

The Brass Band Bridge



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

September 1996 Issue 65

GABBF 96: Advocate, London Citadel and Triangle Provide Top Level Performances

by Ronald W. Holz

Three NABBA Member Bands were prominently featured at the seventh annual Great American Brass Band Festival, held June 15-16, 1996: **Advocate Brass Band** (George Foreman); **London Citadel Band** of the Salvation Army (John Lam); **Triangle Brass Band** (Michael Votta). All three delivered top level performances of solidly entertaining repertoire. The Festival drew the largest crowds yet, estimated conservatively as reaching over 30,000 on the Saturday evening. Other outstanding brass groups included the top-billed Canadian Brass, a new jazz-oriented brass and rhythm group called Conversation, River City Brass Band which gave a lively, big-band oriented program that was well received, Civil War era bands, the amazing veteran musicians that make up The Windjammers, and the ever popular early-jazz group Olympia Brass Band. It was my privilege to serve as announcer for both Triangle and London (and also to guest conduct each group) as well as to be part of the cornet section in Festival Director George Foreman's town band, Advocate Brass

Band, a band that sins by including a couple of clarinets and a piccolo *a la* American brass bands ca. 1900.

I was very proud of these groups! All participants play under unusual circumstances at GABBF. The temperature can be, and was, in the 90s; the humidity was likewise as high. Bands must rely on a superb team of audio technicians to get the sound right without any trial runs or soundchecks. Players cannot even see half of the audience! Triangle was slowly broiled in their initial performance at the Weisiger Park gazebo, yet they fully delivered what the audience had come to hear--exciting brass band music. Our Canadian friends from London thought they had been brought to the edge of the Infernal Regions, yet they played superbly in spite of the heat. All three groups received enthusiastic standing ovations at the conclusions of the fifty-minute programs, something that did not happen for every group on the main stage!

On July 4, National Public Radio broadcasted an hour-long program of highlights from the Festival, including all of our NABBA member bands. Plans are underway for a CD to be released featuring outstanding performances from this and possibly past years.

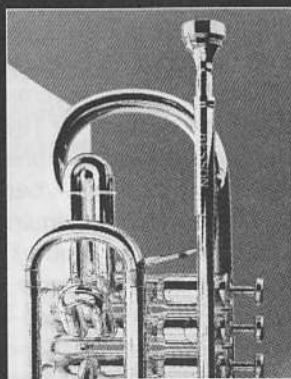
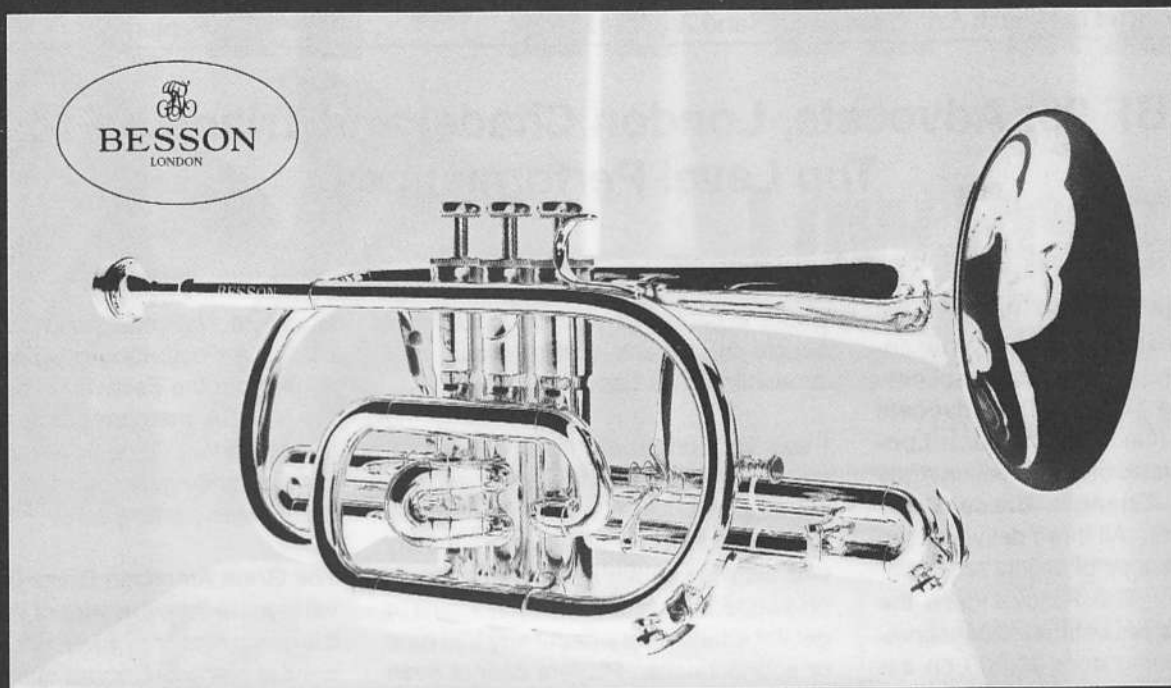
The Great American Brass Band Festival is more than the sum of its concerts; it is about meeting brass musicians from around the world, about sharing a wide range of musical styles and tastes, and about making new friends. George Foreman expressed to me again his pleasure in the fine performances given by London and Triangle. He is recommitted to a NABBA Tape Contest for 1997; the **National Capitol Band** (Stephen Bulla) is tentatively set for the SA band for next year. We are also continuing negotiations with **Williams Fairey** for 1997. NABBA members who have not visited the GABBF in Danville yet--don't miss next year. You won't believe what you see and hear; and it's all free.

Full programs on page 4

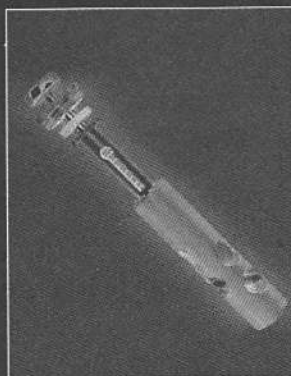
******NABBA 1996 SUMMER ISSUE******

Details of Summer Performances and Workshops, Reviews and Articles Inside

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Editor's Notes

This has been a wonderful summer for brass band activities. It seems that more and more our NABBA organizations are playing to new and different audiences. We continue to attract the finest talent from across the ocean to solo in the U.S. and Canada. And the presence of several festivals and competitions means that the congeniality of the movement spreads through the interchange of performances. Although a number of our member bands played to large audiences this summer, the **Eastern Iowa Brass Band** probably win the one-time single exposure audience numbering 60,000 at the running of the Olympic Torch. Wow!

You will enjoy reading about the various summer activities in this issue. NABBA was skillfully and musically represented at the **Great American Brass Band Festival** in Danville KY by the **Advocate Brass Band**, the **London Citadel Brass Band** and the **Triangle Brass Band**. The second annual **Grand Celebration of Brass Bands** in Cedar Rapids IA was enthusiastically supported by local audiences once again and superbly hosted by **Eastern Iowa Brass Band**; all receive coverage in this issue. One article of particular interest to all and particularly horn players by Mark Anderson also makes it to print.

Unfortunately the Northeastern Contest was postponed at the last minute, and the NABBA Summer Workshop had to be cancelled due to lack of interest, as did Russell Gray's summer concert trip to the U.S. Hopefully these events can be better supported in future years. The NABBA Board Meeting will take place in early September and in the next issue the new Board Members will be listed together with all NABBA Member Bands.

Thank you to all who have contributed to this issue. This should be a particularly timely issue, since I will be in England for

August for some R&R, and the September issue should be at the printers in early August. I plan to attend several concerts including one given by Black Dyke Mills in early August. Maybe a number of you are thinking about holidays next summer, and an option might be to attend the New Zealand National Brass Band contest to be held on April 9-13, 1997 in New Plymouth. Anyone interested should contact Mr. Ernie Ormrod, Deputy Chairman of the organizing committee, 66 Gilbert St, New Plymouth, New Zealand; telephone New Zealand (06) 75-80689 (note: New Zealand is 18 hours ahead of the United States). Ernie Ormrod was a formative member in the instigation of NABBA. He has travelled to the US five times with New Zealand national bands. Both James Curnow and Paul Droste have adjudicated in New Zealand, and perhaps some time in the near future NABBA might be represented at the New Zealand competition which includes over fifty bands annually.

I have been reminded this evening what a dedicated and hard working movement we share having conducted the second brass band concert in three days in the rain--and the band played on! Having completed a year of concerts that included one in over 100 degrees and one (outdoor!) at a gusty 29 degrees makes me appreciate the dedication of our members to bring the finest brass band music to communities across North America.

Finally, please note that due to changes in the Chicago telephone system, my home phone number area code has changed to (630), though you can also use the old area code for most of the rest of the year. Advertising Manager Major Tom Palmatier's area code has also changed to (757). Happy reading, and best wishes for your upcoming brass band activities.

Colin W. Holman, *Editor*

Great American Brass Band Festival

PROGRAMS:

Advocate Brass Band (George Foreman), the festival's host band were joined by the **United States Military Academy Hellcats** from West Point, a small elite drum and bugle corps that shared both programs with Advocate. In one notable sequence the groups joined together in presenting three marches linked by special cadences and bugle calls: *The Gallant Seventh* (Sousa); *Bugles and Drums* (Goldman); and *The Original West Point March* (Egner). Three outstanding soloists stepped forward for Advocate and 'wowed' the crowds: principal cornetist Vincent DiMartino who played *The Arbucklenian Polka* (Hartman); piccolo soloist Lydia DiMartino who played *The Hummingbird* (Damare); and principal euphonium Earl Louder performing *The Volunteer* (Rogers). Advocate rounded out their program with a variety of marches and rags from the Golden Age of American Bands, finishing with a spectacular rendition of *Stars and Stripes Forever*

(Sousa) joined by the Hellcats, balloon launch and military helicopter flyover, in a fitting tribute to the one hundredth anniversary of our national march.

London Citadel: Saturday - *Celebration* (Condon); *I Know Thou Art Mine* (Ballantine); *Appalachian Mountain Folk Song Suite* (Curnow); *Jubilence* (Himes), David Robertson, cornet soloist; *Quick-silver* (Graham), David and Craig Robertson, cornet soloists; *Folk Dances* (Shostakovich); *Milestone* (Himes); *March Slav* (Tchaikovsky/Phillips).

Worship Service - *Nicaea* (Himes); Choir and Band Feature *Lord of the Dance* (Wilby); Offertory *My Comfort and Strength* (Bowen); Postlude *God Be With You* (Gordon).

Sunday afternoon - *Spirit of the West* (Bright); *Crossroad* (Bulla), Darrin Tilley, cornet soloist; *Fanfare and Flourishes* (Curnow); *Amazing Grace* (Himes); *Able* (Turkington/Himes); *Swedish Hymn* (Graham), David Robertson, cornet soloist;

Bugler's Holiday (Anderson), David and Craig Robertson and Darrin Tilley, cornet soloists; *Canadian Folk Song Suite* (Calvert); *Shall We Gather* (Ballantine); *Folk Dances* (Shostakovich).

Triangle Brass Band: Saturday - *Fanfare and Flourishes* (Curnow); *Barn Dance and Cowboy Hymn* (Sparke); *Serenade* (Bourgeois); *Earle of Oxford's Marche* (Byrd/Votta); *March from Moorside Suite* (Holst); *Fantasy on British Sea Songs* (Langford); *Doyen* (Richards); *Hoe Down from Rodeo* (Copland/Votta); *Amazing Grace* (Himes); *Seventy-Six Trombones* (Willson); *Stars and Stripes Forever* (Sousa).

