

The BrassBand Bridge



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

June 1995 Issue 60

Columbus, Eastern Iowa Gain the Victory in NABBA '95 Buffalo Silver, Woods Mfg, and JV All-Stars Share the Glory

Toronto '95 will be remembered as a recent high-water mark for NABBA despite the many last-minute obstacles that nearly derailed the entire event. A recent record number of bands (15), plus fifteen soloists in the new Solo Competition, participated. Several new bands made their first appearance—**Heidelberg**, **Woods Mfg.**; several Canadian bands rejoined the competition—**Weston**, **Whitby**, and **Chester**; and Eric Aho came to Toronto with three high-school age groups, having formed the **Varsity Brass and Percussion** for his most advanced members. Host **Weston Silver Band**, supported by The Salvation Army Toronto Temple Corps, Toronto City officials, and Ryerson Polytechnical Institute, pulled off a minor miracle in the sudden change of venue for Saturday's events due to the suddenly-announced Earth Day celebrations in downtown Toronto. Bands relished the test-piece choices this year. The music seemed just the right musical and technical challenge for each level. Again, performance standards are rising!

In the Championship Section the **BBC** just edged out a surprising and exciting **Illinois Brass Band**, who were making their first appearance in that section. **Illinois'** daring choice of two test pieces worked in their favor and provided an interesting point spread from the judges. **Eastern Iowa** captured the high-

est point totals for the day with their elegant reading of *Ball's Tournament*. **Buffalo Silver** marked their return to NABBA competition with victory in the Challenge Section while **Woods Manufacturing** gained the first Open Section banner. Both **Buffalo** and **Woods Mfg.** sounded forth spirited versions of Wilby's *Partita*. **JV All Stars** continued their string of unchallenged Youth Section wins. **Eastern Iowa** added to their laurels by collecting once again The NABBA Video Contest.

The final standings, with bands listed in placement order, were:

Youth Section: *Legend in Brass* (Curnow)
JV All-Stars

Open Section: *Partita for Band* (Wilby)
Woods Manufacturing

Challenge Section:
Partita for Band (Wilby)

Buffalo Silver Band
Varsity All-Stars

Honors Section:
Tournament for Brass (Ball)

Eastern Iowa
All Star Brass and Percussion
Chester Brass and North Carolina
State (tied for third)

Heidelberg Brass
Whitby Brass

Championship Section:
Essence of Time (Graham)
Brass Band of Columbus
Illinois Brass
Ohio Collegiate

Weston Silver
Atlantic Brass

One of the real positive aspects of our style of competition is the wide range of brass literature one can hear on such a weekend. Later in this issue I give reports on the two excellent concerts presented—**London Citadel Band** with Russell Gray and **Canadian Staff Band** with Alain Trudel—as well as a detailed listing of the soloist competition repertoire. While I missed most of the Reading Band that Ray Tizzard coordinated, I caught some of the enthusiasm of that session from speaking with Russell Gray, as well as Steve Bulla and Jim Curnow, who each did some conducting of their own music. By the way, catch Russell Gray's gracious comments on his NABBA experience, also printed this issue.

I have singled out some personal musical and repertoire highlights from the competition in order to give a broad overview of this day of good music-making. These were my favorites by each band, in addition to their test-piece performance:

Music from the 16th Century (arr. Fernie)
JV All-Stars

Fantasy for Euphonium and Band (Sparke)
Buffalo Silver

Knoxville 1800 (Curnow)
Varsity All-Stars

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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

After Toronto-NABBA '95 I flew directly to Great Britain, where I immersed myself in the whatever brass band activity was happening. I've included some reports from my sabbatical trip in this issue, observations on the band practices of some leading ensembles, and a brief report on the All-England Masters.

While in Manchester I lectured at Salford University College and researched in the newly-established Harry Mortimer Research Suite located there. The wind and brass band musicianship degree program, ably led by such figures as Roy Newsome, Peter Graham, and David King, is flourishing and beginning to make a real mark in the band world via exceptional graduates in performing, conducting, and arranging/composition. Then I traveled on to London, where the bulk of my research took place, especially in Salvation Army archives. One unexpected pleasure was to serve as guest conductor/clinician for The British Association of Christian Bands, on which I will report, along with the music studied, in our next issue.

Russell Gray, who we heard to good advantage in Toronto, graciously con-

sented to give some impressions of his visit to NABBA '95. May we always project the positive, supportive image he seems to have gotten of us all!

I have barely gotten back in time to prepare for The Great American Brass Band Festival—full report next issue, along with a report on Eastern Iowa's new festival.

We have postponed the complete NABBA Bands List one issue in order to encourage all bands to be paid up in their dues. Starting next issue, bands not actively participating in NABBA as member bands (\$50.00/year) will likely **not** be covered in news and concert reports of The Bridge. This is only fair!

NABBA Bands are encouraged to take advantage of the new advertising opportunity outlined by Tom Palmatier in this issue. How can you go wrong! We want the **Bridge** to be of real value to our Bands.

Remember, too, to keep us informed of what is happening in your band. Keep in contact with your board members on issues that concern you. The next NABBA Board meeting is in Columbus, August 18–19.

R.W. Holz, Editor

Calling All Brass Bands

Be sure to have your NABBA membership up to date!

**August issue will publish complete NABBA Band list—
 Only member bands will be listed.**

Check your *Bridge* mailing label for expiration date.

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Victory in NABBA '95
continued from page 1

Crimond (arr. Richards)
Woods Mfg.

Jubilation! (Curnow)
All Star Brass

Elegy from Downland Suite (Ireland)
Chester

Brass Metamorphosis (Curnow)
Eastern Iowa

California Legend (Broughton)
Heidelberg

Little Suite, Op. 88 (Arnold)
NCSU

Simoraine (Barraclough)
Whitby

Henry the Fifth (Vaughan Williams)
Atlantic

Come Sweet Death (Bach/Leidzen)
Columbus

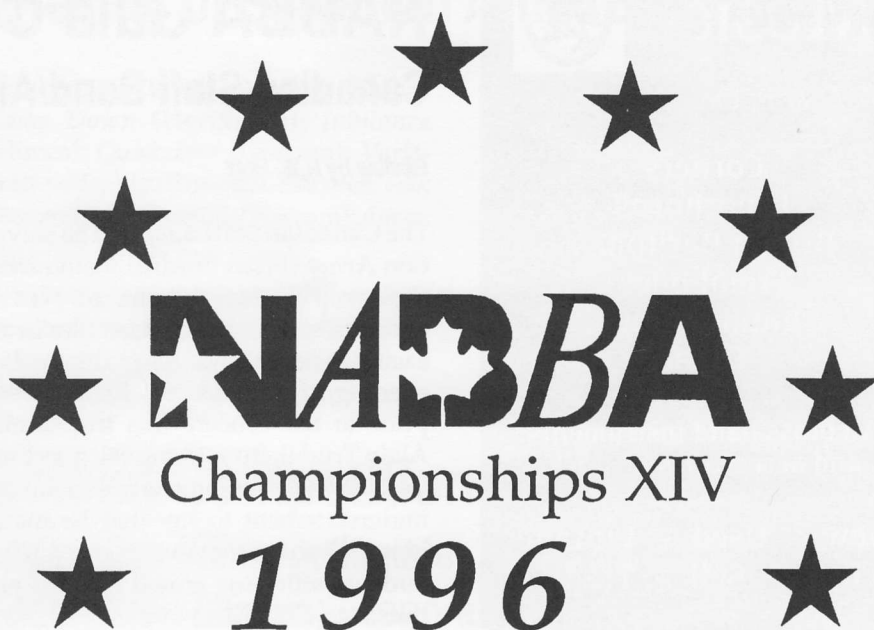
Spectrum (Vinter)
Illinois

Fantasy for Brass Band, Op. 114 (Arnold)
Ohio Collegiate

My Strength, My Tower (Goffin)
Weston Silver

Congratulations to all participants who worked so hard in preparing their music and in raising the huge funds necessary for their appearance in Toronto. NABBA weekends continue to provide good music, fellowship, and mutual support. May we always look on these "contests" as a means towards developing the very finest brass bands that play the very best music. May our competitions continue to be marked by the positive and encouraging interactions and exchange of ideas for which the events were intended.

Ronald W. Holz, Contest Chair



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NABBA Gala Concert '95: Canadian Staff Band/Alain Trudel

Review by R.W. Holz

The Canadian Staff Band of The Salvation Army (Brian Burditt) maintained their reputation as one of North America's finest brass ensembles in an exciting and polished festival Saturday evening of NABBA '95. Less known prior to the concert was trombonist Alain Trudel, from Montreal, guest soloist of the evening. It would be an understatement to say that he made himself known that evening to a boisterously-affirming crowd of brass enthusiasts.

The concert was divided into two portions, separated by a brief intermission. Trudel was accompanied by the Canadian Staff in all but two items—his astounding improvisation on Thelonius Monk's *Round Midnight* and his encore, *Flight of the Bumble Bee* (Rimsky-Korsakov). Stylistic flexibility was the hallmark of the evening for both soloist and band. The Canadian Staff, a brilliant, aggressive-sounding unit, switched gears easily between contemporary brass concert works and more "pops" and jazz-style tunes. They also provided unobtrusive and competent accompaniments for Trudel, no doubt carried off with not nearly enough rehearsal time.

Trudel seemed to combine the technical wizardry of an Arthur Pryor with the graceful, relaxed jazz-style of an Urbie Green. He is an incredible talent, showing great musical depth and insight. A great sense of humor also sneaks out throughout his playing—he really lets you feel that he enjoys playing and has fun making music. This young artist's star is just rising! Watch out for him in the future.

Bandmaster Burditt took a risk in concluding the festival with Eric Ball's *Resurgam*. Its quiet, moving conclusion

would not be most people's choice for such an event. Yet, it was also fitting—the only brass band piece published by both the SA and an outside firm, composed by a man who was unequaled in his impact on the brass band scene in both subcultures of the brass band movement. And it is great music! After a respectful pause following the final chord, the audience rose to give both the band and guest soloist a rousing ovation for their excellent efforts. Heaton's masterful march, *Praise*, was the fitting encore and "benediction" not only to the Gala but to the entire weekend.

