

The Brass Band Bridge



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

December 1994 Issue 58

Weston Silver Headed for Danville and GABBF '95 Illinois Brass Band Selected for Second Festival

Five very fine tapes were received for this year's Great American Brass Band Festival Tape Contest. In the judgement of the adjudicators [Dr. George Foreman, Professor Vincent DiMartino, and NABBA Contest Chair, Ronald Holz] any of the five would have represented NABBA very well. This year's short test selection, *Fanfare and Flourishes* (Curnow) proved the ideal choice, as well, in helping make a final choice.

Weston Silver Band (Ron Clayson) won top honors and will be heading to Danville, Kentucky for the June 17-18, 1995 event. **Illinois Brass Band** (Colin Holman) has been chosen to represent NABBA at a second GABBF tentatively scheduled for the previous weekend, June 9-10, in Battle Creek, Michigan. Each band will receive \$2500.00 towards their expenses connected with the festivals.

Bands are not ranked in this contest; the judges make a decision concerning the band that would best represent NABBA at the festivals, both for musicianship and programming. The programs received, minus the test piece which was required as the first item on the tape, were as follows:

Commonwealth Brass Band: *Army of the Nile* (Alford); *American Civil War Fantasy* (Bilik/Himes); *Cornet Solo—Jubilance* (Himes); *Soloist Sean Roarke*; *A Disney Fantasy* (Richards)

Illinois Brass Band: *Laude* (Curnow); *The Shepherd's Song* (Richards); *The Music of Gershwin* (Sharpe); *Procession of the Sirdar* (Ivanov/Sparke); *Amazing Grace* (Himes); *Castell Coch* (Powell)

Smoky Mountain Brass Band: *Tameside Overture* (Sparke); *Russian Cavalry* (Woodfield); *Fantasy on British*

Sea Songs (Langford); *Strike Up the Band* (Gershwin/Fernie); *Praise* (Heaton)

Triangle Brass Band: 76 Trombones (Willson/Duthoit); *March from Second Suite in F Major* (Holst/Herbert); *Jubilee Overture* (Sparke); *Festival Fanfare* (Himes); *Colonel Bogey March* (Alford); *Nicaea* (Himes); *Hoe Down from Rodeo* (Copland/Snell)

Weston Silver Band: *Thunder and Lightning Polka* (Strauss/Wright); *Aranjuez mon amour* (Rodrigo/Barry); *Dimensions* (Graham); *Alto Horn Solo—Rondo from Concerto #4* (Mozart/Redhead); *Soloist Ches Crocker*; *Miller Magic* (Stephens); *Euphonium Duet—Time Piece* (Bearcroft); *Soloists Ron Williams and Ted Robbins*; *Slavonic Dance #8* (Dvorak/Steadman-Allen); 76 Trombones (Willson/Duthoit)

Contest Test Pieces: An Overview

by J. Jerome Amend

The Commonwealth Brass Band (Louisville) began rehearsals about 5 years ago and I have been the conductor since that time. Somehow I thought thirty years of professional orchestral experience would have provided a stronger advantage. I have discovered that many aspects of brass banding are overwhelming. The experience as conductor has been an education in sound

concepts, rehearsal techniques, literature, programming, competitions and interaction with the many diverse opinions that exist when several people get together.

I have come to regard the English band as my most favored sound and as an extraordinarily positive social structure. That natural purity and homogeneity of sound is wonderful. In fact, I would now rather hear orchestral works per-

formed by a good brass band. Moreover for me, the traditional American concert band now has something missing — or inadvertently added.

In investigating literature, a first step was to review one of the major components in our repertoire — the contest pieces. I suspect that some of you may have an interest in these lists.

Initially, I am presenting the titles from both the British Open (Belle Vue) and

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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

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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

My sincere apologies to our NABBA membership for the delay in this issue. I will assure you that our next issue will be on time, as I am on sabbatical next semester and should not get as bogged down. Because of the time lag I have only chosen representative band programs and have condensed the band reports somewhat.

Special thanks to Jerry Amend (**Commonwealth Brass Band**) for his splendid work in providing us an up-to-date listing of brass band test pieces. May this list provide the basis for some exploring by many of our bands. We do need to know our literature and our heritage!

Please note the change in where and to whom NABBA Video Tapes should be sent. Please send them to President Myers, as I hope to have **Lexington Brass Band** enter the contest this year.

Captain Thomas Palmatier joins our Bridge production staff as the advertisement coordinator. Please send all enquiries and ads to him directly, as listed in the box this issue.

Toronto 95 is shaping up into a splendid Championship! I hope to see you there.

R.W. Holz, Editor and Contest Chair

In Memoriam

NABBA suffered the loss of three dear friends in recent months:

Nellie Wiley, wife of NABBA Secretary Bert Wiley, died this past October. Nellie (the Nel of Bernel Music) was a true brass band fan, working with her husband for many years in the business of NABBA. Her warmth and kindness were very evident to all who knew her. Nellie dearly loved the **Smoky Mountain Brass Band**, and it was very special to her husband and family that the band played for her memorial service.

Wendy Himes, wife of **Chicago Staff Bandmaster** William Himes, died in October after a seven-year battle with cancer. NABBA honored her memory with a contribution to The Salvation Army Oak Brook Terrace Corps where Wendy served for seventeen years as a greeter. A talented, vivacious individual, Wendy was also a tremendous support in Bill's musical ministry.

Robert Bernat, founder and director of **The River City Brass Band**, recently passed away. Composer, conductor, writer, and talented arts-advocate, "Bob" Bernat will always be remembered for his unprecedented success with his professional brass band. A man of unbounded energy, he recently wrote to **The Bridge** about his hoped-for return to the podium that was not to be.

We will miss these friends. NABBA has shared and continues to share our concern and love for their family members.

All NABBA Bands Please Note!

NABBA VIDEO CONTEST ENTRIES

Should Be Sent To:

President Thomas Myers

156 N. Highland Ave

Akron, OH 44303-1504

President's Podium

In a previous column I think I made mention of my daughter, Emily, and the fact that she had taken, "just for fun," Dr. Droste's last brass methods class at Ohio State just before he retired. After that she decided she really did want to be in the OSU Marching Band, so she prepared all summer last year, converting her flute-piccolo focus to E-Flat Alto Horn, complete with lessons from Lisa Galvin of the Brass Band of Columbus. And she practiced the Ohio State marching style — a lot. The hard work paid off, since she became a member of the OSUMB, which is based on the British brass band. It is a great honor to be selected into that thrilling, dynamic, and hard-working musical group. This autumn was her second and final year in the band.

What does she have to do with NABBA? To me she represents exactly the kind of enthusiastic, dedicated, and talented musician we need to draw into the brass band movement and NABBA. The recruiter(s) in your band (you do have them assigned, don't you?) should be searching your local colleges each year to find the outstanding musicians graduating soon who might enjoy continuing to perform at the highest level. Creating and maintaining a good relationship with the brass, percussion, and conducting professors is important in your recruiting process, as is attending concerts given by the schools' bands and orchestras.

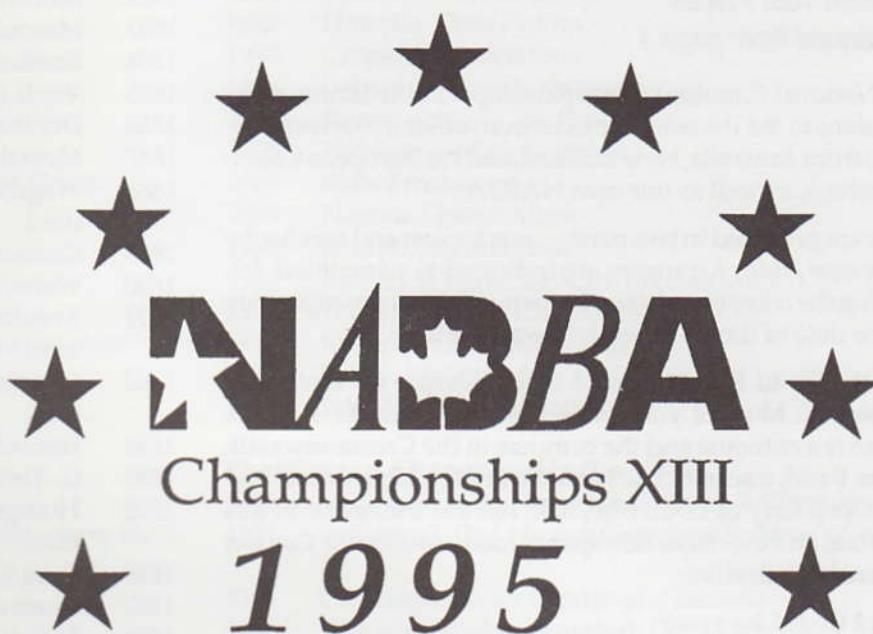
So what about Emily? She was recruited into the Ohio Collegiate Brass, is a solid support at the base of the E-Flat Alto Horn section, and is practicing *Essence of Time* during the holidays.

It will be wonderful to see her compete in the Championship in Toronto. I hope you will be there too!

Enjoy,

Tom Myers, NABBA President

P.S. Don't forget the VIDEO CONTEST Entries Get Sent To Me, Not Ron Holz!



Toronto, Canada
April 21-22, 1995

Host: The Weston Silver Band (Ron Clayson)
Host Chair: Bob Gray (416) 261-0855

Contest

Bramwell Booth Auditorium
Toronto Temple/The Salvation Army

Gala Concert

Massey Hall
The Canadian Staff Band (Brain Burditt)

Contest Test Pieces

continued from page 1

the National (London) Championships. In the future, there are plans to list the contest pieces from other major competitions from Australia, New Zealand, and the European Championships, as well as our own NABBA.

Lists are provided in two parts — one by year and another by composer/title. Arrangers are indicated in parenthesis following the composer. When known, the date of composition or the date of the premiere follows the title.

My thanks to Ron Holz and Susan Riegler for their kind assistance. Most of you know Ron (editor of the *Bridge*). Susan is a cornetist and the compere in the **Commonwealth Brass Band**, a science teacher at St. Francis High School and the University of Louisville, solo natural trumpeter in *Ars Femina*, and the major newspaper food critic for the *Courier Journal* (Louisville).

