

The Brass Band Bridge



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

December 1995 Issue 62

Impressions of Chicago: The BBC at Mid-West

By Thomas Myers

On Saturday morning, December 23, 1995, at 9:30 AM precisely, Mark S. Kelly, past President of the American Bandmasters' Association, current Vice President and member of the Board of Directors of Mid-West, warmly introduced the **Brass Band of Columbus** to the crowd gathered in the Grand Ballroom of the Chicago Hilton. He mentioned the NABBA Championships to be held in Columbus this year in April, introduced NABBA leadership, and then he made an significant announcement: "We welcome the application of outstanding brass bands to the Mid-West." Wow! The interest in and acceptance of British-style brass bands that we hoped to create was happening.

The BBC had prepared a 1.25 hour program featuring eleven selections and five conductors. The difficulty of the works ranged from grade 2 through 6, a traditional requirement at the Mid-West International Band and Orchestra Clinic, since the event is principally designed for music educators who take the opportunity to audition the latest music for a wide variety of instrumental ensembles. At the same time, of course, they hear the finest school, military, community, and professional groups/soloists from around the world.

Dr. Droste chose to open the concert with Sousa's *The Salvation Army March*, a golden-oldie that seemed to fit splendidly with the ornate, white and gold Ball Room. The BBC was ablaze from

the first downbeat in its own tonal splendor, here center stage in the most glorious of Mid-West venues. This first exposure for many in the audience to a great brass band was well-settled at the perfect tempo. I was pleased to hear the orchestral bells tastefully played in the second strain, and the tuba runs were beautifully executed with clear articulation and ensemble. The band's amazing power and delicacy were nicely showcased in this lively John Philip Sousa work, his only work for brass band, newly rescored by Ray Steadman-Allen for Egon Publishers (1995).

Next, James Curnow conducted his own arrangement of J.B. Dykes' *Holy, Holy, Holy*. The BBC's super control ensured a wonderful, soft beginning that crescendoed to a creamy fortissimo. Curnow's arrangement moved the song throughout the band in very enjoyable but challenging combinations of instruments. As the band performed, bright winter sunlight came streaming in through the windows high behind the band — all was right with the BBC's performance of Curnow's sonorous work.

Curnow remained on the podium to lead his *Concert Piece for Cornet and Band*, with soloist Dan King, principal cornet in the BBC. King provided outstanding lyrical sweetness, clear articulation, and effortless double tonguing in this difficult work for both band and soloist. The BBC's solid blend of background brass integrated perfectly with the soloist. Curnow's inspirational con-

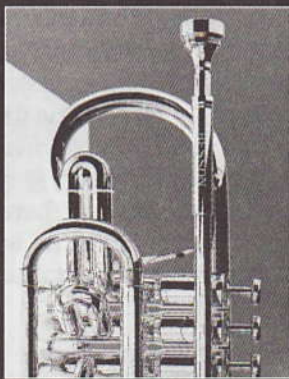
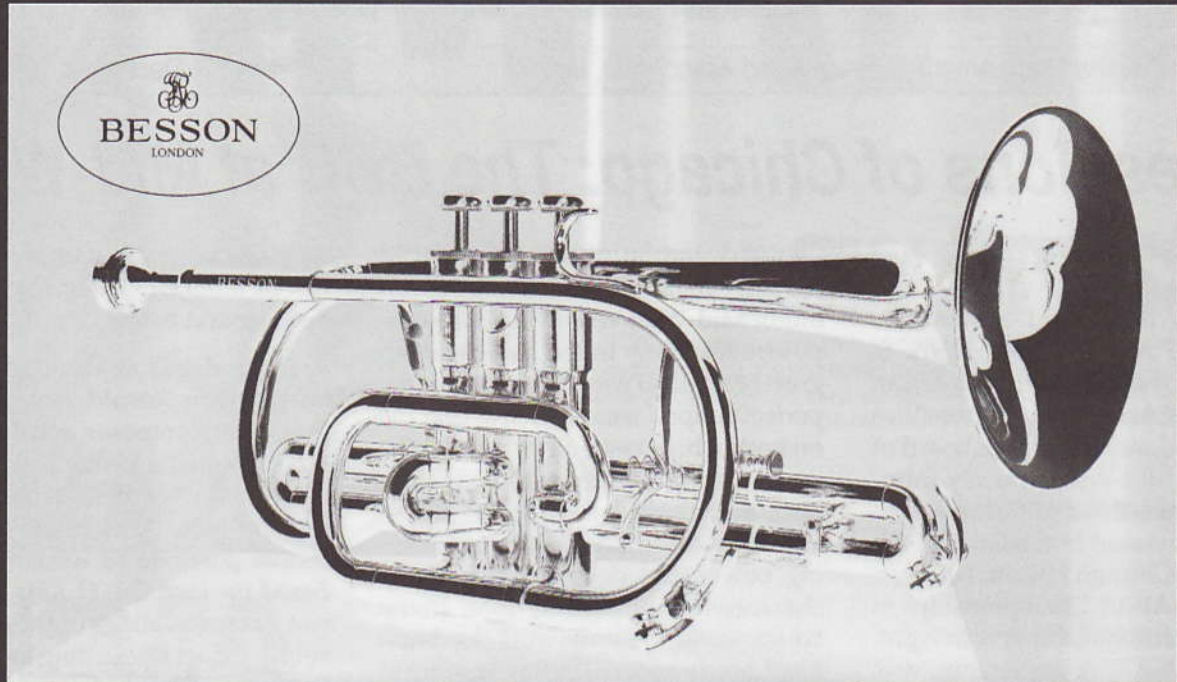
ducting brought the impressive work to a thrilling end, superbly performed by King and band.

A triple debut at the Mid-West followed, with Ronald Holz serving as conductor, composer, and for new publisher Magnolia Manor Music Publishers. This 1987 work was commissioned by The New York Staff Band as a festive postlude to worship services. Based on *Lead On, O King Eternal*, its two harmonizations of the hymn tune subtly reflect the writing styles of Erik Leidzen and Richard E. Holz (Ron Holz's father). The grade 4 music is challenging to each member of the band. With its fanfares, embellishments, and flurry, it would be an outstanding concert opener or closer. The BBC's rendition was especially impressive, with special kudos for the crisp snare drum and the penetrating "herald" trombones. You can hear this work on the BBC's current compact disc appropriately titled *Lead On!*

Surprising was the mature brass band voice from Roger Cichy in his richly complex and thoughtful *Fanfare and Salutation*. The music has good tunes that stay with you. While most of the work is highly animated, the most unusual part is the quiet second section that lets the tubas carry the melody under muted band accompaniment. A charter member of the BBC, Roger Cichy now lives in Illinois and works as a composer and arranger. Based on this fine offering, Cichy is a wonderful and welcome addition to the very talented

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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

This is my penultimate issue as editor of **The Bridge**. The upcoming, pre-contest March issue will be my last. I am pleased to announce that Colin Holman, director of **Illinois Brass Band**, has consented to assume the editorship of **The Bridge**, with technical assistance from George Foster. Paul Droste will continue as our music reviewer; I will continue reviewing recordings and books; Tom Palmatier will maintain the advertising. More details will appear in our next issue.

The deadline for our next issue will be changed to February 15th, by which time most of you should have received this issue. We must hold to that in order to get the March issue out to everyone prior to Columbus.

Several continuing signs of health in the brass band community are the rather generous number of new compact discs and new music releases that we have been receiving. **The Bridge** should play the critical role in alerting NABBA to what is new. This issue has substantial review material. Please let us know if this service continues to be of value to you.

With NABBA now holding a Solo Contest, we can begin to feature more solo literature in our reviews, as well, with particular emphasis on brass music designed for brass band instruments.

My article on the music of Philip Wilby has been postponed to the March issue both for technical and personal reasons. It will allow me a valid 'swan-song' and the delay lets me not rush the job.

Let me thank all of the bands that continue to be faithful in sending in their programs and reports. To those who have been not been as diligent, please receive a gentle prod from me to 'get on the stick' and start being an active part of NABBA from the viewpoint of sharing your achievements. I wonder sometimes if some of our bands are alive! We never even get a program in the mail, costing the band the whopping fee of a first-class stamp. Come on, friends — keep in contact!

Ronald W. Holz, Editor

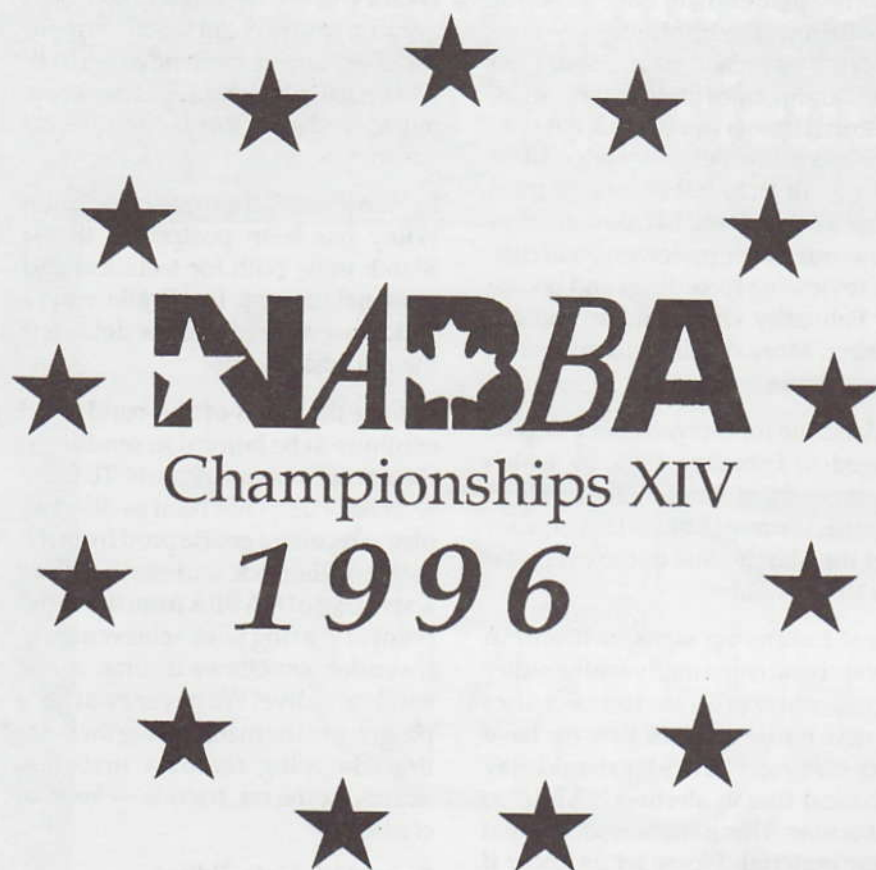
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By Tom Palmatier, Advertising Chairman

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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)

Triangle and London Citadel Chosen For Great American 1996

Triangle Brass Band (Michael Votta) from Raleigh-Durham, NC, has been chosen to represent NABBA at the 1996 *Great American Brass Band Festival*, June 14-16, 1996, Danville, KY. **London Citadel Band** (Jon Lamm) from London, Ontario, has been selected as The Salvation Army Brass Band for the event. **Triangle** has been a Championship Level band for quite some time now and maintains a fine standard of both performance and music literature. **London** can be ranked among the finest SA corps (local worship centers) bands anywhere in the world. Jon Lamm, former bass trombone in **London**, has just taken over the baton from Bram Gregson, who recently retired as bandmaster after an very impressive twenty-five years on the podium.

Triangle's NABBA Tape Contest entry opened with the required piece, *Processional* (Gregson). The remainder of their program was as follows: *Seventy-Six Trombones* (Willson/Duthoit); *March and Song of the Blacksmith* from *Second Suite in F* (Holst/Herbert); *Jubilee Overture* (Sparke); *Festival Fanfare* (Himes); *Colonel Bogey March* (Alford); *Nicaea* (Himes); *Hoe Down* from *Rodeo* (Copland/Snell).