Sunday - *Olympic Fanfare and Theme* (Williams); *Jubilee Overture* (Sparke); *Concert Etude* (Goedicke), Randy Guptill, euphonium soloist; *Barn Dance and Cowboy Hymn* (Sparke); *Colonel Bogey* (Alford); *Famous British Marches* (Langford); *Amazing Grace* (Himes); *Hoe Down from Rodeo* (Copland/Votta); *Stars and Stripes Forever* (Sousa); *Seventy-Six Trombones* (Willson).



Triangle Brass Band with conductor Michael Votta and compere Ronald Holz at GABBF 96

President's Podium

Summertime! Many of our bands are not livin' easy, but are hard at work in perhaps their busiest part of the year. In recent years NABBA has increased its involvement in a wide range of summer programs: Yamaha Workshops, the Great American Brass Band Festival, the Grand Celebration of Brass Bands and, for the first time, the North American Summer Brass Band Camp with the visit of the National Youth Brass Band of Great Britain. Only the Northeastern Brass Band Championships suffered a last minute cancellation, but plans are underway to revive that event. You can read reports about several of these events in this issue.

By the time you get this issue, the new 1996-97 Board members will have been elected in the first run-off election in the

history of NABBA (15 nominees for 7 spots). Our Board will be meeting September 6-7 at the sight of the 1997 Championships, Red Wing, MN. Immediately after the Board Meeting, the new Contest Rules and Guidelines will be sent out to all Member Bands, listing the various test pieces, any procedural changes, or additions to our contests.

Between issues of the *Bridge* I have been sending out a **NABBA Newsletter** to all Member Bands. I am concerned that this communication, which frequently contains vital and urgent information, does not always get shared with band members. We added this additional contact in order to insure that NABBA had more open contact on a more consistent basis than could possibly be handled in a production such as our

journal. So, whoever is getting that **Newsletter**, post it, copy it, or read out in band meetings the most important items for your bands!

Bands will be receiving a survey late this summer that will provide vital information to the Board for future, long-term planning. Please be sure your band is being represented in that effort.

May the 1996-97 season be the most successful your band has ever had! Remember to send in your programs and news to the *Bridge*. Remember to send me in writing your thoughts, concerns, ideas, and hopes for NABBA.

Ronald W. Holz, President

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Tidewater hosted the **Royal Air Force St. Athan Voluntary Band** of Wales during the last segment of its ten day tour in the United States. Formed in 1938, the band is active in south Wales, and has achieved a recent run of success in the National Brass Band Championships of Great Britain, as well as Royal engagements and performances at prestigious sports events. The Band gave concerts in New York (reported in the last issue of the *Bridge*), New Jersey, Washington DC and Reedville VA prior to their arrival in Tidewater on April 5. During their four day stint of rehearsals and performances in the area, the band appeared in Busch Gardens, Williamsburg and Ivy Memorial Baptist Church, Hampton.

The band's tour culminated in a joint concert co-sponsored by the Williamsburg Arts Commission and the Rotary Club of Williamsburg with the **Dominion Brass Band** on Monday April 8 at the Williamsburg Lodge auditorium. The two hour concert included massed band items *Men of Harlech*, *David of the White Rock*, *Amazing Grace* and *The Stars and Stripes Forever*. The capacity audience honored both bands with a standing ovation at the conclusion of the performance.



RAF St Athan Voluntary Band at St Illtud's Church, Llantwit Major

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Please send your concert
programs and articles on recent
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CONGRATULATIONS !

-- to newly elected or re-elected NABBA Board Members Eric Aho, Carl Arends, Thomas Myers, Thomas Raber, Michael Swaffer, Wally Ost, and John Woody. A complete list of NABBA Board Members with addresses will be published in the December issue of the *Bridge*.

Brass Band Programs

Buffalo Silver Band (Michael E. Russo). May 18, 1996; First Baptist Church of East Aurora, NY. *Fanfare for NABBA* (Curnow); *Crimond* (Irvine/Lancaster); *Celebration* (Condon); *The Road to Emmaus* (Goffin); *Army of the Nile* (Alford); *Maple Leaf Rag* (Joplin/Bryce); *Bring Him Home* (Schoenberg/Booth), Johnathan Stewart, euphonium soloist; *Moses, Get Down* (Gott); *Scarborough Fair* (Woodfield); *American Civil War Fantasy* (Bilik/Himes).

Illinois Brass Band (Colin Holman). March 10, 1996; First Presbyterian Church of Libertyville, IL, and March 23, 1996; Gloria Dei Lutheran Church of Downers Grove, IL. *Star-Spangled Banner* (arr. Himes); *Fanfare from La Peri* (Dukas/Roberts); *A Carmen Fantasy* (Langford); *The Watermill* (Binge), Guy Clark, cornet soloist; *Trittico* (Curnow); *Dances and Arias* (Gregson); *Frolic for Trombones* (Heath), Rob Barnes, Brian Byrne, Steve Porch and David Oakley, soloists; *Ellacombe* (Himes); *Steadily Onward* (Leidzen); *Reflections in Nature* (Redhead).

May 19, 1996; First Presbyterian Church of Libertyville, IL, and June 2, 1996; Gloria Dei Lutheran Church of Downers Grove, IL. *Star Spangled Banner* (arr. Himes); *Intrada* (Gregson); *The Barber of Seville* (Rossini/Hawkins); *The Carnival of Venice* (Remington/Muscroft), Ron Grundberg, euphonium soloist; *Sugar Blues* (Williams/Morrison), Guy Clark, cornet soloist; *Swanee Humoresque* (Snell); *Cairo Red Shield* (Raikes); *Challenging Brass* (Vinter); *Three Jolly Sailormen* (Siebert), Guy Clark, Laura Smith and Kevin Warnke, soloists; *Reflections in Nature* (Redhead); *Finale from L'Oiseau de feu* (Stravinsky/Gordon); *The Victors Return* (W. Rimmer).

Triangle Brass Band (Michael Votta/James Hile). May 18, 1996; Baldwin Auditorium, Durham, NC. *Concert Prelude* (Sparke); *Hymnsong* (Holsinger/Hile); *Barn Dance and Cowboy Hymn* (Sparke); *Petit Suite de Ballet* (Ball); *Fantasy on British Sea Songs* (Langford);

Mountain Song (Sparke); *Serenade* (Bourgeois); *Sinfonietta* (Langford).

June 21, 1996; Martin Middle School, Raleigh, NC. *Jubilee Overture* (Sparke); *Prelude on a Hymnsong of Phillip Bliss* (Holsinger/Hile); *Fantasy for Euphonium and Brass Band* (Sparke), Robert Childs, euphonium soloist; *Fantasy on British Sea Songs* (Langford); *Barn Dance and Cowboy Hymn* (Sparke); *Olympic Fanfare and Theme* (Williams); *Varied Mood* (Woodfield), Robert Childs, euphonium soloist; *Adagio, K 515* (Mozart), Robert Childs euphonium soloist; *Concert Etude* (Goedicke), Robert Childs, euphonium soloist; *Doyen* (Richards); *Seventy-Six Trombones* (Willson).

Western State College Brass Band (John Kincaid/Richard Mayne/Rebecca Gillespie/Gary Ambrosier). March 16, 1996; Taylor Auditorium, Gunnison, CO. *The Star-Spangled Banner* (Smith/Sousa); *Pressing Onward* (Leidzen); *La Reine de Saba* (Gounod); *Galilee* (arr. Hildreth); *Fanfare, Romance and Finale* (Sparke); *Variations IX-XI from Variations for Brass Band* (Vaughan Williams); *Radetsky March* (Strauss/Ryan).

July 7, 1996; Quigley Band Shell, Gunnison, CO. *The Star-Spangled Banner* (Smith/Sousa); *Finale from Resurgam* (Ball); *Believe Me If All Those Endearing Young Charms* (arr. Boddington), Francis Laws, euphonium soloist; *Canadian Folk Song Suite* (Calvert); *The Challenge* (Calvert); *Concert Galop* (Wilby), Ritchie Clendenin and Robert Nagel, cornet soloists; *Crimond* (Grant/Siebert); *A Disney Fantasy* (Richards); *Four Scottish Dances* (Arnold); *Hinemoa* (Wood); *Nessun Dorma* (Puccini/Parkes), Francis Laws, euphonium soloist; *St. Denio* (Cheyne); *Seventy-Six Trombones* (Willson); *Strike Up The Band* (Gershwin).

Central Ohio Brass Band (Les Susi/Paul Droste). May 26, 1996; Park of Roses, Columbus, OH. *Fanfare and Flourishes* (Curnow); *Prelude 49th Parallel* (Vaughan Williams); *Lead On* (Holz); *Light As Air* (Richards); *Holy, Holy, Holy*

(Curnow); *Through Bolts and Bars* (Urbach); *The Children of the Regiment* (Fucik); *Jubilation* (Curnow); *Fiddlin' Brass* (arr. Susi); *Honour and Glory* (Ancliffe); *New Covenant* (Curnow); *The Stars and Stripes Forever* (Sousa).

SASF Tour of Great Britain (Richard E. Holz). May, 1996; Tour Repertoire. *Fanfare Prelude on "Lancashire"* (Curnow); *Fanfare Prelude on "Lobe den Herren"* (Curnow); *Fanfare from "La Peri"* (Dukas); *Fanfare Prelude on "Ein Feste Burg"* (Alexander); *An American Journey* (Cheyne); *Collage of Contemporary Praise* (Himes); *Concertante for Brass* (Bulla); *Prelude on Laudes Domini* (Court); *Since Jesus* (Ballantine); *Celebration* (Condon); *Following the Flag* (Leidzen); *Hands Across the Sea* (Sousa); *Life in the Spirit* (Anderson); *Pledge for Service* (Ball); *The Invincible Army* (Leidzen); *The Washington Post* (Sousa/Leidzen); *Torchbearers* (Ball); *Washington Salute 125* (Bulla); *Breathe On Me, Breath Of God* (Curnow); *Easter Hymn* (Bowen); *Filled by the Spirit* (Curnow); *He Giveth More Grace* (Curnow); *Some Glad, Sweet Day* (Press); *St. Magnus* (Steadman-Allen); *The Lord Above* (Ronald E. Holz); *Allegro from The Water Music* (Handel/Holz); *American Jazz Trilogy* (Bulla); *Heavenbound* (Bulla); *I Cannot Leave the Dear Old Flag* (Trad. arr. Himes); *Sonata of Jesus* (Wyrzten/Himes); *Spiritual to the 'Bone* (Bulla); *Alleluia* (Thompson/Holz); *Duet from Lakme* (Delibes/Curnow); *Jesu, Joy of Man's Desiring* (Bach/Leidzen); *"Wach auf" from Die Meistersinger* (Wagner/Richard Holz); *A Gospel Song Sing-Along* (Himes); *Morning Medley* (Himes); *Sing-Along Psalms* (Bulla).

Watsonville Brass Band (Gonzalo H. Viales). October 28, 1995; Henry J. Mello Center, Watsonville, CA joint concert with the **Salvation Army Concord**

continued on page 8

Brass Band Programs . . .

continued from page 7

Brass Band. *Concord* (Spicer); *The Marriage of Figaro* (Mozart/Himes); *I Walked Today Where Jesus Walked* (Graham), Mike McKaigg, trombone soloist; *Rondo from Bass Concerto* (Capuzzi/Catelinet), Bryce Johnson, E flat tuba soloist; *Blessed Assurance* (Bulla), Bob Slous, flugelhorn soloist; *Angelus* (Scheffer/Ball); *The Cossack* (W. Rimmer); *Softly Sounds the Little Bell* (arr. Ball); *Miller Magic* (Stephens); *Western Overture* (Bulla); *Deep Inside the Sacred Temple* (Bizet/Wilkinson), Bram Moulton and Darren Spicer, euphonium soloists; *I'd Rather Have Jesus* (Himes), David Prince, cornet soloist; *Since Jesus* (Ballentine); *William Tell* (Rossini/Hawkins).