Part I (listed by year)

British Open Championship

(Belle Vue, or other Manchester site)

- 1853 Band's option of two pieces.
- 1854 Band's option of two pieces.
- 1855 Meling: *Orynthia*
- 1856 Flotow: Overture from *Stradella*
- 1857 Verdi: *Il Trovatore* [overture]
- 1858 Haydn: *Creation*: "On Thee each living soul awaits" and "Achieved is the glorious work"
- 1859 CONTEST CANCELLED
- 1860 Hérold: *Zampa* [overture]
- 1861 Balfe: *Satanella*
- 1862 Auber: *Muette de Portici*
- 1863 Gounod: *Faust* [overture]
- 1864 Composer / Arr. unknown: *The Reminiscences of Auber*
- 1865 Verdi: *Un Ballo in Maschera*
- 1866 Meyerbeer (Grosse): *L' Africaine* [overture]
- 1867 Weber (W. Winterbottom): *Der Freischütz* [overture]
- 1868 Meyerbeer (W. Winterbottom): *Robert le Diable* [overture]
- 1869 Meyerbeer (W. Winterbottom): *Le Prophète* [overture]
- 1870 Verdi (W. Winterbottom): *Ernani*
- 1871 Rossini (W. Winterbottom): *Il Barbiere* [overture]
- 1872 (Godfrey): *Souvenir de Mozart*
- 1873 Meyerbeer (Godfrey): *Dinorah* [overture]
- 1874 Spohr (Godfrey): *Faust*
- 1875 Balfe (Godfrey): *Il Talismano*
- 1876 Verdi (Godfrey): *Aïda*
- 1877 Spohr (Godfrey): *Jessonda*
- 1878 Gounod (Godfrey): *Romeo e Giulietta* [overture]
- 1879 Spohr (Godfrey): *The Last Judgement*
- 1880 Verdi (Godfrey): *Vespri Siciliani*
- 1881 Gounod (Godfrey): *Cinq Mars*

- 1882 Mozart (Godfrey): *Il Seraglio* [overture]
- 1883 Mercadante (Godfrey): *Il Giuramento*
- 1884 Rossini (Godfrey): *La Gazza Ladra* [overture]
- 1885 Verdi (Godfrey): *Nabucco* [overture]
- 1886 Donizetti (Godfrey): *La Favorita* [overture]
- 1887 Meyerbeer (Godfrey): *L'Etoile du Nord* [overture]
- 1888 Wagner (Godfrey): *Der Fliegende Holländer* [overture]
- 1889 Gounod (Godfrey): *La Reine de Saba* [overture]
- 1890 Weber (Godfrey): *Euryanthe* [overture]
- 1891 Kreutzer (Godfrey): *Das Nachtlager in Granada* [overture]
- 1892 Lortzing (Godfrey): *Zaar und Zimmermann* [overture]
- 1893 Bemberg (Godfrey): *Elaine* [overture]
- 1894 G. Thomas (Godfrey): *The Golden Web*
- 1895 Humperdinck (Godfrey): *Hänsel und Gretel* [overture]
- 1896 Pizzi (Godfrey): *Gabriella*
- 1897 Rossini (Godfrey): *Moses in Egypt* [overture]
- 1898 Mendelssohn (Godfrey): *Grand Fantasia* (selected pieces)
- 1899 Verdi (Godfrey): *Aroldo*
- 1900 Ponchielli (Godfrey): *La Gioconda*
- 1901 Gounod (Godfrey): *Mirella*
- 1902 Appoloni (Godfrey): *L'Ebreo*
- 1903 Elgar (Godfrey): *Caractacus*
- 1904 Rossini (Godfrey): *Semiramide* [overture]
- 1905 Mozart (Godfrey): *Così fan tutte* [overture]
- 1906 Meyerbeer (Godfrey): *Les Huguenots* [overture]
- 1907 MacFarren (Godfrey): *Robin Hood*
- 1908 (Godfrey): *Souvenir de Grieg*
- 1909 Marliani (Godfrey): *Il Bravo*
- 1910 Handel (Godfrey): *Acis e Galatea*
- 1911 Tchaikovsky (Godfrey): *Eugene Onegin* [selection]
- 1912 Auber (Godfrey): *Les Diamants de la Couronne* [overture]
- 1913 (Godfrey): *Souvenir de Gounod*
- 1914 Méhul (Godfrey): *Joseph und seine Brüder* [overture]
- 1915 Donizetti (Godfrey): *Il Furioso* [overture]
- 1916 Verdi (Godfrey): *La Traviata* [overture]
- 1917 Hérold (Godfrey): *Le Pré aux Clercs* [overture]
- 1918 Marliani (Godfrey): *Il Bravo*
- 1919 Benedict (Godfrey): *The Lily of Killarney*
- 1920 Verdi (Godfrey): *I Lombardi* [overture]
- 1921 V. Wallace (Godfrey): *Maritana*
- 1922 Wagner (M. Johnstone): *Lohengrin* [overture]
- 1923 Meyerbeer (Godfrey): *Dinorah* [overture]
- 1924 (Keighley): *Selections from Liszt*
- 1925 Keighley: *Macbeth*
- 1926 Keighley: *A Midsummer Night's Dream*
- 1927 Keighley: *Merry Wives of Windsor*
- 1928 Keighley: *Lorenzo*
- 1929 Beethoven: *Pathétique*
- 1930 Bantock: *Oriental Rhapsody*

- 1931 H. Morris: *Suite "Springtime"*
1932 Keighley: *The Crusaders*
1933 D. Wright: *Princess Nada*
1934 Howells: *Pageantry*
1935 Keighley: *A Northern Rhapsody*
1936 Geehl: *Robin Hood*
1937 Brahms (D. Wright): *Academic Festival Overture*
1938 Price: *Owain Glynder*
1939 Ireland: *A Downland Suite*
1940 Holbrooke: *Clive of India*
1941 select one:
Brahms (D. Wright): *Academic Festival Overture*
Geehl: *Robin Hood*
Keighley: *The Crusaders*
1942 select one:
Keighley: *Lorenzo*
Howells: *Pageantry*
1943 Beethoven (D. Wright): *Themes from Symphony No. 5*
1944 M. Johnson: *Fantasia "The Tempest"*
1945 K. A. Wright: *Pride of Race*
1946 Ball: *Salute to Freedom*
1947 Price: *Tone Poem "Henry V"*
1948 D. Wright: *Music for Brass*
1949 Goffin: *Rhapsody in Brass*
1950 Ball: *Resurgam*
1951 Ball: *The Conquerors*
1952 Geehl: *Scena Sinfonica*
1953 Hespe: *The Three Musketeers*
1954 Ball: *Tournament for Brass*
1955 Leidzén: *Sinfonietta*
1956 D. Wright: *Tam o' Shanter's Ride*
1957 Perkin: *Carnival*
1958 Ball: *Sunset Rhapsody*
1959 Ball: *The Undaunted*
1960 Mozart (Sargent): *Fantasia*
1961 Ball: *Main Street*
1962 Perkin: *Island Heritage*
1963 Jenkins: *Life Divine*
1964 Keighley: *Lorenzo*
1965 Jenkins: *Saga of the North*
1966 Ireland: *A Downland Suite*
1967 Ireland: *A Comedy Overture*
1968 Vinter: *John O'Gaunt*
1969 Vinter: *Spectrum*
1970 Howells: *Pageantry*
1971 Ball: *Festival Music*
1972 Beaver: *Sovereign Heritage*
1973 Franck: *The Accursed Huntsman*
1974 Vinter: *James Cook: Circumnavigator*
1975 Howarth: *Fireworks*
1976 Fletcher: *An Epic Symphony*
1977 G. Bailey (F. Wright): *Diadem of Gold*
1978 Berlioz (F. Wright): *Benvenuto Cellini* [overture]
1979 Berlioz (F. Wright): *Le Carnaval romain*
1980 Simpson: *Energy*
1981 Vinter: *Variations on a Ninth*
1982 Howells: *Three Figures*
1983 Gregson: *Connotations*
1984 Ireland: *A Comedy Overture*
1985 Vinter: *Salute to Youth*
1986 Fletcher: *An Epic Symphony*
1987 Bath: *Freedom*
1988 Heaton: *Contest Music*
1989 Bourgeois: *Diversions*
1990 Lalo (F. Wright): *Le Roi d'Ys* [overture]
1991 Wilby: *Paganini Variations*
1992 McCabe: *Cloudcatcher Fells*
1993 Wilby: *Masquerade*
1994 John McCabe: *Salamander*
- The National Championship (London)**
1900 Sullivan (J. Ord Hume): *Beauties of Sullivan, No. 1*
1901 Sullivan (J. Ord Hume): *Gems from Sullivan's Operas, No. 3*
1902 Coleridge-Taylor (Godfrey): *Hiawatha*
1903 Wagner (Shipley-Douglas): *Die Meistersinger* [overture]
1904 Mendelssohn (Godfrey): *Gems of Mendelssohn*
1905 Mermet: *Roland à Roncevaux*
1906 Chopin (Short): *Gems of Chopin*
1907 Schumann (Short): *Gems of Schumann*
1908 Wagner (Cope): *Rienzi* [overture]
1909 Wagner (Godfrey): *Der Fliegende Holländer* [overture]
1910 Schubert (W. Rimmer): *Gems of Schubert*
1911 Meyerbeer (W. Rimmer): *Les Huguenots* [overture]
1912 Rossini (W. Rimmer): *William Tell* [overture]
1913 Fletcher: *Labour and Love*
1914 CONTEST CANCELLED
1915 CONTEST CANCELLED
1916 CONTEST CANCELLED
1917 CONTEST CANCELLED
1918 CONTEST CANCELLED
1919 CONTEST CANCELLED
1920 Jenkins: *Coriolanus*
1921 Jenkins: *Life Divine*
1922 Bath: *Freedom*
1923 Geehl: *Oliver Cromwell*
1924 Geehl: *On the Cornish Coast*
1925 D. Wright: *Joan of Arc*
1926 Fletcher: *Epic Symphony*
1927 D. Wright: *The White Rider*
1928 Holst: *Moorside Suite*
1929 Jenkins: *Victory*
1930 Elgar: *Severn Suite*
1931 Bath: *Honour and Glory*
1932 Ireland: *A Downland Suite*
1933 Bantock: *Prometheus Unbound*
1934 Ireland: *Comedy Overture*
1935 K. A. Wright: *Pride of Race*

