

The BrassBand Bridge



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

March 1995 Issue 59

NABBA 95 TORONTO, APRIL 21-22

Fifteen bands and fifteen soloists are registered for our 1995 contest. That will be a high point in recent years if the numbers hold. In this issue of the **Bridge** we are publishing the tentative schedule for the weekend, which will be subject to change as needed. Bands and soloists will have received their draw by mid-March.

Because of the number of bands that have registered, we are starting the contest Friday evening, with the Youth section. The new soloist competition will begin on Friday afternoon, prior to the NABBA Board meeting. All of the events are being held at The Salvation Army Toronto Temple, Bramwell Booth Auditorium, including the Gala Concert by the **Canadian Staff Band**, one of the world's leading brass bands. On Friday night there will be two very special events. First, the annual **NABBA Reading Band**, this year headed by Ray Tizzard and members of the excellent professional brass band, **Hanniford Street Band**. (BRING YOUR HORNS!) Then, after the Youth Section participates, one of North America's finest Salvation Army bands, **London Citadel**, led by one of last year's NABBA adjudicator's Bram Gregson, will give a free concert. London has the most successful recording history of any Salvation Army corps band in North America. Don't miss this great band.

Here are the bands that we expect in Toronto, listed in alphabetical order by section (not draw position):

YOUTH

Junior Varsity All-Stars, Columbus, OH

OPEN

Woods Manufacturing Ltd. Brass Band, Ottawa, Ont.

CHALLENGE

Buffalo Silver Band, Buffalo, NY

Varsity All Stars, Columbus, OH

HONORS

Chester Brass Band, Chester, Nova Scotia

Eastern Iowa Brass Band, Solon, IA

Heidelberg Brass Band, Tiffin, OH

NCSU Brass Band, Raleigh, NC

Whitby Brass Band, Pickering, Ont.

All-Star Brass and Percussion, Columbus, OH

CHAMPIONSHIP

Atlantic Brass, Millville, NJ

Brass Band of Columbus, Columbus, OH

Illinois Brass Band, Genoa, IL

Ohio Collegiate Brass, Columbus, OH

Weston Silver Band, Scarborough, Ont.

The test pieces should prove to provide both technical and musical challenges: Youth-*Legend in Brass* (Curnow); Open/Challenge-*Partita* (Wilby); Honors-Tournaments for Brass (Ball); Championship-*The Essence of Time* (Graham). This music should also be great listening for the audience, not always the case at contests.

Tentative NABBA '95

Schedule, as of March 1, 1995

This schedule is subject to change. All Honors Bands have been blocked together prior to the judges' lunch, a procedure preferred by the directors of these groups in recent years. The final schedule will be published in the Contest program.

FRIDAY, April 21

- 12:30-2:45 Soloist Competition (10 minutes each soloist)
- 3:00 NABBA Board Meeting
- 5:00-6:30 NABBA Reading Band (with Ray Tizzard, conductor of the **Hanniford Street Band**, Canada's leading professional brass band)
- 7:30 Youth Section—one band
- 8:15 Festival of Music—Free Admission—**London Citadel Band** of The Salvation Army, B/M Bram Gregson

SATURDAY, April 22

- 8:00 Opening Ceremonies
- 8:20 Open #1
- 9:00 Honors #1
- 9:40 Honors #2
- 10:20 Honors #3
- 11:00 Honors #4
- 11:40 Honors #5

continued on page 3

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NABBA Membership Dues

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

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

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

Moving?

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

Editor's Notes

With the possibility of a record number of bands headed for Toronto, all of us in NABBA can have good cause to rejoice. The soloist contest has also drawn a fine number of entries in its first season. In addition, the first regional NABBA-sponsored festival, **The Lexington Brass Band Festival** (February 25–26, 1995), demonstrated another kind of venture that can be of great benefit to all our bands.

Please note that all the Toronto events will take place at The Salvation Army Toronto Temple, a location very conveniently placed in downtown Toronto just next to Eaton Place shopping megamall. The Gala Concert, previously listed for Massey Hall, will also be at Toronto Temple. The cooperation of The Salvation Army in Toronto, the territorial music department headed by Bandmaster Brian Burditt, and, of course, the diligent work of our host band, **Weston Silver** (Conductor Ron Clayson, and contest coordinator Bob Gray), should insure a very pleasant situation for our annual gathering.

In this issue you will find two forms. One, nomination form for NABBA Board of Directors—please think carefully about persons you feel could serve responsibly on this important group and send the form to Bert Wiley by July 1st. Two, NABBA application form—use a copy of this form either to renew your own membership or to get friends or fellow bandmembers [or your band!] who have not done so already to join us.

Last August the NABBA Board authorized the printing of a list of NABBA members in an upcoming **Bridge** issue. The assigned committee, headed by Bert Wiley and George Foster, have recommended to President Myers that this is not practical at the moment, but that a list of current NABBA bands—bands that have at least paid their band membership—will be printed in the **Bridge**, with full address and phone information. This list will appear in our June issue. Any bands that are behind in their dues are encouraged to get that

\$50.00 in for the 1995 calendar year. Then we can have a more accurate picture of our association.

In our December issue I asked that video entries go to Tom Myers, as I was hoping to have **Lexington Brass Band** enter the contest. Well, we got a tape made but ran into technical difficulties—we hope to enter next year! So, if by some mistake you sent the tape to me, don't worry—no problem!

After NABBA 95 there are some great summer brass band activities. Try and catch either of the two **Great American Brass Band Festivals**, as profiled in this issue. Two of our bands will be in the line-ups this summer—**Weston Silver**, at Danville, and Illinois, at Battle Creek. At the **International Trumpet Guild-Summit Brass Festival**, May 29–June 3, Indiana University, at least two great brass bands will be there—**Brass Band of Columbus** and **Brass Band of Battle Creek**. I saw on one list that **Goteborg Brass Band** of Sweden was coming, but I was not able to confirm that rumor. There should be some great brass playing at any of these events.

The next issue of the **Bridge** will be produced in June, as I leave directly for London from the Toronto contest. I will be in England for six weeks, having a chance to see quite a few bands, some contests, do some lecturing at Salford University College, and finalize research on a new book I am writing, *Brass Bands of The Salvation Army* (Egon Books).

See you in Toronto.
 R.W. Holz, Editor and Contest Chair

In Memoriam

All NABBA members will want to remember NABBA Board Member Bob Gray and family in their thoughts and prayers due to the death of Bob's wife, Debbie. Bob has the added burden of being our coordinating host for the contest. He has asked me to send on his thanks to all NABBA friends who are supporting him and his son at this time of loss.

NABBA Schedule

continued from page 1

- 12:20 Honors #6
- 12:50 Judges' Lunch Break
- 1:20 Challenge #1
- 2:00 Challenge #2
- 2:40 Champ. #1
- 3:20 Champ. #2
- 4:00 Champ. #3
- 4:40 Champ. #4
- 5:20 Champ. #5
- 5:50 NABBA Membership Meeting
- 7:45 Awards Ceremony
- 8:00 Gala Concert—Reserved
Tickets \$12.00 (Canadian);
\$10.00 NABBA bands—
Canadian Staff Band (B/M
Brian Burditt), with Guest
Trombonist **Alain Trudel** of
Montreal

The judges panel this year includes two veterans to NABBA championships—Stephen Bulla and James Curnow. New to NABBA, but not to brass bands, is Bram Tovey, now conductor of **The Winnipeg Symphony Orchestra**. He has a fine background in the British brass band contest scene. Once again the Contest staff will be led by Dr. Ronald Holz, NABBA Contest Chair, Beth Hronek, and NABBA President Tom Myers.

For further direct information about the contest, tickets, other logistical concerns, contact Bob Gray of **The Weston Silver Band**. Office: (416)-395-9020; Home: (416)-261-0855. For questions concerning the technical aspects of the contest, contact Ron Holz, phone and fax numbers for whom are listed on page 2 of the **Bridge**.



Toronto, Canada
Bramwell Booth Auditorium/Toronto Temple
April 21–22, 1995

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

Friday

5 p.m. NABBA Reading Band with Ray Tizzard, Hanniford St. Band
7:30 p.m. Youth Section
8:15 p.m. Concert by London Citadel Band

Saturday

8:20 a.m. Contest starts
8 p.m. Gala Concert
The Canadian Staff Band (Brian Burditt)
Alain Trudel, Trombone Soloist

Literature on Brass Bands:

A Brief Annotated Bibliography of Recent Books

By Ronald W. Holz

People interested in brass bands should know that there is a reasonable number of books about brass bands and related topics published within the past 15 years. I have chosen 1979 as the year before which this list does not delve. In addition, I have not listed doctoral dissertations or more specialized articles. The object of this brief report is to inform our Bridge readership of the fine array of books that are currently available. For a more comprehensive listing of all literature sources I suggest trying to get an Interlibrary Loan copy of the following: Susan Kay Henthorn, *British Brass Bands: A Guide to the Literature*, Master of Library Science Research Paper, Kent State University, 1989. I have included books about the American brass band tradition as well as the British scene.