February 24, 1996; San Benito High School, Hollister CA. *Star-Spangled Banner* (arr. Sousa); *Entry of the Gladiators* (Fucik/Langford); *Sandon* (Trad.); *Solitaire* (arr. Corbett), Jack Killian, cornet soloist; *Finlandia* (Sibelius); *The Hundred Pipers* (Nairne/Gordon); *Loch Lomond* (arr. Drover); *Kalinka* (arr. Woodfield); *Mood Indigo* (Ellington/Drover); *Second Suite in F* (Holst/

Herbert); *The Cossack* (W. Rimmer); *Lassus Trombone* (Fillmore/Trevarthen); *Legend in Brass* (Curnow); *Nick Nack Paddiwack* (Trad./Hall); *Twelfth Street Rag* (Bowman/Perberdy); *Miller Magic* (Stephens); *Marching with Sousa* (Langford).

April 20, 1996; Gavilan College Auditorium, Gilroy, CA. *Star-Spangled Banner* (arr. Sousa); *The Red Shield* (H. C. Goffin); *Nicaea* (Himes); *Prelude and Fugue* (Dean Goffin); *The Hundred Pipers* (Nairne/Gordon); *Loch Lomond* (arr. Drover); *American Civil War Fantasy* (Bilik/Himes); *Mood Indigo* (Ellington/Drover); *Second Suite in F* (Holst/Herbert); *Bandology* (Osterling); *Lassus Trombone* (Fillmore/Trevarthen); *Legend in Brass* (Curnow); *Joyful, Joyful* (Ballantine); *March with a Beat* (Hammer); *Gershwin for Brass* (Duro); *Marching with Sousa* (Langford).

Sheldon Theatre Brass Band (Kathrina Skaar). July 10, 1996; Red Wing Park. *British Bandsmen* (Broadbent); *Fanfare for the Common Man* (Copland/Snell); *Americana Suite* (Trevarthen); *Trumpet Blues and Cantabile* (James & Mathias/Geldard); *Valdres March* (Hanssen/Moller); *Music of the Night* (Webber/

Himes); *I Got Rhythm* (Gershwin/Fernie); *Procession of the Nobles* (Rimsky-Korsakov/Curnow); *Tete a Tete* (Newsome), Lance Paulson and Brian Borovsky, cornet and euphonium soloists; *Imperial March* (Williams/Smith); *Cossack Patrol* (Knipper/Langford); *Radetsky March* (Strauss/Ryan); *Stars and Stripes Forever* (Sousa); *Tom Marches On* (Richardson/Wakefield); *Redwing* (arr. Beckwith).

Eastern Iowa Brass Band (John W. de Salme). April 25, 1996; Mount Vernon High School Auditorium, Mount Vernon, IA. *American Fanfare* (John Wasson); *Castell Coch* (T. J. Powell); *Diversions on a Bass Theme* (Lloyd); *Nimrod from Enigma Variations* (Elgar/Wright); *Tancredi Overture* (Rossini/Rimmer); *Belford's Carnival March* (Alexander/Smalley).

May 10, 1995; Iowa Bandmasters Association, Des Moines, IA. *American Fanfare* (John Wasson); *Come Sweet Death* (Bach/Leidzen); *Castell Coch* (T. J. Powell); *Diversions on a Bass Theme* (Lloyd); *Nimrod from Enigma Variations* (Elgar/Wright); *Cute* (Hefti/Sparke); *Opus One* (Oliver/Geldard); *Belford's Carnival March* (Alexander/Smalley); *Tancredi Overture* (Rossini/Rimmer).

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Buffalo Silver Band sadly said goodbye to two of its stellar members recently. Tim Bradley (tuba) is moving to Denver CO as the result of a job move, and Liz Huskey (cornet) is being assigned to a parish in Tuscon AZ as an ordained episcopal priest. Transfer fees to another brass band can be negotiated! The **BSB** opens every concert with James Curnow's *Fanfare for NABBA* which gives them an opportunity to acquaint listeners with the organization. A great idea!

The **Lake Wobegon Brass Band** (Charles B. Olson) is preparing for a busy year that will include their first visit to NABBA in Red Wing MN, a Christmas CD to be recorded in November, and a joint performance with the **Sheldon Theater Brass Band**. They have secured the services of David Baldwin as a featured soloist for their upcoming season and have commissioned their first piece of brass band music. *The Hill Called Voerbjerg* (Michael Halstenson) is inspired by a hill overlooking the Aalborg

Fjord in northern Denmark. When excavated in the 1950s it revealed hundreds of ancient Viking graves, providing a fascinating insight into the folklore of these marauders. The premiere was recently given at a concert in the Anoka High School Auditorium. Hopefully this might soon be published for all NABBA bands to enjoy!

Staff Sergeant Laura Lineberger returned to familiar territory this past April. Lineberger is a former founding member of the **Brass Band of Columbus** who went on to join "Pershing's Own" United States Army Brass Band in 1990. Lancaster High School, Laura's alma mater, hosted the band during its recent annual tour. Playing to a sold out auditorium, she performed Phillip Sparke's *Party Piece* and then delighted the crowd with *Believe Me, If All Those Endearing Young Charms*.

The **Illinois Brass Band** is completing its fifth season since it was founded by

George Foster and William Homer in 1991 under conductor Bruce Briney. Under the present directorship of Colin Holman, they have been able to upgrade their uniforms for both the winter and summer seasons, add a second subscription season concert series in Downers Grove IL, compile a concert season brochure and have just completed the release of their second recording. *A Christmas Fantasy*, recorded with the First Presbyterian Church Choir of Libertyville was completed in October 1995 and is available in both compact disk and cassette tape. *The Illinois Brass Band LIVE!* contains a collection of live recordings under Colin Holman and was made available to the general public in April 1996. They performed a total of twenty four concerts in their 1994-95 season and will play a modest eighteen(!) in their fifth season together. Founding conductor Bruce Briney will return this summer to guest conduct two concerts, and a third concert will be guest conducted by Northern Illinois University professor Stephen Squires.

The **SASF Brass Band** (Ronald Holz) and **Vocal Ensemble** (Beatrice Holz) of Asbury College travelled to Bermuda in May to participate in two major celebrations, The Salvation Army's 100th anniversary on the island and Bermuda's national holiday, May 24th. During the latter the group became part of a 100-piece Salvation Army band that led off the national parade in downtown Hamilton. During the week students gave concerts in the public schools, ministered in the maximum security prison, gave a solo concert in St. George's and a joint concert with the **Hamilton Temple Band** (Ken Spink) of Ontario, Canada. One highlight involved a joint praise service with corps bands of Bermuda at the famous Naval Dockyard just outside Somerset. The huge ocean liner QEII was at dockside and delayed



Lake Wobegon Brass Band

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Brass Band News . . .

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its departure until the performance was finished, with hundreds leaning over the railings listening to the music.

The **USA Southern Territorial Band** (Richard Holz) and **Songsters** (Christopher Priest) toured Great Britain May 18-29. Their itinerary included concerts in Blackpool, Glasgow (Scotland), Middlesborough, Derby, Clacton-on-Sea, Margate, London Regents Hall, Staines, Bristol, and Portsmouth. The centerpiece of the trip was their guest appearance in the Royal Albert Hall, London, for the Salvation Army's Music Leaders' Councils. All reports, including those in the British brass band press, spoke of a highly effective musical ministry throughout their tour. Their new repertoire and their *Spirituals to the Bone* which NABBA got to hear in Columbus, made a real impact.

The **Hannaford Street Silver Band** has announced its 1996/97 season which will include the following guest artists; conductor Bram Tovey, the Elmer Iseler Singers, Canadian Brass trumpeter Frederick Mills, Canadian percussionist Beverley Johnstone, conductor Susan Haig, conductor Howard Cable, Canadian jazz legend Moe Koffman and his Quintet.

Undergoing probably their busiest summer in their ten year history, the **Eastern Iowa Brass Band** is playing a leading role in the Iowa Sesquicentennial celebrations. Having played for the Scott County Celebration in Davenport IA (May 25) they were extremely honored to be part of the Olympic Torch Relay as it passed through Iowa. Playing firstly in Iowa City, the band entertained the crowds before the Torch arrived in the hands of Coach Dan Gable. The band then boarded a bus and raced the Torch to Cedar Rapids where they played brass band music to crowds estimated at 60,000 gathered on May's Island. Further sum-

mer concerts were played at Maquoketa, Fairfax, Lake City, Hampton, West Branch, Corydon and Des Moines.

The **Triangle Brass Band** (Michael Votta) successfully completed its season under interim conductor James Hile in Durham NC on May 18th. They then travelled in four vans to Danville KY to participate in the Great American Brass Band Festival as representatives of NABBA. Giving two noontime concerts at Weisiger Park and on the main stage, they performed to discerning and appreciative audiences, and responded well to the environment. Following their Sunday performance, several members rushed back to North Carolina to meet Monday obligations, but were scuppered by the van breaking down in western North Carolina. Everyone made it home safely, though not until early Monday morning. The following week the band hosted euphonium virtuoso Bob Childs whose visit was sponsored by the Sister Cities of Raleigh. Hull, Mr. Childs' home town, is sister city to Raleigh. Publicized as "The World's Greatest Euphonium Player," the visit culminated in a successful concert collaboration (see Band Programs). The band then performed at Fuquay-Varina's Fourth of July celebra-

tions, a town that is home to band members John and Caren Enloe. Triangle completed their busy summer by playing their annual concert at Duke Gardens on the campus of Duke University in Durham. To celebrate their upcoming tenth anniversary season, Triangle have commissioned a new work for brass band by Pulitzer Prize-winning composer Dr. Robert Ward. Entitled *Brass Ablaze*, the work will receive its premier at the band's anniversary gala concert on November 22, at the Carolina Theatre in downtown Durham, NC.

The **Watsonville Brass Band** (Gonzalo H. Viales) have just completed their sixth and most successful season to date, with audiences numbering over 400. In their most recent season, they played three joint concerts with the Concord CA Salvation Army Band as a Christmas fund raiser, gave concerts for the San Benito County Community Concert Association and for the South County Symphony, and joined forces with the North Salinas High School Band to create interest in brass bands in central California.

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EIBB plays at the Olympic Torch Relay

Brass Band News

continued from page 11

The **Commonwealth Brass Band** (J. Jerome Amend) opened its summer concert series with a June 26 performance at the University of Louisville that was a feature of the Young Musicians camp at the school. **CBB** members interrupted the final rehearsal for that concert to congratulate J. Jerome Amend for having been chosen a few days earlier as principal trumpet with the Louisville Orchestra. Amend, a member of the orchestra since 1972, has led the **CBB** since its formation in 1989. On July 5, the **CBB** provided the music for the Parade of Champions recognizing 1500 young soccer players from ten nations who were competing in the International Sister Cities Cup games in Louisville. The festivities brought a crowd of some 5,000 to the Kentucky Fairgrounds stadium. Commonwealth also performed the first of four scheduled park concerts in Kentucky and Indiana on August 2 in

Jefferson, IN.

The **Brass Band of Fresno** (Ritchie Clendenin) performed a morning reading session (attended by over 60 people) and an evening prelude at the Summit Brass Fest 96 on the campus of California State University in Long Beach. Their excellent contribution was deemed a great success. The conference numbered close to 1500 people with three full days of recitals, clinics, contests, and concerts. Also in attendance were over 50 exhibitors including Bernel Music.

