

# BrassBand Bridge



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

June 1996 Issue 64

## Record Entries for NABBA XIV:

### Illinois Brass Band take Top Honors

If statistics are any good judge of the health of a movement, then the 1996 North American Brass Band Association competition held at Dublin Coffman High School in Dublin Ohio on April 12 and 13 will surely be judged the most successful yet of the fourteen yearly competitions held to date, and a good yardstick with which to measure the health of the brass band movement on this continent in general.

A grand total of eighteen brass bands from the United States and Canada (down two from the previously expected total of twenty due to some unforeseeable personnel difficulties) pooled their financial resources and made the trek to Columbus by bus or air to participate in a weekend of exciting brass band activities, to make new acquaintances, to renew old friendships, to learn from other groups, enjoy the trade stands, and hear a brass band competition that would be the envy of the British brass band movement for its congeniality and its cordiality. Four bands competed for the first time, two being brave enough to make NABBA XIV their debut performance. Equally encouraging were the representatives from member bands

as far afield as Washington State who also attended. The entire weekend's activities ran smoothly from start to finish, which is a tribute to the organization behind the scenes of Paul Droste, Jeff Keller and the contest chairs, Ron Holz and Tim Holtan. Timings of the competitors, both in the solo competitions and during the band competitions were well handled and smoothly compered by Robert Barnes, enabling all groups to give of their best. Not only were there record numbers of entries in the band categories, but the solo competition, now in its second year, shows promise of becoming a flourishing event in the future with numbers up over one hundred per cent from last year.

Close to two thousand people were in attendance at the Gala Concert held on Saturday evening, jointly hosted by the **Brass Band of Columbus** and the **Southern Territorial Band and Chorus** of the Salvation Army, and there were consistently high numbers of audience members in attendance throughout the weekend to support the many fine performances given by each of the bands.

Not surprising were the ovations given to local bands, with nine of them having come from Ohio alone. Columbus may well be the hub of the brass band movement in North America today due to the outstanding work done to seed new brass bands, and when the solo awards were made on Saturday evening before the Gala Concert it seemed once again it would be the Ohio-based band members that would walk away with the prizes. But when the division awards were announced it was the bands that travelled to Columbus that were to dominate in the results of this year's competition.

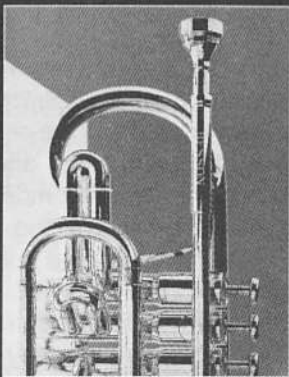
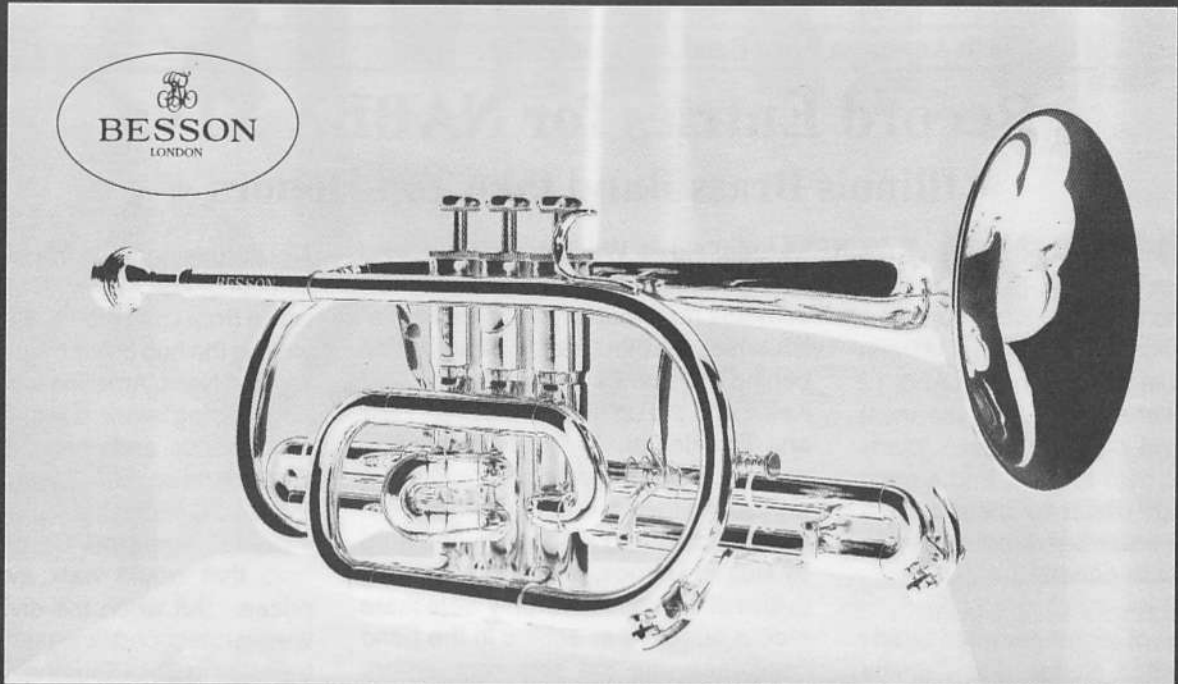
Judges for the entire weekend were Bram Gregson, Ray Premru and Ron Waiksnoris who had the enormous task of sorting out winners and honorable mentions in the solo competitions, placing bands while making written and verbal comments, and conducting the **NABBA Reading Band**. The three judges do not confer during the band competition in which they also sit behind screens so that they are not aware which band is playing. The results of

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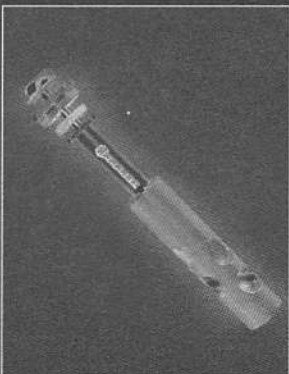
**\*\*\*\*NABBA 1996 POST-COMPETITION ISSUE\*\*\*\***

*Full results of the Solo Competition, Division Awards, and Gala Concert Inside*

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## Editor's Notes

I write my first column as the new editor of the *Brass Band Bridge* with a mixture of trepidation, excitement, and pride. Being asked to assume the editorship of this magazine is a great honor for me (honour, for our Canadian friends!), and with that honor comes an immense appreciation for the work that Ron Holz has done over the last four years in bringing news about the brass band movement from across North America and further afield to our NABBA members. I hope as we move forward it will be possible for me to build on the outstanding work that has been accomplished by Ron, who is passing on editorship of the *Bridge* so that he might more fully be able to accomplish the important task of NABBA President, as well as continuing to review for the *Bridge*. We will all be grateful for Ron's outstanding contributions to the *Bridge* and wish him well as he leads us forward in our growing body of NABBA members. In my own task, I am also grateful for the help that George Foster is generously providing as we produce this publication together.

I have given some thought to the title of the magazine and its function as I have been working on the layout and content. The front cover logo shows Tower Bridge in London, a bridge that nowadays rarely raises its drawbridge to allow the river traffic underneath. The analogy here, however, is with the bridge itself. I hope that this magazine will continue to effectively develop into one that bridges North America with the rest of the brass band world, one that bridges the United States with Canada, one that bridges the NABBA Board and its membership, Salvation Army brass bands and community brass bands, youth bands and adult bands. Let us be sure that the drawbridge stays down and that the lines of communication are kept open, by sending concert programs of your performances, by alerting us of important upcoming events and of new brass bands in North America that are being formed so we might establish contact

with them, by sending us your research articles so that they can be shared with your fellow brass band colleagues (very useful for those of you at colleges and universities looking to improve that tenure and promotion file!).

My thanks to all of you who have contributed to this issue, and may I wish you all well during the busy summer months when you take your brass bands outdoors into the communities. If you do not presently belong to a brass band, be sure to support as many as you can during the summertime, and if you are fortunate enough to be travelling across the duck pond this summer as I will be, establish some brass band contacts on your trip, make it a learning experience for you, your family, and your colleagues, and share those contacts with *Bridge* readers!

The bulk of this issue is related indirectly or directly to coverage of the recent NABBA competition. From the opening activities of the well supported NABBA Reading Band, it was a fine weekend of music making. Since I have been involved with NABBA, the **Reading Band** has always been a favorite activity, bringing together representatives from brass bands, sharing anecdotes, commiserating on problems, looking for solutions in our movement, and just playing for sheer pleasure. This brass band fellowship is our movement at its finest!

Permit me also to add a personal note about NABBA XIV. I took over the Illinois Brass Band six months after the band had returned from Washington D.C. when we were placed last in the Honors Division. At the time this seemed a humbling experience. Entering the yearly NABBA competition has become probably the single most important event of our year, *not* because of the competi-

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## Record Entries . . .

*continued from page 1*

this method of adjudicating are always interesting and this weekend was no exception, since none of the bands (with the exception of sole entrant **Junior Varsity All-Star Brass Band** in the Youth Section) were unanimous winners.

Following a steady rise through the sections, the **Illinois Brass Band** (Colin Holman) captured the highest points total of the day and took first place in the Championship Section after only four years of competing. The newly formed **Dominion Brass Band** (Thomas E. Palmatier) won the Honors Division at their first attempt. **Woods Manufacturing Brass Band** (David Druce) from Ottawa, Canada won the Open Division and the **Cincinnati Brass Band** (Anita Cocker Hunt) took first place in the Challenge Section, also at their first attempt.

*Full reviews begin on page 12*

## Champions Return Home!



Photograph by Andy Loeffler

## Editors Notes . . .

*continued from page 3*

tive element, but because it has increased our awareness of brass bands in North America and our community exposure through concerts in Chicago, inspired us to raise our playing level, our level of commitment and our dedication. As a result, our band is now playing the beyond what we previously thought possible. If your band has not entered the NABBA competition, plan now--start saving for next year in Red Wing, MN. I guarantee it will pay dividends to your level of enjoyment to the brass band movement. Hope to see you there!

There is a flip side to this activity. Despite the recognition that our band receives in publications such as this, or in the *British Bandsman*, it is often as if we never even exist to the Chicago media. I have often cynically thought that if our band all wore Nike shoes as part of our uniform and had cheerleaders for every time our solo cornets successfully hit a high C, we'd be on the front page of every newspaper. Are we the only band experiencing this media apathy? Do any of our readers work in the media, and perhaps could share some tips for us all? I hope so--I'd be happy to print them here.

One more comment, in the form of an apology for those of you undergoing an identity crisis from this issue! I grew up in England where tenor horns were tenor horns, and in North America there is some confusion within brass band circles as to the appropriate title to the instrument. Many brass band scores and parts read "tenor horn" and to those of you who have submitted articles, I have attempted to maintain your usage of either tenor, or alto horn, despite the

inconsistency in the magazine. No doubt I will hear about this from some of you; indeed one article on the subject has already been received and I hope will make it to print shortly. In the meantime, please bear with me, horn players--I'm not being culturally insensitive, just trying to determine as best I can what is correct.

I have made a cursory glance at issues of the *Bridge* from the last couple of years, and am astounded that news appears to come primarily from only about a dozen brass bands. I am sure that the forty or so other bands that are affiliated with NABBA must surely (at least occasionally) wish to see some new names, just as those do who regularly contribute. If it will help, appoint someone from your brass band (perhaps your activist or band historian) to maintain regular contact with me on a quarterly basis. Remember, the more materials that are sent to me, the broader our experience, our awareness and our knowledge, and the greater the depth of our movement. It is my plan to have the magazine mailed out prior to the first of the month of the issue, so that you should receive it (US Post Office, willing) as shortly after the first of the month as either third class mail or air mail will permit. Happy reading, and best wishes for your upcoming brass band activities.

Colin W. Holman, *Editor*



## President's Podium

Was NABBA XIV our best Championship yet? I believe it was, and for many reasons, not the least of which was that our bands have never, in every section, played better or more consistently. The facilities, schedule, amenities--all just what was needed. The excellent Gala Concert was attended by over 1900 people; over 650 brass band musicians participated during the weekend; the Solo Contest doubled in numbers (35). The level of comradery and cooperation was very high indeed. Congratulations to all participants and special praise to Dr. Jeff Keller, Dr. Paul Droste, and the host band, the Brass Band of Columbus.

Several of our adjudicators had not been to a NABBA Championship in recent years. Both Ron Waiksnoris and Ray Premru were quite amazed at the technical strides made. Bram Gregson, who adjudicated in 1994, also commented on the rapid improvements even in just two years.

At the Board of Directors meeting a decision was reached to increase

NABBA yearly fees **FOR THE FIRST TIME IN THE HISTORY OF THE ASSOCIATION.** Only the Student Fee will remain the same. As of July 1, 1996, the new rate schedule will be: Band \$60.00; Individual \$25.00; Retiree \$15.00; Student \$10.00. Increases in the production and mailing of the *Brass Band Bridge* alone have been very significant. The expansion of the Championship into two days, and the need to cover adjudicator fees and expenses for that additional day, have also pressed the budget. We are also making NABBA responsive to regional needs. We need more income. I do not think our membership will begrudge the increase after such a great bargain for FOURTEEN years. You ultimately will be the beneficiaries.

The next meeting of the Board of Directors will be September 6-7, in Red Wing, MN. Nominations for the new Board members are due by June 1st. Nomination forms appeared in the March issue of the *Bridge*. Any agenda matters should reach the President in writing by August 1st.

There are several excellent brass band events taking place this summer. I encourage you to attend one or more of these. There's the **Northeastern Brass Band Contest** at West Point, the **Great American Brass Band Festival** in Danville, the **Grand Celebration of Brass Bands** in Iowa, and, in July, the **North American Summer Brass Band** in Cullowhee. Isn't it interesting how our brass band schedule is gradually expanding?

I remind our readers that we are now sending out a *NABBA Bulletin* to all NABBA members bands four times a year in-between issues of the *Bridge*. Please send me your timely announcements and concerns at the address below. Help us keep NABBA united through good communication.

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June 1996 The Brass Band Bridge

### Frysk Visit

One of the finest fanfare bands of its kind in Europe, the **Frysk Fanfare Orkest** is planning a trip to the United States for two weeks, beginning August 1, 1997. Fanfare bands are popular in France, Germany and Holland, and there are a number of similarities between those and the brass band, the biggest difference being the inclusion of saxophones. Several exchanges have been accomplished in the past between brass bands and fanfare bands and this would be a fine opportunity to maintain that link. For further details, please contact: Mr. Andries de Haan, Hofkamp 27, 8731 BS Wommels, Holland. Telephone and Fax 011-31-515-33-18-63. Mr. de Haan speaks English very well so it will be no problem for the non-Dutch speaking members of NABBA to communicate with him! He will be visiting the midwestern states this summer to do some preparatory work for the tour, and he welcomes any interested enquiries.