We wish both of these groups the very best as they prepare for this wonderful event. We also pray for mild temperatures! Our Canadian friends hope that it will be like this past year, in the low 80s, rather than in 1994, when it averaged in the mid 90s.

A future issue of **The Bridge** will have a more comprehensive listing of the professional groups that will be contracted for the Festival. For details on *The Great American Brass Band Festival*, write Dr. George Foreman, Norton Center for the Arts, Centre College, Danville, KY 40422.

President's Podium

The successful performance of **The Brass Band of Columbus** at Mid-West continued to help NABBA gain nationwide and international stature and recognition of its activities. In my report to The North American Band Directors' Coordinating Council, which meets at Mid-West, I was able to state that our organization grew from 40 bands in 1994 to 54 in 1995! This issue reports on further new members. I was struck at that meeting that, among so many band organizations, NABBA is one of the most vibrant and alive of band 'societies', though we must still consider ourselves in the youth phase of the organization. We have much to learn and much growth to still maintain, but we are doing well.

I hope NABBA members whose bands are not making it to Columbus will still

plan to attend, bring their horns for **The Reading Band** or participate in the Solo Contest. Our Championships can be so much more than just contesting. The industry booths, the friends one meets, the clinics, the NABBA General Meeting — all these are vital parts of the weekend.

The NABBA Board of Directors will be meeting for one of its two meetings per year on Friday afternoon, April 12th. Please direct any concerns for the agenda to my attention by no later than March 1st. The list in this issue of the Board can provide NABBA members with another means of connecting with the ongoing workings of the organization. Contact your Board members with your thoughts; start considering whether you might serve on the Board! Nominations will be due by July 1st;

Nomination forms will be printed in the next issue of **The Bridge**.

Finally, anyone wishing to have Ads printed in the NABBA Championship Program Book, or who wishes to consider setting up a booth in Columbus, please contact Paul Droste immediately. Program deadline in March 1st. Paul can be reached by phone or fax at: 614-888-0310. Instrument displays are being coordinated by Colonial Music. Please contact Les Susi at 614-891-9008, or Elaine Ostrander at 1-800-848-8066, for any necessary information on the shipping of instruments into the conference.

My very best wishes to you, your families, and your bands in 1996!

Ronald Holz, President

Mid-West continued from page 1

brass band composers in North America. This grade 4 music, dedicated to the BBC, is the first brass band publication by Great Works Publishing.

Philip Sparke's *Party Piece* featured Euphonium soloist Joel Pugh. Joel's performance was expressive, flawless, and marked by rich tone. I suspect that Philip intentionally created a tongue-in-cheek, humorous challenge to the Euphonium by starting the piece with an expected, whimsical lyric section that eventually yields to the liveliness you would expect from such a title. While this portion was beautifully played, it may have been taken just a bit too slow, thus losing some of the intended whimsy. The technical portion flowed well for Pugh and band. Not for the faint hearted (grade 5 for band, higher for soloist) — the full range and technical capabilities of the Euphonium are explored. The BBC sensitively supported Pugh, never covering him — not always easy in Euphonium solos of this nature. At the conclusion of this impressive offering a nearby young

lady who was most impressed and all smiles said to me: "We need a fire extinguisher to put out his fingers."

Come Sweet Death by J.S. Bach and arranged by Erik Leidzen in the early 1950s for the **New York Staff Band** and **Star Lake Musiccamp**, begins with the alto horns leading the mellow choir of the band. The Flugelhorn is added in measure 14 and by measure 22, the trombones and cornets short the color dramatically to the bright side. This slow work, grade 3, is an excellent example of the mastery of Leidzen's scoring and interpretive thoughts. This is a *must-have* for every brass band (Published by Magnolia Manor Music).

Philip Sparke was next at the baton — to conduct his 1987 work titled *Mountain Song* (Studio Music). The work was inspired by his frequent visits to the Austrian Tyrol and reflects a Sunday climb up the mountain and return. Opening with soft chimes and quiet bell effects from muted lower brass, muted cornets are added as the volume builds, then mutes are removed and work bursts forth in a thrilling, glorious celebration of sunrise, sheer cliffs that rise forever, soaring birds flying

majestically in the bright blue, immense vistas, and the continuing vibrant church bells. The music includes a lyric section for the Euphonium and the happy sounds so unique to Sparke's outstanding compositions. Similar to the quiet beginning, the ending fades away, performed with the amazing control of the BBC and Sparke's expressive conducting.

Published in 1990, *120 Hymns* (Ray Steadman-Allen) has become an essential purchase for brass band libraries. The BBC featured two of these solidly-arranged, easy tunes (Grade 1). Lest you think the BBC's program was a bit heavy on the lyrical, hymns are traditional with brass bands and offer a unique sound unavailable to concert bands. I think Dr. Droste was making sure the Mid-West audience heard the sonority and delicate expressiveness of the brass band, not just the fortissimo roar that the BBC can so well supply.

What followed was quite a contrast — Barrie Gott's *Moses, Get Down!*, from a recent Salvation Army release, a jazz-rock selection that proved the BBC is comfortable in providing authentic interpretations in all styles. Les Susi, BBC

Associate Conductor, ably led the group, as he has in the past with his fine school orchestras at Mid-West. Jeff Keller, principal trombone, provided the blue-note solo with a rich, confident sound, matched by Dan King in his ad lib spot that followed.

Prior to the final item Mark Kelly thanked the band again for appearing at Mid-West and asked them to apply for performance again in about four years!

The BBC's finale was *Kaleidoscope* that featured music of Rimsky-Korsakov in excerpts from *Capriccio Espagnol*, *The Tsar Sultan*, and *The Snow Maiden*. Overwhelmed right from the start, the audience smiled in amazement. The grade 6 transcription by Salvationist Brian Bowen featured the delicacy, agility, and power of the brass band. The work seemed well suited to this band — it sounded natural and appropriate, not

awkward or humorous, as sometimes occurs with transcriptions from orchestral works. The magnificent reading was a tribute to the BBC and Dr. Droste, who have worked many hours to refine this music to the point where it sounded effortless.

The standing ovation was immediate, very enthusiastic, and lasted at least three minutes before the Mid-West audience rushed to the next and final event of the Conference.

A young Australian woman, a Euphonium player, said she loved the BBC's robust trombones and judged the BBC equal to the top grade A bands at home. A man from Illinois said the band's performance was "Wonderful!" George Wilson from Chicago said the best part was the great hymns. And Dorothy Kunkel, a member of the Mid-West Board of Directors and orchestra director in the Traverse City Area Public

Schools (MI), thought the concert was wonderful and indicated she would be very supportive of outstanding brass bands at Mid-West.

I continue to be most impressed with tuba and percussion sections of the BBC, but the entire band is so extraordinary and musical, there seems to be no weakness anywhere. The BBC's performance set again the highest standard for all other brass bands that aspire to perform at Mid-West. Like the best creamy Viennese coffee, the BBC's concert was full of extraordinary richness, depth, and complexity. What a wonderful pleasure!



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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List of NABBA Board of Directors

The following listing of NABBA Board members lists the year in which their two-year appointment expires. Members may be renominated. Nominations are due by July 1, 1996. Nomination forms will appear in the post-Contest issue of The Bridge.

OFFICERS

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Music Department, Asbury College, Wilmore, KY 40390

Vice President Thomas Palmatier [98]
US Continental Army Band, Fort Monroe, VA 23651

Secretary Bert Wiley [98]
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Treasurer Sara North [98]
614 Flora, Hannibal, MO 63401

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Arends, Carl [96]
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Black, Alan [97]
829 Naroch Blvd., Pickering, Ontario CAN L1W 1T1

Bulla, Stephen [96]
1832 Hyman Lane, Crofton, MD 21114

Croft, Robert [98]
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DeSalme, John [97]
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Droste, Paul [97]
1310 Maize Road Court, Columbus, OH 43229

Druce, David [96]
RR #2, Zeran Road, Newington, Ontario CAN K0C 1Y0

Foster, George [97]
619 Downing Rd, Libertyville, IL 60048

Gregson, Bramwell [97]
39 Woodgate Court, London, Ontario CAN N6K 4A4

Holman, Colin [97]
31 Joseph Lane, Glendale Heights, IL 60139

Hovelson, Milt [97]
1109 Sturtevant, Red Wing, MN 55066

Hunt, Anita Cocker [98]
The Salvation Army, PO Box 596, Cincinnati, OH 45201

Kelly, Glenn [96]
203 Jennings Ave, Wenatchee, WA 98801

Myers, Thomas [96]
156 N. Highland Ave, Akron, OH 44303

Pugh, Joel [98]
475 South Sandusky St., Tiffin, OH 44883

Stine, Don [97]
703 6th Ave N, Mt., Vernon, IA 52314

Swaffar, Michael [96]
225 West Maple Ave, Lancaster, KY 40444

Taylor, Brent [96]
PO Box 130, Libertyville, IL 60048

Votta, Michael [97]
3481 Hope Valley Road, Durham, NC 27707

A Calendar of 1996 NABBA Events or of NABBA Interest

February 1 NABBA 1996 Championship and Solo Contest Applications Due

March 1 NABBA Video Tape Contest Entries Due; NABBA 1996 Championship and Solo Contest Scores are due

April 12-13 NABBA XIV—Columbus, OH

June 8 Northeastern Brass Band Contest, West Point, NY

June 15-16 Great American Brass Band Festival, Danville, KY

June 22 Grand Celebration of Brass Bands, Cedar Rapids, IA

1996 Brass Conference

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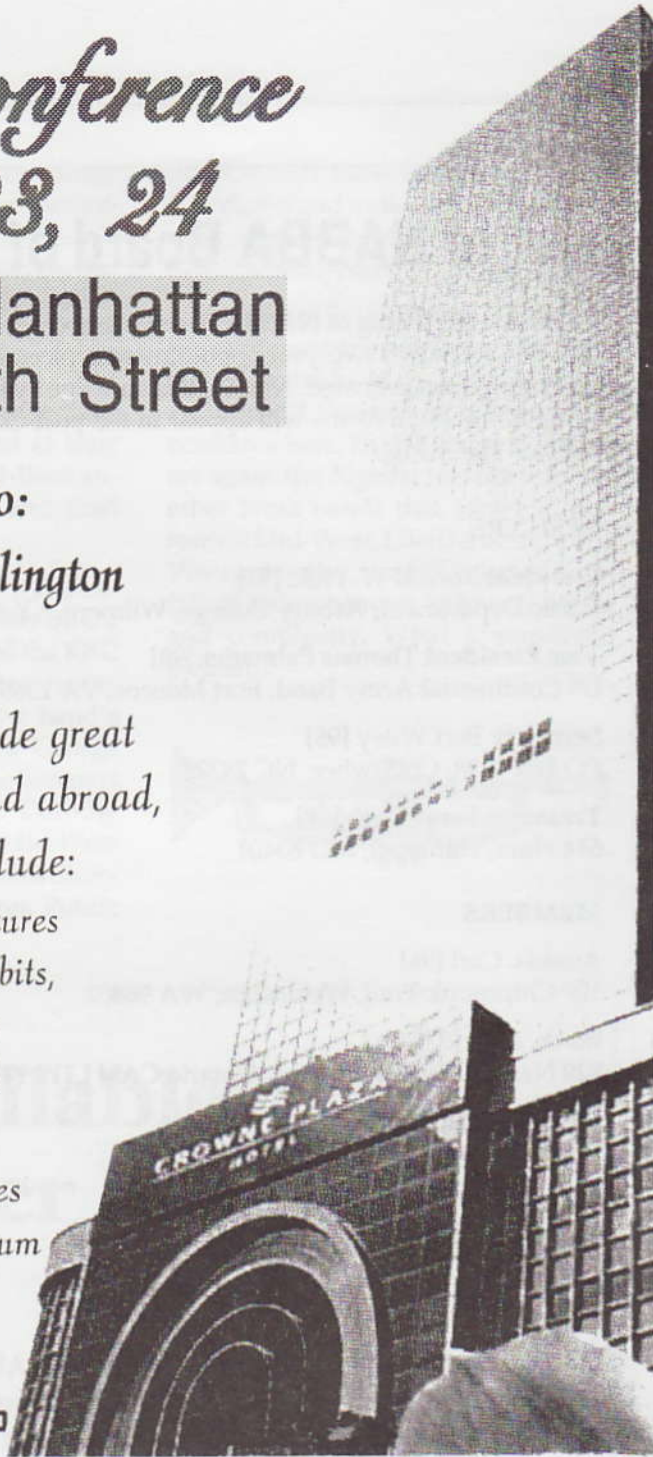
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Ozark Mountain Brass Band's First Concert