The **Smoky Mountain Brass Band** (John West) was invited to play at the annual Fourth of July Parade in Atlanta GA. Playing on an attractive float (not marching!) with almost one hundred units involved, the band was well received with generous applause on a hot day at the site of the 1996 Olympics. The band recently completed recording seven selections for a fall release with Brian Bowman, one of the world's leading euphonium players. Undertaking a record-

ing with such a renowned soloist was an exhilarating experience. The first order of business when the band begins its fall season is to complete the recording with several band compositions, including *American Variations* (Fernie). The recording should be released in mid-November. John West, a four year veteran of conducting with the **SMBB** recently announced his resignation from the band. Disappointed as the band is, Dr. West did a great job working with the band, conducting many concerts and being directly involved in the preparation and conducting of two compact discs. During his tenure with the band he also arranged *Colonial Song* (Grainger) for the band. Search for a new conductor is presently underway.

The **Lexington Brass Band** will feature Chicago Symphony Orchestra trumpet player Mark Ridenour on their November 1996 concert in Hughes Auditorium on the campus of Asbury College, Wilmore KY.

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| 4. Ding Dong Merrily on High* | arr. Roy Newsome |
| 5. In the Bleak Mid Winter* | arr. Derek Broadbent |
| 6. Farandole ("Suite L'Arlesienne")* | Bizet arr. Drake Rimmer |
| 7. O Holy Night | Adolphe Adam arr. Stephen Bulla |
| Eb Cornet soloist, Robert Brownlow | |
| 8. Shepherd's Pipe Carol | John Rutter arr. Peter Graham |
| 9. Nicaea (Holy, Holy, Holy) | arr. William Himes |
| 10. Softly Sounds the Little Bell | Eric Ball |
| 11. Adeste Fidelis* | Erik Leidzen |
| 12. Greensleeves | arr. William Himes |
| 13. The Bells of Christmas* | Stephen Bulla |
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THE GRAND CELEBRATION OF BRASS BANDS

Second Annual Celebration Pro-nounced A Success

The Ushers Ferry Historic Village and the **Eastern Iowa Brass Band** teamed up to host their second annual Grand Celebration of Brass Bands on June 22, 1996. The entire day was a NABBA supported event with additional support from Boosey and Hawkes and a number of generous local sponsors. Originally intended as a means to preserve historic homes and buildings, Ushers Ferry has developed into a ten acre site that represents the beginnings of a small Iowa town at the turn of the century, and was a wonderful location for a brass band festival. This year's event conveniently coincided with EIBB's 10th anniversary celebrations, and during the evening, a number of older and founding members were specially recognized in what had become a nostalgic reunion for many. Special guests for the day were the Saints Dixieland from Cedar Falls IA and the Vigortones Barbershop Quartet from Marion IA; both groups provided entertaining music in their own unique ways to balance out a terrific day of brass band music. NABBA Board Member Don Stine made presentations throughout

the day not only on Iowa Brass Band history but also on park gazebos and their local histories. The entire event comprised eight hours of continuous entertainment music for the entire family and for all the band members involved.

This year the weather could not have been kinder, the audiences more generous or the day better planned by David DeHoff and staff. It was a thoroughly enjoyable day of brass band fellowship, and the four bands involved were all in fine form. The **Eastern Iowa Youth Band** opened the festivities with a rousing program of challenging music before many of the members had to prematurely leave to play in the All-State Band. In addition to host band Eastern Iowa, **Scioto Brass and Percussion** travelled all the way from central Ohio, and the **Illinois Brass Band** drove in from Libertyville IL to give two complete concerts each with a massed bands finale conducted by John de Salme and Carol Hayward. There were several works repeated among the four performances and the composers names became more and more familiar (James Curnow's music, for example, receiving seven out-ings), but nobody seemed to mind. The

evening was capped off with a barbecue and a lottery of sorts (I'm still eating the enormous bag of popcorn I won), but most importantly this was another day of sharing, of laughter, entertainment and of good music making. Next year's performance is slated for June 21, 1997 (with the possible promise of a visit by Williams Fairey). Don't miss it!

PROGRAMS:

Eastern Iowa Youth Band (Dianna Hinman). *Fanfare for NABBA* (Curnow); *Little Suite for Brass* (Arnold); *Amazing Grace* (Himes); *Invictus March* (Himes); *Seventy-Six Trombones* (Willson); *Australian Fantasy* (Langford); *South Rampart Street Parade* (arr. Harris); *National Emblem March* (Bagley).

Scioto Valley Brass and Percussion Company (Carol M. Hayward). *Fanfare and Flourishes* (Curnow); *Aces High* (Goodwin/Bryce); *Jimmy Crackcorn* (Broughton); *Invictus March* (Himes); *Cornet Caprice* (Curnow), Fred Meista, Bill Hayward and Jeff Chessser, cornet soloists; *The Blue and the Gray* (Grundman/Stephens); *Ruby Tuesday* (arr. Catherall); *Olympic Fanfare and Theme* (Williams/Forster&Dyke); *Castell Coch* (Powell); *Summertime* (Gershwin), Steve Herminghausen, cornet soloist; *The Great Revival* (Gordon); *Midway March* (William); *Carnival of Venice* (arr. Haward), Richard Scranton, cornet soloist; *Music of the Night* (Webber/Himes); *Big Noise from Winnetka* (Badoc and Haggard/Susi); *Blenheim Flourishes* (Curnow).

Eastern Iowa Brass Band (John W. de Salme). *The Star-Spangled Banner* (Leidzen); *Olympic Fanfare and Theme* (Williams/Curnow); *On the Quarterdeck* (Alford); *Koline, Koline* (arr. Kmoch); *Russian Circus Music* (arr. Woodfield); *Iowa Band Law* (King); *Muziky, Muziky*



Eastern Iowa Youth Band

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Illinois Brass Band

(arr. Knoch); *Iowa March* (Goldman); *Cute* (Hefti arr. Sparke); *Battle Hymn* (arr. de Salme); *Americans We* (Filmore); *Belford's Carnival March* (Alexander/Smalley); *American Fanfare* (Wasson); *Tancredi* (Rossini/Rimmer); *Londonderry Air* (arr. Richards); *Olympic Fanfare and Theme* (Curnow); *Amigos Para Siempre* (Webber); *Opus One* (Oliver/Geldard); *South Rampart Street Parade* (Bauduc); *Iowa Centennial* (King); *Glenn Miller Special* (arr. Ashmore); *Seventy-Six Trombones* (Willson); *America the Beau-*

tiful (arr. de Salme); *Stars and Stripes Forever* (Sousa/Bernat).

Illinois Brass Band (Colin Holman). *The Star-Spangled Banner* (Himes); *The Victors Return* (Rimmer); *A Carmen Fantasy* (Langford); *Frolic for Trombones* (Heath), Rob Barnes, Bryan Byrne, Steve Porch, David Oakley, soloists; *Miller Magic* (Stephens); *Sugar Blues* (Williams/Morrison), Guy Clark, cornet soloist; *Ellacombe* (Himes); *Slaidburn* (Rimmer); *Blenheim Flourishes* (Curnow); *The Barber of Seville* (Rossini); *Three Jolly Sailormen* (Siebert), Guy Clark, Laura Smith, Kevin Wanke, cornet soloists; *Reflections in Nature* (Redhead); *Carnival of Venice* (Remington/Muscroft), Ron Grundberg, euphonium soloist; *The Flintstones* (Richards); *Punchinello* (Rimmer).

Massed Bands (Carol M. Hayward and John W. de Salme). *National Emblem March* (Bagley); *Seventy-Six Trombones* (Willson); *Stars and Stripes Forever* (Sousa/Bernat).

[Photographs by John de Salme/Robert Schmelzer]



Scioto Brass and Percussion

Featured Concert

Reviewed by David Buckley

Alain Trudel, dubbed by some as "the king of solo classical trombone," was once again the featured clinician at the McMaster-Yamaha Trombone Workshop, ably assisted by Pierre Beaudry, bass trombone with L'Orchestre Symphonique de Montreal and newly appointed faculty member at McGill University where he replaced the legendary Ted Griffith. This year, Mark Tetreault, principal tuba of the Toronto Symphony Orchestra, conducted a workshop on the same day for the rest of the low brass; thus the new designation as the McMaster-Yamaha Low Brass Workshops.

The success of this event which once again attracted close to one hundred keen registrants ranging from high school students to professionals, and from age fourteen to senior citizens was exciting for the organizers, Dr. Keith Kinder of McMaster University and Dave Buckley, semi-professional trombone player. Equally exciting was the enthusiastic support of some of the finest trombone and euphonium players in southern Ontario, including Allistar Gaskin, formerly acting principal of the now defunct Hamilton Philharmonic Orchestra; Kevin Hayward, principal trombone of the Salvation Army Canadian Staff Band; Alastair Kay, lead trombone of the world famous Boss Brass and head of brass at Humber College; Rob Somerville, member of the Dave McMurdo Big Band; Ron Partch, owner of Partch Brasswind Services; and Clarence White, former euphonium and trombone player with the Salvation Army Canadian Staff Band and an active freelancer with groups such as the Hannaford Street Silver Band and the Canadian Opera Company Orchestra.

From 8.30 a.m. the sounds of dozens of musicians warming up filled Convocation Hall at McMaster until 9.30 a.m. when Alain Trudel and Mark Tetreault began the first clinics. A variety of

workshops continued until lunchtime on such topics as daily routine, graded technical studies, basic and advanced jazz, care of instruments and orchestral requirements.

Everyone returned to Convocation Hall for lunch and to listen to Al Kay and Rob Somerville in a dynamite jazz concert, accompanied by a rhythm section made up of Dave Restivo, Kevin Dempsey and Duncan Hopkins. No one could doubt the immense skill and versatility of these musicians after listening to them for an hour, especially those who knew that they first saw the charts at 12.20 for a 12.30 start! It was tough asking them to stop at 1.30 p.m. so the clinics could continue, especially since by then three other trombone players had joined in.

Most of the afternoon was devoted to trombone choirs and tuba/euphonium ensemble. The results were apparent when in the last segment of the workshops, four trombone choirs led by Al Kay, Al Gaskin, Kevin Hayward and Keith Kinder and a tuba etc. group led by Mark Tetreault played a mini concert which included Pierre Beaudry playing *Theme Varie* (Bozza) accompanied by four trombones, one euphonium and a tuba, and *Deep Purple "for Ted Griffith"* accompanied by ten trombones.

Although a number of professional players attended all or part of the day, the attendance of more working professionals in future would be the icing on the cake. For the students, the opportunity to play alongside top players is exciting; for the professionals the opportunities for networking and socializing is unparalleled.

The evening concert featured Alain Trudel, Pierre Beaudry and Al Kay supported by **Intrada Brass** (Bram Gregson). The highlight of the evening was Trudel's performance of Bourgeois' *Trombone Concerto*, a tour-de-force for both band and soloist, who performed as one to

provide a truly memorable experience. One looks forward to the possibility of a future recording with this collaboration.

The skill and discipline of **Intrada** after so little time together and very limited rehearsal is a tribute both the calibre of the players involved and to their founder and conductor Bram Gregson, who certainly demonstrated why he was recently elected to the prestigious American Bandmasters Association.

How else could the evening end but with a rousing rendition of *Seventy-Six Trombones*, with Intrada's four joined by eleven more sending the near capacity audience at the Salvation Army Temple Corps auditorium home toe tapping and humming after what was a most memorable concert.

Evening Concert Program: *B.B. & C.F.* (Hume); *Sonata for Bassoon and Cello* (Mozart), Alain Trudel and Pierre Beaudry, trombone soloists; *Nessun Dorma* (Puccini/Snell), David Robertson, cornet soloist; *Bugler's Holiday* (Anderson/Barsotti); *Trombone Concerto* (Bourgeois), Alain Trudel, trombone soloist; *Appalachian Mountain Folk Song Suite* (Curnow); *Lord of the Dance* (Broadbent); *Ritual Fire Dance* (de Falla/Street); *Memories of You* (arr. Kay), Alastair Kay, trombone soloist; *Theme Varie* (Bozza/Monette), Pierre Beaudry, trombone soloist; *Deep Purple "for Ted Griffith"* (De Rose/Smith), Pierre Beaudry, trombone soloist; *Little Suite for Brass* (Arnold); *Someone to Watch Over Me* (Gershwin/Fernie); *Amazing Grace* (Himes); *Air Varie for Trombone* (Pryor/Donatelle), Alain Trudel, trombone soloist; *Seventy Six Trombones* (Willson/Dutoit).