### Baritone Exposure

Steven Booth, one of Britain's leading baritone soloists, just returned home from a mini tour of the USA and Canada, leaving behind a trail of successful appearances and return invitations.

Born in Manchester, Steven began his musical career on the cornet at the age of eleven. He later moved to euphonium, and then settled on baritone in 1986. A student at Salford College in Manchester, England, where Steven graduated with distinction, he has studied with the Childs brothers, Roy Newsome, David King and Goff Richards. He has been a member of various bands, including principal baritone of **Black Dyke Mills**, **BNFL** and the **Young Ambassadors** of Great Britain, and has compiled an impressive list of achievements with those bands including wins at the British Open Cham-

pionships, the National Championships and the European Championships.

Steven's first appearance in North America was with the **Woods Manufacturing Brass Band** in Ottawa, under the direction of ex-British guardsman David Druce. Steven's flawless and musical program included *Czardas*, "Nessun dorma" from Puccini's *Turandot* and *The Debutante*. Following a standing ovation, he returned to move the audience with a most expressive performance of *The Way We Were*.

Steven was impressed with the achievements of the Wood's Band which is only eighteen months old, and expressed a definite interest in working with the band in the future, with the possibility of a visit to England in their plans.

Over the border in the USA, and following a long drive south, Steven appeared in Syracuse with the Syracuse University Brass Ensemble, where he was ably accompanied by pianists Dawn Cobb (from England) and Joyce Davis (USA). Solos in Syracuse included *Carnival of Venice*, *Londonderry Air* and *Deep Inside the Sacred Temple*. All were met with enthusiastic applause and appreciation, and yet another standing ovation.

Steven gave masterclasses to brass players at the Jordan Elbridge High School, most of whom had never heard a British brass band before and were astounded by his technique and musicality demonstrated on what to most of them is a completely unknown instrument. Performances were also given to 600 other pupils in two other schools in the Weedsport area.

Following this successful visit, Steven has been invited to make a CD with the **Woods Manufacturing Brass Band** and, perhaps more significantly, gained an invitation to perform a solo spot at the Nova Scotia International Tattoo in Halifax. This event virtually guarantees

an international audience of 7000 people every night for seven nights. "This sort of exposure can only be good for [British] brass bands and means that the baritone is finally becoming recognized and accepted as a solo instrument--at last!" says Steven.

Steven has made a determined effort to promote the baritone as a solo instrument, winning numerous prizes, performing throughout Europe and Japan, and publishing the first solo album written specifically for the instrument, with accompaniments also available for full band.

Anyone interested in inviting Steven to perform in the US or Canada should contact him at: 35 Broadhurst, Denton, Manchester M34 3TN, England. Telephone 011-44-161 320 5250; Fax 011-44-1565 614656

### Gray and Gray in America

Principal cornet of **BNFL** Russell Gray and trombonist Andrew Gray of **Brighouse and Rastrick** (no relation to each other) will be in America for one month from July 7 to August 4, and are looking for contacts for playing engagements. They may be contacted by telephone (011-44-1925-838776) or by fax (011-44-1772-611603).

Their present summer schedule reads as follows: New York--July 7-14; Florida--July 15-22; Texas--July 23-28; Chicago--July 29-August 3, and then returning to New York for the flight home. Their schedule is flexible and could be changed to accommodate your needs! They are offering their services as soloists, conductors, and for private lessons. This would be a great opportunity for you to feature two of the finest brass band soloists on your summer concert series! Booking rates (open to negotiation) for the above services are available from the *Editor* or directly from Russell Gray.



## Brass Band Programs

**Brass Band of Columbus** (Paul Droste/Les Susi). March 24, 1996; Waverly High School, Columbus, OH. *The Victors Return* (W. Rimmer); *Holy, Holy, Holy* (Curnow); *Concertpiece for Cornet* (Curnow), Dan King, cornet soloist; *In Memoriam R. K.* (Howarth); *El Capitan* (Sousa); *Praise* (Heaton); *Party Piece* (Sparke), Joel Pugh, euphonium soloist; *April in Paris* (Duke/Susi); *Trittico* (Curnow); *God Bless America* (Berlin/Leidzen); *The Stars and Stripes Forever* (Sousa).

**Cincinnati Brass Band** (Anita Cocker Hunt). May 17, 1996; Lemon Monroe High School, Monroe OH, Benefit Concert for Shane Hayes, with Jeanne Howard (soprano) and Jo Ann Harvey (piano). *Fanfare of Praise* (Redhead); *Faithful Forever* (Richard E. Holz); *All I Ask of You* (Webber/Graham); *Moses Get Down* (Gott); *Assignment* (Bright); *Perhaps Love* (Denver/Fraser), Mark Hensler and Bill Wilkie, euphonium soloists; *As the Deer* (arr. Wright); *Celtic Suite* (Sparke); *Chorale and Toccata* (Bulla); *Theme from Ice Castles*, and *Selections from Beauty and the Beast*.

**Imperial Brass** (Patrick Burns). April 28, 1996; Imperial Music Center, South River, NJ. *Star Lake March* (Ball); *A Norfolk Summer* (Poulton); *Appalachian Mountain Folk Song Suite* (Curnow); *All in the April Evening* (Robertson/Ball); *Triumphant Rhapsody* (Vinter); *Hadleigh Camp March* (Allen); *Serenata* (Anderson/Freeh); *Blaydon Races* (Langford), Andrew Thornley, euphonium soloist; *Marche Militaire Francaise* (Saint-Saens/Kenyon); *My Heart's Desire* (Bowes); *Finale from Symphony No. 4* (Tchaikovsky/Gordon).

**Lexington Brass Band** (Ronald W. Holz and Skip Gray). March 24, 1996; Singletary Center for the Arts, University of Kentucky. *Rondeau from Suite de symphonies* (Mouret/Graham); *Songs of the Heart* (Leidzen), Philip Smith, cornet soloist; *Connotations*

(Gregson); *Morning Has Broken* (arr. Bulla), Philip Smith, flugelhorn soloist; *Cavatine* (Saint-Saens/Gray), Dale Warren, trombone soloist; *Gymnopedie No. 1* (Satie/Bowen); *Wonderful Words* (Heaton), Philip Smith and Terry Everson, cornet soloists; *Marche Militaire Francaise* (Saint-Saens); *"Je suis Titania" from Mignon* (Thomas/Gay), Philip Smith cornet soloist.

**Brass Band of the Tri-State** (Gary Clarke). February 22, 1996; Marshall University, Huntington, WV, and March 5, 1996; Ashland Community College, Ashland, KY. *Old Comrades* (Teike/Buchtel); *Armed Forces Salute* (Bulla); *Washington Grays* (Grafulla/Curnow); *The Sound of Music* (Rodgers); March from *A Moorside Suite* (Holst); *Miller Magic* (Stephens); *Carnival of Venice* (Muscroft), Kent Wellman, euphonium soloist; *Colonel Bogey* (Alford); *Appalachian Mountain Folk Song Suite* (Curnow); *Summertime* (Gershwin); *The Stars and Stripes Forever* (Sousa).

**Sheldon Brass Band** (W. Larry Brentzel/Katharina Skaar). April 27, 1996; Sheldon Performing Arts Theatre, Red Wing, MN. *Procession of the Nobles* (Rimsky-Korsakov/Curnow); *Trumpet Blues and Cantabile* (James and Mathias/Geldard); *Trittico* (Curnow); *The Song of the Brother* (Leidzen), Tom Raber, euphonium soloist; *Estrellita* (Ponce/Bennett), Tom Raber, euphonium soloist; *Four Scottish Dances* (Arnold/Farr); *I Got Rhythm* (Gershwin/Fernie); *Ceremonial Fanfare No. 2* (Curnow); *Toccata* (Frescobaldi/Curnow); *David of the White Rock* (Willcocks); *Circius* (Aagaard-Nilsen); *This Is My Father's World* (Himes); *West Side Story* (Bernstein/Wright); *Dem Bones* (Langford).

**The Southern Territorial Band** of the Salvation Army (Richard E. Holz) and the **Brass Band of Columbus** (Paul E. Droste). April 13, 1996, Dublin Coffman High School, Dublin OH, with guest

conductors Anita Cocker Hunt and Ronald E. Holz. *Following the Flag* (Erik Leidzen); *The Victors Return* (W. Rimmer); *Heavenbound* (Stephen Bulla), Lars-Otto Ljungholm, cornet soloist; *Mountain Song* (Philip Sparke); *Alleluia* (Thompson/Holz); *Prelude "49th Parallel"* (Vaughan Williams/Douglas); *April in Paris* (Duke/Susi); *Go Ring The Bells* and *Spiritual to the Bone* (Bulla); *Kaleidoscope* (Rimsky-Korsakov/Bowen); *Concertante* (Bulla); *Festival March--Celebration* (Condon); *The Lord Above* (Ronald E. Holz); *Since Jesus* (Ballantine); *Procession of the Nobles* (Rimsky-Korsakov/Curnow).

**The New York Staff Band** of the Salvation Army (Ronald Waiksnois). March 23, 1996, Crowne Plaza Manhattan, New York. *Allegro from Music for the Royal Fireworks* (Handel/Skinner); *Wonderful Town* (Peter Graham); *Deliverance* (Catelinet), Philip Smith, cornet soloist and Joseph Alessi, trombone; *Fantastic Polka* (Pryor/Houlding), Joseph Alessi, trombone; *Heralds of Victory* (Richard Holz); *Ezekial Saw the Wheel* (arr. King); *Share My Yoke* (Webb), Philip Smith, cornet soloist; *Images for Brass* (Bulla).

March 29, 1996; Centennial Memorial Temple, New York; Annual Festival of Music. *Stars and Stripes Forever* (Sousa); *American Landscapes* (Gordon); *Concertante* (Bulla); *Hemispheres* (Burmayer); *Concord* (Spicer); *Sharing* (arr. Freeh); *Glorify Thy Name* (Davies); *Images for Brass* (Bulla); *Battle Hymn of the Republic* (Wilhousky/Soderstrom).

**Spokane British Brass Band** (Michael Warner). Inaugural Concert, September 24, 1995; The Met, Spokane, WA. *Florentine March* (Fucik/Barsotti); *Capriccio* (Sparke), Dan Keberle, soprano cornet soloist; *Amazing Grace* (Himes);

*continued on page 8*



## Brass Band Programs ... continued from page 7

"Nessun dorma" from *Turandot* (Puccini/Williams), Robert Platte, tenor soloist; *Barnum and Bailey Favorites* (King/Warner); *The Land of the Long White Cloud* (Sparke); "E lucevan le stelle" from *Tosca* (Puccini/Williams), Robert Platte, tenor soloist; *Sing, Sing, Sing* (Premia/Warner), Scott Jones, percussion soloist.

December 13, 1995; Holiday Concert, The Met, Spokane, WA. *The Proclamation of Christmas* (Bulla); *O Holy Night* (Adam/Bulla), Dan Keberle, soprano cornet soloist; *Russian Christmas Music* (Reed/Warner); *Troika* (Prokofiev/Farr); *Mid-Winter* (Holst/Bulla); *Latina* (Benschiscutto/Warner); *Children's March* (Goldman); *The Bells of Christmas* (Bulla); *Dance Sequence*

(Wood) Scott Adkins, trombone soloist; *Greensleeves* (Howarth); *The Holly and the Ivy* (Court); *Bugler's Holiday* (Anderson/Barsotti), Doug Higgins, Scott Sauer, cornet soloists; *White Christmas Sing-Along* (Kelly); *We Wish You A Merry Christmas* (Rutter/Wilson).

February 22, 1996; President's Day Concert with the American Choir (Diane Anderson) "Salute to America," The Met, Spokane, WA. *The Star Spangled Banner* (Keys/Kelly); *Journey into Freedom* (Ball); *Rhapsody for Euphonium* (Curnow), Leon Vostrez, euphonium soloist; *Washington Grays* (Gratulla/Curnow); *All Through the Night* (Langford); *The Liberty Bell* (Sousa/Curnow); "Salute to the Armed Forces," *Fanfare for the Common Man* (Copland); *The U.S. Field Artillery March* (Sousa/Lake & Warner); *Anchors Aweigh* (Zimmerman & Lottman); *The Marines*

*Hymn* (Waters); *Semper Paratus* (Van Boskerck/Schoenfeld); *The U.S. Air Force March* (Crawford); "Salute to the Nation," *America the Beautiful* (Ward/Hines); *God Bless America* (Berlin); *The Battle Hymn of the Republic* (Steffe); *The Stars and Stripes Forever* (Sousa/Kelly); *This Is My Country* (Ray & Jacobs/Kelly).

**Triangle Brass Band** (James Hile). March 3, 1996; White Plains Methodist Church, Cary, NC. April 2, 1996; Fuquay-Varina High School, Fuquay-Varina, NC. *Concert Prelude* (Sparke); *Hymnsong* (Holsinger/Hile); *Petit Suite de Ballet* (Ball); *Hopak* (Khatchaturian/Hile); *Mountain Song* (Sparke); *Serenade* (Bourgeois); *Sinfonietta* (Langford); *Festival Overture* (Shostakovich); *Barn Dance and Cowboy Hymn* (Sparke); *Fantasy on British Sea Songs* (Langford).

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**The Brass Band of the Tri-State** gave their first concert in Smith Recital Hall at Marshall University, WV on February 22, 1996 (see Band Programs). Founded by baritone players Jackson M. Hill and John Hylton, the band held its first rehearsal on September 5, 1995 at the Paul G. Blazer High School in Ashland, KY. The band is conducted by Gary E. Clarke of South Point. With a nearly full ensemble, attendance has apparently been consistent and their first concert after only six months of rehearsals was received with a standing ovation. Congratulations!

**The Eastern Iowa Brass Band** (John de Salme) celebrate their tenth anniversary which also coincides with the Iowa Sesquicentennial celebrations. The **EIBB** held its first rehearsals in February 1986 and attended their first NABBA competition in April 1986. Over the past ten years the band has been remarkably successful and hardworking, marked by numerous wins in the Honors Division and in the Videotape Competition, sharing their many talents with audiences in Iowa and western Illinois. They have hosted bands from abroad, and hosted the NABBA competition in 1991. To commemorate this anniversary, they have printed special T-shirts, and a booklet (both entertaining and poignant) is being printed (I have seen a pirate copy--Ed.) with memories of the past decade. Copies are available from David DeHoff, 890 Parkview Drive, Marion IA 52302-2754. On May 30, 1996, the **EIBB** will don their athletic garb and represent NABBA in the local media by playing during the running of the Olympic Torch through Iowa City and Cedar Rapids, Iowa. They will perform *Pinnacle* (Locklear), specially arranged for brass band, and they have the distinguished pleasure of giving the premier performance of (as yet unpublished) *Olympic Fanfare* and *Theme for the Olympic Flag* (Curnow).