Gala Concert Program Order: Part I—*Folk Dances* (Shostakovich/Hanson); *Music of Thanksgiving* (Downie); *Concertpiece for Trombone* (Guilmant/Steadman-Allen); *March-New York 90* (Bulla); *Concerto for Trombone* (Rimsky-Korsakov/Redhead); *Pines of the Appian Way* (Respighi/Graham). Part II—*Psalms, Hymns, and Spiritual Songs* (Curnow); *Trombone Solo-Air Varie* (Pryor/Stephens); *Abram's Praise* (Ballantine); *Trombone Solo-Round Midnight* (Monk/Trudel); *Trombone Solo-Blue Bells* (Pryor/Way); *Encore-Flight of the Bumble Bee* (Rimsky-Korsakov); *Resurgam* (Ball); *Praise* (Heaton).

London Citadel Band "Recital of Salvation Army Band Music"

Reported by R.W. Holz

On Friday evening of NABBA '95 the **London Citadel Band** (Bandmaster Bram Gregson) presented a festival or "recital" of SA brass music from the 1920s to the 1990s. After opening with Robert Redhead's recent *Fanfare of Praise*, the band then presented classic SA items in chronological order by decade, starting with Leidzen's still-challenging festival march from the early 1920s, *Pressing Onward*. Bram Gregson, an adjudicator for NABBA last year, provided good commentary between items, as well as shaping a quality program. A local corps band, **London Citadel** maintains a very high standard of musical performance, something clearly evident during the festival. Not a large band—indeed playing short-handed in the cornet section—they maintained throughout the evening a rich, tuneful sound and blend, with plenty of energy as well.

The real surprise of the evening was the last-minute guest appearance of Russell Gray, principal cornet of **BNFL Band**, and England's Cornetist of the Year, as soloist with **London Citadel**. With remarkably little preparation Russell and **London** provided a scintillating reading of Bill Himes' *Jubilance*. This was followed by a sparkling encore, Peter Graham's *Quicksilver*, with **London** principal cornet David Robertson joining Russell.

London's complete program, in order, was as follows: *Fanfare of Praise* (Redhead); *Pressing Onward* (Leidzen); *Triumph of Peace* (Ball); *Portraits from St. Paul's Epistles* (Coles); Excerpt from *Variations—I Know a Fount* (Rive); *My Comfort and Strength* (Bowen); *I Can*

Think of Him (Webb/Condon); *Heaven Came Down* (Herikstad); *Jubilance* (Himes); *Quicksilver* (Graham); *Variations—Majesty* (Downie). Encores: *Folk Dances* (Shostakovich/Hanson); *Amazing Grace* (Himes).

For anyone unfamiliar with the remarkable brass repertoire of The Salvation Army, this program was an excellent introduction, played in a convincing,

musical manner. Bandmaster Gregson also emphasized the spiritual motivation of the performers and the message of the music. I was reminded again at the very positive relationship that has been nurtured between SA and NABBA bands ever since NABBA's inception thirteen years ago. Congratulations **London Citadel** for enriching us with your fine playing and music!

Soloist Competition: NABBA '95

*Julie Vish (Ohio Collegiate), Winner

+John Aren (Illinois), Honorable Mention.

Fifteen musicians entered NABBA's first soloist competition to be held separate from the band contest. On Friday afternoon, in the Toronto Temple Auditorium, Stephen Bulla served as the sole adjudicator, providing written commentary for each soloist. His job was to choose one winner and, if he felt they merited it, name any honorable mentions. Designed to encourage more

solo playing from NABBA members, the contest drew a remarkably talented group of soloists who offered a wide variety of music. One third of the entries played euphonium, while **Weston Silver** had the best delegation, again with a third of the group! Some soloists used piano accompanists, though that was not a requirement of the competition.

The following list is not in order of place, but merely shows the soloist, instrument, band, composition/composer-arranger.

Kateri Grasso (Euph; **Heidelberg**)
Fantasy (Sparke)

Lisa Muth (Alto; **Heidelberg**)
Higgysjig (Richards)

Todd Bransky (Euph; **Eastern Iowa**)
Rhapsody (Curnow)

Gerald Murphy (Euph; **Belleville**)
Morceau symphonique (Guilmant)

Ted Robbins (Euph; **Weston Silver**)
Grandfather's Clock (Rimmer)

+John Aren (Alto; **Illinois**)
Welsh Variations (Kneale)

Ches Crocker (Alto; **Weston Silver**)
Villanelle (Dukas)

Bob Gray (Cornet; **Weston Silver**)
Tucker (Leidzen)

*Julie Vish (Soprano; **Ohio Coll**)
Concertino (Sachse)

Dave Pearson (Eb Bass; **Weston Silver**)
Handel Variations (Beethoven/Bell)

Ron Williams (Euph; **Weston Silver**)
Rule Britannia (Hartmann)

Laura Wells (Trombone; **Ohio Coll**)
Fantasy (Creston)

Gwyn Evans (Cornet; **Weston Silver**)
Tyrolean Variations (Arban)

Morgan Stine (Bb Bass; **Eastern Iowa**)
Beelzebub (Catozzi)

Jan DeHoff (Soprano; **Eastern Iowa**)
Meditation (Massenet/Roberts)

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120 HYMNS FOR BAND

We can safely say that the majority of UK bands have *120 Hymns for Band* constantly in their music folder. During the last 30 years Ray Steadman Allen's arrangements have become a standard for the training of bands in sound production and tuning. Commonly known as the "Red Hymn Book" Wright & Round ship around 2000 worldwide each month.

The arrangements are designed to provide bands with the main body of standard hymns of all denominations. In order that an adequate balance be secured by very small groups the scoring is simple and economical. Apart from the melody and bass, to which the allocation of parts is obvious, the 2nd and 3rd cornet, solo and 1st horn adhere strictly to the alto part, similarly the 2nd horn and 1st baritone to the tenor part. The euphonium is independent but usually doubles either the melody or the bass. In the compilation of these hymns many sources have been consulted and compared. The version in the current edition are, in the judgement of our music editor, the best known.

A version of *120 Hymns for Band* has also been produced for woodwind instruments and for trombones, basses and euphonium in bass clef. The following instrumentation is available and can be

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STANDARD BRASS BAND INSTRUMENTATION:

1 SOPRANO CORNET, 4 SOLO CORNET, 2 REPIANO CORNET, 2 2ND CORNET, 2 3RD CORNET, 1 SOLO HORN, 1 1ST HORN, 1 2ND HORN, 1 1ST BARITONE, 1 2ND BARITONE, 1 1ST TROMBONE, 1 2ND TROMBONE, 1 BASS TROMBONE, 2 EUPHONIUM, 2 $E\flat$ BASS, 2 $B\flat$ BASS, 2 PERCUSSION, 1 CONDUCTOR.

STANDARD WIND BAND INSTRUMENTATION:

2 1ST FLUTE (PICCOLO), 2 1ST OBOE, 1 BASSOON, 1 $E\flat$ CLARINET, 2 1ST CLARINET, 4 2ND/3RD CLARINET, 1 BASS CLARINET, 4 ALTO CLARINET/ALTO SAXOPHONE, 2 TENOR SAXOPHONE, 1 BARITONE SAXOPHONE, 2 1ST TRUMPET, 4 2ND/3RD TRUMPET, 2 1ST F HORN, 2 2ND F HORN, 2 1ST C TROMBONE/BASS CLEF, 2 2ND TROMBONE/BASS CLEF, 1 3RD TROMBONE/BASS CLEF, 1 BASS/BASS CLEF, 2 TENOR TUBA/ $B\flat$ BASS CLEF, 2 PERCUSSION, 1 CONDUCTOR.

HYMNS FOR ALL OCCASIONS:

Aberystwyth, Abide With Me (Eventide), Abridge, Angelus, Aurelia, Austrian Hymn, Belmont, Blaenwern, Carlisle, Christ The King, Colne, Cor Jesu, Corpus Christi, Crimond, Cross of Jesus, Darwalls 148th, Day of Rest, Dennis, Diadem, Diademata, Divine Mysteries, Dix, Dominus Regis Me, Dresden, Duke Street, Dundee, Easter Hymn, Ein 'Feste Burg, Ellacombe, Eilers, Eternal Father (Melita), Eventide, Fight The Good Fight (Pentecost), Franconia, French, Geibel, Gerontius, Gopsal, Hanover, Hollingside, Horsley, Hursley, Hydrydol, Innocents, Jesu, Lover Of My Soul (Hollingside), Jesu Shall Reign (Rimington), Kocher, Laudate Dominum, Lead, Kindly Light (Sandon), Lloyd, Lobe Den Herren, Love Divine, Lux Benigna, Maidstone, Mannheim, Martyrdom, Maryton, Melcombe, Melita, Miles Lane, Misericordia, Missionary, Monkland, Monks Gate, Morning Hymn, Morning Light, Moscow, Mozart (Nottingham), National Anthem (UK), Nearer, My God, To Thee, Nicaea, Nun Danket, O God Our Help (St. Ann), Old Hundredth, Onward Christian Soldiers (St. Gertrude), Passion Chorale, Penlan, Pentecost, Pilgrims, Praise My Soul, Redhead, Regent Square, Richmond, Rimington, Rock of Ages, Rockingham, St. Agnes, St. Albinus, St. Ann, St. Bees, St. Cecilia, St. Clement, St. Columba, St. Cuthbert, St. Denio, St. Ethelwald, St. Francis, St. George, St. Gertrude, St. Magnus, St. Michael, St. Oswald, St. Peter, St. Theodolph, St. Theresa, Samuel, Sandon, Savston, Sine Nomine, Stand Up For Jesus (Morning Light), Strancathro, Stuttgart, Son Of My Soul (Horsley), Tallis Cannon, The King Of Love, The Lord Is My Shepherd (Crimond), There Is Green Hill, Turris Delicti, Victory, Vox Davidica, Wareham, Warrington, Westminster, When He Cometh, When I Survey (Rockingham), Whitburn, Wiltshire, Adeste Fideles, Away In A Manger, Hark! The Herald Angels, Irby, Nowell, Stille Nacht, Winchester Old.