1. Bainbridge, Cyril. *Brass Triumphant*. London: Frederick Muller, 1980. ISBN 0-584-10372-7. 171pp., some photos, profiles of fifteen top contesting and SA bands, discography, yearly diary of band events, index. While not written in an academic manner, this compact book has some fine information about a wide range of British brass band topics, including essays on early history, the contest process, 20th century developments, and SA bands.
2. Boon, Brindley. *ISB* [International Staff Band of The Salvation Army]. Record Greeting Ltd., 1985. ISBN 0-9510408-0-4. 378 pp., photo section, index. An engaging, anecdotal history of the SAs premier brass band by the Army's leading music writer [Boon's 1965 book, *Play the Music, Play!* is still the standard work on the story of SA bands]. The index is excellent but the vast

array of details presented are not documented through endnotes. Some fascinating insights into SA music history and leading personalities, including Eric Ball's personal reflections about his leaving the SA and the start of his career in contesting bands.

3. Brand, Violet and Geoffrey, Editors. *Brass Bands in the 20th Century*. London: Egon Books Ltd., 1979. ISBN 0-9055858-12-3. 240 pp., multiple photos, some musical examples, contest results lists, good index. This is the book that launched the modern approach to writing about brass bands. Chapters are written by various authors, including Violet Brand on early history, National and Belle Vue contests, famous bands/conductors; Barrie Perrins on instrumental developments; Eric Ball on the traditional repertoire (1900-1975); and Edward Gregson on contemporary repertoire.
4. 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. ISBN 0-8161-1553-7. 484 pp., musical score anthology, with explanatory essay, excellent documentation and index. Contains 24 scores from America's 19th century brass band literature plus a fine abstract on this music written by the editor. Reviewed in August 1994 Bridge, p. 21.
5. Cooke, Peter M. *Eric Ball: The Man and His Music*. London: Egon Books Ltd., 1991. ISBN 0-9055858-56-5. 239pp., multiple photos, good index, works list, appendices with musical examples and analysis of selected works. A gracious telling

of the life and career of Britain's leading brass band composer of the 20th century. While not written in an academic manner (no clear documentation), this is a wonderful resource on this remarkable man and, to a certain extent, his music.

6. Hailstone, Alf. *The British Bandsman Centenary Book*. London: Egon Books Ltd., 1987. ISBN 0-9055858-39-5. 272pp., multiple photos/illustrations, good index. Subtitled "a social history of brass bands," this book follows the brass band movement via the accounts found in *The British Bandsman*, 1887-1987. Fascinating account, well-written for the general reader, but the scholar will find much material, as well.
7. Hazen, Margaret Hindle and Robert M. *The Music Men: An Illustrated History of Brass Bands in America, 1800-1920*. Washington, D.C.: Smithsonian Press, 1987. ISBN 0-87474-546-2. 225pp., multiple photos/illustrations, good index and endnotes. A beautifully produced book that is also well-documented, this is an excellent, broad overview of our American brass band heritage.
8. Herbert, Trevor, Editor. *Bands: The Brass Band Movement in the 19th and 20th Centuries*. Philadelphia: Open University Press, 1991. ISBN 0-335-090702-2. 224pp., five scholarly articles, photos/illustrations, appendices on instrumentation and band calendar, endnotes, index. Trevor Herbert has been called the leading brass band musicologist in Great Britain. This finely documented book certainly supports that claim. Herbert and four other writers provide detailed, academic analysis of several interesting aspects of the brass band movement in Great Britain and, in one article, Australia. The writers' focus not only on musicological concerns, but also, in particular, sociological factors. Reviewed in May 1993 Bridge, p. 17.

9. Holz, Ronald W. *Erik Leidzen: Band Arranger and Composer*. Edwin Mellen Press, 1990. ISBN 0-88946-472-3. 372pp., multiple photos, illustrations, work lists, some musical examples; index and comprehensive footnotes. A scholarly profile of one of America's leading wind band writers of the 20th century who was also a premier brass band composer, especially for The Salvation Army. Leidzen was the first non-British composer to be commissioned a test piece, *Sinfonietta*, for the 1955 Belle Vue contest. The book is divided into two parts: life and works.
10. Holz, Ronald W. *Heralds of Victory: A History of the New York Staff Band [1887-1987]*. New York: The Salvation Army, 1986. ISBN 0-89216-065-9. 347pp., photo section, illustrations, chronology, discography, membership lists, endnotes, index. The first part of the book tells the history of the band using the bandmasters as the point of departure, in chronological order. The second part of the book, more technical in nature, has chapters dealing with instrumentation, repertoire, soloists, and other specialized topics, including vocal accomplishments of the group, which also functions as a male choir.
11. Horwood, Wally. *Adolph Sax, 1814-1894: His Life and Legacy*. London: Egon Books Ltd., 1983. ISBN 0-905858-18-2. 214pp., photos, illustrations, endnotes, index. As Sax invented Saxhorns it seems like he is a person we ought to know something about! Very fine presentation on this inventor and his instruments, their history and development in the 19th century.
12. Howarth, Elgar and Patrick. *What a Performance!: The Brass Band Plays*. London: Robeson Books, 1988. ISBN 0-86051-474-9. 237pp., photos, index. Father and son team up for a series of essays on the history of brass bands in Great Britain, leading personalities [players, conductors], and repertoire. Profile/Interviews of Ken Hirst (administrator), Bram Gay (player), Derek Bourgeois (composer), and Major Peter Parkes (conductor), are included.
13. Kreitner, Kenneth. *Discoursing Sweet Music: Town Bands and Community Life in Turn-of-the-Century Pennsylvania*. Chicago: University of Illinois Press, 1990. ISBN 0-252-01661-0. 205pp., multiple tables, illustrations, including some score examples; endnotes, index. Examines some brass bands in Northeast Pennsylvania in the period 1890-1910. Thorough treatment of a narrow subject range is a great strength of the book providing a remarkable portrait of the last days of small brass bands in America. Reviewed in May 1994 Bridge, p. 20.
14. Mortimer, Harry. *On Brass: An Autobiography*. Sherbourne, Dorset: Alphabooks, 1981. ISBN 0-906670-04-7. 223pp., photos, index. Highly individual account of brass banding from one of the most accomplished musicians the movement ever produced. Charmingly presented, with good humor and insightful commentary. The section on the Mortimer family achievements in the brass band movement is truly remarkable.
15. Perrins, Barrie. *Brass Band Digest*. London: Egon Books Ltd., 1984. ISBN 0-905858-28-X. 126pp., no index. Fifty short articles reprinted from the pages of *The British Bandsman* and the *SA Musician* (London). The articles are grouped in six categories: general brass band, instructions about running a brass band, technical matters on brass playing, profiles on brass band personalities, music, and miscellaneous subjects.
16. Steadman-Allen, Ray. *Colour and Texture in the Brass band Score*. London: The Salvation Army, 1980. ISBN 0-85412-365-2. 84pp., multiple score examples, index. A fine discussion of brass band scoring via excellent examples from both SA and contesting scores. While the discussion is technical, it is aimed at the general musician. Unsurpassed resource as an introduction to brass band instrumentation and scoring.
17. Taylor, Arthur R. *Brass Bands*. London: Granada Pub. Ltd., 1979. ISBN 0-246-11082-1. 356pp., some photos, appendices on contest results, band event calendar, discography, index. This is by far the best general history and overview of the brass band movement although it already is out of date in some respects. Divided into three parts: History, Events/Occasions, Appendices.
18. Taylor, Arthur R. *Labour and Love: An Oral History of the Brass Band Movement*. London: Elm Tree Books, 1983. ISBN 0-241-11132-3. 280pp., some photos, good index. The author has compiled a wonderful series of responses from a very wide range of brass bandsmen, presented chronologically by four time periods: c.1900-1920; 1920-1945; 1945-c.1965; 1965-present. The good index helps makes the book more useful than it might seem upon first glance.
19. Thompson, Kevin. *Wind Bands and Brass Bands in School and Music Centre*. Cambridge: Cambridge University Press, 1985. ISBN 0-521-27750-7. 166pp, multiple music examples, index. Intended as a music education handbook in the areas mentioned in the title, the book also contains some valuable observations about brass band rehearsals, repertoire, and scoring for brass band.

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Regional Festivals Are Here

By Bert Wiley

[Editor's Note: NABBA Secretary Wiley graciously accepted the assignment of supplying this rushed report just before we went to print; so, in between manning his booth, and greeting many NABBA friends, he was able to give some insight into the festival. For full program details, see Recent Band Programs this issue]

More than 150 brass players on stage—an awesome sight, indeed!

Beginning with a rehearsal by the host band Friday night, February 24, and concluding with a band and massed band concert Sunday, February 26, one can only say that *The Lexington Brass Band Festival* was enormously successful.