**The Lexington Brass Band** (Ron W. Holz/Skip Gray) featured distinguished

New York Philharmonic principal trumpet player Philip Smith for the second time as cornet and flugelhorn soloist on their March 1996 concert (see Band Programs). The concert included *Songs in the Heart* (Erik Leidzen) written for Philip's father, Derek Smith, in 1960 for the tour of Great Britain by The New York Staff Band conducted by the late Richard E. Holz, Ron Holz's father. Backing up Philip Smith as soloists on this concert were University of Kentucky faculty Dale Warren, Professor of Trombone, Terry Everson, Professor of Trumpet, and Cliff Jackson, Professor of Piano.

**The Sheldon Theater Brass Band** of Red Wing, MN (Championship Section) seeks candidates for the position of **MUSIC DIRECTOR**. Please contact: G. L. Shultz  
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Well known British conductor Keith Wilkinson doesn't miss a beat! After

only a short time in the U.S., Keith is already hard at work in the American brass band scene. He was invited by the **Brass Band of Columbus** to take a rehearsal in preparation for NABBA XIV. And while visiting the New York area for a conference of SA Divisional Music Directors, Keith was invited by **Imperial Brass** to conduct a rehearsal. The band was apparently in good form and happy to have Keith rehearse his arrangement of the March from *Symphonic Metamorphoses* (Hindemith). He also spent time on the classic *Entertainments* (Vinter). There are already plans in the making for Keith to return for a complete weekend.

On the first leg of their American journey, the **RAF St. Athan Voluntary Band** arrived in the New York City area on March 31, 1996 just in time to attend the Annual Festival of the **New York Staff Band** (see below). After a day of relaxation, the band played a concert at the Imperial Music Center, South River, NJ,

*continued on page 11*



Keith Wilkinson conducts **Imperial Brass** in rehearsal



## Brass Band News . . .

continued from page 10

the home base of **Imperial Brass**. The concert included *The Cossack* (Rimmer), *Trumpet Blues and Cantabile* (James/Geldard), *David of the White Rock* (Langford), *Deep Inside the Sacred Temple* (Bizet/Wilkinson), *Elegy from A Downland Suite* (Ireland), *Amazing Grace* (Himes), *Country Scene* (Richards) and *Blenheim Flourishes* (Curnow). Following the concert, St. Athans and Imperial Brass enjoyed a buffet and social hour in the band's pub. The evening brought the two bands together where they shared a joint rehearsal of *Laudate Dominum* (Gregson) conducted by Alan Bourne (**St. Athans**) and guest conductor Ronald Waiksnoris (**NYSB**) who rehearsed the joint bands in *Pressing Onward* (Leidzen). The evening ended with a rousing performance of Tchaikovsky's *Finale to Symphony No. 4* (Gordon), completing a good night of old fashion brass banding.

The **New York Staff Band** of the Salvation Army (Ronald Waiksnoris) hosted the West Point Glee Club conducted by Lt.-Colonel David Deitrick at their Annual Festival of Music (See Band Programs). David Deitrick is the founder of the renowned **U.S. Army Brass Band** (who will provide the Gala Concert at NABBA XV in April 1997). With over 1100 people in attendance, the **NYSB** premiered a new work *American Landscapes* (William Gordon) which will be featured on their tour of Australia in June 1996. *American Landscapes* incorporates some of the music associated with various American outdoor scenes extracted from the music of Aaron Copland, including excerpts from *Billy the Kid*, *The Red Pony*, and *Appalachian Spring*. They also performed at the New York Brass Conference for Scholarships and featured New York Philharmonic players Philip Smith (cornet) and Joseph Alessi (trombone).

The **Motor City Brass Band** (MCBB) geared up for the very first time on

February 3, 1996 just in time to get ready for the NABBA annual contest. Although among the newest bands in attendance, MCBB already shows great musical potential. Detroit's newest sound was born when John Aren, the band's founder, simply recognized the interest and talent in the area. Quickly evolving, the band now comprises 27 players, many of whom have advanced degrees. All members now live in the metro Detroit area, but several come from the United Kingdom, bringing with them experience and first-hand knowledge of the brass band movement. The band's conductor is Craig Strain, a graduate of Eastern Michigan University, and a music curriculum consultant who has written hundreds of arrangements spanning every genre.

The **Central Ohio Brass** (Les Susi/Paul Droste) complete their active year of brass banding by opening the summer concert series sponsored by the North Columbus Civitan Club on May 26. On May 20, they will join forces with the Choir of Our Lady of Peace Church in a concert that will be part of the fiftieth anniversary celebration of the church. To round out the season, they will be playing at the wedding of Traci Keller (solo cornet) and Dave Draghi (tuba) on June 8.

**Triangle Brass Band** (Michael Votta) spent a busy spring under the baton of interim conductor James Hile, who is Director of Bands at the University of North Carolina at Chapel Hill. In addition to three series concerts, the band played at the Ordination Service of Heather Pennington Harriss, daughter of Triangle Brass member Bill Harriss (baritone). They will represent NABBA at the **Great American Brass Band Festival** in Danville, KY this summer. After their return, they will be performing a concert with euphonium virtuoso Bob Childs who is visiting Raleigh as part of the Sister Cities of Raleigh organization.

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## SOLO COMPETITIONS

The NABBA Solo Competition, now in its second year of existence, showed a wonderful increase in interest from last year to this, with entrants up over 100%. Now divided into three categories (Youth, Adult Slow Melody, and Adult Technical), the sections had to be run simultaneously in separate rooms to accommodate the soloists and the time schedule. Entrants are allowed a total of ten minutes in which to warmup and perform, of which the performance must remain within a six minute time frame. No points are given, though each soloist is provided with comprehensive notes as the judges see fit. Accompaniment is not required, though it might be utilized, and there were small cash awards for the winners, with as many Honorable Mentions as the judges saw fit.

### YOUTH SECTION

Judging the Youth and Adult Slow Melody Sections was Ron Waiksnoris. There were only six entrants in the Youth Section and five participants in the Adult Slow Melody, though of all the soloists in the three sections, the euphonium was the most hotly contested, with almost half the total entrants battling it out on that instrument. No entrants were made on baritone or percussion (how about it next year, percussionists?). Only one of the soloists in the Youth and Slow Melody Adult Sections chose not to use the piano accompaniment. Impressive was the level of preparation, the level of confidence and the appropriate nature of the material selected. Less successful was perhaps how well they acknowledged the hearty applause (remember the Childs brothers comments on performance etiquette in Washington D.C. at NABBA XI?) from a small but enthusiastic audience of supporters, well wishers, and the plain curious.

**Adam Wilson** (euphonium) began the

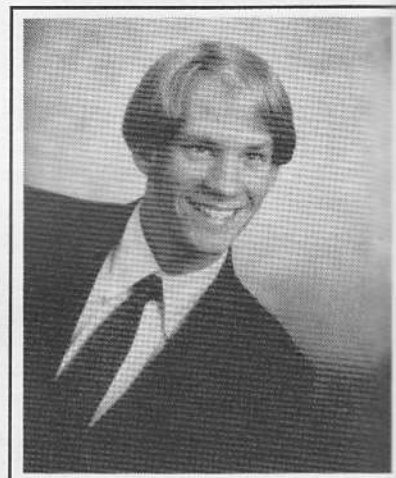
festivities with great spirit and style, displaying his agility and confidence, with nice dynamic contrast. **Morgan Stine's** performance (tuba) was characterized by a great free relaxed sound, showing both the lyrical and lively character in his choice of music. **Phil Robinson** (euphonium) had a wonderful *cantabile* approach to his playing, always clean and playing with great clarity (and with good stage presence). **Robert Snelson** (cornet) displayed his great agility and flexibility in a theme and variations which he made sound effortless. **Brian Adair** (euphonium) produced more technical fireworks, beginning and ending confidently on a high C, and **Michael Stultz** (euphonium) closed out the section, again in great character with perhaps the most virtuoso choice of the afternoon, proving that in our Youth brass band members we have much to be proud of, and much skill to be commended.

### Program Choices:

Adam Smith, *Napoli* (Bellstedt); Morgan Stine, *Introduction and Dance* (Barat); Phil Robinson, *Concerto for Euphonium*, first movement (Horovitz); Robert Snelson, *Wondrous Day* (Leidzen); Brian Adair, *Concertino*, first movement (Klengel); Michael Stultz, excerpts from *Concerto* (Ponchielli).

### Awards:

Youth Section Winner **Adam Wilson** is a senior student at Findlay High School, and he plans to pursue a degree in euphonium and trombone performance in the fall at the University of Akron. Adam has played in the OMEA All State Band, the OBDC Honor Band, the Interlochen Arts Camp Symphony Band and the Blue Lake International Band. He has been a finalist in the Young Artist Division of both the Leonard Falcone International Euphonium Competition and the International Tuba and Euphonium Conference Competition. A member of the **Heidelberg Brass Band**, he is a student of David Cleveland, Richard Kondic, and Joel Pugh, and maintains active membership in his high school ensembles and within the Scout movement.



Adam Wilson

An Honorable Mention went to **Michael Stultz**.

### ADULT SLOW MELODY

Immediately following the Youth Section, the Adult Slow Melody competition took place. Not for the faint hearted, this is a section which opens players up to the rigors of control, careful phrasing, and exposed intonation difficulties. No players escaped some minor problems in this section, though it was one which was again characterized by remarkably confident performances. All entrants used piano in this section which was not as well supported by the audience as perhaps the more immediate pleasures of the Adult Technical Section. **Diana Herak** (euphonium) began with three charming folksong excerpts that enabled her to exhibit her fine sound and lyricism. **Ron Williams** (euphonium) played a more traditional solo very musically, and with a more traditional vibrato which was matched by **Robert Gray** (cornet) who was the only soloist to play (very beautifully) from memory. **Lindsay Brawner** (flugelhorn) filled the room with her rich warm dark sound and fine legato phrasing, and **Laura Wells** (trombone) concluded the section with

*continued on page 13*



## Solo Competition . . . continued from page 12

an effortless performance of great poise.

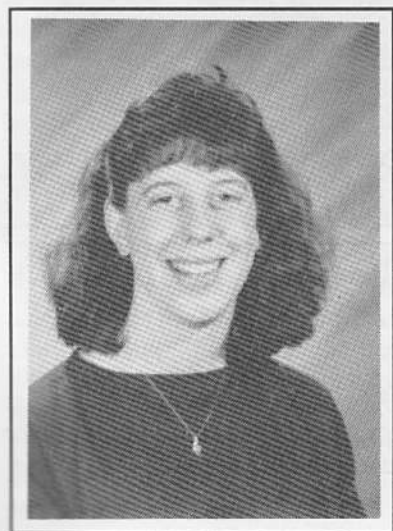
### Program Choices:

Diana Herak, *Three Excerpts from English Folksongs* (arr. Droste); Ron Williams *The Holy City* (Adams); Robert Gray, *Believe Me If All Those Endearing Young Charms* (arr. Hunsberger); Lindsay Brawner, *David of the White Rock* (arr. Bowes); Laura Wells, *Concerto No. 2*, second movement (Reicha).

### Awards:

Slow Melody Winner **Diana Herak** is currently a euphonium player in the newly-formed **Central Ohio Brass Band**. She began her brass band career in the All-Star Brass Bands located in Columbus under the direction of Eric Aho. She is a charter member of the Ohio Collegiate Brass, and frequently substitutes with the Brass Band of Columbus. As a student at Ohio State University, she also performed in the world's largest all-brass band, the OSU Marching Band. Mrs. Herak is an orchestra and band director in the Westerville City Schools, and lives in Columbus with her husband, Patrick.

An Honorable Mention went to **Laura Wells**.



Diana Herak

## ADULT TECHNICAL

Reviewed by Philip Klickman

The Adult Technical Division was held in the main auditorium, where the audience along with judges Raymond Premru and Bram Gregson were treated to a refreshing variety of performances. It was an afternoon filled with some wonderful music, a few cases of nerves, and some very relaxed presences on stage. All brass families were represented (where were the percussion solos?) and the range of styles was rather broad from the early music of Samuel Scheidt and Johann Ernst Galliard to the more contemporary sounds of Paul Hindemith and Frigyes Hidas. There were many standard technical showcases along with some notable transcriptions and other major original works from the brass repertoire.

One wonders what early composers like Samuel Scheidt would actually have done had instruments like the double-belled euphonium existed in their day. **Brian Frederikson** painted that aural picture with his rendition of *Galliard Battaglia* on the double-belled euphonium. Mr. Frederikson's performance surely raised a few eyebrows by bending the contest rules more than a little, but it was taken in good humor, with his unique accompaniment composed of five fellow band members, all of whom performed well. Kudos for Mr. Frederikson for pulling off a very difficult task--playing a duet with oneself.

The only piece that was duplicated during the entire afternoon was *Czardis* (Monti), appearing in two incarnations as a euphonium solo and a third time as a tenor trombone solo. Euphonium players **Kateri Grasso** and **Gerald Murphy** both displayed nice tone and good technique despite minor inconsistencies (the Memory Award for the day goes to Ms. Grasso for memorizing this double-tongueing extravaganza). Considering the violin writing with which

they were dealing, Ms. Grasso and Mr. Murphy got off easily by being able to use valves. **Kevin Carroll** was not so lucky with the added obstacle of his trombone slide, yet he showed good technique and an aggressive tone when required. This choice would be treacherous for any trombone player (not to detract from the efforts of the euphonium soloists), and Mr. Carroll performed admirably.

The trombone selections should be noted also for their variety. It was refreshing to hear a few early music pieces played throughout afternoon such as **Rob Barnes'** commendable reading given with such confidence and style. **Jeff Rutherford's** approach to the Hidas *Rhapsody for Bass Trombone* exhibited good control and tone throughout the registers. It was pleasing to hear the contemporary literature being performed, and the trombone selections ran the gamut of the repertoire. Other notable performances: **Ian Robinson** (tuba), not only for a controlled, sensitive performance, but also because he selected one of the most important pieces for that particular instrument--something to be recognized and encouraged; **John Meling** (euphonium) for playing with great expression and control, very full of feeling for such a technical choice; **Ron Grundberg** (euphonium) for his acrobatic playing, his fiery dramatic performance and his wild cadenza straight out of the deep South; **John Aren** (tenor horn) for choosing a work written for tenor horn legend Gordon Higginbottom, and for giving a performance that was a pleasing blend of lyrical and technical elements. Mr. Aren was last year's honorable mention, and he once again gave a performance that made everyone sit

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## Solo Competition . . . *continued from page 13*

up and listen; **Dennis Modracek** (cornet) for a very musical rendition of Del Staiger's world famous *Carnival of Venice*; **Bob Schmelzer**'s convincing performance as the only flugelhorn soloist in this section in an unusual and original work for an instrument that sadly has a limited solo repertoire.