Russell Gray Reacts to NABBA '95

[Editor's Note: I asked Russell Gray to write of few thoughts down about his NABBA experience, which he graciously supplied to me several weeks later when he took me to a BNFL practice]

In April of this year I was lucky enough to be in Toronto in time for the NABBA Championships. On Friday night, when invited to go along to a mass blow-in called The Reading Band, I soon discovered that this was an open invitation to every bandsperson there. When I entered the room I saw a lot of very happy people. I think there was a representative from every band! In England I believe this would be unthinkable.

After about an hour of this I was whisked away to a concert given by the **London Citadel Band** where I was to be guest soloist. To my surprise the hall was full!

Come contest day I was ready for a good day out, meeting old friends over a pint of beer, listening to a few bands, talking to new friends. The absence of a bar in the building did come as rather a surprise to me, but I did meet a lot of old friends, I listened to quite a few bands, and I did make a lot of new friends as well.

One old friend invited me out for a supper in a rather nice Italian restaurant. I asked him "What is it about the atmosphere here that is different from England?" His reply—"We see ourselves as pioneers of the brass band movement; we want everyone to do well." I couldn't help thinking of all those so-called experts in the audience at the Albert Hall London, sitting with their short scores of whatever piece the bands had to play, hoping the cornet player would make a mistake so it would help their band win.

After the meal I made my way back to the hall in order to get the contest results. I was told that the results were to

be announced just before the Gala Concert, at 7:45 P.M. In England the result is absolutely the most important event of the day; a delay of this type would be met with great contempt. Therefore with time to spare I thought my time would be best spent enjoying the last minute rehearsal of the **Canadian Staff Band** with their soloist of the evening, Alain Trudel. However, I found my time occupied by avoiding eviction from an empty hall by some very officious usherettes.

At 7:30 the hall filled up with some very excitable band people. At 7:45 the results were read out, and at 8:00 P.M. precisely the **Staff Band** walked onto the stage to a thunderous applause. They thrilled me, along with five hundred other people. Alain was stunning! I left the concert to go to a reception given by the host **Weston Silver Band** to mark the end of a very enlightening weekend.

Let me ask some questions. Could the American band movement learn from the British brass band tradition, for example by maintaining for all bands uniformity of instrumentation, plus limiting the numbers to 25 plus percussion? [Editor's Note: NABBA has an Open Section, which allows for instrumental anomalies; other than the occasional use of C Tubas, however, all other NABBA bands use standard brass band instruments. In NABBA rules, a band may have up to 30 performers, including percussion, on stage]. Let me ask another question—could the British brass band movement learn from the American willingness to support each other, and, from their enthusiasm, to enhance the movement? Only time will tell.

On reflection, I had a wonderful time and I wish all my friends the very best of luck in the future. Thanks for making my visit such a memorable one.

Russell Gray, **BNFL Brass Band**

Brass Bands A Hit at International Brassfest

Reported by Bert Wiley, NABBA Secretary

At the recent International Brassfest held at Indiana University, Bloomington, as many as 2000 people had opportunity to hear brass bands live. More than likely many of these Brassfest participants had never heard a British-style brass band. Without question this was a tremendous step for the brass band movement.

Three of the finest British-style brass bands presented programs of variety, with great excitement, at the highest performance level (See **Band Programs** section for details).

The **Göteborg Brass Band** from Sweden is essentially a young band, both in members age and the age of the band as a performing unit. Energy, enthusiasm, perfection were all part of their program. For the audience it was almost an overwhelming experience.

The **Brass Band of Battle Creek**, a professional brass band, played a program which was largely entertainment-oriented, but with skill and finesse one would expect of such a group. Both **Battle Creek** and **Göteborg** brought the audience to their feet with extended applause and shouts for encores.

The **Brass Band of Columbus**, well-known to US audiences for their brilliant performances and quality programming, also gave the audiences a taste of the real brass band. Without question the benefits to the brass band movement will continue for a long time to come.

A Yank Takes It All In

A Report on the 1995 All England Master Brass Band Championship

For my first major British brass band championship I certainly chose a stunner! Twenty bands dueled it out over the bandsmen-choice (by vote!) test piece, *Paganini Variations* (Philip Wilby). I sat through every band, did my own calculations to see how close I would be with the judges, and generally had a great time of learning about brass band performance practice there in the motherland.

First of all, Wilby's challenging variations was a superb choice for the day. What a symbolic choice, too, based as it is on a famous theme by the first great modern virtuoso—giving ample space for both technical display and interpretive flexibility. Of the twenty bands, only two really did not handle the task at hand. That meant eighteen reasonably solid performances; out of that, at least eight gave very MUSICALLY convincing readings, as well. All the bands had incredible technique. What a challenge for the judges!

By the way, the judges are seated in a four-sided wooden box (no roof) for the entire 10:00 A.M.–5:00 P.M. schedule. No breaks,—not even for lunch—the contest runs efficiently and without fuss. After a very brief opening ceremony, each band is given the signal that the judges are ready—the loud blast of a police whistle. Bands are identified only by placards on stage stating the band's program number and draw number.

The day began with an dazzling performance by **Yorkshire Building Society** (David King), who had drawn the unlucky number one spot. For me, this was a musical highlight of the day,

with only one other band, the very last band and the winner, **Britannia**, convincing me in quite the same way that they deserved the crown. Indeed, **Britannia** (Howard Snell) played incredibly well, providing both musical excitement and near perfection in the notes. I knew **Britannia** would win, and they justly earned the victory.

Well, I finished my own calculations while guest-soloist Simone Rebello dazzled the anxious audience with some marvelous percussion solos. Here's what I came up with, based on the elusive 200 point scale they use, listing only the top six bands:

- 196 **Britannia**
- 195 **Yorkshire Building**
- 194 **Fairey**
- 193 **Brighouse/Rastrick**
- 192 **Stockbridge**
- 190 **Sellers**

This is what the three judges, who confer together for the decision, thought:

- 199 **Britannia**
- 198 **BNFL**
- 197 **Brighouse/Rastrick**
- 196 **Rigid Containers**
- 195 **Sellers**
- 194 **Yorkshire Building**

I felt good about getting four of the same bands, but felt puzzled about two of their placements—BNFL and Rigid Containers (not that these bands did not play very well—but were they among the elite this day?) However, having been a contest controller for eight years, I was very aware of the subjective and psychological factors involved. Plus, we had heard some amazing playing! It reminded me of

the famous story of one judge, who, when confronted by an angry bandsman who wanted to know why one band had been chosen a winner over all the others, responded: "Because I liked them!" Richard Evans (BNFL), for instance, had provided what I considered a mannered interpretation, overstepping the bounds of interpretive freedom, yet it got the judges' attention. **Fairey Band** provided a very convincing, self-assured reading, yet they were not even in the running! I knew **Yorkshire** might not even make it due to their number one draw, but I was very pleased to see them at least make it into the top six.

The competition is so fierce, so intense, that even the slightest flaw can make the difference between placing and sitting in the "also showed" category. Yet for me the day was much more a learning experience about individual bands and conductors, each with their unique talents and unique approach to the subtle nuances of the music. Frequently some of the more musical performances—**Sun Life's** (Roy Newsome) elegant, controlled presentation being one example—were placed down the list due to just plain bad luck in a slipped note here and there. Yes, that's contesting! I learned from all these bands. What an affirmation this day was of the musical health of this brass band movement. I simply revelled in the enthusiasm, the technical brilliance, the energy, and, often enough to make it a VERY satisfying day, the musical beauty of the playing.

My only whole-hearted criticism of the brass band playing at the contest and at many of the rehearsals I attended was

that these bands frequently play much too loudly. While the dynamic range of these top bands is enormous, in their *fortissimos* they frequently distort their usually excellent sound, and frequently destroy the musical balance required. Their *pianissimo* playing is breathtaking; their dynamic gradations marvelously worked out, until they reach the extreme *ff* - *fff* level. If only they would take the same care with the loudest passages. Too frequently loud, almost painfully-blaring tone seems to be equated with musical energy and vitality. That is a general criticism, how-

ever, and is not meant as a general indictment. Would that I could get my bands to have the dynamic responsiveness of these bands.

Still puzzling me as I got ready for the Gala Concert was what a score of 199 out of 200 meant. I had given the top band a 196, having noticed at least several unignorable problems in *Britannia's* playing, especially in intonation and balance. I am not aware that the contest published a scale for the judges, ie: 195-200 indicates a performance of excellence with only the most

negligible of flaws—unlike our own NABBA range, wherein we do give at least of response range for each judge to use. Ultimately, however, I decided not to think further about it, for I had heard at least eight bands who deserved, on the basis of technique and/or musicality, to be considered "masters." That is what makes this such a superb contest!

The day ended in an excellent concert by BNFL (Richard Evans), **The National Youth Brass Band of Great Britain** (Roy Newsome), and the extraordinary percussionist, Simone Rebello. No doubt the Polyphonic CD that will soon be released will let others share in the charm of this program.

As I walked with my family through the quiet, historic streets of Cambridge following the concert, I mused on the amazing fact that during the day 500 people were turned away at the doors of auditorium and that in the evening, despite the heat and long day, a near-capacity crowd was on hand to enthusiastically revel in the sounds of one of the great bands, excellent soloists, and the very future of brass banding. For all the moaning about decline in brass banding in the United Kingdom one can sometimes read in the brass press, my limited experience, both on this day and in my six-week stay, was that things were resurging, and that all the signs pointed to an vibrant musical culture. It was an experience I will never forget, one that I trust will aid me in my brass conducting and in my NABBA involvement.

Ronald W. Holz

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Internet for Brass Bands

By Beth Hronek

Information about the Internet is appearing everywhere, and **The Bridge** is no exception. This article will explore some of the listserves and musical sites about which brass band musicians might want to know.

First, for the totally uninitiated, the Internet is a global network of computer networks. There are many ways to get access to the Internet. Most people get access through where they work, or they pay an Internet provider a fee for the ability to dial up and get Internet access. Once "on-line" you may be able to use a variety of services.