New NABBA Bands

Please welcome to NABBA the following new or renewed member bands; add them to your list published in the last issue of *The Bridge*:

Bainbridge Brass Band (Ed Mobley), Bainbridge College, Bainbridge, GA 31717

Brass Band of Minot (James Thornton), 622 NW First Ave, Minot, ND 58703-3002

Intrada Brass (Bram Gregson), #12 - 100 Enterprise Dr., Komoka, Ontario, CAN; NOL 1R0

Lake Wobegon Brass Band (Gordon Nilsen), PO Box 413, Anoka, MN 55303

London Citadel Band (Jon Lamm), 555 Springbank Dr., London, Ontario, CAN; N6J 1H3

Ohio State Marching Band (Jon Woods), 1866 College Blvd., Columbus, OH 43210

Southwestern Community Brass Band (Jonathan Korzun), 58900 Cherry Grove Rd, Dowagiac, MI 49047

Not yet an official NABBA Band, **The Ozark Mountains Brass Band** held their premiere concert this Fall, opening with Curnow's *Fanfare for NABBA*, so no doubt we can consider them joining our fellowship! The concert had a fine audience (about 300) and good critical response in the local press. They plan for a second concert in February.

The group is led by George Alter, with Tom Raber serving as one of the 'founding fathers.' Our contact is through Tom: The Ozark Mountain Brass Band, 2 Portsmouth Circle, Bella Vista, Arkansas.

At Mid-West the editor met Marie Cotaya, band director at **Scotlandville Magnet HS** in Baton Rouge, LA, where Marie has formed a brass band for her top brass students. He also heard of plan for a youth brass band in the Milwaukee area, to be sponsored by the **Milwaukee Metropolitan Community Band**; this via conductor Richard Minnisto and Dr. Pat Backhaus, a noted cornet soloist and cornet historian. Great — but we need *more* youth bands in NABBA!

Bill—Newt Dispute Cancels Army Toot

By Sarah J. Witt, Dominion Brass Band

What do you get when you cross a US Army Brass Band concert tour with a congressional budget dispute concerning Medicare and the national deficit? No tour. Those were the circumstances leading up to a joint concert between The US Army Brass Band of Washington DC and The Dominion Brass Band of Tidewater, Virginia, scheduled for November 19, 1995. The concert was set to take place at a local high school in Virginia Beach as part of a short concert tour by The US Army Brass Band. Tidewater residents jumped at the opportunity to hear these fine bands. Response to the advertised concert was overwhelming, and all available tickets were gone in a day and a half. Ticket requests, however, continued to pour in for another week, prompting the distribution of several hundred regret notices and bringing the total number of tickets requested to over 2,000.

Despite the fact that the public affairs staff of The Dominion Brass Band were nearly hospitalized due to extreme exhaustion and chronic cotton-mouth from stuffing and licking over 1000 envelopes, the band was greatly anticipating a packed house and a fabulous concert/showdown with the DC band. Unfortunately, because of the budget cafuffle in Washington, they watched with dismay as rumors of a total freeze on all military tours surfaced. The rumors were confirmed, and they received final notice Saturday, November 18 at noon, that the DC band would not be permitted to travel. Captain Thomas H. Palmatier, music director of Dominion Brass, responded by resurrecting a number of pieces previously performed by the band, stretching a twenty-minute program into well over an hour of music, including such pieces as Tchaikovsky's *Marche Slav*, Leidzen's Bach arrangement *Come Sweet Death*, Belstedt's *Napoli* featuring cornet solo-

ist Mike Damato, and Curnow's *Appalachian Mountain Folk Song Suite*. The news was passed on to the unsuspecting band members who were presented with the additional music at the warm up and treated to a pre-concert rehearsal.

The house filled up completely, including additional chairs at the back of the house. The gracious audience responded very generously to the bad news and proceeded to shower the band with wild applause and a great deal of enthusiasm at the completion of each piece on the program, even going so far as to request an encore. All indications are that the audience was very favorably impressed with the local talent and a potentially disastrous situation turned out, in fact, to be a triumphant success. The band sends special thanks to Congress for increased audience awareness of and devotion to The Dominion Brass Band on the part of Tidewater residents.

Future Concerts

Allegheny Brass Band

March 2, 1996	Marshall Middle School Aud., Marshall Township	Brass Dance!
May 18, 1996	Marshall Middle School Aud., Marshall Township	Young at Heart

Festival City Brass

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

Hanniford Street Silver Band

Feb. 4, 1996	St. Lawrence Centre, Jane Mallett Theatre	Horn of Plenty
March 22, 1996	St. Lawrence Centre, Jane Mallett Theatre	

Lexington Brass Band

Feb. 25, 1995	University of Kentucky Singletary Center for the Arts	Bold As Brass
March 24, 1995	University of Kentucky Singletary Center for the Arts	
	Season Finale: Philip Smith — guest soloist	

Salt River Brass Band

Feb. 18, 1996	Chandler Center for the Arts, Phoenix, AZ	Gershwin and Friends
March 17, 1996	Chandler Center for the Arts, Phoenix, AZ	Brass with a Brogue
May 12, 1996	Chandler Center for the Arts, Phoenix, AZ	Mother's Day Celebration

Advertising in The Bridge

Contact:
Captain Thomas Palmatier

U.S. Continental Army Band
Fort Monroe, VA 23541-9985
USA

FAX: (804) 727-4052

Brass Band Programs

Recent, Representative Brass Band Concerts Listed in Concert Order

Buffalo Silver Band (Michael E. Russo) 80th Anniversary Band Concert. Sunday, November 12, 1995. Trinity Episcopal Church. Program: *Fanfare for NABBA* (Curnow); *Crimond* (Irvine/Lancaster); *Army of the Nile* (Alford); *Little Suite for Brass, Op. 80* (Arnold); *All Through the Night* (Langford); *His Royal Banner* (Gay); *Fantasy on British Sea Songs* (Langford); *Amazing Grace* (Langford); *Hill Billy Samba* (Munday); *Sandpaper Ballet* (Anderson); *Seventy-Six Trombones* (Willson/Duthoit).

Commonwealth Brass Band (J. Jerome Amend and John Jones). Summer Concert Series: June 2, 1995, Jeffersonville, IN; August 13, 1995, St. Matthews, KY; August 13, 1995, Corydon, IN; September 1 and 3, 1995, Louisville, KY. Repertoire: Soprano Cornet Solo-*Concertino* (Sachse), Soloist Jackie Amend; Cornet Solo-*Napoli* (Bellstedt), Soloist Bob Webb; Trombone Solo-*Nobody Knows the Trouble* (Langford), Soloist John Albrecht; *Fanfare and Flourishes* (Curnow); *Army of the Nile* (Alford); *Elsa's Procession* (Wagner/Himes); *Fantasy on Tico-Tico* (Bourgeois); *Strike Up the Band* (Gershwin/Richards); *You'll Never Walk Alone* (Rodgers/Snell); *Fanfare* (Janacek); *Belford's Carnival March* (Alexander/Smalley); *Music for the Royal Fireworks* (Handel/Wright); *Fidgety Feet* (LaRoca and Shields/Peberdy); *Music of George Gershwin* (Sharpe); *American Civil War Fantasy* (Bilik/Himes); *Washington Grays* (Grafulla/Curnow).

Heidelberg Brass Band (Joel Pugh). November 11, 1995; Brenneman Concert Hall, Heidelberg College, Tiffin, OH. Guest Conductor: **Ronald Holz***; Guest Euphonium Soloist: **Paul Droste+**. Program: *Punchinello* (Rimmer); *Oh, How I Love Jesus* (Curnow); Euphonium Solo: *Variations+* (Webber/Graham); *Diversions on a Bass Theme** (Lloyd); *The Lord Above** (R.W. Holz); Mvts 2&1 from *Aspects of Praise** (Himes); Euphonium Solo: *Shenandoah+* (Bulla); Euphonium Duet:

Softly As I Leave You+* (DeVita/Catherall), with Joel Pugh; *Armed Forces Salute* (Bulla).

Lexington Brass Band (Ronald Holz and Skip Gray). November 19, 1995. Pastime With Good Company: British Music for Brass. Singletary Center for the Arts, University of Kentucky. Guest Organ Soloist: **Dr. Schuyler Robinson**. Program: *Preludio Marziale* (Wright); Trumpet Solo: *The Challenge* (Ball), Soloist Terry Everson; *A Downland Suite* (Ireland), led by student conductor Nathan Long; *Pastime With Good Company* (Henry VIII/Roberts); Organ Solos: *Canzonetta* (Matthias) and *Processional* (Matthias); Euphonium/Alto Duet: *Allegro from Water Music* (Handel/R.E. Holz), Soloists David Henderson and Don Grammer; *Hinode* (Graham); *Pomp & Circumstance March #4* (Elgar); *Jerusalem* (Parry/Jakeway).

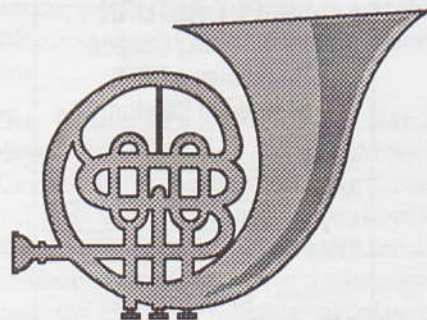
Ozark Mountains Brass Band (George Alter). October 29, 1995. Premiere Concert. Central UM Church, Rogers, Arkansas. Program: *Fanfare for NABBA* (Curnow); *Concert Opener* (Trevanthen); *Men of Harlech* (Langford); *Amazing Grace* (Himes); *Rhapsody for Euphonium and Band* (Curnow), Soloist Tom Raber; *Softly Sounds the Little Bell* (Ball); *The Music of the Night* (Webber/Himes), Flugelhorn Soloist Clay McCartney; *Appalachian Mountain Folk Song Suite* (Curnow); *Nicaea* (Himes); *Invictus March* (Himes); *America the Beautiful* (Himes).

SASF Brass Band (Ronald Holz). December 3, 1995. The Salvation Army, Lexington. Christmas Concert. Program: *Psallite: An Old Carol* (Liszt/R.W. Holz); *Laudate Dominum* (Gregson); Vocal Ensemble: *The Quiet Heart* (Collins); *Christ's Part* (Curnow); *Coming Home* (Webb); Band: *Thou Must Leave Thy Lowly Dwelling* (Berlioz/Steadman-Allen); *Adeste Fidelis: March of the Three Magi* (Liszt/R.W. Holz); *O Little Town of Bethlehem* (Jones); *The Red Shield March* (H.C. Goffin)

Smoky Mountain Brass Band (John West), with Guest Trombone Soloist **Harry Waters**. October 22, 1995.