David Buckley is currently the principal trombone and Associate Conductor of the Burlington Concert Band and a member of the trombone section of the Weston Silver Band.

New Music for Brass Band

Reviewed by Paul E. Droste

Studio Music

Light as Air (arr. Goff Richards), incorporating *A Whiter Shade of Pale* and *Air on a G String*. Moderately easy. 3 minutes. A touch of Bach and a touch of The Beatles, tastefully merged by Goff Richards into a very pleasant concert number. There is a flugelhorn solo in the middle surrounded by safe tutti scoring with very moderate technical demands. This piece would provide some welcome serenity and beauty in any concert program.

Star Trek-The Next Generation (Jerry Goldsmith/Christopher Wormald). Moderately difficult. 6 minutes. This is not an easy arrangement, mostly due to the sixteenth note sweeps in several of the parts. The Star Trek theme is quite familiar, of course, even to non-Trekies. The arrangement starts off with a short introduction, then the majestic main theme enters, followed by two slower themes, and finally a Da Capo back to the main theme. The percussion parts are busy, but can be covered by three players. No optional cuts are marked in the two-line (short) score, but this arrangement could be shortened, if necessary.

The Black Diamonds (Bruce Fraser). Moderate. 3 minutes. As one would expect, the solo cornet and euphonium parts have most of the technical demands, and because of the small print and divisi scoring, these parts are not easy to read. The other parts are relatively safe and easier on the eyes. This is a fast march (132) with enough interesting harmonies and rhythmic patterns to make it stand out from most of the traditional marches. When American bands get tired on the marches of Sousa and Rimmer, this one is worth a try.

Ticket to Ride (John Lennon and Paul McCartney/Alan Fernie). Moderately easy. 4 minutes. If you are a fan of the

Beatles, you'll like this arrangement for brass band. It starts with catchy train effects (*molto accelerando*) and ends the same way (*molto rallentando*). The tune is catchy and the scoring is very good. This arrangement will be popular with both players and audiences.

Concertino for Flugel Horn and Brass Band (William Himes). Difficult. 11 1/2 minutes. Commissioned by the River City Brass Band. In three movements. The first movement "Rondo Burlesca" is four minutes in length. Marked *Allegro giocoso*, the main theme is presented three times with two contrasting themes in between. A *Pesante* section brings the movement to a strong close. The second movement "Ballad" features the flugel horn at its lyrical best. It is 4 1/2 minutes in length. Following a short introduction, the first statement of the flugel horn theme is supported by an interesting interplay with the first trombone. A *dramatico* section for the tutti band gives the soloist a much deserved rest. This leads to a restatement of the theme, a short cadenza, and a reprise of both the main theme and the introduction. The final movement "Tarantella" is (by definition) a rapid dance in 6/8 time. Lasting almost three minutes, the key is a comfortable concert G minor. A *Poco piu mosso* near the end starts with the flugel horn in its lowest register, then gradually moves to the top register, providing an exciting ending to the entire concertino. This is a very playable piece. The solo part stays in the staff with few exceptions. The band accompaniment is more than a background for the soloist. There is sufficient musical and technical challenge to keep the interest of the band members. The requirements are for a very competent soloist and a technically proficient band, and this piece should receive many performances. Thank you Bill Himes, Studio Music and the River City Brass Band for making this piece possible. A piano accompaniment will be available by the end of the year.

Salvation Army (Eastern Territory, USA)

New York Brass Sextet Journal, Volume 7 (1995). Instrumentation is first cornet (trumpet), second cornet (trumpet), E flat (or F) horn, trombone, euphonium and bass tuba. The trombone, euphonium and tuba parts come in both bass and treble clefs. There is a full score.

No. 33: *Marche Militaire* (Schubert/Freeh). Moderately easy. 5 minutes. This is the very popular march of Schubert, known first of all from the piano (four-hands) version, then later from the spark plug commercials. The first cornet and euphonium carry the melody throughout, with only short breaks. The piece could (and probably should) be shortened by not taking all of the repeats. Endurance could be a problem, even with little technical demand. This is a safe and very usable arrangement that almost plays itself. There is a wide variety of performance possibilities with this arrangement.

No. 34: *Ave Verum* (W. A. Mozart/James Curnow). Moderately easy. 2 3/4 minutes. This arrangement is harder than it looks, but that is true of almost all slow melodies. This is Mozart at his best; a simple melody that is presented in a straight-ahead manner, with no tricks. The melody is passed from the first cornet to the second cornet and horn for part of the piece. When thinking of young students wanting to play this piece, insist on adult guidance with the style and interpretation.

No. 35: *The Heavens Declare* (Benedetto Marcello/Mark Ridenour). Moderate. 1 1/2 minutes. This piece has more technical demands than the first two, with melodic and technical activity even in the lower parts. It is a pretty well-known piece that would be an effective opener or closer for a concert or worship service. The piece ends, not abruptly, but before one wants it to end.

No. 36: *Two Festive Intradas*. I. *Intrada XII* (1620) - "A Mighty Fortress" (Michael Altenburg/Ronald Holz). Mod-

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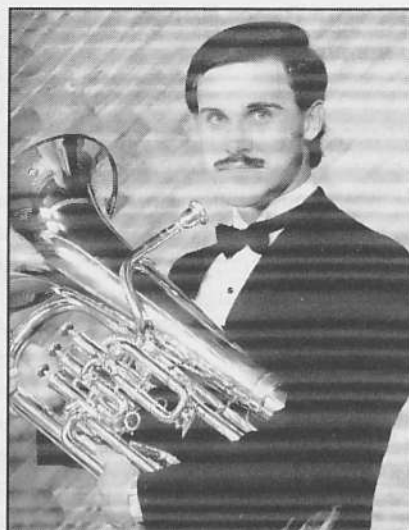
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New Music for Brass Band . . .

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erate. 1 3/4 minutes. This is the familiar Lutheran chorale, but in a contrapuntal setting. While the other five instruments play the counterpoint, the trombone gets to present the famous chorale melody, with a syncopated rhythm that mirrors the original non-metrical version. This is a very good arrangement. II. *Intrada V* (1607) (Hans Leo Hassler/Ronald Holz). Moderately easy. 1 1/4 minutes. The *Intrada* starts out in legato/chorale style, then switches to a marcato/contrapuntal style, all in one minute. This is a gem!

No. 37: *Trumpet Tune* (Henry Purcell/Stephen Bulla). Moderate. 2 1/2 minutes. Here is the famous *Trumpet Tune* of Purcell, now in a sextet version, with nothing lost from the trumpet/organ version or the brass band arrangement

by Frank Wright. Of course it is most often heard at weddings, with the only controversy being whether to use it as the Processional or Recessional. Brass sextets will get a lot of mileage from this arrangement, in and out of church. The arrangement is solid and has interest in all six parts.

No. 38: *Rondeau* (Jean-Joseph Mouret/Curnow). Moderate. 1 1/2 minutes. Another well-known melody, thanks mostly to "Masterpiece Theatre." This arrangement is well-scored, with the horn and trombone having a nice duet in the middle of the arrangement, while the cornets get a brief rest.

Any brass sextet, from student level to professional, would benefit from owning this series of arrangements. The performance opportunities extend from church services to formal concerts. This re-

viewer would not be bored by hearing a concert with all six pieces being played. Congratulations to The Salvation Army (Eastern Territory) for making available such a useful and practical series. It is suggested that brass players needing sextet music research Volumes 1 through 6, and look forward to succeeding volumes. All these pieces have been recorded on a CD called *Principals Play New York* - Egon #109.

Please note that due to an error on pages 24 and 25 of the June 1996 issue of the *Brass Band Bridge*, Steven Mead's

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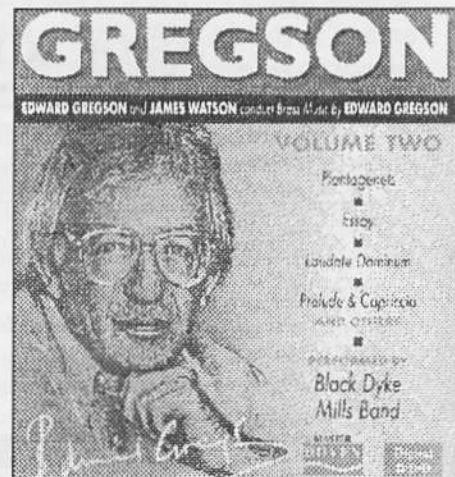


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Featured Article

What's In A Name?

by Mark J. Anderson

[This is the first of a two-part article in which Mark Anderson has surveyed the genesis of the alto horn (althorn) via internet and correspondence, and collated opinions on sound, instruments and repertoire].

There are two traditions of valved horns; those of the brass bands and those of the orchestras. Brass players in brass bands believe that horns are usually made with three piston valves, configured as "up-right" instruments that look something like a baby baritone horn, fingered with the right hand and usually pitched in E flat. Brass players in orchestras and bands with mixed winds usually believe that horns are made with four rotary-action valves, configured in a circular pattern looking like no other brass instrument, fingered with the left hand and usually pitched in F and B flat.

In the United States most of the literature seems to be about the horn typically used in an orchestra. That instrument is known in some languages as *cor* or *waldhorn*. Most Americans refer to it as a *French horn*, a term that raises objections from members of the International Horn Society. In each issue of the Horn Call, the masthead reads: *The International Horn Society recommends that Horn be recognized as the correct name for our instrument in the English language*. Not too many months ago the members subscribing to the *horn* list on the Internet almost came to electronic blows over one person's insistence on using the term French Horn for a list title to avoid confusion.

For horn players in brass bands there is friction about the name, too. The instrument was conceived in Brussels and brought to fruition in Paris by the Belgian inventor, Adolphe Sax. Contemporary advertisements for his instruments have captions showing the instrument as either a saxotromba or a saxhorn: alto (sometimes tenor) in E flat (Mi B). Ger-

mans may call it *alkorno* and in the Netherlands it is an *althorn*. In the United States it is an alto horn. In England it is a tenor horn. Among the rules for subscribers to the Brass Band List on the Internet is found this exhortation: "... please keep to the following names for the instruments ... Tenor Horn ... not Alto Horn ...". The list is maintained in England. For further information on the list, including information on how to subscribe and how to receive the list in digest format, send to: *listserver@smsltd.demon.co.uk* containing the word HELP in the body.)

The word alto is frequently used as an adjective for instruments pitched a fourth or a fifth below the "soprano" instrument of the same family. Thus we know of the alto clarinet, alto saxophone, alto oboe (cor anglais or english horn!), alto flute, alto trombone, etc. This is probably the tradition Sax was following when he called his instrument the alto saxhorn. It is also possible that he might have referred to it as a tenor saxhorn when he was considering the three-foot long E flat instrument as the soprano. In that event he seems to have called the fifty-one inch long B flat instrument a "contralto" with the seventy-nine inch long E flat instrument as the tenor (these are approximate lengths of the instruments.)

