

The

BrassBand Bridge



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

September 1995 Issue 61

Test Pieces Set for Columbus and Video/GABBF Solo Contest Expanded

All NABBA member bands will have received by now their Contest Packets, containing the full guidelines, rules, and applications for all three NABBA contests this coming contest year, 1995-96. In the interest of our general membership, **The Bridge** offers a quick overview of the contest pieces, changes in the Solo Contest at the Championship, and the various deadlines involved.

I. NABBA Championship XIV, Columbus, OH; April 12-13, 1996

All materials and checks must be received by February 1, 1996 (To Bert Wiley). Scores must be received by March 1, 1996 (To Ron Holz).

Championship Section: *Trittico* (James Curnow); Rosehill Music

First written for the 1988 Swiss Brass Band Championships, *Trittico* has a strongly American flavor, based as it is on an old shape-note folk hymn, *Consolation*. The theme and three free variations that follow will test not only technical skill, but also a band's and a conductor's understanding of how to balance the various climactic points and softer, reflective sections. The finale includes a *sensa misura* (without measured time) section, NABBA's first venture into indeterminacy. The handling of that section alone could make or break it in Columbus! Bands should relish *Trittico* and the audiences will not grow weary. Recommended study

recording: *Trittico for Brass Band: Highlights of the 1989 European Brass Band Championships*. DHM 3003.3. Played by Eikanger (Howard Snell).

Honors Section: *Diversions on a Bass Theme* (George Lloyd); R. Smith

If *Tournament for Brass* stretched the solo players in most sections last year, *Diversions* is designed to test the full ensemble in several treacherous passages. Exposed solo passages are, by comparison, nearly non-existent. Several passages in unison-octaves, like that at 353 will really need the ultimate in woodshedding. Much of the piece, however, contains passages that Honors Bands will read right down or find fall easily on the horn, despite its formidable aspect. This may be Lloyd's finest work for brass band; it certainly has all the right balance of formal coherence and emotional content to allow it to work well in both concert and contest setting. Lloyd also firmly sets his piece in the great test-piece tradition, even to making glancing reference to previous works and styles by men like Bantock, Vinter, and Ball. Recommended recording: *George Lloyd-English Heritage*. Albany Troy 051-2. Played by Black Dyke (David King)

Challenge and Open Sections: *Chorale and Toccata* (Stephen Bulla); DeHaske

A Palestrina tune (*Victory*) is wedded to an original toccata theme in the

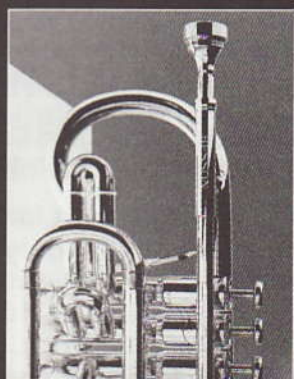
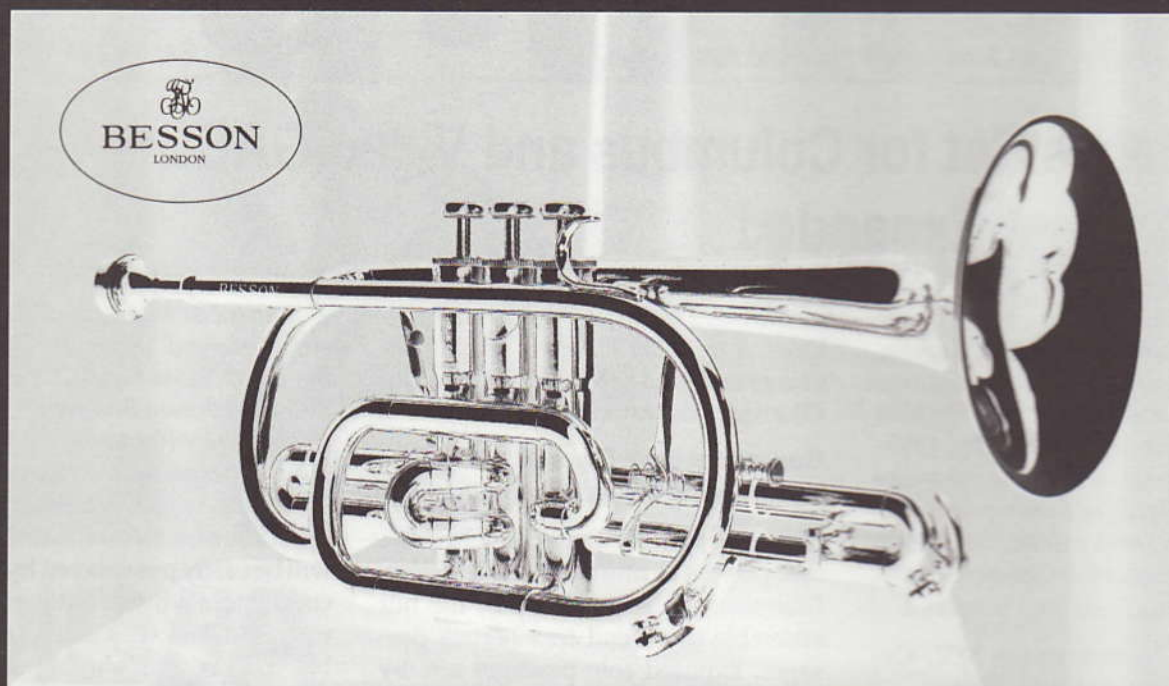
Lydian mode throughout this effective, well-designed piece first written for the Dutch Brass Band Championships. Bulla has done a fine job of challenging all sections without calling for extraordinary range or outrageous feats of technique. In fact, watch for the fight to be all about musical nuance. This piece will be easily overplayed by bands and conductors who do not use the proper restraint! The way Bulla interweaves his toccata and chorale shows how much he is maturing as a gifted composer. Recommended recording: *Partita: Masterworks for Brass Band, Volume Two*. Polyphonic QPRL 062D. Played by BNFL (Richard Evans).

Youth Section: *Music from Kantara* (Kenneth Downie) Egon Publishers

This may be the most ideally suited youth work we have had in years. Commissioned in Great Britain for a high school level brass band, it delivers everything one could want, within the range and technical restraints demanded. Great rhythmic vitality mark the outer movements and a beautiful, sad, lyrical tune sounds forth in the middle section. There are just the right kinds of short solos, too. I think all our bands would enjoy this piece, not just youth bands. Recommended recording: *Music for a Joyful Occasion*. Egon CD 102. Played by Egon Virtuosi (James Williams)

continued on page 5

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NABBA Membership Dues

Individual	\$ 20
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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

Special thanks to George Foster and Bert Wiley for making the list of up-to-date **NABBA Member Bands** available in this issue. NABBA has made every effort to contact bands whose membership has lapsed; we apologize for any oversight — and we have extended grace to one or two bands who said the check "was in the mail." In the future a new postcard system will notify members and NABBA Bands of their status, allowing them to renew within a proper time frame.

Member Bands are reminded that they have the opportunity to advertise — free — in the Bridge, on a rotating basis, by simply contacting Tom Palmatier, the advertising manager. In addition, we would like to hear from all bands on a regular basis; please share what is going on!

A new communications effort is under way that should help us all keep in closer contact. Between issues of the **Bridge**, the NABBA President will be sending a newsletter to all member bands and board members, alerting them to more timely issues. This means that NABBA bands should be getting twice as much direct information from

NABBA.

This will also mean that NABBA bands will be able to get out their own information on regional festivals, concerts, guest soloists that can be shared, and many other issues. Again, make NABBA work for you!

NABBA still continues to grow in number of bands, in membership, and in the musical standards that our bands maintain. Please write into the **Bridge** about issues you would like addressed, articles you would like written.

An upcoming feature — hopefully our next issue — will be on the music of Philip Wilby, thanks to some marvelous scores received from Bram Gay, Brass Band editor for Novello Music Publishers. Wilby has been writing music of great integrity and challenge these past few years.

Remember, even if you just send us your programs, without a report, we will see that you are listed and represented in the next issue, and we will send your materials on to the NABBA archives. Looking forward to hearing about your great efforts.

Ronald W. Holz, Editor

NABBA'S Best Advertisers...You!

By Tom Palmatier, Advertising Chairman

The **Bridge** has a new rate structure for ads, making it one of the best bargains in the music industry. But, we need your help to enlist advertisers. Share your copy of **The Bridge** with your local music retailer and point out our new discounted ad rates. Sample rates include: Full Page-\$95; Half Page-\$50; Quarter Page-\$30; Eighth Page-\$20; Sixteenth Page-only \$15! Special discounts are available for advertisers buying ads for four issues and premium spaces (inside covers, rear cover) are available at reasonable rates.

In order to bring you a better publication without raising membership dues, we need to increase ad revenue from **The Bridge**. Please help spread the word about **The Bridge**, best bargain in advertising!

For information on ad space contact: CPT Tom Palmatier, c/o The U.S. Continental Band, Fort Monroe, VA 23651. Home Phone: (804) 623-4943, Office Phone: (804) 727-2860, FAX: (804) 727-4052.



Columbus, Ohio
April 12-13, 1996

Host: Brass Band of Columbus

Gala Concert Guest:
Southern Territorial Brass Band
of the Salvation Army
(Richard Holz)

At NABBA's August Board of Directors meeting, Columbus, OH, Ronald Holz was elected President and Thomas Palmatier, Vice President, for the next two-year cycle. Bert Wiley and Sara North maintain their positions, Secretary/Membership and Treasurer, respectively. There was an excellent turnout for the meeting, which witnessed some real serious discussion and debate on a wide range of issues. The ultimate decisions were the result of true, honest deliberation, taken in order to improve our organization.