The high watermark for the afternoon was **Niles Dening** (E flat tuba) performing the final movement of Richard Strauss' Horn Concerto No. 1. His performance was clearly the dominant one, taking the stage with great confidence and giving a commanding performance that many horn players would have benefitted from hearing. Pitch, dynamics, phrasing, tempo, expression—all the tools were in place for a very pleasing musical performance. His band, **Buffalo Silver**, was not at the competition this year, but he was certainly an excellent representative for the group.

Two issues concerning all the performances remain to be discussed. Firstly, stage presence: some soloists were very comfortable on stage and handled the concept of performing with great ease; others were uncomfortable, stiff, and unable to break through the fourth wall of the stage to acknowledge audience applause, just short of the proverbial "deer in the headlights." This event was well supported by the audience, and despite the label "solo contest," I doubt that anybody would truly enjoy seeing a performance go awry. To all who participated; acknowledge patrons, relish the moment in the spotlight, enjoy being commended for your hardwork and contribution to NABBA!

Secondly, the issue of accompaniments might be reexamined. In my opinion, the four soloists who elected not to use an accompaniment were at a distinct disadvantage. Ideally, the evaluation is

of the soloist's ability and not the accompanist's participation. One cannot help but recognize that when the accompaniment is missing, something is wrong, and the musical package is incomplete. One can appreciate a situation where there is a lack of willing or qualified accompanists (are there really people out there lining up to play Hindemith accompaniments?) The NABBA Solo Contest is a wonderful opportunity (not an audition) to make music, and if a soloist stands up (or sits down, tubas) and rips through *Flight of the Bumblebee* with the greatest of ease, have we really heard the piece of music? Simply put, I hope that all soloists in future (or the NABBA body) will make an effort to provide an accompanist. Incidentally, congratulations to all accompanists. There was some very fine teamwork on stage all day.

It was a satisfying afternoon, with commendable performances all round, and hopefully we can look forward to more performers being willing to venture onto the stage a future NABBA events.

### Program Choices:

Kateri Grasso, *Czardis* (Monti); Ian Robinson, *Concerto for Bass Tuba* (Vaughan Williams); Jeff Sharpe, *All Those Endearing Young Charms* (Mantia); John Meling, *Solo Rhapsody* (Stephens); Mark Erdman, *The Debutante* (Clarke); Brian Frederikson, *Galliard Battaglia* (Scheidt); Lisa Muth, *Sonata for Alto Horn and Piano* (Hindemith); Rob Barnes, *Sonata IV* (Galliard); Ron Grundberg, *The Volunteer* (Simons); John Aren, *Higgysig* (Richards); Gregory Belhorn, *Original Fantasy* (Picchi/Mantia); Dennis Modracek, *Carnival of Venice* (Del Staigers); Gerald Murphy, *Czardis* (Monti); William Takacs, *Concertino in E flat* (Sachse); Ron Williams, *Rule Britannia* (Hartmann); Robert Schmelzer, *Petite Piece Concertante* (Balay); Niles Dening, *Horn Concerto No. 1*, third movement (R. Strauss); Kevin Carroll,

*Czardis* (Monti); Jeff Rutherford, *Rhapsody for Bass Trombone* (Hidas).

### Awards:

Niles Dening is director of the instrumental music program at East Senior High School in West Seneca, NY and instructor of low brass at the University of Buffalo. As a leading educator, Mr. Dening has received teaching excellence awards and is listed in *Who's Who Among America's Teachers*. Mr. Dening maintains an active performance schedule throughout western New York and southern Ontario. He is first chair euphonium with the national championship American Legion Band of the Tonawandas and has toured Australia and New Zealand. As a trombonist, Mr. Dening performs with the George Beck Big Band, the Amherst Symphony Orchestra, the Orchard Park Symphony Orchestra, and as a substitute with the Buffalo Philharmonic. He performs on tuba with the Amherst Chamber Orchestra, the Erie County Wind Ensemble and the **Buffalo Silver Band** and has recorded for Kendor Music Publishers. Niles acknowledges the superb coaching of David Unland (Ithaca College) and Don Harry (Buffalo Philharmonic) in preparation for his winning solo performance.



Niles Dening

*Phil Klickman is band director at Streamwood High School and a tenor horn player with the Illinois Brass Band.*

## YOUTH SECTION

Reviewed by James Aren

Before many of the adult musicians were awake on April 13, the **Junior-Varsity All-Star Brass Band** (Eric Aho) were hard at work, setting the stage at 8.00 a.m. before a sizeable audience for the rest of the day's competition. As one of three bands entering from this prolific All-Star organization, they were uncontested in this section but, as announced at the Gala Concert awards presentation, they would have won anyway.

The band's rendering of the testpiece *Suite from Kantara* (Downie) received perfect marks, and Bram Gregson said their performance of *Oh, Listen to the Band* (Monckton/Hanmer) was the most enjoyable music all day. They completed their program with *Music for Greenwich* (Gregson).

Having given a confident performance, and clearly with a great sense of accomplishment, the band had the luxury of relaxing for the rest of the day, forming an auxiliary judges section whenever one of their associate bands played. Student members commented on the great educational experience that playing in a brass band organization was providing, as well as attending NABBA XIV as an opportunity to display their pride, accomplishment, and confidence. Aho encourages them to be at their best personally and musically when they represent the organization, and this they clearly attained on this weekend.

This was their fifth uncontested victory in the Youth Section (with 263 points), and a sign of the excellent work accomplished by conductor Eric Aho as the All-Star organization continues to flourish and inspire young brass players to musical excellence within the Ohio brass band system.

James Aren is a freelance journalist

## OPEN SECTION

This year's Open Section consisted of four bands, of which only three were to be judged, two of them making their first complete public appearance, and one band, **Woods Manufacturing Brass Band** creating what might be a NABBA record by performing three testpieces (almost) within their allotted time frame. The required testpiece, Stephen Bulla's *Chorale and Toccata* which was commissioned for the Dutch Brass Band Championships proved to be a fine choice for all the ensembles. Based on the hymn tune *Victory*, it provided for a nice challenge between both the technical and musical aspects of brass band performance for all the entrants, yet would be thoroughly appropriate for inclusion within a concert setting. The Open Section is for bands who are not able or do not wish to fully conform to NABBA regulations for both traditional instrumentation and size.

First to play was the **University Brass** making their debut performance as descendants of the very successful Ohio Collegiate Brass. Their own choice program consisted of *Invictus March* (Himes) and *Trittico* (Curnow), which they played confidently, with notable solos from flugelhorn, E flat soprano and E flat bass. This was a brave choice of programming, and the wealth of talent within the band makes it one to look for in the future. Second in the section was the newly formed **Motor City Brass Band** from Detroit, also getting their feet wet at NABBA. Particularly impressive throughout was the maturity of sound, depth and balance from the entire ensemble that had only rehearsed for the eight weeks prior to the competition. The music, *Ceremonial March: For All the Saints* (Vaughan Williams) and *The Shepherd's Song* (Richards) was well chosen, expertly conducted, with fine solos from the solo cornets and euphonium. Playing third were **Woods Manufacturing Brass Band** from Ot-

tawa in their resplendent uniforms with a performance that would challenge the endurance of any band with own choices *Trittico* (Curnow) and *Energy* (Simpson) that were played barely without a break. Though the balance of these works suffers with the use of french horns, there were fine moments for flugelhorn and soprano cornet, and the band should be commended for stretching themselves to the limit. **Scioto Brass and Percussion** concluded the section (for comments only) with *Amazing Grace* (Himes) and *Russian Christmas Music* (Reed/Leppla). With a fine full sound, well shaped phrasing by conductor Carol M. Hayward, confident soloists throughout, and consistent playing, Scioto were a fine match for any band in the Open Section.

One consistent problem that was evident throughout all the performances was excess extraneous noises that come from mute changes and foot tapping--something to rectify before next year! However, no-one in this section was afraid to stick their neck out, and with the unfortunate loss of penalty points from untimely performances, the final results were:

1. **Woods Manufacturing Brass Band** (David Druce) 266; 2. **University Brass** (John Fuller) 254; 3. **Motor City Brass Band** (Craig Strain) 246.

## CHALLENGE SECTION

The required testpiece for the Challenge Section was also Bulla's *Chorale and Toccata*. Four bands entered; one for the first time, with all bands playing a pleasing selection of own choice materials. **Queen City Brass Band**, (Ronald C. Smith) in only its second year of competing, played the traditional march *Ravenswood* (Rimmer) and the *Trom-*

*continued on page 16*



## Challenge Section . . .

*continued from page 15*

*bone Concerto* (Rimsky-Korsakov/Langford) in addition to the testpiece. **Cincinnati Brass Band** (Anita Cocker Hunt) chose only one selection in addition to the testpiece, *Celtic Suite* (Sparke). **Varsity All-Star Brass Band** (Martin Jenkins) played the ever popular *Prelude for an Occasion* (Gregson), another traditional march *Castell Caerffili* (Powell), and concluded with *In Perfect Peace* (Broughton). **NCSU British Brass Band** (Charles Turner), an experienced ensemble and this year with a new conductor chose the rarely heard *Henry V* (Vaughan Williams) and an arrangement of the hymn tune *Jerusalem* (Parry/Langford) to complete their program.

The final results revealed quite a spread of opinion from the three judges, with two bands penalised for time violations, and diverse scoring for three of the bands. Consistency in performance resulted in the first place award (at their first attempt) going to Cincinnati.

1. **Cincinnati Brass Band** (Anita Cocker Hunt) 262; 2. **Varsity All-Star Brass Band** (Martin Jenkins) 253; 3. **Queen City Brass Band** (Ronald C. Smith) 247; 4. **North Carolina State University British Brass Band** (Charles Turner) 234.

## HONORS SECTION

The sporting of badges by a number of players at NABBA XIV reading "Honors Division Entrant--*Triticow* was too easy!" was some reflection on the challenge placed before all the bands in this section with the required testpiece *Diversions on a Bass Theme* (George Lloyd). Although one typically expects testpiece materials to stretch the limits of all players, with main challenges to the "corner

players," Lloyd's music places the additional challenges on all players, with some extremely difficult unison passages for the entire band, and exposed solos for both snare drum and timpani. The extensive unison passages means that the technical difficulties are equal for all instruments, and not simply the privileged few! As an Honors Division testpiece, this would stretch everyone, and despite a few murmurings of discontent about the merits of the music (wait until North American bands start playing Howarth's *Songs for B.L.I.*), the division was remarkable for the admirable way everyone tackled the set work. It was a true reflection on how close are the standards between divisions, and how much the levels of performance continue to rise.

Opening the section was the **Dominion Brass Band** (Thomas H. Palmatier) from Virginia, entering for the first time (having been granted special approval from the NABBA Board of Directors) with a brisk and clean rendition of the march *Glemmedene* (Carr). The band continued with a well controlled rendition of the testpiece, and then displayed their control in a fairly fast performance of "Nimrod" from *Enigma Variations* (Elgar). They were brave enough to complete their consistent performance with a light selection, *Ruby Tuesday* (arr. Catherall), and they certainly set the pace for the other bands to emulate. Following came the younger **Heidelberg Brass Band** conducted by the very experienced Joel Pugh in their second competition, opening with a spirited *Ellacombe* (Himes), and continuing with a good reading of the well-selected *Variations on Laudate Dominum* (Gregson). The band concluded a fine effort with the testpiece, reflecting the depth of talent within this band. Playing third was the **All-Star Brass and Percussion** conducted by the indefatigable Eric Aho. Making use of the substitution rule to good effect, they opened with the charming and little known *Untitled March*

(Sousa). Following the testpiece, they also chose to feature a hymn tune arrangement (great training material and good contest choice), *Holy, Holy, Holy* (arr. Curnow). Concluding with *The Great Revival* (Gordon), their performance was one of remarkable maturity, and wonderful dynamic contrast. I single out their percussion section who looked as organized and played with as much skill as any band I saw or heard at the competition this year. Bringing up the rear of this section was the very experienced **Eastern Iowa Brass Band** (John W. de Salme) sporting their traditional uniforms and playing selections to match. Opening with *Castell Coch* (Powell), this band plays with fabulous control at the lower dynamic levels. Never overplaying, their testpiece was handled with appropriate skill, always seemingly well directed and shaped. They also chose to play "Nimrod," and their performance seemed to breathe a little more than Dominion's, and they concluded their program with *Tancredi* (Rossini/Rimmer). The soprano cornet playing in this band is one which I heard numerous other musicians comment; delicate and refined, well tuned and well balanced; it was a fine role model for everyone to emulate.

The judge's decision was close, and in a split decision, Eastern Iowa's delicacy was just pipped at the post by Dominion's power and clinical finishing. I commend all four bands for tackling the testpiece with such great skill, stamina and fortitude.

1. **Dominion Brass Band** (Thomas H. Palmatier) 278; 2. **Eastern Iowa Brass Band** (John de Salme) 275; 3. **All-Star Brass and Percussion** (Eric Aho) 254; 4. **Heidelberg Brass Band** (Joel Pugh) 239.



## CHAMPIONSHIP SECTION

*Reviewed by Don Stine*

James Curnow's *Trittico* was the selected testpiece for this year's Championship Division, a great work, and one that exhibits the finest in American compositions for brass band. Commissioned as the testpiece for the 1988 Swiss Brass Band Championships, the work consists of three extended variations on *Consolation*, an American shaped-note hymn. As well as containing some challenging fast passages, there are exposed moments for baritone, cornets, flugelhorn, tenor horn, euphonium, trombone, E flat bass, and xylophone. Immediately before the coda, a passage marked *senza misura* would give bands an opportunity for some freedom within the parameters of the score directions, and the performances illustrated five different approaches to this section.

Seven time winners the **Brass Band of Columbus** drew the pole position for this division, playing Henry Fillmore's *Rolling Thunder* and Elgar Howarth's exquisite *In Memoriam R. K.* in addition to the testpiece and to a full house. With excellent balance, exciting dynamic contrast, and played at a brisk pace, Fillmore would have been delighted with a performance that left little to improve. Howarth's work flowed well from start to finish with *tutti* passages well balanced, resonant and always under control. The work is at times aggressively dissonant (though never overdone) contrasted with a solemnity and dignity that was well captured. Their performance of the testpiece exhibited careful attention to all details and was marked by some outstanding percussion playing. Their exciting, finely rehearsed and directed performance was climaxed by a standing ovation from the home town audience.