Coordinated by Ron Holz and Skip Gray, co-conductors of Lexington Brass Band, the festival featured five bands: Lexington, Commonwealth Brass Band, Cincinnati Brass Band, Salvation Army Student Fellowship Brass Band of Asbury College, and Scioto Valley Brass and Percussion Society. The festival was combined with an annual T.U.B.A. Day under the auspices of The University of Kentucky. Activities that were going on simultaneously late Saturday morning—early afternoon were performances by The UK Tuba-Euphonium Ensemble, rehearsal/clinics by the four guest bands with both Paul Droste and James Curnow, and masterclasses by guests Dan Perantoni, tuba, and Brian Bowman, euphonium; exhibits by Custom Music and Bernel Music Ltd. were available all day.

The first concert, a thirty-minute program of typical brass band repertoire, featured the host band and several of its outstanding soloists: David Henderson, euphonium; Dale Warren, trombone; and Vince DiMartino—Terry



Massed Bands directed by Ron Holz



James Curnow leads soloist Vince DiMartino and Lexington Brass Band

Everson, cornet duetists. Then followed the massed band rehearsal. In the evening the guest bands were heard in concert individually (two bands on the stage at a time), followed by four works for the five bands combined. It was truly a memorable sight and an exciting sound.

On Sunday morning, two of the bands—Cincinnati and Scioto—traveled to two local churches, both with excellent crowds and both services broadcast on either TV or radio. Sunday afternoon, the guest artists were heard in concert with Lexington Brass Band, under the

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direction of the hosts, Ron Holz and Skip Gray, as well as guest conducting by James Curnow and Paul Droste. Vince DiMartino played Curnow's *Concertpiece*, with the composer conducting; Brian Bowman played Bulla's *Shenandoah* with another great euphonium player as conductor—Paul Droste. Other great solo fare included Bowman on Sparke's *Fantasy* and Perantoni on a new arrangement by Richard Domek of Arban's *Carnival*. All five bands joined in an exciting concert of four massed band items—conducted by Curnow, Droste, Gray, and Holz—to conclude the festival.

The festival was brilliantly scheduled, held in the fine facilities provided by the University of Kentucky, fully sanctioned by the parent association, NABBA, and the festival should provide a model for future regional festivals.

Covering an extremely busy two days, the festival was a great success. Congratulations are in order to the hosts, the host band, the guest artists and conductors, the attending bands, and the many local residents who attended the concerts. May there be many more festivals like this one!

Great American Brass Band Festivals 1995: *A Brief Introduction*

There will be two **Great American Brass Band Festivals** this year. The original, home festival, will be held Friday through Sunday, June 16–18, 1995, in Danville, Kentucky. According to Dr. George Foreman, festival coordinator, the tentative line up of groups includes:

- Brass Band of Battle Creek
- The New York Staff Band of The Salvation Army
- Weston Silver Band (1995 NABBA Tape Contest Winner)
- Mr. Jack Daniels' Original Silver Cornet Band
- Rhythm and Brass (Brass Quintet and Rhythm Section)
- Olympia Brass Band (New Orleans Style Street Band)
- Saxton's Cornet Band (Civil-War-Era Band)
- Advocate Brass Band (Host Band; 1880–1920 style community band)

On Friday June 16th a *Band History Conference* will be held in conjunction with the festival. The focus this year will be on personalities of the Golden

Age of Bands—Gillmore, Sousa, Pryor, etc.

On the previous weekend, Friday evening and Saturday June 10–11, a shortened form of the **GABBF** will be held in Battle Creek, Michigan at the Kellogg Corporate Gardens, downtown Battle Creek, just west of the Kellogg Headquarters. The line up for that festival will include:

- Brass Band of Battle Creek
- Illinois Brass Band (1995 NABBA Tape Contest Winner)
- New Columbian Brass Band (1880–1920 style professional group)
- Olympia Brass Band
- Jack Daniels' Silver Cornet Band
- Rhythm and Brass
- Saxton's Cornet Band

For further information on the **GABBF**, write to The Great American Brass Band Festival, c/o Dr. George Foreman, Norton Center for the Arts, Danville, KY 40422. Norton Center Phone: 606-236-4692.

Brass Band Programs

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

Brass Band of Columbus (Paul Droste)/**Ohio Collegiate Brass Band** (Paul Droste and Les Susi). Triune Concert Series, January 20, 1995; St. John's Evangelical Church, Columbus, OH. Part I, **Ohio Collegiate**: *March-Brilliant* (Hume); *Berne Patrol* (Howarth); *Buster Strikes Back* (Morrison); *Malaguena* (Lecuona/Susi); *Prelude to a New Age* (Graham); *Fantasy for Brass Band* (Arnold); Part II, **BBC**: *Colonel Bogey March* (Alford); *Four Dances from West Side Story* (Bernstein/Polster); *Concerto for Violin* (Mendelssohn/Jenkins), Doug Droste violin soloist, accompanied by **BBC**; *That's a Plenty* (Pollock/Susi); *Festive Overture* (Shostakovich/Kitson); Part III, **Combined Bands**: *Nessun Dorma* (Puccini/Susi); *The Stars and Stripes Forever* (Sousa).

Brass Band of Columbus (Paul Droste). Ohio Music Education Association Professional Conference, February 4, 1995; Columbus OH Convention Center. *Midway March* (Williams/Gallehue); *Cornet Solo-Carnival of Venice* (Wm. Rimmer/D. Rimmer), Dan King soloist; *Four Dances from West Side Story* (Bernstein/Polster); *Trombone Feature: Glory Be!* (Wm. Broughton); *Marimba Solo-A Victor's Palm* (Curnow), James Moore soloist; *Festive Overture* (Shostakovich/Kitson).

Brass Band of Minot (James D. Thornton). November 20, 1994; Carnegie Center for the Arts, Minot, ND. *The Champions* (Willcocks); *Salvation Is Created* (Tchesnikov/Christianson); *A Moorside Suite* (Holst); *Blenheim Flourishes* (Curnow); *Night Flight in Madrid* (Leslie/Stephens); *Serenade* (Bourgeois); *Amazing Grace* (Himes); *Midwest March* (Richards/Broadbent).

Brass Band of Minot (James D. Thornton). February 5, 1995; McFarland Auditorium, Minot, ND. *Two Ceremonial Fanfares* (Curnow); *Cornet Solo-Intermezzo* (Mascagni/Langford),

Shauna Hiske soloist; *Connotations* (Gregson); *Presto* (Lalo/Wilkinson); *Toreador March* (Bizet/Smith); *Cornet Carillon* (Binge); *Folk Festival* (Shostakovich/Snell); *Euphonium Solo-Grandfather's Clock* (Doughty), Michael Cwach soloist; *Deep Harmony* (Parker/Newsome); *The Boys of the Old Brigade* (F. Wright).

Buffalo Silver Band (Michael E. Russo). Fall Concert, November 13, 1994. *Fanfare for NABBA* (Curnow); *Crimond* (Irvine/Richards); *The Standard of St. George* (Alford); *Cornet Solo-My Love is Like a Red, Red Rose* (Langford), Richard Goss soloist; *Festival March-Aberystwyth* (Merritt); *The Shipbuilders* (Yorke); *Sempre Fidelis* (Sousa/Stephens); *Slavonic Dance #8* (Dvorak/Wright); *Berne Patrol* (Howarth); *Pavane* (Faure/Langford); *A Disney Fantasy* (Richards).

Buffalo Silver Band. Winter Concert. *Under the Double Eagle* (Wagner/Langford); *Contemplation* (Catelinet); *The Canadian* (Merritt); *Let Me Love Thee* (Jones); *Music for Greenwich* (Gregson); *Serenade* (Bourgeois); *Jesu, Comfort of My Heart* (J.S. Bach/Ball); *The Vanished Army* (Alford); *Amazing Grace* (Himes); *A Carmen Fantasy* (Bizet/Langford).

Festival City Brass Ltd. (Wayne M. Becker). November 30, 1994; Wehr Auditorium, Marquette University. *Sinfonietta* (Langford); *Orpheus in the Underworld* (Offenbach/F.Wright); *Air from Suite in D* (J.S. Bach/D. Wright); *Russian Christmas Music* (Reed/Lepla); *Brass Miniatures* (Curnow); *Little Drummer Boy* (Davis/Sparke); *Christmas Collage* (Becker); *Manhattan March* (Leidzen); *Three Kings' Swing* (Himes).

Lexington Brass Band Festival, February 25-26, 1995. Singletary Center for the Arts, University of Kentucky.

