

The Brass Band Bridge



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

December 1996 Issue 66

Board Meeting Sets Policies and Direction for the Upcoming Year

The NABBA Board Meeting met in Red Wing MN during the first weekend of September to conduct its annual business. Red Wing will be the site of the 1997 NABBA competition, a historic and very beautiful town located on the Mississippi River, nestled among the bluffs. It is a town for everyone, with scenic riverside parks, historic homes and two international industries, Red Wing Stoneware and Red Wing Shoe Company, and it will make for an excellent location for the contest, not only for the participants but also for family visitors who will be coming to support their respective brass bands!

The Board's busy weekend included the following:

(1) Selecting adjudicators for the NABBA contest 1997. Although the adjudicators have yet to be confirmed, it is expected that they will include Steven Mead, international euphonium virtuoso, who will also be a featured soloist at the Gala Concert to be given by the U. S. Army Brass Band (Tim Holtan).

(2) Selection of test pieces for the NABBA 1997 contests. The following were accepted as test pieces:

The Great American Brass Band Festival: *Jimmy Crack Corn* (Bruce Boughton). Magnolia Press. Lasting three and a quarter minutes, this is the first movement from *Songs from the States*. Aside from a few punctuated syncopations, this piece offers no overwhelming difficulties. The music demands march-like precision within a contemporary manipulation of this well known folk tune. Percussion work can be covered by two players, and solo work is limited to a brief cornet duet and an equally short flugel solo.

Youth Section: *Key West* (Darrol Barry). Wright & Round. Awarded the 1993 new music prize by the United Kingdom Association of School Bands, this piece contrasts challenging syncopation with a lyric middle section in ABA form. The work was played by the NABBA Reading Band in Columbus; the ranges are well controlled, with testing chromatic passages and active percussion writing.

Open/Challenge Section: *American Variations* (Alan Fernie). Bernel. A more contemporary piece lasting twelve and a half minutes, and commissioned by the Smoky Mountain Brass Band. It contains a prelude, six variations and a postlude, and the work covers a variety of styles, including challenging tutti rhythmic syncopations, a few interspersed solos, slow sustained sections and some quartal movement in the Burlesque.

Honors Section: *Endeavor* (Philip Sparke). Studio Music. Written for the 1988 World Brass Band Championships in Brisbane, this is a programmatic work based on the discovery and settling of Australia. An exciting piece of music, it is not quite as difficult as last year's *Diversions on a Bass Theme* or of Sparke's other championship level pieces, but it has plenty to offer. Lasting eleven and a half minutes, it will be an enjoyable work for bands and audiences alike.

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****NABBA 1996 SPECIAL FALL ISSUE****

*Details of Performances and Workshops, Reviews and Articles Inside
NABBA History and Details to share with potential new members and colleagues!*



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Editor's Notes

We start another season of brass band activities on a higher note than ever before! Brass band exposure in North America continues to gain in its prominence, judged by NABBA individual and band memberships. The Board of Directors is committed to continually improving the quality of the movement as we near the end of the century. One item that was brought to our attention during the annual Board Meeting in Red Wing was the possibility of a millennium brass band festival celebration to be held, possibly in the United Kingdom, with representatives from the entire brass band world. I have no doubt if we are represented that we will, by that time, be competitive with any other brass bands in the world.

As a result of our recent NABBA Board Meeting, we are committed to doing everything we can to improve communication and to spreading the word about NABBA across North America. Two of the biggest obstacles we face (in my perception), especially from music educators, are ignorance and fear; ignorance of what we are and how we operate; fear that this might somehow detract from the already excellent music making that is happening across our schools, colleges and universities on this continent. To that end, and at the suggestion of NABBA Board Member Wally Ost, this is a special issue of the *Brass Band Bridge*! A center page pullout is available and an extra run of several hundred copies are being made for you to share with fellow music colleagues who are or may be interested in brass bands and NABBA, want to find out more, or are simply curious. I hope that the information included will be of interest to those who desire more information on who we are and what we do. Call Bert Wiley if you wish to receive extra copies.

This special issue is to coincide with state Bandmasters Association meetings around the country. Be a mission-

ary for NABBA, and convert a few local brass players and percussionists! Additional magazines will only be made available to NABBA members and a pack of up to twenty issues will be mailed to one address only. In addition, a new NABBA brochure should be shortly available to distribute to interested musicians; and work has begun on a NABBA Home Page (www.nabba.org "under construction") which should have links to other similar pages on the World Wide Web.

In looking ahead to our Red Wing competition, I would like to have coverage of each and every section as we accomplished last year. Because I will be once again competing, I would appreciate hearing from anyone interested in reviewing sections at NABBA 1997, preferably someone who is not involved in a particular section. We had excellent reviewers last year. I need your help again this year! Drop me a note, phone call, or E-mail if you are willing and able to help.

This issue includes a listing of NABBA bands, completion of Mark Anderson's article on the genesis of the alto/tenor horn, a review of summer workshops, extensive reviews of the latest CD's, exciting news about this summer's activities and previews of next summer's brass band activities. Special thanks to Bert Wiley for providing a list of NABBA bands and also to Douglas Field for his interview with Robert Redhead.

Having spent August in England I attended a most enjoyable and entertaining concert given by Black Dyke Mills as well as reestablishing some old brass band links. I'm now freshly inspired for a new year of music making, and I hope that you are also! As usual, many thanks to all those who have contributed to this issue. Let me know your thoughts on the *Bridge*, and keep sending those contributions! Happy reading, and best wishes for your upcoming brass band activities.

Colin W. Holman, *Editor*

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Championship Section: *The New Jerusalem* (Philip Wilby). Novello. The original large band setting was commissioned by our recent visitors, the National Youth Brass Band of Great Britain, and is a true limit setter. A contemporary selection, and as difficult as any work selected for this section, it will definitely be a new experience for bands (conductors) and audiences alike. An offstage cornet solo ("a great voice out of Heaven) contrasts the turbulent nature of much of the music. This spiritually inspired work lasts approximately twelve minutes.

The entry deadline for the NABBA competition is materials postmarked February 1st 1997. Scores should be received by March 1st.

(3) There was discussion and proposals laid forth for better public relations and media communication through the Internet and publicity materials. NABBA is in the process of setting up its own Web Site and work is well underway to produce an appropriate publicity brochure for mass distribution. (Contact George Foster, Production Support, if you are interested in subscribing to the NABBA Home Page).

(4) The Board reviewed and revised bye-laws and contest rules. Amended rules are now available to all NABBA bands. In an attempt to encourage more members to participate at the NABBA competition, especially from those member bands who cannot afford to bring the entire ensemble, the proposal of a new small ensemble contest was accepted. Details have also been distributed to NABBA Bands.

(5) The Board visited the contest location (the Sheldon Theatre), warm up and rehearsal locations (surrounding churches), exhibitors space, Gala Concert location (Red Wing High School) and Reception (Summit Room at the St James Hotel in downtown Red Wing) and gave approval for the use of the various facilities.

(6) Further discussions included the financial condition of the Association, member survey results, and general Board direction for the future, especially with regard to standing committee structures. Some member survey comments addressed issues which indirectly affect the *Bridge* and can be clarified here:

(a) A directory of member bands is placed annually in the *Bridge* for the benefit of membership at large

(b) Perry Watson put together two start-up kits for member bands at the outset of the Association: *The Care and Feeding of a Community Brass Band* (published by Boosey & Hawkes) and *Starting a British Brass Band* (published by Yamaha), both useful in their respective areas (together with NABBA/Yamaha Workshops--see Paul Droste's report in this issue).

(c) Ron Holz put together an excellent annotated bibliography of literature on brass bands in the *Bridge* issue 59 (March 1995). If there is enough interest, I am sure that it can be made available or reprinted in a future issue. Certainly these materials will be available either through your local or college library, and certainly through inter-library loan for those interested in broadening their reading on brass band histories etc.

(7) The Board received recommendations for future contest locations. It has been confirmed that NABBA XVI will be co-hosted by the **Lexington Brass Band** and the Music Department at the University of Kentucky in Lexington KY on April 17-18, 1998. Future locations for NABBA are being considered in Chicago, Seattle and Washington, but no firm proposals are in place at this time.

All in all, the meeting was most enjoyable and productive, all of which bodes well for 1997 in general and especially for the annual competitions and festivals.

Organizations like NABBA succeed because of the trust that is established between its members. Our recent Board meeting demonstrated that trust within the many disputes, disagreements, and ultimate solutions that were reached. You can read frequently in the British brass band press about the unrest within the various organizations there and you come up with the conclusion that most of the problems are based on a lack of trust, on a lack of faith in the organization and its leaders. Personal gain, the band's winning success above all else, dominates. NABBA has yet to fall into that vicious cycle, at least corporately speaking. The recent Survey Report, which all member bands received with their *October Bulletin* (by the way, does your director or band secretary share that with you?) points to an active group of bands that trusts NABBA and each other.

The majority of bands desired that our annual Championships continue to be held yearly and that the location rotate. Many bands expressed the desire for NABBA to support more regional festivals of a non-competitive nature. Special attention needs to be given to our Western members in this regard. Many other helpful suggestions were received that the now five Standing Committees of the Board will address.

Some interesting action at the Board meeting not only established the ground rules for the Contests this year, but also some exciting innovations: 1) Small Ensemble component for the annual competition (quartets, quintets, sextets of brass band instrumentation); 2) NABBA Home Page for the Internet, to which NABBA member bands may add their own profile; 3) New NABBA Brochure soon to be available; 4) Lexington, Kentucky will be the location for NABBA in

1998--April 17-18, 1998 to be precise, at the University of Kentucky's Singletary Center for the Arts. Check your Contest Rules and Guidelines and the *October 1996 Bulletin* (mailed to all NABBA member bands in September and October respectively) for further details.

Finally, **Sheldon Theatre Brass Band** has done a fine job in getting NABBA ready for this year's Championships. Red Wing is a charming town which NABBA members will love and their spouses will thoroughly enjoy, from the scenery to the shopping! We should have a great time together next April!

In closing, let me remind us that NABBA exists for you and that, essentially, you are NABBA. Let us continue that trust to make our organization work to common good and for individual member and band benefit.