Kudos to Tom Myers for both his two-year Presidency and for his past service to NABBA — as an editor who greatly expanded and upgraded the *Bridge*, and as a very active member of the Board in so many areas. He is not in retirement, however, and we hope to see further involvement from him in the future. Bearing in mind the kind of time-consuming, responsible job Tom has with TRW Corporation, I marvel at what he has done for us. Congratulations, Tom!

Which reminds me of a most important aspect of NABBA. We are a VOLUNTEER organization. No one gets paid to run any part of the NABBA program. We may pay professional adjudicators, but that is it! When we bear that in mind, it is remarkable what has been and continues to be achieved. We all have full-time jobs, other commitments. Am I merely cheerleading? Hardly! The easy position or attitude about organizations like NABBA when things are not exactly as you would like them is in "the seat of the scornful." Criticism and debate are essential, however, to the health of any organization. Realizing what makes it tick — a true spirit of amateurism, in the best sense of that word, allows us to understand who we are and how we are to work together. Communicating with one another, hashing it out in solid, respectful debate — these are productive measures. The Columbus board meeting was, in large measure, a fine symbol of that kind of effort.

The number of regional festivals that have begun to sprout up — the very encouraging reports from Eastern Iowa's Grand Celebration and the Northeastern Brass Band Festival in this issue are a cases in point — lead us to believe that this is an area in which we can really cooperate. Not all NABBA bands are competing bands! Yet, they want to be part of the organization. Regional festivals, such as those already held in Lexington and Eastern Iowa, show that we can really have success in this area. Please write to me for further information and/or ideas on future regionals.

One discouraging note was the unsuccessful summer workshop program. In the past this has been of great benefit in launching new bands and in gaining memberships in NABBA. I challenge all NABBA members to help generate new activity this coming summer. Call Paul Droste NOW and express your interest. How about launching a Youth Band, like Illinois Brass and The Salvation Army in Crystal Lake did this Spring?

As I mentioned in the Editor's Notes, we will have a newsletter going out to all NABBA member bands (not members) between issue of the *Bridge*. This will help our lines of communication to be smoother and more current. In addition, a committee headed up by Don Stine, Eastern Iowa, is drafting a new NABBA brochure, designed for use in recruiting both support and memberships for the organization as a whole and for local bands themselves.

Remember — encourage one another — and keep in touch!

Ronald Holz, President



Test Pieces continued from page 1

Soloist Competition (To Be Held Friday, April 12, starting by 12 Noon)

NABBA will expand this competition, which drew 15 participants in Toronto, into three categories: 1) Adult Slow Melody; 2) Adult Technical Work; 3) Youth [up to age 19] — any solo. Instruments must be within brass band instrumentation. Contestants must be a current NABBA member and will pay a non-refundable \$10.00 entry fee. There is a ten-minute time limit for each contestant, with six minutes being the maximum time any soloist will be allowed to play. The solo may be presented with or without piano accompaniment. Literature should be chosen that is characteristic of the solo instrument. Soloists must include a copy of their music along with their entry fee and application. There will be a \$50.00 prize for the first place winner in each category. The judge(s) may award multiple honorable mention. The competition will begin no later than 12:00 Noon on Friday. A cap on the number of entries may be set if time restraints are pressed. The host coordinator will make that determination. Deadline for application and music: February 1, 1996.

II. NABBA Tape Competition: Great American Brass Band Festival, June 15-16, 1996

NABBA member bands submit two copies of a 30-40 minute cassette recording drawn from performances within the last 18 months. The Test Piece is Edward Gregson's *Processional* (See review in New Music for Brass Bands this issue) and this piece must be the first item on the tape. The tapes must be received by December 2, 1995. The winning band will receive \$2500.00 towards their total expenses in attended the festival. At the festival they will present three 50-minute concerts. It is understood that the band chosen to represent NABBA will have 100% NABBA membership, in addition to

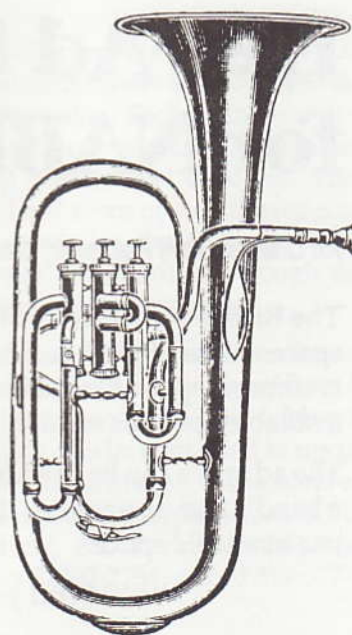
their band's membership, at the time of the festival.

III. Video Competition 1996

The Video competition will use Gregson's *Processional* as the test piece. This work must appear on the video, but it does not have to be the first item. The 25-30 minute tape, in triplicate, must be received by March 1, 1996. Bands must be NABBA member bands when they apply and there is a \$50.00 registration fee.

Processional has not been recorded yet on a commercial disc.

For NABBA membership questions and application process related to any of the contests, please contact Bert W. For technical questions concerning contest rules, contact Ron Holz.



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See new rate structure
listed on page 19 of this issue.

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Free Ad Space Available for NABBA Member Bands!

An Offer By Tom Palmatier, Advertising Chairman

The Bridge is pleased to offer an exciting new benefit for NABBA member bands. Free Quarter page ad space will be offered on a first come, first served basis to member bands. The ads will be used only if there is unused space available in **The Bridge**, and the Editor reserves the right to revise the ad to fit the available space as needed.

The ad space can be used to sell your band's new recordings or just to tell people you're out there! Once a band's free ad appears, that band will go "to the end of the line," giving all member bands a chance to use available space.

Send your "camera ready" ads, no larger than 3 1/2" by 4 1/2" to:

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Gazebo at Grand Celebration of Brass Bands, 1995; Eastern Iowa performing.

Eastern Iowa Launches Festival

By David DeHoff

The first annual *Grand Celebration of Brass Bands* was held at Ushers Ferry Historic Village in Cedar Rapids, Iowa, June 24, 1995. The festival was designed to bring together NABBA member bands in a non-competitive atmosphere.

Five bands using the standard British-style instrumentation presented concerts throughout the day. Four of the bands presented two concerts each, while a fifth, a new youth band from eastern Iowa, presented their premiere concert. Bands were scheduled approximately 45 minutes apart throughout the day. There was a band playing almost every minute, with just a few minutes scheduled between bands to reset the stage. Each band presented a different program each time they played. Out of the nine, 45-minute concerts there were only two or three pieces repeated.

Participating bands were: Eastern Iowa Brass Band (John W. deSalme); Illinois Brass Band (Colin Holman) of Libertyville, Illinois; Winona Brass Band (Janet Heukshoven) of Winona, Minnesota; the All-Star Brass and Percussion (Eric Aho) from Columbus, Ohio; and the new band, the Eastern Iowa Youth Band (William Carson) of Cedar Rapids, Iowa.

The *Grand Celebration of Brass Bands* took place at a re-creation of a turn-of-the-century town called Ushers Ferry Historic Village. Nestled in a scenic river valley, the village was a perfect setting for this type of fun-filled musical event. Ushers Ferry contains more than 30 buildings set around a town square park that includes a gazebo large enough for a 30-piece brass band. In addition to the band concerts there were events for the entire family going on at other places in the village throughout the day.

Funding for the event was provided by local contributors and Boosey & Hawkes Corporation. Each of the out-of-town bands were provided some money to help offset travel expenses. Through the hard work of a dedicated committee, costs for the festival were completely underwritten through the donations of these sponsors.

Plans are being made for the second annual *Grand Celebration of Brass Bands* for Saturday, June 22, 1996. More information will be contained in upcoming issues of the Bridge. If your band would like to participate, please contact: David DeHoff, 890 Parkview Dr., Marion, Iowa 52302-2754; or call 319-377-8681.

West Point Hosts Second NE Brass Band Contest

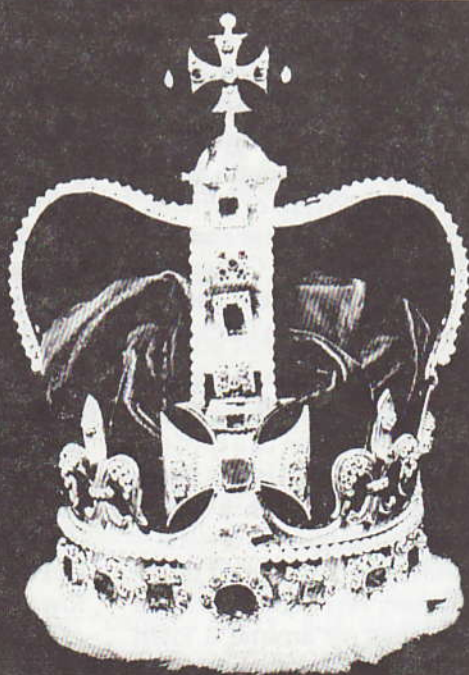
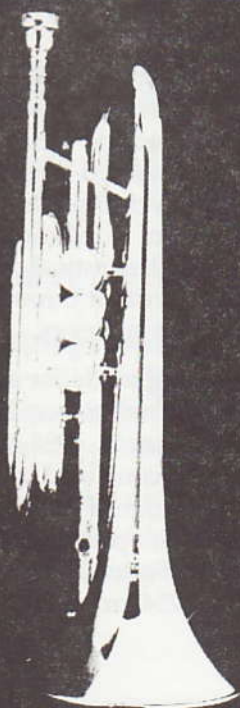
A Report from Michael Orfitelli,
Contest Controller