The **Illinois Brass Band** playing second and sporting new red sweaters under the heat of the lights opened their

testpiece with a much brighter sound, in contrast to the **BBC**. Notable was the well performed E flat bass solo. This band is not afraid to go for it! Their ebullient playing was heralded with a standing ovation after even the first item--probably unprecedented, and certainly an omen for the results to come. In **IBB** tradition, the band followed one "gut buster" with another, Gregson's *Dances and Arias*. The aggressive style required created some intonation and accuracy problems, but an outstanding euphonium solo and an musically exciting conclusion brought the crowd to their feet once again.

The **Sheldon Theater Band** played to a slightly diminished crowd, but the formally attired band was almost certainly the dark horse of the division, and their opening two works, *David of the White Rock* (arr. Willcocks) and *Circius* (Torstein Aagaard-Nilsen) had the audience wondering if an upset was in the making, for these two works were both played excellently, with a big sound, technically proficient, and most musical. The *Arioso* (Handel) might have been tackled at a softer dynamic level and with some different phrasing, but their performance of *Trittico* had the most successful *senza misura* passage in terms of the cacophony of the upper band versus the balance of the lower instruments playing the theme. The many soloists tackled their job well in variation II, and the performance was well received with an ovation.

Next came **Weston Silver** from Toronto, opening their program with Ord Hume's march *The B.B. and C.F.*, played to perfection by our Canadian friends and featuring a fine solo cornet sound [remembering years ago when a judge from New Zealand accused a Canadian band of sounding too "British"--this sound was distinctive and cleanly played]. *Trittico* started well but the band seemed to tire a little toward the end of their testpiece, yet con-

cluded strongly as one of two bands this weekend to play Gregson's *Variations on Laudate Dominum*. Again, enthusiastically received, **Weston Silver** gave solid readings overall of their music but were perhaps penalized in part for the difficulties resulting in using last minute replacement percussionists.

Bringing up the rear of the Championship Division was the very experienced and newly formed **Central Ohio Brass**. They opened with *The Children of the Regiment* (Fucik), a march that deserves to be heard more often, and a work that displayed their control and contrast. As with the **BBC**, **Central Ohio** made use of the substitution rule to full effect, and gave a very solid performance of the testpiece, with some imaginative phrasing and fine solo work. *Dunlap's Creek* (Bernat), a personal favorite followed, and the band concluded their program in a lighter vein with the third movement of *Cross Patonce* (Richards), rhythmically performed, and thoroughly appreciated by the audience.

The judges eventually gave the nod to the **IBB**, their first win at the Championship level at only their second attempt, reversing the positions at the top from last year's competition.

1. **Illinois Brass Band** (Colin Holman) 284; 2. **Brass Band of Columbus** (Paul E. Droste) 273.5; 3. **Central Ohio Brass Band** (Les Susi/Paul E. Droste) 269; 4. **Sheldon Theater Brass Band** (Katharina Skaar/W. Larry Brentzel) 258; 5. **Weston Silver Band** (Ron Clayson) 252.

*Don Stine is a euphonium player with the Eastern Iowa Brass Band*

## GALA CONCERT

The Gala Concert, this year's climax of NABBA XIV coincided with the 11th Annual God and Country Concert hosted by the **Southern Territorial Band and Chorus** of the Salvation Army based in Atlanta (Richard E. Holz) and the **Brass Band of Columbus** (Paul E. Droste). Held at the gymnasium of Dublin Coffman High School following the Awards Ceremonies, the two bands played to a capacity crowd of almost 2000 people that were entertained to music reflecting both the NABBA movement and the Salvation Army traditions at their finest.

Beginning with the national anthems of both Canada and the United States, it was immediately obvious that although a gymnasium might not be the first choice acoustically to give a concert, both bands were able to overcome the problems with a full house and some judicious balance. The **STB** opened the concert in fine fashion with *Following the Flag* (Erik Leidzen), immediately followed by the **BBC** with *The Victors Return* (William Rimmer), a long time favorite of mine, both works setting the tone and the high standards for the evening. Then followed one of several outstanding items for the concert, *Heavenbound* (Stephen Bulla) featuring the skills of Lars-Otto Ljungholm in this three movement work. Ljungholm played with great technical and musical assurance, making the entire work to sound effortless and meeting all the challenges with aplomb. He was sensitively accompanied by the band.

The **BBC** then continued with an exemplary rendition of the *Mountain Song* (Philip Sparke), a mini tone poem for brass band which takes us through a three hour walk in the Alps in approximately seven minutes. Here the **BBC** were at their best, justly proving why they have been seven time winners of the NABBA competition, playing with great tenderness, quality of sound, into-

nation and clarity. Then followed an aural break in which we were treated to the glorious ministerial singing of the chorus in a transcription of Randall Thompson's *Alleluia*, a work that actually benefited from the acoustic of the gym, and beautifully melded voices and instruments together.

One has to commend both bands for their choice of repertoire at this concert, bridging NABBA, Salvation Army, U. S. and Canadian traditions. This was evident in the next item, *Prelude "49th Parallel"* (Vaughan Williams/Douglas) which opens the film to the same title, and based upon the dividing line between the U. S. and Canada. For further variety, the **BBC** continued with Les Susi's great arrangement of Vernon Duke's *April in Paris*, written to feature the trombone section of the **BBC**, complete with two encores and an admiring ovation from the trombone section of the **STB**. As if in an attempt at "tit-for-tat," the **STB** trombone section (complete with some fabulous rich and fruity bass trombone lines) played *Go Ring Them Bells* and *Amen*, arranged by section leader Stephen Bulla and accompanied by rhythm section, which in turn earned them an ovation from the **BBC** trombone section.

The **BBC** then continued with *Kaleidoscope* (Rimsky-Korsakov/Bowen), a work that they played at the 1995 Mid-West Band and Orchestra Clinic in Chicago and one that was appreciated every bit as much by the Columbus audience. This medley of hits includes excerpts from *Capriccio Espagnole*, *Scheherazade*, *The Tzar Sultan*, and concludes with the fiery *Dance of the Tumblers*, all of which was carried off with characteristic ease. We could all learn something from this apparently effortless performance style, and the lyrical solo playing from principal cornet and euphonium.

Again, Stephen Bulla's music was featured with a particularly original work for

brass band *Concertante*, three movements each based upon a well known Johann Sebastian Bach chorale, and each movement featuring a different section of the band, much in the manner of an eighteenth-century concerto grosso. This was a very satisfying new work, and one of the best I have heard in a while. The first movement is written to feature the cornets, the second for flugelhorn, tenorhorn, baritone and euphonium, and the third for trombones [how about the tuba and percussion section?--maybe the three movements will eventually develop into five]. It is particularly exciting that Mr. Bulla would be producing so many new and interesting works for brass band.

Following an Offertory and the Annual God and Country Music Awards, the concert came to a magnificent conclusion with massed bands playing *Festival March-Celebration* (Condon) conducted by Anita Cocker Hunt, *The Lord Above* (Ronald W. Holz) conducted by the composer, a pot-pourri of hymn tunes in swing style entitled *Since Jesus* (Ballantine), again featuring Stephen Bulla as trombone soloist, and Paul Droste brought the concert to a rousing conclusion with the ever popular *Procession of the Nobles* (Rimsky-Korsakov).

It was a fitting end to a wonderful weekend of brass band activities, played in an inspiring fashion, never overdone (even with close to eighty people playing) and a tribute to the health of brass band players, musicians and conductors in this country today.

*The Southern Territorial Band and Chorus under the direction of Richard E. Holz will tour England and Scotland this spring for two weeks, including a concert at the Royal Albert Hall. Next year's Annual "God and Country" Concert is tentatively scheduled for April 12, 1997, featuring the Salvation Army Student Fellowship Band and Vocal Group from Asbury College in Wilmore, KY.*

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### NABBA Reading Band Scores

Reviewed by Ronald W. Holz and Paul E. Droste

Sixteen pieces from eight publishers were read on Friday evening, April 12, 1996 by the large NABBA Reading Band. The reviews that follow also include additional items received from those same publishers for which we did not have time. Items marked with an \* were not read at the session. Items are presented by publisher. Publishing dates are 1995-96, unless otherwise noted.

#### A. Bernel Music

*God Be With You: Benediction on Randolph* (William Gordon). Moderate. 2 minutes. Written for the gathering of the SA Staff Bands in Toronto, April 1994, the work is designed as a concert or worship service closer. Four harmonizations of the tune *Randolph* (Vaughan Williams), starting with unison, muted cornet section, flow in succession, rising a whole-step in key for the third and fourth presentations. The finale is very majestic, and very satisfying. The New York Staff Band has used this by moving the band into the audience, surrounding them with sound. Some parts do go high in range--thus the rating of moderate for what is a rather straightforward piece.

*Processional for an Occasion* (William Gordon). Moderate. 3 minutes. Original fanfare material and the hymn tune *Praise My Soul the King of Heaven* are united in this flashy item. Gordon pulls out all his stylistic borrowings in this one, reminding us that he is, after all, a southern Californian fully immersed in the Hollywood musical tradition.

\**Symphony for Brass: Apocalypse* (William Gordon). Moderately difficult. 9-10 minutes. The symphony unfolds in four continuous sections of programmatic intent: 1) Judgements; 2) The Martyrs; 3) The Angels; 4) Armageddon: The Return. The dramatic disso-

nance of the opening introduction to the first movement propel the work forward through to the final resolution in C. Gordon does not rely on hymn sources or other quotations in this original work, but rather suggests various images from the Book of Revelation. The scherzo, or Angels section, points us toward ethereal beings who are not to be taken lightly! The final fugato summarizes the intervallic conflicts, leading to a chorale-like coda that both projects victory in the future and pause for careful consideration in the present.

#### B. Curnow Music Press

*Tone Studies for Band* (James Curnow). Easy-Moderate. There are nine individual studies intended to build ensemble tone, and also improve ensemble intonation. They are not intended as concert items; they are short, none of them exceeding a minute in length: 1) Unison Melodic Study; 2) Chorale (#1 harmonized); 3) Unison Chromatic Study; 4) Gavotte; 5) Chant and Response; 6) Sarabande; 7) Unison Interval Study; 8) Ballad; 9) Polychoral Prelude. The harmonic language chosen is also intentionally modern, although also conservatively modern and tonal. Musically they will be suitable for groups of all ages and most technical levels. The unison studies make a good contrast and a fair challenge to all. Curnow's scoring is, as expected, masterful. Instrumental parts hold all nine studies on a four-page folio sheet that will easily fit in band folders.

\**Duet from Lakme*, for B flat Cornet and B flat Flugelhorn with Brass Band (Leo Delibes/James Curnow). Moderate. 3 minutes. In Act I of Delibes' exotic tale from India, the heroine Lakme sings a charming waltz-like duet with her slave girl. The song tells of the calm beauty of the stream beside which they breathe in the perfume-laden garden air. The middle part of the duet points to her darker problems--Lakme's father--but soon the opening line returns and all seems beautiful, calm, and safe. There

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are no exceptional demands either in the solo parts or in the accompaniment. Curnow has provided a solid transcription of a standard operatic gem--with a good choice of slightly contrasting colors between the two soloists.

\**J.F.K.: In Memoriam* (James Curnow). Easy. 4 minutes. An optional narration accompanies this patriotic and solemn piece in memory of the late President of the United States, John Fitzgerald Kennedy. Using the narration makes the work stronger; most of the excerpts are drawn from speeches made by Kennedy. Most bands will sight-read this easily. Making it work dramatically will take more careful planning! Three percussionists are required, as are a wide range of percussion instruments, including chimes (tubular bells) and xylophone. Curnow quotes the civil rights anthem *We Shall Overcome* in a particularly poignant spot. The short work ends majestically in characteristic gestures associated with James Curnow.

\**Euphonium Solo: The Lark in the Clear Air* (David Catherall). Easy-Moderate. 2-3 minutes. After a brief introduction the soloist plays the complete tune over a thinly-scored accompaniment. The second presentation of the tune sounds in the cornets, with the soloist following on canonic imitation. The final presentation is sounded up a step, from G flat

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## New Music for Brass Band . . . *continued from page 20*

to A flat concert. The soloist sings above the ensemble, and mostly above the staff. The mood settles back to a quiet, peaceful close in the codetta. The arrangement and scoring are first-rate.

### C. Egon Publishers, Ltd.

*Music for the Common Man* (Kenneth Downie). Difficult. 10-11 minutes. Most of the **NABBA Reading Band** were immediately struck by the lovely original theme that both starts and concludes this new test-piece. In terms of NABBA levels, it would prove useful in either Challenge (very challenging!) or Honors. There are the required pitfalls--cadenzas for principal players--and a demanding E flat soprano part. Downie's rhythmically dynamic style traits, with lots of meter shifts, are in evidence throughout. The symphonic variations seem more tightly connected than in some previous scores--a good sign that he really is getting back to more writing! This will be music bands will love playing and will have wide audience appeal. The title has three reference points: Copland's *Fanfare for the Common Man* (Symphony No. 3); the unpretentious nature of the chorale tune or theme; the music was written in tribute of Downie's uncle, who had encouraged him in his music. The work was jointly commissioned by the Swiss and Norwegian Brass Band Associations for their championships.

### D. Magnolia Music Press, Ltd.

*Jimmy Crack Corn*, from *Songs of the States* (Bruce Broughton). Moderately difficult. 4 minutes. This is the first of four movements from Broughton's classic Americana suite, *Songs of the States*. Magnolia will be publishing all four, with the thought that the composer encourages individual performances of solo

movements or in other combinations, including the complete suite. You'll hear the origins of his now-famous "Western" style in this excellent piece [*Tombstone*, *Silverado*, etc].

*Cornet Solo: To A Wild Rose* (Edward MacDowell/Stephen Bulla). Moderate. 3 minutes. Among several adaptations of MacDowell's lovely piano miniature, from *Woodland Sketches*, Bulla's ranks at the top for sensitive scoring and treatment of the solo line. He has chosen G major as the concert key, which makes for the moderate, rather than easy, skill rating.

*\*The Lord Above* (Ronald Holz). 3 minutes. Moderate. Modesty forbids me from saying anything other than this was one of the works played by the combined bands at the Gala Concert. The associated text is a paraphrase of Psalm 150.