The most commonly offered and most used Internet ability is **e-mail** (electronic mail). E-mail lets you correspond with individuals, or groups of individuals, very quickly. From extreme northern Michigan I can send e-mail to someone in Kentucky in a matter of seconds. The problem is finding out whether people have e-mail accounts and what their e-mail address is. To rectify this, I'd like to serve as a "clearing house" for NABBA members who would like to "register." If you're on-line, and you'd like other NABBA members to know, please send me an e-mail message with your name, and your e-mail address. It might also be important to know what band you're with or where you're located. It would be easy to discuss repertoire, rehearsal techniques, score problems, or even logistics for NABBA Championships. The choice to add or not add your name to the list is yours. That information would only be available to other NABBA members. To get your name "registered," please send a quick e-mail note to bhronek@lakers.Issu.edu.

One of the most interesting ways to use e-mail is to join a **Listserve**. Joining a listserve is a lot like putting your name

on an "occupant" mailing list, only you **CHOOSE** to add your name and you may withdraw from the group at any time. Unlike an "occupant" mailing list, **YOU** may send mail when you're on one of these. So if you have questions about the kinds of equipment that other trombonists are using, or good ways to approach particular playing problems, you can ask the group. There are several appropriate listservs for members of this group. They include listserves for mixed brasses, horns, trumpets (cornetists, try not to cringe), and euphonium/tuba. (I got this information from Ted Zateslo, the moderator of the brass list, and he stated he'd really like to know if anyone knows an address for a percussion group. If you know the address for a percussion listserv, please e-mail it to me.)

The list serv addresses are as follows:

Topic List	Name	Address
Brass	brass	brass-request@geomag.gly.fsu.edu
Trumpet	trumpet	listserv@acad1.dana.edu
Low brass	tuba/euph	listserv@csmvmb.csmv.edu
Trombone	trombone-1	listproc@showme.missouri.edu
Horn	Int. Hn Soc	mugreen@merlin.nlu.edu (ask to subscribe to the horn list)

To join a listserv, initiate a mail message to the e-mail address of the group you wish to join. Don't put anything in the who-from or subject lines. In the body of the message, type subscribe "listname" firstname lastname, then send the e-mail message. To subscribe to the trumpet group, I'd type subscribe trumpet Beth Hronek.

In a few moments their computer will usually respond by welcoming you as a new member. It will send you a list of instructions. **KEEP THEM!** They will tell you how to unsubscribe and how to send mail. In the meantime, you will start getting e-mail from the members of your listserv. Once you're a member, you may initiate mailings, you may respond to mailings, you may send e-mail to individuals who have posted entries, and make e-mail friends.

Another element of the Internet is **usenet**, but not every Internet provider gives access to this tool. Usenet is like a great big set of bulletin boards. With Usenet, you may choose a topic and peruse a listing of bulletin-board like locations. If you have full usenet access, you may read articles, answer postings, and post your own questions or comments. Usenet groups of interest of brass players and percussionists would include groups: alt.music, clari.apbl.music, clari.living.music, clari.news.music, and many groups in the rec.music hierarchy.

The **World Wide Web** also provides many places of interest to brass band musicians. To use the World Wide Web, you must have a web browser. If you have a web browser, you probably already know what to do to sue these addresses, otherwise, contact your site

support personnel. Useful web sites, listed in the Internet Yellow Pages (2nd edition) are:

http://www.music.indiana.edu/misc/music_resources.html

<http://www.cse.ogi.edu/Drum/>
(for percussionists!)

<http://akebono.stanford.edu/yahoo/Entertainment/Music/Institutes/>

[gopher://uwp.edu](http://uwp.edu) Research Information and Services | All Music Music Archives

That covers many of the sites, activities, and groups which would be of interest to brass band aficionados. It is certainly not comprehensive. If you feel inclined, send e-mail and I'll add your suggestions to the list. See you on the 'Net.

Band News

Frank Hammond of NCSU is stepping down from the podium of **North Carolina State University British Brass Band**. We salute Frank for all that he has achieved with this fine college group and we also thank him for all his work in behalf of NABBA.

Watsonville Brass Band (California) is just completing its second year as a season ticket bonus Concert for the **South County Symphony**, Gilroy, CA. Director Gonzalo H. Viales reports that the band has been asked to be one of the concerts for the 1995-96 season of the San Benito County Community Concert Association, Hollister, CA. On May 22, 1995 the band played a joint concert with the **Monte Vista H.S. Concert and Symphonic Bands**. **Watsonville** has been particularly grateful of the support they received in their early days from Bandmaster Richard Spicer of **The Oakland Citadel Band**, The Salvation Army. The group is looking for other brass bands and brass band enthusiasts in the California and west region. Contact the band through B/M Gonzales at 505-9 West Street, Salinas, CA 93901; Tel: (408) 757-0862.

Triangle Brass Band has had a busy spring, with their *Brass Bonanza* Spring Concert Series (See **Band Programs**) rated a good success by reporter Connie Varner. The band had two joint concerts with other NABBA bands; one with NCSU (Frank Hammond) and another with **The US Army Brass Band** (Timothy Holtan), as listed in **Band Programs** section. One of the Spring Concert Series was televised on local CBS affiliate, WRAL. The combined program with the **USABB** drew about 1000 to the high school where **Triangle** bandsman John Enloe is the director. A real shock for Connie Varner was meeting fellow-high school-bandsman Mike Wagner, now in the tuba section of the **USABB**; they had not played together since the glory years of the early '70s at Fort Hunt H.S., Alexandria, VA! Connie reports that though the program was longer than expected, the crowd stayed right with the flow, even demanding encores at the end. The final combined

pieces, *Jubilee Overture* and *Elsa's Procession*, were evidently spectacular.

Eastern Iowa Brass Band (John DeSalme), fresh from their double spring victories in the NABBA '95 Honors Section and NABBA Video Contest '95, are anxiously awaiting the launch of their new summer *Grand Celebration of Brass Bands*, to be held June 24, 1995. Two other NABBA bands will join them for the festivities and they hope to launch a youth band as a result of the effort. The group has begun to meet under the leadership of Dr. William Carson, Director of Bands at Coe College, Cedar Rapids, IA. **The Bridge** will look forward to a complete report in our next issue. Eastern Iowa has produced a fine 6-page newsletter that gives a complete run-down of their activities. As usual with this energetic band, they have a full, 9-concert, summer season!

The Commonwealth Brass Band (J. Jerome Amend; associate conductor John R. Jones) has attracted ten univer-

sity students as permanent members in the last six months. The University of Louisville School of Music, where the group rehearses and presents programs, is considering a plan to offer these students university credit for their association with the band. Both directors are members of the music faculty at Louisville. The band has about a dozen UofL alumni at present.

Alan Fernie Visits Smoky Mountain. In a ten-day visit to North Carolina, Alan Fernie demonstrated his remarkable talents as composer, conductor, performer, and teacher. While in NC Fernie rehearsed **Smoky Mountain**, which resulted in a splendid concert mostly of Fernie works (See **Band Programs**). The highlight of the trip and the highlight of the concert was the world premiere of *American Variations*, commissioned by the band. Director John West was very impressed Fernie's compositional talent and techniques. He said "*American Variations* is a well-

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constructed, exciting piece of music that audiences will find very appealing. Working off of very simple thematic material based on a series of fourths, [Fernie] has woven together some very beautiful melodies, lovely chorales, and driving rhythmic variations. The players in our band responded enthusiastically to the challenges of the work. I would recommend it highly." Reporter Bert Wiley relates that the piece will be published soon by Bernel Music.

Imperial Brass Band appointed a new director, Patrick Burns, this Spring, replacing Brian Bowen. The band was recently featured at The New York Brass Conference, May 13, with cornet legend Derek Garside as their guest. The band hopes to maintain their first place status at The Northeastern Brass Band Championship, to be held June 17, at The US Military Academy. Last year four bands participated. We hope to have a report in the next issue of *The Bridge*.

The National Band of New Zealand will be touring the US this Fall. According to Mainstage Management Interna-

tional, this is their itinerary (For further information, call (410) 268-5596 or FAX (410) 268-6605): October—10/1, Costa Meas, CA; 10/3, Las Vegas, NV; 10/4, Prescott, AZ; 10/6, Rexburg, ID; 10/10, Monroe, LA; 10/11, Helena, AR; 10/14, Alton, IL; 10/16, Burlington, IA; 10/17 Ironwood, MD; 10/18 Madison, WI; 10/20 Elyria, OH; 10/22 Clinton Township, MI; 10/23 Erie, PA; 10/24 Mississauga, ONT, Canada; 10/25 Warren, PA; 10/26 York, PA; 10/27 Sugar Loaf, NY; 10/28 Frostburg, MD; 10/29 New London, CT; 10/30 Carlisle, PA; November—11/5-6 St. Petersburg, FL; 11/6 Belle Glade, FL; 11/7 Pensacola, FL.

Instruments for Sale: NABBA member William E. Wright has the following World War I-vintage brass band instruments for sale, both upright-bell E Flat Alto Horns with good solid cases: Holton (Chicago), in mint condition; Conn, in fine condition. Holton sells for \$175.00; Conn for \$150.00. Both for \$300.00. Contact Bill Wright at (304) 343-7033 or right 816 Sherwood Rd, Charleston, WV.

Inquiry into Alto Horn

By Mark Anderson

For preparation of an article on the alto/tenor horn, information is needed about the differences between scoring conventions of British, European, and American arrangers/composers of brass band works. For instance, it seems that in German scoring, the horns play in a high register with lots of countermelodies, while the afterbeats are given to the trombones. The British scoring doesn't seem to keep the tenors as high, but provides more solos for the voice, as well as duets with the euphoniums. Any insights you may have to share would be appreciated. Sections of scores can be legally copied and sent as evidence/examples of writing and arranging styles and conventions—recordings can also be excerpted.

Information is also requested about alto hornists. Frequently they are recruited from the ranks of cornet, trumpet, or french horn players who are asked to play alto/tenor as a second instrument. There seems to be a minority of players who consider the alto horn their principal instrument. French horn players often disdain association with the alto/tenor, feeling it is a poor cousin to the "real" horn. What is your experience?

Finally, information is also sought about the quality of the alto horn as a solo instrument in chamber music (like the Hindemith *Sonata*), in an orchestral setting (like in Berlioz' *The Trojans*), as well as in bands—brass, military concert, symphonic, etc.

Please reply to: Mark Anderson, 35 California Quarry Road, Woodstock, NY 12498. [We welcome brass author and scholar Mr. Anderson as a new member of NABBA].

