, to hear the British-style groups present such fine, varied, and musically-interesting programs throughout the weekend. If you have not gotten to this Festival, make sure you attend next year. NABBA bands!—Start getting your tape entries ready! [R.W. Holz]



Attend the
NABBA Championships XIII
in Toronto, Canada
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Geoffrey Brand on Elgar's *The Severn Suite*

Transcribed and edited by Thomas A. Myers

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Elgar was enormously important in the British music scene during his lifetime, yet we have only one work from him for brass band, *The Severn Suite*. It was written in 1930 specifically to be the set test piece at the National Championships, which in those days were held in southeast London at the Crystal Palace.

I became acquainted with that work sometime in the 1950s, first hearing it, then later performing it many times. It is a work with wonderful patches, but I felt it was not always quite as comfortably scored as it could have been. There was something that needed to be reconsidered about the piece.

R. Smith & Company was the publisher of the brass band version. Elgar consigned only the brass band rights of publication to that company in 1930. My association with R. Smith & Company, music publisher, began in 1967 when I joined the firm. Over the years I have made it my business to read back as to how the relationship with Elgar and *The Severn Suite* happened.

It's important to realize that Elgar was a bassoon player, as well as a violinist and trombonist, so he was very informed instrumentally. Between 1878 and 1881, he led a wind quintet, in which he played the bassoon. The quintet comprised two flutes, an oboe, a clarinet, and a bassoon, and for this group, Elgar wrote and arranged a considerable amount of music.

Sometimes he would go with the quintet to play in a tiny village called Shuttleworth, in Yorkshire in the north of England. The members stayed with a doctor friend of Elgar and from the accounts had lovely times. The local organist of the Shuttleworth Parish Church was a man named Herbert

Whiteley, with whom Elgar developed a warm friendship.

Whiteley was a great advocate for British music and British composers and, of course, Elgar shortly became a very much an admired, distinguished English composer, along with Holst, Vaughan Williams, and others at that time.

Some years later, Whiteley moved to London and became music editor for R. Smith & Company. Before 1914, the year of the start of World War One, Whiteley wrote to Elgar, reminding him of their acquaintance, and told him what he was now doing, and expressed the hope that Elgar would write an original work for brass band. To Whiteley's joy, Elgar replied positively, saying yes, he would, he'd love to, but he was so busy, he couldn't do it now.

What Whiteley wanted was for Elgar to write a work to be used for the National Brass Band Championships of Great Britain. The National Championships were not held between 1914 and 1919, since most brass bands were unable to continue due to the men being away, fighting the war. In 1920, the Championships resumed, and Whiteley again wrote to Elgar who said, yes, he would but he couldn't do it now, he was too busy. Each year Whiteley wrote, but it was not until 1930 that Elgar finally agreed to compose a work.

It is important to consider a possible reason for Elgar's acceptance. Elgar's wife had died in 1920; she had been a great influence on Elgar and a great help to him. He was a man who found it difficult to manage his own financial affairs skillfully. He wrote very few works in the 1920s after his wife's death and from the evidence was experienc-

ing financial difficulties. The annual well-written letter from Whiteley (a copy of which is in the British Museum) arrived that said something along the lines of Dear Sir Edward, you will of course know why I'm writing and will recall our conversations and remember that we have pursued this...It would be quite wonderful if the Master of the King's Music (that was the role and very prestigious honorary title that Elgar held) would write the test piece for the National Brass Band Championships.

Astonishingly, Elgar said yes, he would write the work. The fee offered was considerable for that time—150 guineas—and my surmise is that he needed the money.

Whiteley's letter inviting him to compose the piece was written in the end of January. Elgar understood that the work would be required by March at the very latest to allow for the music to be prepared for the bands to be ready to perform it in September.

Elgar didn't write a full score of *The Severn Suite*; he wrote a short score. Someone else was expected to score it for the full band. He instructed and put in ideas, but he did not write every note for every instrument.

So by the end of March, a work in short score form, which Elgar had titled *The Severn Suite*, arrived at R. Smith & Company. It was in quite limited form. When I say short score, you know, Elgar had not completed all the detail as to how it should be scored. But the company was thrilled and delighted and accepted it at once.

The person who was hired to score the piece, to orchestrate it for brass band, was Henry Geehl, a very accomplished musician, composer, and pianist who had written works for brass band. He also had a reputation for being able to work quickly. Therefore, it was Henry Geehl who scored the work.

Elgar and Geehl corresponded and the work went ahead, but when it was completed, Elgar wasn't totally happy

with what he saw in the scoring. Geehl was also a strong personality, and there was a little bit of altercation between them. Anyway, in the end the work appeared in print and was performed during the Championships in September 1930.

The work, incidentally, is dedicated to George Bernard Shaw. Shaw was a great friend of Elgar. Shaw had encouraged Elgar to accept and write the work. Shaw went to the Crystal Palace in September 1930 to hear the contest performances. Elgar, himself, was not well enough to go. Shaw responded the next day with a wonderful letter (I have a copy of it hanging in my study at home) in which he beseeched Elgar not to write Italian terms, since those splendid bandsmen with their "hands of toil", you know, wouldn't understand necessarily. Shaw said to Elgar, Sir Edward, you must write clearly in terms they understand—such as "blow like hell here"—those sorts of injunctions. It was a tremendous letter. Clearly, Shaw had been very impressed by the music and by the high performance standards that had been achieved, both musically and technically.

So the work was launched and ever since, it has always been regarded as something of a special work, together with a few others, because Sir Edward Elgar had written this one original work for brass band.

Now we must jump forward a number of years. From 1955, I had worked as a music producer at the British Broadcasting Corporation. In 1967, I decided the time had come when I should leave in order to concentrate on my conducting career. Following a quite extraordinary chance meeting, I was invited by Eric Ball to succeed him as editor of the *British Bandsman*, and also to become involved with R. Smith & Company, as music editor.

At that time, the chairman and principal shareholder of R. Smith & Company was Eric Iles, the son of John Henry Iles. Eric Iles was actually H.F.B. Iles, but everyone called him Eric. I

never knew why, but they did. He wasn't really a musician; he had a degree in history from Oxford University. He lived in the house that his father had lived in, in Margate, which is a coastal town in southeast England in the county of Kent.

John Henry Iles, the father, had been very much a showman. He owned and ran Bellevue, which was a great pleasure gardens in Manchester. He also had a similar place in the south of England called Dreamland in Margate. Eric asked me to come down to Margate where he lived, explaining that when the war in England broke out in 1939, due to the bombing and the fire and water damage, his father had moved a great many of the original manuscripts from the middle of London and had taken them to Margate for safety. Those brown paper parcels had been in the top of the house in Margate ever since 1940. Now 27 years later, Eric said, "Since you are going to become involved and part owner of the company, you should take all those parcels. They now belong to you."

So one lovely day, with my wife, Violet, and our children, I drove down to Margate, and we spent the whole day there. Those parcels were absolutely covered with dust. They'd never been unwrapped. We brought them down from the loft of the house, getting thoroughly dirty in the process, and put them into what you call the trunk and I will call the boot of my car, and drove them back to London.

I didn't feel inclined to open them at that time, having recently become associated with the company and was, therefore, very busy, so what did we do but put them back into the loft from whence they'd been taken 27 years earlier. There they remained until in 1975 when R. Smith & Company moved out of the middle of London. It was no longer sensible economically or in terms of space to stay in the middle of London. We didn't need to be there, and it wasn't the most comfortable facility. So we moved out to Watford, a suburb

north of London. Of course, the parcels were brought down from the loft, moved, and thrown back up into the next loft.

But I determined that we would open the parcels. When there was a little time and space, I would ask one of the members of the staff to go up into the loft to get a few of the parcels. I think I went up a few times myself, too. Gradually we opened them all, and they were full of interesting manuscripts.

Working for R. Smith & Company at that time was Philip Sparke. One day, near the end of the saga of the parcels in the loft, Philip went into the loft at my request and brought down the very last parcel. [Myers Note: Philip remembers it a bit differently. His curiosity had gotten the better of him, and he was snooping in the loft, opened the package, and noticed that on top was an untitled score for *The Severn Suite*, written a whole tone higher than the published brass band version. He brought it down and said, looky here.] We opened it, and there on the top I saw in manuscript the score of *The Severn Suite*. The first thing that struck me was that it was all a tone higher. This was in concert C; that's D major for the Bb instruments and A major for the E-flat instruments. Whereas the published version is a whole tone lower, concert B-flat. This, of course, was of enormous significance.

Since then I have tried to identify that manuscript. I think it's Henry Geehl's, but I can not be 100 percent sure. It's beautifully handwritten, as most scores were in those days. I was determined to make a comparative study between that score and the score in print. To my astonishment, it was full of differences. There were actually 64 omissions and errors. For example, there were two bars where one voice in the four-part harmony was totally missing. That voice still remains omitted in the printed version.