The *Northeastern Brass Band Championships* were held for the second consecutive year at the West Point US Military Academy. Three bands — **Imperial Brass** (Patrick Burn), **New England Brass Band** (William Rollins), and **Atlantic Brass** (Salvatore Scarpa) — competed in a NABBA-style contest in which each band presented the test piece, *Rhapsody in Brass* (Goffin), but also additional repertoire within the usual 30-minute time frame. The contest was organized by Michael Orfitelli, bandmaster of the **Manchester, CT, Citadel Band** of The Salvation Army. The adjudicators were Colonel David

Dietrick, Commander/Conductor **US Military Academy Bands**; Glen Daum, New York area composer/arranger; and Robert E. Richardson, composer and former SA bandmaster. For the second consecutive year **Imperial** was placed first, followed by **Atlantic** and **New England**, respectively. The Best Solo Performance of the day went to cornetist Jim Sakovsky of **Imperial**. The contesting was followed by a Gala Festival, which included individual and massed performances by all the bands, plus special guest appearances by the **West Point Tuba Quartet** and Euphonium soloist, Staff Sergeant Barry Morrison. Bandmaster Orfitelli reports that the **West Point** performances were superb. A highlight of the day was the

Massed Bands, ambitiously performing Gregson's *Laudate Dominum* under the baton of David Dietrick. Plans are being projected for the third contest, June 8, 1996. If you are interested, please contact Mike Orfitelli, 2 Village St., Manchester, CT 06040. Editor's Note: Though only one band in this contest was a NABBA member — **Atlantic** — **Imperial** has just joined NABBA and it is our hope that by next year all these bands will be up-to-date members of NABBA. Congratulations on a fine effort!

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The recording will be available on general sale later this year; however 'KINGS OF BRASS' are delighted to announce that a special limited edition C.D. will be made available. This collector's item, with numbered certificate, will be provided in a presentation box complete with a brochure containing photographs, pen pictures and autographs of the distinguished players who truly are 'KINGS OF BRASS', so designed to form a cherished part of any music-lovers collection. The special edition will be dealt with, initially by mail order on a first-come, first-served basis, therefore an early order is advisable.

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Casual conversation at the GABBF, Danville; Ron Waiksnoris gestures his point to (right to left) Vince DiMartino, Terry Everson, Ron Holz, and Dick Domek.

GABBF Marked by Record Crowds

Battle Creek-NYSB-Weston Silver Shine in Danville

A much cooler June weekend provided the right climate in which the largest crowds yet attended the 1996 *Great American Brass Band Festival* in Danville, Kentucky. At peak, the numbers were estimated to range up to 35,000! Three British-style brass bands played a major role in the success of the venture: **Weston Silver** (Ron Clayson) — our NABBA Tape Winner; **New York Staff Band** (Ronald Waiksnoris) — representative SA Band; and **Brass Band of Battle Creek** (Jeff Tysik).

Weston Silver gave three 50-minute programs, using as a symbolic piece Goff Richards' clever *Doyen*, musical story of a band bus trip, to relay their own 15-hours of travel by bus that weekend! Standard fare like *Mephistopheles* (Douglas), *American Civil War Fantasy* (Bilik/Himes), *Thunder and Lightning Polka* (Strauss/Wright), *76 Trombones* (Willson/Duthoit) was accepted quite eagerly. The **NYSB** featured more new music, including Peter Graham's *Wonderful Town* and a stunning new tran-

scription of *Marche Slav* (Tchaikovsky). In Cincinnati the Monday following, the **NYSB** present the Tchaikovsky under the baton of Cincinnati Pops conductor Eric Kunzel. He was amazed and delighted with the band's performance! During the festival both Ron Holz and Jim Curnow guest conducted the **NYSB** and announced programs for the group, and Holz got to lead and announce for **Weston**, as well. In the midst of so many different kinds of brass groups and brass programs, the British-style groups continued to give among the most challenging and varied programs of the weekend. The **NYSB** displayed great flexibility, particularly during the large ecumenical service on Sunday morning, for which they served as the musical leaders.

Battle Creek was a knock-out on Saturday night (just one program). Their jazz-style items, especially, were dazzling. What depth of talent — what style! I do not think I have heard a brass band play jazz styles any better at any

time. Their cornet-trumpet section, spurred on by host Vince DiMartino, was incredible. You could say that of all the sections, right down to the set player who just sparkled on the group's signature tune, — *Sing-Sing Sing*. They are professionals, but they play with *élan* of a highly motivated group of amateurs! They play like they enjoy it!

Ron Clayson, conductor of **Weston**, expressed in a letter to me the essence of this event: "This was a GREAT happening and every member of our band thought this event outstanding, and were happy to be included. Personally, I have been privileged to participate in many outstanding brass band events in 16-17 different countries. For me, the Danville event ranks as one of the most enjoyable, with every band adding something unique to the experience. The whole atmosphere was one of 'have fun, relax, sit back, and enjoy the music'; and we certainly did!"

Ronald Holz

1995 Yamaha Brass Band Workshop Report

By Paul Droste

In the summer of 1986, J. Perry Watson, who was the founder and first president of NABBA, started a series of Summer Brass Band Workshops. Now in its tenth season, all of these workshops have been sponsored by The Yamaha Corporation of America. Paul Droste has been the workshop clinician for the past six years.

Yamaha manufactures a complete set of brass instruments ranging from the Eb soprano cornet to the Bbb tuba, plus percussion. All of these instruments are shipped, free of charge, to each workshop site. The clinician brings

music folders of brass band music and the workshop participants form a reading band. The participants also listen to CDs, view video-tapes, and gain information on how to organize and administer a British-style brass band. Several of NABBA bands have been started as a result of these workshops.

For ten years, Yamaha has made a major financial commitment to adult brass bands. These workshops are coordinated by Gary Marsh, Marketing Manager — Winds.

Although five workshops were authorized for this summer, only one was actually held. On June 9 and 10 a work-

shop was held in Rogers, Arkansas. The host was Tom Raber, who had been a member of two other brass bands before moving to Arkansas. Twenty adults attended the workshop and there are plans to start a brass band soon in Arkansas.

Although there was contact with some other locations, it was not possible to schedule any other events. It is in the best interest of NABBA to find brass band supporters who are willing to host a workshop. The calendar is now open for the scheduling of workshops during the summer of 1996. Please contact Paul Droste — 614-888-0310 — for a packet of information.

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Illinois Represents NABBA at Battle Creek GABBF-North

*By George Foster, Founder,
The Illinois Brass Band*

The day began on and with an ominous note — an early morning rain that threatened to disrupt the first ever *Great American Brass Band Festival-North*, which was held on June 10 in Battle Creek, Michigan. Even though the weather was overcast until late in the afternoon, it turned out to be a pleasant sunny day by 4 PM when the festival began. The crowd of approximately 2000 was treated to about 8 hours of great brass music. The schedule for the day was:

4:00 Illinois Brass Band
5:00 Band California Gold Rush
6:00 Rhythm and Brass
7:00 New Colonial Brass Band
8:00 Jack Daniel's Silver Cornet Band
9:00 Brass Band of Battle Creek
10:00 Olympia Brass Band

The Illinois Brass Band represented NABBA at this event and played: *Fanfare and Flourishes* (Curnow); *Orpheus in the Underworld* (Offenbach); Euphonium Solo—Jenny Wren (Davis), soloist Ronald Grundberg; *A Stephen Foster Fantasy* (Langford); *The Shepherd's Song* (Richards); *Blow Away the Morning Dew* (Bulla); *Barnard Castle March* (Richards).

The Illinois Brass Band presented a program which featured the conventional brass band sound and repertoire, in contrast to the other brass groups that played. *Jenny Wren* is now out of print but was graciously loaned to us by the BNFL Band.

The greatest diversity of critical opinion was created by *Rhythm and Brass*. The former *Dallas Brass Quintet* played some wonderful jazz pieces along with more standard brass quintet arrangements. Some liked this program very much, some did not care as much for it.

All the bands played very well. It was a special treat to hear the host group, *Brass Band of Battle Creek*, which played an upbeat type of program resulting in a sound of their own, one not in the mold of British brass bands. It was difficult to tell, but I believe they may have used some trumpets on occasion within the cornet section. It was an exciting concert and very well played. The tuba-Euphonium feature of *Czardas* (Monti) was a real crowd pleaser.

The crowd was enthusiastic and, based on the attendance and this response, it would seem likely that the Festival

should become an annual event.

There were but a few negatives. Organization prior to the Festival needs to be tightened. Also, between the hours of 8 and 10 PM Battle Creek must be the main railroad hub of North America, with many trains going through, near the festival site, during this period. Another more serious problem was the sound system. Microphone placement did not seem to enhance the larger groups, but tended to flatter the smaller, chamber ensembles. The approach used to amplify the larger units should be seriously evaluated before the next Festival.

The Illinois Brass Band really enjoyed representing NABBA at this event and hopes that we will be able to participate again at some future date.