Ronald W. Holz, President

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Touring North America . . .

Plans are well underway for a number of touring soloists and bands to visit North America in the next twelve months. The **Steve Sykes Brass Workshop** is planning on being here either late spring or early summer. Steve Sykes is an international tuba soloist and conductor (presently with Sun Life Brass Band). His workshop will be of interest to all players, addressing physical, technical and musical aspects. Described as "the most revolutionary bass player the brass band world has ever known" he has led a distinguished career, winning numerous solo competitions and awards for his playing that is known for his remarkable technique, lucid tone and five and a half octave range. A prolific arranger and transcriber of brass band music, teacher, an adjudicator, instrument designer and conductor, Steve can be contacted via telephone 011-44-1749-860676.

The world renowned **BNFL Band** with conductor Richard Evans are planning their second North American tour. They plan to visit Knoxville, Denver and loca-

tions in Washington State during April 1997. It is hoped that an itinerary will be available for the March 1997 issue of the *Bridge*.

The Illinois Brass Band was just visited by Paul Fensom, conductor of the **Regent Brass Band** (Wembley, England). Regent Brass are booking a two week tour in August 1997 starting in Chicago (a joint concert with the **IBB**, plus concerts at the Cultural Center and Daley Plaza, Cantigny Park and the Grant Park Music Festival), and continuing to Milwaukee (recording for the Twin Cities Public Radio Station) and Minnesota (at the Renaissance Fair and State Fair). As soon as an itinerary is available, it will be made known. Regent Brass have enjoyed remarkable success in the British contest field, having begun as a fourth section band ten years ago. Paul's expert leadership brought them through the sections to appear in 1995 for the first time as a Championship Section band at the National Finals. Another exciting young band to tour the U.S., they will

certainly be one not to miss.

It was recently announced that the **Desford Colliery Band** are also planning a U.S. tour in late June 1997 which will include concerts in Chicago, Milwaukee, and concluding in upstate New York. It was the 1991 tour of Desford in the U.S. that inspired Illinois Brass Band founder George Foster to begin a brass band in Chicago. Further details will be published as soon as they become known.

Finally, **Salt River Brass** (Phoenix) are hosting **Steven Mead** for a Valentines Day concert in February 1997, cornet virtuoso **Roger Webster** of the recently crowned National Champion CWS (Glasgow) Band together with **David Nesbitt** (tuba) in two St Patricks Day concerts in March 1997, and **Bob Childs** for a May 1997 concert. There are still dates available for other bands to host Bob Childs, and interested groups should contact Bob Croft (602) 252-2509.

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Spires Brass Band (John Slezak). September 27, 1996; Weinberg Center for the Arts, Frederick, MD. *Star-Spangled Banner* (arr. Leidzen); *Anything Goes* (Porter/Fernie); *My Old Kentucky Home* (Foster/Rimmer), Clif Bigoney, cornet soloist; *Light Cavalry Overture* (Suppe/Langford); *Just the Way You Are* (Joel/Barry), Dave Tulloch, flugelhorn soloist; *Merry Widow Waltz* (Lehar/Wright); *Napoli* (Bellstedt/Owenson), Luke Spiros, euphonium soloist; *Russian Circus Music* (Woodfield); *Jubilation* (Curnow); *Bugler's Holiday* (Anderson/Barsotti), Teresa Britt, Robert Frushour and Clif Bigoney, cornet soloists; *Singalong* (Siebert); *Tea for Two* (Youmans/Snell), Richard Janes and Lynn Bogovich, percussion soloists; *Ravenswood* (Rimmer).

Camp Reynolds Regimental Brass Band. August 11, 1996; Fairfax Park Picnic Grounds, Fairfax, CA. *Entry of The Colors: to the tune Red, White and Blue*; *Columbia, Gem of the Ocean*; *Overture: Battle Hymn of the Republic*; *Dixie and Bonnie Blue Flag*; *The Last Rose of Summer* (Moore); *Lulu is Gone* (Foster); *Garibaldi March* (Anon.); *Kingdom Coming* (Work); *Amazing Grace* (Newton); *The Thunderer* (Sousa); *Creole Belles* (Lampe); *Ragtime Dance* (Joplin); *The Whistler and his Dog* (Pryor); *Swing Low, Sweet Chariot* (arr. Gott); *Go, Tell It On The Mountain* (arr. Gott).

Commonwealth Brass Band (J. Jerome Amend/John Jones). August 2, 1996; Jefferson, IN. September 1, 1996; Louisville, KY. September 6, 1996; Corydon, IN. September 28, 1996; Madison IN. *Washington Grays* (Grafulla/Curnow); *English Folk Songs* (Vaughan Williams/Wright); *Because* (d'Hardelot/Richards), Brian Cahill, cornet soloist; *Gallipoli* (Lithgow); *James Bond Collection* (arr. Richards); *Watermelon Club* (Lampe); *Little Blue Boy* (Woods), Ron Facktor, alto horn soloist; *Poet and Peasant* (Suppe); *Marching with Sousa* (arr. Langford); *Musket, Fife and Drum* (Parker/Hingley); *Night Flight to Madrid*

(Leslie/Stephens); *Bass in the Ballroom* (Newsome), Quentin Sharpenstein, tuba soloist; *King Bombardon* (English); *Bill Bailey* (Cannon/Geldard); *Concert Piece for Trombone* (Guilmont), John Albrecht, trombone soloist; *Dem Bones* (Langford); *Bess* (Gershwin/Drover), Bob Webb and Carl Raible, cornet soloists; *Sherwood Lodge* (Brown/Cooper); *Frolic for Trombones* (Heath), John Albrecht, Mildred Kemp, Joe Spain and Charlie Rademaker, trombone soloists; *Opus One* (Oliver/Geldard); *Miller Magic* (arr. Stephens); *Bugler's Holiday* (Anderson/Barsotti), Bob Webb, Brian Cahill, Eric Hagarman, Dick Martin and Dee Pratt, cornet soloists; *South Rampart Street Parade* (Badduc and Haggart/Harries).

October 20, 1996; Westport Road Baptist Church, Louisville, KY. *This Is My Father's World* (Shepherd/Himes); *Elsa's Procession to the Cathedral* (Wagner/Himes); *What a Friend* (Freeh), Brian Cahill, cornet soloist; *Jericho Revisited* (Himes), James Rago, narrator; *Variations on Terra Beata* (Curnow); *Let Us Break Bread Together* (Jordon).

Triangle Brass Band (Michael Votta, Jr.). October 6, 1996; The Barn at Fearrington Village, NC. *Wiener Philharmoniker Fanfare* (R. Strauss/Palmatier); *Little Suite for Brass* (Arnold); *Colonial Song* (Grainger/Langford); *Knoxville-1800* (Curnow); *The Prizewinners* (Sparke); *The Belle of Chicago* (Sousa); *Thunder and Lightning* (J. Strauss); *Hymn Song* (Holsinger/Hile); *Seventy-Six Trombones* (Willson/Duthoit); *Entry of the Gladiators* (Fucik).

Illinois Brass Band (Colin Holman/Bruce Briney/Stephen Squires). August 1, 1996; Des Plaines, IL. August 4, 1996; Kenosha, WI. August 18, 1996; Grayslake, IL. *Star Spangled Banner* (Himes); *The Victors Return* (Rimmer); *A Carmen Fantasy* (Langford); *Pineapple Poll* (Sullivan); *Frolic for Trombones* (Heath), Rob Barnes, Steve Porch, Brian Byrne, David Oakley, soloists; *Three*

Jolly Sailormen (Siebert), Guy Clark, Laura Smith, Kevin Warnke, Mike Harloff, Amy Nelson, soloists; *Hail to the Spirit of Liberty* (Sousa); *The Barber of Seville* (Rossini/Hawkins); *Orpheus in the Underworld* (Offenbach/Wright); *Sugar Blues* (Williams/Morrison), Guy Clark, cornet soloist; *The Carnival of Venice* (Remington/Muscroft), Ron Grundberg, euphonium soloist; *Slaidburn* (Rimmer); *Punchinello* (Rimmer); *Miller Magic* (arr. Stephens); *Blenheim Flourishes* (Curnow); *James Bond Collection* (arr. Richards); *Meet the Flintstones* (arr. Richards); *Ellacombe* (Himes); *Reflections in Nature* (Redhead); *Stars and Stripes Forever* (Sousa).

Sheldon Theatre Brass Band (Kathrina Skaar). August 3, 1996; River City Days Concert, Sheldon Theatre, Red Wing, MN. *British Bandsman* (Broadbent); *River City Suite* (Curnow); *American Civil War Fantasy* (Himes); *Summertime* (Gershwin), Michelle Cory, tenor horn soloist; *Americana Suite* (Trevanthen); *Cossack Patrol* (Knipper/Langford); *Mad Dogs and Englishmen* (arr. Beckwith), William Foot, baritone soloist; *Fanfare for the Common Man* (Copland/Snell); *Rhapsody in Blue* (Gershwin/Wilkinson); *Phantom of the Opera Overture* (Lloyd Webber/Wilkinson); *Music of the Night* (Webber); *Oklahoma* (Rodgers/Wright); *You'll Never Walk Alone* (Rodgers/Snell); *Tom Marches On* (Richardson/Wakefield); *Seventy-Six Trombones* (Willson/Duthoit).

October 26, 1996; Skinner Memorial Chapel, Carleton College. October 27, 1996; Sheldon Theatre, Red Wing, MN (joint concerts with the Carleton Symphonic Wind Ensemble). *October Festival* (Ball); *Deep Harmony* (Parker/Newsome); *The Ride of the Valkyries* (Wagner/Ashmore); *The Whistler and His Dog* (Prior/Skaar); *Serenade* (Bourgeois); *Rhapsody of Negro Spirituals*

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Sixteenth Page	20	60

Brass Band Programs

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(Ball); *The Teddy Bears Picnic* (Bratton/Mackenzie); *March to the Scaffold* (Berlioz/Snell); *Goosefair from Nott'num Town* (Street).