I decided I had to delve more deeply. I made contact with the man who has written a very authoritative book on

I INTRODUCTION

Pomposo $\text{♩} = 112$

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Example 1: *Severn Suite* — Introduction, R. Smith Edition (1930)

Elgar, who by birth is an American. His name is Jerrold Northrop Moore. He had been a librarian in the States, a musician, a cellist, and was very much a student of the music of Elgar. When I telephoned him, he was very interested and told me about the Elgar Society and asked if he could come to look at the score with me. He came to R. Smith & Co., in Watford, and we spent time together going through the score. He became extremely excited when he saw at the side of the score corrections in blue crayon and green crayon. He told me these were Elgar's marks; Elgar often worked in blue and green, so they must be Elgar's. We assumed, correctly I think, that they were Elgar's markings.

There were all sorts of little things that Elgar had suggested, but somehow

those corrections had never found their way into the printed version. Of course, the key change, which is a profound influence on how the music will sound, had not been indicated by Elgar. Who made the decision to put it a tone lower? I think it must have been Herbert Whiteley, thinking the players would find it difficult, in those days, to play in keys with sharps.

I learned from Jerrold Northrop Moore the sources of the music in *The Severn Suite*. In 1930, Elgar had remembered his wind quintet and a minuet that he had written for it many years ago. He also recalled a toccata he had written several years before that, also for the wind quintet. In 1923, much after his quintet days, Elgar had written a fugue for organ.

So Elgar went to where he kept his music, which was in two sheds in the garden of his home in Broadheath, which is in Worcestershire, outside the city of Worcester. He called them Shed One and Shed Two and knew exactly which music was in Shed One and which was in Shed Two. He found his minuet, his toccata, and his fugue and brought them back to his desk, presumably. And these three are the movements of *The Severn Suite*. Elgar added an introduction, made links between the movements, and wrote a coda.

I therefore had in full score, the work (*The Severn Suite*) I believe was made by Henry Geehl for Herbert Whiteley, music editor of R. Smith & Company.

I have already said that in those days—we're talking 1930, more than 60 years ago—it was thought that brass band players were not comfortable playing in keys that they considered to be a little more difficult. For E-flat instruments, the concert key of A major, three sharps, would have been a bit difficult to handle. It also took the B-flat cornets up to their written D above the staff, which then was considered to be a bit out of reach, too extraneous. Nowadays, high Ds and E-flats and Fs even, you know, are all embraced and encompassed, but not then. So it's my belief that it was Whiteley who, when Geehl scored the piece in Elgar's key, thought it was too much and instructed the printer to put it down a tone. That's my surmise. The piece was certainly published a whole tone lower.

Because of all those changes, the 64 errors and omissions, and the profound key change, I determined there ought to be a new edition.

Next, I went to the British Museum and found Elgar's three originals, the basis for the three center movements of the work—the toccata, the fugue, the minuet—in their original forms. I saw that Elgar's use of them (in *The Severn Suite*) was quite different from the originals in places.

Then I remembered (and this interested

me very much) that during my days at the B.B.C., I had seen in the library an orchestral version of *The Severn Suite*. I contacted the B.B.C. and asked if I could see the orchestral score. I took Jerrold Northrop Moore with me. Together, we went to the B.B.C. library, found the orchestral score, and spent many hours combing through it. Again, the differences that we saw were really very considerable.

When did Elgar make the orchestral version? It was in 1932, two years after the brass band version appeared. In 1932 Elgar was asked to perform with the local orchestra at the Worcester Festival. He had been conducting at the Worcester Festival for many years and was running out of new works to play. I believe Elgar himself scored the orchestral version of *The Severn Suite*. If so, that version was Elgar rethinking, two years later, of that work for orchestra. Elgar also recorded it in 1932 with the London Symphony Orchestra. He had a contract, which started in 1914, to make one record a year with the London Symphony Orchestra for EMI. That 1932 orchestral recording was reissued several years ago (and reissued just recently on compact disc). I have a copy of it with Elgar conducting the London Symphony Orchestra. His choice of tempi and mannerisms of performance are very interesting. And there it is in the key of concert C major.

So back at the B.B.C. library, I now had the three original sources (the toccata, fugue, and minuet). I had the Geehl score with Elgar's corrections. I had the orchestral score from the B.B.C., because they kindly allowed me to make a copy. And I had the recording of Elgar's version with the orchestra. The desire to make a new edition became irresistible. And all that material was the basis of my edition for brass band.

The new edition places the music back in the original key, concert C major. It takes into account Elgar's later thoughts, the changes of rhythm in places, changes of voicing, and changes of phrasing as made in the orchestral

version. All those I incorporated. I also included the corrections that Elgar had indicated on the original Geehl score. I incorporated them all. So that is the origin of my edition of *The Severn Suite*.

Is it in print? No. But is it available? Yes, it is from R. Smith & Company on hire or purchase. It is a little more expensive than the printed version because the copies are all made to order. Included are a full score and a set of parts.

It remains one of my intentions, hopes, ambitions to record this version with a good band, this edition that I believe with deep humility but great sincerity more accords with Elgar's later wishes for *The Severn Suite*.

[Editor's Note: This article and the following interview between Geoffrey Brand and NABBA President Tom Myers were the result of several meetings, including a December 1992 meeting in Chicago, at the Midwest International Band and Orchestra Clinic, at which Paul Droste was also present.]

Myers: When we compared the scores of the two versions, they seemed quite different, almost like two different works, even though the foundation is the same.

Brand: Yes. The new edition is more difficult to play, in part because it's pitched a tone higher. A tone is a considerable difference. And therefore, I do not anticipate that the new edition will receive vast numbers of performances. What I can say is that it sounds extremely well on a larger band. During the 21 years when I conducted the National Youth Brass Band of Scotland, we performed it on two or three occasions. That group ranged between 60 and 90 players, and it worked extremely well on the larger band. Remember that the whole length of *The Severn Suite* is nearly 18 minutes. When it was first played at the Crystal Palace, one of the movements was omitted. Usually when it has been used as a test piece, a movement is omitted, but the work should be played in its entirety. Then its architecture, with

its great dignity, great stature, is properly heard.

Myers: When did you complete the revisions?

Brand: That's a very good question, I wish I could be absolutely sure. We found the Geehl score in the mid-to-late 1970s. I was asked to lecture to the Elgar Society on my edition of *The Severn Suite*. I think in 1979.

Myers: So by that time you would have completed the revision.

Brand: Oh yes, I had, completely finished it.

Myers: Have there been many orders for the Geoffrey Brand edition?

Brand: No, a few, not many. It has to be said with great honesty that if bands have the printed version in their cupboard, they're not likely to go out and spend money on a different version. I understand that. But it is requested from time to time, usually by a conductor who has the desire to perform the work in its later form, which is as close to Elgar's intentions as I know how to make it. It is usually a conductor who asks about the edition. I dearly would like to think that it's going to be used more, because I believe the later version is a more satisfactory work.

Myers: Where would the piece's difficulty be graded on the one-to-six scale?

Brand: I suppose it's got to be a six.

Myers: So it would be appropriate for NABBA's Championship Section?

Brand: Yes, the Championships top grade. Remember that the length also brings its own challenge, the question of durability. It is also a work that needs to be molded very musically. It has lovely things for musicians to enjoy and phrases to be turned with great sensitivity.

Myers: What happened in the new edition to some of the awkward moments that you mentioned were in

Introduction *The Severn Suite -*

Pomposo ! = 112

Example 2: *Severn Suite* — Introduction, Brand Edition (1978)

the lower pitched version?

Brand: With the omissions and errors corrected and Elgar's desires incorporated, especially the higher key, the voicing sounds more comfortable. I think Elgar fashioned the work more completely in the orchestral transcription. You know, if one is going to perform a work as a conductor, oneself, you tend, I think, to look at it differently. And I think Elgar himself perhaps just looked at

it differently, since he was going to give a performance at the Worcester Festival and also record it with the London Symphony Orchestra.

Myers: And maybe had more time to reconsider.

Brand: Perhaps he had time then, more time. That was only two years before his death in 1934, but I truly feel that Elgar's orchestral version is a work that is more completely thought out, more comfortable in performance,

and it is that which I have tried to bring into my edition for brass band.

Droste: May I ask if there is any significance to the title of *The Severn Suite*?

Geoffrey: The Severn is the river Severn. Elgar lived in the part of England through which the river Severn flows. It flows from the Midlands into the Bristol Channel. So it was the river that Elgar had known from his boyhood, the river Severn. It's interesting how many composers have written about rivers. There is the *Mississippi Suite* by Frede Grofé; the well known song, *Old Father Thames*; the *Volga Boat Song*; Johann Strauss' famous waltz, *The Blue Danube*; and so on. Perhaps it's the timelessness of rivers - they flow on and on, forever.

Myers' note: The Geoffrey Brand edition of *The Severn Suite* for brass band is available in North America through Bernel Music.