I. **Mini Concert: Lexington Brass Band** (Ronald Holz and Skip Gray) *Festive Prelude* (Bulla); *Trombone Solo-The Guardian* (Graham), Dale Warren soloist; *March-Kentucky* (Goldman/

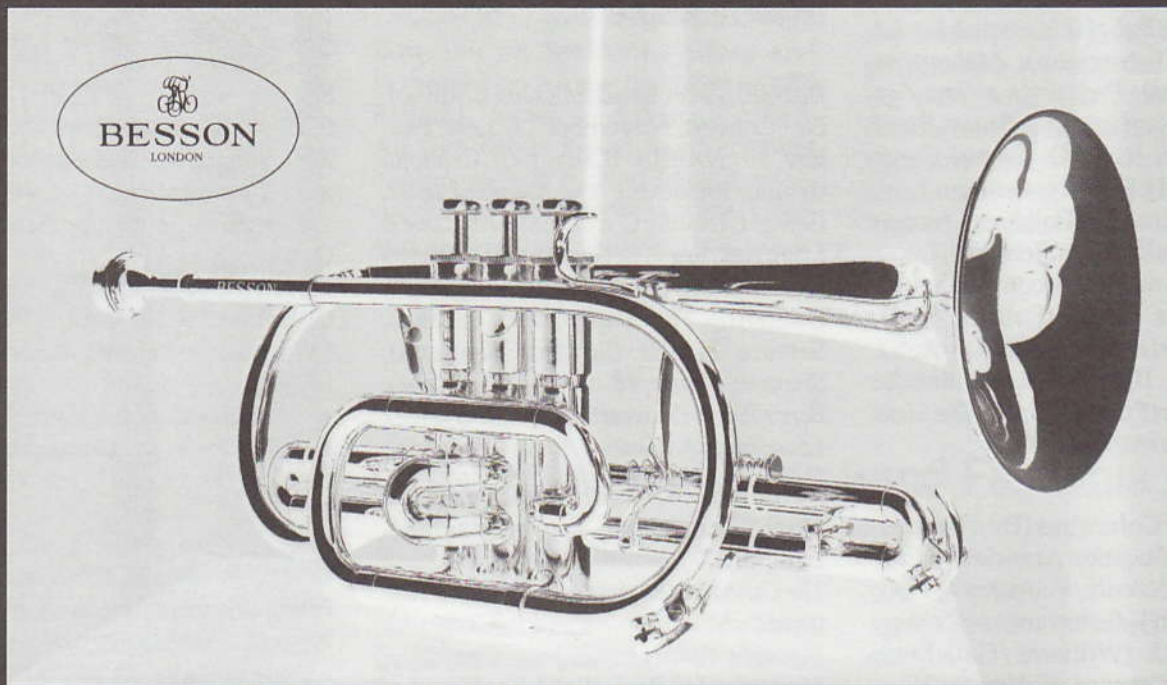
Leidzen); *Euphonium Solo-Party Piece* (Sparke), David Henderson soloist; *Cornet Duet-Quicksilver* (Graham), Vincent DiMartino and Terry Everson soloists; *Pines of the Appian Way* (Respighi/Graham).

II. **Festival of Bands: SASF Brass Band** (Ronald Holz and James Curnow)—*Joyous Celebration* (Bulla); *Cornet Solo-They Shall Be Mine* (Catherwood), Kevin Sparks soloist; *O How I Love Jesus* (Curnow); *Prelude-Come Thou Almighty King* (Curnow). **Scioto Valley Brass and Percussion Company** (Carol Hayward)—*Fanfare for the Scioto Valley* (Hickey); *Magnificat* (Rutter/Hayward); *Midway March* (Williams/Gallehue). **Cincinnati Brass Band** (Anita Cocker Hunt)—*Land of Freedom* (Bulla); *Celtic Suite* (Sparke). **Commonwealth Brass Band** (John R. Jones)—*Frontier Overture* (Broughton); *Variations on Terra Beata* (Curnow). **Massed Bands**—*Dance #3 from Three Dale Dances* (Wood); *Come Sweet Death* (J.S. Bach/Leidzen); *Washington Grays* (Grafulla/Curnow); *Elsa's Procession* (Wagner/Himes). **Massed Bands** conducted by Ronald Holz, Skip Gray, James Curnow, Paul Droste, respectively.

III. **Festival Finale: Lexington Brass Band** (Ronald W. Holz and Skip Gray), with Guest Soloists Daniel Perantoni, tuba, Brian Bowman, euphonium and Guest conductors James Curnow and Paul Droste—*Fanfare for the Bicentennial of the U.S. Constitution* (Domek); *Concertpiece for Trumpet and Brass Band* (Curnow), Vincent DiMartino soloist; *Sinfonietta* (Leidzen); *Euphonium Solo-Shenandoah* (Bulla); *King's Herald*, from *Pageantry* (Howells); *Tuba Solo-Nessun Dorma* (Puccini/Snell); *Fantasy for Euphonium and Brass* (Sparke); *Tuba Solo-Carnival of Venice* (Arban/Domek). **Massed Bands**—*Fanfare and Flourishes* (Curnow); *Punchinello* (Rimmer); *Lead On!* (R.W. Holz); *The New Covenant* (Curnow).

Smoky Mountain Brass Band (John West). Christmas Concert, December, 1994, with Asheville Choral Society

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(Robert Keener). **Combined Items**—*Once in Royal David's City* (Willcocks); *Joy to the World!* (Rutter); *See Amid the Winter's Snow* (Willcocks). **Choral Society**—*A Maiden Most Gentle* (Carter); *A Babe is Born* (Mathias); *Wexford Carol* (Rutter); *The Christmas Night* (Williamson); *Still, Still, Still* (Ledger); *I Wonder as I Wander* (Niles/Rutter). **Smoky Mountain**—*Christmas Triptych* (Curnow); *Greensleeves* (Langford); *In the Bleak Midwinter* (Trevvarthen); *I Bring You a Branch of May* (Trevvarthen); *Farandole* (Bizet). **Combined Items**—*O Come All Ye Faithful* (Willcocks); *Jesus Child* (Rutter); *The First Nowell* (Willcocks).

Triangle Brass Band (Michael Votta). Fall Concert Series, Three locations, November 1994. *Fanfare and Flourishes* (Curnow); *Elegy and Rondo from A Downland Suite* (Ireland); *Rhapsody for E Flat Soprano Cornet* (Eaves/Gregson), Larkin Horton soloist; *Colonial Song* (Grainger/Langford); *Excerpts from Requiem* (Verdi/Hile); *Nicaea* (Himes); *Simple Gifts* (Steadman-Allen); *Ye Banks and Braes* (Grainger); *Hoe-Down from Rodeo* (Copland).

Triangle Brass Band and Duke University Wind Symphony (Michael Votta), December 1, 1994, Duke University Baldwin Auditorium. **Combined**—*Flourish for Wind Band* (Vaughan Williams); **Triangle**—*Elegy and Rondo* (Ireland); **Wind Sym**—*Sussex Mummers' Carol* (Grainger); **Combined**—*Music for a Festival* (Jacob); **Triangle**—*Fanfare and Flourishes* (Curnow); *Colonial Song* (Grainger); **Wind Sym**—*Hammersmith* (Holst); **Combined**—*Crown Imperial* (Walton).

U.S. Army Brass Band (Timothy Holtan), with **U.S. Army Brass Quintet** and **Mill Creek Silver Brass Quartet**, February 1, 1995. Fort Myers Army Base. **Quintet**—*When Five's Company* (Edelbrock); *Procession of the Nobles* (Rimsky-Korsakov/Seipp); *Water Music Suite* (Handel/Seipp); *Clair de lune* (Debussy/Seipp); *Marriage of Figaro* (Mozart/Seipp). **Quartet**—*Foursome for Brass* (Spurgin); *Divertimento* (Voegelin); *Variations of a Theme of Paganini* (Horovitz). **Brass Band**—*Candide Overture* (Bernstein/Snell); *Euphonium Solo-Party Piece* (Sparke), Laura Lineberger soloist; *Li'l Darlin* (Hefti/Sparke); *Concerto for Tuba* (Horovitz), Dave Zerkel soloist; *Centaur Contest March* (Broadbent); *Russian Christmas Music* (Reed/Leppla).

Woods Manufacturing Company (Ottawa) Ltd. Brass Band (D. Druce). Community in Concert, January 22, 1995. Nepean Centrepont Theatre. Other participating groups: **The Band of the Governor's Foot Guard** (T. Porte), **Pipes and Drums of the 48th Highlanders**, **Lisgar Collegiate Institute Orchestra**, **Lisgar Collegiate Institute Choir**, **Lisgar Institute Concert Band**, **Highland Dancers**, Vocalists D. Bourre and G. Hampson. This massive program was sponsored by The Governor General's Foot Guard Foundation. Among the item featured by **Woods Manufacturing**—*Nessun Dorma* (Puccini); *Post Horn Galop* (Koenig); *Rose of Kelingrove* (Knox); *Thunder and Lightning Polka* (Strauss/Langford); *Farandole* (Bizet).