*Illinois Brass (Colin Holman) kick off the
GABBF-North, in Battle Creek*



Future Concerts

Dominion Brass Band

November 19, 1995 Kempsville High School, 3 PM
 December 1, 1995 Freemason Street Baptist Church,
 Norfolk, 7:30 PM
 December 3, 1995 First Friends Church, Hampton,
 6:00 PM

Festival City Brass

December 2, 1995 Salvation Army Community
 Center, Oak Creek
 March 2, 1995 Glen Hills Middle School,
 Glendale
 June 1, 1996 Salvation Army Community
 Center, Oak Creek

Lexington Brass Band

November 19, 1995 University of Kentucky Singletary
 Center for the Arts, Pastime With
 Good Company: British Brass from
 Henry VIII to the Present

February 25, 1995

March 24, 1995

University of Kentucky Singletary
 Center for the Arts, Bold As Brass
 University of Kentucky Singletary
 Center for the Arts, Season Finale:
 Philip Smith — guest soloist

Triangle Brass Band

November 5, 1995 University UM Church, Chapel
 Hill, NC; 3:00 P.M.

SASF Brass Band of Asbury College

November 4, 1995 The Salvation Army, Asheville,
 NC; 7:00 P.M.
 November 5, 1995 Arden Presbyterian Church,
 Arden, NC; 3:00 P.M.
 December 3, 1995 The Salvation Army, Lexington,
 KY; 4:00 P.M.

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Listing of NABBA Member Bands

The NABBA Board of Directors has authorized the publication of the following list of NABBA member bands. This alphabetical lists shows all brass bands that are currently up-to-date with their yearly dues, as of 9/22/95. In certain cases we extended a brief grace period to bands that were not aware of their status. The variety we have within NABBA is amazing! We know that there are other brass bands not listed — we hope the fact that they are not listed will help spur them on to becoming regular NABBA members (\$50.00/band) and that they will begin to reap the benefits of membership.

Advocate Brass Band, Norton Center/Arts, Centre College, 600 W. Walnut, Danville, KY 40422

All Star Brass and Percussion, 2575 Eastcleft Dr., Columbus, OH 43221

Atlantic Brass Band, 11 Catawba Ave., Newfield, NJ 08332

Brass Band of Battle Creek, 766 N. Kalamazoo, MI 49068

Brass Band of Columbus, 1310 Maize Rd Court, Columbus, OH 43229

Buffalo Silver Band, 347 Brentwood Rd., Buffalo NY 14226

Canadian Staff Band, 2 Overlea Blvd, Toronto, Ontario M4H 1P4

Chester Brass Band, P.O. Box 734 Chester, Nova Scotia B0J 1J0

Chicago Staff Band, 10 W. Algonquin Rd., Des Plaines, IL 60016

Cincinnati Brass Band, 6891 Simpson Ave., Cincinnati, OH 45239

Commonwealth Brass Band, P.O. Box 3181, Louisville, KY 40201

CSUF British Brass Band, Dept. of Music, CSU, Fresno, CA 92740

Dominion Brass Band, Building 9, Fort Monroe, VA 23651

Eastern Iowa Brass Band, P.O. Box 522, Solon, IA 52333

Farragut Brass Band, P.O. Box 10633, Bainbridge Island, WA 98110

Festival City Brass Band, 6147 N. Santa Monica Blvd., Milwaukee, WI 53217

Hannaford Street Silver Band, 42 Frater Ave., Toronto, Ontario M4C 2H6

Heidelberg Brass Band, 475 South Sandusky St., Tiffin, OH 44883

Illinois Brass Band, 619 Downing Rd., Libertyville, IL 60048

Imperial Brass, 40 Normandie Pl., Cranford, NJ 07016

Junior Varsity All Star Brass Band, 2575 Eastcleft Dr., Columbus 43221

Lexington Brass Band, 520 N. Lexington Ave., Wilmore, KY 40390

National Capital Band, 1832 Hyman Lane, Crofton, MD 21114

NCSU British Brass Band, Box 7311 Price Music Center, NCSU, Raleigh, NC 27695

New York Staff Band, P.O. Box C-635, 440 West Nyack Rd., West Nyack, NY 10994

Ohio Collegiate Brass Band, 1310 Maize Rd Court, Columbus, OH 43229

Ohio Valley British Brass Band, 6503 Walnut Ridge Rd., Dayton, OH 45414

Salt River Brass, 2517 N. 7th St., Phoenix, AZ 85006

SASF Brass Band of Asbury College, 402 W. College Street, Wilmore, KY 40390

Scioto Valley Brass and Percussion Company, 270 Illinois Ave, Westerville, OH 43081

Screamers' & Lyric Brass, 156 N. Highland Ave., Akron, OH 44303

Sheldon Theatre Brass Band, 948 Burton St., Redwing, MN 55066

Silverthorn Legion Silver Band, 829 Naroch Blvd., Pickering, Ontario, L1W 1T1

Smoky Mountain Brass Band, P.O. Box 2438, Cullowhee, NC 28723

Southern Territorial Band, Music Department, 1424 Northeast Expressway, Atlanta, 30329

Southwestern Michigan Brass Band, 58900 Cherry Grove Rd., Dowagiac, MI 49047

Spires Brass Band, 6812 Falkstone Dr., Frederick, MD 21702

Spokane British Brass Band, 8524 N. Wall St., Spokane, WA 99208

Triangle Brass Band, P.O. Box 14344, RTP, NC 27709

US Army Brass Band, Brucker Hall, Bldg 400, Fort Myer, VA 22211

Utah Ambassadors Brass Band, P.O. Box 1235, Provo, UT 84603

Varsity All Stars Brass Band, 2575 Eastcleft Dr., Columbus, OH 43221

Watsonville Brass Band, 505-9 West Street, Salinas, CA 93901

Wenatchee Brass Band, P.O. Box 903, Wenatchee, WA 98807

Weston Silver Band, P.O. Box 79621, Weston, Ontario, M9N 3W9

Whitby Brass Band, 1740 Wollaston Court, Pickering, Ontario, L1V 2X1

Woods Manufacturing Brass Band, #3-121 Hawthorne Ave., Ottawa, Ontario K1S 0B2



A Calendar of NABBA Events or of NABBA Interest

December 2, 1995	GABBF Tape Contest Entries Due
February 1, 1996	NABBA 1996 Championship Applications Due
March 1, 1996	NABBA Video Tape Contest Entries Due; NABBA 1996 Championship — Scores Are Due
April 12-13, 1996	NABBA XIV—Columbus, OH
June 8, 1996	Northeastern Brass Band Festival, West Point, NY
June 15-16, 1996	Great American Brass Band Festival, Danville, KY
June 22, 1996	Grand Celebration of Brass Bands, Cedar Rapids, IA

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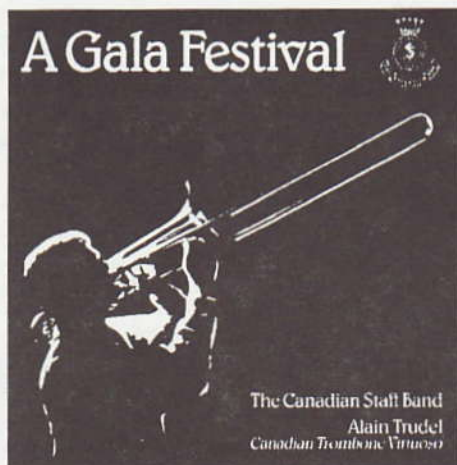
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Brass Band Programs

Recent, Representative Brass Band Concerts Listed in Concert Order

Advocate Brass Band (George Forman) and **SASF Brass Band** (Ron Holz and James Curnow), September 17, 1995; Wiesiger Park, Danville, KY. **Advocate** — *Advocate Messenger March* (Smith); *The Washington Times* (White); Cornet Solo-*Le Secret* (Hazel), soloist Vincent DiMartino. **SASF** - *Prelude on Bread of Heaven* (Roswell); *Prelude on I Know a Fountain* (Rive); *God and Country* (Himes). **Advocate** - *Cincinnati Post* (Simon); Euphonium Solo-*The Volunteer* (Rogers), soloist Earle Iouder; Cornet Solo-*Grand Russian Fantasia* (Levy), soloist John Altmann; *The Napierville Sun* (Keller). **Combined** - *The Washington Post* (Sousa); *Stars and Stripes Forever* (Sousa).

Buffalo Silver Band (Michael E. Russo). Exhibition Concert, March 12, 1995; Transit Middle School. *Under the Double Eagle* (Wagner/Langford); *Contemplation* (Catelinet); *Serenade* (Bourgeois); *Partita for Band* (Wilby); *Fantasy* (Sparke); *Telefunken* (Evert/Rhode); *Jesus, Comfort of My Heart* (Bach/Ball); *Ragtime for Horns* (Joplin/Curnow); *Amazing Grace* (Himes); *A Carmen Fantasy* (Bizet/Langford).

First Sundays at Four Concert Series, June 5, 1995; The Church of the Ascension, Buffalo, NY. *Pendine* (Martyn); *Crimond* (Richards); *Praise* (Heaton); *Galantia* (Ball); Organ Solo with Brass and Percussion-*Poem Heroique* (Dupre), soloist Herbert Tinney; *Florentine March* (Fucik/Barsotti); *The Entertainer* (Joplin/Bryce); *Waltzing Matilda* (Langford); *Russian Sailors' Dance* (Gliere/Dodd).