The purchase price is about \$135. You also may be interested in the 1932 recording of the orchestral version of *The Severn Suite* conducted by Sir Edward Elgar that was released in 1992 by EMI Classics in Volume Two (a set of three compact discs) of *The Elgar Edition*, catalog number EMI Classics CDS 754564 2.

Excerpts from *The Severn Suite* reproduced with permission of R. Smith & Company.



SGRECCI on the USABB at GABBF

[The following article is excerpted from MSG Henry Segrecci's article "Army Band Wows Festival, Palmatier Bids Farewell", prepared for the *Pentagram*, official weekly newspaper of The Military District of Washington (June 25, 1994) Photo by Spec. Michael C. Tickle, Jr.]

An audience of more than 10,000 gazed in delight as three U.S. Army Blackhawk helicopters flew in close formation over the Festival's Center Stage on Saturday evening. Precise timing made the moment even more memorable when the ensembles' Director, Captain Thomas Palmatier, rendered a salute as the helicopters passed overhead on the final chord of the national anthem.... Following the anthem/flyover the brass band launched into an American brass band favorite, *Frontier Overture*, from Hollywood movie composer Bruce Broughton. In continuing, one listener on the lawn said renowned Welsh euphonium soloist Nick Childs "gave her chills" as he performed his signature solo *Pantomime* (Sparks) with the band.

The **Army Brass Quintet** once again distinguished itself as one of the best in the nation as its members appeared in

the spotlight with a sparkling memorized rendition of *Le Rejouissance* from Handel's *Music for the Royal Fireworks*. Staff Sergeant Delores King-Williams of **The U.S. Army Chorale** provided just the right change of pace when she offered a lovely stylization of *Save the Best for Last*, and *America the Beautiful*, with a cameo appearance by local Danville favorite, trumpeter Vincent DiMartino.

While the **USABB** and **Brass Quintet** are popular with audiences, it was the performance of the **U.S. Army Herald Trumpets** that festival chairman George Foreman knew would dazzle the audience. Palmatier led the long-bellied ensemble through several fanfares and the arrival sequence that the **Herald Trumpets** had recently performed from the White House balcony in welcoming Japanese Emperor Akihito. One had only to scan the audience to observe the rapt attention, beaming smiles, and the loud cheers concluding each fanfare.

Completing the evening was a tour de force for forty musicians, a collaborative effort that put all three ensembles on the stage at the same time. The fi-

nale, titled *The Second Dawning*, was composed by SFC James Horsay, staff arranger for "Pershing's Own." The epic composition was inspired by the dismantling of the Berlin Wall and the liberation of the Communist Bloc countries of Eastern Europe. The twelve-minute work evolves from the lone voice of one tuba into a massive wall of sound, that coupled with the peeling of chimes and bells, proclaims the will of freedom. Following a thunderous ovation and several encores, a beaming George Foreman shouted "The U.S. **Army Brass Band, Herald Trumpets, and Brass Quintet** made this year's Festival." It was a sentiment that the musicians heard time and again as they moved away from the stage. Staff Sgt Scott Little, cornetist with the band, exclaimed: "the Festival was great and that concert was the best I have ever played in my entire life." [Editor's Note: *Second Dawning* was repeated on Sunday to insure a good videotaping for the PBS special, at the request of the station!]

...Sunday evening's concert offered the added delight of local composer James Curnow conducting the brass band in a spirited performance of his new work *Sinfonietta*, commissioned by **The USABB**. But as the musicians worked their way through the evening's concert...they knew that the cameras were recording the final installment of Palmatier's ambitious six-year tenure with "Pershing's Own." Monday he would begin a transition to his next assignment. As the ensemble's final notes concluded, and the conductor's arms fell to his side, audience and musicians alike rose in tribute to the officer.

With mission completed, and the thoughts turning toward the trip home, a reflective and fulfilled Palmatier addressed his troops for the last time. "You hit a homerun," he mused; "10,000 people can't be wrong—it just doesn't get any better than this." [Henry Segrecci]



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Palmatier Moves On: Holtan Takes USABB

[The following letter is addressed to all NABBA members]

Dear Friends: This is just a short note to let you know that I will soon be moving on from the **USABB and Herald Trumpets**. In September, I'll take command of **The U.S. Continental Army Band** at Fort Monroe, Virginia in the Tidewater area, near Norfolk. While I hate leaving the terrific musicians and exciting working environment at **The Army Band**, I'm really looking forward to "sitting in the big chair" and having my own band. Beginning in mid-September I can be reached at (804) 727 388, FAX (804) 727 4052. The mailing address will be: Cap-

tain Thomas H. Palmatier/Commander, U.S. Continental Army Band/Fort Monroe, VA 23651-9985.

I've greatly enjoyed serving as a member of the Board of Directors of NABBA and look forward to continued active service to NABBA. My successor as Director of the **USABB** is Captain Timothy J. Holtan, who I'm sure will continue to lead them on their quest to achieve greatness as a brass band. I hope the NABBA membership will keep me in their "address books" as an active advocate of brass bands in America.

NABBA and its members are doing great things to further music (in all forms) in North America. It's a great privilege to be associated with those efforts. Please accept my thanks for the friendship extended to me during my six years at the helm of **The Army Brass Band**, and let me thank the band publicly for their dedication and inspired musicianship.

Sincerely, Captain Thomas H. Palmatier, Associate Bandmaster, **The United States Army Band**

International Brass Spectacular

[While NABBA met in Raleigh this April, The Salvation Army held another brass festival in Toronto. Here is an overview provided to **The Bridge** by Kevin Hayward, member of the **Canadian Staff Band** and Territorial Music Department]

The *International Brass Spectacular* held in the Roy Thomson Hall, one of Canada's premiere concert halls, was truly an historic event. Gathered for the first time ever were four of the Salvation Army's staff bands and all eight of the Army's staff bandmasters. The band in attendance: **International Staff Band** (Robert Redhead), **Chicago Staff Band** (William Himes), **New York Staff Band** (Ronald Waiksnoris), and **Canadian Staff Band** (Brian Burditt). The remaining staff bands represented by their bandmasters were: **Amsterdam Staff Band** (Peter Ayling), **German Staff Band** (Heinrich Schmidt), **Japan Staff Band** (Hajime Suzuki), and **Melbourne Staff Band** (Colin Woods). These gentlemen were used through-

out the weekend to conduct the massed bands. The response to the event was so great that two performances were needed and over 5000 tickets were sold.

The afternoon and evening concerts can only be described as veritable "feasts" for anyone interested in brass band music. Everything from classical transcriptions to new works of "contest" proportions were heard and appreciated by a truly international audience, some coming from as far away as Japan and Australia.

The event was a success not because of the number of tickets sold but due to the effectiveness of the programming and the individual/corporate contributions of each of the participating ensembles. The repertoire performed by each group proved not only to be good music fit for the occasion, but also aptly chosen music which positively displayed the personality of each band. In addition, each band performed several new works written specifically for the occasion, which made for very exciting and varied concerts. Some highlights of the day included:

Folk Dances (Shostakovich/Torgny Hanson), performed by the **International Staff Band**. This performance was the highlight of the weekend for

some, for not only was it an exciting performance of exciting music but exhibited the finesse and ensemble discipline expected from fine British bands.

Wonderful Town (Peter Graham), performed by the **New York Staff Band**. This was the "entertaining" fun piece of the day featuring tunes associated with Broadway, Tin Pan Alley, and West 14th Street, the latter the old SA headquarters location.

A Collage of Contemporary Praise (William Himes), performed by the **Chicago Staff Band**. This piece was bigger than any expectation one might have had of any new work by this creative composer. Essentially a medley of contemporary praise songs, the arrangements of each song gave evidence of great craftsmanship, whether the song was devotional, exciting, or just plain "rock."

Since Jesus (Leonard Ballantine), performed by the **Canadian Staff Band**. This up-tempo swing number, with a "bluesy" verse of *Amazing Grace* in the middle, was warmly received as the "swing" piece of the day.

Corpus Christi (Robert Redhead), performed by the **International Staff Band**. The performance of this work can only be described as a study in sound and



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rhythm of "contest" proportions.

The Finale for both concerts spread all 141 instrumentalists around Roy Thomson Hall for an arrangement by William Gordon of the hymn tune *Randolph* ["God be with you till we meet again"]. This "surround sound" finale had an emotional impact on the audience. Here is a complete listing of the music performed at the *International Brass Spectacular*, including the soloists featured from each group:

Canadian Staff: *Since Jesus* (Ballantine); *Spirit of the Pioneers* (Downie)

Chicago Staff: *Rolling Along* (Himes); *Marriage of Figaro* (Mozart/Himes); *Collage of Contemporary Praise* (Himes); *Song of Exultation* (Bearcroft), with cornet soloist Peggy Thomas.