Wally Horwood writes "The E flat saxhorn retained that name in British brass bands until about the time of the First World War; after that it was known as "tenor horn" and nowadays is designated generally merely as "E flat horn." In almost every other country it is regarded as an alto instrument which is more appropriate with regard to its tone and pitch." Anthony Baines defines the tenor horn as "a valved brass instrument of alto [!] pitch ... Historically it is the modern form of the E flat alto saxhorn, also termed 'tenor'." In Baines own book his discussion of the upright Saxhorns lists "the E flat alto, at first also called tenor ...". While doing research for this article I could not help but observe that the

usual American usage was alto horn or just horn. British correspondents were most insistent that, if an adjective be used it must be tenor horn. However, almost all the English speaking brass band members seem to be comfortable in referring to the instrument as the horn (with no adjective), as do players in other countries. The difficulty is that other instrumentalists (trombones, saxophones, trumpets, guitars, stringed instruments with bass voices, and especially jazz players) like the word *horn* also, not just those who play on the circular-patterned and rotary valved instruments. It might be interesting to have the inner voices in orchestras and bands played by Fender basses (i.e. horns), but it is probably not what the composers and arrangers intended

There is no solution to satisfy everyone, and herein I will refer to the roundish thing with rotary valves played by lefties as a waldhorn (from the German, thereby avoiding the French horn controversy prevalent in the U.S.). The upright thing with piston valves played by righties I will refer to as an althorn (from the Dutch, thereby avoiding the English "tenor horn" requirement). They are both lip-vibrated aerophones.

Frequently, each of these horns provides the inner voicing for the various ensembles and, on occasion, emerges as a leading

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Brass Band Bridge

Please send your concert dates for December 1996 and January/February 1997 with starting times and locations to *The Editor* for inclusion in the December 1996 issue

Future Concerts

What's in a name? . . .

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and even solo voice. From the 1830s until about 1900, the most common voice in both brass bands and ensembles of mixed winds were the althorns; after the turn of the century the althorn continued to be the instrument of choice for brass bands but the mixed wind ensembles began to depend more and more upon the waldhorn. The orchestras had tended to continue their reliance on valveless waldhorns despite the development of fairly reliable valve systems which had been developed to replace the old and awkward system of crooking the horns in the tonality of each piece of music. Composers such as Brahms wrote for the natural horn because they favored the sound; thus many orchestral players clung to their natural waldhorns. The influential bandmasters Patrick Gilmore (1829-1892) and John Philip Sousa (1854-1932) felt that the band of mixed brasses, woodwinds and percussion sounded better than the typical brass band. The mixed instrumentation of their groups seemed to demand the timbre of a waldhorn to bridge the gap between the brasses and the woodwinds. Sousa's long association with symphony orchestras made him a strong proponent for "symphonic" bands. Since the enormous popularity of Sousa's bands from the 1890s to the 1920s, the valved waldhorn has been the alto voice of choice for American concert bands.

In the United States the typical pattern in the twentieth century has been to train school-aged musicians to play the waldhorn rather than the althorn so they can participate in both the mixed wind ensembles and the orchestras. Sometimes these young players are required to switch to an althorn (or, more often, a poorly made "mellophone," "marching French horn," or "frumpet") when bands must perform on the march. Never having played an althorn or particular good quality, this experience tends to

Lake Wobegon Brass Band

October 13, 1996	2.00 p.m.	Christ Lutheran Church, Blaine, MN
December 9, 1996	7.30 p.m.	Anoka-Ramsey Theatre, Coon Rapids, MN
February 8, 1997	8.00 p.m.	Maplewood Theatre, Maplewood, MN
March 1, 1997	8.00 p.m.	Church of the Epiphany, Coon Rapids, MN

Illinois Brass Band

November 7, 1996	7.30 p.m.	Elk Grove High School, Elk Grove, IL
November 17, 1996	3.00 p.m.	Libertyville, IL
November 23, 1996	7.30 p.m.	Palatine, IL
December 14, 1996	3.00 and 7.30 p.m.	Tivoli Theatre, Downers Grove, IL

Lexington Brass Band

November 25, 1996	7.30 p.m.	Asbury College, Wilmore, KY
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Hannaford Street Silver Band

October 7, 1996	8.00 p.m.	Jane Mallett Theatre, Toronto
December 6, 1996	8.00 p.m.	St. Patrick's Church, Toronto
January 26, 1997	3.00 p.m.	Jane Mallett Theatre, Toronto
March 9, 1997	3.00 p.m.	Jane Mallett Theatre, Toronto

Eastern Iowa Brass Band

September 15, 1996	3.00 p.m.	Pocahontas, IA
September 28, 1996	7.30 p.m.	Mount Vernon, IA
October 8, 1996	7.30 p.m.	Mount Pleasant, IA

Commonwealth Brass Band

September 1, 1996	7.00 p.m.	Willow Park, Louisville, KY
September 6, 1996	7.30 p.m.	Conrad Bandstand, Corydon, IN
September 28, 1996	1.00 p.m.	Chataqua Arts Fair, Madison, IN

Sheldon Theatre Brass Band

October 26, 1996	8.00 p.m.	Sheldon Theatre, Red Wing, MN
October 27, 1996	3.00 p.m.	Carlton College, Northfield, MN
December 14, 1996	8.00 p.m.	Sheldon Theatre, Red Wing, MN
December 15, 1996	3.00 p.m.	Sheldon Theatre, Red Wing, MN

Triangle Brass Band

November 22, 1996	8.00 p.m.	Carolina Theatre, Durham, NC
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produce waldhorn players who sincerely hope that they will never again have to play an althorn of any kind.

Before the successful addition of valves to the waldhorn in the early nineteenth century by Heinrich Stoltzel, the valveless instrument was able to play chromatically by skillful manipulation of the

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Long Range Planning NABBA 1997

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What's in a name? . . .

continued from page 21

hand in the bell. The instruments were made in a wide variety of keys and often had crooks to permit key changes. One of the frequently used tonalities was E flat. For instance, many of Mozart's works for hand horn are written in E flat. It was not until the ear of valves was well underway that the waldhorn players began to prefer the tonality of F and, for higher parts, B flat. At the end of the century, Ed Kruspe in Erfurt began the successful experimentation that combined two horns (usually in F and B flat) into one. The fully functional *Waldhorn in B mit F-maschine* was exhibited in Markneukirchen in 1897. Once the F horn became the primary instrument for waldhorn players, the parts written for E flat horn were simply transposed and easily negotiated on a regular basis.

The althorn, however, has been pitched in E flat at least since Sax began producing his horns in the 1840s. One of the major differences between the althorns and the waldhorns is that the althorn in E flat sounds the fundamental a seventh higher than the waldhorn in F and a fourth higher than the waldhorn in B flat. This is because the F waldhorn is about twelve feet (369 cm) long and the E flat althorn is about six and a half feet (200 cm) long.

Parts for the althorn are traditionally written in E flat. Combined with the printing conventions designating these as "horn" parts, it is no wonder that band directors and waldhorn players have often thought that the parts were intended for the waldhorn. It is a simple matter to compare the range of the old parts written for E flat waldhorns (*cf.* Mozart concertos) and the range of the band parts written for althorns to determine that different instruments are intended.

The timbre of althorns and waldhorns is quite different. Although they share an

overall conical tube shape, the taper is not the same (although this certainly depends on the manufacturer and date of construction). Furthermore, the previously mentioned difference in length puts the lower partials of the althorn almost an octave higher than those of the waldhorn. The often acute difficulty in centering tones on a waldhorn is directly related to the extreme closeness of the partials being negotiated through its most frequently used range. The mouthpieces of both instruments tend toward a funnel shape than toward the cup shape of the trumpets and trombones. The althorn has a much wider and deeper mouthpiece than the waldhorn.

This, too, is subject to a great deal of variation. Sometimes waldhorn players who are asked to substitute on althorns find that they are able to make the transition most easily by using a shank adapter to use their smaller waldhorn mouthpieces. Althorn players usually feel that this modification tends to change the timbre of the horn too much.

The most important variable is the player and the kind of sound quality the player attempts. It is probably in this very essential element where althorn players in the United States are at the greatest disadvantage. The distinctive sound of the althorn, while varying from player to player, has been valued and developed in England and in other countries where the brass band tradition of the nineteenth century has remained vigorous for more than one hundred and fifty years. In the United States the ensembles of mixed winds using waldhorns have become the pattern while the brass band tradition has been dormant until recent years. The exception lies in the bands of the Salvation Army. Yet in the United States the Salvation Army bands have frequently depended on a public music education system to supplement their own training of young players. Unfortunately, most music educators have been mainly ignorant of the existence and value of the

althorn. Many althorn players in the United States are often players whose chief instrument was not originally the althorn. These players confess that their greatest difficulty is often in finding a distinctive voice. They feel that the ideal timbre was more apparent for their other instruments.

According to contemporary skilled althorn players, one of the unique advantages of their instrument lies in the flexibility of the quality of the timbre. As required, they can easily blend with cornets, flugelhorns, trombones, baritones, euphoniums, tubas, and even waldhorns. Yet in the hands of an artist, the althorn has a unique quality all of its own that would be difficult for any of the other brasses to match.

A few years ago in the *Horn Call*, Jim Decker advocated acquiring and learning to play both the althorn (referring to the "contralto" horn, manufactured in the oval shape preferred in German brass bands) and its close cousin, the Wagner tuba. His observations were made from the point of view of the frequent use of these instruments in the recording studio and the potential use with marching bands. Recently, a highly skilled althorn performer being enrolled in a DMA program was informed that the instrument would not be acceptable, and that a different instrument would be needed to fulfill the performance requirements. If our traditions of acoustic music making survive into the next century, it will be interesting to see if the growing numbers of brass bands in the United States will have any effect on the lack of esteem presently accorded the althorn in our secondary schools and universities.

Mark Anderson is a writer, musicologist and horn player who lives in Woodstock, New York. [Part II of this article will appear in the December 1996 issue of the Bridge]

Brass Band Recordings

I. Current Releases

Reviewed by Ronald W. Holz (unless otherwise noted)

By Request. BNFL Band (Richard Evans). Polyphonic QPRL 078D. TT 75:26. Program: *Fanfare from Carmina Burana* (Orff/Pearson); *Army of the Nile* (Alford); *Candide Overture* (Bernstein/Snell); *Lark in the Clear Air* (Langford), Alan Wycherly, soprano cornet soloist; *Let's Face the Music and Dance* (Berlin/Richards); *Bolero* (Ravel/Snell); *Chanson de Matin* (Elgar/Wright); *Light Cavalry Overture* (Suppe/Greenwood); *Lucy Long* (Godfrey/Herbert), Stephen Singleton, euphonium soloist; *Dance of the Comedians* (Smetana/Newsome); *Pines of the Appian Way* (Respighi/Snell); *Deep Inside the Sacred Temple* (Bizet/Wilkinson), Stephen Singleton and Bill Millar, euphonium soloists; *On the Quarterdeck* (Alford); *Switched On Swing* (Jeffries); *Love's Old Sweet Melody* (Molloy/Snell), Gary Lord, flugelhorn soloist; *Czardas* (Strauss/Snell); *Light Walk* (Gott); *I Hear You Calling Me* (Marshall/Hume), Russell Gray, cornet soloist; *Elsa's Procession* (Wagner/Snell).

In celebrating its Golden Jubilee (1946-96) the **BNFL Band** has released a delightful, jammed-pack program of concert favorites. With an outstanding stable of soloists and a fine interpreter on the podium, they give you 75 minutes of excellent brass band playing. You could use this album as a good introduction to the brass band, especially for the average listener. The longest piece--the venerable *Light Cavalry Overture*--does not reach 7 minutes in length. The old Greenwood transcription comes off magnificently here. **BNFL** entones two great

The December 1996 issue of

THE BRASS BAND BRIDGE

will include details of the Annual NABBA Board Meeting (including selections of 1997 testpieces and changes to rules and regulations), NABBA band news and programs from September-November 1996, brass band concert dates for December 1996-February 1997, and a listing of member bands (are your dues paid up?). Please ensure all items are sent to the Editor and received by October 15, 1996.