Buffalo Silver Band (John Landers). October 1, 1996; Salvation Army Central Services, Buffalo, NY. October 13, 1996; Central Park United Methodist Church, Buffalo, NY. *Fanfare for NABBA* (Curnow); *The Dam Busters March* (Coates/Dawson); *Songs of Faith* (Goffin);

The Red Shield (Salvation Army); *Contemplation on Crimond* (Irvine/Catlinet); *Merry Widow Waltz* (Lehar/Wright); *Olympic Theme* (Williams/Forster & Dye); *Festive Prelude* (Bulla); *Motivation* (Himes); *Nimrod from Enigma Variations* (Elgar); *Procession of the Nobles* (Rimsky-Korsakov/Ashmore).

Brass Band News

Cincinnati Brass Band (Anita Cocker Hunt) are keeping an active schedule this year. In June they provided musical entertainment for the Mount Washington Saturday in the Park, an annual event for the suburban community. Their program included *Land of Freedom* (Bulla), *General Mixup, U.S.A.* (Allen), *Prestissimo* (King), *Charleston* (Mack & Johnson/Moffit), *Assignment* (Bright) and *Stars and Stripes Forever* (Sousa). In September the band journeyed to Flamouth, KY to take part in the Licking Valley Arts Festival. The evening concert opened with *Olympic Fanfare* (Williams/Curnow) played with the Pendleton High School Band and The Main Street Brass from Cynthiana, KY. The program followed with *Goldcrest* (Anderson), *Basin Street Blues* (Williams/Moffit), *All I Ask of You* (Webber/Graham), *Mississippi Mud* (Cavanaugh/Barris), *Moses, Get Down* (Gott), *Land of Freedom* (Bulla) and the concert closed with the united bands playing *Them Basses* (Huffine/Moffit). In November the band played a Saturday morning Kindervelt Concert in Cincinnati's Music Hall ballroom and an evening concert in Seton High School. The year will complete itself when they play at the third annual Salvation Army Christmas Benefit Performance [John Bunton].

Smoky Mountain Brass Band under their new director Dr. Ken Kroesche have found the fall to be a busy time. The completion of their second compact disc,

the recording of an audition tape, plus the normal fall and early winter concerts have kept the band extremely busy. The second CD, still untitled, includes seven tracks of euphonium music made with Brian Bowman, this country's leading euphonium player, and *American Variations*, the 1997 test piece for the Challenge division of NABBA. It is hoped that the recording will be available early in the new year. Their first CD, *Christmas Voices and Brass*, has enjoyed excellent sales locally and is now finding a wider audience through the mail order distribution throughout the U.S. In the spring of this year, the band was awarded a \$10,000 grant for the purchase of five cornets, one baritone, one alto horn, one bass trombone and several pieces of percussion equipment through the Janirve Foundation. In the 1997 season, the band is not only scheduling several concerts in the western part of North Carolina, but is currently making plans for a major fund raiser for the American Cancer Society, and it is hoped that an internationally known brass player will be the guest artist for that concert [Bert Wiley].

Spires Brass Band (John Slezak) is in its fourth season of subscription concerts. Its busy third season included performances for the Kris Kringle Parade, Frederick's (MD) Fourth of July festivities, the opening ceremonies of Frederick's 250th anniversary, a concert at Mount St. Mary's College, and a performance on NBC's *Today* show.

Camp Reynolds Regimental Brass Band celebrates its tenth anniversary this year after being formed in 1986 by members of Marin's Nova Albion Brass to bring attention to the activities of the Angel Island Association which encourages public awareness of the island park and its history. The band's membership is made of volunteers who have joined with Nova Albion Brass and the repertoire includes American brass band music of the nineteenth and early twentieth century (marches, quicksteps, waltzes, polkas, ballads, songs, hymns, and patriotic airs [Arlen Philpott]).

The Motor City Brass Band (Craig Strain) received much critical attention at the 1996 NABBA contest in Columbus. Praised for its maturity and style by the adjudicators, it was the band's first contest, and its second public performance anywhere. The band was formed in February 1996 and started regular rehearsals in March. Since the contest, **MCBB** has started to make a name for itself in the Detroit area. A busy summer schedule included many dual engagements with community bands. Scheduling secretary and E flat Bass player Ray Murphy kept the band busy, sometimes playing two or three concerts per month. These events exposed the brass band traditions to many audiences, as well as a number of solo performances. After an adjustment period, the band roster is

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Band News . . .

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beginning to solidify. The band's director continues to improve musical performance, and John Aren, the band's founder, has been busy pursuing funding and actively recruiting additional players through the internet, personal contacts and other means. Upcoming events include a concert at the Henry Ford Museum in Dearborn MI, and a black-tie affair hosting Detroit mayor Dennis Archer and top executives of the Big Three Automotive Companies. Week after week the engagement schedule seems to grow! **MCBB** has already booked a charter flight and looks forward to its second contest appearance in Red Wing MN [James Aren].

The Illinois Brass Band had a busy summer season performing a total of eleven performances in the Chicagoland region, including two performances with Northern Illinois University Professor Stephen Squires and founding conductor Bruce Briney, now professor of trumpet at Western Illinois University. The fall has also been busy as the band launches into its sixth season. By the time this issue goes to print the band will have given a performance at the First Presbyterian Church in Libertyville, IL, shared a concert with the Elk Grove High School Band in Elk Grove IL, given two subscription series concerts in Libertyville and Downers Grove IL, and been joined in concert by Chicago Symphony Orchestra trombonist Michael Mulcahy in

a performance of Buxton Orr's Trombone Concerto. December will see the band in three joint Christmas performances with the West Towne's Chorus and the Agape Bell Ringers. The band was also pleased to recently have Julie Lander join the tenor horn section, formerly of Thornbury Brass Band, England.

Buffalo Silver Band (John Landers) gave several concerts recently that might be aptly described as "bringing the coals to Newcastle!" when they played several concerts with a strong salvationist theme (see Band Programs) to a good number of Salvationists in Buffalo who received the performances enthusiastically. The

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Surfin' the Net

How to Get Your Band on the Internet . . .

by Brian Cahill

[When reading this article, I might remind readers that NABBA is in the process of setting up its own Home Page. Those interested might also cross-reference with the article "Internet for Brass Bands" by Beth Kronek which appeared in the June 1995 issue of the Brass Band Bridge]

While surfing the Internet over the past few weeks, I was struck by the number of bands that have found electronic homes. They varied greatly, ranging from proper British brass bands to military groups to a "flute" band. A quick scan at the beginning of October showed 83 bands on the Internet, 44 of those with pages of some sort—several from England and Canada, one from Norway, and another from Switzerland. The information on the individual pages would be

interesting to anyone who likes band music.

The groups tell of their history, show pictures of themselves, announce future concerts, tell about the individual players in the bands and share program notes. This led me to a quest of how to design a web page and get that web page on the Internet. My first goal was to collect some web editing programs. Having downloaded several, and after experimenting for a while I found the best and quickest success with Netscape. Many different versions of Netscape exist which are in Beta form and can be tried free of charge. However, Netscape Navigator 2.0 and 3.0 are only web browsers, and in order to create and edit a web page, I suggest downloading the most recent beta release of Netscape Navigator Gold ("Gold" indicating that it is an editor). Microsoft Frontpage Explorer

1.1 has also helped me accomplish some of the more difficult editing tasks.

Goal number two is to create a web page. Install and open up Netscape Navigator Gold. Go under File, New Document. Then start from scratch by choosing blank or if you are logged on to the Internet server, choose "From Template" or "From Wizard." Then start experimenting. If you connect to your server on the Internet, open Netscape, and choose the "From Wizard" option under "File," "New Document," this will give step by step instructions for creating a web page.

General information about web pages includes knowing the basics of the language on web pages:

Http:// Http indicates a graphic interfacing web page to view both graphics and text. Information after the **://** is the address of that

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How to get Your Band on the Internet...

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Vrml	page, as in a home address Indicates a virtual (3D) page and a virtual viewer is needed to view the page.
FTP	File Transfer Protocol. The most basic form of a page. Browsers indicate an FTP site by a list of files and directories, like a file manager.
HTML	A file extension when saving a web page; use this on the main web page.
HTM	A file extension for web pages, used on secondary pages
Java	Moving graphics are due to Java Script, a small program running within a page

There is considerable documentation on the Internet about language used in creating web pages, but with Netscape, typing in a specific language is avoided. Netscape's editor is totally graphical, so typing text, inserting and editing graphics can be accomplished without worrying about the language. One great benefit of Netscape is that pages already provided with basic setup can be selected and edited. Following the prompt to save, it is possible to alter the page, add graphics and edit as necessary. Beware of copyright materials that are used. It might be also necessary to go into the "Source" of the document to see what materials are copyrighted.

The following materials might be added to the first blank page using Netscape:

- Add a Background (go to Properties/Document/Appearance)
- Title the Page (go to Properties/Document/General)
- Type page title at the top and center it
- Insert an Image (click where the image is required; go to Insert/Image). After inserting the image, right click on it and it can be linked from the image to another page, or change the size, borders and text wrapping as necessary
- Type the body of the page
- Add links to other pages (click on

Insert/Link). Check for the correct address of the link. For example, <http://www.bogus.com/~fake>

- Insert a horizontal line in the page (click on Insert/Horizontal Line)
- Put in a link for the e-mail address (click on Insert/Link). The link must be in the following form; mail to:your@e-mail address (mine is: mail to:bwcahi@ukcc.uky.edu)
- Save your main page as "index.html." This is very important since this is how the server recognizes the main page.

Now the page is complete, but it is not yet on the Internet. There are many places on the Internet that will provide free space to host a web page, including the address and information on uploading files to that site, but with space as a normal restriction (often 100-250kb) together with the inclusion on the site logo; but pictures take up space quickly. Space (normally at least a megabyte) is also available for a monthly fee.