Festival City Brass, Ltd. (Wayne Becker). Concert with Ensemble **Concordia University Wind Ensemble** (Louis Menchaca), March 4, 1995, Concordia University. **Festival City**: *Heritage of Freedom* (Curnow); *Academic Festival Overture* (Brahms/Wright); *The Shipbuilders* (Yorke); *Marching Through Georgia* (Richards); *Knoxville-1800*

(Curnow); *Lassus Trombone* (Fillmore/Trevarthen); *Amazing Grace* (Himes); *Spirit of Freedom March* (Manning). **Combined Groups**: *Elsa's Procession* (Wagner/Himes); *A Mighty Fortress* (Ployhar/Becker); *32nd Division March* (Steinmetz).

World War II Victory Concert and Tenth Anniversary Celebration, June 3, 1995, The Salvation Army Community Center, Oak Creek. **Festival City**: *Prelude and Fugue in Bb Major* (Bach/Becker); *Swiss Festival Overture* (Sparke); Euphonium Solo-*Ransomed* (Marshall), guest soloist Tom Raber; *Viscaya* (Vinter); *Army of the Nile* (Alford); Cornet Section Feature-*Boogie Woogie Bugle Boy* (Ray/Prince); *In Retrospect: World War II* (Becker), with guest vocalist George Huhnke; *Armed Forces Salute* (Bulla). **Massed Items with Festival City and 10th Anniversary Guest Players**: *The New Recruit March* (Southwell); *Lloyd* (Coles), with guest conductor Tom Raber; *Just a Closer Walk* (Morris/Becker).

Salt River Brass Band (Ralph Pierce); *Songs My Mother Taught Me* Concert, May 14, 1995, Chandler Center for the Arts. *Fanfare fr. Also Sprach Zarathustra* (Strauss/Pierce); *Music of Thanksgiving* (Downie); *Lullaby-Cradle Song* (Brahms/Pierce); Tuba Solo-*Mexican Tuba Dance* (Pearce), soloist Chris Hulett; Cornet Solo-*Songs My Mother Taught Me* (Dvorak/Langford), soloist Mona Pierce; *Radetsky March* (Strauss/Hargreaves); 76 Trombones (Willson/Duthoit); Flugel Solo-*Solveig's Song* (Grieg/Steadman-Allen), soloist Lee Engle; *William Tell Overture* (Rossini/Hawkins); Baritone Duet-*Moon River* (Mancini/Pearce), soloists Bob Croft and Steve Wycoff; Euphonium Solo-*Mother's Day* (Davis), soloist Jack Watts; *Under the Double Eagle* (Wagner/Langford).

Sheldon Theatre Brass Band (W. Larry Brentzel); Spring 95 Concert, April 29, 1995, Sheldon Theatre, Red Wing, MN. *Fanfare and Flourishes* (Curnow); *William Tell Overture* (Rossini/Hawkins); *Light Walk* (Gott); Flugel Solo-*His Eye Is*

On the Sparrow (Bulla), soloist Ken Roberts; *Hoedown* (Copland/Snell); *Colonial Song* (Grainger/Langford); *The Great Revival* (Gordon); *Little Suite for Brass* (Arnold); Trombone Quartet-*Tromboogie* (Woodfield); *Songs of the Quay* (Richards); *The Girl I Left Behind* (Langford); *Mood Indigo* (Ellington/Drover); *Rhythm and Blues* (Sparke).

7th Annual River City Days Concert; August 5, 1995. *Ravenswood* (Rimmer); *Finlandia* (Sibelius); Tuba Solo-*Impromptu* (Barry), soloist Andy Blackwood; *Three Little Feelings* (Lewis/Halpaus); *Romance* (Shostakovich/Broadbent); *Strike Up the Band* (Gershwin/Richards); *Fanfare* (Gregson); *Jubilee Overture* (Sparke); Euphonium Solo-*The Flower Song* (Bizet/Snell), soloist Trygve Skaar; *Punchinello* (Rimmer); *Armed Forces Salute* (Bulla); *Fantasia on Tico Tico* (Bourgeois).



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Brass Band News

The Brass Band of the Tri-State (Ohio, Kentucky, and West Virginia) is being launched this Fall under the baton of Gary Clarke and band organizer Jackson Hill. Ashland, KY, will be the home base for the group. Any band willing to help with start-up suggestions give Jackson a call at 606-325-4250; those with repertoire suggestions and music to loan, call Gary at 614-894-3913.

Ozark Mountains Brass Band. Two retirees from bands in Minnesota have been working together to establish a new brass band in Northwest Arkansas. Tom Raber, formerly solo euphonium in Sheldon Theatre Brass Band of Red Wing, Minnesota, and Clay McCartney, formerly in the cornet section of the Lake Wobegon Brass Band, have collaborated to establish the Ozark Mountains Brass Band. George Alter, retired music director from Kansas City, has accepted the conducting responsibilities. The band is looking toward a first concert this Fall. Thanks to Yamaha Corporation and Paul Droste a Brass Band Workshop was held in early June to get the band off and running. NABBA members or friends who have an interest in the band are encouraged to contact either Tom Raber at 501-855-6873; or Clay McCartney at 501-855-1260. [Tom Raber]

Illinois Brass Band (Colin Holman) has had the busiest summer in its four year history, giving a total of seventeen performances in a four-state area. Three concert highlights in June were performances at the *Great American Brass Band Festival-North* in Battle Creek (see feature this issue) and at the *International Tuba and Euphonium Conference* held at Northwestern University, Evanston, Illinois, where the program included Derek Bourgeois' *Euphoria* (Jukka Myllys, euphonium), the Horovitz *Tuba Concerto* (Simon Stiles, soloist), the Gregson *Tuba Concerto* (Jens-Bjorn Larsen, soloist), and Hartmann's *Variations on Rule Britannia* (Steven Mead, soloist) — the latter item bringing the house down, especially when Steven waved a Union Jack while playing the triple-tonguing finale. The IBB also

traveled to Cedar Rapids, Iowa, to take part in Eastern Iowa's *Grand Celebration of Brass Bands*. In addition, July saw the band in Buffalo Grove, Antioch, Libertyville, and Wilmette. In August the band played programs in Skokie, Des Plaines, LaGrange, Deerfield, Grayslake, and Glendale WI. **IBB** is planning to record their first CD this Fall [Colin Holman]

The Salvation Army of Crystal Lake, IL, with the help of the **Illinois Brass Band**, organized their first *British Brass Band Clinic* on April 1, 1995. The event was intended to survey local interest for new NABBA development. Organized by John Aren, former tenor horn player in Illinois, recently transferred to Michigan, the day featured as guests the **Flint, MI, Citadel Youth Band** of the SA (Ray Maclean) and **Illinois Brass Band** (Colin Holman). Almost the entire day was set aside for various sectionals, showpiece performances by both groups, and the formation of a clinic band of local high school members, who got their feet wet for the first time in the brass band style. The day was appreciably supported by Doug Torvik of Boosey&Hawkes, and Bert Wiley made a special trip up to Crystal Lake, with his wares in tow, to present a fine collection of compact discs and brass music. The clinic culminated in a wonderful evening of brass band music which the local community enthusiastically supported. The program concluded with *Castell Coch* (Powell); *Nicaea* (Himes), and *Elsa's Procession* (Wagner/Himes). As a result of this clinic, a youth brass band was started and soon began rehearsing later that same month. This fall the group is still in the running; who knows, they may come to Columbus! [Colin Holman]

Triangle Brass performed four concerts in their summer season. The first was one of the yearly appearances at the 'Meet Me in the Gardens' series held at Sarah B. Duke Gardens on the campus of Duke University. The date was Father's Day (June 18th), which was a pleasant, cool day for June in North Carolina. Summer repertoire

was played to a most appreciative audience. The 2nd and 3rd concerts were both at July 4th events, one at the lakeside vacation community of Eaton's Ferry (on Lake Gaston, south of Raleigh). Both of these concerts were well-received, though the second got cut short due to rain. Repertoire at the first three concerts included: *Procession of the Nobles* (Korsakov/Curnow); *The Wizard of Oz* (Arlen/Ball); *Nicaea* (Himes); *Simple Gifts* (Steadman-Allen); *Hoe Down* (Copland); *Trombone Quartet-The Irish Washerwoman* (Langford); *The Sound of Music* (Rodgers/Wright); *March-Op. 99* (Prokofieff/Brand); *America the Beautiful* (Himes); and *Stars and Stripes Forever* (Sousa). The final concert of the summer was the band's 2nd Duke Gardens concert. Threatening weather forced the program indoors at the university's Bryan Centre. Here the band played the following items: *Fanfare and Flourishes* (Curnow); *Overture to H.M.S. Pinafore* (Sullivan/Rimmer); *Oklahoma* (Rodgers/Wright); *Euphonium Solo-Napoli* (Bellstedt/Brand), soloist Randy Guptill; *Simple Gifts* (Steadman-Allen); *Soprano Cornet Solo-Summer Time* (Gershwin/Bolton&Banks), soloist Larkin Horton III; *Stars and Stripes Forever* (Sousa). The audience demanded an encore — *America the Beautiful* (Himes). The concert went very well and provided a positive ending note to the summer season. [Connie Varner]

Salt River Brass has released its first CD, entitled *Adventures In Brass*. The disc provides highlights of the 1994-95 season by the band. Items include the title tune, by Ray Farr, *A Moorside Suite* (Holst), several seasonal arrangements, and a new transcription by conductor Ralph Pierce of the first movement of Mozart's *Symphony #40*.

Welcome to NABBA: While not new bands, here is an impressive list of new NABBA Member Bands: **Imperial Brass**, from New Jersey; **The New York - Chicago - Canadian Staff Bands** - and **Southern Territorial Band** of The Salvation Army; **Advocate Brass Band** of Danville, KY. We also have received

word from Bert Wiley that two new brass bands are getting started in **New Mexico**, and the **San Francisco Bay Area**.