1936 Bliss: *Kenilworth*
 1937 Howells: *Pageantry*
 1938 Fletcher: *Epic Symphony*
 1939 CONTEST CANCELLED
 1940 CONTEST CANCELLED
 1941 CONTEST CANCELLED
 1942 CONTEST CANCELLED
 1943 CONTEST CANCELLED
 1944 CONTEST CANCELLED
 1945 D. Wright: *Overture for an Epic Occasion*
 1946 Geehl: *Oliver Cromwell*
 1947 Bath: *Freedom*
 1948 Geehl: *On the Cornish Coast*
 1949 Ireland: *A Comedy Overture*
 1950 Howells: *Pageantry*
 1951 Fletcher: *Epic Symphony*
 1952 Bantock (F. Wright): *The Frogs of Aristophanes*
 1953 George Bailey (F. Wright): *Diadem of Gold*
 1954 Beaver (F. Wright): *Sovereign Heritage*
 1955 Cundell (F. Wright): *Blackfriars*
 1956 Ball: *Festival Music*
 1957 Vaughan-Williams: *Variations*
 1958 Rubbra (F. Wright): *Variations on "The Shining River"*
 1959 Lalo (F. Wright): *Le Roi d'Ys* [overture]
 1960 Howells: *Three Figures*
 1961 Berlioz (F. Wright): *Les Francs Juges* [overture]
 1962 Verdi (F. Wright): *La Forza del Destino* [overture]
 1963 Bliss: *The Belmont Variations*
 1964 Vinter: *Variations on a Ninth*
 1965 Vinter: *Triumphant Rhapsody*
 1966 Berlioz (F. Wright): *Le Carnaval romain* [overture]
 1967 Ball: *Journey into Freedom*
 1968 Wagner (F. Wright): *Die Meistersinger* [overture]
 1969 Ball: *High Peak*
 1970 Berlioz (F. Wright): *Benevenuto Cellini* [overture]
 1971 Simpson: *Energy*
 1972 Ball: *A Kensington Concerto*
 1973 Bath: *Freedom*
 1974 Arnold: *Fantasy for Brass Band*
 1975 Farnon: *Une Vie de Matelot*
 1976 Ball: *Sinfonietta "The Wayfarer"*
 1977 Gregson: *Connotations*
 1978 Bliss (Ball): *Dances from "Checkmate"* [ballet]
 1979 Simpson: *Volcano*
 1980 Dvorák (G. Brand): *Carnival*
 1981 Elgar (Ball): *Froissart*
 1982 McCabe: *Images*
 1983 Horovitz: *Ballet for Band*
 1984 Gregson: *Dances and Arias*
 1985 Bulla: *Cityscapes*
 1986 Bourgeois: *Diversions*
 1987 Sparke: *Harmony Music*
 1988 Steadman-Allen: *Seascapes*
 1989 A. Butterworth: *Odin*
 1990 Lloyd: *English Heritage*

1991 Simpson: *Energy*
 1992 Wilby: *The New Jerusalem*
 1993 Bourgeois: *The Devil and the Deep Blue Sea*
 1994 Horovitz: *Theme and Cooperation*

NABBA Bands

Please Note...

NABBA Video Contest Entries

Should Be Sent To:

President Thomas Myers
 156 N. Highland Ave
 Akron, OH 44303-1504

Part II (listed by composer/title)

- Apolloni, Giuseppe (1822-1889)
- (Charles Godfrey) *L'Ebreo* [overture, 1885] (Belle Vue, 1902)
- Arnold, Malcolm [1921-]
- *Fantasy for Brass Band* (London, 1974)
- Auber, Daniel-François [1782-1871]
- (arranger unknown) *Muette de Portici* [overture from *Masaniello*, 1828] (Belle Vue, 1862)
 - (arranger unknown) *The Reminiscences of Auber* (Belle Vue, 1864)
 - (Charles Godfrey) *Les Diamants de la Couronne* [overture, 1848] (Belle Vue, 1912)
- Balay, Guillaume [1871-1949]
- [listed as "George Bailey"] (F. Wright) *Diadem of Gold* (Belle Vue, 1977; London, 1953)
- Balfe, Michael [1808-1870]
- (arranger unknown) *Satanella* [1858] (Belle Vue, 1861)
 - (Charles Godfrey) *Il Talismano* [1874] (Belle Vue, 1875)
- Ball, Eric [1903-1989]
- *The Conquerors* (Belle Vue, 1951)
 - *Festival Music* (Belle Vue, 1971; London, 1956)
 - *High Peak* (London, 1969)
 - *Journey into Freedom* (London, 1967)
 - *A Kensington Concerto* (London, 1972)
 - *Main Street* (Belle Vue, 1961)
 - *Resurgam* (Belle Vue, 1950)
 - *Salute to Freedom* (Belle Vue, 1946)

- *Sinfonietta "The Wayfarer"* (London, 1976)
 - *Sunset Rhapsody* (Belle Vue, 1958)
 - *Tournament for Brass* (Belle Vue, 1954)
 - *The Undaunted* (Belle Vue, 1959)
- Bantock, Granville [1868–1946]
- (F. Wright) *The Frogs of Aristophanes* (London, 1952)
 - *Oriental Rhapsody* (Belle Vue, 1930)
 - *Prometheus Unbound* (London, 1933)
- Bath, Hubert [1883–1945]
- *Freedom* (Belle Vue, 1987; London, 1922, 1947, 1973)
 - *Honour and Glory* (London, 1931) Beaver, Jack
 - (F. Wright) *Sovereign Heritage* (London, 1954; Belle Vue, 1972)
- Beethoven, Ludwig van [1770–1827]
- (arranger unknown) *Pathétique* (Belle Vue, 1929)
 - (D. Wright) *Themes from Symphony No. 5* (Belle Vue, 1943)
- Bemberg, Herman [1859–1931]
- (Charles Godfrey) *Elaine* [1892] (Belle Vue, 1893)
- Benedict, (Sir) Julius [1804–1885]
- (Charles Godfrey) *The Lily of Killarney* (Belle Vue, 1919)
- Berlioz, Hector [1803–1869]
- (F. Wright) *Les Francs Juges* [overture, 1828] (London, 1961)
 - (F. Wright) *Benevenuto Cellini* [overture, 1838] (Belle Vue, 1978; London, 1970)
 - (F. Wright) *Le Carnaval romain* [overture, 1844] (Belle Vue, 1979; London, 1966)
- Bliss, (Sir) Arthur [1891–1975]
- *The Belmont Variations* (London, 1963)
 - (Eric Ball) *Dances from Checkmate* [ballet, 1937] (London, 1978)
 - *Kenilworth* (London, 1936)
- Bourgeois, Derek [1941–]
- *Diversions* (Belle Vue, 1989; London, 1986)
 - *The Devil and the Deep Blue Sea* (London, 1993)
- Brahms, Johannes [1833–1897]
- (D. Wright) *Academic Festival Overture* [1880] (Belle Vue, 1937, 1941)
- Bulla, Stephen
- *Cityscapes* (London, 1985)
- Butterworth, Arthur [1923–]
- *Odin* (London, 1989)
- Chopin, Frédéric [1810–1849]
- (William Short) *Gems of Chopin* (London, 1906)
- Coleridge-Taylor, Samuel [1875–1912]
- (Charles Godfrey) *Hiawatha* [Suite, 1898–1900] (London, 1902)
- Cundell, Edric [1893–1961]
- (F. Wright) *Blackfriars* (London, 1955)
- Donizetti, Gaetano [1797–1848]
- *La Favorita* [overture, 1840] (Belle Vue, 1886)
 - (Charles Godfrey) *Il Furioso* [overture, 1833] (Belle Vue, 1915)
- Dvorák, Antonín [1841–1904]
- (Geoffrey Brand) *Carnival* [1891] (London, 1980)
- Elgar, (Sir) Edward [1857–1934]
- (Charles Godfrey) *Caractacus* (Belle Vue, 1903)
 - (E. Ball) *Froissart*, Op. 19 [overture, 1890] (London, 1981)
 - *Severn Suite*, Op. 87 (London, 1930)
- Farnon, Robert [1917–]
- *Une Vie de Matelot* (London, 1975)
- Fletcher, Percy [1878–1932]
- *An Epic Symphony* (Belle Vue, 1976, 1986; London, 1926, 1938, 1951)
 - *Labour and Love* (London, 1913)
- Flotow, Friedrich von [1812–1883]
- (arranger unknown) *Overture from Stradella* [1844] (Belle Vue, 1856)
- Franck, César [1822–1890]
- (Siebert) *The Accursed Huntsman* [1882] (Belle Vue, 1973)
- Geehl, Henry [1881–1961]
- *Oliver Cromwell* (London, 1923, 1946)
 - *On the Cornish Coast* (London, 1924, 1948)
 - *Robin Hood* (Belle Vue, 1936, 1941)
 - *Scena Sinfonica* (Belle Vue, 1952)
- Goffin, Dean
- *Rhapsody in Brass* (Belle Vue, 1949)
- Gounod, Charles [1818–1893]
- (arranger unknown) *Faust* [overture, 1859] (Belle Vue, 1863)
 - *Cinq Mars* [1877] (Belle Vue, 1881)
 - (Charles Godfrey) *La Reine de Saba* [overture, 1861] (Belle Vue, 1889)
 - (Charles Godfrey) *Mirella* [overture, 1864] (Belle Vue, 1901)
 - (Charles Godfrey) *Romeo e Giulietta* [overture, 1867] (Belle Vue, 1878)
 - (Charles Godfrey) *Souvenir de Gounod* (Belle Vue, 1913)
- Gregson, Edward [1945–]
- *Connotations* (Belle Vue, 1983; London, 1977)
 - *Dances and Arias* (London, 1984)
- Grieg, Edvard [1843–1907]
- (Charles Godfrey) *Souvenir de Grieg* (Belle Vue, 1908)
- Handel, George Frideric [1685–1759]
- (Charles Godfrey) *Acis e Galatea* [overture] (Belle Vue, 1910)
- Haydn, Franz Joseph [1732–1809]
- (arranger unknown) *Creation: "On Thee each living soul awaits" and "Achieved is the glorious work"* (Belle Vue, 1858)
- Heaton, Wilfred
- *Contest Music* (Belle Vue, 1988)
- Hérolld, Ferdinand [1791–1833]
- (arranger unknown) *Zampa* [overture, 1831] (Belle Vue, 1860)
 - (Charles Godfrey) *Le Pré aux Clercs* [overture, 1832] (Belle Vue, 1917)
- Hespe, George William [1900–]