### D. Rosehill Music Publishing

*Crimond* (Peter Graham). Moderately difficult. 5 1/2 minutes. Lovely treatment of the old Scotch tune (Psalm 23 paraphrase), along with quotations from the music of Eric Ball. Reviewed by Paul Droste in December 1995 issue of the *Bridge*.

*\*Alto Horn Solo: A Time for Peace* (Peter Graham). Moderate. 3 minutes. Not many lyric alto horn solos are of this quality. Here Graham sets his lovely main tune from *The Essence of Time* as a separate item of graceful repose and hope. The solo part sits comfortably for the alto horn, the highest note being B above the staff. The arrangement is identical, other than key, to the B flat version, with piano accompaniment, published in the *Gramercy Solo Album*, reviewed in the December 1995 issue of the *Bridge*.

*Sinfonietta* (James Curnow). Difficult. 12 minutes. Keith Wilkinson took the **NABBA Reading Band** through the

first movement without major catastrophe! This exciting, three movement work was written for the **U. S. Army Brass Band**. Paul Droste provided a comprehensive review in the December 1995 issue of the *Bridge*.

### E. Salvation Army U.S.A. Central

American Festival Series, #17-19 (published as a set of three items)

*\*Joy in my Heart* (Ray Steadman-Allen). Moderate. 5 minutes. "Salvation Army gospel meets the Viennese Strauss family" would be a good way of describing this festive romp. After a short introduction the dance is on! Two happy songs--*Joy, Joy My Heart is Full of Joy* and *Sing Hosanna*--provide the sacred basis. This has proved a real crowd pleaser during the **New York Staff Band** programs.

*Collage of Contemporary Praise* (William Himes). Moderately difficult. 13 minutes. Starting with a gag--the band playing a very straight-laced *Joy in the Salvation Army* in seeming contradiction to the piece's title (Himes gives you staging ideas in the score)--this hard-hitting suite soon launches into some hard, jolting rock. The medley of tunes includes *I've Got the Joy, As the Deer, Ain't No Rock, Great is the Lord, I Love*

*continued on page 22*

## Upcoming Events of NABBA Interest

**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  
**July 21-28:** North American Summer Brass Band Camp, Cullowhee, NC

## New Music for Brass Band . . .

*continued from page 21*

*You Lord, and Awesome God.* Parts of the work can be played separately--the middle setting of *As the Deer*, and the finale, an allegro pesante that combines a fugue on Rick Mullins' *Awe-some God* and a closing chorale-fanfare version of *I Love You Lord*. A competent set drummer would be essential for success in this substantial but popular work. Bands will need to have great stylistic flexibility to play this convincingly. It will be well worth the effort.

\*Meditation: *He Giveth More Grace* (James Curnow). Moderate. 4 minutes. A masterful setting, in mostly subdued mood and expression, of the beloved hymn via two verses of the tune linked by a dramatic episode. The alto horn section is featured prominently.

### F. Salvation Army U.S.A. South

Dr. Richard Holz led the **NABBA Reading Band** through two short but excellent arrangements from the American Brass Ensemble Series (James Curnow, editor), two from the sixteen released during 1995. The series can be played by a quartet (plus optional V part and percussion parts) or by full ensemble. Either way, they work! What sound a band of 70 made on them! The series is graded into four levels. Each grade offers a solo feature each year; these solos are then available with piano accompaniment as well. Parts are provided in C, B flat, E flat, and F, therefore making the series adaptable to nearly any combination of instruments, including keyboard.

We repeat Dr. Holz's offer for a free CD of the 1995 series plus the new SA Music Catalog. Write to: Music Department, The Salvation Army Southern Territory, 1424 Northeast Expressway Atlanta, GA 30329. Telephone (404) 728-1344

The two works read:

Fanfare Prelude: *God of Our Fathers* (William Himes). Grade IV--Intermediate/Advanced. 2 minutes.

*March on the Austrian Hymn* (James Curnow). Grade III--Intermediate. 2 minutes.

### G. Studio Music Company

*I Got Rhythm* (George Gershwin/Alan Fernie). Moderate. 4 minutes. A short majestic introduction based on the tune's opening motive is quickly followed by a spirited, but light, initial presentation of the popular classic. The work unfolds in atypical ABA form, the B section being a short, slow andante also based on the tune. The swing rhythms are presented as dotted-eighths and sixteenths in some measures and in swing notation to the eighth note in others. This inconsistency should not be a problem to a group who has the style under control. This should prove to be a very playable and appealing concert item.

*Meet the Flintstones* (arr. Goff Richards). Moderately difficult. 4 minutes. This tight arrangement has all one would expect for a brass band version of the popular TV theme music. It moves at a very fast pace, in two, with frequent abrupt shifts into 4/4 at half the speed. At these shifts the rhythmic style and feel changes into swing. You'll need a steady set player to pull it off and good readers. Richards competently scores the brass band in big-band style. Not an easy chart, but a lot of fun!

*Opus One* (Cy Oliver/Bill Geldard). Moderate. 3 1/2 minutes. Studio heralds this item as coming from their series Sounds of the Big Band. It has shown upon **Black Dyke's Revelation** CD as the first item in a suite of four called the Ted Heath Big Band Set. That latter title will give a better idea of where Geldard is coming from in this arrangement. For American audiences this version of

Oliver's tune probably won't ring true; that is what I sensed from many of the players in the **NABBA Reading Band**. It will certainly evoke the British big-band style from the post-World War II era and, in that respect, is a well crafted arrangement.

\*Euphonium Solo: *Song for Ina* (Philip Sparke). Moderate. 3 minutes. This slow elegiac melody was commissioned by Riki McDonnell in memory of Ina Williams. Another gem from the prolific Philip Sparke, this will be quickly absorbed by both soloists and bands, with equal relish. The solo part does soar frequently above the staff and at softer dynamic levels. A warm, graceful addition to the lyric solo repertoire.

*Let's Face the Music and Dance* (Irving Berlin/Goff Richards). Moderate. 3 1/2 minutes. A classic from 1936, Goff has provided an arrangement that is authentic Berlin, yet updated for today's bands and audiences. In short, it sparkles and swings--a fun piece. There is even a stop-time chorus, along with a waltz chorus, a strong out chorus and a cute ending. This is not an easy arrangement but certainly playable for most bands with proper rehearsal. The band will enjoy working on this piece, and it is a guaranteed audience favorite. Go for it!

*James Bond Collection* (arr. Goff Richards). Moderately difficult. 6 minutes. Another grabber arrangement. If you enjoyed the 007 movies, you will be turned-on by this medley of "The James Bond Theme," "Goldfinger," "The Spy Who Loved Me," "On Her Majesty's Secret Service," and "From Russia With Love." Close your eyes and you can visualize the action--the music is that memorable. The familiarity of the tunes makes it playable in less rehearsal time than one would expect for this difficulty. There are plenty of hard-driving and hard blowing parts, and tension exists

*continued on page 23*



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## New Music for Brass Band . . . *continued from page 22*

even in the slower themes. The solo cornet section and principal trombone player need good high register chops. This collection should keep the audience (and the band) on the edge of their chairs.

*Kirkby Lonsdale* (Goff Richards). Moderate. 3 1/2 minutes. An original 6/8 march, this is rock solid and traditional, yet sounds new and fresh to this reviewer's [PD] ears. The range and technical demands are moderate, the melodies tuneful and well supported by interesting counterlines and rhythms.

Bands looking for something new that sounds familiar will enjoy playing this fine march.

*"Hock" from Homage to the Noble Grape* (Goff Richards). Moderate. 3 minutes. An original E flat tuba solo, described by the composer as "just slightly tongue in cheek," it trips along in 3/4 time. There are familiar note groupings that one has heard before, but not in this context. Bands looking for a short and off-beat E flat tuba feature should consider *Hock*. This is a fun piece and would fit a program where some variety is needed. It would also serve well as an encore piece. The solo E flat tuba part and the band parts are only moderately difficult to play--unless, of course, the brass players have trouble articulating "tongue in cheek."

## H. Wright & Round

*Backdraft* [Main Theme from the Film] (Hans Zimmer/Dave Stowell). Easy. 3 minutes. Stowell provides a very straight-forward, bold setting, calling for up to five percussionists, though you could do it with less. The music moves in large, loud blocks. A real attention getter! Could be ideal for outdoor playing, as it reminds me of so many American marching band arrangements of film themes.

*\*Brazil* (Ary Barroso/Derek Broadbent). Moderate. 5 minutes. A bright samba--rather rare for brass bands! You'll need a good set drummer; the score calls for up to five additional percussionists, some of whom could be pulled from the second and third cornet sections. Broadbent treats the solo cornet section like the four trumpets of a big band--it works fine with a balanced, strong section. A *fast* samba tempo will help this arrangement come off well. Most bands will read this well-scored piece straight down the first time.

*\*Cornet Solo: Adagio from Symphony No. 2* (Sergei Rachmaninov/Ray Farr).

Moderate. 3 1/2 minutes. Tasteful adaption of a great symphonic melody. The challenge here is not so much in the solo part as it is in the triplet accompaniment carried by the solo alto horn, and first baritone. Getting the correct tension in the line, in good balance with the long phrases of the soloist, makes this more difficult than it initially appears.

*\*Far And Away* [Theme from the Film] (John Williams/Philip Harper). Moderately difficult. 5 1/2 minutes. The publisher suggests two versions, the more difficult complete score, or a cut that eliminates the allegro section--and some of Williams' characteristic fire--and stresses the more atmospheric aspects of the film's music. All parts are challenged, but not excessively. Two competent percussionists needed and, preferably, three timpani.

*Key West* (Darrol Barry). Moderately easy. 6 1/2 minutes. This would be a good Youth Section piece, but will also appeal to other bands. The scoring is safe but imaginative. Good rhythmic and melodic interest in this fully original work. The slow middle section features

*continued on page 24*

## Is Your Brass Band NEW to NABBA?

If so, send a photograph together with details of how your band was founded, the composition of its membership, inaugural performances, address/telephone contact and your future plans to *The Editor* and we will feature your band in our new

**Brass Band Bridge  
Welcome Page**

\*\*\*\*\*

## New Music for Brass Band . . . *continued from page 23*

the solo alto horn. The bulk of the work is a fast allegro, framed by opening and closing fanfares. The final allegro is just a bit protracted, a bit too long (and redundant) for me, although a fast tempo will help. A very playable and engaging item.

*\*Wessex Suite* (Derek Broadbent). 8-9 minutes. Easy. Nothing pretentious about this suite, just happy bandstand-in-the-park, accessible new music. There are three movements reflective of scenes from the southwest of England: 1) March: Sturminster High; 2) Serenade; Child Okeford; 3) Scherzo: Saxon Inn. The march is in 6/8, the serenade is marked *allegretto*, and the scherzo returns to 6/8, but at a slightly faster tempo. Initially written for a Youth Course in brass banding, this handsome, conservative score should get wide play by bands of all levels. This one would come together very quickly.

**NOTE:** I also received the Solo Cornet part to Wright & Round's new *Twenty Famous Marches* set. Such classics as *The Champions* (Wilcocks), *Castell Coch* (Powell), and *Viva Birkenhead* (W. Rimmer) are present, including fourteen by William Rimmer. For bands building a library of classic materials, you can't find a better source of classic marches.

## New Music

*Reviewed by Paul E. Droste*

Although *Euphonium Music* (Brian Bowen) has been available for euphonium and piano accompaniment since 1984, the brass band accompaniment has only recently been received from Rosehill Music for review. This piece is not for the faint-hearted soloist, conductor, or band. It is a major piece of

concerto proportions with a total length of over fifteen minutes.

The composer describes each movement of *Euphonium Music* as follows: "The first movement opens with a slow, recurring motif from which fast music breaks loose. In the second movement a melody, originally written as a strophic setting of a poem, is given rhapsodic treatment. The third movement, which follows without a break, is a miscellany of pomp, whimsy, and bravura. The final summing-up draws on themes from all three movements."

The second movement is particularly lovely, with the lyrical qualities of the euphonium being exploited on top of an accompaniment that would rival Debussy and Ravel for impressionistic colors. The outer movements provide a good technical and musical challenge for both the soloist and band. *Euphonium Music* reminds one of the Horowitz *Euphonium Concerto* in length, musical style, and significance to euphonium players.

There is a fine recording of *Euphonium Music* on a CD appropriately titled *Euphonium Music* on the Doyen label. The soloist is Bob Childs, assisted by the Britannia Building Society Band, conducted by Howard Snell. It also contains euphonium solos and duets (with brother Nick) by James Curnow, John Phillips, Denzil Stephens, John Golland, Elgar Howarth and Philip Sparke. If your band has an outstanding euphonium soloist, and plenty of rehearsal time, this piece will be well worth the effort.

In Issue 59 of the *Brass Band Bridge* (March 1995), I reviewed a new recording called *The World of the Euphonium, Volume One*. This recording featured twelve cuts of Steve Mead playing euphonium solos with piano accompaniment. Since that time, *Volume Two* has been released, containing thirteen cuts of equally wonderful solo playing.

The good news for euphonium players is that some of the music from these recordings is now available. Rosehill Music has just released, as part of Steven Mead's *World of the Euphonium* series, eight of the solos. Six are from Volume One and two are from Volume Two. In addition to very fine, clear printing, Steve has edited the solo parts and provided helpful advice on practicing and performance. These comments are a major benefit of purchasing these arrangements. They cover both the technical and musical challenges of the pieces. With Steve's picture on the cover of each solo, the packaging is very attractive. Both bass clef and treble clef parts are included.

*Vocalise* (Rachmaninov) is the well-known, wordless melody that has been arranged for several instruments. The scoring is in the key of E flat (concert), with the solo part riding high in the euphonium range (up to C5). This arrangement will require an advanced soloist with a good high register and enough endurance to last for over five minutes of continuous playing. It is a beautiful piece and well worth the effort.

An equally well-known melody is the "Barcarolle" from *The Tales of Hoffman* (Offenbach). This arrangement which lasts about two and a half minutes is in

*continued on page 25*

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in the

## Brass Band Bridge

Please send your concert dates for September, October and November 1996 with starting times and locations to *The Editor* for inclusion in the September 1996 issue

## Music Reviews . . .

*continued from page 24*

the key of D major (concert). It has no excessive range or technical demands—just the challenge of playing a simple melody with taste and expression.

Another simple and well-known melody is *Après un Reve* (Faure). Set in the key of C minor (concert), it is in the euphonium's middle range. The main discomfort will be the length of some of the phrases. Playing time is about two and three quarter minutes.

*Sonata in F major* (Marcello) is a seven minute three movement work with the outer movements in F major and the middle movement in D minor. The fast movements require a cello-like tone and agility. This will test the technique of most euphonium players, plus the additional challenge of playing with a light and fluid articulation in the Baroque style. There are a lot of cello sonatas supposedly arranged for brass instruments. This arrangement is one of the best of its type, with the solo part in a good range and in familiar keys for the player. Steve's instructional comments will be especially helpful in studying this piece.