Haywood Community College. Program: *Jubilee Overture* (Sparke); *American Variations* (Fernie); Trombone Solo-*Someone To Light Up My Life* (Jobim/Grimes); Trombone Solo-*Embraceable You* (Gershwin/Howarth); *St. Gertrude* (Fernie); Flugelhorn Solo-*Misty* (Burke&Garner), Soloist Richard Kowal; *Fidgety Feet* (Shields/Peberdy); *The Skye Boat Song* (Geldard); Trombone Ensemble-*Peace Like a River* (Bulla); Jig from *St. Paul's Suite* (Holst/Grassler).

Smoky Mountain Brass Band (John West) and **Asheville H.S. Wind Symphony**. November 7, 1995. Asheville H.S. Auditorium. Program: *Wind Symphony - Sea Songs* (Vaughan Williams); *Jackson Lake Overture* (Williams); *Overture to The Good Daughter* (Piccini); *Bugler's Holiday* (Anderson); *Overture Bisham Grange* (Cacavas). **Smoky Mountain - Jubilee Overture** (Sparke); Jig from *St. Paul's Suite* (Holst/Grassler); *Fidgety Feet* (Shields/Peberdy); *St. Gertrude* (Fernie); *Misty* (Burke/Garner); *Peace Like a River* (Bulla).



Brass Band News

The Allegheny Brass Band has a new associate conductor, Frank Farina, who replaces John Culp this year while John is on leave pursuing studies for the ministry. The group's Christmas Concert was given on Sunday, December 9th, and was entitled An Old World Christmas.

The Cincinnati Brass Band presented a Benefit Christmas Concert in behalf of The Salvation Army in the greater Cincinnati area. on Friday, December 8, 1995, at The Montgomery Community Baptist Church. The Dominion Brass Band presented two benefit concerts in behalf of the SA, one in Norfolk and one in Hampton, each in support of the local SA corps. All three concerts drew good crowds and good financial income for the charitable work at this special time of year. Congratulations Cincinnati and Dominion Brass Bands for this volunteer and generous gift of music.

The Eastern Iowa Brass Band launched a subscription series of concerts this Fall — September 23, and December 16, both held in Mt. Vernon, IA. They also hosted a visit and concert by The National Band of New Zealand, October 17-18. As per their intense work ethic, the band also traveled to five other locations for concerts this Fall. The band has just entered its second decade and their director, John DeSalme, begins his fifth year. The band is producing a handsome 4-page newsletter entitled Band Notes. They are also busily preparing for their second annual Grand Celebration of Brass Bands, June 22, 1996!

The Hanniford Street Silver Band presented two subscription-series concerts this fall. The first, October 23, entitled Ivory and Brass and featuring Bramwell Tovey as guest conductor and piano soloist, included *Rhapsody in Blue* (Gershwin), *Fantasia for Piano and Brass Band* (Steadman-Allen), and the pre-

miere of Gary Kulesha's *Sinfonia for Brass Band*, the latter a commissioned work by the HSSB with assistance from the Ontario Arts Council. The second, December 10, was entitled *Christmas Celebration* and included the *Amadeus Choir*. Another commissioned work was premiered, *Divinium Mysterium*, by the Canadian composer John Burge.

Heidelberg Brass Band (Joel Pugh): On November 11, 1995, the band had the opportunity of having Dr. Ronald Holz spend the day working with the ensemble. In addition to the NABBA test piece, *Diversions of a Bass Theme* (Lloyd), Dr. Holz rehearsed William Himes' *Aspects of Praise*, and Holz's new arrangement, *The Lord Above*. The day culminated with a concert at Heidelberg College. Dr. Paul Droste performed as guest soloist, while Joel Pugh and Ron Holz shared the conducting [See full program in Recent Band Programs, this issue] (Joel Pugh).

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The Lake Wobegon Brass Band is off to a good start this season. The Bridge has just received their latest newsletter, now in its fourth volume. The band presented its third annual Holiday Concert on Sunday, December 10th, at Ramsey Community College, Winoka, MN.

The Brass Band of Minot, started as a result of a NABBA-YAMAHA Brass Band Workshop in the summer of 1994, has completed its first full year. According to correspondent Wally Ost the band presented five concerts and built a good support group for the organization — board of directors, by-laws, constitution, and financial plan/public relations endeavors. Brass Band of Minot is the only brass band of its kind in North Dakota. Wally Ost and his family play an important role in the group and they would be pleased to help seed new brass bands in this area! See their address listed above under New NABBA Bands. The band has been receiving some fine coverage in both the press and broadcast media. Many of their concerts are presented at Minot State University. The band is currently led by James Thorton, director of bands at MSU.

Triangle Brass performed three concerts in their early autumn season. On Sunday, September 17, the band played a church service at University United Methodist church in Chapel Hill, NC. this was part of a two-part arrangement with the church; having played at the service, the group later gave a concert there on November 5th. For second year in a row the band played at the Carousel Festival in Burlington, NC. In October the band was featured in a very successful outdoor concert, Sertoma Amphitheatre within Bond Park, in Cary, NC. In December the band played two concerts: December 1st, NCSU Stewart Theatre; December 10th, Christmas Concert in Hill Hall, UNC Campus, Chapel Hill. The group also worked with The United Way of Fearrington Village, NC, in a joint fund-raising effort. A busy Fall! (Connie Varner)

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Salt River Brass presented three Fall concerts in their subscription series: October 8 — Ocktoberfest; November 12 — Heroic Brass; December 17 — Holiday Brass.

While the Lexington Brass Band was putting the finishing touches on its November concert at a dress rehearsal, members of the Fine Arts Brass Ensemble showed up and were very supportive and complimentary of the band's effort in the brass band scene. Arranger Stephen Roberts, member of Fine Arts, was able to hear his excellent arrangement of *Pastime With Good Company* (Henry VIII) and he felt the Yanks were doing just fine on it! Fine Arts Brass was at the University of Kentucky for the first concert and a series of clinics during their recent American tour. They are a first-rate quintet and received excellent response while in Lexington.

The Brass Band of Columbus was featured at The Mid-West International Band and Orchestra Clinic, Chicago, IL, on December 23 [See lead article this issue]. Guest conductors/arrangers were James Curnow, Ronald Holz, and Philip Sparke. Throughout the Fall the band kept busy, with concerts on October 1st, December 3rd, and December

10th. They have also been holding several recording sessions in hopes of CD #2!

The SASF Brass Band of Asbury College traveled to Asheville, NC the first weekend in November. In this issue Bert Wiley provides his own view of the successful trip, where the band played for a total of at least 1500 people. At their December *Christmas Concert* the SASF dedicated their new, complete set of Boosey & Hawkes Sovereign brass instruments, thanks to the generous support of private donors and the Salvation Army National Headquarters.

The Commonwealth Brass Band played at the wedding of Sandy Moran (Cornetist and charter member of CBB) and Bob Duffy, August 5th, in Louisville. Music Director J. Jerome Amend was featured on Goff Richard's arrangement of d'Hardelot's *Because* and played *Trumpet Voluntary* (Clarke) and *Wedding March* (Wagner) for the processional. The band performed *Music for the Royal Fireworks* (Handel/Wright); *You'll Never Walk Alone* (Rodgers/Snell); *Jesu, Joy* (Bach/Rimmer); and for the recessional *Fanfare and Flourishes* (Curnow) and *March from First Suite in E Flat* (Holst). (Elmer Hall)

The Fosters Take In The "Open"

By George Foster (Illinois Brass Band)

[George Foster and his wife traveled to Great Britain this past September to attend the oldest and perhaps most prestigious brass band championship, *The British Open*, held in Manchester, England. In addition to the contest, the Fosters attended a variety of rehearsals and concerts with such fine groups as **BNFL**, **Sellers Engineering**, and **Black Dyke Mills**. Contact George on the Internet if you want more information on how he set up his trip: George Foster—The Illinois Brass Band—Internet: gfosibb@wwa.com]

Manchester's Free Trade Hall was the site for the 1995 Open, the last time it would be held in this hall, for next year the event moves to the new, state-of-the-art Bridgewater Hall, also in Manchester. The set test piece for this

year was *Revelation*, composed by Philip Wilby, a writer who has earned great respect in brass band circles because of such well-known works as *Paganini Variations*, *New Jerusalem*, and *Masquerade*.

The procedure of the day called for the draw at 9:00 AM, which determined the order of play, followed by the first band's appearance on stage at 9:30 AM. The three adjudicators were in the box and ready to proceed when the toot was given at precisely that time. Having attended the *National Championships* in London back in 1992, I was well prepared for hearing twenty-two bands play the same piece. We did actually hear only twenty due to a little lunch break. *Revelation* presented some new challenges to the competing bands: stand-up solos and the division of the band into two brass choirs. The piece

used a theme from Henry Purcell's *Three Parts On A Ground* carefully woven into some great Philip Wilby.

After hearing twenty of the bands play this terrific music, it was somewhat difficult to make choices on how to rank the bands. We in the audience had the advantage of knowing which band is playing, and also which bands are expected to come out on top. In reality, though, I found at both the *National* in 1992 and the *Open* this year that it is not as difficult to rank the top bands as it first may seem. I concluded that there were only five performances of the day that had a chance to place. They were: **BNFL**, **Black Dyke**, **Wms Fairey**, **Rigid Containers**, and **Yorkshire Building Society (YBS)**. The two below these, in my estimation, were **Brighouse** and **Grimethorpe**. Beyond these seven it was much more difficult to rank the bands, although it was also fairly easy to position the bottom three or four

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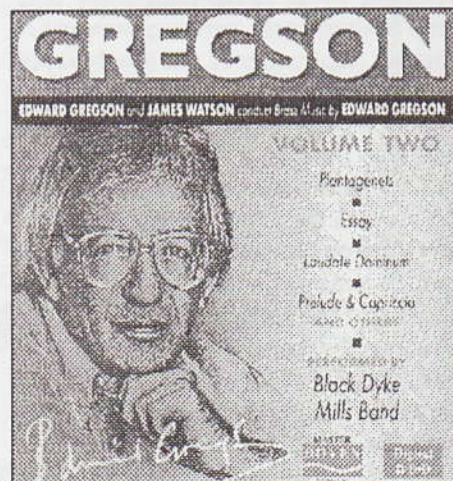


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bands. **Black Dyke** did make an interesting change by using their principal cornet as head of the second choir, instead of the first choir. There was some controversy at the start because a band requested to play number 1; by the rules that request can be honored if no band objects. One band did object, so **BNFL** maintained their unlucky number 1 draw.

The final result, in order of place, was: **Black Dyke, Fairey, Yorkshire Building, Rigid Containers**. Where was **BNFL**? Well, they played number 1 and were placed 19th! Another verification of what can happen to number one draws! For what it is worth, my own ranking had the finish as: **Yorkshire, Fairey, BNFL, Black Dyke, Rigid Containers**. The surprise of the day was the placing of **Rigid Containers** at 12th, despite very fine playing. **Yorkshire** gave the most exciting performance of the day. In addition to David King's expert control of the ensemble, they also featured the eventual soloist of the day, Sheona White, on tenor horn, as well as an excellent Euphonium duet. Major solo spots in *Revelation* went to tenor horn, Flugelhorn, Euphonium duet, along with several cornet duets and quartets.

That Euphonium duet needs special mention, a most momentous part of the piece and lasting nearly four minutes. The outstanding duos came from **Yorkshire, Fairey, CWS Glasgow** (Steven Mead), and **Desford**.

Revelation was listed as a 15-minute piece by the composer, but reality was quite a bit different. The shortest time of day was turned in by **Britannia** at 17:22 and the longest was around 22:23, by **BNFL**. Most of the bands played the piece in about 19 minutes. I would venture a guess that this span of time from the shortest to the longest was one of the biggest differences in performances ever in the history of the *Open*. As with much music, the piece looses something when played too fast; I preferred the slower interpretations. But it was a wonderful day, 9 Am to 9 PM, of brass band music!