Smoky Mountain Brass Band's 1995-96 season bids to be an extremely busy season. Starting the rehearsal schedule early was essential as the first order of business, for the band intends to record a newly composed Christmas work, *Christmas Voices and Brass*. The recording will be done in mid-October, with the CD ready for sales in November. *Christmas Voices and Brass* is a work of four movements, with carols and Christmas melodies from many countries and many centuries. The work is jointly written by Richard Trevarthen (founder and former conductor of the band) and James Dooley, a well-known choral conductor in the southeast. Joining the band will be a 90-voice choir, **The Smoky Mountain Chorale**. *Christmas Voices and Brass* will be performed for live audiences twice in December. Almost immediately after the October recording the band will give its first concert of the season, with guest artist, jazz trombonist Harry Waters from **The US Army Band**. One of the works Waters will do is Stephen Bulla's *Peace Like a River*. A busy and exciting season! [Bert Wiley]

Dominion Brass Band (Thomas Palmatier) will be joining the **US Army Brass Band** (Timothy Holtan) for a joint program early this Fall.

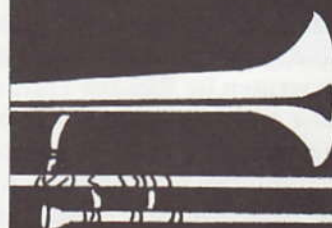
The Brass Band of Columbus had a busy summer concert schedule: June 13, indoor concert at Trinity Lutheran Seminary; June 18, Father's Day Concert at Columbus Maennerchor; June 21, Salvation Army Greenwood lake Camp; June 29, Upper Arlington Civic Center-Plaza Concert; July 1, Outdoor Concert-Gantz Park; July 2, Peace Lutheran Church, Gahanna; July 9, Outdoor Concert-Olivedale Park; July 16, Gazebo Concert-Whetstone Park of Roses; July 23, Outdoor Concert at Bremen-Bethel Presbyterian Church. The band's June 13th concert was later broadcast on WOSU-FM, July 4th.

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New Music for Brass Band

1. Publications received from Magnolia Manor Music Publishers

Festive Setting: Lead On! (Ronald Holz);
*Fanfare for the Bicentennial of the
US Constitution* (Richard Domek); *Al-
legro from Water Music Suite*
(Handel/Richard Holz); *Wach Auf* from
Die Meistersinger (Wagner/Richard
Holz)

Magnolia Manor Music Publishers, Ltd.
is a collaborative effort of Ronald Holz,
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Based in Lexington, KY, it seeks to
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cations are now in print and available
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22458, Lexington, KY 40522-2458
(Phone and fax 606-272-9876) and
Bernel Music.

The Program Notes of *Festive Setting:
Lead On!* indicate that this piece was
commissioned as a festive postlude by
The New York Staff Band. The hymn,
Lead On, O King Eternal, is presented in
two full verses preceded by a rhythmic
ostinato in the high cornets and pyra-
mid figures in the other parts. This
piece can open a concert or worship
service in a very exciting manner. The
writing is brilliant, requiring high range
and rapid articulation, and with a lot of
notes packed into two and one half
minutes of time. It should be accessible
to most bands, however, with proper
rehearsal. The Brass Band of Colum-
bus likes this piece so much that it was
chosen as the title piece for its new CD
called *Lead On!*, and it has been pro-
grammed for the BBC's appearance at
The Mid-West Clinic this December in
Chicago.

Composer Richard Domek has written
a stately and brilliant fanfare for brass



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band called *Fanfare for the Bicentennial of The US Constitution*. It is two minutes in length and contains hints of the famous Copland *Fanfare for the Common Man*. The technical demands are not excessive due to the broad tempo and noble style. As one might expect, however, there are some range demands and a few exposed spots. This fanfare is well-written, with interesting parts for all of the instruments. It would certainly be an impressive opening number, especially when a new and non-familiar fanfare is needed. This reviewer looks forward to more original compositions from Mr. Domek.

Richard E. Holz is a well-known name in brass band circles. He is the Territorial Music Secretary for the Southern Territory, USA., of The Salvation Army, in charge of all music programs throughout that large area. He is also conductor of the **Southern Territorial Band** - the band that will be the Gala Band at the 1996 NABBA Champion-ships.

Two of his arrangements are now available from Magnolia Manor. *Allegro* from Handel's *Water Music Suite* starts with the horn theme presented by two solo Eb horns (or one alto horn and one euphonium as the *sol*i grouping) and then passed on to the cornets. Some of the antiphonal writing could present a balance problem as the two solo alto horns are matched with the rest of the band—thus the alternative solo grouping that is suggested. The tutti scoring is solid and should maintain the lightness and buoyancy of the original. There are no percussion parts other than the judicious use of timpani. This arrangement is about two and one half minutes in length and would be suitable for most any level band with two good, strong horn players (again—or euphonium on the second part).

The second Richard Holz arrangement is Wagner's *Wach Auf* (Awake) from *Die Meistersinger*. This short excerpt from the opera (17 measures—under two minutes) in a very slow tempo with dynamic ranges from fortissimo

at the start to piano at the end. The challenge to the players is to sustain the long, full-of-tension phrases in the Wagnerian style. This arrangement is a welcome addition to the short hymn chorale settings, a musical style that exploits the beautiful sounds of a brass band. All the parts have some melodic interest, including the tubas.

All four of these pieces from Magnolia Manor are carefully chosen and very well-written. They serve well as program pieces and should be well worth the purchase price. The printing is done "in house" and is of excellent quality. This reviewer will use these pieces with his bands in Columbus and looks forward to the next releases. If the first four pieces are any indication, this publishing house will make significant contributions to brass band literature in the future. Reviewed by Paul Droste.

2. Publications received from Rosehill Music, Ltd.

A Southern Sketch (Rimmer/Howarth);
Wild Horses (Rimmer/Howarth)
Choral part for *Lord of the Dance* (Wilby)

Under the umbrella title of *The Music of Elgar Howarth*, Rosehill Music continues to release pieces by William Rimmer, as "realized" in new editions by Elgar Howarth. *A Southern Sketch* is a "period piece" of the early 20th century. It starts with a unison, allegro moderato tune by the flugel and alto horns in ragtime style and tempo. A slower lyrical section follows, then a new section in the original tempo, followed by a *da capo*. The playing time is nearly four minutes. There is some technique required in the solo cornet part, but it lies nicely under the fingers. The other parts are quite simple, making this piece playable by any level band. Only two percussion instruments are required: castanets and woodblock. *A Southern Sketch* offers a charming variation to more modern and high energy level scores, and provides a rare opportunity to feature the horn section.

A companion piece is *Wild Horses*. This is a faster tempo (*Allegro animato*) work in 6/8 time. For once, the trombone,

euphonium, and tuba sections get a good technical workout while the solo cornet section gets a break. The other players will not be bored, as the trio melody is in the horns and various runs and figures pop up throughout the band. *Wild Horses* is just under two minutes in length. It has enough spirit to be a really interesting concert piece both for the band and for the audience. It could pass for a "hang on to your seats" piece if the tempo is pushed. The awkward sections will require "woodshedding," but nothing is really unreasonable. The percussion part calls for four temple blocks (of course!) and bass drum. Reviewed by Paul Droste

Philip Wilby has forwarded to us the choral part for a chorus-and-band presentation of his arrangement, *Lord of the Dance*. This work is available either as a separate movement or as movement 2 in *Partita: Postcards from Home*, NABBA's Challenge/Open test piece in Toronto. The choral scoring ranges from broad unisons to straight-forward four-part voicing. While there is one short spot where the women divide into four parts and then the men in three, it is primarily a SATB setting. There are no excessive range demands here and most amateur choirs could learn this arrangement very quickly. This would prove a very effective, lively item for programs where brass bands and choirs get together. Reviewed by Ronald Holz.

3. Music received from Gramercy Music/Intrada Music Publishing
Processional (Edward Gregson)

Selected as the short test piece for NABBA's 1996 GABBF Tape and Video Contests, this 3 and 1/2 minute flourish is all one would expect from a composer of Gregson's stature. The cornet section is divided into two main groupings, in five parts. One antiphonal grouping, as shown in a suggested seating plan in the score, calls for Soprano Cornet and Solo Cornets, the latter calling for four players. The other cornet choir calls for first, second, and third cornets, with *divisi* in the latter two

Brass Band & Solo Brass Recordings

parts. The opening line is made up of a rising fanfare made up of the interval pattern: fourth-second-fourth; this generates all of the fanfare music of the first and final portions of the work. The middle section, marked "hymn-like," has all the hallmarks of Gregson's modal lyricism. The technical demands are moderately difficult, but should be met by any of our bands from Challenge Section on up. Gregson's expressive heading — *Stately* — should really be kept in mind when bands start interpreting it. Don't play this any faster than the metronome marking given! *Processional* would serve very well as a program opener or for any festive occasion in which a more sophisticated type of pageant music would be required. Reviewed by Ronald Holz

1. *Music of the Broughtons*. New York Staff Band (Ronald Waiksnoris) with Bill Broughton, Trombone Soloist and Guest Conductor. Triumphonic TRCD 1053. TT 50:44. Program: March-The Santanian (Bill); Fantasia-Come and Get Saved (Bruce); Trombone Solo-Take Up Thy Cross (Bill); In the Garden (Bruce); Vocal-Wonderful Words (Bliss/Bill); Festival Arrangement-The Good Old Way (Bruce); March-America (Brigadier William F.); In Perfect Peace (Bill); Big Little Light (Bill); Trombone Solo-Now I Belong to Jesus (Bruce); Trombone Solo-Swing That Door (Bill); The Prayer Meeting (Bruce); Vocal-Thinking of Jesus (Joy/Bruce); Overture-Covenant (Bruce); March-Carry On (Brigadier William F.).