Alford marches with the correct balance of swagger and whimsy. The band showcases Howard Snell's fine gift of reshaping twentieth-century classics for brass band: Ravel, Bernstein and Respighi. Their rich tone and excellent blend really stand them in good stead for the chesnuts from the nineteenth century: von Suppe, Elgar, Smetana, Strauss and Wagner. Everything on the album is well played, though I did not enjoy their attempts at brass band swing (*Light Walk*, *Switched On Swing*), a slight complaint as these are but a fraction of the program. All the solo features call for a warm, lyrical style and everyone of the soloists is more than equal to the task. Several of the traditional tone solos, beautifully played by Alan Wycherly and Russell Gray, were personal highlights in a disc filled with high points. I think both the brass expert and the general public will be very happy with this disc.

*Concertante. Southern Territorial Band** (Richard Holz) and *Songsters+* (Christopher Priest). The Salvation Army

USA South CRD035. TT 75:58. Program: **Fanfare from La Peri* (Dukas); **Concertante* (Bulla); *+Come Thou Fount* (Press); *+Round Me Falls the Night* (Persichetti); **+Alleluia* (Thompson/R.E.Holz); **Heavenbound* (Bulla), Lars-Otto Ljungholm, cornet soloist; *+Midnight Cry* (Day/Fettke); *+March On* (Press); *+He Giveth More Grace* (arr.Curnow); *+Jesus, Lily of the Valley* (Cox/Downie/Priest); *+When We Cannot See Our Way* (Bulla); **Collage of Contemporary Praise* (Himes); *+God Be With You* (Vaughan Williams/Kellner).

NABBA Members who were present at the Gala Concert in Columbus this past April heard many of the fine new works recorded on this disc produced for these groups' tour of Great Britain. The central work of the album, Stephen Bulla's *Concertante*, features contrasting small choirs of soloists that *concert* with the full band. Mvt 1: 6 cornets; Mvt 2: mellow saxhorn quartet (flugel, alto, baritone, euphonium); Mvt 3: 5 trombones. Each movement finds its source in a well-known chorale of J. S. Bach. Choosing purposefully a conservative neo-classic style, Bulla has given the brass band world both a highly engaging, accessible audience-pleaser and a very-well crafted, well-scored suite that gives another point of departure for imaginative handling of the brass band. The recording of the American classic, *Alleluia*, as transcribed by the late Richard E. Holz, is an historic first, here presented with the Songsters singing the opening section as well as the coda. Cornet soloist Lars-Otto Ljungholm sings clearly and confidently on an older Bulla item, *Heavenbound*.

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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.

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Two recent publications from the *American Festival Series* round out the brass band music. James Curnow's reverent meditation on *He Giveth More Grace* and Bill Himes' clever medley of praise-and-worship songs, the latter of which was read during the **NABBA Reading Band Session**. As an all-star, get-together-a-few-times-a-year band, these Southerners prove why the SA's music program is on the move in Dixie. The overall sound is excellent and there are some wonderful individual players seated throughout the band. The choir provides an array of contrasting vocal items from both SA and American choral repertoires. The disc has a decidedly American flavor--a wise decision for a tour of the mother country. A quality production!

King of Kings. **Egon Virtuosi Brass** (James Williams). Egon EGN-CD-112. TT 73:38. Program: *The King of Kings* (Ball); *To Set the People Free* (Broughton), David Daws and Carl Saunders, cornet soloists; *Songs of the Morning* (Ball); *Concertino for Band and Trombone* (Leidzen), Nathan Jenkins trombone soloist; *The Diving Pursuit* (Coles); *New Zealand Warriors* (H.C.Goffin); *Wondrous Day* (Leidzen), Robert Gill, cornet soloist; *The Penitent* (Kirk); *The Holy War* (Steadman-Allen).

Egon Virtuosi is an All-Star Salvation Army brass band from the UK, and *King of Kings* is their fourth recording together since they were founded in 1993. The recording contains nine magnificent classics from the Salvation Army repertoire from the four decades 1920-60. I was reminded of the **London Citadel Band** performance at NABBA XIII in Toronto when I listened to this CD; the comparison is that both presented classic brass band music from a distinguished time period of music making. Having also

read two previous reviews of this recording it is hard to be totally objective; but this recording makes for fascinating listening, especially when the tracks are preset to be heard in chronological order and one can discern the development of musical styles and approaches from these great brass band composers. The recording definitely stands on two pillars; Eric Ball's title track and Ray Steadman-Allen's *The Holy War*. *The Holy War* might have the most immediate appeal of the entire CD, though its programmatic content is less than subtle in places. In between, there is the virtuosity of several fine solo features, and a nice balance between choice of repertoire with a march, three solo items, a meditation, a suite, and three tone poems. What this recording does clearly show is how far the brass band movement has changed in the last thirty years in comparison to how little it seemed to have changed during the time period represented on this recording. Most of the music is seated in Victorian harmony and melody, but with original, unique and inspiring use of sacred materials, yet all the seeds are in evidence for what we play today. The recording is rich and spacious throughout, with good balance and great breadth of sound evident in the performances. The playing is almost always excellent, and Ron Holz's concise and informative program notes make the listening experience all the more pleasurable. This is a fascinating recording for its content, well produced, and highly recommended for listening both for pleasure and for providing a historical perspective.

[Reviewed by Colin Holman]

Nick Hudson Anthology. Trombonist **Nick Hudson with Brittanica Building Society** (Howard Snell). Polyphonic QPRL 076D. TT 73:28. Program: *White Knuckle Ride* (Wilby); *Here's That Rainy Day* (van Heusen/Geldard); *Four Pieces for Four Trombones* (Wood); *Consecra-*

tion (Morrison); *Blue John* (Kneale); *Whisper a Little Prayer* (Redhead); *Scarborough Fair* (Reichenbach); *Street Scene* (Newman/Drover); *Elegy for Mippy II* (Bernstein); *A Nightingale Sang in Berkeley Square* (Maschwitz/Snell); *Morceau Symphonique* (Guilmant/Steadman-Allen); *Bluesleeves* (Willis); *Londonderry Air* (Snell); *Every Time We Say Goodbye* (Porter/Fernie); *The Eternal Quest* (Steadman-Allen).

After several cornet and euphonium solo discs-even an alto horn album-we finally get a trombone feature! And it is an outstanding anthology of trombone pieces, including quartets, unaccompanied solo trombone, and major works with brass band accompaniment. Nick Hudson, formerly principal trombone for Britannia and now a leading freelance artist plays with marvellous restraint, but with great emotional depth and technical assurance in his premier solo release. The music runs the gamut of styles and techniques, showing the soloists' fine flexibility. The opening and closing pieces particularly stand out for me. Hudson premiered Philip Wilby's riveting new work, *White Knuckle Ride*, a piece that deserves a tongue-in-cheek title but gives you a lot more than you expected! The album begins in a shatteringly brilliant way, with all of Wilby's gifts for providing dramatic and satisfying new scores that break new ground in the brass band repertoire clearly evident. With his music and banding roots with the Salvation Army, Hudson has been able to play a definitive version of Ray Steadman-Allen's dramatic and emotional masterpiece of spiritual pilgrimage, *The Eternal Quest*. Show tunes and hymn tunes, recital standards (*Morceau Symphonique* and the unaccompanied *Elegy for Mippy II*) and fine trombone quartet music round out a great program. The quartet is well-balanced, as is the music they play--from the familiar *Scarborough Fair* to Gareth Wood's delightful four-movement suite, *Four Pieces*. The recording places

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the soloist "up front" without making it seem artificial. The band is first-rate on the accompaniments. Studio provides us with another fine solo album that should be of great benefit in demonstrating both excellent repertoire and performances.

Shades of Brass: A Collection of Live Performances. Triangle Brass Band (Michael Votta and James Hile). Privately produced. TT 57:07. Program: *Concert Prelude* (Sparke); *Fantasy on British Sea Songs* (Langford); *Hymnsong* (Holsinger/Hile); *Barn Dance and Cowboy Hymn* (Sparke); *Rhapsody for Trombone and Band* (Sparke), Caren Enloe, trombone soloist; *Jubilee Overture* (Sparke); *Nicaea* (Himes); *Hopak* (Khatchaturian/Hile); *Serenade* (Bourgeois); *The Earle of Oxford's Marche* (Byrd/Jacob/Votta); *Summertime* (Gershwin/Banks), Larkin Horton III, soprano cornet soloist; *The Stars and Stripes Forever* (Sousa).

During 1995-96 **Triangle Brass** conductor Michael Votta shared his podium with colleague James Hile. These live performances from that season demonstrate that both men are solid band trainers and conductors who feature only quality music with this good NABBA band. Both men have ventured to arrange classics for the band, arrangements that sit well with this spirited ensemble. They chose well for their musicians, challenging them just at the right points without going "over the edge." NABBA bands that have attempted such a compilation of live performances know what a difficult task it is! This disc is a very accurate document of what this band is achieving. Much of this repertoire was very well received by the crowds at the Great American Brass Band Festival this past June. An award winning band at NABBA

Championships on several occasions, Triangle seems to be blossoming anew under Michael Votta. The band is attracting a number of fine players. The two soloists featured, trombonist Caren Enloe and soprano cornetist Larkin Horton III are representative of that resurgence. Crowd noise and applause, band fatigue, different playing venues are all apparent on the disc. Yet the overall effect is very positive; there are no clunkers here, either in performance or choice of music. Congratulations to another NABBA band for a good promotional effort.

The New Covenant. London Citadel Band (John A. Lam). The Salvation Army SA-LCB-20CD. TT 63:43. Program: *Prayer of Thanksgiving* (Himes); *Celebration* (Condon); *I Know Thou Art Mine* (Ballantine); *Quicksilver* (Graham), David and Craig Robertson, cornet soloists; *The New Covenant* (Curnow); *Able* (Turkington/Himes); *Swedish Hymn* (Graham), David Robertson, cornet soloist; *Elegaic Variations* (Evans); *In Perfect Peace* (Downie); *City of Three Spires* (Condon); *Nicaea* (Himes); *Repton* (Steadman-Allen).

In replacing Bram Gregson as bandmaster of London Citadel, John Lam, former bass trombone of the band, has a formidable assignment. In the band's first CD under his baton, **London** proudly upholds the great Gregson tradition and shows the individual flare and style of their new director. The band's characteristic warm blend is still clearly apparent. Youthful enthusiasm and fire drive much of the playing as well. The two festival marches—*Celebration* and *Able*—come off brilliantly. The meditative pieces and hymn settings are among the highlights, including the title track by James Curnow. The cornet solo playing of brother David and Craig Robertson maintains the excellence this band always seems to have in the front bench. Many fine

individual players contribute to this well-recorded program, with special praise going to "specialists": Julia Myers on flugel, young new bass trombonist Phil Rayment, percussion wizard Keith Wilson, and, especially, Stewart Dalrymple on soprano cornet. The two large-scale works will take more concentration to be fully appreciated. Howard Evans' *Elegaic Variations* is based upon Evans' own vocal setting of "When he Cometh." I found the overall structure and concept somewhat uneven, though the playing and interpretation very stimulating and engaging. There is no doubt, however, that Evans will make a lasting contribution to SA band music. Leslie Condon's suite *City of Three Spires* was among his final works, a piece written for the City of Coventry SA Band in 1982. The city of Coventry—its long history, the tragedy it suffered in World War II, and its bright future—is the focus of the highly descriptive score. Condon's sudden and early death cut short a composer reaching out into wonderfully expressive techniques. You catch some of that promise here, particularly in the opening two movements, the finale being just a bit more predictable. The disc closes with the simplest item—the SA Band Tune Book setting of the hymn tune *Repton* (Steadman-Allen, I believe, did the arrangement); here is the heart of a great band and why this band plays so musically. Oh, if only more bands worked on their smooth legato and true blend! In producing 20 recordings in the last 25 years **London Citadel** is unsurpassed by any corps band; they have achieved this with the highest musical standards, as well. *New Covenant* is no exception to that great tradition.