After **Black Dyke** was announced the winner, they played a 30-40 minute program that was to be broadcast the following Friday, with Frank Renton as compere. The broadcast started with a rerecording of *Revelation*, a microphone having malfunctioned during the contest. A week after the *Open* there was still a great deal of 'buzzing' in the

brass band world, not only about the adjudication results—**BNFL's** surprise low place and the fact that the group favorite, **Fairey**, did not win—but about the remarkable music that was played. In that regard, this *Open* will not soon be forgotten.

Salvation Army Band Visits North Carolina

By Bert Wiley, NABBA Secretary

A weekend tour by the **Salvation Army Student Fellowship (SASF) Brass Band** brought great musical pleasure and blessing to audiences at five different performances. Playing for a modest-sized audience on Saturday evening at the local Salvation Army Corps (church) in Asheville, the **SASF Band** presented a program titled a *Festival of Music*. The band of students, faculty, and local SA affiliates played with verve, enthusiasm, and no small amount of musical skill and technical prowess.

The program was varied, but it was a typical Army program, with the main emphasis on music demonstrating several facets of the long time philosophy of The Salvation Army. Included were marches, instrumental solos, vocal solos, vocal ensembles, and without exception all the music was from the vast repertoire of the SA.

The **SASF Brass Band** is headquartered at Asbury College, in Wilmore, KY, where a large percentage of students are enrolled in programs unrelated to religious studies. However, many of the students come from families with strong SA backgrounds, and with many students ultimately choosing to become very closely related to the mission of the SA, either as officers (clergy), or lay people (soldiers).

Composers well-known in the brass band world were part of the program, such as Stephen Bulla, William Himes,

Peter Graham, James Curnow, and Kenneth Downie, among others. Not only did the band play with enthusiasm, but they tackled numbers that proved they were ready for the challenges of major works. It would have to be said, as it has been many times, that one of the outstanding features of SA people, young as well as mature adults, is that they demonstrate a degree of commitment that is manifested, not only in the music they play and sing, but in the degree of devotion to the principles of the Army.

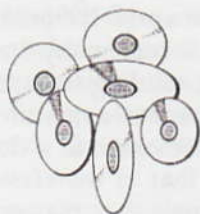
On Sunday, Nov. 5, the band moved to Arden, NC, and played three morning services at Arden Presbyterian Church, followed by an afternoon concert for an audience of about 300 people. Tackling a difficult composition, namely *Variations on Laudate Dominum* by Edward Gregson, this group proved that even with a limited rehearsal schedule, but with good leadership and more proof of commitment, the band brought it off with brilliance and fervor.

Leadership for the band is provided by Ron Holz and James Curnow, both whom conducted and played in their respective sections, cornet and tuba.

I would not want to have missed either of the two programs I was fortunate enough to attend, and I'm sure many western North Carolinians were amazed and thrilled by a fine brass band. Thanks, Ron, Jim, and every member of the band and choral ensemble.

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R.A.F.-St. Athan Voluntary Band To Tour East Coast

The Royal Air Force-St. Athan Voluntary Band will be on tour from New York City to Hamilton, Virginia from March 30th to April 10th. The band hails from St. Athan Barry, Glamorgan in Wales. Due to the necessity of their returning home in time to prepare for their own area brass band championship on the 13th of April they can not stay through for the NABBA Championships. They are a second section band in the UK rating system (Championship Section and First Section are one in the same). The band will be traveling in five fifteen-passenger vans. There are about 35 members plus an entourage of about 15 people. The group is very accommodating from the hosting standpoint. They are happy to stay in host bandmember's homes, and would like to sell recordings at concerts. The band is managed by Flight Lieutenant M.A. Bennison. Featured soloist with the band is Mrs. Leslie Bennison, a lyric soprano from the Welsh College of Music and Drama. For further information on the band's tour, please write or call: Flt. Lt. M.A. Bennison, Operations Squadron-Royal Air Force, St. Athan Barry, Glamorgan CF6 9WA, UNITED KINGDOM Tel: 011-44-1-446-798-798 Ext 8282 FAX ext. 8257; or Stateside, contact David Witt: Tel: 804-723-2643; Work: 804-727-3888; FAX 804-727-4052.

Royal Air Force-St. Athan Voluntary Band Tour Schedule

March 30 Arriving in New York City

March 31-April 3: Available for anyone interested in hosting a concert or joint concert. The group would also like to do sightseeing

April 4 Fort Myer, VA-Joint Concert with USABB, 8:00 PM

April 5 Reedville, VA; Community Hall, 7:30 Concert

April 6 Concert/Sightseeing: Busch Gardens, Williamsburg, VA

April 7 Hampton, VA; Easter Service, Memorial Baptist Church, 10:30 AM

April 8 Williamsburg, VA; Joint Concert with Dominion Brass Band, 7:30 PM

April 9 Return Flight

New Music for Brass Band

I. Publications received from Novello Music.

1. *Salamander* (John McCabe). Novello, 1994. One can easily understand why the music of John McCabe is controversial among traditional brass bands. His music demands more than one hearing in order for the complexities of his compositional style to be fully appreciated. There was a definite advantage, in reviewing *Salamander*, in having an excellent recording of the work, allowing multiple hearings with score in hand.

A great introduction to McCabe's music is the CD of his brass band music, simply entitled **McCabe**. Featured on the disc are: *Salamander*; *Cloudcatcher Fells*; *Desert II*; *Horizon*; *Images*; and *Northern Lights*. The recording, Doyen label CD 030, is done by **Britannia Building Society** (Howard Snell).

Salamander was written as the test piece for the 1994 British open Championship. It is described by the composer as follows:

...a passacaglia, quite tricky, and tightly organized. The theme is closely related to the opening of Brahms Symphony #4, a favorite work of mine. The theme is there all the time in one shape or another....In ancient times the Salamander was, according to Brewer's Dictionary of Phrase and Fable, 'a mythical lizard-like monster that was supposed to be able to live in fire, which, however, it quenches by the chill of its body — [The name] was adopted by Paracelsus as the name of the elemental being inhabiting fire.' It was this definition that was the inspiration of this piece....The ground bass tune is heard in the opening section both rising, in the bass, and descending - a series of full chords with notes of the tune at the top. Contrasting sections follow (including a haunting central Lento). A vigorous fugue and majestic restatement of the main theme bring the work to an end in a blaze of sound. [From McCabe CD Notes]

Salamander is a major work for brass band and lasts nearly twelve minutes. Only the finest bands should attempt to perform this music. There are rhythmic and technical challenges in all sec-

tions. The Solo Cornet part is divided (four) throughout the piece, and there are extended solos for E Flat Soprano and Euphonium. There are fragmented parts that interlock, polyrhythmic writing, and sounds that border on the ethereal. With proper rehearsal and an understanding of contemporary music, this piece should be more approachable than controversial for bands and audiences. What is new and difficult to comprehend today may become the 'classic' in the future. The music of John McCabe fits that concept.

Reviewed by Paul Droste.

II. Publications received from Rosehill Music

1. *Sinfonietta for Brass Band* (James Curnow), Rosehill, 1994. Anytime a new major work emerges from the pen of James Curnow it is worthy of instant attention. *Sinfonietta* was jointly commissioned by **The United States Army Band** (Pershing's Own), directed by Colonel L. Bryan Shelburne, Jr., **The United States Army Brass Band**, directed by Captain Thomas H. Palmatier, and **The British Bandsman**, Peter Wilson, managing editor.

Sinfonietta lasts about 12 minutes. There are three contrasting movements that would test the most advanced bands. The composer describes *Sinfonietta* as "basically a short symphony in three movements. The *maestoso* opening of the first movement introduces the melodic, harmonic, and rhythmic material from which the entire work is structured." Each of the three movements could stand alone. The first movement starts with a short *maestoso* section in fanfare style, leading directly to an extended *allegro vivace*. Total playing time is around 4:30 and the movement is built on fanfare-like melodic ideas sounded over ostinato rhythmic patterns contrasted with a broad melody. It would be very effective opener or finale to a concert or contest if played separately.

The second movement is marked *andante moderato e espressivo*, and basically moves in 6/8 time. The melody is

an expressive *siciliano*, with an ostinato in the percussion. There are exposed solo lines for E Flatsoprano, Flugelhorn, solo horn, first baritone, Euphonium, and E Flat bass, plus some nasty licks (even at the slow tempo) for many of the sections. Playing time is about 3:30.

The final movement is a "rollicking rondo" (*allegro spiritoso*) in 3/4 time, one-to-the-bar. Curnow excels in writing extended sections in 3/4 time, especially with his use of the dotted-quarter note — eighth note — quarter note rhythmic motive. Hemiola is used in the accompanying parts with great effect. The movement, around 3:30 in length, closes with a fanfare based on previous material.

All of the Curnow "signatures" are present: the fanfare figures, the broad tunes, the ostinato rhythms, and the technical challenges. There is no mistaking the composer of this piece. If you like *Trittico*, *Blenheim Flourishes*, *Variations on Terra Beata* and *Concertpiece for Cornet*, you will love *Sinfonietta*. However, this is not an easy piece, and virtuosity is required in most sections. There is a demand for ensemble tightness and rhythmic security that many bands achieve only with great effort. Bands that are looking for a challenging piece, one that would be worthy of a considerable amount of time and effort, will enjoy working on Curnow's *Sinfonietta*.

Reviewed by Paul Droste.

2. *Lodestar* (Ray Steadman-Allen). Rosehill, 1995. The title of this four-minute march refers to a star, and particularly the North Star. In spite of the limited range and technical demands, this is an effective march. It is in 4/4 time (quarter equals 120), has very few surprises, and yet sustains interest from start to finish, obviously the work of a master composer who can deal with limitations. Youth bands and new adult bands would benefit from learning and programming this march. There is plenty of "teaching material" here, plus it will probably sound harder than it really is when performed. Ray

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Steadman-Allen joins Eric Ball, James Curnow, and many other major composers who also know how to write interesting music for less-developed bands. A full score is included in the set, and the parts are spread out over two pages with large, easy to read notation. Reviewed by Paul Droste.

3. *Crimond* (Peter Graham). Rosehill, 1995. After a short introduction, this arrangement starts with a simple setting of the well-known hymn in E Flat concert. The trombones play the first verse, accompanied by the tubas, then drop out as the rest of the band plays the second verse. After a brief interlude and modulation, the solo horn takes the melody, this time in C concert. At this point the accompaniment gets increasingly complex and technical, with triplet figures in the cornets leading to flourishes. When this happens, the melody is played by the middle brass (flugel, horns, baritones, and euphoniums). The fortissimo climax happens near the end, but the piece finishes softly (morendo). In this arrangement there is an extract from *Resurgam* and references to the sacred selection *Constant Trust*, both by Eric Ball. At a little over four minutes in length, the hymn is developed in an interesting manner. The individual parts are straight forward, except for some finger work and high range in the upper cornets. Reviewed by Paul Droste.

4. Solo Feature: *Concert Galop* (Philip Wilby). Rosehill, 1995. *Concert Galop* is dedicated to the Euphonium virtuoso Bob Childs, but playing it as a Euphonium solo with brass band accompaniment is only one of the options available in this new release. There are solo parts for B Flat or E Flat instruments; plus a duet part for two euphoniums (Perhaps Bob and Nick?). It could also feature three euphoniums, or four euphoniums (or two baritones/two euphoniums). All versions use the same band accompaniment. A piano-soloist version is also published, yet another option.

Due to the composer's skill, this piece is

a cut above others of its type. It is definitely a show piece for the soloist(s), yet has very reasonable demands in the band parts, depending, of course, on the interpretation of *Molto vivo tempo*, which heads the score.

The performing time is approximately three minutes. The solo parts are quite demanding technically but do lie under the fingers nicely in the key of concert B Flat. It is sure to be a crowd pleaser and will be a fun piece for soloists, as well. With a variety of solo possibilities, this piece will be well worth the money.