Welcome to Dominion Brass Band! The sounds of British brass band music will soon be heard in the Tidewater area of Virginia. The **Dominion Brass Band**, created as a joint effort of Old Dominion University and the **United States Continental Army Band**, Fort Monroe, Virginia, will begin rehearsals on March 20th and present concerts on May 18th and 21st. Conducting the band is Captain Thomas H. Palmatier, Commander and Conductor of **The United States Continental Army Band** and past director of **The U.S. Army Brass Band**. Boosey & Hawkes has also agreed to support the band. The band is happy to announce that response has been overwhelming for its call to membership from area musicians and we are expecting more than 30 members for the eight-week spring season. Wendall Banjay, well known throughout the Tidewater region as an accomplished cornet and trumpet soloist, has been engaged as the concertmaster of the **Dominion Brass Band**. The support staff includes Karl Schultz, librarian and solo euphonium, Dave Witt, manager and principal E Flat bass, and Chuck Jackson, publicity director and B Flat bass. It is the **Dominion Brass Band's** hope that interest will be high enough to continue presenting concerts past the first set of performances. For more information about **Dominion Brass Band** call Chuck Jackson at (804)-727-3620; or Dave Witt at (804)-727-4060.

Orvieto Musica—Chamber Music Workshop in Orvieto, Italy
NABBA member Douglas Hedwig, is pleased to announce the second year of a Chamber Music Workshop in Orvieto, Italy, July 5-29, 1995. Open to brass as well as wind and string players, it is an intensive 3 1/2 week performance workshop for students, professionals, educators, and dedicated amateurs, with coachings and performances in and around the peaceful city of Orvieto. The brass program is directed by Dr. Douglas Hedwig, a trumpeter and cornetist in his 22nd season with the **Metropolitan Opera Orchestra** in New



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York City and Professor of Music at Brooklyn College and the City University Graduate Center. His over thirty recordings in various musical idioms appear on Deutsche Grammophon, Sony Masterworks, Nonesuch, and Columbia labels. The workshop fee is \$1750, which includes all courses, use of practice and rehearsal facilities, room, breakfast, one main meal/day, and transportation to all concerts. Transportation between the U.S. and Oriveto is not included, although information about low-cost charter flights will be provided. Undergraduate and graduate college credit is available for an additional cost. For further information, contact: ORVIETO MUSICA—Phone (212) 304-9726; Fax (212) 662-9452-*51; E-Mail: ayeung@pwa.acusd.edu. [Douglas Hedwig]

Alan Fernie to Visit U.S.

Alan Fernie, one of the leading brass band arranger/composers in the UK will be visiting the United States in April of this year. His appearance is

being sponsored by Western Carolina University, Cullowhee, NC. At the University Fernie will conduct masterclasses on trombone, work with theory students on arranging for brass, and give a general-audience lecture on music education in the UK. Fernie will arrive on April 4 and depart April 13. A highlight of his trip will be his rehearsing the **Smoky Mountain Brass Band**, conducting the band, and performing with the band. It is anticipated that the entire program will be devoted to originals and arrangements by Mr. Fernie. Fernie is writing a piece specifically for the band, *American Variations*, to be published by Bernel Music in its *American Brass Band Series*. [Bert Wiley]

Young Ambassadors to Tour US in August

The Young Ambassadors Brass Band of Great Britain will spend the month of August, 1995, in the northeast United States and Canada. Dates of the tour run August 2-22. The band will visit West Warren, Agawam, and Spring-

field, MA; Lake George, Diamond Point, Lake Lucerne, Weesport, and Niagara, NY; St. Catharines, Burlington, London, Cambridge, in Ontario, Canada; also, Buffalo, Tonawanda, NY; and Weston, Ontario; and finally, Altamont, Albany, NY. A complete itinerary can be had by calling (704)-293-9312. The Young Ambassadors Brass Band was formed in 1978 to provide a "Bridge" for brilliant young musicians to come together and re-unite following their initial training at music colleges and/or the **National Youth Brass Band** of Great Britain. This will be their 50th tour, and fifth North American tour. [Bert Wiley]

UK National Youth Brass Band Here in 1996

Word has been received from Roy Newsome that the **National Youth Brass Band** will be coming to the US in July of 1996; the headquarters will be at Western Carolina University, Cullowhee, NC. The band will be spending the week in the US in rehearsal and touring in the region. Prior to the arrival of the NYBB, Roy Newsome and two or three accompanying tutors will conduct a brass band school for brass players from the US and Canada. Details will follow in future issues of the **Bridge**, but some information is currently available from Bert Wiley, (704)-293-9312. This will certainly be a highlight of the summer of '96! [Bert Wiley]

The joint concert of the **Brass Band of Columbus** and the **Ohio Collegiate Brass** listed in this issue of the **Bridge** drew fine compliments from *Columbus Dispatch* critic, Ralph O'Dette. Here's a sample: "The **Collegiate Brass** began with a fine performance of typical brass band fare. Then came Susi's adaptation of Stan Kenton's flashy *Malaguena*. There was great playing by all and a brilliant, in-the-style cornet solo by Bill Dunn." O'Dette went on to praise the BBC's rendition of and Ian Polster's arrangements of dances from *West Side Story*. [Paul Droste]

Commonwealth Brass Band has named John R. Jones to be its associate conductor. Jones, assistant professor of tuba and euphonium at the University of Louisville, has performed in other NABBA bands, including the **Brass Band of Columbus** and **The University of Illinois Brass Band**. J. Jerome Amend continues as music director of **Commonwealth**, a post he has held since the band was organized in 1989. Amend and Jones shared the conducting duties for the CBB's annual Christmas concert at Broadway Baptist Church, December 19, 1994. The program included *Fanfare and Flourishes* (Curnow); *Christmas Suite* (Bulla); *March of the Toys* (Herbert/Hanmer); and *Cornet Solo-In the Bleak Mid-Winter* (Holst/Broadbent), Robert Webb soloist. The church choir joined the band for *Once in Royal David's City* (Willcocks); *O Come All Ye Faithful* (Willcocks); and *A Christmas Fantasy* (Langford). [Elmer Hall].

From **Festival City Brass**, Kathy Musack [Secretary, Board of Directors] reports that the band has had a great start to the 1994-95 season, starting with a visit from Martin Dawson, former tenor horn member of **Desford Colliery Band**. Their November 30th concert at Marquette University [listed in band programs] was followed up by the band's home Fall concert on December 3, 1994. In addition to the full length concerts this Fall, **Festival City** also got out to spread the holiday cheer by performing Christmas music at two of Milwaukee's largest shopping malls. The group was greeted by many holiday shoppers who enjoyed taking a break, and even Santa himself, who danced to the band's rendition of Rudolph. The next program for the band will be a concert on March 4, 1995, at Concordia University, to be shared with that school's **Wind Ensemble** directed by Dr. Louis Menchaca. [Kathy Musack]

NCSU British Brass Band and **Triangle Brass Band** joined together on February 19th for a *Brass Band Bonanza* concert as part of a Brass Concepts concert series. Also featured were two outstanding professional soloists, Raymond Mase (trumpet) and Warren Deck (Tuba). Full details in the next issue of the **Bridge**. **Triangle** will join with the **USABB**, as reported in that band's press release this issue, April 4, 1995. **Triangle's** 1995 Spring Concert season will include four concerts, stretching from March 8th to May 17th in a varied of regional centers. At their first concert, in Raleigh at Edenton St. U.M. Church, they will be joined by organist William J. Weissner. [Connie Varner]

Salt River Brass Band's concert series in early 1995 are as follows: February 5—*Songs of Love and War*; March 19—*Brass With a Brogue*; May 14—*Songs My Mother Taught Me*; July 4—*Independence Day*.

Smoky Mountain Brass Band joined musical forces with the **Ashville Choral Society** for the second year in two exciting performances of holiday music [see Band Programs this issue]. The first performance was held in the splendid auditorium of the Hawywood Community College, while the second was performed for a standing room only audience in the Chapel at Warren Wilson College in Swannanoa, NC. The program was entertaining and was received with great enthusiasm by both audiences. [Bert Wiley]

Bert and Ernie's Great Adventure!

On Thursday, February 2, Bert Wiley and E. (Ernest) Wayne Pressley embarked from Cullowhee and Mars Hill, NC respectively for a four day trip to Washington to attend the annual *Tuba-Euphonium Conference* at Fort Myer, VA. The trip was hardly uneventful, as there was a large crowd in attendance, plus there were many brilliant performances by invited guest artists, military ser-

vice bands, and the U.S. Army Orchestra. One of the highlights of the trip was the performance by the **Armed Forces Tuba/Euphonium Ensemble**. Fifty or more of the finest tuba and euphonium players in the world played arrangements of Dukas, Brahms, Susato, Bruckner, Mozart, and Mussorgsky. A thrilling performance, indeed! Guest artists included Alan Baer, Larry Campbell, Sam Pilafian, Roger Bobo, Walter Hartley, Mark Camphouse, and Kevin Stees. Perhaps the most memorable performance was given by Paul S. Kellner, a euphonium player and member of **The U.S. Marine Band**. Sgt. Kellner played *Fantasia for Euphonium and Orchestra* by Stephen Bulla. Kellner is a true artist. Bert and Ernie highly recommend this annual event! [Bert Wiley]

Woods Manufacturing Co. (Ottawa) Brass Band has started a newsletter that tells of current band activity. On December 11, 1994 the band gave a benefit concert at Christ Church Cathedral that raised \$2000 for the church. **Woods Manufacturing** is an Open Section style NABBA band, using some trumpets and french horns in their seating plan. The band is coed, ranges in age from 19 to 73 years of age, and includes a number of ex-service bandsmen in its ranks. Their director is David Druce, formerly from the UK; the band is sponsored by Guthrie Woods. The band hopes to record a CD sometime following their March 25, 1995 concert. For further information about the band: Woods Manufacturing Co. (Ottawa) Ltd, 67 Iber Road, Stittsville, Ontario K2S 1E7 Canada.