International Staff: *Fanfare of Praise* (Redhead); *Marche Slav* (Tchaikovsky/Phillips); *Folk Dances* (Shostakovich/

Hanson); *Corpus Christi* (Redhead); *Glorious Fountain* (Smith), with cornet soloist David Daws; *Song of the Brother* (Leidzen), with euphonium soloist Derek Kane.

New York Staff: *Psalms, Hymns and Spiritual Songs* (Curnow); *Wonderful Town* (Graham); *My Refuge* (Br. Broughton), with trombone soloist Vanda Spence.

Massed Bands: *Montreal Citadel* (Audioire); *You're Never Too Far From God* (Himes/Mack); *In Perfect Peace* (Downie); *The Calvary Track* (Bearcroft); *The Canadian* (Merritt); *Randolph* (Gordon).

Recent Brass Band Concerts: Music Listed in Program Order

Brass Band of Columbus (Paul Droste). Trinity Church Summer Music Series, Gloria Dei Worship Center, June 14, 1994. *Power and Glory* (Sousa); *Shenandoah* (Swearingen); *Masquerade* (Sparke), Alto Horn Soloist Lisa Galvin; *Solo Secondo* (Himes), Second Alto Horn Soloist Joe Galvin; *Light Cavalry Overture* (von Suppe/Jenkins), conducted by Jack O. Evans; *Puttin' on the Ritz* (Berlin/Snell); *El Capitan March* (Sousa); *Entry of the Gladiators* (Fucik/Seredy); *Glory Be!* (Wm. Broughton), featuring the Trombone Section; *The New Covenant* (Curnow); *A Victor's Palm* (Curnow), Marimba Soloist James Moore; *Miller Magic* (Stephens), conducted by Les Susi; *Land of Freedom* (Bulla); *Americans We* (Fillmore). This program was later broadcast on WOSU-FM on July 4, 1994, 8:00 P.M.

Buffalo Silver Band (Michael Russo). Spring Concert at Transit Middle School, East Amherst, NY, May 24, 1994. *Fanfare* (Curnow); *Crimond* (Richards); *El Capitan March* (Sousa); *A Moorside Suite* (Holst); *Amazing Grace* (Himes); *Concertino* (Sachse), Soprano Cornet Soloist Nelson Starr; *The Red Shield* (H.C. Goffin); *Pizzicato Polka* (Strauss); *A Disney Fantasy* (Richards).

Cincinnati Brass Band (Anita Cocker Hunt). Northern Kentucky University, Greaves Concert Hall, May 27, 1994. *Goldcrest* (Anderson); *Joyful, Joyful* (Ballantine); *Nicaea* (Himes); Trombone Ensemble—*The Cleansing Power* (Bulla); *Land of Freedom* (Bulla); *Rocky Mountain Centennial* (Bosanko); *Simple Gifts* (Steadman-Allen); *Light Walk* (Gott); *American Civil War Fantasy* (Bilik/Himes).

Eastern Iowa Brass Band (John de Salme) Spring Concert, 1994 [Four dates/locations: Tipton, 4/18/94; Solon, 4/19/94; Olin, 4/20; Mt. Vernon, 5/7/94] *Festive Overture* (Shostakovich/Gott); *Geistliches Lied* (Brahms/Cody); *Laude* (Curnow); *Mephistopheles* (Douglas); *Oklahoma* (Rodgers/D. Wright); *Tea For Two*

(Youmans/Snell); *West Side Story* (Bernstein/D. Wright); *Bohemian Rhapsody* (Mercury/Barry); *May the Good Lord Bless You* (Willson/de Salme). A similar program was presented at The Iowa Bandmasters' Association Convention, May 13, 1994. Eastern Iowa played their NABBA contest program, the first four items listed above, and then added four lighter items: *Tea for Two*; *Trumpet Blues and Cantabile* (James/Geldard); *Americans We* (Fillmore); and *May the Good Lord Bless You*.

Festival City Brass (Wayne Becker), with Guest Conductor* James Curnow. Marquette University, Weasler Auditorium, June 4, 1994. *Rule Britannia* (Arne/Brand); *London Overture* (Sparke); *Shenandoah* (Bulla), Euphonium Soloist Jeff Schaum; *River City Suite** (Curnow); *Blow Away the Morning Dew* (Bulla); *Scenes That Are Brightest* (Round/Becker), Saxophone Soloist Dr. Nicholas Contorno; *Jubilation** (Curnow); *Scotland the Brave* (Becker). **Festival City Brass** and afternoon clinic musicians in massed band led by James Curnow: *Sanctus* (Schubert/Curnow); *Washington Grays* (Grafulla/Curnow).

Smoky Mountain Brass Band (John West) with the **Asheville Choral Society**. University of North Carolina—Asheville, July 4, 1994. *Festive Overture* (Shostakovich/Gordon); *Praise* (Heaton); *Amazing Grace* (Himes); *Sousa on Parade* (Sousa/Wright); Choral items: Gershwin medley, excerpts from *Frostiana* (Thompson), *Zion's Walls* and *At the River* (Copland), *Amazing Grace* (Fillmer), Two spirituals—*Soon-ah Will Be Done* and *Ain't that Good News*; Combined Items: *Star Spangled Banner*, *God Bless America*, *It's A Grand Night for Singing*, *Armed Forces Salute*, and *Battle Hymn of the Republic*.

Weston Silver Band (Ron Clayson) and **London Citadel Band** (Bram Gregson). *Contrasts In Brass*. London Citadel of The Salvation Army, May 1994. **London:** *Prelude—The Gaelic Blessing* (Rutter/Christmas); **Weston:** *Strike Up the Band* (Gershwin/Richards); *Fantasy*

on British Sea Songs (Langford); *The Lark in the Clear Air* (Langford), Alto Horn Soloist Ches Crocker; **London:** *God's Children* (Himes); *Buglers' Holiday* (Anderson); *Joy In My Heart* (Steadman-Allen); **Weston:** *The Frogs Overture* (Bantock); *Copa Cabana* (Stephens); *Softly, As I Leave You* (DeVita/

Catherall), Euphonium Duetists Ron Williams and Ted Robbins; *Hoe-Down Stomp* (Barken/Herriot), Cornet Soloist Bob Gray; **London:** *Kantara* (Downie); *The New Covenant* (Curnow); **Weston:** *2nd Rhapsody on Negro Spirituals* (Ball); *The BB and CF March* (Hume).

BNFL on Tour in Chicago

On a July 21st evening marked by violent thunderstorms and street flooding, **BNFL Band** provided a small but very enthusiastic crowd a wonderful evening of excellent brass music. Sponsored by **The Illinois Brass Band** and held in St Joseph's Catholic Church, Libertyville, IL, the concert aptly demonstrated why this band was rated number #2 overall in the July 1994 issue of *Brass Band World*. Their rich, well-balanced sound nearly overwhelmed the low-ceilinged, semi-circular hall, but the group adjusted very well to the not unflattering acoustical properties of the sanctuary.

What continues to impress me about the top British bands, and this one in particular, is their wonderful dynamic range and control, something Frank Renton, in his comments last issue, encouraged our bands to emulate. The British brass band vibrato was in evidence, but not abusively so! This is a technically-assured, young band—average age 23.7 according to conductor Richard Evans—but with some key veterans providing the needed tradition, like second euphonium John Clough, formerly of **Black Dyke Mills Band**. All their soloists, despite this being their first concert just off the plane, were right on the mark. The program, listed below, lasted about 2 1/2 hours, including a long intermission during which the band changed from traditional band uniforms to tuxedos.

A broad range of styles was offered, and this band handles these quite well. This made for a very diverse and enter-

taining program. I feel that **BNFL** were best in the traditional and classical repertoires. Their readings of the Dvorak and Berlioz overtures were simply breathtaking! Richard Evans did his best to achieve good rapport with the audience via his asides and introductions; he made a special hit with a World War II US Army Infantry band that was in the area for a reunion and attended the concert. Of special note in this band is their superb E Flat soprano player, Alan Wycherly. Also of interest is the fact of a trombone section that seems to follow the old E.F. Goldman suggestion of having a smaller bore, non-trigger tenor trombone for the first part, a typical medium bore tenor, with F-attachment for second trombone, and a large bore, double-trigger bass trombone; what a wonderfully aggressive section!

I only had one real disappointment in the evening. Despite a sensitive verbal introduction to Eric Ball's sacred classic, *The Kingdom Triumphant*, the performance was marked by a rather perfunctory approach featuring decidedly rushed tempos and several glaring errors from several sections. That was little to complain of, for the evening was a real triumph for this band as they started their USA tour. The audience received them throughout the evening with great spirit and vocal acclamation. They deserved the prolonged standing ovation they received at the conclusion of a truly 'conquering' rendition of *Pines of the Appian Way*. I left the concert dreaming of new ways to

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Band News

Kenosha WI will soon have a brass band, thanks to the start-up given to a participant at Frank Renton's clinic this June at Vandercook College. Welcome to NABBA!