Principals Play New York. Roger Webster and Matthew Baker, cornets; David Horn, tenor horn; Andrew Berryman, trombone; Robert Childs,

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euphonium; and David Nesbitt, tuba. Egon EGN-CD-109. All the music is taken from the New York Brass Sextet Journal of the Salvation Army. This CD is a wonderful combination of truly outstanding performers and well-arranged and very useful music for brass sextet. For many years the brass quintet has been the dominant brass chamber ensemble, but the added dimension of the euphonium makes possible a new, yet traditional, performance opportunity for brass musicians. In the Salvation Army, the brass sextet performed when a full band was not possible, or was a featured part of an existing band.

The performers need no introduction to brass banders. They are (or were) all principal players with the top brass bands in England. After repeated hearings there is nary a scratch or dent to be found on this CD. Music is arranged by recognizable names in America; Erik Leidzen, Mark Freeh, James Curnow, Ronald Holz, Stephen Bulla, and the Broughton brothers, among others. There are 22 tracks, and all are well-crafted arrangements that receive stunning performances. Yet the value of this recording is not totally for listening pleasure, but to give model performances of music that is within the reach of even younger and less-experienced brass players.

Pieces on this CD include song and hymn settings, marches, arrangements from the classics, three Christmas pieces, a trombone rhapsody, and even some jazz-rock. Most of the arrangements are short--around two to three minutes in length. There are two longer works by Stephen Bulla and Brian Bowen. The sound and balance on this recording are first-rate. The beauty of this is that all of the pieces sound full with only six players. In addition to his arrangements, NABBA President Ronald Holz has also written extensive program notes for this

recording. Buy the recording, then buy the music (see New Music for Brass Band for further details). Your players and your audiences will thank you.

[Reviewed by Paul Droste]

II. New Christmas CDs

Reviewed by Ronald W. Holz

When this issue reaches the NABBA membership most bands will just be starting a careful look at music for the "festive season." These three new recordings provide a good overview of some of both the new and standard pieces for brass band. Several works are so popular that they show up on all three discs; *Three Kings Swing*, *Little Drummer Boy*, *Christmas Song* and *White Christmas*; the latter in two different arrangements. Several other works show up at least twice. There's a reason for the duplication--they are great seasonal arrangements! In the reviews that follow I chose to discuss the repertoire primarily; all three albums are handsomely produced with quality reproduction. All three of these groups are NABBA member bands and uphold fine playing traditions. **Illinois** and **Sheldon Theatre** are Championship level competing groups; **Brass Band of Battle Creek** is a professional brass band drawing its membership from some of America's and Great Britain's finest players.

A Christmas Fantasy. **The Illinois Brass Band** (Colin Holman) with the *First Presbyterian Church Choir, Libertyville, IL (Mark Ring). Privately produced. TT 69:51. Program: **A Christmas Fantasy* (Langford); *The Christmas Song* (Torme/Sparke); *The Little Drummer Boy* (Simeone/Sparke); *Troika* (Prokofiev/Twitchings); *O Holy Night* (Adam/Bulla) James Sobacki, soprano cornet soloist; *A Christmas Suite* (Bulla); **Hark the Herald Angels* (Willcocks); *The Kingdom Triumphant* (Ball); *The Shepherd's Farewell* (Berlioz/Sparke);

Three Kings Swing (Himes); *White Christmas* (Berlin/Sparke); *Two Canadian Christmas Carols* (Calvert); *Sleigh Ride* (Anderson/Tomlinson); **Away in a Manger* (Richards); Guy Clark, cornet soloist; *We Wish You a Merry Christmas* (Golland).

The opening and title work by Gordon Langford's *A Christmas Fantasy*, will prove very effective with or without choir. In this recording the combination works very well indeed. The 7 1/2 minute rhapsodic medley might also work with the congregation joining on certain carols as well. This skillfully arranged work should be in reach of nearly all our NABBA bands. The choir joins **Illinois** on just two other items, *Hark! the Herald* and *Away in a Manger*; these show just how pleasing such collaborative efforts can be. Each year more and more of these choir-band features are published. Morley Calvert's *Two Canadian Christmas Carols* ("Huron Carol" and "Il est ne") are miniature gems of brass writing and should be in everyone's library. Eric Ball's masterpiece *The Kingdom Triumphant* can fit beautifully into Christmas programs especially as the middle section is a haunting setting of "O Come, O Come Immanuel." It is a very musically demanding work, requiring great tonal range and breath control, as well as a skilled conductor. Stephen Bulla's three movement *Christmas Suite* presents stylized versions of "Wassail Song" (mvt. 1), "Lo How a Rose" (mvt. 2) and "Pot-Pourri" (mvt. 3) of carols, including "Good King Wenceslas," "Good Christian Men Rejoice" and "Joy to the World." In the second movement, the Praetorius chorale is blended with snatches of J. S. Bach's "Jesu, Joy of Man's Desiring." I was delighted to hear the *Troika* movement from Prokofiev's *Lt. Kije Suite* transcribed faithfully by David Twitchings (there are other versions of this piece on the market that I abhor). **The Illinois**

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Brass Band can be justifiably proud of their first CD for both the music and the fine playing.

Fanfare and Carols. Sheldon Theatre Brass Band (W. Larry Brentzel and Katharine E. Skaar). Westmark Productions WCD 29521. TT 64:42. Program: *Fanfare and Carol* (Banks); *Fantasy on Good King Wenceslas* (Newsome); *Away in a Manger* (Banks, Ken Roberts, flugelhorn soloist); *Ding Dong Merrily On High* (Newsome); *In the Bleak Midwinter* (Holst/Broadbent); *Farandole* (Bizet/Rimmer); *O Holy Night* (Adam/Bulla), Robert Brownlow, soprano cornet soloist; *Shepherd's Pipe Carol* (Rutter/Graham); *Softly Sounds the Little Bell* (Ball); *Adeste Fidelis* (Leidzen); *Greensleeves* (Himes); *The Bells of Christmas* (Bulla); *Little Drummer Boy* (Simeone/Sparke); *White Christmas* (Berlin/Sparke); *Three Kings Swing* (Himes); *The Christmas Song* (Torme/Sparke); *Sleigh Ride* (Anderson/Tomlinson).

Sheldon Theatre's CD debut is also solid. The emphasis here is on shorter carol or pop-tune arrangements, the longest being Eric Ball's simple but evocative *Softly Sounds the Little Bell* at just over 5 minutes. Every band should have a version of Bizet's *Farandole* from suite *L'Arlesienne* (based on the provincial carol *March of the Three Kings*). This exciting work is available in two old transcriptions, one by Drake Rimmer, and a later version by Denis Wright. Roy Newsome is usually thought of as a conductor, but two of his successful arrangements recorded here show his skill in that area as well. The popular Rutter choral work *Shepherd's Pipe Carol* transfers extremely well for brass band in Peter Graham's skillful adaptation. Several arrangements of Gustav Holst's *In the Bleak Midwinter* have been published in the last few years now that the

carol is in the public domain. Derek Broadbent takes a very simple approach to this great tune in his arrangement. Simple, but very exposed! A more symphonic style is encountered in Erik Leidzen's meditation on the carol *Adeste Fidelis*. Here the carol alternates with the original episodic material, leading to a majestic ending of Brahmsian sweep. Bill Himes' *Greensleeves* was originally a sextet from his set *Christmas Short and Suite*: all of these pieces do well for full band as well. Finally, Stephen Bulla's march medley *The Bells of Christmas* joins an especially rich tradition of SA Christmas marches like *Spirit of Christmas* (Cook), *Christmas Joy* (Leidzen), or *The Carollers* (Holz).

Sleigh Bells and Brass. Brass Band of Battle Creek (Frank Renton). BBBC Recordings. TT 60:52. Program: *Three Kings Swing* (Himes); *Have Yourself a Merry Little Christmas* (arr. Harvey/Freeh); *Lullaby* (Banks), William Rushmore, alto horn soloist; *Little Drummer Boy* (Simeone/Sparke); *In the Bleak Midwinter* (Holst/Broadbent); *Russian Christmas Music* (Reed/Leppla); *Frosty the Snowman* (Nelson/Smith), Martin Erikson, E flat bass soloist; *The Twelve Days of Christmas* (Bulla); *The First Noel* (Willcocks/Steadman-Allen); *The Message of Christmas* (Himes); *Comin' To Town* (Coots/Freeh), Danny Barber, Vincent DiMartino, trumpet soloists; *Silent Night* (Langford); *O Come All Ye Faithful* (Willcocks/Steadman-Allen).

Right from the first cut on *Three Kings Swing* you'll know you are hearing something unique in the brass band world—a band that can really swing. What a joy to hear Vincent DiMartino improvise the solo! The more traditional solos are excellent, as well. Rushworth (alto horn) and Erickson (E flat bass) are models to be followed. *Frosty the Snowman* will prove popular for bands with a solid and musically diverse tuba soloist. Mark Freeh's pop arranging skills come through

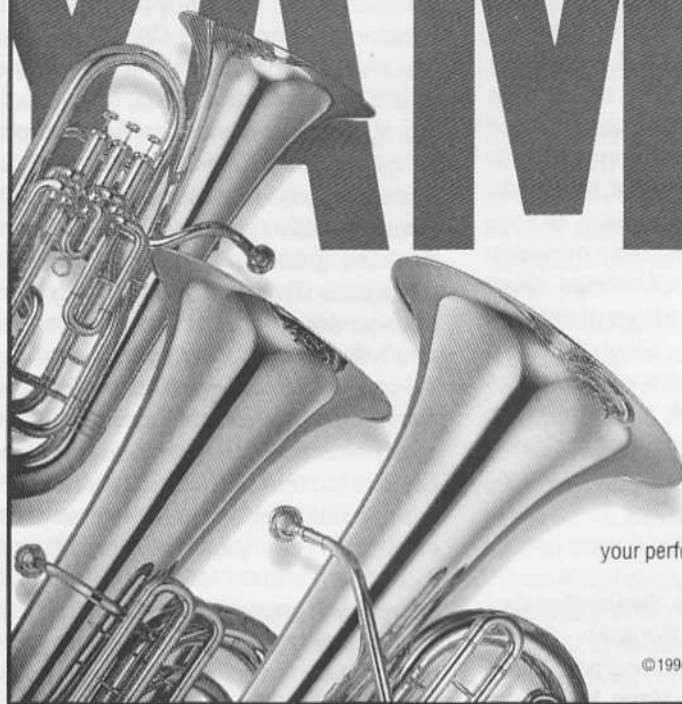
beautifully on *White Christmas*, *Have Yourself a Merry Little Christmas*, and a knock-out trumpet duet *Comin' To Town* which you have to hear to believe. **Battle Creek** has remastered their first recording of *Russian Christmas Music* (from their *Sing, Sing, Sing* CD). This majestic piece is difficult to perform well and with the elegance it requires. The band give it all the grandeur required. Stephen Bulla puts *Twelve Days of Christmas* through some new steps, an arrangement that should prove very popular, though not for the weak at heart. The work was commissioned for Battle Creek and features various sections and soloists in a fun tour-de-force, styles switching constantly with musical wit and an elfish spirit driving it all forward. Though it has been around for quite a while, Bill Himes' *Message of Christmas* may not be as familiar as it should, having been released in the mid-1970s by the SA. Moderately difficult, this selection of carols skillfully weaves together *God Rest You, In Dulci Jubilo* and *Joy to the World* in a refreshing, contemporary framework. All in all, an outstanding disc in every respect.

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

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