- *The Three Musketeers* (Belle Vue, 1953)
- Holbrooke, Joseph [1878–?]
 - *Clive of India* (Belle Vue, 1940)
- Holst, Gustav, [1874–1934]
 - *Moorside Suite* (London, 1928)
- Horovitz, Joseph [1926–]
 - *Ballet for Band* (London, 1983)
 - *Theme and Cooperation* (London, 1994)
- Howarth, Elgar [1935–]
 - *Fireworks* (Belle Vue, 1975)
- Howells, Herbert, [1892–1982]
 - *Pageantry* (Belle Vue, 1934, 1942, 1970; London, 1937, 1950)
 - *Three Figures* (Belle Vue, 1982; London, 1960)
- Humperdinck, Engelbert [1854–1921]
 - (Charles Godfrey) *Hänsel und Gretel* [overture, 1893] (Belle Vue, 1895)
- Ireland, John [1879–1962]
 - *A Comedy Overture* [1934] (Belle Vue, 1967, 1984; London, 1934, 1949)
 - *A Downland Suite* [1932] (Belle Vue, 1939, 1966; London, 1932)
- Jenkins, Cyril [1886–1978]
 - *Coriolanus* (London, 1920)
 - *Life Divine* (Belle Vue, 1963; London, 1921))
 - *Saga of the North* (Belle Vue, 1965)
 - *Victory* (London, 1929)
- Johnstone, Maurice [1900–]
 - *Fantasia "The Tempest"* (Belle Vue, 1944)
- Keighley, Thomas
 - *The Crusaders* (Belle Vue, 1932, 1941)
 - *Lorenzo* [1932] (Belle Vue, 1928, 1942, 1964)
 - *Macbeth* (Belle Vue, 1925)
 - *Merry Wives of Windsor* (Belle Vue, 1927)
 - *A Midsummer Night's Dream* (Belle Vue, 1926)
 - *A Northern Rhapsody* (Belle Vue, 1935)
- Kreutzer, Conradin [1780–1849]
 - (Charles Godfrey) *Das Nachtlager in Granda* (Belle Vue, 1891)
- Lalo, Édouard [1823–1892]
 - (F. Wright) *Le Roi d'Ys* [overture, 1888] (Belle Vue, 1990; London, 1959)
- Leidzén, Eric [1894–1962]
 - *Sinfonietta* (Belle Vue, 1955)
- Liszt, Franz [1811–1886]
 - (Thomas Keighley) *Selections from Liszt* (Belle Vue, 1924)
- Lloyd, George Lloyd [1913–]
 - *English Heritage* (London, 1990)
- Lortzing, Gustav[e] Albert [1801–1851]
 - (Charles Godfrey) *Zaar und Zimmermann* [overture] (Belle Vue, 1892)
- MacFarren, (Sir) George [1813–1887]
 - (Charles Godfrey) *Robin Hood* [overture, 1860] (Belle Vue, 1907)
- Marliani, Marco Aurelio [1805–1849]
 - (Charles Godfrey) *Il Bravo* [1834, overture] (Belle Vue, 1909, 1918)
- McCabe, John [1939–]
 - *Images* (London, 1982)
 - *Cloudcatcher Fells* (Belle Vue, 1992)
 - *Salamander* (Belle Vue, 1994)
- Méhul, Étienne-Nicolas [1763–1817]
 - (Charles Godfrey) *Joseph und seine Brüder* [overture, 1807] (Belle Vue, 1914)
- Meling
 - (arranger unknown) *Orynthia* (Belle Vue, 1855)
- Mendelssohn, Felix [1809–1847]
 - (Charles Godfrey) *Gems of Mendelssohn* (London, 1904)
 - (Charles Godfrey) *Grand Fantasia* (selected pieces) (Belle Vue, 1898)
- Mercadante, Giuseppe Saverio [1795–1870]
 - (Charles Godfrey) *Il Giuramento* [overture?] (Belle Vue, 1883)
- Mermet, Auguste [1810–1889]
 - *Roland à Roncevaux* [overture, 1864] (London, 1905)
- Meyerbeer, Giacomo [1791–1864]
 - (Grosse) *L'Africaine* [overture, 1865] (Belle Vue, 1866)
 - (Charles Godfrey) *Dinorah* [overture, 1859] (Belle Vue, 1873, 1923)
 - (Charles Godfrey) *L'Etoile du Nord* [overture, 1854] (Belle Vue, 1887)
 - (Charles Godfrey) *Les Huguenots* [overture, 1836] (Belle Vue, 1906)
 - (William Rimmer) *Les Huguenots* [overture] (London, 1911)
 - (W. Winterbottom) *Le Prophète* [overture, 1849] (Belle Vue, 1869)
 - (W. Winterbottom) *Robert le Diable* [overture, 1831] (Belle Vue, 1868)
- Morris, Haydn
 - *Suite "Springtime"* (Belle Vue, 1931)
- Mozart, Wolfgang Amadeus [1756–1791]
 - (Charles Godfrey) *Così fan tutte* [overture, 1790] (Belle Vue, 1905)
 - (Sargent) *Fantasia* (Belle Vue, 1960)
 - (Charles Godfrey) *Il Seraglio* [overture, 1782] (Belle Vue, 1882)
 - (Charles Godfrey) *Souvenir de Mozart* (Belle Vue, 1872)
- Perkin, Helen
 - *Carnival* (Belle Vue, 1957)
 - *Island Heritage* (Belle Vue, 1962)
- Pizzi, Emilio [1862–1940]
 - (Charles Godfrey) *Gabriella* [1893] (Belle Vue, 1896)
- Ponchielli, Amilcare [1834–1886]
 - (Charles Godfrey) *La Gioconda* [1876] (Belle Vue, 1900)
- Price, Maldwyn
 - *Owain Glyndwr* (Belle Vue, 1938)
 - *Tone Poem "Henry V"* (Belle Vue, 1947)
- Rossini, Gioacchino [1792–1868]
 - (W. Winterbottom) *Il Barbiere* [overture, 1816] (Belle

- Vue, 1871)
- (Charles Godfrey) *La Gazza Ladra* [overture, 1817] (Belle Vue, 1884)
 - (Charles Godfrey) *Moses in Egypt* [overture, 1827] (Belle Vue, 1897)
 - (Charles Godfrey) *Semiramide* [overture, 1823] (Belle Vue, 1904)
 - (William Rimmer) *William Tell* [overture, 1829] (London, 1912)
- Rubbra, Edmund [1901–1986]
- (F. Wright): *Variations on "The Shining River"* (London, 1958)
- Schubert, Franz [1797–1828]
- (William Rimmer) *Gems of Schubert* (London, 1910)
- Schumann, Robert [1810–1858]
- (William Short) *Gems of Schumann* (London, 1907)
- Simpson, Robert [1921–]
- *Energy* (Belle Vue, 1980, 1991; London, 1971)
 - *Volcano* (London, 1979)
- Sparke, Philip [1951–]
- *Harmony Music* (London, 1987)
- Spohr, Louis [1784–1859]
- (Charles Godfrey) *Faust* [overture, 1816] (Belle Vue, 1874)
 - (Charles Godfrey) *Jessonda* [overture, 1823] (Belle Vue, 1877)
 - (Charles Godfrey) *The Last Judgement* [oratorio] (Belle Vue, 1879)
- Steadman-Allen, Ray [1922–]
- *Seascapes* (London, 1988)
- Sullivan, (Sir) Arthur [1842–1900]
- (J. Ord Hume) *Beauties of Sullivan, No. 1* (London, 1900)
 - (J. Ord Hume) *Gems from Sullivan's Operas, No. 3* (London, 1901)
- Tchaikovsky, Peter Ilyich [1840–1893]
- (Charles Godfrey) *Eugene Onegin* [selection, 1879] (Belle Vue, 1911)
- Thomas, Albert Goring [1850–1892]
- (Charles Godfrey) *The Golden Web* [1893] (Belle Vue, 1894)
- Vaughan-Williams, Ralph [1872–1958]
- *Variations* (London, 1957)
- Verdi, Giuseppe [1813–1901]
- (Charles Godfrey) *Aida* [1872] (Belle Vue, 1876)
 - (Charles Godfrey) *Aroldo* [1859] (Belle Vue, 1899)
 - (arranger unknown) *Un Ballo in Maschera* [1859] (Belle Vue, 1865)
 - (W. Winterbottom) *Ernani* [1844] (Belle Vue, 1870)
 - (F. Wright): *La Forza del Destino* [overture, 1862] (London, 1962)
 - (Charles Godfrey) *I Lombardi* [1843] (Belle Vue, 1920)
 - (Charles Godfrey) *La Traviata* [1853] (Belle Vue, 1916)
 - (arranger unknown) *Il Trovatore* [1853] (Belle Vue, 1857)
 - (Charles Godfrey) *Vespri Siciliani* [1856] (Belle Vue, 1880)
 - (Charles Godfrey) *Nabucco* [overture, 1842] (Belle Vue, 1885)
- Vinter, Gilbert [1909–1969]
- *James Cook: Circumnavigator* [1970] (Belle Vue, 1974)
 - *John O'Gaunt* (Belle Vue, 1968)
 - *Salute to Youth* (Belle Vue, 1985)
 - *Spectrum* (Belle Vue, 1969)
 - *Triumphant Rhapsody* (London, 1965)
 - *Variations on a Ninth* (Belle Vue, 1981; London, 1964)
- Wagner, Richard [1813–1883]
- (Charles Godfrey) *Der Fliegende Holländer* [overture, 1841] (Belle Vue, 1888; London, 1909)
 - (Maurice Johnstone) *Lohengrin* [overture, 1850] (Belle Vue, 1922)
 - (F. C. Shipley-Douglas) *Die Meistersinger* [1882] (London, 1903)
 - (F. Wright) *Die Meistersinger* [overture, 1882] (London, 1968)
 - (Samuel Cope) *Rienzi* [overture, 1842] (London, 1908)
- Wallace, Vincent [1812–1865]
- *Maritana* [1845] (Belle Vue, 1921)
- Weber, Carl Maria [1786–1826]
- (Charles Godfrey) *Euryanthe* [overture, 1823] (Belle Vue, 1890)
 - (W. Winterbottom) *Der Freischütz* [overture, 1821] (Belle Vue, 1867)
- Wilby, Philip [1949–]
- *Masquerade* (Belle Vue, 1993)
 - *The New Jerusalem* (London, 1992)
 - *Paganini Variations* (Belle Vue, 1991)
- Wright, Denis [1895–1967]
- *Joan of Arc* (London, 1925)
 - *Music for Brass* (Belle Vue, 1948)
 - *Overture for an Epic Occasion* (London, 1945)
 - *Princess Nada* (Belle Vue, 1933)
 - *Tam o'Shanter's Ride* (Belle Vue, 1956)
 - *The White Rider* (London, 1927)
- Wright, Kenneth A.
- *Pride of Race* (Belle Vue, 1945; London, 1935)

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Allegheny BB Wows Them In Bermuda

The Allegheny Brass Band, as invited guests of Captain Barret St. Vincent Dill of the Bermuda Regiment, performed a rousing concert series entitled "Ports of Call" in Bermuda between July 20 - 24, 1994, culminating in a thrilling performance to nearly 2000 people in Hamilton's Victoria Park. Four concerts were performed in all: Thursday, July 21 on the steps of City Hall in Hamilton, to a lunch-time crowd and radio, TV, and Newspaper reporters; Friday, July 22 to a lunchtime crowd at the town square in St. George; Saturday, July 23 at the mid-day tea reception at the Belmont Hotel [where the band stayed]; and the big finale "concerts in the park" series at Victoria Park, Hamilton, on Sunday evening, July 24. All programs were arranged and conducted by ABB assistant conductor Keith Johnston.