Once the site is established, the web page should be uploaded to the host site. There will be specific instructions for uploading information to your host on signing up. The best form of transfer for the files is FTP. I use a program called WS-FTP Version 4.01 for Windows 95 as a method of determining what files are at the server or host. Check Stroud (<http://www.cwsapps.com/>) on the Internet to find all the programs needed. Once the FTP program has been accessed from Stroud, the next step is to connect to the host. The following are required:

1. Host name (set by the Host); usually <ftp:something.com>
2. User ID. Either operator or Host chooses this when signing up with the Host or Server
3. Password. Either operator or Host chooses this when signing up with the Host or Server

Now ftp to the Host. Ensure all files pertinent to the web page are uploaded, including the page itself (called

"index.html" or "index.htm." Upload any pictures to be displayed. Now the page is on the Internet! Go into a Web Browser and insert web address to load the page to your computer. To be able to search for a page, submit page and information to the different search engines available (Savvy, Lycos, Yahoo, etc).

Pages then can have links to other Brass Bands on the Internet (saved as Link.htm). If the Host allows, make new folders for each of the other pages to prevent confusion. I prefer to use Microsoft Frontpage Explorer 1.1 to make more complicated pages, such as those where feedback can be provided by the accessor.

It is not necessary to have a degree in computer science to use the Internet; but be willing to patiently sit down at a computer while learning something new and exciting. Learn from your mistakes and ask people how to correct them.

Take a look at the Commonwealth Brass Bands's page which I created:

<http://members.tripod.com/~bcahill/index.htm>

If you have any questions in setting up your page, write to me at

bwcahi00@ukcc.uky.edu

I already have links to over thirty other brass bands around the world. When your page is up and running, e-mail me, and I will put a link to your page!

Brian Cahill is a solo cornetist with the Commonwealth Brass Band of Louisville KY, and a graduate of the University of Kentucky School of Music. He plans to pursue graduate studies in performance and/or composition.

Band News . . .

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concert was repeated again on November 5 at the SA Citadel on the north side of Buffalo. Although **BSB** accepts and performs traditional brass band literature, they (like so many other bands) now appreciate the release and publication of so many new and satisfying SA titles into the repertoire [Nelson H. Starr].

Triangle Brass Band (Michael Votta) are also off to a flying start, celebrating their tenth anniversary season in fine style. Their year began with a concert presented in conjunction with the United Way of Chatham County on October 6th which was repeated at the Sertoma Amphitheatre at Bond Park in Cary NC one week later. Concerts in November included a joint performance with the **NCSU Brass Band** (Robert Petters) and an anniversary concert at the Carolina Theatre in downtown Durham NC where the band recognized founders and alumni, and also performed the premiere performance of an anniversary work by Pulitzer prize winning composer Robert Ward. Since the band's inception they have led a distinguished existence, having given performances at the Eastern Music Festival, the NC Music Educators Conference, the Southeast Brass Conference, the New York Brass Conference for Scholarships, the Burlington Carousel Festival, the Welcome Home Celebrations for Desert Storm and the Great American Brass Band Festival. Outstanding performances have resulted in being three time divisional winners at the NABBA competition (1987, 1988, 1989), and runners up twice (1990 and 1992). [Shirley Drechsel/Connie Varner]. Congratulations!

Robert Redhead

Lt.-Colonel Robert Redhead is the fourth North American to be commissioned to write the testpiece for a major British-based competition, his predecessors being Erik Leidzen (*Sinfonietta* for the 1955 British Open), Robert Farnon (*Un Vie de Matelot* for the 1975 Nationals) and Morley Calvert (*Introduction, Elegy and Caprice* for the 1978 European). A few days after he returned to Toronto from the National Brass Band Championships in London, England, Colonel Redhead sat down with NABBA member Doug Field to give his impressions of the big event and his role as the composer of this year's test piece, *Isaiah 40*.

DF: *What is it like to sit and listen to your own composition played nineteen successive times in the space of a few hours?*

RR: It turned out to be a rewarding experience, because I don't think that one would ever hear nineteen performances played so consistently well. The danger is, as a composer, you live

with other people's performances, and audiences often judge the music on the performance rather than the music itself. I might have the opportunity to hear it again played to the heights, but I doubt that I will ever hear a number of bands play it so well.

That's the great thing about contests from the composer's point of view; it's amazing to hear so many bands playing so inordinately well. Apparently it was quite difficult--I was told to write "difficult"--at least to challenge people, and it was more difficult than if I had written it exclusively for use by Salvation Army bands where one has to anticipate that not every part will be played note-perfect, even in bands able to play Festival Series music, the Army's most challenging band music. Even so, there were some minor slips which most people wouldn't notice, but which I'm sure made a difference in the overall placement of the bands. So in that narrow sense nobody gave a perfect performance.

DF: *Aren't we in the brass band world*

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Interview

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obsessed with note-perfection, sometimes to the detriment of the music?

RR: Personally I'm not, but that obsession is one of the things I hate most about contests. But these days I don't think adjudicators are obsessed with it.

DF: *The big debate in Salvation Army music circles is "do non-Salvationist conductors get it? Do they get the spiritual message which is intrinsic to the music?"*

RR: Yes! I know Salvationists mean when they say such things, but I've heard performances of *Messiah* which were wonderful and I have no idea if the soloists had any idea of God. But they did have a concept of the spiritual element. In the case of *Isaiah 40*, I chose a scriptural quotation in the hope that the conductors would read that passage and then leave it to the Holy Spirit, because it's the Holy Spirit and not humans which changes peoples lives. I think some Salvationists are still having a problem with SA band music being played by contesting bands. But at the contest I had a lot of very moving moments with people who said how beautiful they felt the music was. Those were the sort of comments I heard.

DF: *Returning to the technicalities of the piece, a couple of weeks prior to the contest a number of conductors expressed their views on the music and they were unanimous in identifying the long accelerando as one of its most difficult aspects. From my experience as a conductor I have found the shaping and controlling of an accelerando one of the most difficult effects to bring off. Was anybody done in by it?*

RR: Nobody was done in by it, but towards the end of it where it sets up the final reference to the "big tune," one or

two didn't quite bring it off as smoothly as they might have. But it didn't defeat anybody because, obviously, they identified it as a potential problem and had worked on it to get it right. I felt from a conducting technique point of view, that once having established the pattern, one could almost stand back and let the band play it, at least with bands at this level! The whole point of this device was to go from the simple "still small voice of God" to "soar on the wings of eagles," and as I thought about that I thought that this is the place to challenge the conductor because an accelerando through different time signatures and relatively complex rhythms would be the hardest thing to do, no question. When I eventually conduct it I know that will be the challenge for me. As to the rest of the piece, except for frequent time changes, I don't think it posed any difficulties for the conductors.

I was asked to write something "user-friendly"--something with solos, tunes, and yet challenging. If this infers that previous test pieces were not so, I have to say that recent pieces have been thrilling and Elgar Howarth's *Songs for B.L.* is a lovely piece and very melodic in its own way. The big challenge for me was to find a way to please the audience while making the music challenging for the players.

Most contesting bands' *raison d'être* is to contest, so that any avant garde music is most likely to be written for the contest platform and not the concert stage, but not many bands include such music as part of their repertoire once the contest is over.

DF: *In the case of Isaiah 40, the circumstances of its publication add a further dimension because I'm sure you want it to have a life in the repertoire of Salvation Army bands, even if only the most proficient SA bands.*

RR: I found that I had to answer certain

things myself: what is your motive in writing this piece (and I don't mean religiously)? Is it to test the players? Is it to test the conductor? Or the ensemble? Why do I write music anyway? Basically, from a musical standpoint I always want to "say" something--not necessarily religious--so it came to me at the point that I had to decide what it is I wanted to say and within the parameters of a contest piece to test the abilities of the players and the conductors and write a piece of music that people would remember. Apparently I did challenge them enough that they really had to get tuck into it.

I've never lived in the contesting world, obviously, and I have only ever looked at it from the outside but I have always felt that, for me, the best possible band to play in or conduct is the International Staff Band of the SA, not because it's the best band in the world, but because it's one of the best opportunities for making music one could possibly have. It has an audience which is there wherever the band is; it has an audience which is very knowledgeable and discriminating; it plays concerts which are designed as concerts, so that making music is the peak of what it does. Then combine with that the opportunity to make music within a worship context and trying to convey a spiritual message.

I don't want that to be misunderstood. I'm sure every staff band member would like to sit on the stage of the Royal Albert Hall once to play a test piece at the level of the great contesting bands. But I would imagine they would probably go back to the ISB and continue playing there because, from their point of view, that is the most satisfying way to make music. As I said, that opinion stems from my own experience as a Salvationist player and conductor.

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Interview

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As the results were announced, from sixth place to the winner, each band received applause from its supporters, with the winner, CWS (Glasgow) receiving the loudest. But I'm sure that many who didn't support that band went home saying that the best band didn't win, which is sad because there were many outstanding performances, performances which brought great enjoyment blessing, yet will be forgotten by all but a few of their supporters. As someone has said, "nobody remembers who finished second."

I've attended a number of championships and I have always found it unfortunate that so few bandmembers stay in the hall to listen to other bands, except when one of the glamour bands, say Black Dyke, is playing. It's sad that the competitive element has become so important for the top bands, and I don't think that the British brass band movement could survive without it. I'm not anti-contesting, because I've attended many, but I do think that it has now lost its primary goal, which I assume was to encourage players to improve their skills, but it has now become an end in itself, towards which all other activities are geared. So that we now have an order of priorities in which contesting is number one and concert-giving is number two. My preference is for it to be the other way around.

DF: *On such as occasion we have to address the issue of Salvation Army band music now being easily available to non-SA bands.*

RR: Quite apart from the spiritual element--that somehow the music would speak to people, that the spiritual message would be communicated and that the players would think more about what they're playing--and the fact that I don't think that we should keep Salvation Army music on the shelf for our own use, I believe that it can be a means of building bridges between Salvation Army bands and contesting bands. For instance, Leslie Condon's *The Call of the Righteous* has become very popular with contesting bands, and David King's new CD of Salvation Army music is a best-seller! So I think making SA music available to everyone is a wise, if long overdue decision and only good can come of it.

The schism between SA and contesting bands has more to do with history than religion. Historically the two existed side by side, often in the same village or town and had conflicting schedules and short term objectives. But

they had a lot in common, not the least of which was a love of banding and a love of music. And in the early days the local band was the only live music many of them heard.