Brass Band Programs

Recent, Representative Brass Band Concerts Listed in Program Order.

Watsonville (California) Brass Band (Gonzalo H. Viales). April 22, 1995; Galivan College, Gilroy, CA. *Star-Spangled Banner* (arr. Sousa); *The Gladiator's Farewell* (Blankenburg); *Lead Kindly Light* (Trad.); Cornet Solo—*Solitaire* (Sadaka); Soloist Jack Killian; Trombone Solo—*My Love Is Like a Red, Red Rose* (Drover); Soloist Richard MacLeod; Mvts 2 & 3 fr. *Rhapsody in Brass* (Goffin); *What a Friend* (Leidzen); *Montreal Citadel* (Audouire); *Finlandia* (Sibelius); *Army of the Nile* (Alford); *'Dem Bones* (Langford); *Strauss Fantasy* (Langford); *Tyrolean Tubas* (Clark); *Miller Magic* (Stephens); *12th Street Rag* (Peberoy); *Punchinello* (Rimmer).

Smoky Mountain Brass Band (John T. West), with **Montreat Scottish Pipes and Drums** (Joseph Bailey, Jr). March 19, 1995; Haywood Community College. **Smoky Mountain** solo offerings: *Fanfare and Flourishes* (Curnow); *Light Cavalry Overture* (Suppe/Langford); Trombone Quartet—*The Irish Washerwoman* (Langford); *Flower of Scotland* (Williamson/Fernie); *Scots March Medley* (Fernie). Cornet Solo—*Londonderry Air* (Langford), Soloist Bill Ross; *Scottish Rhapsody* (Fernie); Highlights of Combined Items: *Famous British Marches* (Langford); *Amazing Grace* (Trevvarthen); *Rose of Kevingrove* (Trevvarthen); *Ye Banks and Braes* (Fernie).

Smoky Mountain Brass Band, with guest conductor/trombone soloist Alan Fernie. April 10, 1995. Western Carolina State University. *Strike Up the Band* (Fernie); *Ye Banks and Braes* (Fernie); *Scottish Rhapsody* (Fernie); Trombone Solo—*Bolivar* (Cook/Ashmore); *American Variations* (Fernie); *Prelude to a Festival* (Fernie); *Music from the 16th Century* (Fernie); *Fanfare and Flourishes* (Curnow); Trombone Solo—*Every Time We Say Goodbye* (Porter/Fernie); *St.*

Gertrude (Fernie).

Triangle Brass Band (Michael Votta). Spring Concert Series, March 15 & 29, Durham and Raleigh, NC. *Festival Fanfare* (Himes); *Laude* (Curnow); Soprano Solo—*Concertino* (Sachse), Soloist Don Eagle; *Henry the Fifth* (Vaughan Williams/Douglas); Mts 1 & 3 fr. *Pageantry* (Howells); *America the Beautiful* (Himes); *Be Thou My Vision* (La Reau).

Triangle Brass Band with U.S. Army Brass Band (Timothy Holtan). April 4, 1995. Fuquay-Varina H.S., NC. **Triangle**—*King's Herald* fr. *Pageantry* (Howells); *Laude* (Curnow); *Rhapsody for E Flat Soprano Cornet* (Gregson), Soloist Larkin Horton; *Variations on Nicaea* (Himes); *Be Thou My Vision* (La Reau); **USABB**—*Malaguena* (Freeh); *Firestorm* (Bulla); *Waltz* fr. *Masquerade* (Khatchaturian/Richard); Euphonium Solo—*Party Piece* (Sparke), Soloist Laura Lineberger; Trombone Solo—*Someone To Light Up My Life* (Jobim/Grimes), Soloist Harry Watters; *Praise* (Heaton); **Combined Bands**—*Jubilee Overture* (Sparke); *Elsa's Procession* (Wagner/Himes).

North Carolina State University Brass Band (Frank Hammond), with guest soloists Raymond Mase (cornet) and Warren Deck (tuba). February 19, 1995. NCSU Stewart Theater. *Tournament for Brass* (Ball); Cornet Solo—*Thema and Variations* (Kehrhahn); *Serenade* (Bourgeois); Tuba Solo—*Celestial Morn* (Condon); *Be Thou My Vision* (La Reau); *King's Herald* fr. *Pageantry* (Howells); Cornet Solo—*Concertino* (Sachse); *Henry the Fifth* (Vaughan Williams); *Tuba Concerto* (Gregson).

International Brassfest, May 29–June 3. Indiana University.

Göteborg, Sweden, Brass Band (Bengt Eklund), May 30. *Festival Overture*

(Shostakovitch/Antrobus); *Trumpet Voluntary* (Bennett/Howarth), Soloist Leonard Candelaria; *Mountain Song* (Sparke); *Tenor Horn Concerto in E-Flat* (Bellini/Newsome), Soloist Philip Foster; *Circius* (Nilsen); *Royal Wedding Music at Drottningholm* (Roman/Froeden); *Soprano Cornet Concertino* (Sachse), Soloist Leonard Candelaria; *Pavane* (Faure/Langford); *Dances and Arias* (Gregson).

Brass Band of Battle Creek (Frank Renton), June 3. *Festival Overture* (Shostakovitch/Antrobus); *The Three Aces* (Clarke/Gray); *An Ellington Portrait* (Ellington/Freeh), with Marvin Stamm trumpet soloist; *A Sweet Shepherdess* (Richards); *Boogie Woogie Bugle Boy* (Raye/Freeh); *Euphonium Concerto* (Martin Ellerby), Soloist Steven Mead; *Czardas* (Monti/Snyder); *The New Jerusalem* (Wilby).

Brass Band of Columbus (Paul Droste), June 3. *Midway March* (Williams/Gallehue); *Jubilance* (Himes), Dan King Cornet Soloist; *The Essence of Time* (Graham); *The New Covenant* (Curnow); *Four Dances from West Side Story* (Bernstein/Polster); *Concerto per Filcorno basso* (Ponchielli/Howey), Euphonium Soloist Brian Bowman; *Festive Overture* (Shostakovitch/Kitson).

Atlanta Repertoire Brass Band (Richard Holz). Atlanta Temple Corps, Atlanta, GA. February 20, 1995. All Music by Wilfred Heaton: *Martyn*; *Victory for Me!*; *My Master's Will*; *Contest Music*; *Toccata*; *Just As I Am*, *Celestial Prospect*;

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Praise. March 20, 1995. *Jerusalem* (Parry); *Chorale and Toccata* (Bulla); *Knoxville 1800* (Curnow); *Symphonic Concert March* (Bonelli/Himes); *Fanfare and Flourishes* (Curnow); *River City Suite* (Curnow); *Suite for Brass* (Bulla); *Two Choruses from Messiah* (Handel/Ball).

Colorado-Western State College Brass Band (John Kincaid). March 18, 1995. Taylor Auditorium (With **Western State College All-Colorado Honors Band**, Richard L. Floyd). Brass Band program drawn from the following: *Star Spangled Banner* (arr. Sousa); *British Bandsman* (Broadbent); *Fanfare and Flourishes* (Curnow); *Firebell Polka* (Strauss); *Rhapsody for E Flat Soprano* (Eaves), Soloist Russ Muniz; *Sons of New Zealand* (Lithgow/Lake); *Thorton* (Moyle); *A Welsh Lullaby* (Graham).

Commonwealth Brass Band (J. Jerome Amend). March 26, 1995. University of Louisville Recital Hall. *Fanfare and Flourishes* (Curnow); *Army of the Nile* (Alford);

Come Sweet Death (Bach/Leidzen); *Cornet Solo—Jubilance* (Himes), Soloist Shawn Roark; *A Disney Fantasy* (Richards); *Frontier Overture* (Br. Broughton); *Variations on Terra Beata* (Curnow); *Civil War Fantasy* (Bilik/Himes).

Illinois Brass Band (Colin Holman). Fall Concert, November 5, 1994. *Fanfare and Flourishes* (Curnow); *Sea Dogs* (Johnstone); *Napoli* (Bellstedt/Brand), Cornet Soloist Guy Clark; *Introduction, Elegy, and Caprice* (Calvert); *Confection for Brass* (Richards); *Shepherd's Song* (Richards); *The Music of Gershwin* (Sharp); *Procession of the Sirdar* (Ippolitov-Ivanov/Sparke). Winter Concert, March 5, 1995. *Fanfare and Soliloquy* (Sharpe); *Orpheus in the Underworld* (Offenbach/Wright); *Send in the Clowns* (Sondheim/Bryce), Soprano Soloist James Sobacki; *Spectrum* (Vinter); *Essence of Time* (Graham); *Blow Away the Morning Dew* (Bulla); *Nicaea* (Himes); *Belford's Carnival March*

(Alexander/Smalley).

Lexington Brass Band (Ron Holz and Skip Gray), with **Saxton's Cornet Band** (Phillipa Burgess). March 26, 1995. The University of Kentucky. *The Great American Brass Band Tradition, 1845–1995*. **Saxton's**: *Der Freishuetz Quick Step* (Grafulla); *Il Bacio Waltz* (Coon); *Weeping Sad and Lonely Quick Step* (Anon); *Hymn from Der Freischuetz* (von Weber); *Concertino* (Sachse), Soprano Soloist David Goins; *Fireman's Polka* (Ripley); **Lexington**: *Washington Grays March* (Grafulla/Curnow); *Flugelhorn Solo—Polonaise* (Kueffner/Lewis), Soloist H.M. Lewis; *Baritone Solo—Peace* (Golland), Soloist Terry Magee; *Trombone Solo—The Guardian* (Graham), Soloist Dale Warren; *Pageantry* (Howells); *Fanfare* (Domek); *Concertpiece for Trumpet and Band* (Curnow), Soloist Vincent Dimartino; *Encore: Cornet Duet—Quicksilver* (Graham), Soloists Vincent DiMartino, Terry Everson.

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Five Bands in Five Nights: *Brass Band Infusion!*

By Ronald Holz

During my recent sabbatical trip to Great Britain I had the good fortune to hear four of the finest contesting brass bands rehearse in their home band rooms on four successive evenings: **Fairey, Britannia, Black Dyke, and BNFL**. The following week I caught **The International Staff Band** at their mid-week practice. What a remarkable series of rehearsals, what fine music! The bands and their conductors are a real study in contrasts; something to be learned in each situation. I hope my observations, informal in nature, can give our readers some insight into these excellent bands and their leaders.