*Variations for Ophicleide* (Kummer) is a gem. Written around 1830 for that obsolete instrument called the ophicleide, it is in the *air varie* style. There is an introduction and then five variations on a mazurka theme. Steve's recording lasts six and a half minutes, but this is one with his "flying-low tempos." Taken at a more reasonable speed, this piece still requires an advanced technique. Some editing will be required if this is played on a three-valve instrument. Euphonium players (and pianists) will find the Kummer Variations an interesting musical and technical challenge, and a cut above the usual solos of this type.

### Eastern Iowa Brass Band

|                    |  |
|--------------------|--|
| June 26, 1996      | 2.00 p.m. Maquoketa, IA                            |
| June 22, 1996      | Grand Celebration of Brass Bands, Cedar Rapids, IA |
| June 28, 1996      | Freedom Fest, Cedar Rapids, IA                     |
| June 29, 1996      | Fairfax, IA  |
| July 6, 1996       | 1.00 p.m. Lake City, IA                            |
| July 7, 1996       | 3.00 p.m. Hampton, IA                              |
| July 26, 1996      | 7.00 p.m. West Branch, IA                          |
| August 4, 1996     | West Branch, IA                                    |
| August 9, 1996     | 7.30 p.m. Corydon, IA                              |
| August 22-25, 1996 | Iowa Sesquicentennial Celebrations, Des Moines, IA |

### Illinois Brass Band

|                 |   |
|-----------------|---|
| June 30, 1996   | 6 p.m. Butler Lake Park, Libertyville, IL |
| July 14, 1996   | 6.30 p.m. ArborTheater, Vernon Hills, IL  |
| July 17, 1996   | 7 p.m. Lincolnshire, IL                   |
| July 21, 1996   | 1 p.m. Taste of Antioch, Antioch, IL      |
| July 27, 1996   | 8 p.m. Wallace Bowl, Wilmette, IL         |
| August 1, 1996  | 7 p.m. Lake Park, Des Plaines, IL         |
| August 4, 1996  | 2 p.m. Pennoyer Park, Kenosha, WI         |
| August 18, 1996 | 5 p.m. Grayslake, IL                      |

### Sheldon Brass Band

|                |   |
|----------------|---|
| August 3, 1996 | 7.30 p.m. River City Days, Red Wing, MN |
|----------------|---|

### Central Ohio Brass Band

|              |  |
|--------------|--|
| May 20, 1996 | Our Lady of Peace Church, Columbus, OH |
| May 26, 1996 | Park of Roses, Columbus, OH            |

*Weber's Last Waltz* (Rimmer) is another theme and variation piece that has become a staple of the brass player's repertoire. With a playing time of over ten minutes, this "Grand Fantasia" takes the player through an extended introduction and cadenza, followed by a main theme and four variations. The technical challenge is obvious, but the real challenge is to make music out of all those notes. According to Steve, it can be done!

*Two Faure Duets* are included in this set as the only non-solo item, although Steve Mead plays both parts himself on the recording. Each duet (for two euphoniums) lasts about two minutes. Both are up-tempo pieces, but reasonable in tempo and technical demands for the advanced player. The two pieces are

titled *Puisqu'ici-bas toute ame and Tarentelle*.

Steve Mead and Rosehill Music are to be congratulated for making the series available. The solos are all well-chosen and carefully arranged. The piano accompaniments are not easy, but well-written. A major advantage of this series is the correlation with Mead's two wonderful recordings.

### Long Range Planning

**NABBA 1997**

April 18-19, 1997

**Red Wing, Minnesota**

(60 miles from Minneapolis/St. Paul)

**Host Band: Sheldon Theatre**

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## Solo Brass Recordings

Reviewed by Colin Holman

*Levy-Athen: Cornet Solos of Jules Levy. Terry Schwartz, cornet, and Anne Marshall, piano. Privately produced. Program: Yankee Doodle Polka (Levy); The Salute Polka (Levy); The Last Rose of Summer (Folksong/Levy); Emily Polka (Levy); Levy-Athen Polka (Levy); On Music's Softest Pinion (Mendelssohn/Levy); Lizzie Valse (Folksongs/Levy); Che faro senza Euridice (Gluck/Levy); The Best Shot Polka (Levy); Carnival of Venice (Levy); Ave Maria (Schubert); Una voce poco fa (Rossini/Levy); Casta diva (Bellini/Levy); The Whirlwind Polka (Levy).*

Jules Levy was one of the most prominent early cornet soloists as well as a composer of over two hundred cornet solos. He played in England and Russia before settling in America where he was openly praised by Herbert L. Clarke, developing into a great musical showman, and becoming one of the earliest solo brass players to be recorded. Terry Schwartz, Associate Professor of Trumpet at the Wheaton College Conservatory of Music in Wheaton IL, has compiled a representative collection on compact disk of fourteen solos composed and arranged by Levy which include popular songs and operatic arias, polkas, and the traditional theme and variations *Carnival of Venice*. The recording quality is consistently good throughout the entire album which is played by Professor Schwartz on Levy's small bore B flat and A model No. 5 French Courtois cornet and a small diameter, deep cup, traditional mouthpiece. Schwartz employs a tasteful vibrato which is particularly effective on the slower melodies. The problems of overcoming an "authentic" instrument are handled skillfully, with consistent intonation exhibited, clear sound and articulation (which leans in style more toward the American heritage than the British, especially in the triple tonguing passages). There is a good rapport between soloist and accompaniment, and the recording contains some interesting liner notes. Unfortunately, there are no timings for the individual tracks, which are printed on the CD cover in the incorrect order (the correct order is printed above). However, this fine recording will be of interest to brass players everywhere, and particularly to those who have an interest in historical performance on the cornet and nineteenth-century brass music in general.

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## Festivals and Contests

The **GRAND CELEBRATION OF BRASS BANDS** will take place at Ushers Ferry Historic Village in Cedar Rapids, IA on Saturday June 22. Hosted by the **Eastern Iowa Brass Band**, this is the second year of this Festival which highlights local and midwestern brass bands. The **Eastern Iowa Youth Band** which gave their debut performance at the Festival last year will return again to join the **Illinois Brass Band** from Chicago and **Scioto Brass and Percussion** from Ohio. Each group will play two 45-minute segments of music at this beautiful historic location (hoping it will be a little cooler than the torrid heat of last summer!) and the bands will combine for a massed bands finale. **EIBB** are fabulous hosts and this is an event for the entire family. Festival programs list the music to be played, and there are plenty of diversions at Ushers Ferry for the young at heart.

The **GREAT AMERICAN BRASS BAND FESTIVAL** is to be held in Danville, KY on June 15-16, and hosted by the **Advocate Brass Band**, with an outstanding line-up of guest artists. Topping the bill is the world renowned Canadian Brass. Also performing will be the professional River City Brass, the Olympia Brass Band (a New Orleans early jazz street band), the **London Citadel Brass Band** of the Salvation Army, **Triangle Brass Band** (representing NABBA), the Windjammers All Star Circus Band, the Hellcats (from the West Point Military Academy), the Americus Brass Band and the Indianapolis Symphonic Band. For further information on the festival, contact: Dr. George Foreman, Norton Center for the Arts, Center College, Danville, KY 40390

### The September 1996 issue of **THE BRASS BAND BRIDGE**

will include reviews of the **Grand Celebration of Brass Bands**, the **Great American Brass Band Festival**, the **Northeastern Brass Band Contest**, with NABBA band news and programs from May-August 1996, and brass band concert dates for September-November 1996. Please ensure all items are sent to the Editor and received by July 15, 1996.

The third annual **NORTHEASTERN BRASS BAND COMPETITION** will be held on June 8th, 1996 at the Eisenhower Hall Ballroom at the U.S. Military Academy West Point. Four bands have expressed their intention to enter, with three confirmed (as of going to press), **Imperial Brass**, **Atlantic**, and **Buffalo**. The competition, which is NABBA approved and supported, runs very much like the NABBA competition, but with open adjudication. Cornet virtuoso Derek Garside is the guest soloist for the weekend, and he will also adjudicate alongside David Deitrich and Ronald Waiksnoris. The testpiece is *Triumphant Rhapsody* (Gilbert Vinter), and the competing bands have a maximum total of thirty minutes to complete the testpiece and their own choice program. The Gala Festival Concert will feature the **New York Staff Band** of the Salvation Army with Derek Garside. Further details can be obtained from events coordinator Mike Orfitelli, 2 Village Street, Manchester, CT 05040, telephone (203) 649-3572.

Come to Cullowhee! The **NORTH AMERICAN SUMMER BRASS BAND CAMP** will be held on July 14-20, 1996 in Cullowhee, NC. Join your friends and colleagues in a week long brass band music camp with some of England's best known conductor's, performers and teachers. Headed by Roy Newsome (**Sun Life Band, National Youth Brass Band of Great Britain**) and joined by Bob Childs (euphonium), Lynda Nicholson (cornet) and Brian Lingley, Cullowhee, NC will be the sight for the very first brass band camp held in the United States. Full band rehearsals, sectionals, master classes, lectures, and private lessons are all part of this exciting week. The modest cost for this camp is \$120 tuition; \$120 room and board, for a total of \$240. A great bargain!

The **National Youth Brass Band of Great Britain** will be coming to Cullowhee just at the conclusion of the North American Summer Brass Band Camp. While there they will hold their annual "summer school." As a special offer, for just an additional \$120, or half price, any North American participant may stay the second week, enjoy the training, the concerts, and more of the Smokies.

Cullowhee and Western Carolina University is in the very heart of the Smoky Mountains--spectacular scenery, with the Blue Ridge Parkway, the Smoky Mountain National Park, and other great places to visit. Call Bert Wiley at (704) 293-9312 for further information; fax at the same number or visit with him via e-mail: bernel@wcu.campus.mci.net

*The Brass Band Bridge* welcomes news, communications, photographs (preferably black and white), new advertisers and scholarly articles on all aspects relating to, and for the benefit of brass bands in North America. Scholarly articles should include footnotes and bibliography where appropriate. Materials may be edited for inclusion, and may be submitted in writing or on 3.5" floppy discs (IBM compatible, if possible, please). Publication and advertising deadlines are the 15th of January, April, July and October.

## James Curnow's *Trittico*: One Approach to Performance

by Colin W. Holman

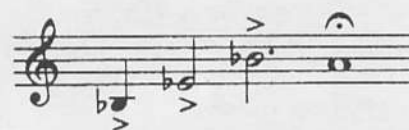
*I was recently searching through some old Illinois Brass Band music library notes, and noted that three years ago, Trittico fell under our category of "works that we own but probably cannot play for sometime." With the thought that most NABBA bands will probably tackle this excellent work at some time in the future, the following is offered as ONE perspective only, and is certainly not intended to be definitive.*

*Trittico* was published in 1988 and, as the program note reads, is built upon a set of three extended variations on the American hymn *Consolation*. This hymn tune was first published in John Logan's *Sixteen Tune Settings* (1812) in four parts, and appeared one year later in John Wyeth's *Repository of Sacred Music, Part Second* (1813), scored in three parts (no alto), notated using shape notes, and published in Harrisburg, Pennsylvania. In fact, there are two hymn tunes with the title *Consolation* in this collection; Curnow uses the first (reproduced below). The second was retitled *Consolation New* (to avoid any further confusion) in *The Sacred Harp* (1844), though both tunes are quite distinctly different. *Consolation* appears in modern hymnals as the tune *Morning Song* with various nineteenth and twentieth century texts. The text cited by Curnow in the score "Once more, my soul, the rising day salutes thy waking

eyes; Once more, my voice, thy tribute pay to Him that rules the skies" is by the father of English hymnody Isaac Watts and written in 1707. The melody has been attributed to Rev. Elkanah Kelsay Dare (1782-1826), though it is unlikely that he composed the actual melody (he did compose thirteen others in Wyeth's collection). Rev. Dare was almost certainly responsible for collating and notating the melodies for Wyeth's collection (since Wyeth himself was no musician) which was intended to attract Methodist and Baptist singers of folk hymnody as part of the Great Revival in America. In fact, *Consolation* was a popular hymn, appearing in at least four more collections (*Kentucky Harmony*, 1815; *Virginia Sacred Musical Repository*, 1818; *Missouri Harmony*, 1820; and *Genuine Church Music*, 1832) before it appeared in *Southern Harmony* (1835), the source cited in the preface to Curnow's score. Shape-note notation came about as an attempt to educate the post-Revolutionary American public in better music reading, and in an attempt to improve the quality of church music performance. It is still maintained in select areas of the midwest and southern states, and today's shape-note singers are noted for their lusty and abandoned style of singing, rather unlike the "dark and lugubrious" style that Curnow sets the hymn tune at its first presentation.

The drawing upon of folk materials from the past for a source of compositional inspiration is a technique that has dominated the nationalism movement from

approximately the third decade of the nineteenth century to the present day, and Curnow's *Trittico* is in the finest of those traditions. The formal elements of the work are broadly defined in the title: a set of three extended variations (tryptych) based on the hymn tune. An introduction leads directly into the theme via several tempo changes. Each of the three variations are preceded by a unison pitch (baritone, tenor horn, vibraphone; euphoniums, tubas, timpani; flugelhorn, respectively). The first two unisons have a fermata, the third might as well have! It is marked *rallentando*. In addition, the *senza misura* passage acts as an extended and complex fourth fermata before leading into the coda, which combines previous materials, all making for very satisfying formal content. Two principal ideas unify the work; the hymn theme, and a motive derived from the first three notes of the hymn theme (opening 4th and its inversion, the 5th, plus a 2nd). In addition, the presence of variations I and III as scherzos provide additional formal balance.



Instrumentation requirements for *Trittico* are standard. Percussion requires two players, but needs three players to be successful in covering timpani, sus-

*continued on page 30*

**CONSOLATION. C. M. Minor Key on A.**

Once more, my soul, the rising day, Salutes thy waking eyes; Once more my voice my tribute pay, To him that rules the sky.

The image shows a musical score for the hymn 'Consolation'. It is in C major, minor key on A, and common time (C. M.). The score is written for three parts: Treble, Alto, and Bass. The lyrics are: 'Once more, my soul, the rising day, Salutes thy waking eyes; Once more my voice my tribute pay, To him that rules the sky.' The score includes a key signature change to one flat (B-flat) for the second part of the hymn.