Welcome **Woods Brass Band** (David Druce) from Newington, Ontario, a new band which evidently has corporate sponsor! See November issue for more details.

Sierra Nevada Brass Band's founder and solo cornetist Peter Cooper called up *Brass Band World* editor Robert Mulholland recently and, *voila*, the band gets a feature in the July issue! Not sure if that would work for any band, but one from Las Vegas does have a certain appeal.

The National Band of New Zealand will be touring the USA starting in October, 1995. According to the latest issue of *Mouthpiece* (journal of The New Zealand Brass Bands Association) Kevin Jarrett, MBE, has been appointed conductor for the six-week tour. Jarrett has been conductor of Wanganui City Brass Band for 20 years. To subscribe to *Mouthpiece*, write Editor: John Harrison/P.O. Box 13-211, Christchurch, New Zealand.

The Brass Band of Columbus' new CD has been named *Lead On!* (after a composition on the disc by Ronald Holz) and release is expected momentarily. Summer concerts included outdoor programs on June 30 (Upper Arlington Civic Center), July 3 (Mohican Wilderness Park), July 17 (Whetstone Park of Roses Gazebo), and July 24 (Bethel Presbyterian Church, Bremen, OH.) In mid-August the BBC will record all of the Ohio State University Marching Band's fall football music at the request of Director Jon Woods. By hiring the band to record the music prior to the season, Woods can supply his large band with accurate readings of the new shows as well as assist drill designers.

get the bands I lead to strive for the expressive and dynamic range this band had displayed throughout the concert. [R.W. Holz]

Program: Part I—*On the Quarter Deck* (Alford); *Carnival Overture* (Dvorak); *Meditation* from *Thais* (Massenet), Soprano Soloist Alan Wycherly; *Sweet Georgia Brown* (arr. Richards); *Someone To Watch Over Me* (Gershwin/Fernie); *From the Shores of the Mighty Pacific* (Clarke), Cornet Soloist Russell Gray; *The Corsair Overture* (Berlioz); Part II—

Stars and Stripes Forever (Sousa); *Teddy Bear's Picnic*, E Flat Bass Soloist Bill Carter; *Two Cats* (Rossini), Duet by Russell Gary, cornet, Trevor Wallbank, trombone; *The Kingdom Triumphant* (Ball); *Hora Staccato* (arr. Heifitz), featuring cornet section; *Carnival Cocktail*, Euphonium Soloist Steven Singletary; *Reflections in Nature* (Redhead); *Appian Way* from *Pines of Rome* (Respighi/Snell). Encores: *Czardas* (Strauss); *Pomp and Circumstance #1* (Elgar); *God Save the Queen*.

The University of Wisconsin—Eau Claire Brass Band presented its debut concert on April 12, 1994. The band's conductor is Rodney Hudson, Associate Director of Bands and Professor of Trombone at the university. The special guest soloist and conductor of the evening was renowned euphoniumist Steven Mead. The program consisted principally of works from the traditional wind band repertoire set for brass band, most prominently *Toccata* (att. Frescobaldi/Curnow); *First Suite in E-Flat* (Holst/Herbert); *King Cotton March* (Sousa); and *American Civil War Fantasy* (Bilik/Himes). Other works included: *Amazing Grace* (Himes); *Fanfare and Flourishes* (Curnow); *Music from the 16th Century* (Fernie); *Midnight Euphonium* (Richards), featuring Steven Mead. Mr. Mead also gave the enthusiastic audience three encores, performed in the second euphonium chair for the entire concert, and took the podium to conduct the Holst suite. The new Brass Band at the University of Wisconsin—Eau Claire was made possible by the generous loan to the University of a complete set of instruments by Boosey and Hawkes, U.S.A., Inc., who also sponsored Mr. Mead's appearance. The band has been in existence since January of 1994 and was pleased to learn from the keen ear of a life-long brass bandsman, Mr. Mead, that it is very much "on the right track" and is developing a proper brass band sound. For further information about the band and its start-up experience, contact either Rodney Hudson at (715) 836 4156 or Jerry Young at (715) 836 3633 or either person via fax at (715) 836 2284. Young may be reached via Internet at: JYOUNG@cnsvox.uwec.edu

[Band press release]

After NABBA '94, **Triangle Brass Band** (Michael Votta) had one concert left on their Spring Concert Series, this one at the acoustically-excellent Baldwin Auditorium, Duke University. A very positive review in local *Spectator* concluded with: "...the playing was of very high quality, with dynamics particularly well

managed." The reviewer also encouraged classical music lovers to take in Triangle's two summer concerts at the Duke Gardens in Durham.

In May, **Triangle** gave three performances for American Airlines as part of the promotion and celebration of a new direct flight between Raleigh-Durham and London. The flight was inaugurated on May 26th; the first two concerts were on the previous two days, one in Raleigh and one in Durham, at promotional events. On the day of the first flight, the band was at the airport—right at the gate. The whole area around the gate was a big party—free food, beer, balloons, giveaways, and, of course, the best brass band music, courtesy of Triangle Brass. The Governor of North Carolina, the local district Congressman, and a few area Mayors all gave speeches; it was a totally festive occasion. The band played both British and American Music, including: *Fantasy on British Sea Songs* (Langford); *Famous British Marches* (Langford); *Colonel Bogey* (Alford); *High School Cadets* (Sousa); *The Stars and Stripes Forever* (Sousa); *America the Beautiful* (Himes); *Rule Britannia*; and *March from Second Suite in F Major* (Holst/Herbert). [Connie Varner]

The Allegheny Brass Band (John Culp) will be touring Bermuda this summer, playing a series of concerts there July 20–25. They have recently released, in connection with their island tour, their first compact disc, *Pop 'N' Rhythm* [A tour report should be in the next issue of *The Bridge*, as well as a review of their new recording]. If you are interested in getting a copy of the CD or wish to contact the ABB, call Al Duerig at (412) 486 1888; or Bill Plant at (412) 486 0145, or write to: The Allegheny Brass Band, P.O. Box 15100, Pittsburgh, PA 15237.

The Buffalo Silver Band participated in a Buffalo Civil War Festival last fall when Wendy Peek was directing them. They joined the *Excelsior Fife and*

Drum Corps is presenting a wide range of musical excerpts from the period. In recent programs bandmember Nelson Starr, a former Salvation Army bandsman (**Buffalo Citadel Band**) has had quite a workout in filling in various positions. His normal position is Soprano Cornet, but he has also been called upon to pinch hit as a euphonium soloist, alto horn soloist, and solo B-Flat cornet. Mr. Starr tells us that we will be hearing much more regularly from **Buffalo Silver** in the future, and that things are on the upswing with this NABBA band.

The Salt River Brass Band's (Ralph Pierce) Independence Day Concert, July 3, Chandler Center for the Arts, Chandler, AZ, saluted the old-fashioned American town band. Music included arrangements of pop tunes by Gershwin, Stephen Foster, George M. Cohan, Dvorak's *New World Symphony*, and patriotic favorites.

After the standing ovation they received at The Iowa Bandmasters' Association Convention in May, the **Eastern Iowa Brass Band** felt rejuvenated enough to tackle their summer season, which will include concerts for Cedar Rapids' *Ethnic Fest—Flag Day* at the Brooklyn Opera House, the *Freedom Festival* in Cedar Rapids, *The 4th of July Celebration* at Fairfax, *Heritage Days* in Mt Vernon, the downtown Concert Series at West Branch, and the Concert Series at the Arboretum in Dubuque. On July 23 they will host **BNFL Band** from Great Britain. **Eastern Iowa** is producing a Christmas tape to be marketed as a fund raiser to help defray operating expenses. The tape may be ordered through Mr. David DeHoff, 890 Parkview Dr., Marion, IA 52302-2754.

Smoky Mountain's July 4th concert (listed in Band Programs) with the **Asheville Choral Society** was played to an overflow crowd estimated at 800–900. Enthusiastically received, the concert made for a splendid Independence Day celebration. As reported by Bert

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Wiley, band manager, it was one of the most exciting concerts of the past season and served as a terrific close to an outstanding year.