I. The Williams Fairey Band (Major Peter Parkes). Monday, April 24, 1995. My Salford host, Peter Graham, drove me down from Manchester to Stockport and the industrial unit in which the separate band room or band building is located. Nearly everyone was in their seat, doing personal warm-up as we arrived. After a call to order Major Parkes launched right into the opening bars of the new European Championships test piece, *Red Earth*—no warm up, no prior comments. The band was rehearsed on *Red Earth* from 7:00 to 8:25. Parkes first spent a good deal of time drilling the opening section of the work, insisting on clarity, but gradually becoming more complimentary as the group got musically focused. Parkes was being especially “fussy” on rhythmic and pitch accuracy, as well as trying to get the band to shape the work in a more meaningful way. The contest is coming up later that week; there is a real “down to business” feel to the rehearsal. What an incredibly facile band,

great depth in all sections. The band listens respectfully, especially when Parkes works them on the final transition into the work’s coda, discussing with the band the role that it plays in the overall musical drama. Indeed, the final section is still the roughest part and will need more attention this week. The band then takes a precisely-timed ten minute break. The concluding twenty-five minutes, 8:35-9:00, are spent on Sparke’s *Cambridge Variations*. First, Parkes attempts to read it down, but must stop due to tuning problems that begin to crop up, as well as some lack of ensemble in the cornet section. This is corrected and he takes them back to the beginning of the work, with a complete reading. There are about seven guests taking in the rehearsal in the small, rather intensely loud room. No one seems to mind the volume—I am again struck at the huge dynamic range these bands exhibit. Two hours and two test pieces go by so quickly; a great band and a nearly legendary conductor! What a beginning to my visit—who cares about jet lag.

II. Britannia Building Society (Howard Snell). Tuesday, April 25, 1995. Roy Newsome, my other host at Salford University College, has been asked to cover **Britannia’s** rehearsal tonight for Howard Snell; he asks if I’m interested in going! After about an hour’s ride south we arrive at another low-ceilinged, small band room (same at **Fairey’s**—and it will be the same at all five bands!) in another industrial unit, not far, Roy tells me, from the old **Fodens’** band room. The band is preparing not for the European, but for a trip to Switzerland, the Swiss Open, May 12–14. Roy works them for one

full hour on the Berlioz’ overture *Judges of the Secret Court*; there is a ten minute break, followed by half an hour on Sparke’s *Year of the Dragon*, followed by a blow down of Wilby’s *Paganini Variations*, in anticipation of the All-England Masters at the end of May. Again, the rehearsal begins without warm-up, right into the overture. Newsome takes them through the slow introduction and then his masterful dissection begins. He is very business-like, but provides occasionally just the right imagery for the band—a procession of solemn, berobed judges. He uses solid, old techniques that work, but he also goes right to the heart of the problem I heard. The band kept overblowing, going over the top, so to speak. At one point he unflatteringly told them “it sounds like concrete.” In that small room he was certainly right! The band responds very well to their guest; they obviously respect him—many have probably been trained by him in **The National Youth Brass Band**. The band is young overall, with four remarkable female musicians, the soprano and ripieno cornets, flugelhorn, and principal percussionist. They seem at ease with each other and play incredibly well, with great energy. Another fabulous band with tremendous vitality! By the way, they won in Switzerland.

III. Black Dyke Mills (James Watson). Wednesday, April 26, 1995. This is my third visit to this brass band shrine, the small second floor cramped quarters with old wooden music stands and only room for three visitors (crushed in behind the back-row cornets) now that a complete set of percussion equipment is present. Back in 1991 we got about six people in! Is there an aura here? Abso-

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lutely! Banners, trophies, photos, memorabilia from the mid-nineteenth century to the present. Waiting for a player, Watson discusses in great detail note discrepancies that continue to show up in the score—an incredible number—of the European test piece, *Red Earth*. It must be maddening for all the conductors! Watson is taking it very seriously, although he jokes with Peter Graham, again my ride, about composer inaccuracies. This time there is a kind of warm up, the beautiful elegy from the middle of Ireland's *Comedy*

Overture. Watson then briefly has the group check pitch, off the principal solo cornetist. He launches into *Red Earth*, but one key player has still not arrived due to travel problems. The band is asked to take their break now instead of waiting till later. After a brief interval—and with full band—the rehearsal begins in earnest, the bulk of it going into *Red Earth*. Watson is very specific with his corrections, even to the point of demonstrating on his trumpet the precise nuance he wants in articulation or phrasing. He impresses me with re-

ally knowing this score and he has a great pedagogic gift—sound brass technique is taught in this band room as well as exacting detail. He even takes time to discuss very specific breathing techniques, and these with such a proficient (but again, young) band. The two-hour rehearsal ends with vigorous drill on Dyke's other European offering, *Variations on an Enigma* (Sparke). Watson has the last word, reminding the group to take care of all the non-musical concerns of such a trip, as well as the musical. Peter and I leave the cold, near-frost climate of southwest Yorkshire discussing which of the two European contenders from England will place higher. I give a slight nod to Dyke due to Watson's care with the score; Peter gives Fairey the edge due to their technical depth and the contest magic of Peter Parkes. It turns out Dyke just edges out Fairey that Saturday! I can't feel any satisfaction in my guess, for both bands are remarkable.

IV. **BNFL Band** (Richard Evans). Thursday, April 27, 1995. BNFL Principal Cornetist, Russell Gray picks me up after supper for the short ride to the British Nuclear Fuels corporate headquarters where the band rehearses. When we arrive we find out that the company has asked the band to make a move to a new band room, from ground floor to third floor! The band is preparing for a BBC broadcast, as well as both competing in the All-England Masters and being featured as the Gala Concert guest band; they don't need this inconvenience! Yet, everyone cooperates and within thirty minutes everything is in place except the 32" timp, which can't fit through the door. Maintenance promises to resolve the problem by next week.... This is the most relaxed band of the four I've observed. All the bands are young, mostly in their twenties, but each has a few 'veterans' in the thirties/forties. It is rare to see older bandsmen. Evans must get through a great deal of music in preparation for the broadcast, so this is a very different kind of rehearsal. He opens with a Rimmer march, *The Victor's Return*, with

short rehearsal on stylistic fine points. There are electrical conduit pillars still in the middle of the band which will have to be moved. Strange situation, yet the atmosphere is positive. After several shorter items—*Devil's Galop* (Dean/Snell) and *Broken Melody* (arr. by Baritone soloist Stephen Booth)—Evans takes them through more detailed drill on *Russian Fantasy* (Rachmaninov/Snell), a work well-chosen for the group. Evans' relaxed but focused rehearsal style has much to commend it. He's a director not afraid to admit when he makes a mistake, as well. Later that evening Russell takes me to the nearby pub where the band usually gathers; I see that the comradie seems genuine all the way round the band. Two more classical transcriptions close out the shortened rehearsal (90-minutes), an odd adaptation on Holst's *Jupiter* from *The Planets*, and the classic Frank Wright version of *The Force of Destiny* (Verdi). Again, what a band! They really seem to enjoy their music-making and they seem to be friends. An ideal combination.

V. International Staff Band (Stephen Cobb). Wednesday, May 3, 1995. Stephen Cobb, former principal cornet of the ISB, is the first non-officer (i.e. non-clergy) conductor of this famous band. He has only had the band a few months, but he already seems to be making a very distinctive mark with them. He has a real vision for the band that should uphold the highest standards of Christian banding and musicianship. From what I observed from the two and a half hour rehearsal, 6:00–8:30 P.M., and an extensive interview, I believe he will have a real impact in SA music. There was no break in the rehearsal, excepting a 10-minute devotional thought given by Baritonist Stephen Wolcott. What a workout! The band rehearses in their own bandroom, a low-ceilinged affair (what else?) on the fifth floor of International Headquarters, Queen Victoria Street, just a block up from the Thames river and within the shadow of St. Paul's Cathed-

ral.

The band was preparing for a weekend concert in Bristol, followed by the annual Bandmaster and Songster Leaders Councils at the Royal Albert Hall. True to its role of providing the best of new music, the ISB rehearsed all new manuscript items this night. Cobb opened with a sight-reading of a new Ken Downie item entitled *Fanfare, Hymn, and Thanksgiving*, a work that blends the traditional (hymn tune *Old Hundredth*) and the contemporary (Rock chorus *Thank You*). Forty-minutes were then spent on a euphonium solo by Norman Bearcroft, *Locomotion* (based on *This Train is Bound for Glory*), featuring the unflappable Derek Kane. (I have known Derek since his days as a camper at Star Lake Musicamp—what a natural brass musician!) The major piece of the evening, on which Cobb spent 45 minutes rehearsal, followed by a complete read-through the fourteen minute piece, was *Variations on Maccabeus* by Kevin Norbury, a former member of the band and currently an editor for the SA Music editorial department. The well-written variations are based on the familiar Handel tune, with associated text *Thine is the Glory*. Written especially for the band's Fall 1995 tour of Australia, New Zealand and Japan, this is a significant addition to SA festival repertoire. At the end of that hour workout, Cobb turns to solo cornetist David Daws, who proceeds to provide a wonderful reading of the solo *Glorious Fountain* (Bernard Smith), a near flawless performance after two hours of playing! The band provided a new version of the accompaniment as scored and arranged by Robert Redhead. Another new manuscript transcription was then tackled, Kevin Norbury's version of the *Finale* from Saint-Saens' *Organ Symphony*. After 18 minutes of rather exposed technical drill the band was gently admonished to do some home practice! The rehearsal ended with another exciting, new work, this time by the Australian salvationist Brenton Broadstock, a prelude on Eric Ball's hymn tune *Pilgrim Song*, which

Broadstock calls *Born to Battle*. I was particularly pleased with this work and the Norbury *Variations*—good proof that SA music is progressing very well. Under energetic, almost driven, Staff Bandmaster Cobb, the ISB should provide the standard beacon they are expected to provide.