New Music for Brass Band

Reviewed by Paul Droste

Three recent publications from Rosehill Music have been submitted to the **Bridge** for review. Two of them, *Norwegian Song* and *The Flirt*, are by William Rimmer (1862–1936) and have been realized for brass band by Elgar Howarth as parts of *The Music of Elgar Howarth* series. Rimmer was one of the most influential brass band leaders of his day and a very prolific composer/arranger. At the present time one could consider these to be "period pieces," part of the turn-of-the-century repertoire.

Cornet Solo: Norwegian Song (William Rimmer/Elgar Howarth). Rosehill Music, 1994. The solo with brass band accompaniment is marked *andante* and lasts about one minute and a half. Except for two high A's, the solo cornet part does not go above the staff. The accompaniment parts are mostly sustained with very modest range and tech-

nical demands. The beauty of the piece lies in its simplicity. It would serve well as a confidence builder for a young soloist, or as a short encore for a more accomplished soloist.

The Flirt (William Rimmer/Elgar Howarth). Rosehill Music, 1994. *The Flirt* is written for full brass band with very prominent sections for the solo cornet. It is in traditional A-B-A form, with a polka on both ends and a cantabile section in the middle. A direct comparison can be made with the familiar cornet solos of H.A. Vandercook. The solo cornet part has the polka melody, sometimes as a solo, sometimes as a sectional tutti. The horns and flugel carry most of the cantabile melody of the mid-section. As in *Norwegian Song*, the demands on the accompaniment parts are minimal, but the solo cornet part will test the flexibility of an advanced player. The piece lasts about two minutes and has useful-

ness as an interesting example of a by-gone era.

Trombone Solo: The Noble Trombone (Brian Bowen). Rosehill, 1994. Brian Bowen, former bandmaster of *The New York Staff Band* (1886–1992), composed this five-minute solo with brass accompaniment for Dudley Bright and the *Principals* CD featuring him and Philip Smith. While written for tenor trombone, an f-attachment is required for several notes, though optional notes are provided. After a short introduction the "noble theme" is presented in the solo trombone, then developed technically in the following section. A short "dramatico" section almost in recitative style follows, then further development of the original theme, and finally, a short coda. There are frequent meter changes, mostly from 3/2 to 2/2 to 3/2, as so forth.

The solo part will require a trombonist with a well-grounded technique and projection. The band parts are often exposed and require some technical facility, as well. *The Noble Trombone* is well-named. It offers trombone soloists and band an opportunity to play something traditional-sounding, yet with a new and different twist.

Lord of the Dance (Philip Wilby). Rosehill, 1994.

Editor's Note: Rosehill has released this individual movement from *Partita: Postcards from Home* as a separate item for bands just wanting to feature the traditional Shaker tune, so skillfully and joyfully set by Wilby. A complete review of *Postcards* appeared in our August 1994 issue. *Partita* has been chosen for the Challenge section for this year's contest in Toronto.



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Southern Territorial Brass Band of The Salvation Army
(Richard Holz)

The U.S. Army Brass Band Welcomes New Conductor

By Staff Sgt. Christopher J. Roussey

American servicemembers know that change is a fact of military life. Members of **The U.S. Army Brass Band** are reminded that they are no exception to that rule as they welcome a new director to the podium. Capt. Timothy J. Holtan was appointed to the position when the ensemble's former director, Capt. Thomas H. Palmatier, was reassigned to command **The U.S. Continental Army Band** at Fort Monroe, VA.

The first fall rehearsal found an eager and determined conductor under the scrutiny of a curious group of musicians, who wondered about the future of this new collaboration. Capt. Holtan expressed his desire to build upon the band's past success and maintain its standing as one of America's premier brass bands. True to his word, the ensemble's first concert of the 1994-95 season was a success. Vincent DiMartino was the featured guest soloist and he also had the opportunity to perform a duet with a former student of his, Staff Sgt. and Army Brass Band member Paul Klontz. Most recently, Holtan conducted the band on the opening concert of the 12th annual *Army Band Tuba-Euphonium Conference*, an event sponsored by **The U.S. Army Band (Pershing's Own)**. [See Band Programs this issue]

Holtan, a native of Bismarck, ND, received his Bachelor's and Master's degrees in music education from Montana State University and the University of Montana. Prior to his military service, he spent 11 years as a school music educator, culminating in his position as Director of Bands at Great Falls H.S., Great Falls, Montana. During his tenure there, Holtan's ensembles earned regional and national recognition from the Music Educators' National Conference and also performed at the 1988 Winter Olympics in Calgary, Alberta. As a brass performer, he served



Captain Timothy J. Holtan

as principal trombonist for the **Great Falls Symphony and Symphony Brass Quintet**.

Capt. Holtan joined the Army in 1988 and was commissioned in 1989 as an Officer Candidate School Distinguished Military Graduate. He has been honored for high achievement throughout his training. Before his arrival at **The U.S. Army Band** in 1994 Holtan served with the **U.S. Continental Band** and on the staff of **The U.S. Army School of Music**, Norfolk, VA.

As the **U.S. Army Brass Band** looks forward toward the future, the challenge of change and growth continues to be met by its members and its new director. Throughout the coming months, **The USABB** will continue to entertain audiences at home in Washington, D.C. and on the road. Of note will be the band's third appearance at the *National Trumpet Competition* at 4:00 P.M. on Saturday, March 18 at George Mason University. Once again members of the **USABB** will share the stage with cornetist and **New York Philharmonic** principal trumpet, Philip Smith. In addition, Vincent DiMartino, a fre-

quent guest soloist and one of the band's strongest supporter's, will unveil a new arrangement of Eugene Bozza's *Caprice*.

In April the **USABB** will embark on a four concert tour, beginning with an appearance at 8:00 P.M. on Monday April 3 at Roanoke College in Salem, VA. The concert will feature guest soloist Dr. Joseph Blaha. Blaha is a former member of **The U.S. Army Band** and is now currently on the faculty at Roanoke College. The next evening, April 4, the band will present a joint concert at 8:00 P.M. with **The Triangle Brass Band** at Fuquay-Varina H.S. in Fuquay-Varina, NC. **Triangle Brass**, under the direction of Duke University faculty member Michael Votta, has distinguished itself as one of the country's up and coming amateur brass bands. The finale will feature both bands together.

The band's third concert will be at 7:30 on Wednesday April 5 at Roanoke Rapids H.S., Roanoke Rapids, NC. The tour will conclude with a 7:30 P.M. concert on Thursday, April 6 in conjunction with the *All Eastern Band and Instrumental Clinic* at Little Creek Naval Amphibious Base, Norfolk, VA.

If you would like more information about these performances, please call as indicated: National Trumpet Competition (703)-993-8888; Roanoke College Concert (703) 375-2333; Triangle Brass joint concert (919)-557-2531; Roanoke Rapids Concert (919)-537-2505; All Eastern Band Clinic (804)-464-7510.

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Band/Brass Recordings

1. *Lead On. The Brass Band of Columbus* (Paul Droste). Heartsong HsCD01. TT 61:25. Program: *Joyce's 71st N.Y. Regiment March* (Boyer/Lake); *Lead On!* (R.W. Holz); *Firestorm* (Bulla); *Power and Glory* (Sousa); *Jubilance for Cornet and Band* (Himes), Soloist Dan King; *Aurelia* (Newsome); *Harlequin* (Broughton); *The Washington Post March* (Sousa/Leidzen); *Overture to La Forza del Destino* (Verdi/Wright); *The New Covenant* (Curnow); *El Capitan March* (Sousa); *God Bless America* (Berlin/Leidzen); *Elsa's Procession* (Wagner/Himes); *Seventy-Six Trombones* (Willson/Duthoit).

This recording is the first compact disc for this outstanding band which is celebrating its tenth anniversary. A wide variety of music is presented, from Sousa marches to classic Wagner. All of the compositions are performed with excellent precision, ensemble, and intonation. The highlight of this album for this reviewer is *Jubilance for Cornet and Band* by William Himes. Not only is it played flawlessly by Dan King, principal cornet of the BBC, but it is given a very energetic reading by Droste and the band. Mr. King's performance should serve as a model for other cornetists in NABBA. Paul Droste's leadership of this group deserves much praise, especially for his preparation of the scores. All the compositions are performed with great clarity, balance, and a rich tone quality. The most technically difficult works of this album, *Firestorm*, and *La Forza del Destino*, are played with a critical sense of detail and control. *Elsa's Procession* is an endurance contest for any band, but the BBC maintains its composure and sound all the way to the final chord. Compositions from The Salvation Army are represented on the recording and, in addition to *Jubilance*, Ron Holz's *Festive Setting: Lead On!* and *The New Covenant* by James Curnow deserve a listen by fellow bands as excellent compositions for concerts. This recording is an excellent choice for conductors and

bandmembers alike, for its careful attention to detail and for its wide variety of music suitable for any occasion. Congratulations to **The Brass Band of Columbus** and Paul Droste.