In addition to their latest concert [see Band Programs] with guest conductor James Curnow, **The Festival City Brass** had a busy 1993-94 season. Back in June 1993, William Himes served as guest conductor at a program on the campus of Alverno College. In November, 1993, they joined the **Belle City Brassworks** for a combined concert in Racine. Their December concert was held at Alverno College. On March 5, 1994, they traveled to Concordia University to join the **Concordia Wind Ensemble** (Louis Menchaca) for a united festival of music. During James Curnow's visit this June, an afternoon workshop was held June 4th on the Marquette University Campus, using **Festival City Brass** and brass players from various groups, including **Illinois Brass Band**, **Racine Brassworks**, and local community wind players from such groups as **The Knightwind Ensemble** and the **Wauwatosa Community Band**. Those who participated in the workshop were treated not only to the words and wisdom of Mr. Curnow, as he led them through a variety of his compositions, but also learned a valuable lesson on the art and style of playing in a brass band. Also present at the workshop was a representative from Boosey and Hawkes, Mr. Doug Torvik, who brought with him an array of instruments which participants could try out. Special thanks to Bruce Kling, **Festival City's** lead baritone player, who organized the entire event. Next year's schedule starts on December 3rd, with a concert at The Salvation Army Oak Creek Corps. The Band returns to Concordia on March 5, 1995; Marquette University on June 3, 1995, which hopes to be a 10th Anniversary celebration. See future issues of **The Bridge** for updates. [Kathy Musack]

A *Northeastern Brass Band Championship* was held at West Point Military Acad-

emy on June 25, 1994. Not a NABBA sponsored event, four bands participated: **Atlantic Brass** (Salvatore A. Scarpa); **Danbury Brass Band** (Alan Raph); **Imperial Brass** (Brian Bowen); **The New England Brass Band** (William Rollins). The format was very similar to NABBA, however, with each band presenting a program within a 25-30 minute range; the point spread was the same as for NABBA—50% for the Test Piece [*Plantangenets* by Gregson], 50% for the remainder of the program. The trophy went to **Imperial Brass**, with a total of 91 points. The other results were: 2nd—**Atlantic** (83.5); 3rd—**New England** (81); 4th—**Danbury** (70). The adjudicators were Lt. Colonel David Detrick (founder of **US Army Brass Band** and West Point Bandmaster); Charles Baker (**New Jersey Symphony** and **Montclair Corps Band** of The Salvation Army); Gordon Ward (Greater New York Music Director of The Salvation Army, Principal Cornet of **The New York Staff Band**). Bandmaster Michael Orfitelli of the **Manchester Citadel [CT] Band** of The Salvation Army served as contest controller. [Mark Freeh]

NABBA welcomes back to the USA Colonel Detrick, the man responsible

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for the establishment of **The U.S. Army Brass Band**. Recently he was guest conductor for a *May In Montclair* concert by the **Montclair Corps Band** (Charles Baker) and **Songsters** (Sheila Smith) of The Salvation Army, two very fine ensembles located in northern New Jersey.

Just received before publication was a note from Robert Bernat, **River City Brass Band**, who is recovering from a recent hospitalization. **RCBB** has produced a small pamphlet, *Highlights: The First Thirteen Seasons, 1981-1994*, that documents the remarkable achievements of this professional brass band. The group's latest program, that Bob could attend but not conduct, was entitled *RCBB Honorees' Concert* (Denis Colwell served as conductor). Eight individuals who had served the **RCBB** and the Pittsburgh community were designated **RCBB** Directors Emeriti and each had a piece played in their honor.

Western State College Department of Music presented a *Colorado Brass Band Workshop* July 7-8, 1994, with John Kincaid serving as clinician conductor, supported by brass soloist/clinicians Ritchie Clendenin (cornet), Francis Laws (euphonium), and Robert Nagel (cornet). Fifty-two performers were involved in the clinic band, drawn from seven states. Eleven of the group were members of **The Rocky Mountain Brassworks**.

Band Wanted! Any band in the New York Area looking for a British-trained cornet player? A Scottish cornetist, in this country for a year as a nanny, called NABBA secretary Bert Wiley, absolutely desperate to find a band she could play with during her year in the USA. The address is: Kristina Fairweather, 1346 Miluana Lane, Wantagh, NY 11793.

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Band Recordings

River City's Latest: Reviewed by Paul Bierley, Sousa authority and member of the **Brass Band of Columbus**.

Concert in the Park. River City Brass Band (Robert Bernat). Polyphonic QMPR 604D. TT 62:32. Program: *El Capitan* (Sousa/Bernat); *Daisy Bell* (Dacre/Langford); *Sweet and Low* (Barnby/Snell); *The Belle of Chicago* (Sousa/Bernat); *Maple Leaf Rag* (Joplin/Curnow); *Cornet Solo—Whirlwind Polka* (Levy/Geldard); *Grand Duchess Galop* (Offenbach/Seymour); *Semper Fidelis* (Sousa/Bernat); *The Fireman's Polka* (Ripley/Bernat); *On With The Motley* (Leoncavallo/Farr); *William Tell Finale* (Rossini/Hawkins); *Manhattan Beach* (Sousa/Bernat); *Love's Sweet Old Song* (Malloy/Snell); *Lassus Trombone* (Fillmore/Bernat); *The Washington Post* (Sousa/Bernat); *The Lost Chord* (Sullivan/Langford); *Euphonium Solo—Believe Me If Those Endearing Young Charms* (arr. Boddington); *The Liberty Bell* (Sousa/Bernat); *12th Street Rag* (Bowman/Peberdy); *The Stars and Stripes Forever* (Sousa/Bernat).

Pittsburgh's professionals strike again, this time with an exciting mix of old (and new) chestnuts, all pleasant. It's a fun album—relaxed and light-hearted, in which they make everything sound easy.

The seven Sousa marches are really toe-tappers, only *Manhattan Beach* not lending itself especially well to brass band interpretation. The soloists, Joseph Zuback on euphonium and Bernard Black on cornet [not mentioned in the notes or jacket] dash off their pieces with ease. One surprise is the unusual effect on *Love's Old Sweet Song* in which a flugelhorn is played down the bell of a tuba.

This recording demonstrates that french horns can be used effectively in British-style brass bands, but it must be said that the Pittsburghers could make anything sound good on just about any combination of instruments. This is among the best executed and recorded brass band recordings this reviewer

has heard. All performances are clean and sharp, and at times the band actually sounds much like an organ. [Paul Bierley] Note: This recording is not available directly from Polyphonic. Contact Bernel Music; or The RCBB, P.O. Box 6436, Pittsburgh, PA 15212. Phone: 412-322-7222.

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

1. *Twilight Dreams*. Roger Webster, Cornet Soloist, with **CWS-Glasgow Band** (Archie Hutchinson). Polyphonic QPRL 066D. TT 61:36. Program: *Jubilance* (Himes); *I'd Rather Have Jesus* (Shea/Himes); *Russian Dance* (Boehme/Halliwell); *Twilight Dreams* (Clarke/Freeh); *Concert Etude* (Goedicke/Wm. Broughton); *Heaven Gales* (Langworthy); *Crossroad* (Bulla); *Concerto for Cornet [Trumpet] and Brass Band* (Sparke). Roger Webster's rich, dark mellow cornet comes through beautifully on this wonderful new solo CD, ably accompanied by **CWS Glasgow**. The playing is simply excellent and Webster's classic sound ranks him in the great tradition of truly outstanding British-trained cornetists: Harry Mortimer, Derek Garside, Roland Cobb, and Derek Smith, to name four of the best. His vibrato is not overbearing; his sense of style and phrasing very well suited to the music recorded here. Six of the nine items come from Salvation Army journals, a statement about how well the new integration of that repertoire is succeeding. The major work, the Sparke *Concerto*, seems ideal for the cornet, though it was originally written for trumpeter Bernard Black of **River City Brass**. What a wonderful addition to large-scale works for cornet and band! The title tune, *Twilight Dreams*, contains some of the most charming, whimsical playing—a subdued concert waltz with an exquisite cadenza. The engineers, in order to put Webster's sound quite "out front" have sacrificed ever so slightly the mellow section of the band, at least as far as this reviewer is concerned; some of the detail is lost

on occasion, they seem just a bit distant. But that is not a major criticism, for the CD is very well-produced. The program is a delightful mix of styles: secular and sacred; British, American, and continental traditions; modern and classic repertoires. The accompanying booklet gives good notes of the music and performers. The art of "classic cornet playing" has certainly been given a boost with this excellent recording.

2. Deborence. The BNFL Band (Richard Evans). Kirklees KRCD 1015. TT 64:20. Program: *Hail to the Spirit of Liberty* (Sousa/Newsome); *Russian Rhapsody* (Rachmaninov/Snell); *Trumpet Voluntary* (Clarke/Gay), with Soprano Cornet Soloist Alan Wycherley; *18th Variation on a Theme of Paganini* (Rachmaninov/Snell); *The Day Thou Gavest* (Wilby); *Deborence* (Golland); *Orfeo* (Monteverdi/Hopkinson); *Herje Kati* (Hubay/Snell), with Cornet Soloist Russell Gray; *The Wind Beneath My Wings* (Henley—Silbar/Barry); *Tenderly* (Gross/Chapman), with Altohorn Soloist Melvyn Bathgate; *Morning* (Grieg/Catherall); *Cockaigne Overture* (Elgar/Ashmore). BNFL seems to be the busiest recording brass band of late! *Deborence*, after a John Golland test-piece, offers a traditional mix of old and new, popular and classical, transcription and original brass band work. Golland's dramatic recreation in sound of a Swiss novel by Charles Ramuz evokes for me memories of Strauss' *Alpine Symphony* and Eric Ball's test-piece *High Peak*. The unusual element in this thirteen-minute work involves the use of an alphorn, well-handled by famous altohorn soloist Gordon Higginbottom. Here again, the only way I can describe the effect is to suggest that Golland uses the natural overtone series of the instrument to special advantage, especially its non-tempered tuning, in much the same way that Vaughan Williams exploited the natural trumpet in his *Third Symphony*. The two Rachmaninov transcriptions come off very well, with a rich, romantic approach very flattering to the band.