Bill and Bruce Broughton, grandsons of the famed SA bandmaster Brigadier William F. Broughton, are featured in this splendid CD, Bruce as composer-arranger and Bill as composer-arranger,

soloist, and guest conductor. No doubt the Brigadier would be proud of the legacy being left by two separate generations of Broughtons.

The performances, as might be expected of the NYSB, leave nothing to be desired, especially in the trombone solos by Bill, whose silky, confident playing in the upper register is amazing. There is a wide variety in music styles, ranging from easy listening to stirring toe-tappers, all presented in a sophisticated manner with buoyancy and polish. The program notes, by NABBA's own Ron Holz, are informative and perceptive. This CD amply illustrates the fact that the British don't have a monopoly on top-quality brass banding in the Twentieth century. Reviewed by Paul E. Bierley.

2. *A Gala Festival*. Canadian Staff Band (Brian Burditt) and Alain Trudel, Trombone Soloist. World Records WRC8-



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6855. TT 55:43. Live recording from the NABBA Championship Gala Concert, April 22, 1995; Toronto, Ontario. Program: *New York 90* (Bulla); *Abram's Praise* (Ballantine); *Concerto for Trombone* (Rimsky-Korsakov/Redhead); *Psalms, Hymns, and Spiritual Songs* (Curnow); *Blue Bells* (Pryor/Way); *Folk Dances* (Shostakovitch/Hanson); *Round Midnight* (Monk/Trudel); *Resurgam* (Ball).

All the excitement and fine playing from our last Gala Concert are recaptured on this fine live recording. Alain Trudel comes through particularly well. You get to hear all his pyrotechnics right up front, including those multiphonics on *Round Midnight*. While the main focus of this highlights disc might seem to be the guest trombonist's incredible performance, the **Canadian Staff** delivers some great music, too, in both accompanying Trudel and in delivering their wide-ranging festival selections. Recording engineer Ted Marshall and Bandmaster Brian Burditt have chosen wisely from the complete program (reviewed in the last issue of the **Bridge**) in providing a quality, lasting document of the event as well as quality and varied music. Excellent sound for a live recording! Reviewed by Ronald Holz

Available, at \$20.00 Canadian, from The Salvation Army, 2 Overlea Blvd, Toronto, Ontario M4H 1P4; or call Trade Dept: 416-425-2111.

3. *Sonata*. **Gordon Higginbottom**, Solo Tenor Horn, accompanied by **James Shepherd Versatile Brass**, **Brass Band Berner Oberland**, **Lewington Yamaha Brass**, and pianists **John Golland** and **Tony Cliff**. Kirklees KRCD 1016. Program: *Hunter's Moon* (Vinter/Dodd); *Song of the Seashore* (Catherall); *O Dear, What Can the Matterhorn* (Hopkinson) for Alphorn Solo; *New York Impressions* (Cliff); *Just a Minute* (Hopkinson); *Sonata for Horn and Piano* (Golland); *Le cor vole* (Relton); *Romance* (Saint-Saens/Relton); *Jenny Jones* (Hopkinson).

At last a CD dedicated to the tenor horn, or as we Americans call it, E Flat

alto horn! Gordon Higginbottom, long considered the premiere British virtuoso on what may be the most difficult of brass band instruments to make sound musical, delivers a diverse grouping of past and recent recordings in which he was featured as soloist. The groups range from traditional brass bands to piano accompaniment to the excellent **James Shepherd Versatile Brass**, a smaller, eleven-piece group that flourished back in the 1970s and 1980s. Kirklees has done a fine job of putting together all these different groupings and varied recordings, providing unparalleled access to and demonstration of the art and music of the solo alto horn. Higginbottom comes off best on the more serious items, especially the difficult but lyrical Golland *Sonata* (the only work of its kind that I know of, besides the more well-known Hindemith *Sonata*) and the short gem by Saint-Saens, *Romance*. In these two the piano is the sole accompaniment, so we really get to concentrate on the alto's tone quality. In some of the lighter items the tone of the instrument becomes coarse — one hopes purposefully. Kirklees has recently published four of the works on the recording with piano accompaniment: *Song of the Seashore*; *Just a Minute*; *Romance*; and *New York Impressions*. American alto players will want to model their sound and playing on the very best selections on this recording. As this is an instrument we still struggle with in NABBA, I recommend this disc as a resource guide to the instrument. Reviewed by Ronald Holz.

4. *The Trump Shall Resound: A Collection of Favorite Hymns of Inspiration*. **Philip Smith**, Trumpet, with Organist **John Breur** and Pianist **Mara Mulder**. Heritage Recordings HR 919. TT 62:46. Program: 18 hymn and hymn medley arrangements, including *The Lord's Prayer* (Malotte); *Praise to the Lord* (Curnow); *Have Thine Own Way* (Curnow).

Anytime I can get a recording of Philip Smith, solo or orchestral, I do. He is simply one of the world's finest brass soloists and a musician of consummate

skill and artistry. This CD shows a more relaxed, yet devotional, side of his playing, with all the exquisite cantabile playing one could possibly want to hear in such a time frame. There are some fiery moments, too! Many of these hymn medleys are partially-planned improvisations by the three artists. The two keyboardists are solidly competent. None of the pieces gives *low brow* treatment to the tunes nor overly sentimental settings. Only a few of the pieces are published, like those by James Curnow. His *Praise to the Lord the Almighty*, for trumpet and organ, will soon be published in a set of four such pieces, by Magnolia Press Ltd. The pickup on Smith is good throughout the disc. You could enjoy this album for the sheer beauty and grace of Smith's playing; you could also use it for meditation and worship. Either way, it is inspiring. Reviewed by Ronald Holz.

Available from New Song Productions, 80 Brookside Terrace, North Haledon, NJ 07506. \$15.00 plus \$2.00 S/H.

5. *The Magic Flute*. **Goeteborg Brass Band** (Bram Gay), with choir and soloists. Imogena IGCD 045. TT 75:39. A live recording of a concert version of the famed Mozart opera, as scored by Bram Gay for brass band, choir, and vocal soloists. Contains the overture and 19 separate musical items from the opera, including arias, choruses, finales, and other ensemble pieces.

Conventional brass and concert band wisdom states that the late Viennese classicists — Mozart, Haydn, Beethoven — rarely, if ever, transcribe well for brass or concert band. So if someone told you that a concert version of *The Magic Flute* had been performed and recorded on CD, you might be as skeptical as I was before hearing this novel, and musically solid disc. It really works! Now the band is excellent and so are the vocal forces. With that starting point, and the well-crafted transcription and carefully-interpreted score, this can be an incredibly enriching experience. Arranger Bram Gay, no stranger to either brass bands or opera, also served

as the conductor on the recording. He considers the effort best done as a concert version, rather than as a fully staged production. The recording is sung in Swedish, not German; this is but momentarily distracting. After a few moments, the immortal music takes over. We have not had many adventurous "cross-over" attempts like this. One is reminded of Denis Wright's arrangement of Handel's *Messiah*, played by the BBC such a few years ago, or Phil Catelinet's arrangement of a Donizetti opera with brass band in the pit. Approached carefully and with the right resources, it is amazing what can be achieved. For bands interested in the arrangement, rental only, they can contact Novello Music Publishers, through G. Schirmer in New York: Tel 914-469-2271; Fax 914-469-7544.

6. *The Washington Post & Other American Newspaper Marches*. The **Advocate Brass Band** (George Foreman). Gazebo Records WFR 210. TT 46:01. Program: *Washington Post* (Sousa); *The Sentinel* (Hall); *Chronicle Telegraph* (Innes); *Post Dispatch* (Pryor); *Baltimore American* (Burton); *Hartford Post* (Seltzer); *Atlanta Constitution* (Innes); *Kansas City Star* (Liberati); *Detroit Free Press* (Chambers); *New York Journal* (Seitz); *Chicago Daily News* (Weldon); *Waterbury American* (Fulton); *Cincinnati Post* (Klohr); *Denver Post* (Jewell); *News-Sentinel* (Verweire); *Toledo Blade* (E.F. Goldman); *Courier-Journal* (Griffith); *Advocate-Messenger* (L.B. Smith).

As host band for *The Great American Brass Band Festival*, the **Advocate Brass Band** has done much to showcase the typical turn-of-the-century American brass band: cornets, alto horns, baritone-euphoniums, trombones, tubas, percussion, AND B Flat soprano clarinets and piccolo. As a NABBA band they firmly fit in our Open Section! The membership of **Advocate** ranges from professionals like Vincent DiMartino to local doctors, students, and regular town folk. I have played with this group off and on for six years, but I feel I can be objective in evaluating this fascinating, historical recording. Conductor and band historian (trained in musicology), Dr. George Foreman has done an excellent job both in gathering all these newspaper marches and in providing a very fine essay on the genre in the CD notes. The band plays with great verve and precision; they have the style of these marches well in hand. Now not all these marches are as fine as the great Sousa march, *Washington Post*, which swept around the world as much as a popular dance as a famous march! Yet most of them are well-written. The listener will be entranced by the diversity displayed, though it is interesting to note that the majority followed Sousa's 6/8 meter! The majority of the marches are from the period 1889-1905, the musical era in which **Advocate** focuses most of its attention. The recording is excellent — you get a real good mix of the instruments, especially with the woodwinds not being overwhelmed. The booklet's

design and content are splendid. If you are a march collector, here is a gold mine. Reviewed by Ronald Holz.