The CD is available directly from the band: \$16.50 (includes shipping); Cassettes are \$11.00. Checks payable to The Brass Band of Columbus. Order from: Mr. Ray Spillman, 7787 Concord Road, Delaware, OH 43015. Also available from Bernel Music and Egon Records.

Reviewed by Don Kneeburg, Professor of Trombone, University of South Florida; **Sunshine Brass Band**

2. *National Brass Band Championship—1994*. Including National Champions **Black Dyke Mills Band** (James Watson), **Williams Fairey Band*** (Major Peter Parkes); Combined Bands+ of **CWS Glasgow** (Archie Hutchinson) and **United Northwest Cooperative Rochdale** (Dennis Hadfield); Brett Baker, trombone soloist; Roger Webster, cornet soloist; David Welsh, euphonium soloist. Polyphonic QPRL 071D. TT 70:11. Program: *The Pioneers' March+* (Broadbent); *Overture: The Bartered Bride** (Smetana/Broadbent); *Trombone Solo—Thoughts of Love** (Pryor/Wilkinson); *Slaughter on 10th Avenue** (Rodgers/Smith); *Winning Performance by Black Dyke—Theme and Co-operation* (Horovitz); *Dance of the Comedians+*; *Euphonium Solo—The Better World** (Bearcroft); *Galaxies+* (Davis/Farr); *Cornet Solo—Concert Etude+* (Goedicke/Wm. Broughton); *Russian Christmas Music+* (Reed/Lepla); *Pines of the Appian Way** (Respighi/Snell).

Polyphonic has supplied another astonishing "live" CD, recorded in the Royal Albert Hall last October at the Nationals and the evening Gala Concert. If you have ever played on the stage in this unique hall, you will have a greater appreciation for their technical achievements in recording the event. **Black Dyke** delivers a near flawless performance of Horovitz' new test

piece, *Theme and Co-operation*. Horovitz provides a fine blend of cerebral challenge for the conductor, pyrotechnical demands for the entire spectrum of the band, and a persistent call for lyrical elegance from the end chair players in this relatively short contest piece, which lasts about 10 and a half minutes. I do not think this work will go down as one of the popular test works, but there is certainly excellent writing in it for bands willing to make the commitment towards such a thinly scored symphonic sketch.

The guest soloists are all excellent, with the trombone solo a real standout. Brett Baker really matches up to the legend of the great Arthur Pryor. **Fairey Band** delivers some dazzling technical feats—like their deft handling of the double-tongued runs in the Smetana overture. The recorded program from the Gala Concert is about what one expects for such a Pops and Celebration atmosphere—a Richard Rodgers' Broadway favorite; a new, but classic-style march; good transcriptions from the classics; great soloists. Unfortunately the two combined bands, while giving some fine playing, do not seem to be up to the very highest standards one has come to expect at such an event. There are just a few too many noticeable problems. I do hope brass bands will eventually learn to play the end of *Russian Christmas Music* without distorting their tone, especially in the alto horns. While I am out on the proverbial limb, let me also say that now that we have a good, live CD recording of Respighi's *Pines of the Appian Way*, as arranged by Howard Snell, that I am confirmed in my preference for Peter Graham's transcription—it flatters both the brass band and the music in slightly better fashion.

Overall, this really is a 70-minute feast of good brass music, with outstanding soloists and solo band performances, notably **Black Dyke** and **Williams Fairey**. Special thanks to Polyphonic for continuing to be such great chroniclers of brass band history and culture.

Reviewed by Ronald W. Holz

3. *Solo*. **Russell Gray**, cornet and the **BNFL Band** (Richard Evans). Polyphonic QPRL 070D. TT 70:45. Program: *From the Shores of the Mighty Pacific* (Clarke); *Traumerei* (Schumann/Snell); *Chablis from Homage to the Noble Grape* (Richards); *Caro Nome* (Verdi/Tarling); *Fantasia on Themes from Carmen* (Bizet/Tarling); *Salut d'Amour* (Elgar/Snell); *Un Petit Rien* (Golland); *The Londonderry Air* (Trad./Richards); *Song and Dance* (Sparke); *Una Fortiva Lagrima* (Donizetti/Wyss); *Aye Waukin 'O* (Trad./Drover); *The Sunshine of Your Smile* (Ray/Hume); *Bess, You Is My Woman* (Gershwin/Drover); *Concerto for Cornet and Brass Band* (Sparke); *Syrinx* (Debussy).

It is always gratifying to witness a top-flight ensemble put forward an exceptional performer from its ranks; the **BNFL Band's** principal cornet, Russell Gray, has recorded a fine disc in collaboration with his colleagues. As can be determined from the foregoing program listing, this project is a veritable smorgasbord of styles, drawing from folksongs, opera, classics, and popular songs, as well as four original works. Gray is obviously deserving of the exposure he receives here, playing with a wonderful flexibility and clarity of technique, especially in Philip Sparke's *Concerto*. I would prefer slightly more judicious use of vibrato, especially to lend more direction to the many singing phrases of this program, as I believe a listener has to be drawn in constantly to sustain attention through a lengthy disc of relatively brief pieces. The soloist's obvious craftsmanship, however, compensates well for such shortcomings (which may be only present in my American ears).

The arrangements and scoring are wonderful; I was especially impressed by Goff Richard's *Londonderry Air* and John Golland's harmonically intriguing *Un Petit Rien* (which unfortunately has no mention in the liner notes). The **BNFL Band** accompanies wonderfully, for the most part following the soloist perfectly through every rhythmic nuance.

There are also some fine individual performances from within the band, notably the delicate soprano playing in Ted Tarling's arrangement of Verdi's *Caro Nome*. The main flaw in this recording, in fact, is due not to the performers but to the editing and production. There are at least four edits immediately noticeable by the difference in volume from one take to another, and there is practically no fade time at the end of any selection, resulting in rather abrupt finishes to many otherwise very lyrical pieces, including the end of the disc. These technical flaws can not, however, obscure the fact that Russell Gray has accomplished a noteworthy solo recording debut, and we can look forward to hearing more from him in the future.

Reviewed by Terry R. Everson, Professor of Trumpet, The University of Kentucky; Lexington Brass Band

[Editor's Note: Professor Everson has the distinction of being the first trumpet soloist to have a CD sponsored by The International Trumpet Guild, released in 1991 following several first place victories in ITG international competitions. We welcome him to NABBA!]

4. *The World of the Euphonium, Volume I.* Steven Mead, Euphonium, with Joyce Woodhead and Richard Phillips, piano. Polyphonic QPRZ 014D. TT 77:03. Program: *Sonata in F* (Marcello); *Partita* (Butterworth); *Vocalise* (Rachmaninov); *Soliloquy IX* (Wiggins); *Variations* (Kummer); *Fantasy* (Hoshina); *Sonata Euphonica* (Hartley); *Apres Un Reve* (Faure); *Weber's Last Waltz* (Rimmer); *Heart in Heart* (Bosanko); *Barcarolle* (Offenbach); *A New Carnival of Venice* (Stevens).

Let us not get into an argument over who is the world's greatest euphonium player, or which recording of euphonium solos is the best. Save 77 minutes of your time and just listen to Steven Mead's latest recording. In terms of literature it has a little bit of everything, ranging from arranged (or "plundered" as Steve says on the jacket) pieces to the newest music for euphonium. This is a wonderful selection of literature for euphonium and piano and should appeal to music lovers of all tastes. Much of this literature was new to the reviewer and now, by way of this superb recording, it can be shared with euphonium players worldwide.

Performance-wise this is an awesome recording. Mead's blazing technique does not get in the way of the music. His playing is always under control, carefully thought-out, and immaculately presented. The sound that he

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produces from the euphonium is a model for students and professionals alike.

The recording starts off with Marcello's four-movement Baroque cello sonata, played with a cello-like tone and agility. Mead's liquid sound, nimble technique and articulation, and tasteful phrasing are all evident here, and on every other piece to follow. Butterworth's *Partita* could be called a companion piece to the Marcello sonata, with five short but very interesting movements in the 20th century idiom. Mead's playing covers the centuries with ease, and musical understanding.

The well-known *Vocalise* of Rachmaninov receives a sensitive reading, as does Faure's *Après un Reve*. A highlight is Christopher Wiggins' unaccompanied *Soliloquy IX*, one of the most interesting and approachable contemporary pieces available to the euphonium player. Muting is not a new technique for euphonium players, but it is used with unusual effectiveness by Wiggins and Mead. Another very interesting piece, both musically and historically, is the Kummer *Variations* for Ophicleide. Written around the 1830s for a now obsolete keyed instrument in the euphonium register, it is in air varie style that was popularized for brass instruments by soloist like J.B. Arban.