Over the years Salvationists have been among the strongest supporters of the brass band movement. At any concert by a contesting band you could count on a very large segment of the audience being comprised of Salvationists. That is certainly true of contests which are as eagerly supported by Salvationists as anyone else. So I see this move as a very positive development.

DF: *Finally, you have written your first test piece; you're the first serving Salvation Army officer to have done so; would you do it again?*

RR: I had to use my vacation time to do the basic work on it, to set out the shape of the piece and write a major portion of it. Then I finished it in my spare time, a few hour at a time. But the short answer is yes. Absolutely!

Doug Field has conducted Salvation Army bands and choirs in several Canadian cities, and for seven years was the conductor of Toronto's Weston Silver Band. He has been a member of NABBA since the early days of the organization and has served on the board in a number of capacities including Contest Chair. He is currently responsible for promotion and publicity for Bram Gregson's Intrada Brass.

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Listing of NABBA Member Bands

Advocate Brass Band, 330 S. Fourth St., Danville, KY 40422
 All-Star Brass & Percussion, 25 East Mound St., Canal Winchester, OH 43110
 Atlantic Brass Band, P.O.Box 59, Millville, NJ 08332
 Bainbridge Brass Band, Bainbridge College, Bainbridge, GA 31717
 Brass Band of Battle Creek, 766 Kalamazoo, Marshall, MI 49068
 Brass Band of Columbus, 1310 Maize Road Court, Columbus, OH 43229
 Brass Band of Minot, 622 First Ave, Minot, ND 58703
 Brass Band of the Tri-State, 34 Township Rd, South Point, OH 45680
 Brassworks Centennial Band, 731 N-1200 E, Provo, UT 84606
 Buffalo Silver Band, 347 Brentwood Rd, Buffalo, NY 14226
 Canadian Staff Band, 2 Overlea Blvd, Toronto, Ontario M4H 1PH
 Central Ohio Brass Band, 1310 Maize Road Court, Columbus OH 43229
 Chester Brass Band, P.O. Box 734, Chester, Nova Scotia CAN B0J 1J0
 Cincinnati Brass Band, 6891 Simpson Ave, Cincinnati, OH 45239
 Commonwealth Brass Band, P.O.Box 3181, Louisville, KY 40201
 CSUF British Brass Band, Dept of Music, California State University, Fresno, CA 92740
 Dominion Brass Band, Bldg 9, Fort Monroe, VA 23651
 Eastern Iowa Brass Band, 2043 Linn Grove Rd, Mt. Vernon, IA 52314
 Festival City Brass, 6147 N. Santa Monica Blvd, Milwaukee, WI 53217
 Golden State Brass Band, 2070 E. Cienaga Blvd, Covina, CA 91724
 Hannaford Street Silver Band, 42 Jessie Crescent, Toronto, Ontario CAN L0G 1V0
 Heidelberg Brass Band, Brennaman Music Hall, Heidelberg Collge, Tiffin, OH 44883
 Illinois Brass Band, 619 Downing Rd, Libertyville, IL 60048
 Illinois Heartland Brass Band, 7690 Stout Drive, Chatham, IL 62629
 Junior Varsity All-Stars, 25 E. Mound St, Canal Winchester, OH 43110
 Lake Wobegon Brass Band, P.O. Box 413, Anoka MN 55303
 Las Vegas Brass Band, 5893 Laredo, Las Vegas, NV 89102
 Lexington Brass Band, 520 North Lexington Ave, Wilmore, KY 40390
 London Citadel Band, 555 Springbank Dr, London, Ontario CAN N6J 1H3
 Motor City Brass Band, 14860 Aubrey, Redford, MI 48239
 NCSU British Brass Band, P.O.Box 7311, Price Music Center, Raleigh, NC 27695
 New York Staff Band, 440 West Nyack Rd, West Nyack, NY 10994
 Queen City Brass Band, P.O.Box 560491, Charlotte, NC 28256
 Salt River Brass, 522 W. Roosevelt, Phoenix, AZ 85006
 SASF Band, Asbury College, Wilmore, KY 40390
 Saskatoon Brass Band, 567 Adilman Dr, Saskatoon CAN S7K 6E8
 Scioto Valley Brass & Percussion, 2700 E. Dublin-Granville Rd, Columbus, OH 43231
 Sheldon Theatre Brass Band, 948 Burton St, Red Wing, MN 55066
 Smoky Mountain Brass Band, P.O.Box 2438, Cullowhee, NC 28723
 Southern Territorial Band, 1424 NE Expressway, Atlanta, GA 30329
 Southwestern Michigan Brass Band, 58900 Cherry Grove Rd, Dowagiac, MI 49047
 Spires Brass Band, 6812 Falstone Dr, Frederick, MD
 Spokane British Brass Band, E 8205 Euclid, Spokane, WA 99212
 Sunshine Brass Band, 10905 Brittany Lane, Tampa, FL 33612
 Triangle Brass Band, P.O.Box 14344, Research Triangle, NC 27709
 U.S. Army Brass Band, Brucker Hall, Bldg 400, Fort Myer, VA 22211
 University Brass Band, 1899 College Rd, Columbus, OH 43210
 Varsity All-Star, 25 E. Mound St, Canal Winchester, OH 43110
 Watsonville Brass Band, 505-9 West St, Salinas, CA 93901
 Wenatchee Brass Band, P.O.Box 903, Wenatchee, WA 98807
 Weston Silver Band, P.O.Box 79621, 1995 Weston Rd, Weston, Ontario CAN M9N 3W9
 Winona Brass Band, 555 W. Broadway, Winona, MN 55987
 Woods Manufacturing Brass Band, #3-121 Hawthorne Ave, Ottawa, Ontario CAN K1S 0B2

This list was correct as of 11/1/96 as provided by the NABBA Membership Chair. Bands wishing to subscribe to NABBA membership should contact Bert Wiley directly as soon as possible.

1996 Yamaha Brass Band Workshop Report

by Paul E. Droste

For the eleventh consecutive year, the North American Brass Band Association and Yamaha Corporation of America have co-sponsored a series of summer brass band workshops. Perry Watson, the founder of NABBA, led these workshops for the first four years, starting in 1986, and Paul Droste followed Perry as a clinician in 1990.

The purpose of these workshops is to start a new brass band, or strengthen one already in existence. Yamaha sends a set of brass band instruments to each workshop site. The workshop participants form a reading band and spend a Friday night and all day Saturday reading a variety of brass band music, plus listening to brass band recordings and receiving information on how to organize and administer a brass band.

The first workshop took place at Scotsboro High School in Scotsboro, Alabama on May 24-25. Eleven adults and eleven students (mostly from Scotsboro High School, a band that has

been selected to march in the 1997 Tournament of Roses Parade) participated. It is projected that a band consisting of adults, college students and some high school students could be formed in the Scotsboro area.

The next workshop was held at Cactoctin High School in Thurmont, Maryland on June 21-22. The host was John Slezak, a retired band director from Frederick. There were seventeen adults and five students in attendance. Most of the participants are members of the **Spires Brass Band** which has been in existence for nearly one year.

The third workshop was held at Paul Blazer High School in Ashland KY on August 2-3. The host was Jackson Hill. There were fourteen participants; twelve adults and two students. Most of them are members of the **Brass Band of the Tri-State** (Gary Clarke). This band is in its first season and seems to be well established. Yamaha District Manager Mike Swaffer attended the workshop.

The final workshop was held on August 9-10 at Naples High School in Naples workshop participants from the Tampa, Fort Myers and Naples areas. Most of them are members of **The Southerners British Brass Band**, a new brass band in this area of Florida. The workshop culminated in a public concert given on Saturday evening, jointly conducted by Paul Droste and Richard Shelton, a recently retired Air Force band director and conductor of The Southerners Band.

Yamaha has been willing to cover the expenses of up to five workshops each summer. There has been a problem in recent years in finding workshop hosts. In 1995 only one workshop was held. In 1996 it was possible to find four hosts. As a result of the participants fees paid at the 1996 workshops, NABBA gained eighty-six new members. The North American Brass Band Association thanks Yamaha for its continuous and significant support of the brass band movement.

1996-97 NABBA Board of Directors

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New Music for Brass Band

by Paul E. Droste

Studio Music

Musket, Fife and Drum (Jim Parker/Barrie Hingley). Moderate. 3 3/4 minutes. This is the main theme from a British TV show called "Soldier, Soldier." It starts off with a stately theme in concert B flat major reminiscent of "The British Grenadiers." This principal theme has two contrasting sections, one majestic and one more lyrical. The trio introduces another lyrical theme, this time in concert E flat major. A return to the first theme follows, with a final section in concert C major combining the two contrasting sections of the principal theme.

Although this is a tuneful march, American bands will find this piece to be

unfamiliar and only modestly descriptive. The accompanying parts, including percussion, are very basic and there are only a few high A's (above the treble clef staff) in the melody parts. The E flat soprano goes very high at the end, but there are optional lower octaves written in the part. This is a safe piece for developing bands who are looking for a lighter concert piece with British flavor. A full score is included in the set.

Rosehill Music

A Time for Peace (Peter Graham). Moderate. 2 1/2 minutes. This is a setting for solo E flat horn and band of a theme from Graham's monumental test piece, *The Essence of Time*. This arrangement offers a welcome opportunity to feature the lovely lyricism of the

alto (tenor) horn. The horn is used both to present the theme and later to accompany the theme, played this time by the baritones and euphoniums. This arrangement was written for Sheona White, a British Open Solo Champion. Range and technical demands are very moderate, but taste and musicianship are required for a successful performance. Bands with an outstanding musician in the solo horn chair should program this piece.

Two Operatic Encores (arranged by Bram Gay). Moderate. The first encore is "A Secret Fear" ("Una Furtiva Lacrima" from *L'Elisir d'Amore* by Donizetti). Moderately difficult. 3 minutes. This is a very solemn piece with the aria "sung" by the

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| 5 In the Bleak Mid Winter* | arr. Derek Broadbent |
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| 7 O Holy Night | Adolphe Adam arr. Stephen Bulla |
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This special pullout section is intended as general information to enlighten those who are completely unaware of the brass band movement in North America, for those who know a little and wish to know a little more, and also for those who would like a good basic overview of what we are, what we do and how we have evolved. I hope that it will make for both fascinating and inspiring reading. Of course, if you wish more information, feel free to contact any of the NABBA board members listed on page 17.