# Wright + Round

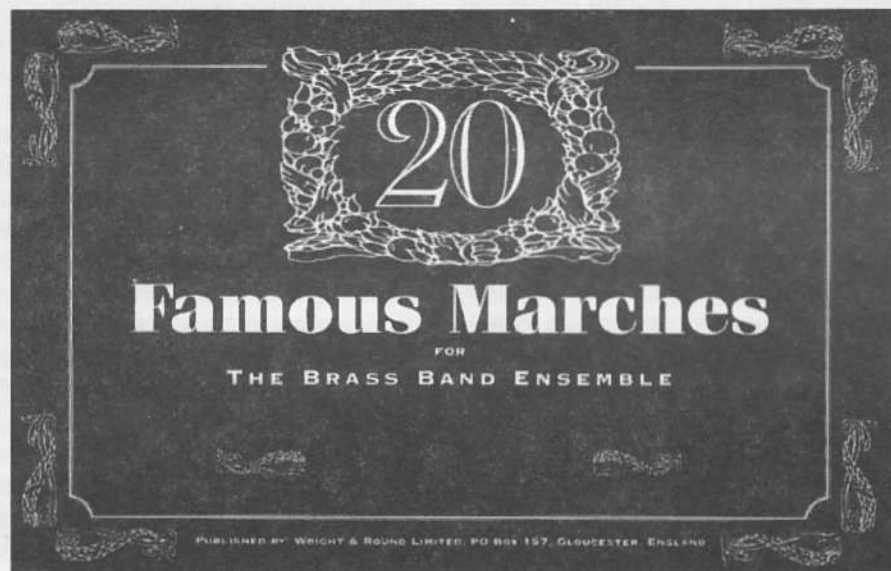
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**EDWIN FIRTH**  
*Westward Ho!*  
**W. E. MOYLE**  
*Cornish Cavalier*

## THE CURRENT TOP TEN BEST SELLERS

### CONCERT ITEMS

| Title              | Composer(s)      | Arranger  |
|--------------------|------------------|-----------|
| Hey Jude           | Lennon/McCartney | Broadbent |
| Yellow Submarine   | Lennon/McCartney | Catherall |
| Jurassic Park      | Williams         | Catherall |
| Where Is Love?     | Bart             | Barry     |
| Mr. Jums           | Hazell           | Catherall |
| Batman (The movie) | Elfman           | Catherall |
| Intrada            | Ray Farr         | —         |
| Lady in Red        | DeBurgh          | Barry     |
| Born Free          | Barry            | Catherall |
| Adagio             | Rachmaninoff     | Farr      |

### ALBUMS, TUTORS ETC.

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|---|
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| The Complete Method (A tutor for life!)             |
| The Soloist's Companion (lots of solos in one book) |
| The Soloist's Companion Vol. 2 (more solos)         |
| The Soloist's Companion Vol. 3 (even more solos!)   |
| Twenty Famous Marches                               |
| The Trombonist                                      |
| The Cornettist                                      |
| The Bass Trombonist                                 |
| Twenty Handy Marches                                |

### OVERTURES

| Title             | Composer    | Arranger  |
|-------------------|-------------|-----------|
| Fingal's Cave     | Mendelssohn | Thompson  |
| Nabucodonosor     | Verdi       | —         |
| William Tell      | Rossini     | Hawkins   |
| Light Cavalry     | Suppe       | Greenwood |
| Caliph of Bagdad  | Boldieu     | Rimmer    |
| Barber of Seville | Rossini     | Hawkins   |
| Tancredi          | Rossini     | —         |
| Die Felsenmühle   | Reissiger   | Rimmer    |
| Poet and Peasant  | Suppe       | Hawkins   |
| Rule Britannia    | Rimmer      | —         |

### MARCHES

| Title           | Composer  | Arranger  |
|-----------------|-----------|-----------|
| Ravenswood      | Rimmer    | —         |
| Slaidburn       | Rimmer    | —         |
| The Pioneers    | Broadbent | —         |
| Midwest         | Richards  | Broadbent |
| Punchinello     | Rimmer    | —         |
| Honest Toil     | Rimmer    | —         |
| The Champions   | Wilcocks  | —         |
| New Recruit     | Rainer    | —         |
| True and Trusty | Rimmer    | —         |
| Castle Coch     | Powell    | —         |

### TRANSCRIPTIONS

| Title               | Composer     | Arranger |
|---------------------|--------------|----------|
| Dream Children      | Elgar        | Harris   |
| Entry of the Boyars | Halvorsen    | Jardine  |
| Farandole           | Bizet        | Rimmer   |
| Royal Fireworks     | Handel       | Wright   |
| Les Preludes        | Liszt        | Rimmer   |
| Slaves Chorus       | Verdi        | —        |
| New World Symphony  | Dvorak       | Rimmer   |
| Hungarian Rhapsody  | Liszt        | Rimmer   |
| Ninth of January    | Shostakovich | Stephens |
| Eroica              | Beethoven    | Rimmer   |

### ORIGINAL WORKS

| Title               | Composer  | Arranger |
|---------------------|-----------|----------|
| Vectis Isle (Suite) | Broadbent | —        |
| Key West            | Barry     | —        |
| London River        | Heath     | —        |
| Othello             | D. Rimmer | —        |
| Passing Moods       | Powell    | —        |
| Rufford Abbey       | D. Rimmer | —        |
| A Wessex Suite      | Broadbent | —        |
| Swiss Festival      | Ball      | —        |
| Cornish Festival    | Ball      | —        |
| Concert Overture    | Tausky    | —        |

## One Approach to *Trittico* . . .

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pended cymbal, snare drum, vibraphone, tambourine, triangle, wood block, bongos and xylophone (all played with a variety of mallets, including a coin). The early history of brass bands often treated percussion as a novelty optional addition. All the percussion requirements here are mandatory for a successful performance. It may also be useful to consider one or two extra tenor trombone players for this work, if only to cover the extremely difficult mute changes that have to be negotiated at rehearsal 2 (Curnow only allows two beats at MM=132 for trombones I and II to take out straight mutes and insert harmon mutes--an impossible feat). With the extra trombone players, the color change works well, though the melodic lines are doubled elsewhere and can be negotiated without the extra help if necessary. All cornets and tenor trombones require straight, cup, and harmon mutes; bass trombone requires straight mute only.

Since so many members of the Illinois Brass Band are relatively new to the brass band medium, we have tried to encourage as much listening as possible as preparation for rehearsals and as a guide to style and sound. We did compare two recordings (both live) in our preparations for *Trittico*: the first played by **Eikanger/Bjorsvik Musik-klag** conducted by Howard Snell, and played in 12.10; the second played by **Desford Colliery Caterpillar** conducted by James Watson, and played in 10.13. Both are stunning performances, almost error free, exciting, and were valuable tools. Both bands take tempo liberties: Eikanger only slightly in the faster variations, but Desford staggeringly so to knock almost two minutes off Eikanger's performance time. I personally feel that for all the brilliant playing in the Desford recording, the music never breathes. And

(for me) the changes from the composer's clear intentions are so far from reality to make me wonder if their true intentions are to honor the wishes of the composer (surely one of the most important points for performers and conductors alike) or if they are to use the music as an empty vehicle of virtuosity. I leave you to draw your own conclusions. Mine are that we should not necessarily use the recordings by our British counterparts as gospel for our own artistic choices.

Space prevents me from including several paragraphs on some of the possible solutions to the enormous technical and musical challenges that lie within this work. In any case, all conductors will approach the various challenges in their own unique way. But I will enumerate some of the problems to be encountered so that readers might be able to judge how effectively their members can deal with respective challenges. Firstly, range (referring to written pitch): euphoniums and solo cornets several times go up to high D; flugelhorn and soprano cornet need a high C; optional B flat tuba writing takes us down one octave below the treble clef writing. Secondly, technique: All valved instruments are required to negotiate rapid scalar (usually modal) and rapid slurred triplet passages, all of which are extremely difficult, even below tempo, to sound with clarity and precision. Percussion have to execute at great rhythmic precision (especially the concluding xylophone solo and the hemiola effect in the penultimate measure). Relatively speaking, the trombones escape with the least technical challenge. Solo moments for baritone, solo cornets, tenor horn, trombone, flugelhorn, euphonium and E flat tuba complete the package.

One of the most satisfying aspects of conducting this wonderful work is the way in which Curnow requires the conductor to carefully stretch the music

over a number of well positioned *rallentandi*. It is a true challenge, since some last as little as two beats (e.g. end of variation II), and others last up to five measures (e.g. conclusion to the theme). Additional satisfaction comes from carefully planning some of the longer crescendos and diminuendos, and really saving the biggest sound for the final chord. This brings me to a small point in the score, and the interpretation of the comma before the final chord. How do we interpret this? Again, not intending to necessarily impose my ideas, but several groups at NABBA almost ignored the comma. I assume the comma to be a breath mark, and combined with the *molto rall.* which precedes it gives me cause to believe that a decent break can be made before the final chord, if only to give the band a chance to collect themselves. (Listeners to the IBB performance at NABBA XIV will note that even I got a bit carried away with the occasion, and our comma was longer than rehearsed and almost certainly far longer than intended!).

Several other issues merit discussion. At the outset the theme is marked *espressivo* and at least one band at NABBA XIV made an interesting attempt at some rubato during this passage. I cannot help but consider this passage like a processional somewhat akin to the slow movement of Mendelssohn's Italian Symphony. Further consideration of the *espressivo* might just add a new element to the interpretation.

I have noticed that Mr. Curnow has often commented on the various balance problems inherent in the score on previous comment tapes at the competition, and the tackling of those problems. *Trittico* does not escape minor balance problems either, though in general the scoring is masterful, and carefully considered. Occasionally, such as

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in the opening *accelerando* for example, it is necessary to delay the crescendo until well into measure three so that the details in the low brass are not obscured. In variation 1 at rehearsal 17 the only members of the band with the theme are solo and first tenor horns in their lowest and weakest register with first baritone (later joined by flugelhorn) all against fortissimo percussion, tubas, trombones, second horn, second baritone and third cornets--definitely a danger spot! Relative strengths and weaknesses within a band may result in other problems; I also point out the opening of the coda at rehearsal 40 where it will take a very strong repiano cornet and flugelhorn player to cut through the full band with their sustained chords. One of the solutions is, of course, for the players with sustained parts to lower the dynamic level slightly, not only for the motive to be heard but to emphasize the incredible writing featuring a dorian scale that should cascade up through the band in unison, much like a modern day Mannheim Rocket effect.

Was I the only conductor taken to task for my artistic choices (not by the adjudicators) in the *senza misura* section? In terms of approach to rehearsal, and the juggling of regular meter, indeterminacy, and free melodic material, Curnow's directions in the score notes worked well for us. It was helpful for our euphoniums to maintain visual contact with the percussion so that the tambourine player becomes essentially a second conductor (*a la Charles Ives*). When surrounded by the harmonic, rhythmic and motivic chaos, this helped us maintain some order. The controversy comes in interpreting the theme appearing in the low brass. The three-part theme in the score is notated in quarter notes with the last two notes of each theme notated half note, then dot-

ted half note *within the senza misura*. Curnow's directions are to make each note become progressively longer, yet the rhythm of the program note example is different from the score itself, and making *every* note longer seems to contradict both the *senza misura* and the conflict of notation. Everyone's approach to this will be different. I simply chose to be freer (more rubato but within the directions of the score) than others who may or may not have been influenced by the recordings available.

Few brass band publications are error free, and it is disappointing that publishers do not take the time to correct the few problems that do exist. Testpieces seem to be particularly prone, as performers of last year's *Essence of Time* (Graham) will remember. *Trittico* does

not escape minor slips either, and the following *errata* are offered to save future performers some grief in score preparation. All references are to written pitch.

In conclusion, these are only cursory comments to one approach and one viewpoint to help all other bands who have not tackled this music to get started, or to provide some grounds for thought and discussion. Our NABBA movement relies heavily on the British for the bulk of its leadership and repertoire. One hopes that we can continue to look to works like *Trittico* for a distinctly North American flavor, to provide musical character from indigenous sources, and to lead the way for our future brass band growth.

### ERRATA

#### Score and parts:

Meas. 4: Euphonium; add *fortissimo* / One meas. after [2]: Tenor horns; first two eighth-notes should read D, C. / Two meas. after [2]: First and Second trombone; add *dim.* / One meas. before [4]: Repiano cornet; should be marked "Open" / [13]: Solo cornets; should be marked "Open" / One meas. before [15]: Soprano cornet; should be marked "Open" / [15]: Repiano, second and third cornets; should be marked "Open" / Five meas. after [23]: Repiano, second and third cornets; should be marked "Open" / Seven meas. after [23]: Soprano cornet; should be marked "Open" / Three meas. before [24]: Repiano cornet; add *cresc.* / One meas. before [32]: Euphonium; extend slur to first eighth-note / Eight meas. after [32]: slur sixteenth-notes together / Two meas. after [42]: Euphonium; slur last two eighth-notes together / Add comma to all parts at the end of the penultimate measure

#### Parts only:

Second meas.: Second horn; add *forte* / Two meas. before [1]: E flat Bass; add accent to final eighth-note / Five meas. after [2]: First baritone; add quarter-note rest on beat 4 / Three meas. after [3]: Second baritone; first quarter-note should be G / One meas. before [4]: Second and third cornets; should be marked "Open" / One meas. before [5]: First baritone; add *piano* and tie (to next note) / Two meas. before [12]: Euphonium; add *dim.* / [16]: Second horn; add *piano* / [16] E flat Bass; add *piano* / Three meas. after [18]: Solo and first horn; should be D flat on second beat / Three meas. after [19]: Euphonium; add *crescendo* / Four meas. before [20]: First horn; add *fortissimo* / Four meas. after [23]: Solo cornet; add *cresc.* / Six meas. after [23]: First trombone; should be marked "Open" / Three meas. before [24]: Soprano cornet; add *cresc.* / One meas. before [24]: Flugelhorn; add *forte* / Five meas. after [24]: Euphonium; Second eighth-note should be C / Two meas. before [26]: Second E flat Bass; should be B flat / [26]: Bass trombone; add *fortissimo* / [30]: B flat Bass; should read 5 measures rest / Two meas. before [31]: Solo horn; add *dim.* / Two meas. before [31]: E flat Bass; add *dim.* / One meas. before [31]: Second horn; move *dim.* to two meas. before [31] / Five meas. after [31]: Solo cornets; sixteenth-note pitches should read C, D, E, G / Four meas. after [32]: Solo cornet; extend first slur to A flat / Six meas. after [32]: Euphonium; add *cresc.* / Three meas. before [33]: Third cornet; last two eighth-notes should be slurred / Five meas. after [41]: Solo cornets; eighth-note on beat 4 should be F / Two meas. after [42]: Euphonium; first eighth-note should be C





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