Music performed on the tour, in various locations, included the following: *The Thunderer* (Sousa); *Miller Magic* (Stephens); *Appalachian Mountain Folk Song Suite* (Curnow); *American Civil War Fantasy* (Bilik/Himes); *Stephen Foster Fantasy* (Langford); *76 Trombones* (Willson); *On the Mall* (Goldman); *The Lost Chord* (Sullivan); *Stars and Stripes Forever* (Sousa); *Twelfth Street Rag*, and a wide variety of other "Pop" items. The band was enthusiastically received throughout the island, and, according to Marty Barvinchak, also thoroughly enjoyed themselves on their time off from playing.

In addition to their new CD that was released in connection with the tour [see review this issue], the band also hopes to produce a video of their trip.



Captain Barret St. Vincent Dill, Music Director, Bermuda Regiment, just before conducting ABB at City Hall, Hamilton.



Keith Johnston conducting ABB, with (left to right) Bill Plant, Tim Yee, and Ron Gimigliano in 12th Street Rag at St. George Town Square Concert.

Band News

New bands have been formed in Spokane, WA and Hayward, CA. Welcome to NABBA!

The Brass Band Summer School at Brooks University College, Wheatley Campus, England, was attended by NABBA member Bill Kinnamon [an Engineer from Chattanooga, TN who plays euphonium] this past August. Bill wrote the following note to *The Bridge*, which might be of interest to other NABBA members: "The course was directed Roy Newsome, with a staff composed of Alan Morrison, John Hudson, Gordon Higginbottom, Stephen Mead, Steve Walkley, Steve Sykes, Simone Rebello, with master class guests Ian Bousfield and James Gourlay. I say this not to brag on what I did but to share the thorough satisfaction I had in making some beautiful brass band music with over 90 other dedicated students. I cannot put into words the musical and personal satisfaction I got from the players, teachers, and the course." Bill went on to relate that the school is now so crowded that he is not sure if "outsiders" like him would find a place in the future. Some discussion has begun with NABBA officials about possibly bringing this kind of event to America. For those interested in the ongoing program contact: Gordon Higginbottom, Secretary of The Brass Band Summer School. The Old Barn, 10 Vicarage Road, Bradwell Village, Milton Keynes, MK13 9AQ, Phone 011-44-0908-321-505.

The **YouthBrassBand of Chur/Graubunden**, Switzerland, is planning a visit to the USA in 1996 and is looking for joint concerts and hosts for local concerts. If interested, please contact Armin Camenisch, Kontonsstrasse 106, CH-8807 Freienbach, Switzerland. Phone: 055-48-72-73; FAX: 055-48-72-41

The **Allegheny Brass Band** has not only released their first CD, *Pop n Rhythm* [see Review this issue], toured Bermuda this past summer, but also released a

new promotional brochure, "Brass Magic." Thanks to a \$2500.00 audience development grant from Mellon Bank Corporation, Pittsburgh, ABB Promotion Director Marty Barvinchak was able to design and produce this handsome, 2 color, glossy brochure. Anyone wishing a complimentary copy or additional information about the band or its activities, contact Mr. Barvinchak. Day Phone: 412-787-4005; Night Phone: 412-444-6790.

An **Atlanta Repertoire Brass Band** (Richard E. Holz) has been formed for the purpose of reading outstanding brass band music. Membership is drawn from

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interested brass musicians in the Atlanta area, particularly from members and former members of **The Atlanta Temple Band** of The Salvation Army. Among the works studied at their inaugural session were: *The Severn Suite* (Elgar), *Henry the Fifth* (Vaughan Williams), *Sinfonietta* (Leidzen), and *Prelude for an Occasion* (Gregson).

The **Brass Band of Columbus** has finally released their *Lead On!* compact disc/cassette. Please order from Ray Spillman, 7887 Concord Road, Delaware, OH 43015. Mail order CDs are \$16.50; cassettes are \$11.00. The BBC's

busy fall season included the performance of the *Finale* from Mendelssohn's *Violin Concerto* with brass band accompaniment, scored by BBC member Marty Jenkins. Doug Droste, son of Paul and Anne Droste, was the soloist. Upcoming engagements for the band include an appearance at the OMEA Convention in Columbus, February 4th and two joint concerts with outstanding Salvation Army bands: March 18th, with **The New York Staff Band** (Cleveland State University campus) and April 8th, **National Capitol Band**, as part of the annual God and Country series (Adult Vocational Center, 100 Arcadia Ave. Columbus, OH). [BBC Newsletter]

The **Commonwealth Brass Band** (J. Jerome Amend) wrapped up its summer activities with two concert series programs in two Indiana cities. John R. Jones, a University of Louisville low-brass instructor and alumnus of the **Brass Band of Columbus**, was guest conductor for a concert in Jeffersonville on June 24th. CCB Music Director J. Jerome Amend led the band at Croydon on August 12th. Programs for both concerts were drawn from the same repertoire. However, a solo by principal cornetist Robert Webb was added for the season's finale. He performed Bellstedt's *Napoli* as arranged by Frank Simon. The two concerts featured *The Commonwealth Brass Band March*, written for the CBB by Cecil Karrick; Jerry Bilik's *Civil War Fantasy* (arr. Himes); and *Disney Fantasy* (Richards). Other music included: *Moses Get Down* (Gott); *Simple Gifts* (Himes); *Army of the Nile* (Alford); *Kremser* (Ditmer); and *State-side* (Graham). [Elmer Hall]

Eastern Iowa Brass Band (John de Salme). After a busy summer schedule of eleven concerts [!], Eastern Iowa presented its first concert of the 1994-95 year subscription series on September 24th. The program was all Andrew Lloyd Webber and included sets from *Cats*, *Phantom of the Opera*, *Aspects of Love*, and *Jesus Christ Superstar*. Four

soloists were featured: Joan DeHoff played Catherall's arrangement of *Memory* on Eb Soprano; Judy Stine presented a tenor horn solo *I Don't Know How to Love Him*, from *Superstar* (arr. Woodfield); *All I Ask of You* from *Phantom* (arr. Mowat) featured euphoniumist Todd Bransky; and David Haaverson, flugelhorn, performed Stephen Bulla's arrangement of *Anything But Lonely* from *Aspects of Love*. The program was repeated October 10th at the Coggan Opera House.

Eastern's busy Christmas schedule began November 19th in Davenport, Iowa, for the Festival of Trees Parade. On November 26th they presented a program of seasonal music in Manning, Iowa as part of the Weinacht Fest. Three subscription Christmas concerts were then given in Galena, IL, Mt Vernon, IA and Cedar Falls, IA. During the course of 1994 the band performed 24 concerts. A handsome program booklet was produced in connection with the Christmas series, a promotional venture that will hopefully gain the band some income. Don Stine shared that the original idea came courtesy of the late Robert Bernat, **River City Brass Band** [John de Salme].

Gramercy Brass (John Lambert), former NABBA Champions in 1984 and 1985, have been on a professional basis for the past several years. The group uses flexible instrumentation — from full British brass band to various chamber



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combinations. The group has recently received a signal honor, being selected to perform in Alice Tully Hall May 26, 1995, having received the Lincoln Center Community Arts Award for 1994. Their Fall season was kicked off on November 20th with the third annual Thanksgiving Concert at Brotherhood Synagogue, Gramercy Park South, Manhattan. At the concert an eleven-piece ensemble featured music from the days of Teddy Roosevelt, John Philip Sousa, Scott Joplin, and others. For further information on this unique, professional brass group, contact Jeffrey James at 516-797-9166; or Gramercy Brass, 212-229-7607 [John Lambert, and press release]

River City Brass Band (Robert Bernat): In late October Bob Bernat wrote to me telling of the latest with the RCBB. Although he was not able to conduct

the Fall series [ably handled by Denis Colwell] he was projecting an exciting 1995-96 season. No better tribute to Bob could be listed than the projected schedule for this excellent group:

Pittsburgh's **River City Brass Band** will break new ground when the **Cincinnati Symphony Orchestra** presents the **RCBB** in three performances on the **CSO Pops Concert Series** on February 3, 4, and 5, 1995. The **RCBB's** trio of performances will be the first time the **CSO** has presented a professional concert band on its highly successful Pops Series. The **RCBB**, in effect, will be substituting for the **CSO** which will be on tour in Europe during early February as part of the orchestra's centennial season. In similar circumstances in May, 1993, when the **RCBB** substituted for the **Indianapolis Symphony** while the **ISO** was on a European Tour, the **RCBB** sold out three performances on the **ISO**

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end. The band performed on the center stage, and had their music broadcast throughout the fair grounds. The second concert was at Walnut Grove United Methodist Church in Hillsborough, NC for an audience of church members and community music lovers. In November the band presented their Fall Concert Series in three high school auditoriums in three geographically diverse locations. See next issue for details. [Connie Varner]

Salt River Brass Band (Ralph Pierce) gave a pre-concert of traditional British music preceding the **Phoenix Symphony's** British Festival concert series. The **SRBB's** November concert was entitled "Vienna, City of My Dreams" and featured music, naturally, by the Strauss family and Mozart. On December 17th they presented their Fall "Holiday Time" concert.

Pops Series. One of the busiest ensembles on America's touring circuit, the **RCBB** has recently revamped its 45-concert Western Pennsylvania subscription series in order to make more time available for national touring. [RCBB press release]

Triangle Brass Band (Michael Votta) performed three times in the Research Triangle Park area during the summer. Concerts were held in the Sarah P. Duke

Gardens at Duke University in Durham as part of the "Meet Me in the Gardens" summer series. The first concert had a Sousa theme; the second, "God and Country." The third performance was held in connection with the opening ceremonies of the Pan-African Games at Duke University's Wallace Wade Stadium. The early fall brought two more performances opportunities. The first was at the Carousel Festival in Burlington, NC. This is a big community fair which occupies an entire week-

Brass Band Programs

Recent, Representative Brass Band Concerts: Music Listed in Program Order.