Five magnificent bands in five nights! These few comments can only give the barest introduction to what I experienced. I felt renewed and heartened in my opinion of brass bands, their music, their leaders, and their musicians. This subculture is marked by extremely talented young musicians, much wonderful new music, and dedicated, gifted conductors. What an endorsement this little immersion or infusion was for me. If you get to Great Britain, try and get an invitation to the rehearsals of these great bands. You will never forget the experience.

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Brass Band Recordings

Reviewed by Ronald W. Holz

1. **Crowns. Pasadena Tabernacle Band** (William Gordon). Privately produced. TT 69:26. Program: *The Sounding Joy* (Gordon); *Go Tell It* (Kirkland); *When Jesus Wept* (Gordon); *Jesus Is Lord and King* (Borop/Gordon), with **Pasadena Tabernacle Songsters**; *Softly and Tenderly* (Kirkland); *Oh Happy Day* (Kirkland); *Suite-Crowns* (Gordon); Cornet Solo—*Pleasure in His Service* (Br. Broughton), Soloist John Doctor; *Get All Excited* (Kirkland); *As the Deer* (Nystrom/Gordon); *Joyful, Joyful* (Goss/Gordon)—with vocal soloist Barbara Allen and the **Pasadena Tabernacle Songsters** (William Flynn); Cornet Duet—*Quicksilver* (Graham), Soloists Martin Hunt and Lambert Bittinger; *The Battle of Jericho* (Gordon); Euphonium Solo—*Rondo alla turca* (Mozart/Gordon). Soloist Chris Mallett; *Bless Our Army* (Smith)

Pasadena Tabernacle serves as the heart of the large Salvation Army brass band you can see every year in the TV broadcast of The Tournament of Roses Parade. This pace-setting band has always stayed on the cutting edge of contemporary brass band sounds. Back a few years they were located in Hollywood—the famous **Hollywood Tabernacle Band**. *Crowns* features a wide array of Contemporary Christian music or traditional music arranged in a contemporary way, notably the arrangements of its gifted conductor, William Gordon. “Bill” Gordon’s brass arrangements and transcriptions seem to be popping up on all kinds of recordings lately, from **Black Dyke** to the ISB. Here we get his “home brew!” Camp Kirkland is the other arranger heard extensively on the disc. Kirkland is known for his many practical “churchestra” hymn arrangements, which are easily adapted to brass band, with added keyboards and rhythm section. The band plays in a brilliant, bright style, at times rather like a brass choir. Their aggressive style does lead to some intonational and balance problems. That is not to say they do not play

lyrically! Gordon’s imaginative treatment of the Billings’ chorale, *When Jesus Wept*, with narrator relating the crucifixion story, shows that more sensitive side of the band. Three fine solo features provide a nice contrast to the pop-flavor of much of the album. I was pleased to see a dynamic resurrection of Bruce Broughton’s *Pleasure in His Service* included. The other section of the Pasadena corps, their choir, or songsters, is included on two items, providing a gospel-youth choir sound. As an example of a local Salvation Army church reaching out with what they hope will be relevant worship and praise music, this disc will have very wide appeal. When I was recently in Toronto for NABBA ’95 I heard fine reports on the music and ministry of this band, following their April tour of Ontario. This disc solidly documents their sincere and dynamic ministry. It also provides a resource for other groups hoping to do likewise. Combined with what the **Norridge (Chicago, IL) Corps Band** has been generating lately, we seem to be entering a different phase of Army banding. While privately produced, the CD and cassettes are available from dealers such as SA trades and Bernel Music.

2. *Classic Marches of The Salvation Army, Volume 2. Egon Virtuosi Brass* (Bramwell Gregson). Egon CD-103. TT 62:13. Program: *Beaumont* (Dickens); *Neath the Flag* (Marshall); *Crusaders* (Goffin); *Dalarno* (Gregson); *Victorious* (Gullidge); *Heaven Came Down* (Herikstad); *The Scarlet Jersey* (Steadman-Allen); *Alderney* (Goffin); *Wisbech Citadel* (Gay); *Stapleford Citadel* (Dove); *The Joy-Bringer* (Downie); *Youth Undaunted* (Thornett); *Goldcrest* (Anderson); *Dovercourt Citadel* (Merritt); *Temple 85* (Bearcroft); *The Salvation Army* (Sousa/Steadman-Allen); *Flag of Freedom* (Coles)

In this second set of “classic” marches, **Egon Virtuosi** deliver another solid hit, this time directed by Bram Gregson, filling in for James Williams on the podium. In talking to producer John

Street I found that some of the marches were included not so much because they have already gained “classic” status—some are just not old enough for that yet—but because he liked them! Well, many people are already writing him for suggestions for *Volume III*, so he knows he’s on the right track. This all-star, pick-up group plays with great enthusiasm and swagger, just what you want for a march album. I was personally glad to see CD recordings of the following: *Alderney*, *Beaumont*, *Neath the Flag*, *Victorious*, *Scarlet Jersey*, *Wisbech*, *Dovercourt Citadel*, and *Flag of Freedom*, truly grand old pieces on which many cut their brass band teeth. There are two rarely heard marches that come off quite well—*Stapleford Citadel* and *Youth Undaunted*. Both deserved rescue from oblivion. Sousa’s *Salvation Army March* has been given a new, effective rescoring by Ray Steadman-Allen, heard for the first time on this recording. Goffin’s great concert march, *Crusaders*, receives a respectful and technically-secure treatment. The other, more recent marches by Downie, Herikstad, Bearcroft, and Anderson round out the meaty collection.

3. *From North to South. Williams Fairey Band** (Peter Parkes) and **Enfield Citadel Band+** (James Williams) in Concert at The Regent Hall, London. Egon CD 105. TT 73:15. Program: *Overture to The Bartered Bride** (Smetana/Broadbent); *The Southern Cross+* (Bowen); Trombone Solo—*Thought of Love** (Pryor/Wilkinson), Soloist Brett Baker; *Aspects of Praise+* (Himes); *Slaughter on 10th Avenue** (Rodgers/Smith); Cornet Solo—*Jubilance+* (Himes), Soloist David Daws; **Massed Bands: Variations on Majesty** (Downie); *Crimond* (arr. Graham); *Hora Staccato* (Dinicu/Richards); *Finale from Symphony #2* (Tchaikovsky/Gordon)

When what some folk consider the best contesting band links up with the best SA corps band the outcome is sure to be musically interesting from the banding point of view! This CD captures highlights of a live concert, recorded in the

famous Regent Hall Corps hall November 26, 1994. My first impression was that both bands tended to overplay, "over the top," on their first two pieces, the overture and march;—the adrenalin must have been running. Certainly they gave exciting readings! Both groups settled down in the later items (or is it just that this hall, in which I have played, seems to bring out the edgier aspects of a brass group?), leading to some magnificent massed band items. Each soloist comes over very well, with the cornetist getting the slight nod in that competition! Daws gives one of the most convincing readings of *Jubilance*, especially the ending, I have ever heard. Overall, I would also give the prize to *Fairey* for accuracy and technical control, though that takes nothing away from Enfield's own brand of 'spit and polish' brass. Perhaps the most moving piece on the album is Peter Graham's *Crimond*, wherein he weds this beautiful hymn tune to the music of Eric Ball, in particular the main theme and the climax from *Resurgam*. I have no doubt in saying that the recording delivers two marvelous bands, each with its distinctive flare and each having a very gifted conductor willing to take interpretive risks for the sake of their musical vision. There is a great deal of exceptional playing on this live, rather bright sounding disc, especially from the technical viewpoint. Good notes are provided on the music and the bands. A solid 73 minutes of good brass playing and good quality brass repertoire!

4. *I Hear the Music*. David Daws, Cornet Soloist, with **The Enfield Citadel Band** (James Williams). Egon CD 104. TT 65:45. Program: *Life's Pageant* (Camsey); *Down From His Glory* (arr. Soderstrom); *The Unknown Way* (Camsey); *Glorious Ventures* (Graham/Blyth); *The Lamb* (Kenyon/Mallett); *Precious Jesus* (Clarke/Redhead); *Songs in the Heart* (Leidzen); *Now Is the Hour* (Steadman-Allen); *I'm In His Hands* (Ditmer/Court); *They Need Christ* (Larsson/Bosanko); *I Can Think of*

Him (Webb/Condon); *Melody of the Heart* (Camsey); *I'll Not Turn Back* (Larsson/Bosanko), with Euphoniumist Derek Kane; *Jerusalem* (Parry/Jakeway); *This Is My Story* (Knapp/Lundkvist)

With this CD release David Daws steps front and center as one of the world's leading cornet players. In fact, for sheer beauty of sound and tonal control, he may not have an equal among the younger generation of cornetists in the British brass band scene. At the least he forms a youthful triumvirate with Roger Webster and Russell Gray, who have each released outstanding solo albums of their own in the past year. From an American's point of view his use and control of vibrato sounds the most acceptable of the three. The majority of the tunes recorded are of the "tone solo" variety, many of them being instrumental adaptations of Salvation Army vocal solos. Daws simply excels in this category. Yet he is magnificent on the more challenging items, like

Camsey's *Life's Pageant*, or a tour-de-force of SA cornet solos, Leidzen's *Songs of the Heart*. James Williams and the Enfield provide accurate and sensitive accompaniments, with the soloist's presence very nicely to the forefront of the recording. The liner notes by Robert Redhead add greatly to the enjoyment and understanding of the program. What a model for great cornet playing and for dedicated volunteer, amateur music! He holds down the principal chair in both **The International Staff Band** and **Enfield Citadel**. Let us hope that recordings like this, and the ones by his peers mentioned above, will aid in a revival of exceptional cornet playing throughout the banding world. "Classic cornet playing," as my father used to call it, is one of the most difficult things to secure in quantity these days. Until recently only masterful Philip McCann was seriously holding up that great tradition. What a joy to hear the new generation—the Derek Smiths and Roland Cobbs of today—showing they can manage it equally well.

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New Music for Brass Band

Reviewed by Ronald W. Holz

1. *Hinode* (Peter Graham). Gramercy Music, 1995.