The Monteverdi adaptation combines the famous opening *Sinfonia* with other short *ritornelli* from that first great opera, *Orfeo* (1607). For those readers familiar with the Rafael Mendez version of *Herje Kati* (Hubay), the Snell version will come as an interesting surprise. And I never thought I would here *Tenderly* arranged for, of all things, altohorn and brass band—but here it is, well-played by Melvyn Bathgate. The excellent Wilby hymn-tune arrangement (*The Day Thou Gavest—St. Clement*) makes me think he would have made a good Salvationist, a piece that seems like it is right out of a recent *General Series* journal. The concluding work by Elgar is all that I would have hoped for in a brass transcription of this famous overture. Somehow it is fitting, for tradition has it that Elgar portrays a Salvation Army street brass band in the course of his evocation of London town. This being the first Kirklees CD **The Bridge** has had the privilege to review, I assure our readers that the sound is first-class, the recording being done in a hall chosen for many recent recordings, Peel Hall, University of Salford. You should thoroughly relish and enjoy this outstanding band, interesting program, and well-produced recording.

3. Romance in Brass, Volume II. The BNFL Band (Richard Evans). Polyphonic QPRL 063D. TT 75:21. Program: *Romance de l'Amour* (Barry); *Just the Way You Are* (Joel/Barry), with Flugelhorn Soloist Gary Lord; *Li'l Darlin'* (Hefti/Sparke); *Meditation from Thais* (Massenet/Barry), with Soprano Cornet Soloist Alan Wycherley; *Kiss Me Again* (Herbert/Geldard); *Love on the Rocks* (Diamond/Sparke), with Cornet Soloist Russell Gray; *Myfanway* (Parry/Stephens); *The Folks Who Live on the Hill* (Kerry/Richards), with Flugelhornist Gary Lord; *Romantic Interlude* from *Rock Music II* (Richards); *Annie Laurie* (Newsome); *Cavatina* (Myers/Broadbent); *Girl with Flaxen Hair* (Debussy/Wiggins); *Georgia on My Mind* (Carmichael/Morrison), with

Cornet Soloist Russell Gray; *Somewhere Out There* (Barry); *Passing By* (Purcell/Sparke), with Cornet Soloist Russell Gray; *Aubade* (Sparke), with Euphonium Soloist Billy Millar; *Aranjuez Mon Amour* (Rodrigo/Barry); *Serenade for Toni* (Sparke); *Indian Summer* (Herbert/Geldard); *Memory* (Webber/Richards). Seventy-five minutes of lush, romantic brass! Volume one, which I have not heard, must have been a success if a second volume was demanded. The recording sound seems somewhat enhanced to provide that lush sheen in sound that matches the colorful artwork on the cover. The playing is consistently on a high level for such a great deal of music, with the soloists making the finest contribution. Some delightful surprises included Philip Sparke's euphonium solo *Aubade* and Barry's transcription of Rodrigo's *Aranjuez mon amour*. While I personally found the long program somewhat overdone, despite a fine attempt by the producers to give variety in the style required [using both classical and popular] there will be many who will find this kind of CD just the ticket for either relaxing, easy listening, or as an excellent resource for literature of this nature.

4. Firebird. Grimethorpe Colliery Band (Ray Farr). Polyphonic QPRL 010. TT 46:47. Program: *Midnight Sleighride* (Sauter—Finnegan/Farr); *On with the Motley* (Leoncavallo/Farr), with Soprano Cornet Soloist Peter Roberts; *Songs of the Quay* (Richards); *In a Sentimental Mood* (Ellington/Howarth), with Flugelhorn Soloist Stanley Lippeatt; *A Festive Prelude* (Bulla); *Scherzo* (Golland), with Tuba Soloist Stephen Sykes; *Berne Patrol* (Howarth); *Why Did I Choose You* (Leonard/Farr), with Trombone Soloist Stanley Priestley; *Infernal Dance and Finale* from *The Firebird* (Stravinsky/Farr). Polyphonic has rereleased this 1982 recording in CD format, providing an updated hearing of this famous band when led by Ray Farr. I particularly laud the solo playing of Soprano cornetist Peter Roberts, who provides all the right pathos for the famous ex-

cerpt from *I Pagliacci*. Tuba soloist Stephen Sykes also delivers a dynamic performance of a little-known, but excellent *Scherzo* by John Golland. The two big Russian transcriptions come off with expected brilliance and technical assurance. Two shorter, but very entertaining and easily programmed pieces that are particularly well-played here, are Bulla's *Festive Prelude* and Richards' *Songs of the Quay* (the latter based on two Northumbrian tunes). It is easy to determine why this band was a pace-setter in the early 1980's—great attention to technical detail without ignoring the expressive demands. While shorter than many CDs, due to the original limitations of the vinyl disc, this CD packs an excellent sound and musical medley of fine brass playing. It is interesting, from an historical perspective, how this kind of recording began to show a change in the content and format of brass band recordings. This band was less likely to feature what has been denigratingly called "boogie in the bandstand" and would tend to concentrate on better quality literature. The only exception to that here is the "hokey" adaptation of Prokofiev's *Troika* from *Lt. Kije Suite*, here labelled *Midnight Sleighride*. All in all, we can be glad Polyphonic is bringing back some of these fine earlier recordings in CD format; this is a good one!

5. Festival Fanfares. Triangle Brass Band (Michael Votta). Live Cassette Tape of Performances in New York City, Washington, DC, and Chapel Hill, NC. Program: *Festival Fanfare* (Himes); *All Through the Night* (Langford); *Resurgam* (Ball); *March from A Moorside Suite* (Holst); *King's Herald* from *Pageantry* (Howells); *Salvation Is Created* (Tchesnokov/Hile); *Symphony Rhapsody for Euphonium and Brass Band* (Gregson), with Soloist Neal Corwell; *Be Thou My Vision* (LaReau). While **The Bridge** has heard of several NABBA bands producing tapes and/or CDs, this is the first that has been received for review. Plainly stating the "live"

nature of the tape, **Triangle Brass** delivers a quality program of music, all good material - no filler items. The recording quality varies due to the three recording locations. Only the euphonium solo suffers for this, because Neal Corwell's good performance of the Gregson *Rhapsody* can not be heard to best advantage. I particularly liked the opening and closing hymn arrangements, the band playing with lots of verve and energy! Marcia La Reau's imaginative treatment of the hymn tune *Slane* deserves wider playing by other NABBA bands, and I hope she writes more for brass band. **Triangle** and their gifted conductor, Michael Votta, deserve commendation for this non-profit fund-raising tape that I hope will provide a model to other NABBA bands considering similar ventures. It takes a risk to put out live readings, especially on such standard repertoire like *Resurgam* and *Pageantry*, yet it also provides good, non-studio-controlled music making. That is what is special about this tape.

6. Something Old, Something New. Metro Toronto Reservist Band (Ted Robbins). Private Cassette Recording. Program: *Marching Onward* (Bosanko); *Sound Out the Proclamation* (Ball); *The Beautiful City* (Silfverberg); *Montreal Citadel* (Audoire); *Memories of the Past* (Jakeway); *Army of God* (Soderstrom); *Marching In* (Griffin); *The Shepherd Psalm* (Goffin); *Star Lake* (Ball); *The Crystal Tide* (Wright); *Lloyd (Coles)*; *Yorkminster Youth* (Ketteringham); *Hymn Tune—Mozart* (Mozart); *Under Two Flags* (Coles); *Deep Harmony* (Wright). The title of this cassette tape tells you what you get, a mixture of old and new Salvation Army pieces played by a remarkable group of gentleman from Toronto called "band reservists," retired bandsmen who are on call to help out their local band when needed, but no longer, in retirement years, as active as they used to be. The personnel includes some of the most famous and dedicated of Canadian bandsmen. The group and the recording are worthy

ventures. Bearing in mind the age of the performers, it is not surprising that the tape becomes a performance-practice document for how bands sounded a generation or so ago. There is great spirit and music here, if some technical problems are apparent, especially in quality of tone production. The music ranges from a 1919 classic march by Bramwell Coles (*Under Two Flags*) to a recent 1989 march by Keith Griffin (*Marching In*). The seven marches are what come off best in this tape. One work reclaimed from obscurity is Albert Jakeway's *Memories of the Past*, a fitting piece to include! The group has only been together since 1988 and maintains an active ministry throughout Ontario. Definitely a tape for the SA band history buffs.