Eastern Iowa Brass Band (John de Salme). Christmas subscription series, December 1994. *Fanfare and Flourishes* (Curnow); *Jesu, Joy of Man's Desiring* (Bach/Leidzen); *An Australian Christmas* (Curnow); *O Christmas Tree* (van Kraeydonck); *Kingdom Triumphant* (Ball); *Prelude on Hark the Herald* (Chaulk); *A Christmas Suite* (Bulla); *In the Bleak Mid-Winter* (Holst/Broadbent); *Christmas Joy* (Leidzen); *We Wish You a Merry Christmas* (arr. Rutter/Wilson); Other selected items included: *It's Beginning To Look* (Willson/de Salme); *Three King's Swing* (Himes); *Christmas Jazz Suite for Brass Quintet* (Frackenpohl); *Christmas Sing-a-long* (Woodfield).

Lexington Brass Band (Skip Gray and Ron Holz). Fall Concert, November 20, 1994, Central Christian Church. *Festive Prelude* (Bulla); *Concerto for Trumpet* (Hummel/Post), Douglas Burian, soloist; *Kentucky* (Goldman/Leidzen); *Sinfonietta* (Leidzen); *Sonata #1 in F Minor* (Mendelssohn), Michael Rintamaa, organ soloist; *Party Piece* (Sparke), David Henderson, euphonium soloist; *Berceuse and Finale* from *Firebird* (Stravinsky/Gray—Gordon); *Come Sweet Death* (Bach/Leidzen); *Pines of the Appian Way* (Respighi/Graham); *Fanfare and Flourishes* (Curnow).

River City Brass Band (Denis Colwell). Horns Aplenty—October, 1994 Subscription Concert. *Pel Mel* (Lear); *Capriccio* (Sparke), Jeffrey Nicodemus, Eb Soprano soloist; *Air from Suite #3* (Bach/Snell); *Rondo burlesca* from *Flugelhorn Concertino* (Himes), John Culp soloist; *Trombone Trio—Blades of Toledo* (Sharpe), Carl Jackson, Bruce Lazier, Ron Spang, soloists; *Come Back to Sorrento* (DeCurtis/Newsome), Euphonium soloist Joseph Zuback; Tuba Section Feature—*The Entertainer* (Joplin); Alto Horn-Baritone Duet: *Meiso* (Golland), David Peicka and Milton Orkin, soloists; Percussion Section Fea-

ture—*Pasadena* (Warren/Richards); *Brilliant* (Hume); *Three Rawsthorniae*, Featuring Percussion Soloist Bob Rawsthorne: *Five Foot Two By Four* (Anderson); *Oaklahoma* (Rodgers); *The Blew Danube Waltz* (Strauss). *Nightfall In Camp* (Pope), Bernard Black, cornet soloist; *Rhapsody in Brass* (Goffin).

SASF Brass Band and Vocal Ensemble of Asbury College (Ronald and Beatrice Holz). Christmas Concert, December 4th, Salvation Army Lexington Corps — with associate conductor James Curnow and guest trumpet soloist, Professor Terry Everson (University of Kentucky). *The Shining Star* (Graham); *Suite-The Festive Season* (Calvert); *In Dulci Jubilo* (arr. Everson), Piccolo Trumpet solo/piano; *Shall We Gather* (Copland), flugelhorn solo/piano [Professor Cliff Jackson, piano accompanist]; *The New Covenant* (Curnow); Vocal Ensemble — *A Christmas Prayer* (R.W. Holz), *Christmas Day* (Condon); *Mid-Winter* (Holst/Bulla); *Silent Night*

(Gordon); *The Little Lord Jesus* (Catherwood), Terry Everson Eb Trumpet soloist with band accomp.; Vocal Ensemble — *Sanctus* (Palestrina), *Some Children See Him* (Burt); *O Holy Night* (Adam/Bulla), with Terry Everson, Eb trumpet soloist; *The Spirit of Christmas* (Cook).

Smoky Mountain Brass Band (John T. West). "Strike Up the Band" October 9, 1994, Haywood Community College. *Strike Up the Band* (Gershwin/Fernie); *A Tameside Overture* (Sparke); *Believe Me If Those Endearing Young Charms* (arr. Boddington), J.P. Carney, euphonium soloist; *16th Century Dances* (Fernie); *Russian Cavalry* (Woodfield); *American the Beautiful* (arr. Trevarthen); *Jurassic Park* (Williams/Catherall); *A Celtic Suite* (Sparke); *Bugler's Holiday* (Anderson), with Bill Ross, Gail Price, and Mary Jo Sparrow, cornet soloists; *Fantasy on British Sea Songs* (Langford).



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1. *Music For a Joyful Occasion*. Egon Virtuosi Brass (James Williams). Egon, CD 102. TT 62:06. Program: *Silver Star* (Steadman-Allen); Cornet Solo—*Glorious Fountain* (Smith), Soloist David Daws; *Quintessence* (Redhead); Cornet/Trombone Double Quartet—*Never Give Up* (Ball); *Suite—Music from Kantara* (Downie); Alto Horn Solo—*Finale from Horn Concerto #1* (Strauss/Baker), Soloist Timothy Parker; Cornet Duet—*Wonderful Words* (Heaton), Soloists David Daws and Robert Gill; *Crown of Conquest* (Steadman-Allen); Euphonium Solo—*Home on the Range* (Leidzen), Soloist Jonathan Evans; *Music for a Joyful Occasion* (Downie).

This is the second release for a remarkable group made up of outstanding Salvationist musicians from across Great Britain, led by that master band trainer, James Williams. For a group that gets together infrequently, they can really play! The literature is high quality, as well. A number of excellent soloists are profiled. In particular, cornetist David Daws gets a workout—he really delivers, especially on Bernard Smith's old chestnut *The Glorious Fountain*, complete with a stylized version of the final variation my father [Commissioner Richard E. Holz] wrote for Derek Smith back around 1960. Kenneth Downie's *Variations—Music for a Joyful Occasion* [written for *The Canadian Staff Band* in 1993] and Redhead's older, but still fresh, *Quintessence* [written in 1978 for *The Melbourne Staff Band*] head the meatier fare. Two great classic marches by Ray Steadman-Allen—*Crown of Conquest* and *Silver Star*—are given new, aggressive readings. Three excellent solo features from the distant past have been resurrected: Heaton's masterful cornet duet—*Wonderful Words*; Leidzen's euphonium solo *Home on the Range*, which should find wide use among American players and bands now that the music is published through The Salvation Army; Eric Ball's demanding double quartet, *Never Give Up*. The alto horn adaptation of Strauss' *Horn Concerto* works better than I thought it would, though at times, despite Tim Parker's excellent playing,

the combination of a very aggressive accompaniment and a more subdued timbre from the soloist, in contrast to the french horn's dynamic range, is a bit disappointing. I understand that a third disc, one like the first release, featuring great Salvation Army marches, is in the works. Egon and its director John Street are to be congratulated for a fine production in every respect. Look for more from this group. They are indeed offering joyful music.

Reviewed by Ronald W. Holz

2. *Master Brass, Volume Five*. 1994 All England Masters Champions *Britannia Building Society Band** (Howard Snell) with *Brighouse and Rastrick Band+* (Alan Withington). Polyphonic QPRL 067D. TT 67:09. Program: *Jubilee Prelude** (Sparke); *Someone To Watch Over Me** (Gershwin/Fernie); Cornet Solo—*Hailstorm** (Rimmer), Soloist Martin Winter; *18th Paganini Variation+* (Rachmaninov/Snell); *Montage** (Graham); *Folk Festival+* (Shostakovich/Snell); *Pavanne** (Faure/Langford); Piccolo Trumpet Solo—*Take Your Picc+* (Fraser), Soloist Martin Winter; *Overture to Ruslan and Ludmilla+* (Glinka); Cornet Solo—*Georgia On My Mind+*

(Carmichael/Morrison), Soloist Martin Winter; *Jerusalem+* (Parry); *Entry of the Gods Into Valhalla** (Wagner/Snell).

The All England Masters is entering its seventh year this Spring and has easily won a place as one of the outstanding events on the brass band calendar. Polyphonic's superb documenting of both the winning performance and the Gala concert in recent years has been praised in *The Bridge* in the past. *Volume Five* is no exception. Two great bands, a fine soloist, exciting live performances, and some great new literature combine to make another winner. Peter Graham's *Montage*, the test piece for the event, marks a milestone in the development of a composer I consider perhaps the most promising of the younger generation of British brass band writers. *Britannia's* reading of this interesting, challenging "pure" music is notable for excellent dynamic control and dramatic intensity. Their playing of *Entry of the Gods* must have been a brass band buff's idea of heaven—what a wonderful sound this band gets! Martin Winter comes off particularly well on the old standard *Hailstorm*. His playing is fine on the other two pieces but I am not impressed by either the piccolo solo nor the arrangement of *Georgia on My Mind*. *Brighouse and Rastrick* was the pre-contest choice group that joined the winner for the Gala Concert. They handle their assignments quite well. I hope to go to this contest in May; this recording more than whets my appetite. As usual, Polyphonic has done an outstanding job of letting those not present get a really fine taste of the event, beautifully recorded and produced.

Reviewed by Ronald W. Holz

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3. *Triumphant Rhapsody: The Music of Gilbert Vinter, Volume II*. Williams Fairey Engineering Band (Peter Parkes). Polyphonic QPRL 068D. TT 74:51. Program: *Triumphant Rhapsody*; *Portuguese Party*; *Rhapsody—Simon Called Peter*; *Taproom Ballade*; *Overture—John O'Gaunt*; Cornet Trio—*The Dover*

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Volume II of the music of Gilbert Vinter is in every way up to the fine standard **Fairey Band** demonstrated on Volume I. I admit fondness for Vinter's test pieces from the 1960s and early 1970s, in particular three recorded here: *Variations on a Ninth*, *Symphony of Marches*, and *John O'Gaunt*. In addition to the title piece, *Fantasy—Triumphant Rhapsody*, some lesser known, lighter music also is included, showing a whimsical

side to this talented composer. As Vinter's music will be showing up on brass band contests and programs for many years to come, I highly recommend this second volume as an ideal resource for the study, and enjoyment of some excellent repertoire played by one of the very finest brass bands, led by one of the most successful brass conductors. Producer Philip Sparke and his team have given us a beautifully recorded package and solid, informative liner notes. A great release in every way.

Reviewed by Ronald W. Holz

4. *March To the Scaffold. The British Tuba Quartet*. Polyphonic QPRZ.013D. TT 73:25. Program: *The Thunderer* (Sousa/Smalley); *Havah Nagilah* (Trad./Woodfield); *Dance of the Sugar Plum Fairy* (Tchaikovsky/Smalley); *On the Sunny Side of the Street* (McHugh/Llyoshi); *The Glyder Landscape* (Smalley); *Sortie in E Flat* (Lafebure-Wely/Howard); *Triplet for Four Tubas* (Lundquist); *Fugue in G Minor* (Bach/Smalley); *Battle Royal* (Jewell/Smalley); *Dido's Lament* (Purcell/Smalley); *Miniatures for Four Valve Instruments* (Hartley); *Turkish March* (Mozart/Mehlan); *In Memoriam* (Premru); *April Is In My Mistress' Face* (Morley/Howard); *Sonatina for Tuba Quartet* (John Reeman); *March to the Scaffold* (Berlioz/Granger).