Reviewed by Paul Droste.

5. Cornet Solo: *Titania's Aria* from *Mignon* (Ambroise Thomas, arr. Bram Gay). Rosehill, 1995. The aria *Je suis Titania*, sung by Mignon's rival Philine in Act II of Thomas' most famous opera, is a show stopper. As effectively arranged for cornet and brass band by Bram Gay it is sure to have a similar effect. In the form of a concert polonaise, the coloratura aria will call for great technical and tonal control, though most of the scalar runs fit nicely on the cornet in this B Flat concert version. This places the mid-portion of the dance in G Flat concert, but the demands on the band are not excessive. The accompaniment is lightly scored when appropriate, calling for some subtle mutings, including muted flugelhorn. The soloist has several high Cs and two high Ds to contend with, but an experienced solo cornetist will relish such an operatic classic. This short, flashy work should prove very popular with soloists, bands, and audiences.

Reviewed by Ronald W. Holz.

6. *Unto Us A Child Is Born* (arr. David Willcocks; trans. Ray Steadman-Allen). Rosehill, 1995. This is the ninth release Rosehill has published in its agreement with Oxford University Press to print brass band and choir versions of Willcocks famous *Carols for Choirs* arrangements. This carol, derived from the famous 1582 publication *Piae Cantiones*, may be less familiar to Ameri-

can audiences. Willcocks provides five successive, and contrasting harmonizations of the tune. As with this entire series, the arrangement may be played by the band alone, with choir, or with multiple choirs. One further use for such arrangements is for congregational/audience involvement on the carol melody. The concert pitch of D major may cause some initial problems from the inexperienced band, but the parts are very playable and the scoring is first rate. The choral parts must be ordered from Oxford University Press, but the full score shows all the vocal scoring.

Reviewed by Ronald W. Holz.

III. Publications received from Gramercy Music

1. *Panache* for Euphonium and Band (Robin Dewhurst). Gramercy Music, 1995. Also for Euphonium and Piano Accompaniment. *Panache* is defined in the dictionary as "vividness, or dash, or verve." In this respect, the piece is well-named. This Euphonium solo is available for either brass band or piano accompaniment. Running about five minutes in length, it has two major sections, an andante moderato (cantabile) and a presto subito. The euphonium part is well-written, residing near the top of the range in both sections of the piece. The cantabile portion sings forth in the style of a grand aria over an accompaniment that has some rhythmic complexities. The Presto section is based on Latin rhythms and has a few meter changes. Both the band and soloist will get a good workout, particularly as they try to fit together parts with a lot of off-beat rhythms. There is room on most programs for solo pieces of this length and style. It is a cut above the usual theme and variations solos that have dull accompaniments. It is not a showpiece for euphonium, yet there is a good interplay of solo and accompanying parts that make this an interesting solo.

Reviewed by Paul Droste

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2. *Glorious Ventures* for Cornet and Brass Band (Peter Graham). Gramercy Music, 1995. This short showpiece for cornet and band, lasting just over two minutes, is dedicated to Brian Taylor, principal cornet of **Williams Fairey Engineering Band**. The band accompaniment will present hardly any problems for most adult bands. The cornet solo part lies well under the fingers, but does send the soloist up to high C several times, plus a final high D (alternate B provided). Marked quarter=132, the quick variations on *Lily of the Valley* flash by in almost *moto perpetuo* style. Recently recorded by **David Daws** and **Enfield Citadel** (*I Hear the Music*), *Glorious Ventures* meets a delightful need for stand-up soloists: the quick encore, or the quick razzle-dazzle. This fine solo is well within the reach of most of our NABBA bands and our better cornetists. Reviewed Ronald W. Holz

New Brass Solo Publications

1. *Gramercy Solo Album: Four Solos For B Flat Instrument and Piano* By Peter Graham. Gramercy Music, 1995. The four pieces are: 1) *Glorious Ventures*; 2) *A Time For Peace*; 3) *Swedish Hymn*; and 4) *Whirlwind*. *Glorious Ventures* was recently recorded by David Daws on his recent CD *I Hear the Music* as accompanied by **Enfield Citadel Band**. The brass band version is reviewed in this issue under **New Music for Brass Bands**. Peter Graham will be releasing brass band accompaniments of several more of these within a very short time. The outer two items, *Glorious Ventures* and *Whirlwind*, are technical display pieces that exploit the flexibility of the cornet in handling fast scalar passages. Both are of moderate difficulty and will sound much harder than they really are! *Glorious Ventures* presents the old gospel song *The Lily of the Valley* in a series of short variations. *Whirlwind* stays true to its title, moving at a quarter note=144 pace throughout its short

and brilliant life. The middle two are of the "slow melody" type we now have a category for in our NABBA Solo Contest. *Swedish Hymn* is the familiar song *How Great Thou Art* as originally arranged for Philip McCann in a setting for brass band and cornet, here transcribed for piano by Peter's sister, Gillian. *A Time For Peace* is the peace theme from Graham's test piece *The Essence of Time*, here effectively standing on its own in an expanded setting. These two tone solos are not for the half-hearted, however, as Graham does take the solo line above the staff at several points in each arrangement. These are four excellent additions to brass solo literature. The piano accompaniments are well-voiced for the keyboard, but will require accomplished players. Both the keyboard and solo parts are handsomely and clearly set. Reviewed by Ronald W. Holz.

2. *Alarum for Solo Tuba* (Edward Gregson). Intrada-Gramercy Music, 1995. *Alarum for Solo Tuba*, written for **James Gourlay** in 1993, is an exciting, expressive new work which should find its way into the standard tuba recital repertoire. In his written preface, Gregson notes that the spirit of the work is primeval and the piece is meant to be played with "tribal-like intensity." The work has a duration of about five minutes and is in three large, continuous sections. The powerful opening, designated "aggressively (like a call to arms)" is based on a four-note motive taken from some of the letters of

Gourlay's name. As with most successful unaccompanied solo works, coloristic variety is obtained through frequent sudden changes in tessitura and dynamic level. The middle section has a designation "moving, but steadily (as a slow waltz)." The writing is lyrical and primarily in the tuba's middle register. A transition occurs at the end of the section with a brief return to material reminiscent of the opening. The final region of work has the designation "dance-like" and is comprised of a primarily diatonic melody in an asymmetric rhythmic scheme, mainly in 5/8 or 7/8 feeling. The music is very similar to the opening of Penderecki's *Capriccio for Solo Tuba*. The work closes with a brief coda that once again restates musical material from the opening section of the piece and truly provides a ceremonious ending. The overall range of the work is from pedal E Flat to G above middle C, encompassing over three octaves. Although the work contains some flutter tonguing and is written without barlines there are no extended "new" performance techniques required. Gregson's *Alarum* is a challenging, powerful work that should find its place on recitals of both accomplished college students as well as professionals. The work certainly ranks with the other two major unaccompanied tuba solos, *Encounters II* (1964) by William Kraft, and *Capriccio* by Krzysztof Penderecki. Reviewed by Skip Gray, Professor of Music-Performance Studio of Tuba and Euphonium, The University of Kentucky.

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Boosey&Hawkes/Buffet Crampon of Libertyville, IL will officially announce a name change on January 1, 1996, to **Boosey&Hawkes Musical Instruments, Inc.** The company feels this more carefully reflects the true nature of diversified musical instrument company that handles so many different types of instrument manufacturing.

Boosey&Hawkes have launched two new brass band instruments: 1) Sovereign Baritone, model 956GS, the only four-valve, compensating baritone on the market; 2) Besson Sovereign Bbb Tuba, model 994GS (replaces older 994). Contact Boosey&Hawkes, PO Box 130, Libertyville, IL 60048, for more specifics on these two fine new instruments.

Local Arts Network (LAN)/Worldwide Network (WAN) extends an invitation to all organizations interested in having recording works distributed through its growing customer and distribution network. The LAN invites any organization interested, regardless of category or type of music, to apply for inclusion in its distribution network. While not all recording categories can be included at this time, all will be considered for both current and future inclusion in catalog, insert, and electronic promotion and distribution. Brass Band artists with recordings available on the LAN included **River City Brass Band, Allegheny Brass Band, Desford Colliery Caterpillar Band, and Salt River Brass Band**. For further information, contact Marty Marvinchak, evenings: 412-444-6790; Fax/Voicemail: 412-444-4526.

Ted Marshall, a leading recording engineer of brass band recordings (**New York Staff Band, Canadian Staff Band, London Citadel, Intrada**, etc.), is retiring from his position with the Canadian Broadcasting Corporation, for whom he recorded concerts by such groups as the **Toronto Symphony Orchestra**. In retirement he will be devoting more time to brass band efforts. Ted recorded all of NABBA XIII, including the **GALA CD** by **Alain Trudel** and the **Canadian Staff**. You can reach Ted at: 42 Mooreshead Dr., Etobicoke, Ontario, M9C 2S3 Canada. Phone: 416-622-3533.

Brass Band and Solo Brass Recordings

1. *The Music of Ray Steadman-Allen. Intrada Brass* (Bram Gregson), with **Russell Gray**, Cornet Soloist. Intrada 9TR4-2. TT 74:46. Program: *Hadleigh Camp*; Variations: *Go Down Moses*; Suite: *Pavilions of Praise*; Cornet Solo: *Rhapsody on Negro Spirituals*; *Floodtide*; *South-down*; Suite: *Lord of the Sea*; Cornet Duet: *Happy in the Fight* (Russell Gray and David Robertson, soloists); *God's Soldiers*; *Daystar*; *St. Magnus*. Available at \$22 Canadian from: Intrada Music. Kilworth Business Park, 100 Enterprise Drive, Unit 12, RR #3, Komoka, Ontario N0L 1R0 Canada. Or from Bernel Music.

Bram Gregson, recently retired bandmaster of the famed **London Citadel Band**, formed **Intrada Brass** in the Spring of 1995. Among the objectives he set for the band, so clearly stated in the CD notes, was: "To help promote the traditional brass band sound in North America, building on the good works of the North American Brass Band Association and, of course, the long standing interest of The Salvation Army in the brass band." This fine new professional-level band has already begun to meet that objective with the release of this CD that gives a broad overview of the output of one of the brass band world's most prolific composers, Ray Steadman-Allen. The playing is very fine for such a newly-formed group; the recording quality is excellent. One would not expect anything but a tight, well-drilled ensemble, carefully balanced and tuneful, when Bram Gregson has the podium. NABBA bands can find some great music here, much of it accessible to most of our bands. Two early works, *Lord of the Sea* and *Variations: Go Down Moses*, should be grabbed quickly by any band building a library of mid-level concert music. All the marches will serve well, from the very simple masterpiece *South-down* to the trend-setting *Hadleigh Camp*. Recent recordings of pieces like *The Lord Is King* (Enfield) and *The Holy War* (ISB) turned Gregson toward a new RSA, *Pavilions of Praise*, a suite in which RSA's interest in contemporary pop

techniques shines through. Russell Gray comes through fine on a gratefully resurrected *Rhapsody* and has great fun on the duet with David Robertson in reminding us of the Music Hall origins of so much SA music. My favorite cut is the last one, *St. Magnus*, a hymn tune arrangement during which RSA gives four short presentations of the 17th-century tune, including a wonderful canon during the third presentation. Here we not only hear **Intrada** to great advantage, but we grasp the great craftsmanship of Steadman-Allen, a man who has poured so much love and heart into brass band music, including the seemingly "functional." You could make four such albums and only begin to demonstrate the scope of the man's talent. Congratulations for NABBA member **Intrada** for such an excellent, and noble start!

Reviewed by Ronald Holz

2. *Elgar In Brass. Foden O.T.S. Band and Desford Colliery Dowty Band* (Howard Snell). Polyphonic QMPR 605D. TT 72:50. Program: *Pomp and Circumstance March #1* (arr. Sparke); #2 (arr. Snell); #3 (arr. Sparke); #4 (arr. Gay); #5 (arr. Snell); *Serenade*, Op. 20 (arr. Sparke); *The Enigma Variations* (arr. Ball).