Two of the more extensive pieces on this recording are the *Fantasy for Euphonium* by Hoshina and Hartley's *Sonata Euphonica*. While profiting from Mead's flair, both pieces are of more interest to euphonium players than to general audiences. There are some lovely parts in both pieces, particularly the "impressionistic flavor" of the Hoshina piece.

Heart in Heart used most of the tricks and effects possible on brass instruments, yet had obvious musical integrity. The *Barcarolle* and *Carnival* pieces were multi-tracked by Mead. No wonder that the vibratos matched so well, and that the jazzy part in *Carnival* comes off so tight. Great listening!



Ameriikan Poijat: Finnish American Brass Band

If this is Volume I, I can hardly wait for successive volumes. Mead has given us a first class performance of interesting and varied literature. The piano accompaniments by Joyce Woodhead and Richard Phillips are equally outstanding. It was hard to refrain from applauding after each track. The sound of the disc is clean and has plenty of dynamic range. If you can afford to buy only one euphonium recording, buy this one!

Reviewed by Dr. Paul Droste, *Brass Band of Columbus*.

5. *Finnish Brass In America. Ameriikan Poijat: Finnish American Brass Band*. Global Village Music CD 810. TT 56:11. Program: Twenty-three short pieces, mostly dance/march forms, but also miniatures by Sibelius and Jaernefeldt.

American brass musicians have delved into all sorts of rich historical traditions in recent years. The sudden widespread interest in Civil War-period groups, New Orleans-style street bands, and ethnic-based groups are all a part of late-20th century brass activity. *Ameriikan Poijat*, a brass septet in the

Finnish tradition [*torviseitsikko*] recreates a fascinating musical culture and era through their clean readings of both traditional Finnish-American music and arrangements that resulted from the interaction between this ethnic group's music and main-stream popular styles. The broad general time frame for most of this music seems to be the late 1800s to the 1930s. Dances—polka, tango, waltz, schottische, samba—are the mainstay of the repertoire. The longest piece does not exceed four minutes, a reflection of the function of most of this music, either for social dances and festivals or community gatherings. Several short "concert pieces" grace this disc, in particular Sibelius' *Musette* from about 1915 and several charming pieces by his relative, Armas Jaernefeldt. The instrumentation of the group is as follows: E-flat cornet, 2 B-flat cornets, E-flat alto horn, B-flat tenor horn, B-flat baritone horn, and tuba. This septet seating was also reflected in such American groups as the Moravian-based *Band of The 26th North Carolina Regiment, C.S.A.*, that played a famous role during the American Civil War. The performances are solidly competent, with good blend and clear reproduction; the recording quality is

very good. The liner notes, by the group's leader, Paul Niemisto, are excellent and provide a great introduction into this interesting combination and literature. The members of the group include American born descendants of Finnish immigrants, and are musicians and teachers drawn from the north central states of Minnesota and Michigan. They will be touring Finland this summer. For further information on the group: Phone 507-646-7554; FAX 507-646-3549 (Northfield, MN). The recording is available from (no price quoted): Michael Schlesinger, Global Village Records, 245 West 29th St, NY, NY 10001.

Reviewed by Ronald W. Holz

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Book Reviews

1. Sparks, Harry. *With a Thousand Bands: 50+ In a Salvation Army Band*. Private Printing by Author, 1994. 240 pp., multiple photos and illustrations, no index. ISBN 0-964494-0-4. Paperback. Available at \$12.00 plus \$2.00 ship/hand. from Praise Unlimited! P.O. Box 1614, Windsor, CA 95492.

The great contribution of this entertaining, fast-reading autobiography of a brass bandman lies in the portrait given of a vanishing era, a time when Salvation Army banding, in a positive sense, guided a person's life and worldview. The days of a corps band marching back to the Army corps from two Open Air services, sometimes three, on a given Sunday, plus two worship services, are fading if not totally gone in America. Bands do more tours and concerts a year than they do outdoor evangelism. That is not meant as a criticism; that is reality in the late 1990s. Harry Sparks opens up with great charm and humor his deep feelings and observations about a life of sacred service. In the process he tells a history of brass banding in California, and in particular, of one great band—now **Pasadena Tabernacle** [Los Angeles Citadel—Los Angeles Tabernacle—Hollywood Tabernacle, then Pasadena]. This is not a documented study, there is no index nor footnotes. Yet Sparks provides some excellent commentary on the personalities and music in the world of Salvation Army banding which he encountered. In addition, Sparks tells some very funny stories about his banding experience, the kind all band members like to repeat. He also shares the serious, sad accounts of tragedy, like the sudden loss of star players in an automobile accident just at the conclusion of **Hollywood Tabernacle's** 1964 European Tour. The general reader will have fun with this book. Despite its informal approach, the book will offer good things to band scholars as well.

2. Arnold, Zach. *Musical Punstruments: A Guide to the Construction, Use, and Rhetorical Analysis of 62 Novel Musical Instruments Based on Musical Puns*. Pacific Grove, CA: The Boxwood Press, 1994. 287 pp., multiple illustrations/diagrams, good index. ISBN 0-940168-28-6. Paperback. \$14.95 from The Boxwood Press, 183 Ocean View Blvd, Pacific Grove, CA 93950. FAX 408-375-0430.

Here is a puzzle book for musicians fascinated with words or interested in some fun construction projects. But wait—do you know what a *penhomonym* is? Zach Arnold, Professor Emeritus of Integrative Biology—University of California, Berkeley, can tell you and a whole lot more about puns and their realization in concrete form. You do not have to have good craft skills to enjoy this workbook, handsomely bound with plastic spiral binder for easy use in the shop or study. Some of the puns are outrageous. One of my favorites is the "Knocked Urn in Sea" [Nocturne in C]; this can become a little diorama, taking what the author says would be about 4–5 hours work. I believe him—myself excepted for such a time-frame, who will continue to enjoy the book for its humor, thorough research, exacting detail, and imagination, leaving the craft for more gifted folk. Actually, there are a number of projects that might be done quite easily and bands could sell them. Many of the *Punstruments* actually can be played! The book is thorough in both its explanation of the puns, detailed descriptions of the construction, including tools/supplies needed, and a host of other useful data. Everything from a *Rubber Band* to a *Tuba Toothpaste*!

Reviewed by Ronald W. Holz

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American Military Music Preservation Society Formed

By Thomas Nicolai

[Editor's Note: Tom is a 22-year veteran of the Air Force music program, stationed with the Air Force Band of the Pacific at Yokota AB, Japan.]

Since the time of the colonial army, music has been an important part of the American military. American military units were based largely in part on the British military, and since troop movement was directed through the use of drum signals, musicians were an integral part of the lines of communication. Officers of regiments not authorized to have a band would sometimes pay "out of pocket" to form a band of civilian musicians. Like the military bands of today, a portion of their mission was troop morale and public concerts.

The number of bands in the military has changed with troop strength; more bands during times of conflict, less during times of peace. Although there are never enough bands around to meet all demands, like all too many school music programs, they are often the first to go when the budget axe drops.

Bobby Shew, Sammy Nestico, Clark Terry, Mike Crotty, and Bill Watrous are only a few of the many great names in music who have been involved in

military music programs through the years.

When military units are inactivated, (closed down,) unit records are supposed to be moved to a place of storage, such as the Air Force Historical Research Agency at Maxwell AFB, Alabama. These are often very incomplete. Massive amounts of memorabilia, such as photographs, recordings (including master tapes), concert posters, and other items of historical interest are lost, as all space allowed for storage is a G.I. footlocker. Additionally, when bands relocate to a new base, items are often lost, damaged, or misplaced. Entire music libraries, sometimes full of original arrangements or compositions, have been known to disappear. Often during the life of a unit, space for all the acquired memorabilia becomes a problem, and items are given away, or thrown out.

Former military band members may have memorabilia stored away in their dusty attic or moldy basements, just waiting to be thrown away by family members who may not realize their historical value. Donation of these items, or their copies, would be of great benefit to military band historians of present and future generations.

To prevent the further erosion of this

valuable history of American military music, the American Military Music Preservation Society (AMMPS) was founded. Acting as a temporary repository for these items, they will be catalogued and store. The long range goal of AMMPS is the establishment of a national museum of American military music. Other projects include development of a national radio show featuring American military bands from around the world, and various research projects about American military music.

Your support of this worthwhile project can help preserve the history of America's military musical heritage for present and future generations to enjoy. Dues are a modest \$20.00 for a one year membership, which includes a subscription to the American Military Preservation Society Journal (published quarterly) and the AMPPS Directory, which lists all individual and corporate members of the society.

To join, or to receive further information, please write to: American Military Preservation Society, 7739 East Broadway #100, Tucson, Arizona 85710, or directly to the president of the society: SMSgt Thomas H. Nicolai, PACAF Band—Det 1, PSC 77—P.O. Box 4638, APO AP 96325.

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