Available from Gazebo Records, P.O. Box 680, 205 Cowan Ave West, Oskaloosa, IA 52577. \$14.95 plus \$2.00 S/H. Also from Bernel Music.

More on Internet for Brass Bands

Marty Jenkins, percussionist in the **Brass Band of Columbus**, sent in the following note as a follow up to Beth Hronek's article on the Internet in our last issue:

It pleases me to announce that Nigel Horne, the British-based conductor and arranger, has set up an internet mailing list exclusively for the discussion of brass bands. This list has quickly become the focal point for "cybersurfers" around the world who share an interest in brass bands. The list was started in early July, and within days had subscribers from the US, UK, Canada, Australia, and the Netherlands. Anyone with a connection to the Internet can subscribe to the brass band list simply by sending an e-mail message expressing your interest to Nigel Horne at: njh@smsltd.demon.co.uk

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Book Reviews

1. Hollingshead, Keith. **The Major and His Band: The Story of Abram/Bickershaw Colliery Band.** Bradford, England: Kirklees Music, 1994. 76 pp., multiple photos and illustrations, accompanying cassette recording (Kirklees KRCM 1017) of historic performances by the band and cornetist Harry Mortimer; no index. Paperback.

Kirklees has made this compact history of a famous British brass band all the more interesting by providing an accompanying cassette tape containing historic performances by the band and their conductor in the mid-40s, Harry Mortimer. What a great idea! The period covered in the book ranges from 1919 to 1947, during which the **Abram Coal Company Band** (1919–1937) eventually became one of the finest top-level contest bands, **Bickershaw Colliery** (1937–47). The Major of the book's title was Lieutenant Colonel Ernest Hart MC, President of the band and Managing Director of Bickershaw Colliery from 1934 until the nationalization of the coal industry in 1947. The other major figure was William Haydock, a very successful band conductor, but one not as well known to American band audiences. J.A. Greenwood also held the baton for several contests during this era. The book reads quickly, telling the triumphs and ultimate tragedy linked with the band. It seems the Major committed suicide in a fit of despair over the nationalization of his colliery. **Bickershaw** won the Open three times — 1940, 1943, and 1946; they placed second in the Nationals in 1938 (No Nationals 1939–44). The cassette tape holds a particularly interesting reading of *A Downland Suite* (Ireland), several standard marches and selections, plus six solo items featuring Harry Mortimer on both cornet and trumpet, with various accompaniments, from organ to orchestra. His trumpet playing, on such standards as *Trumpet Voluntary* (Clarke) and *The Trumpet Shall Sound* (Handel) from *Messiah*, give us another whole perspective on his professional career. The band on the tape is led by Haydock. I

thoroughly enjoyed both aspects of this production — the booklet and the historic recordings. Reviewed by Ronald Holz

2. Bradwell, Cyril. **Symphony of Thanksgiving: The Life and Music of Commissioner Sir Dean Goffin.** Wellington, New Zealand: The Salvation Army, 1994. 273 pp., multiple photos, several appendices and works list, index. Paperback. ISBN 0-473-02847-6.

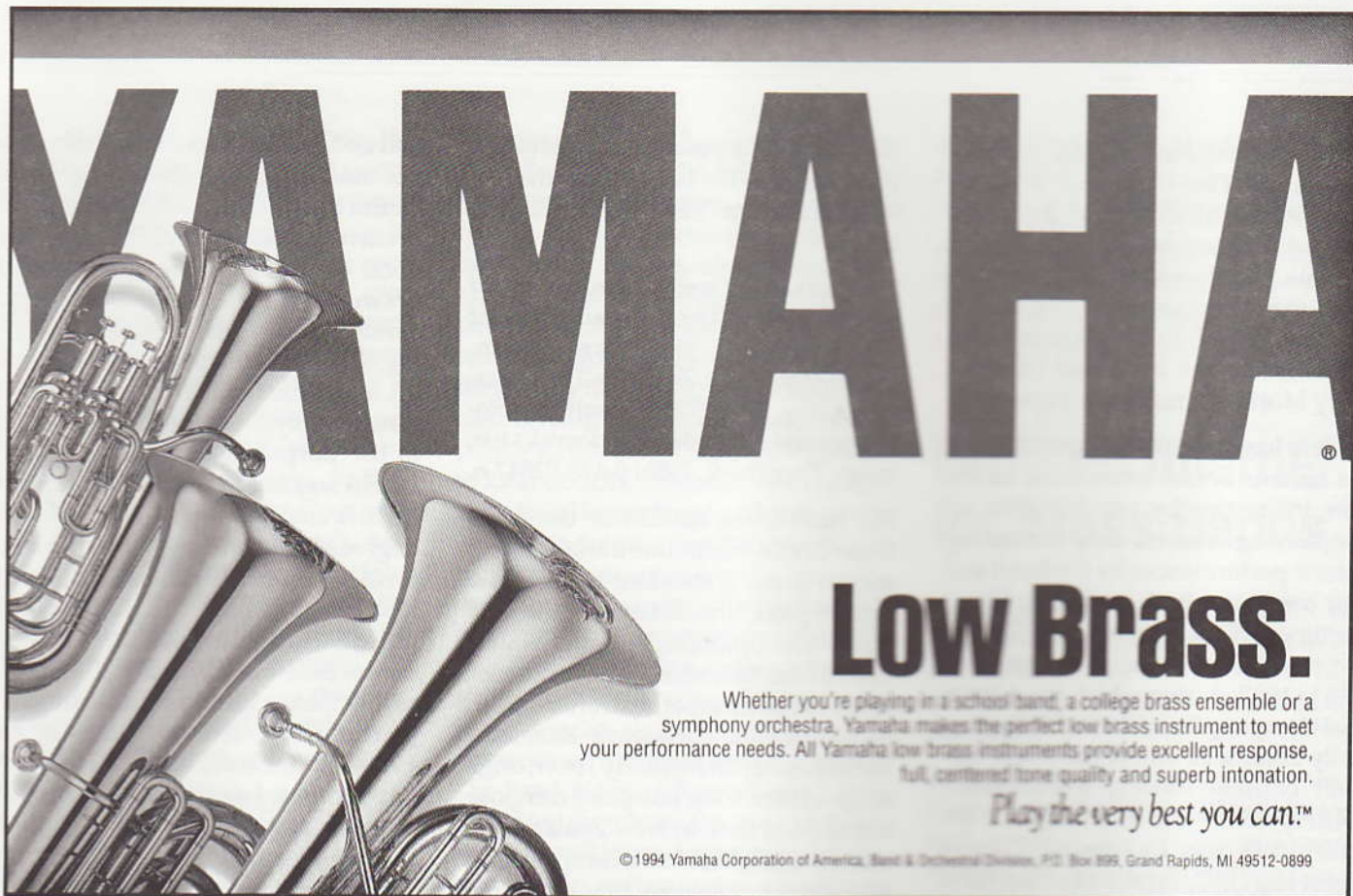
For most brass bandmen the name Dean Goffin means one thing — *Rhapsody in Brass*, a standard concert and contest piece first featured in the 1949 Open Championships at Belle Vue, Manchester. Salvation Army bandmen know his other superbly crafted sacred compositions, including *Rhapsodic Variations: My Strength, My Tower*, originally written for a test-piece composition contest back in New Zealand and intended originally as a companion to *Rhapsody in Brass*. SA brass music is now available to all bands, so Sir Dean other fine pieces — festival marches, hymn meditations, etc. — are getting even wider hearing. Cyril Bradwell has written extensively on SA history, especially about the SA in New Zealand. He brings that expertise to this loving treatment of one of that island's high achievers. While much of this book will only be of interest to Salvationists, the early history of Goffin's training, his years as a young bandsman and bandmaster, and his military service in World War II, will be of value to the more general reader and brass band enthusiast. Dean Goffin's obvious gifts as an organizer and administrator were soon put to good use upon his becoming a Salvation Army officer (clergy) in the early 1950s. Unfortunately, his time-consuming assignments, including being National Bandmaster in Great Britain, took away from his ability to compose. There is no doubt that he had a fine gift in writing music. His higher calling in the ministry precluded any true flowering of that gift. Bradwell provides some fine samples of correspondence between Goffin and other leading SA brass figures, especially Eric

Ball and Erik Leidzen. The author does not attempt a technical discussion of Goffin's music; he does provide a comprehensive listing of Goffin's brass and vocal output. The title of the book is drawn from one of Goffin's most celebrated pieces, *Symphony of Thanksgiving*, a watershed work in the history of SA music, one that embraced classical form and style while still holding true to the purpose of SA festival music. Goffin was one of the first SA composers to finish their undergraduate music degree. His handling of symphonic form and process provided an excellent model for the next generation of gifted Salvationist musicians. His *Rhapsody in Brass* can stand along side other early classics for brass band from the pen of Holst, Ireland, Bantock, and Howells. One laments that he could not have achieved more in music. Bradwell tells the rest of the story — how he became a leading figure in his denomination, having a profound impact on banding both in Great Britain and his native land, continuing on in church work until he was appointed the high rank of Commissioner in his own country and finally undergoing investiture as a Knight Bachelor shortly before his death in January, 1983. Reviewed by Ronald Holz.

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