Sir Edward Elgar was Eric Ball's teacher, not in the flesh, but through his scores and performances of his music. You find many subtle and not so subtle references and even direct quotes from Elgar throughout Ball's compositional output. Perhaps Ball's greatest homage to his "master" and Ball's masterpiece of brass scoring comes in his complete transcription of Elgar's *Enigma Variations*, all 30 minutes of the masterpiece! Ball wisely used only the original percussion and very few mutes — pure brass band all the way. The achievement is nothing short of stunning. **Foden's** does the bulk of the playing on the disc, with **Desford** only joining on the finale of *Enigma*, perhaps in place of the pipe organ, or just to help the lads to the finish line. The playing is remarkable, as is, for the most part, the inter-

pretation. On Variation X, the *Intermezzo*, the playing is simply wonderful; on the other hand, some technical passages, like the scalar runs in *Troyte* (Variation VII) are approached too aggressively for my taste. Overall, a great feat of playing that does justice to the great transcription. An added plus on this disc is the availability of cueing-in on any one of the fourteen variations. This CD revives with good success vinyl records from 1984 and 1986. The *Pomp and Circumstance Marches*, all five, receive solid, energetic readings, with tempos on the fast side, probably a wise decision for recorded versions all lined up in a row. Sparke's good arrangement of the lovely *Serenade*, Op. 20, also receives just treatment. All in all, this is a wonderful CD for both musical content and realization.

3. *Music from America's Golden Age. The New Columbian Brass Band* (George Foreman). Walking Frog Records WFR 111. TT 64:22. Program: *National Emblem* (Bagley); *Teddy Trombone* (Fillmore); Cornet Solo: *Carnival of Venice* (Arban/Emerson), Vincent DiMartino, soloist; *American Patrol* (Meacham); *Ben Buxton's Two-Step* (Barnhouse); *Light Cavalry Overture* (von Suppe); *The Melody Shop* (King); Euphonium Solo: *All Those Endearing Young Charms* (Mantia), Earle Louder, soloist; *An Arkansas Huskin' Bee* (Pryor); Duet: *The Elephant and the Fly* (Kling), Lydia DiMartino, piccolo, and Marty Erickson, tuba; *The Death of Custer* (Johnson); *Stars and Stripes Forever* (Sousa).

George Foreman, founder and motivator behind the *Great American Brass Band Festival*, has formed an excellent, turn-of-the-century professional brass band, **New Columbian Brass Band**, and, in its first CD, he has put forth a fine package of music from the so-called "Golden Age" of American bands, roughly speaking 1880-1914. The packaging and recording are first rate, with a particularly fine booklet of notes provided by the conductor.

The band excels on the expected marches and ragtime works. Cornetist

Vincent DiMartino blazes through the Emerson *Carnival* with wonderful panache. Euphoniumist Earl Louder gives less excitement, a more workmanlike approach on his Mantia solo. The piccolo-tuba novelty duet, *Elephant and the Fly*, provides the suitable touch of humor such works are intended deliver. I think these musicians have fun playing these old tunes. You'll have fun listening to them evoke a by-gone era with both well-known classics and some rather obscure but effective period pieces.

4. *A Christmas Celebration*. London Citadel Band* (Bram Gregson) and Amabile Youth Singers+ (John Barron and Brenda Zadorsky). London Citadel Band SA-LCB 19 CD. TT 63:53. Program: *Fanfare of Praise** (Redhead); *Normandy Carol** (Redhead); *O Magnum Mysterium+* (Handl/Barron); *The Three Kings+* (Willan/Running); *Virgin at the Manger+* (Franck); *Huron Carol** (Calvert); *Carol of the Bells** (arr. Christmas); *Ding Dong Merrily On High+* (arr. Cable); *Song of the Littlest Angel+* (Artman); *O Christmas Tree+* (arr. Cable); *The Joyous Carillon** (Bearcroft); *Christmas Triptych** (Curnow); *Christ-*

mas Triptych+ (Holman); *Il Est Ne** (Calvert); *The Virgin Mary Had a Baby Boy+* (arr. Hatfield); *Apple Tree Was-sail+* (arr. Hatfield); *Sleigh Ride** (Anderson/Tomlinson); *Joy to the World+* (Shaw).

I have been playing this CD throughout the holiday season. What a delightful contrast of excellent brass and vocal music performed by two polished ensembles. The contrasts continue from the wide-ranging styles presented. We are taken from Redhead's contemporary, pop-inflected setting of *Fairest Lord Jesus* all the way back to 16th-century, a capella motets. All of it done well! When I first heard the Amabile Youth Singers, I thought they were a boys choir, with that lovely British Cathedral Choir-School timbre, yet I find they are a group of young women, ages 12-22! London Citadel is no stranger to NABBA members and this is one of their last CDs made under their former conductor, Bram Gregson. Everything comes off well of this splendid recording, so admirably engineered by Ted Marshall. Canadian composers are to the front on this disc, from the masterful choral style of Healy Willan to

Morley Calvert's arrangements of *Huron Carol* and *Il Est Ne*, the latter brass quintet members will recognize as the final movement from his *Suite From the Monterey Hills*. Norman Bearcroft's double trio *Joyous Carillon*, for three cornets and three trombones, receives a very spirited interpretation which reminded me of what an effective Christmas feature item it can be, based as it is on his own carol but also capturing the festive season with great verve. *A Christmas Celebration* will become a favorite Christmas recording for vocal enthusiasts, brass band buffs, and those who love good music.

Reviewed by Ronald W. Holz

5. *Spiritual to the Bone: Christmas Edition*. Arrangements for Trombone Ensemble by Stephen Bulla* Eric Alexander+. The Salvation Army Southern Territory CRD 031. TT 59:22. Program: *Jingle Bells**; *Great Day**; *Sweet Little Jesus Boy**; *Walk Together Children+*; *Mary Had a Baby**; *Rise Up Shepherd**; *Go Where I Send Thee+*; *Linus and Lucy**; *Pat-a-pan**; *Manger Song+*; *Mary's Boy Child+*; *Christmas Time Is Here**; *Carol of the Bells+*; *The Virgin Mary Had a Baby Boy+*; *A Starry Night**; *I Wonder as I Wander+*.

They've done it again! In October 1995 The Salvation Army Southern Territory (USA) released the third volume of its *Spiritual To The Bone* trilogy. The album is not your usual collection of Christmas carols or well-worn popular tunes, but rather a jazzy, swinging mix of traditional, folk, and contemporary titles. Two of the finest arrangers that I have heard for this medium — Stephen Bulla and Eric Alexander — offer up sixteen tracks of challenging, uplifting arrangements for trombones and rhythm section that should please the musical tastes of a wide audience. The two write with a keen knowledge of trombone sounds and textures, holding to the same high standards as could be heard in the best of the J.J. Johnson-Kai Winding trombone ensembles or, for that matter, *Tutti's Trombones*.

The scope of the album ranges from the straight-ahead, hard-swinging *Great*

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Day with Herb Bruce's shouting solo and growling bass trombones, to a Neal Hefti-style *Sweet Little Jesus Boy* with some nice statements by soloist Tom Walker, to a melancholy-with-funk-undercurrents rendition of *I Wonder As I Wander* (a bit reminiscent at the beginning of the "progressive" Stan Kenton sound of the 1950s, and with a gorgeous bass trombone solo by Willis Howell), to the rhythmically-alive calypso *Mary's Boy Child*, to Vince Guaraldi's playful *Linus and Lucy* (definitely not in *The Salvation Army Tunebook*) and his beautiful ballad, *Christmas Time Is Here*, so lushly played by Herb Bruce. *Walk Together Children* and *Mary Had A Baby* will rock you with some grooving gospel sounds, the latter spiced with Alexander's tasty plunger soloing leading to a screaming, slicing out chorus! You've probably never heard the traditional *Pat-A-Pan* with a Latin flavor, but you will here. Guitarist Rick Whitehead lays down a tasty transition into and out of Alexander's solo on that one. As well, I doubt you have ever heard *Carol of the Bells* in a hard-swinging 5/4 time. The most unusual arrangement is *Manger Song*, which exploits the sostenuto sound of trombones over a *motoperpetuo* figure, and ends with a haunting 'unanswered question.' Willis Howell offers up a moving bass trombone testimonial over a funky groove in *Rise Up Shepherd*. The opening bars of *Go Where I Send Thee* have some definite Jay & Kai influences, then the chart breaks into a medium swing — a definite pleaser. The Latin percussionists are a refreshing addition to the ensemble and lend their characteristic sounds to *Mary's Boy Child*, *The Virgin Mary Had A Baby Boy*, and Joy Webb's *A Starry Night* — with Tom Walker's smooth, lyric solo, a chart reminiscent of the Urbie Green & 21 Trombones sound.

All in all, this has to be the best of the three albums, not only in the choice of repertoire, and in the overall sound and feel of the arrangements, but also the musical chemistry that I sensed between the members of the ensemble

— even though the massed trombone choir effect is the result of studio overdubbing. These guys have found the right formula and will hopefully continue to produce excellent arrangements and excellent recordings.

The album is available as either a single compact disc or in a "three-pack" collection along with *Spiritual To The Bone, Volumes I and II*. Run, don't walk, in ordering any of these discs! [Note: USA Southern Territory Supplies and Purchasing Department, The Salvation Army, may be reached at 404-728-1300]. Reviewed by Dr. Louis G. Bourgois III, Kentucky State University (Bass Trombone, Lexington Brass Band).

6. *Pieces*. Roger Webster, Cornet Soloist, with Stuart Death, Piano. Polyphonic QPRZ 018D. TT 68:19. Program: *Four Variations on a Theme of Domenico Scarlatti* (Bitsch); *Aria and Scherzo* (Arutiunian); *Prelude, Op. 18 #11* (Scriabin/Snell); *Allegre* from *Toot Suite* (Bolling); *Sicilienne* (Paradies/Bennett); *Slavish Fantasy* (Hoehne); *Nightsongs* (Peaslee); *Concert Scherzo* (Arutiunian); *Reflection* (Solodovnic); *Concerto* (Arutiunian).

Roger Webster, one of England's leading brass soloists, breaks new ground in his second solo CD, wryly name *Pieces*. His first album, *Twilight Dreams*, is a wonderful success in which he explored the more traditional cornet solo repertoire from both SA and secular band sources. In *Pieces* he demonstrates quite well that he can manage the trumpet recital repertoire equally well, playing all the items listed above on his cornet. I think he has matured as an artist in a very short period of time. His sound and vibrato seem in even better control for these greatly varied works, most of which are from the twentieth century. The open performance of Bitsch's *Variations* tells us immediately that Roger intends it to be ever so much more than an exam piece. *Wow* — what a start to a great album! There are three works by the Russian composer Arutiunian, including the popular *Concerto*, here given a lovely, more lyrical

interpretation than one usually encounters from the typical trumpeter. Only on the excerpt from *Toot Suite* (Bolling) do Webster and his excellent accompanist fall short, not really capturing the stylistic nuances required. Perhaps having the string bass and drum set of the original would have helped them realize the blending of classical and pop-jazz styles. During Richard Peaslee's *Nightsongs* Webster does not alternate between flugelhorn and trumpet, as in the original for Harold Liebermann, but he does capture the important mood and style shifts connected with that timbral change. The unaccompanied Echo Cornet solo, *Reflection* (Solodovnic) comes off very well on the recording and shows a novelty instrument being used in more artistic ways. I highly recommend this excellent recording to all brass players and, in particular, all cornetists and trumpeters.