WHAT IS A BRASS BAND?

For many musicians in North America the brass band is an unknown phenomenon. The following is a synopsis provided by NABBA Vice President Tom Palmatier of the traditional instrumentation.

One **E flat Soprano Cornet** serves as the piccolo voice. It requires a delicate touch and is used frequently as a soloist or to add brightness to the cornet tutti sound.

Four **B flat Solo Cornets** are the lead voices in the ensemble. The use of four cornets permits players to switch off on parts that are frequently continuous throughout the entire piece. Divisi parts are also frequent. The four solo players should ideally match each other in sound. Two **B flat Second Cornets** and two **B flat Third Cornets** fill out the cornet choir.

One **B flat Repiano Cornet** is the "roving middle linebacker" of the section. Often used as a solo voice, or doubling the Soprano Cornet in unison or at the octave, the Repiano is also used to add weight to the other Cornet parts.

One **B flat Flugelhorn** serves as a bridge to the horns. It is a frequent solo

voice, and is often used as the top voice in the horn family.

Three **E flat Tenor Horns** (Solo, First and Second) often perform as a choir with flugelhorn and baritones. The solo horn is a frequent solo voice. Also commonly referred to as the alto horn in the U.S., it is an upright three valve instrument with a lighter sound than the french horn.

Two **B flat Baritones** are often doubled with euphoniums but work best as lower extensions of the horn section. As separate voices, their ability to blend and add a middle-low voice without heaviness is a unique feature of the brass band.

Two **B flat Euphoniums** are the predominant solo tenor voices and also function as tutti enforcers with the basses.

Two **B flat Tenor Trombones** provide punch and drive because of their cylindrical construction.

One **Bass Trombone** is both a low support for the trombone section and adds additional weight to the tubas. As the only brass instrument to be reading in concert pitch, I am not sure what the early designers of brass bands were trying to say!

Two **E flat Tubas** and two **B flat Tubas** give composers an extraordinary flexibility in dictating the sound of the bass part. The lighter quality of the E flats can have all the lyricism of the euphoniums while the fatter B flat Tuba sound adds weight. In octaves or fifths, the section can give the brass band an incredible richness of tone.

Three **Percussionists** will cover the entire spectrum of percussion instruments. Timpani, battery and mallets are standard for almost all compositions.

It might be worth stressing here that although brass band literature works most effectively with the appropriate instrumentation, a number of bands function quite successfully with the use of trumpets instead of cornets and french horns instead of tenor horns. The NABBA

annual competition also has a section which permits more flexible instrumentation. And indeed several brass bands in North America perform popular repertoire that includes keyboards and electric bass.

A BRIEF HISTORY OF BRASS BANDS

The brass band dates back to the early nineteenth century and England's Industrial Revolution as an outgrowth of the medieval waits. With increasing urbanization, employers began to finance work bands to decrease the political activity with which the working classes seemed preoccupied during their leisure time. Thus, the brass band tradition was founded. Fervent discussion has always ensued as to which band was founded first. Certainly the two bands with the longest traditions are the Bessies O' The Barn Brass Band and the Black Dyke Mills Brass Band.

Taking advantage of improved mechanical skills and the rise of conservatoires and music departments at universities, the standards of instrumental technology and performance quickly improved. By 1860 there were over 750 brass bands in England alone. Although these bands were not fully comprised of brass instruments until the second half of the nineteenth century, the tradition developed to the present day current instrumentation of cornets, flugelhorn, tenor horns, baritones, trombones, euphoniums, B flat and E flat basses and percussion.

Contests are the lifeblood of the brass band world and rivalry has always been strong, cash prizes providing additional incentive. Nineteenth-century politicians hired bands to enliven campaigns and challenges often followed. By the 1840s, a thriving local contest circuit had grown.

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Today two major championship events are held each year in England; the National Championship and the British Open Championship. The National Championship is only open to bands from England, Scotland and Wales. This competition ran sporadically in the nineteenth century from 1856, but was firmly established by Sir Arthur Sullivan in 1900. The Open Championship invites bands from all countries and has been in existence since 1853, the first winners being the Mossley Temperance Saxhorn Band. Both major championships are held in the fall each year, are fiercely competitive, and it is a great honor to win either of these competitions. The time commitment is very extensive with the top bands rehearsing at least three nights a week prior to the championships, and often every night the week before the competition itself. Youth brass band competitions are similarly well established, providing quality players for the adult bands as the young members mature, thereby continuing the tradition.

Brass bands in Great Britain presently number in the thousands with many of the bands having origins prior to 1900. Originally the bands were funded by coal mines, mills, and many today retain corporate sponsorship. To this day, the bands use only non-professional musicians who in former years were usually employed at the sponsoring company. It is a testament to the quality of performance in the brass band tradition that many players are able to secure professional positions as a result of their brass band experience. Indeed, several professional brass musicians in this country began their education in the brass band world, New York trumpeter Phil Smith and Chicago trombonist Michael Mulcahy being two good examples.

English brass bands are also popular in Japan, Australia and New Zealand; and

in recent years a large number of brass bands have started in several European countries. If you plan a trip to England, be sure to find a brass band concert to attend.

What makes the brass band unique? All the brass music (with the exception of the bass trombone) is scored in treble clef, a characteristic that over the years has allowed for remarkable freedom among certain bands, making the transition from one instrument to another somewhat easier. The number of members (instrumentation) is rigid, usually limited to between twenty-eight and thirty players, but the repertoire is unusually flexible, with concert programs consisting of anything from original works, orchestral transcriptions and featured soloists to novelty items, marches, medleys, and hymn tune arrangements. With the exception of the trombones, all instruments are conical in design, producing a more mellow, richer sound, yet one that has wide dynamic and coloristic variety. The term "brass band" is not entirely accurate, since brass bands also normally include up to three percussion players who are called upon to play as many as twenty different instruments depending on the demands of the music. Standard acceptance of more than one percussionist in the brass band is really a phenomenon of the last forty years, but one that has added immense challenge, interest and variety to the sound.

Although brass bands were an important part of life in nineteenth-century America, they were superseded by larger concert and marching bands. However, many fine historic brass bands are still actively

"Brass Bands are one of the world's most widespread forms of amateur music performance"

performing today. During the course of this century the Salvation Army were predominantly responsible for maintaining the brass band tradition in America through their music ministry. Only in the last fifteen years has a brass band resurgence begun in North America. The formation of the North American Brass Band Association (NABBA) has been crucial and influential in the renaissance.

Original works from Holst and Elgar to modern-day composers such as Philip Sparke, Edward Gregson and Joseph Horowitz have resulted in a growing and dynamic repertoire. American composers such as James Curnow, Williams Himes, Stephen Bulla and Bruce Broughton all got their start writing for brass bands of the Salvation Army and are currently writing brass band music in addition to their other compositions for band, orchestra and film scores.

There are presently several hundred brass bands in North America, many affiliated with NABBA, and it is not only exciting to see the tradition making a return, but also such a valuable and unique contribution to the rich musical heritage of this country.

WHAT IS NABBA?

The North American Brass Band Association was established in 1983 by J. Perry Watson, based on the over one hundred and fifty year old brass band movement in England, one that has established itself in Australia, New Zealand, Norway, Sweden, Finland, Holland, Denmark, Belgium, Switzerland and Japan. In that same year, Watson also organized and hosted the first North American brass band competition held at North Carolina State University. Since that time, the brass band movement in North America has gone from strength to strength, and comprises both Salvation

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Army, amateur community and professional brass bands. There are presently nearly one hundred affiliated member bands and individual membership numbers nearly 2000 from Canada and the United States, bringing a whole new world of literature, performance, personalities, lore and history to enrich the musical life in North America.

NABBA GOALS

To foster, promote and encourage the establishment, growth and development of amateur and professional British-style brass bands throughout the North America.

To support and help further the music education of its members

To advance the public's appreciation of the British-style brass band

To serve as a resource for musical and organizational assistance to amateur British-style brass bands from across North America

To sponsor competitions and regional music festivals for the purpose of improving performing standards and abilities of member bands

BENEFITS OF NABBA MEMBERSHIP

Access to annual NABBA Competition for bands, small ensembles and soloists. These are held each April in major North American cities. Recent host cities have included Washington DC, Raleigh NC, Toronto ON, and Columbus OH. Future hosts include Red Wing MN, Chicago IL, and Lexington KY.

Access to regional festivals spon-

sored by NABBA. Recent festivals have been hosted in Cedar Rapids IA, Lexington KY, and West Point NY.

Access to the Great American Brass Band Festival competition. Each year NABBA sponsors an audio tape competition and the winners are chosen to represent NABBA at the prestigious and popular GABBF held annually in Danville KY with a significant cash prize award and national exposure. Winning bands are not permitted to reenter for three years to ensure fair and even representation.

The sharing of ideas and resources within NABBA, its archives and other member bands. Some of the most significant accomplishments in NABBA have occurred with the building of friendships across the continent, the sharing of information, and coming together of members who range from grade schoolers to octogenarians.

The sharing in guest clinicians, touring bands, and soloists sponsored by NABBA. In the past few years NABBA bands and affiliates have treated band members and local audiences to performances by internationally acclaimed soloists and conductors such as Philip McCann, Philip Smith, the Childs brothers, Stephen Mead, Geoffrey Brand, Russell Gray, and bands such as Desford Colliery, BNFL, the National Brass Band of New Zealand, and the National Youth Brass Band of Great Britain.

Support and advice from the Board of Directors in your development as a brass band. NABBA can assist you with workshops and clinicians. Dr. Paul Droste, clinician for Yamaha, travels throughout North America presenting top quality brass band workshops.

Four issues of *The Brass Band*

Bridge and four issues of the NABBA *Bulletin* each year. These provide free advertising for member bands on a rotating basis, many informative articles, reviews of music and recordings of interest, and news on brass banding throughout NABBA and world-wide. It's a platform for telling the story and achievements of your band, a platform for requesting help in your efforts, for finding instruments and music, and enables you to keep up-to-date in the brass band movement.