NABBA members with the **Black Dyke** CD *Essence of Time* (Polyphonic QPRL 047D) will recall this delightful, imaginative work of slightly over six minutes in length. Commissioned by Dyke for a tour of Japan, the work musically interprets the title word, Japanese for "the rising sun." Impeccably and richly scored, *Hinode* will flatter most moderate to advanced level bands, though it is not devoid of technical and, especially, musical challenge. Basically one lovely, long, slowly-measured *crescendo* on a haunting tune of pentatonic origin, *Hinode* flows smoothly and gently as Graham explores various textures and contrapuntal designs. The majestic finale, depicting the fully-risen sun, is exhilarating. While every section gets

their moment in the sun, so to speak, I should mention that the percussion section plays a major supportive role, calling for tam-tam, small rattle, claves, glockenspiel, bass drum, cymbals, and timpani. I have been waiting for this piece ever since the CD first came out. As one of Peter's first releases in his new publishing firm, Gramercy Music (Available through Bernel Music), it is a sure-fire winner. What an ideal, mid-length concert piece! We need many more such well-written compositions.

2. *Rondeau* (J.J. Mouret/Peter Graham). Gramercy Music, 1995.

Peter Graham has supplied brassbands with a fine adaptation of the familiar trumpet tune that most people associate with the BBC-TV series *Masterpiece Theater*. He has chosen the band key of B Flat Major (A Flat concert) thus not making overly strenuous range demands on the upper cornets. The basic

scoring plan of the work contrasts a choir of bright instruments, such as the opening sextet of three cornets and three trombones, with the mellow saxhorn family, a very sound technique. Unobtrusive and effective tenor drum and timpani parts have been provided. The short march-fanfare transcription ends in a brilliant restatement of the "rondeau" portion of the piece, with Graham adding some wonderfully appropriate ornamental runs that help end this popular piece with good flourish. Most NABBA bands will devour this little gem with relish!

3. *Suite: Music from Kantara* (Kenneth Downie). Egon Publishers Ltd., 1994.

While Kenneth Downie has provided excellent large-scale works for Salvation Army bands, this is the first publication outside the Army by this talented writer; it also marks the launching of a new *Music for Brass Band* series

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by the well-known Egon Corporation, for whom Downie will serve as a major contributor. In three movements, *Music from Kantara* was designed initially for school bands, though the music has much wider appeal and use than its educational origin. I believe all our NABBA bands would enjoy Downie's skillful writing. This is pure music, no programmatic intent, as far as I can determine. The movements are marked *Spiritoso*, *Andantino con espressivo*, and *Presto*. I will recommend the work for consideration as a Youth Section test piece for NABBA, as its nearly 9 minute length is ideal for that setting, as are the technical demands. All sections are challenged, especially rhythmically, but the ranges are handled very carefully. The music is, by turns, vigorous, energetic, playful, contemplative, lyrical, and exuberant. *Kantara* was recorded by the **Egon Virtuosi Band** on its *Music for a Joyful Occasion* disc (Egon CD 102, given very favorable review in a back issue of *The Bridge*). This is another fine medium-length concert work for brass bands.

4. *Intrada: Ein' Feste Burg* (Ray Farr).
Wright&Round, 1995.

In a departure from normal brass band scoring and seating, Ray Farr recommends a performance layout that will enhance the requirements of the music in this festive setting of the familiar Reformation chorale. The cornet section is divided into three choirs, two on either side of the stage and the third standing behind the audience. The remaining members of the band are also reordered, with trombones standing in back of the band, behind the percussion section, while the mellow choir sits directly in front of the conductor. The work begins with antiphonal fanfares from the three cornet choirs, based on motives primarily derived from the chorale. A quartet of trombones (one part cued in first baritone) then provides the first phrase of the chorale. Farr gradually brings in the remaining instruments of the band, although the chorale is not finished before the music accelerates into an allegro section which

features a percussion section *solì*. The cornet choirs return with their antiphonal clarion, which heralds the finale, a majestic statement of the chorale tune combined with the cornet fanfare material. The arrangement effectively presents the various sections of the brass band in a new, exciting setting of a familiar hymn. The harmonic style certainly strays from the traditional 18th-century style we associate with the tune. I imagine this piece being used very effectively in any concert that takes place in a church or large, acoustically live hall that has enough performing room. Due to the logistics, provided you stick with the arranger's suggestions, it would be ideal to start or finish a concert or section of a concert with such a piece. Your cornets must be secure individuals to pull this one off, though the parts are not all that technically demanding. Three percussionists are also a must in order to get the best out of this rousing music. Most brass band musicians know Farr's pop-arrangements or transcriptions. Here is a more serious side to his music-making, although with all the flash and pizzazz one would expect!

5. *Symphonic Poem: Kikimora* (Anatol Liadow/Haydn Harris).
Wright&Round, 1995.

Anatol Liadow (1885-1914) showed great promise as one of Rimsky-Korsakov's star pupils in the glittering pre-World War I heyday of Russian musical nationalism. Most orchestral audiences recognize his short tone poem, *The Enchanted Lake*. *Kikimora*, based on a legend concerning a large, mischievous cat belonging to a sorcerer, is a lesser known gem of the same period. Haydn Harris' transcription has aptly caught the witty, clever character of the music, demanding some very sensitive playing from most sections. A slow, mysterious Adagio, based on a motive of a falling minor third (... "Meow"?) leads to the main 3/4 allegro section (conducted in 1), marked Presto, in which, among other technical demands, the cornets get a double-tonguing workout. We have startlingly

loud catcalls and shrieks; we face soft, subtle subtrifuge from this demon feline. What a fun piece to program! Bear in mind the Stravinsky of *Firebird*, and you have the general style employed here. There are surprises all the way through the scherzo-like allegro section, right up to the clever ending, a pianissimo "meow" from the xylophone and triangle. The thin scoring and technical demands encountered make me rank this as moderately difficult, best suited to our Honors/Championship level bands, though others might appreciate the challenge this music will surely supply.

Book Reviews

By Ronald Holz

1. Newsome, Roy. **Doctor Denis: The Life and Times of Dr. Denis Wright.** Baldock, England: Egon Publishers Ltd., 1995. 279 pp., multiple photos, illustrations, musical examples, excellent works lists, some endnotes, bibliography, and good index. Hardback. ISBN 0 905858.

What brass band hasn't played an arrangement, transcription, or composition by Denis Wright? This man's contribution to the brass band movement almost seems beyond reckoning, yet Roy Newsome as supplied a thorough, engaging study of the man and his music, beautifully printed and produced by Egon Publishers. The subtitle is very appropriate—you get not only a study of Wright's life and music, but also of the entire musical era, especially that of the band scene in which he worked. For those of us needing a crash course in twentieth-century brass band history, in particular the period of approximately 1920–1965, arguably the most formative period in terms of establishing a higher standard of music for bands, this book is an ideal text. Men like Denis Wright made that development possible. Newsome based the first portion his book on Wright's manuscript autobiography. To this, Newsome has added a wealth of detail and supportive material, followed by a fairly comprehensive analysis of Wright's original music, as well as discussions of his arranging/transcribing skills and his interest in the young brass bandsperson. Six appendices provide works lists by category—compositions, transcriptions, arrangements, works written under pseudonyms, music in collections, and music not written for bands or brass solo. Only certain chapters are provided with endnotes, the only aspect of the book I wish were stronger. Fortunately, there is also an excellent index to aid further research and study. The work reads quickly, carefully drawing the reader into the life of a remarkably prolific yet private individual. Denis Wright is obviously

more revered in Great Britain than in North America simply because his visits here were so rare and short-lived—and NABBA did not exist! His contribution to the establishment and success of **The National Youth Brass Band of Great Britain** alone would make him a patron saint of the brass band movement in the UK. Add this fine book to the brass band bibliography printed in the last issue of **The Bridge**. Do more than that—I recommend that you buy this lovely, handsome volume and learn about our brass band roots via the story of one of our greatest musicians. I certainly both learned from and thoroughly enjoyed this excellent book. Now available from Bernel Music.

2. Smith, Norman E. **March Music Melodies: Complete First Cornet Parts for Over 600 Favorite Concert Marches.** Lake Charles, LA: Program Note Press, 1993. 530 pp., indexes by composer and title. Spiral-bound Paperback. ISBN 0 9617346-2-0.

As the companion book to Smith's 1986 book, *March Music Notes* (program notes for each march and a biographical sketch of the composer, among other detailed information supplied), *March Music Melodies* is an ideal quick reference tool for conductors and band aficionados. Over 630 solo/first cornet parts have been reproduced here, including most of the great wind and brass band marches of all time. Many of these marches were never supplied full scores, just the solo cornet/conductor sheet such as are reproduced in this volume. Some of the older publications have not reproduced as sharply as one would have liked, but this is understandable; the more recent works are just fine. I am getting a great deal of satisfaction PLAYING through these parts, too; this is another solid use of the book for any treble-clef reading instrumentalist. The marches included run the gamut from small-sized folio sheets to full-size festival concert marches to march movements from larger works (ie, *March from A Moorside*

Suite). Many of the expected march masters and masterpieces, from Alford to Sousa, are here, as well as some rare gems that need to be rediscovered. Brass band fans will be pleased to know that there are great brass band marches included, such as by Malcolm Arnold, Eric Ball, Philip Catelinet (his Berlioz Hungarian March transcription), Bramwell Coles, Edward Gregson, Richard Holz, Erik Leidzen, T. J. Powell, William Rimmer, and Gilbert Vinter. The spiral binding makes for very easy handling. The book sells for \$29.95 plus \$2.00 mailing. Order from: Program Note Press, 909 Claude St., Lake Charles, LA 70605. Tel/FAX: 318-477-2169.

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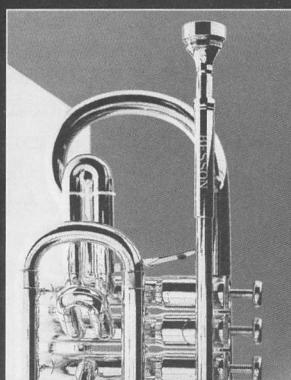
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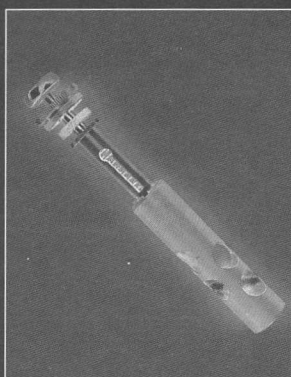
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