March to the Scaffold is the **British Tuba Quartet's** annual offering for 1994, the fourth in a yearly series of recordings which document the ensemble's virtuosity and maturation. Led by internationally renowned euphonium artist Stephen Mead, the group is comprised of two euphoniums and two tubas. Opening the disc is an arrangement of Sousa's *The Thunderer*, a technically fine performance yet at an extremely brisk tempo which puts the music more into the character of a cartoon accompaniment rather than a good march. This spirit continued with a clever, albeit hokey, arrangement of *Havah Nagilah*. The mood changed drastically with a

beautiful arrangement of *Dance of the Sugarplum Fairy*. Most ballet masters would be thrilled to work with a performance as fine as this rendering. The disc's stylistically eclectic opening continued with an arrangement of the jazz classic, *On the Sunny Side of the Street*. In the past, the **BTQ** has had some difficulty with effectively negotiating jazz styles; their performance of *Sunny Side* shows a great deal more comfort in a swing setting.

The most important item recorded is the performance of Peter Smalley's *The Glyder Landscape*, a new original work for tuba quartet in four movements, each being descriptive of a Welsh mountain scene. The excellent work demonstrates the composer's keen ability, as well as the influence of contemporary brass band music. Fifteen minutes in duration, the compositional style of *Glyder Landscape* has lineage directly from the fine modern brass band repertoire in terms of harmony and technical requirements. The four contrasting, descriptive movements and virtuosic writing make this not only a challenging work, but one of significance in the tuba quartet repertoire. *Sortie in E Flat*, a playful arrangement by **BTQ** member Michael Howard, is another delightful bon-bon which the group plays well. Swedish composer Torbjorn Lundquist wrote *Triplet for Tubas* in 1977 and the work has remained somewhat unknown and unplayed. This fact is regrettable and surely should be rectified after the fine **BTQ** reading is heard of this brief yet dramatic three-movement piece. **BTQ** plays the Bach *Fugue* with the dexterity of a string quartet.

After immersion into such "heavy" literature a sorbet is offered with an arrangement of Fred Jewell's old circus march *Battle Royal*. One would expect a run-away fling by the talented **BTQ**, but accompanying chordal rhythms lacked the drive of the overlaid melodies and caused the performance to bog down. Smalley's adaptation of *Dido's Lament* from Purcell's opera *Dido and Aeneas* is a perfect vehicle for the expressive, singing capability of the

euphonium. I can hardly imagine a more stirring performance of this aria.

Walter Hartley's *Four Miniatures*, written in 1976, contains some wonderful nucleic ideas which, with effort, could have been expanded to produce an interesting musical composition of substance. The work is becoming a commonly-required test piece in tuba-euphonium quartet competitions; for this reason alone, it is good that the BTQ have included their excellent performance of this work on the disc. The transcription of Mozart's *Turkish March*, by Keith Mehlan of The U.S. Navy Band, is dazzling. In *Memoriam*, written by Ray Premru in 1967, is an intense, somber work in which unison, chant-like melodies are effectively contrasted with haunting, open-sounding chorales.

The second new, original composition on the disc is John Reeman's *Sonatina*, written for the BTQ in 1993. The three-movement work seems more "academic" than Smalley's *Landscape*; formal considerations apparently outweigh any programmatic intent here. Although a good piece, no new ground is broken, the piece easily fitting into the year 1943 as into 1993. The technical playing and musicianship on *Sonatina* is spectacular. The title tune, *March to the Scaffold*, coming from Berlioz' *Symphonie fantastique*, on this recording is reduced from a large tuba-euphonium ensemble version. Somehow the opulent, gigantically scored work does not seem to work for a chamber group. In addition to the overall lack of sound volume and color contrasts, the composition's schizophrenic mood swings and evil pageantry are absent from this performance.

In this, their fourth recording, the British Tuba Quartet has continued to demonstrate their wonderful musicianship and nearly flawless technique. They have made an extremely noble effort to present original works for tuba-euphonium quartet, rather than just arrangements and transcriptions. The group must be recognized again for their

musicianship, which is at the highest level. They must also be saluted for bringing forth new works for this combination of low brass, a medium which will not continue to grow or be recognized until a body of its own fine repertoire is established hand-in-hand with artistic achievement on the instruments.

Reviewed by Dr. Skip Gray, Professor of Music, The University of Kentucky.

5. *Spiritual To The Bone, Volume II*. Arrangements for Trombone Ensemble and Rhythm Section by Stephen Bulla and William Broughton. The Salvation Army, USA Southern Territory, CRD-025. TT 46:54. Personnel: Tenor Trombones—Eric Alexander, Bill Broughton, Herb Bruce, Stephen Bulla; Bass Trombones—Willis Howell, Christopher Priest; Keyboards—John Legg; Guitars—Rick Whitehead; Bass—David Wundrow; Drums—Jeffrey Gilliam; Auxiliary Percussion—Bernie Dake. Program: *Roll Jordan, Roll* (Bulla); *Ring The Bells* (Bulla); *Go Tell It* (Broughton); *He Knows My Ways* (original composition, Broughton); *Just a Closer Walk* (Broughton); *Old Time Religion* (Broughton); *He's Comin' Again* (original composition, Bulla); *When He Calls Me Home* (original composition, Broughton); *He's Got the Whole World* (Broughton); *Standin' in the Need of Prayer* (Broughton); *Kum Ba Yah* (Bulla); *The Gospel Train* (arr. Eric Alexander).

On this companion CD to *Spiritual to the Bone, Volume I*, the originality and arranging skills of Stephen Bulla, Bill Broughton, and Eric Alexander are showcased in fresh, inspired arrangements of ten traditional tunes and three original compositions for trombone ensemble and rhythm. The ensemble handles a diversity of styles effortlessly—whether swinging hard on up-tempo tunes such as *Roll Jordan, Roll*, playing with Basie-like ease (*Ring Them Bells*), rendering with authority a contemporary big-band sound (Bulla's *He's Comin' Again*), or playing with a romantic lushness that only a trombone ensemble can produce on latin tunes

and ballads (Broughton's *He Knows My Ways* and *When He Calls Me Home*).

This ensemble is tight! No matter what musical challenges occur, the trombones and rhythm section go about the business of musically rewriting traditional hymnody in a jazz-flavored context with enthusiasm that literally explodes at times. The trombones consistently handle difficult technical details in the charts with ease—even some fleeting SuperSax-like thickened lines in *The Gospel Train* are played flawlessly. The rhythm section also provides a solid foundation for both ensembles and solos.

The arrangers have provided a mixed bag of solo vehicles for trombonists Bruce, Broughton, Alexander, and Howell, keyboardist Legg, and guitarist Whitehead, all who demonstrate ample chops. The melodic talents of Broughton and Bulla are especially proven on *Kum Ba Yah*. On the improvised side of things, most notably, Bruce's improvisations are marked with creative vitality throughout—his solo on *Roll Jordan, Roll* only anticipates what follows—but he really smokes on *The Gospel Train*.

As a bass trombonist I grew up on the sounds of George Roberts, Tony Studd, and Paul Faulise (in the big band context), and it is difficult to not compare all who follow in that genre by their lead. After auditioning this CD, I have

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to take off my hat to Howell and Priest for their authoritative sound. It's fat! Howell's solos on *Ring Them Bells* and *Amen*, his melodic work on *He's Got the Whole World*, and the pair's collaboration on *The Gospel Train* demonstrate just how melodic and soloistic the bass trombone really is. These guys uphold the Roberts-Studd-Faulise tradition admirably. Why give the tenor trombones all the good stuff all the time?

The only flaws that this writer could find were typographical — only Bulla and Broughton are credited as arrangers on the album's front cover (possibly a reprint of the *Volume I* cover?); Alexander's name appears in the fine print on the back cover. Also, Howell is not listed as a soloist on *He's Got the Whole World*; however, credit appears in Dr. Thomas Walker's excellent notes.

All in all the whole album is a sheer pleasure to listen to and well-worth the money. Producers Stephen Bulla and Richard Holz, and The Salvation Army—USA Southern Territory have issued a musical gem worth collecting and enjoying.

Reviewed by Dr. Louis G. Bourgois III,
Kentucky State University [Bass trombone, Lexington Brass Band]

6. Robin Taylor, *Euphonium*. Accompanied by Grimethorpe Colliery Band (Garry Cutt and Joseph Horovitz). HRSCD 310. TT 63:00. Program: *Symphonic Variants for Euphonium and Brass Band* (Curnow/Bryant); *Fantasia for Euphonium and Brass Band* (Jacob/Bryant); *Euphonium Concerto* (Horovitz); *Euphonium Music* (Bowen).

Robin Taylor is a young British euphoniumist who began playing with the Oxford Silver Band at the age of 8. Some years later, after becoming the principal euphonium of the band for three years, he went to Norway to study with Kim Lofthouse and to play with Eikanger-Buorsvik Musikklag. Upon his return from Norway, Robin played with the G.U.S. Band. As a recruit in the Royal Air Force he was principal

euphonium with the Western Band and won the R.A.F. solo championship competition to two consecutive years. After serving in the Gulf War, he returned to play with Grimethorpe Colliery Band, won the Leonard Falcone International Euphonium Competition, and was awarded best soloist at the British Open Championship, all in 1991. With all these wonderful credentials, you might begin to think that he is a remarkable player. Well, he is.

One of the exciting elements of this recording is the two brass band transcriptions of wind ensemble accompaniments. The Curnow *Symphonic Variants* and the Jacob *Fantasia* were both originally scored for solo euphonium and wind ensemble. John Bryant, a well-known British composer and arranger, has done a wonderful job of arranging the pieces for brass band. It is the hope of this reviewer that these transcriptions will become available to all brass bands.

Robin Taylor's performance on this CD is quite good. Excellent tone quality, intonation, style, phrasing, and musicality are evident in all the works. Grimethorpe Colliery Band accompanies Mr. Taylor with finesse and fine musicianship. For this reviewer's taste, the microphone placement for the euphonium is a little too close to the bell, which limits the listener's perception of dynamic contrast. Other than that, this is a fine recording that should be in the collection of any serious euphoniumist.