If you want to play in a brass band
NABBA can refer you!

If you want to form a brass band
NABBA can advise you!

If you want to know more about brass bands NABBA can enlighten you!

Your involvement in NABBA both as a band and as an individual member empowers NABBA to be a strong organization, one that can take an aggressive, advocate role on behalf of, and in promoting brass bands and their achievements

So why not join?

MEMBERSHIP DETAILS

Individual	\$25
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Further details of member bands are
available upon membership to NABBA

A BRIEF HISTORY OF BRASS BAND CONTESTS IN NORTH AMERICA

1983--Perry Watson organized the first North American Brass Band Championship, held at North Carolina State University. With the financial help of the Schweppes Company and the music instrument industry, the contest was a great success. There were only two sections at that time with five bands entering. The Championship Section was won by the Smoky Mountain Brass Band, and the NCSU Brass Band won the Second Division.

1984--The Second Division is renamed

the Honors Division. NABBA starts reworking the contest rules adjusting to the needs of the North American bands. The competition was hosted by West Chester University School of Music in Westchester PA. Nine bands entered the competition.

1985--Another division was created to allow more levels of bands to participate. It was hosted in Toronto with six bands entering each the Championship and Honors Divisions.

1986--Two new rules are added. The Contest Controller now administers the draw for play prior to the contest and each band knows the time of their performance in advance of the contest day. Bands that win three years in a row in their division are automatically moved to the next highest division for future competitions. Championship IV was held in Indianapolis IN and was another success with eleven bands entering.

1987--Official NABBA rules were amended so that competing bands shall perform with standard brass band instrumentation in order to be eligible for a prize. The Youth Division was added to enable and encourage younger groups to participate. Championship V was held in Columbus with 14 entries.

1988--Championship VI was held in Hamonton NJ with 11 competing bands, and the Brass Band of Columbus winning the Championship Division for the third year in a row.

1989--NABBA opened the videotape competition. Championship VII was held in Asheville NC.

1990--Championship VIII was held in Pittsburgh PA. Thirteen bands entered.

1991--Ten bands entered Championship IX which was held in Cedar Rapids IA.

1992--Championship X was held in Dublin

OH with eight bands entering, and the Ohio Collegiate Brass Band became the first band in NABBA history to win all three adult sections.

1993--Championship XI was held in Washington D.C. and for the first time a reception was held at the host hotel so that everyone could greet old friends and make new ones. Performances were held in two separate locations simultaneously.

1994--Championship XII marked a return to the first competition location at NCSU. The Hawthorne City Band from Melbourne Australia were invited to participate as part of their North American tour, and as a result the Australian flag was added to the NABBA collection.

1995--Championship XIII went to Toronto for the second time and was attended by fifteen bands. A solo competition was held for the first time and the Championship Division was won by the Brass Band of Columbus for a record seventh time with Peter Graham's *The Essence of Time*. The Eastern Iowa Brass Band distinguish themselves in the Honors Division with another win.

1996--Championship XIV was held in Dublin OH. The solo competition was extended to distinguish between Youth and Adult, Slow and Technical selections. The Junior Varsity All-Star Band continued to distinguish itself as the leading competing youth brass band, and other winners included the Cincinnati Brass Band, the Old Dominion Brass Band, and the Illinois Brass Band who won the Championship Division for the first time.

1997 Championship XV scheduled to be held in Red Wing MN and hosted by the Sheldon Theatre Brass Band with the inclusion of a new small ensemble contest.

[excerpted from NABBA Competition Brochures]

New Music for Brass Band

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solo trombone (or the euphonium, according to the arranger). The main interest in the accompaniment comes from the arpeggiated sixteenth note chords that alternate between the solo horn and the flugelhorn. The key is concert B flat minor, with the final section being in concert B flat major. This is not an easy arrangement, and its effectiveness depends on the melodic skill of the trombone soloist and the sensitivity of the accompanying players. It has to be played very well, as there is no place to hide poor tone quality, faulty intonation, or fluffed attacks. This is a serious and touching arrangement that fits well in a situation where mournful music is appropriate, or when an opportunity is desired to feature a fine trombone (or euphonium) soloist.

"Liu's Aria" ("Signore ascolto" from *Turandot*). Moderately difficult. 1 1/2 minutes. The solo cornet is featured, and the soloist needs a confident and assured high register, as there is no room for hesitation or inaccuracy. Only the E flat soprano part has any technical demands, with some rapid scales over sustained chords at the end. There is a lovely Oriental melodic feeling in this aria, perhaps making a good pairing with the much better known "Nessun dorma" from the same opera.

It is difficult for a non-opera buff to have a genuine understanding of these arias. The question also needs to be raised about the audience's understanding, and whether it can relate to this music, or simply enjoy it as lovely, operatic arias featuring the trombone and cornet. Bands with fine soloists should try these arias, very well arranged by Bram Gay, who knows his opera! A full score is included.

Wright and Round

Festival March (Philip Harper). Moder-

ate. 3 minutes. This is a traditional "festive" quickstep march with the first half in 6/8 time and concert E flat major, and the second half in 2/4 time and concert A flat major. This is not a difficult march, with only some moderate technical demands toward the end. The cornets carry the tune at the beginning, then the low brasses take over in the second strain. The trio section starts off with the melody in the horns and flugel. The march finishes strongly with some runs in the E flat soprano, repiano, flugelhorn, horns and baritones. The horn section will like this march. Although Harper uses traditional sounding tunes and harmonies, this is a nice march that will compliment any concert programming. Unlike many marches, this one has a full score.

Tribute (Philip Harper). Moderately difficult. 3 minutes. *Tribute* is a more difficult march than Harper's *Festival March*. It seems as if the composer is deliberately trying to be different by introducing lots of accidentals and temporary digressions into unrelated tonal centers. Although this march still has a traditional sound, the difficulties of playing the right notes make this a challenge to learn in a reasonable period of time. One section is written in concert D major (4 sharps for the B flat instruments, and 5 sharps for the E flat instruments). The march ends with an extended Grandioso section and a double stinger. Other than the accidentals and key centers, there are no excessive range or technical demands.

Of course, the top bands will read *Tribute* with little difficulty, but these bands can also find better marches to play. Other bands looking for a slightly different march will need to decide whether *Tribute* is worth the time and effort to play well. There is a full score.

First Knight (Jerry Goldsmith/Christopher Wormald). Moderately difficult. 7 minutes. There are three short move-

ments and an extended finale to this suite of music taken from the movie of the same title. "King Arthur's Fanfare" is short and stately and is strong enough to be used separately. "Raid on Leonese" starts with a mysterious melody over a rhythmic ostinato in the percussion. A dramatic faster section follows and the ostinato is presented in double time, picked up in the cornet and trombone sections this time. It is accompanied by a new slower melodic ostinato in the bass line. The movement ends with horn and flugelhorn glissandi.

"Village Ruins" is the third movement. There is a misprint in the tempo designation of the quarter note = 180 (it should read = 80). The sounds of this movement are ethereal, not in a beautiful way, but with an emphasis on the tragic and unresolved.

Where one might expect a fast and exciting finale to a four part suite, "Promise Me and Camelot" is a slow and stately chorale. The chorale starts in concert C flat major (all those flats!) and ends, with several digressions in between, in concert B flat major. A rhythmic ostinato similar to the one from the second movement supports the melodic themes. There is some interesting writing in this movement and, because of its extended length of 4 minutes, it could stand alone.

First Knight has only moderate technical demands, but endurance would be a problem when all of the movements are played. The solo cornet and E flat soprano parts are in a high tessitura with only occasional rests. Jerry Goldsmith is a well-known writer of movie music, but one really needs to be familiar with the movie to understand the meaning of this music.

Kraken (Chris Hazell/Darrol Barry). Moderate. 4 minutes. *Kraken* is part of

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New Music for Brass Band

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Chris Hazell's series of pieces about cats, and originally published for ten piece brass ensemble. *Kraken* is a cool cat, depicted in pop style with a hint of bop. An interesting fugal section in the middle of the piece features solos by several of the instruments in the band, starting with the bass trombone. There is an optional cut if the band does not have good soloists, but the solos are very playable and this section sets up the final chorus. This is really a cute piece and would offer bands and audiences an opportunity to tap their feet, snap their fingers, and enjoy a brief moment of musical fun and enjoyment.

Black Sam (Chris Hazell/Darrol Barry). Moderately easy. 3 1/4 minutes. *Black Sam* is one more part of Hazell's cat series. This cat is cool, like *Kraken*, but swings along this time in a jazz waltz style. There are solos for the flugelhorn that will allow that "cool cat" to shine. No

excessive range or technical demands are to be found and the tune almost plays itself. This is a nice, change of pace tune that will bring smiles to the audience. The title, however, is not politically correct in 1990s America.

Riverdance (Bill Whelan/Ray Farr). Difficult. Ca. 7 minutes. The full score contains the following description: "The piece opens evoking the spirit of Riverwoman and ushers her onto the land. The soft-shoe style reflects the fluid nature of Riverwoman's being and to parallel the river's movements as it spreads through the land. The Riverwoman has woken the earth from its sleep, which is symbolized by the energetic faster movement. Now the forces of earth and water come together, tentatively at first, then into a rousing jig, developing into a spectacular climax."

This is both a contemporary piece for brass band that still has some traditional elements, and a traditional tune with contemporary rhythms. It utilizes un-

even and mixed meters--starting with the opening in 7/8 time, and then a faster section in 9/8 time--with subdivisions of 3-2-2-2 and 3-3-3. Much of the final section has alternate measures of 6/8 and 4/4 time, somewhat reminiscent of Brubeck's *Rondo a la Turk*. The tune and harmonies are quite traditional, however. As with much contemporary literature, first impressions are not always valid. While being a very difficult piece to read the first time, the rhythms do eventually fall into patterns that turn out to be more tricky than difficult. At the marked tempos, there is considerable technique required to go along with these rhythmic complexities. Good bands would require plenty of rehearsal time, even if they are comfortable in the contemporary idiom. Other bands would struggle and either become frustrated, or just decide that it is not worth their time and effort. Bands looking for a challenge, and bands looking to play music with contemporary rhythms may find this piece to be a good addition to their concert repertoire.