Reviewed by Ronald W. Holz

7. *The World of the Euphonium, Volume II*. Steven Mead, Euphonium Soloist, with Stuart Death and Richard Phillips, Piano. Polyphonic QPRZ 017D. TT 71:38. Program: *Concert Galop* (Wilby); *Solode Concurso* (Yuste); *Fantasia* (Jacob); *The Swan* (Saint—Saens/Mead); *Fantasia Concertante* (Casterade); *Song for Ina* (Sparke); *Ransomed* (Marshall); *Liebesfreud* (Kreisler); *Large Elegiac* from *Euphonium Concerto #2* (Golland); *Two Faure Duets* (Faure/Mead); *Ball of Fire* (Smalley); *Hora Staccato* (Dinicu/Heifetz).

Paul Droste gave an assertive 'thumbs up' to Steven Mead's *World of the Euphonium, Volume I*, in his *Bridge* review a few months ago. I totally concur with that affirmation, applying it equally to Mead's *Volume II*. The opening item, *Concert Galop* (Wilby), which gets a good music review this issue, sets the tone for the dynamic, fun-yet-serious disc. Mead includes two works he premiered at the 1995 British T.U.B.A. Conference, *Panache* (Dewhurst) — also positively reviewed in our music section this issue — and *Song for Ina* (Sparke). The former contains some charming Latin

and Caribbean inflections while the latter is another example of Sparke's ability to write a good, lush tune. Mead is to be commended for providing good readings of two major euphonium pieces, a movement of the Golland *Concerto* #2 and Jacob's *Fantasia*. The Golland movement, written in memory of Bob and Nick Child's father, reaches operatic proportions in its full, neo-romantic intensity. Talk about intensity — the Jacob is a very intense, elusive work, true to its title. The haunting, extended muted passage and the ease with which Mead negotiates the terrifying range demands of the cadenza are standouts in this good performance of a work that so needed an up-to-date model recording. The old concert-waltz-variations, *Ransomed* (Marshall) and the witty *Fantasia concertante* (Casterede) provide some good mid-level concert works from two contrasting styles — the first from the 1930s SA repertoire, the latter from the typical French conservatory tradition. Mead plays duets and quartets with himself on the album, as well. *Ball of Fire* is a dazzler of technique and circular writing. The recording is excellent, with fine presence and separation for

each instrument. The notes are generally informative, though for some reason the lovely duets do not get any mention in the booklet. The only criticism I can level at the excellent Mr. Mead is his slight tendency to play sharp, especially on sustained notes, something even his vibrato can not correct. All in all, though, this is an outstanding addition to euphonium music on disc, both as a model for performance and as a guide to good and varied literature.

8. *Operatic Euphonium*. Riki McDonnell* and Mike Kilroy+, Euphoniums, with Grimethorpe Colliery Band (Garry Cutt) and Kinder Children's Choir (Joyce Ellis). Polyphonic QPRL 072D. TT 75:25. Program: *Celeste Aida** (Verdi/Stephens); *The Flower Duet**+ (Delibes/Sparke); *Catari, Catari*+ (Cardillo/Thompson); *Largo al Factotum** (Rossini/Langford); *Duet from Don Pasquale** (Donizetti/Snell), with Paul Hughes Flugelhorn; *Evening Prayer* Humperdinck; *La Donna e Mobile*+ (Verdi/Maunders); *Overture to The Marriage of Figaro* (Mozart/Hazelgrove); *Papegeno, Papegena** (Mozart/Maunders), with Shaun

(Leoncavallo/Farr&Woodcock); *Quartet from Rigoletto**+ (Verdi/Maunders), with Shaun Randall and Paul Hughes; *Softly Awakens My Heart*+ (Saint-Saens/Langford); *Recondita Armonia** (Puccini/Woodcock); *Panis Angelicus*+ (Franck/Wright); *Introduction to Act III from Lohengrin* (Wagner/Wright); *Oh, My Beloved Father** (Puccini/Smith); *La Miserere* from *Il Trovatore*+ (Verdi/Herbert), with Shaun Randall; *You Are My Heart's Delight** (Lehar/Woodcock); *One Fine Day*+ (Puccini/Richards); *Nun's Chorus*+ (Strauss/Rapley & Wood); *Nessun Dorma** (Puccini/Stephens).

In this second collaboration between euphoniumists Niki McDonnell and Mike Kilroy, the addition of separate band items and the inclusion of a children's choir on several items really helps the package of primarily 19th-century operatic excerpts work well and sustain listener interest. It could have been too much of the same good things! Both players are very expressive, with expansive, deep sounds that are captured very well by the engineers. I prefer Kilroy's sound — just slightly tighter, more focused, centered — to McDonnell. They are both excellent, lyrical players who seem to relish this kind of music. Grimethorpe Band plays splendidly on the accompaniments, as well as on their solo spots, the Mozart overture and Wagner's *Introduction to Act III* from *Lohengrin*, the latter almost always heard as a massed band piece. I loved hearing a cleaner, one-band version! The choir does very well, providing just the right atmosphere on the *Hansel and Gretel* excerpt as well as on the *Nun's Chorus* (Strauss) and, particularly, Franck's *Panis Angelicus*. I want to commend Polyphonic for again providing a wonderful resource album, filled with great program ideas. They always provide a list of publishers for the music, a great service to all of us seeking new music. You get a lot of music in this 75 minute disc, all of it well-managed and produced.

Reviewed by Ronald Holz

Long Range Planning!

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Host Band: Sheldon Theatre

Book Reviews

1. Gay, Bram. *Trumpet Involuntary: An Orchestral Life*. London: Thames Publishing, 1995. 248 pp., photo section, index. Paperback. Bram Gay started out his musical career as a very young cornetist in a Salvation Army youth band and has recently retired from a distinguished career in the British orchestral scene, both as a trumpeter and administrator, most recently as Orchestra Director of The Royal Opera House at Covent Garden. He has recently been able to reembrace the brass band scene, both as adjudicator of prestigious contests, as editor of Novello's brass band catalog, and as a conductor. He never really abandoned his brass band roots, however, as this engaging, warm, and humorous autobiography so ably demonstrates. Gay progressed the path towards professional music-making in a well-trodden way: SA youth band — contesting band — military band service — professional orchestral musician. The details were anything but ordinary, however. Imagine being thrust into the famous **Fodens Band** under Fred Mortimer and in the same section as Harry Mortimer when only a teenager? Well, this book introduces you to all sorts of interesting musical figures from British musical life, especially orchestral, from great players to superb, and not so superb, conductors. What a refreshing, inside look into the orchestral scene in the post-World War II era right up until the present! Gay is always fair in his commentary, both in writing objectively about himself and others, as well as telling it with charm and good wit. I read the book in two sittings, thoroughly enjoying it. We will be seeing and hearing much more from Bram Gay in the coming years, now that he can turn his attention more fully to brass bands (there is a review of one of his arrangements even in this issue). This book is like meeting a friend who shares your love of musicians and music-making and lets you in on his carefully considered life. You could be the richer for having met him.

Reviewed by Ronald W. Holz

2. Bradwell, Cyril R. *Make Music For Thy Lord: A History of the Wellington South (New Zealand) Salvation Army Band, 1894–1994*. Privately printed by **The Wellington South Band**. 70 pp., multiple photos, list of bandmasters, no index. Paperback. ISBN 0-473-02643-0. Cyril Bradwell, author of the Dean Goffin biography reviewed in the September 1995 issue of the **Bridge**, provided this compact history of one of New Zealand's fine brass bands for their centenary year. The approach is intentionally non-scholarly, and aims at telling the human story of a local corps band and its leaders. Would that we had many more such histories! Even for such a band to survive into the

1990s is an amazing story these days. **Wellington South** has traveled extensively in its own country as well as in Australia. Throughout its one hundred years it has claimed some fine musicians, both soloists and conductors, within its ranks, including Dean Goffin, who was bandmaster on three separate occasions — once before World War II, once directly after his return from military service, and once when a young Salvation Army officer in the mid 1950s. This short chronological survey of the band's ministry and musical accomplishments should be of interest to both Salvationists and all interested in the history of brass bands.

Reviewed by Ronald W. Holz.

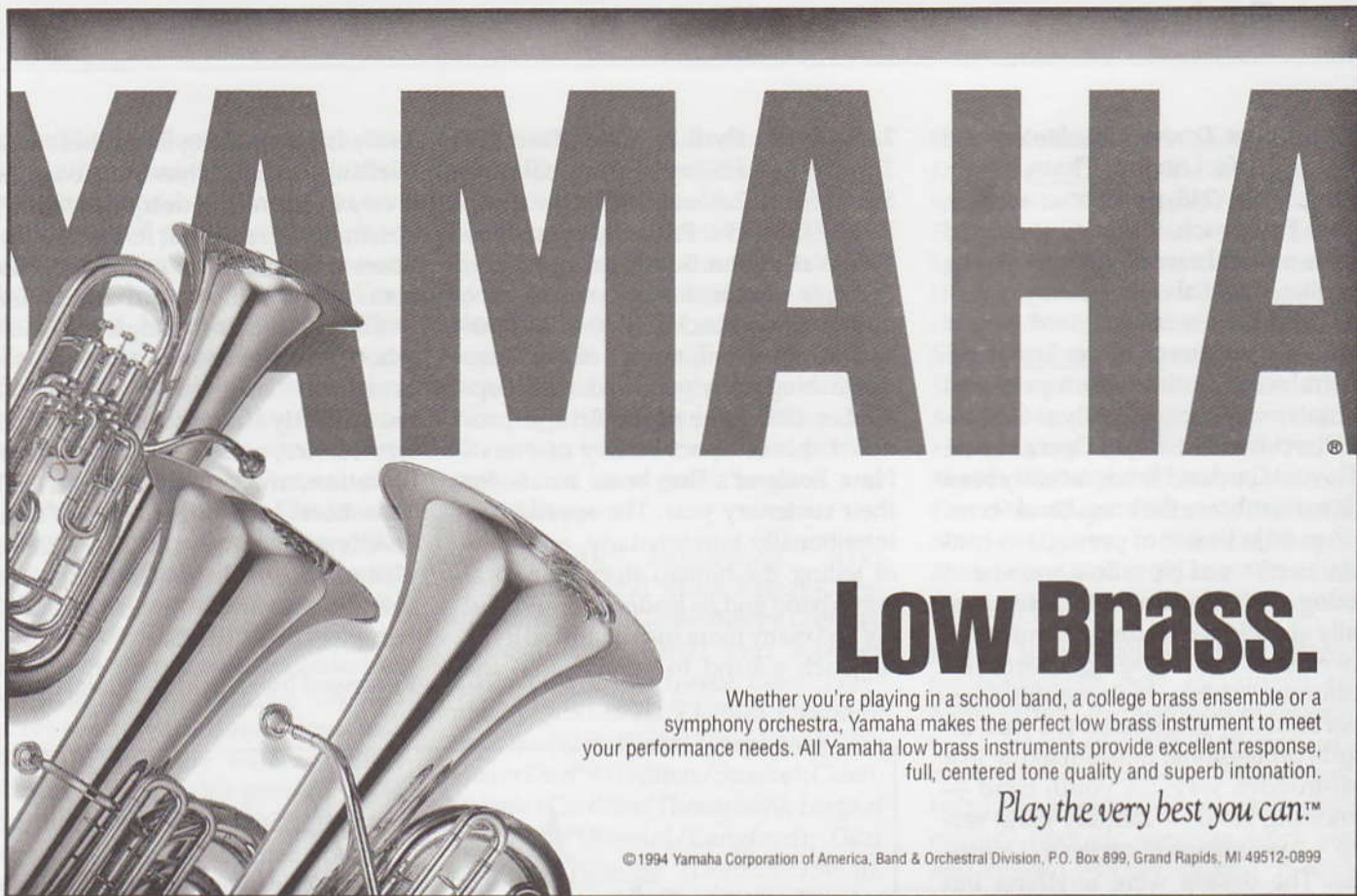


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