This recording is only available from Robin Taylor at the following address: Mrs. M.J. Taylor, 57A Old Road, Headington, Oxford OX3 7JZ, England; Phone: 011-44-0865-63132.

Reviewed by Professor Don Kneeburg,
University of South Florida.

7. Pop 'N' Rhythm: A Lively Collection of Live Concert Favorites. The Allegheny Brass Band (John Culp). Brass Tracks BT-PR CD0001. TT 60:06. Program: *Those Magnificent Men In Their Flying*

Machines (Goodwin/Banks); *On with the Motley* (Leoncavallo/Farr), Eb Soprano Soloist James Frank; *Summertime* (Gershwin/Banks), Eb Soprano Soloist James Frank; *Rhythm* (Gershwin/Lancaster); *The Music of George Gershwin* (Gershwin/Sharpe); *Manha De Carnaval* (Bonfá/Greenwood); *Rhapsody for Euphonium and Band* (Curnow), Soloist David Owens; *Return to Sorrento* (DeCurtis/Roberts), Eb Soprano Soloist James Franks; *Marching Through Georgia* (Richards); *American Civil War Fantasy* (Bilik/Himes); *Three Kings Swing* (Himes); *Russian Sailors' Dance* (Gliere/Dodd); *The Stars and Stripes Forever March* (Sousa).

The subtitle tells it all: "A lively collection of live concert favorites." This being their first cassette/CD production, Allegheny is commended for their enthusiastic and handsomely-produced effort. The recording engineer has done a fine job of balancing a wide range of live cuts. You get all the crowd and stage noises in this one but the band and soloists are heard to good advantage. Soprano cornetist James Franks gets three features, as he seems to be a fearless and reliable performer. David Owens light and pleasant euphonium sound comes through well on the Curnow *Rhapsody*. The band plays with great spirit — perhaps too much so. They do err in intonation, blend, technical precision, and balance at times. Yet, one must remember the nature of this live, fund-raising production. Not having seen nor heard the ABB at NABBA events recently it is good to see what a well-organized group they continue to be; we all remember what a fine job they did as hosts for the Pittsburgh Championship. Keep at it Allegheny!

This recording is available directly from Allegheny Brass Band, P.O. Box 15100, Pittsburgh, PA 15237-0100. CDs are \$14.95 plus \$1.05 shipping/handling — \$16.00 total, U.S. funds only.

Reviewed by Ronald W. Holz

Sousa, John Philip. *Marching Along: Recollections of Men, Women, and Music*. Revised Edition. Integrity Press, 1994. 390 pp., ample photos and illustrations, up—dated list of works, excellent index, and well-conceived explanatory footnotes by editor Paul Bierley. ISBN 0-918048-11-7. Hardback.

Paul Bierley's revised edition of the John Philip Sousa autobiography, *Marching Along* [first published 1928], represents a real service to American music and band enthusiasts. Sousa was a gifted writer and, despite the fact that much of this book was dictated, his literary skills, especially in telling a story or describing people, are readily evident in this most readable book. In fact, it tells the tale of an era from the perspective of one of the leading and most successful musicians of the period 1870s–1920s. Bierley has judiciously provided discreet footnotes in order to clarify certain factual data that Sousa, in his rapid manner of dictating late in life, did not always get exactly correct, especially with regard to chronology. No other scholar but Paul Bierley could pull that off with authority and dignity [Bierley is the author of two definitive works on Sousa, both published by Integrity Press: *John Philip Sousa — American Phenomenon*; and *The Works of John Philip Sousa*]. I can not overstate what a delight it was to read this book. For anyone but remotely interested in American music, its culture and history, this book is a must! Students of bands and band music will find this a fascinating account of the greatest of all American band conductors/composers, told in his own inimitable way. The addition of the revised works list, footnotes, and index make this an excellent resource for scholars as well. Highly recommended.

Reviewed by Ronald W. Holz.

The 1994 Summer Brass Band Workshops

Reported by Clinician Dr. Paul Droste

For the ninth consecutive year NABBA and Yamaha Corporation of America have co-sponsored a series of five summer brass band workshops. These workshops are advertised by Yamaha as "Yamaha Sounds of Summer British Brass Band Workshops." Perry Watson led these workshops for the first four years, starting in 1986, and Paul Droste followed Perry as clinician in 1990.

Yamaha sends a complete set of brass band instruments, from the Eb Soprano to the BBb Tuba, and percussion, to each site. Paul Droste brings music folders with over 40 brass band compositions and arrangements. The weekend, Friday night and all day Saturday, is primarily a "hands on" experience of playing the instruments and sight reading music. The workshop participants also listen to CDs, view video tapes, discuss brass band techniques and history, and gain information on how to organize and administer a brass band

in that particular area. A short demonstration-concert concludes many of the workshops.

The first workshop was held on the campus of Eastern Michigan University in Ypsilanti, MI, on June 3–4. The host was Dr. David Woike, Marching Band Director at EMU and a former member of the **Brass Band of Columbus**. It is possible that EMU will be involved when a brass band is formed in and around Ypsilanti.

Linda and Norman Taylor hosted a workshop on June 17–18 on the campus of Cal Poly in Pomona, CA. The participants ranged from young students to experienced veterans. There was a high level of enthusiasm in Pomona and the Taylors plan to organize a brass band in the area.

The third workshop was held on July 8–9 in Ames, Iowa on the campus of Iowa State University. The host was Roger Cichy, Marching Band Director at ISU and a former member of the **Brass Band of Columbus**. Roger is also a composer and arranger with several publications to his credit. Roger is surveying the Central Iowa region for interest in starting a brass in the Ames-Des Moines area. Five members of the **Eastern Iowa Brass Band** and their director, John de Salme, attended the workshop. Paul Droste was able to visit the EIBB on July 7, sitting in with the band and guest conducting at an outdoor concert in Mt. Vernon.

Winona, Minnesota was the site of the fourth summer workshop on July 22–23. There is already a brass band in Winona, **The Big River Brass Band**, whose members formed the backbone of the workshop. Host Denis Carter and Director Janet Heukeshoven felt that this workshop was exactly what their new band needed.

The last workshop was held in Minot, North Dakota on August 12–13 on the campus of Minot State University. The



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host was James Thornton, Director of Bands at MSU. There were forty participants, evenly divided between adults and students. The workshop ended with a short demo-concert in front of families and friends. The workshop received very good coverage from a local TV station. An organizational meeting was held immediately following the workshop and a schedule of rehearsals and concerts was developed. Cornetist Richard Bogenrief, who hosted a workshop in Vermillion, South Dakota last summer, attended the workshops in Ames and Minot.

The 1994 workshops attracted 128 participants and this resulted in over 100 new members for NABBA. The fee paid by each participant buys them a one-year membership in NABBA. Of course, current NABBA members can attend any of the workshops free of charge. There is good reason to believe that four new bands could result from these workshops, along with strengthening the one already in existence in Winona.

Yamaha Corporation is to be thanked for a major financial contribution to the brass band movement. These workshops could not exist without the support of Gary Marsh, Market Development Manager for Winds, and Jay Wanamaker, Assistant General Manager. Yamaha is to be commended for its commitment to adult community bands.

The calendar is now open for the scheduling of workshops during the summer of 1995. Please contact Paul Droste for a packet of information. Phone: 614-88-0310. [Paul Droste, August 1994]

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New Music for Brass Band

Reviewed by Ronald W. Holz

Fingal's Cave — Hebrides Overture (Felix Mendelssohn/arr. George Thompson). *Classic Brass #1*. Wright & Round, 1994.

When I first contemplated someone adapting this great orchestral overture for band, I was skeptical about successful results. This older arrangement by George Thompson, now available with full score, has convinced me it is possible. Thompson has placed the overture in the band key of C minor, a wise choice for many reasons. Even in the rather chromatic development section the band is therefore sent only as far afield as F sharp minor. The transcription is a complete one, all ten minutes or so of this stormy, romantic gem. All parts get a workout, including the original timpani part and a sparingly-scored snare drum. Honors and Championship level bands should relish this item. The technical demands are high and there are some devilishly exposed sections. All the more reason to give it a try. It's great music, too!

Suite: Vectis Isle (Derek Broadbent). Wright & Round, 1994.

There are four movements in this suite, which the publisher states as being approximately fourteen and a half minutes in length. Broadbent writes in a conservative, tonal style in this charming work of moderate difficulty. The scoring is secure and would be flattering to our Honors-level bands. Vectis Isle was the Roman name for The Isle of Wight. The four movements are described by the composer as follows: "1. *Stately Osborne*. Osborne House was the summer residence of Queen Victoria. Music of fanfares and pageantry in 3/4 time, with a central delicate minuet section, before returning to the original fanfares and stately themes. 2. *Picturesque Calbourne*. Calbourne is a pretty, tiny country village with its feature of an old water mill. The music is pastorate in style. 6/8 rhythms with a free and easy waltz section. 3. *The Old*

Church at Godshill. The movement links directly from the second, but may be played on its own if desired. Godshill is a quaint but beautiful village of thatched cottages dominated by an old church. 4. *Sandown Holidays*. The final movement is intended to portray the happy atmosphere of this pleasant seaside resort, with just a moment or two to laze on the fine beaches under an afternoon sun before the final allegro concludes this suite." The outer movements, 1 and 4, could also be played separately, only movement 2 being incomplete and tied into the third. Such descriptive music should program well. Broadbent writes with both quiet lyricism and boisterous energy. The work would fit into the same successful category as Philip Sparke's *Celtic Suite*.

Troika from Lieutenant Kije Suite (Serge Prokofiev/arr. Ray Farr). Wright & Round, 1994.

When first recorded by Grimethorpe Colliery on their *Firebird* release [see August, 1994 *Bridge* for review of CD rerelease], this novelty item was entitled *Midnight Sleighride*. Farr has turned the Prokofiev excerpt into a big-band style item of not quite three minutes in length that would do well on "Pops" programs at Christmas or during the winter season. [I understand **Brass Band of Battle Creek** played it just this December when Ray Farr was their guest.] This piece, alternating between the 'straight' rhythms of the original troika and swing, calls for band whistling and the occasional shout of a stereo-typical Russian "Hoi!" This is not an easy arrangement, however! The band is asked to play extended sections in band keys of F sharp major and E major. A very good drum-set player will be required and, if possible, two other percussionists to cover a nearly omnipresent sleigh bells part, plus timpani, xylophone, temple blocks, and bells. While this kind of adaptation of an orchestral classic is not exactly my cup of tea I know that others will eagerly give this exciting item a chance. They'll have a lot of fun with it.

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Ronald W. Holz, Editor
Asbury College Music Dept.

Wilmore, KY 40390

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