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Band Books:

Two Short Reviews by Ronald W. Holz

1. Camus, Raoul F., Editor. *American Wind and Percussion Music. Volume 12, Three Centuries of American Music: A Collection of Sacred and Secular Music.* G.K. Hall & Co., 1992. 484 pp., musical score anthology, with explanatory essay, excellent documentation and index. ISBN 0-8161-0553-7. Hardback.

Students of brass band history will be delighted to have access to twenty-four scores from America's 19th-century brass band literature. This anthology covers in a thorough and scholarly manner the brass band music of the period 1840-1880, with excerpts from many of the major brass journals and arrangers of the day. Other instrumental groupings covered include, according to the editor's categories: Hautboys, Harmony and Janissary Music [these two being either woodwind ensembles or mixed woodwind/brass/percussion bands, 1790s-1840s], The Golden Age of Bands [emerging wind band music in the latter part of the 19th century], and Field Music [Fifes and Drums; Trumpets and Bugles]. The facsimile reprints are quite readable and several pieces have received new typesettings. Camus' introduction to the anthology is both precise in documentation and enlightening as to the historical and cultural context of the music. Highly recommended to serious students of wind and brass music.

2. Freedland, Michael. *Music Man: The Story of Frank Simon.* Portland, Oregon: Vallentine Mitchell, 1994. 300 pp, 27 photos, index. ISBN 0-85303-280-7 Hardback; ISBN 0-85303-284-X. Paper.

Freedland supplies a fast-reading, general biography, not a musical biography, of one of America's great cornetists and bandmasters. The book's strength lies in the many stories and anecdotes about Simon—his early training, his first precocious band directing experiences, his stint as Sousa's soloist [including the his famous role, or lack thereof, in the **Sousa Band** 'strike'], his

leadership of the famed **Armco Band** of Middletown, Ohio, and his final years of teaching at the conservatory level in Cincinnati. The weaknesses lie in a total lack of documentation [no endnotes and no bibliography], a somewhat inflated assessment of Simon's role in the development of college-level wind bands, and a lack of thorough information in areas many people likely to buy the book would be interested: program and repertoire lists for the **Armco Band**, sample programs from their nationwide radio broadcasts, detailed musical descriptions of Simon's solo play-

ing, style, and repertoire, to name but a few. However, Freedland has supplied the banding community much more than was previously available about this important figure in band history. For that we must be grateful. The tone is very respectful of Simon, almost reverential, yet still emphasizing above all, the human aspects of his story—and a fascinating story it is! Exclusive distributor: Specialized Book Services, 5804 N.E. Hassalo St., Portland, OR 92714-3644. Phone: 503-287-3093. List Price \$16.95 paper; \$22.50 Cloth.

New Music for Brass Bands

Reviews by Paul Droste

Christmas Items from Rosehill Music. *We Wish You a Merry Christmas* (arr. John Rutter); *Jesus Child* (John Rutter). In the August 1993 issue of **The Bridge** I reviewed five Christmas carols in settings by David Willcocks and John Rutter. The brass band arrangements were by Ray Steadman-Allen and Peter Graham. Rosehill Music has added two more carols to this series, which now totals nine.

We Wish You a Merry Christmas is arranged by John Rutter and transcribed for brass band by Eric Wilson. This short and spiffy arrangement takes the "English traditional carol" through four verses, the first three at the speed dotted-quarter-note equals 60-66, then a Presto section at 84. The entire piece is over in less than two minutes.

The tune is passed from the horns to the cornets, then to the tuba section, and on to an interesting first trombone and xylophone duet. The *tutti* on verse three leads to the Presto; scored thinly at first, then adding instruments for a strong ending. The ranges stay in the staff, except for a few notes in the ending for the solo and repiano cornets, and an optional Eb soprano part. This is a very well-crafted arrangement, play-

able by bands at all levels. There are no vocal parts in the score.

John Rutter's *Jesus Child* is scored for brass band with optional SATB vocal parts (published separately by Oxford University Press). The carol is presented five times in this three-minute arrangement. The score is marked "brisk and very light," and this presents both a musical and technical challenge for the instrumentalists. The ranges are somewhat high in the Eb soprano and solo cornet parts, but not in the extreme.

The instrumental scoring is varied from verse to verse, as are the vocal parts. There is a definite Latin-American feel to this piece, with a prominent part for maracas and claves. The third verse features solo for flugelhorn (soprano voices) and euphonium (tenor voices). The last verse ends softly, except for a loud final "stinger." This carol will not be familiar to American audiences so it would be a very nice addition to a program of traditional, well-known, Christmas music. The frequent syncopation and stylistic demands will require some rehearsal time, even for the better brass bands, but most bands will be able to handle it.

Five Short Music Reviews

by Ronald Holz

1. *Punchinello* (William Rimmer). *Famous Classic Marches #3*. Wright & Round, 1994. Roger Thompson has provided a full score transcription of this well-known brass band march and has added a flugelhorn part not available in the original edition. *Punchinello* is in 6/8, with an abrupt shift into 2/4 for the second strain. Moderately difficult, with good dynamic control and contrast required.

2. *Slaidburn* (William Rimmer). *Famous Classic Marches #4*. Wright & Round, 1994. Full score transcription by Roger Thompson, with new flugelhorn part. Moderately easy march, with lovely melodic lines in most strains and a rousing "bass solo" in the third strain. Thompson has mostly allowed the flugelhorn to double solo cornet, with occasional assistance to backrow cornet or solo horn, a wise decision that does not do violence to the original intent of the scoring. This would be a great training march for either a youth band or a newly emerging adult brass band.

3. *Cornet Solo: I Will Always Love You* (Parton/Barry). Wright & Round, 1994. The cornet soloist needs great expressive ability in a particular pop style, the part being marked "very freely—alla

Whitney Houston." The work begins with a recitative-like solo that could make or break the whole thing! The top note for the soloist is C above the staff, but the general range is not high. The accompaniment is delicately scored underneath the soloist and only opens up when the soloist rests. For those wanting something from a recent film [*The Bodyguard*] and who want a stylistic challenge for soloist and band, this short arrangement could fill the bill quite well.

4. *Cornet Solo: My Ain Folk* (Lemon/Broadbent). Wright & Round, 1994. I was not familiar with this lovely, folk-tune-like melody, here solidly arranged by Derek Broadbent in a straightforward way. Two presentations of the tune are given, verse one with the soloist on the melody, verse two, a whole-step higher, with soloist obbligato. The soloist's range rarely exceeds Ab above the staff, except for a demandingly sustained and diminuendoed high Bb in the closing bars. This is traditional, effective music for brass band and soloist, with no technical problems for the band, but requiring mature musicianship and flexibility from soloist and conductor.

5. *Jurassic Park* (Williams/Catherall). Wright & Round, 1994. Alan Catherall's arrangement allows the conductor to feature either the entire six-minute adaptation from Williams' film score or to adjust the length by suggesting different starting spots. The opening adagio calls for an exposed solo horn recitative that is not for the weak of heart, or lip. Once the main tune, moderato, gets going, the arrangement reads quite well. The ending creates some impressive sounds and does call for everyone to

give their all. This is a moderately difficult arrangement that could serve a variety of program situations—program opener, closer, encore, or part of a film-music section; the recommended cuts add to that flexibility. In order to get the best results, three percussionists are needed, requiring two of them to cover melody percussion instruments [vibes and bells].

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New Test Piece By Philip Wilby

Reviewed by Ronald Holz

Partita for Band (Philip Wilby). Rosehill Music, 1994. Subtitled "Postcards from Home" this four-movement suite was written as a lower level test-piece, though the movements can be played separately. The four movements are described by the composer as follows: "1. *Towers and Chimneys*: Two pieces of contrasting mood, one heraldic and one mysterious; 2. *Churches—Lord of the Dance*: An arrangement of the famous melody made popular by Martin Shaw's hymn of Jesus' life and ministry; 3. *Pastorale—Sunday Afternoon*: The afternoons of childhood, which seemed so long and languorous, in the days before television; 4. *Coronation Day Parade*: A community celebration with a brass band at the centre of the procession, and leading to a reprise of the opening fanfare music from the first movement." The style of the music embraces a consonant neo-tonal palette that is rather conservative, compared to some of Wilby's other large works for brass. Nonetheless, it is a joy to have this fine music that would, to NABBA bandmen, be seen to range somewhere between Challenge and Honors Sections. Some special requirements include muted alto horns and flugel in the third movement, as well as exposed solos in the same movement for euphonium, solo cornet, Eb soprano, first trombone, and , especially, solo horn. Three percussionists are needed. In evoking memories of the role brass banding played in his childhood, Wilby has crafted a colorful suite that will challenge and please bands of all levels. Conductors should not discount the ability to feature single movements, particularly the rollicking *Lord of the Dance* and the festive final movement - lots of pomp, pageantry, and wit. Highly recommended.

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