Featured Article

What's In A Name?

by Mark J. Anderson

[This is the second part of an article in which Mark Anderson has surveyed the genesis of the alto horn (althorn) via internet and correspondence, and collected opinions on sound, instruments and repertoire].

I have been amazed by the passion of some players when it comes to making qualitative distinctions between the althorn and the waldhorn. No althorn player that I have talked to wants the instrument to sound like the waldhorn. In general, althorn players tend to have some disdain for the sound for the waldhorn, though composers of brass

band music still occasionally wish to replicate that sound and do so by combining the althorns with the trombones (a sound which I heard very distinctly in a rehearsal of the New York Staff Band).

Most players listen to Sandy Smith for a great alto horn sound ("Gareth Wood" on *Concerto*, Chandos 4523; "Variations on a Welsh Theme" on *Double Champions*, Polyphonic QPRL 065D). Gordon Higginbottom is also often mentioned (*Sonata*, Kirklees KRCD 1016 where he does some remarkable ALP horn playing also). I have enjoyed listening to less prominent players like Lauren Garell (NY Staff Band), and Wim Naujoks (Amsterdam Staff Band). Other notable players mentioned to me by correspon-

dence are Sheona White (Yorkshire Building Society Band, Billy Rushworth, David Altman and Claire Allen).

An awareness of the Hindemith Sonata was one aspect that peaked my curiosity of the althorn. In his cycle of sonatas for brass, Hindemith considered the althorn important enough as a solo voice to be included. Few other composers "outside" the brass band tradition have done this, at least in the twentieth century.

In the Sonata (as in the Concerto for Horn) Hindemith includes a poem to be

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What's in a name? . . .

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recited prior to the last movement as a dialogue for the pianist and hornist. The poetry in both these works, it seems, is intended to present an image of the sound of horns ("forest murmurs"). For me, at least, this conjures up neither the sound of the waldhorn nor the althorn--rather the natural horn, an opinion reinforced by correspondence with John Chapin. Willie Ruff also wrote about the poetry in an article for the *Horn Call*, pointing out that Hindemith also sanctioned its performance on waldhorn and alto saxophone.

The Mason Jones recording of the Hindemith Sonata with Glenn Gould (Sony SM2K 52671) should be mentioned since there is an apocryphal story that Mason Jones was handed an althorn on the day he was to make the recording--apparently assuming he would be playing his waldhorn. The tonal quality on the recording makes me think that he is probably using his regular mouthpiece with an adapter. Michelle Reed Baker (NY Met Orchestra) has recently recorded the Hindemith Sonata on an althorn which should be released shortly. However, as with the Mason Jones recording, the use of an adapter for a waldhorn mouthpiece does tend to thin out the true sound capacity of the althorn.

Stephen Bulla wrote to me commenting on the Hindemith Sonata. "This is not a great example of the (alt)horn style. The piece also works well for alto saxophone, if you get my point." For great althorn writing Steve cites Eric Leidzen (especially *The Old Rustic Bridge* of which I have been unable to find a recording) as being especially fine in his scoring for the instrument. Steve writes "I do hear the distinct sound in my mind as I score. As I studied the scores of Leidzen in particular I learned how to score for the brights (cornets and trombones) and mellows (everything else) as separate

Lake Wobegon Brass Band

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

Brass Band of the Tri-State

December 10, 1996 8.00 p.m. Paramount Arts Center, Ashland, KY
February 21, 1997 8.00 p.m. Marshall University, Huntington, WV
March 11, 1997 8.00 p.m. Ashland Community College, Ashland, KY

Illinois Brass Band

December 13, 1996 8.00 p.m. Tivoli Theatre, Downers Grove, IL
December 14, 1996 1.30 and 8.00 p.m. Tivoli Theatre, Downers Grove, IL

Hannaford Street Silver Band

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

Sheldon Theatre Brass Band

December 14, 1996 8.00 p.m. Sheldon Theatre, Red Wing, MN
December 15, 1996 3.00 p.m. Sheldon Theatre, Red Wing, MN

Spires Brass Band

December 15, 1996 3.00 p.m. FCC, Frederick, MD
March 9, 1997 2.00 p.m. Weinberg Center, Frederick, MD
May 30, 1997 8.00 p.m. Weinberg Center, Frederick, MD

choirs for maximum effect. Leidzen would even take the brights into a sharp key while muted (an extremely thin sounding texture) and then change into a dark flat key with the entrance of the mellow instruments. Check out *The Children's Friend*."

Eric Ball is another frequently cited composer who made effective use of althorns. In a biography of Ball (*Eric Ball, The Man and His Music*) Peter Cooke quotes Ball as follows: "There they are--just three of them, surrounded on all sides by cornets, euphoniums, basses and the rest, and hidden from public view by the conductor and his rostrum and music stand. Nor is their placing on the platform their only sign of humility. Given a full band fortissimo, can they be heard amidst the din? They add their quota, it is true, but the cornet tone shrieks, the trombone tone hardens, the tuba tone spreads--and the horns are almost lost in the

sound and fury.

Of course, in the best bands the conductor sees that the horns are given a fair chance. Their harmony, so valuable in piano or mezzo-forte, is allowed to colour and refine the whole ensemble. At these levels the general tone of the band is pleasing, balanced; and as the wise conductor builds up to a fortissimo, he keeps it that way . . . The fact is, horn players have to work hard in the brass band. There ought to be six of them, not three; two on each of the three parts, giving scope for a little relaxation now and again in quiet work, and for a satisfying bank of sound in forte or fortissimo. Most horn parts keep a-goin' with little rest, and the wonder is that the players do not become less sensitive than they do. Those who retain virtuoso standards

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What's in a name? . . .

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in spite of the physical demands made upon them are greatly to be admired. Six horns, then!"

There may be some waldhorn players who would like to increase their numbers in the orchestras and mixed bands for similar reasons!

Mark Freeh writes, insisting that it makes great sense to call the althorn the "E flat horn" because both alto and tenor are "misnomers." He continues "the E flat horn . . . is a beautifully lyrical instrument that blends well with all of the other brass band instruments. I can't say the same for french horns in the brass band. Horns also have a good range and technical ability (depending on the player). Without the E flat horn you could not have a brass band. They link the top of the band with the bottom . . . Unfortunately, the E flat horn as a solo voice has been sadly neglected."

[Mark Anderson has also collated information on models available, with preferences, reactions, and comments by top players which are available by contact-

ing Mark directly].

Other than second-hand horns, Boosey, Yamaha and VMI horns are the ones most readily available in the US if one is interested in a high-quality upright model, with a marked preference being shown in my survey for the "Sovereign" and "Maestro" models. There are any number of so-called "marching" horns in a variety of configurations available from Holton, Blessing, Getzen, Dynasty, Amati, DEG and others. These tend to have the tone quality and intonation difficulties associated with the inexpensive mellophones of an earlier generation.

One of the oft-mentioned practices in schools, according to my correspondents, is that of using trumpet or trumpet-like cornet mouthpieces or waldhorn mouthpieces with adapter shanks for the "substitute" or "marching" horns (mellophones, etc). Since those instruments are often inferior versions of the althorn, using the wrong mouthpiece, especially a cup-shaped mouthpiece, is a guarantee that any potential althorn tone quality will be lost. If the players then try to imitate the sound of their "real" instrument (i.e. trumpet, cornet, or waldhorn) then there is never any possi-

bility for achieving a good tone quality. At a meeting with the horn section from the New York Staff Band, I learned that they all use Denis Wick mouthpieces: the solo player uses a #2, and the others use a #4 and a #5.

Steve Dillon of Dillon Music put the whole subject of althorn vs. waldhorn in perspective with a simple, offhand remark that there had been a tension between groups of mixed instrumentation and brass bands in the nineteenth century, and that in the United States, the mixed groups won. In Europe there is still an uneasy coexistence. My thanks to the following for their help collecting this information; Ron Holz, Steef Klepke and Wim Naujoks (Amsterdam Staff Band), Ron Waiksnoris, Lauren Garell, Herb Rader, Donna Green, Thomas Mack and Jim Knaggs (NY Staff Band), Fred Pearson (Montclair NJ Staff Band), Paul Alvarez (Simply Brass), Bert Wiley, Charlie Clements (TAP Music) and Joseph Anderer (Metropolitan Opera Orchestra).

Mark Anderson is a writer, musicologist and horn player who lives in Woodstock, New York.

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National Youth Brass Band of Great Britain Visits the US

by Bert Wiley

The eleven-day visit by the **National Youth Brass Band** of Great Britain to the United States in July was a terrific and memorable experience for all; exciting music making, numerous concerts, visits to points of interest, and the making of many friends, not only for the young people directly involved, but to their tutors and staff, and also to the many hundreds who attended their concerts throughout western North Carolina.

Arriving on July 18, and departing on the 29th, the band played nine concerts in five different locations. Audiences every-

where were greatly impressed with the talents of these 75+ young performers. Almost daily rehearsals and nine concerts kept both staff and students busy learning new music and making preparations for afternoon and evening concerts. The youth band was headquartered at Western Carolina University in Cullowhee, NC and enjoyed sponsorship by the university, the local arts council, Boosey and Hawkes, Bernel Music, as well as sponsors in Asheville, Charlotte, Dillsboro and Cashiers, NC. Along with the funds provided by US sponsors, the band had many gifts both large and small from their numerous

friends and benefactors in Great Britain.

While in North Carolina, the band had the opportunity to visit one of the most popular tourist attractions in the mountains at Cherokee NC where they also attended the outdoor drama "Unto These Hills." In Asheville the band played for and witnessed a baseball game by a local minor league team. In Dillsboro the band played at the depot of the Great Smoky Mountain Railway as well as riding the train through the mountains on a very scenic route. One of the most popular attractions for the young people was to be able to spend hours at the local WalMart Super Store!

Music director of the NYBB was Roy Newsome. The tutors included Lynda Nicholson, Bob Childs, Brian Lingley and John Maines. An additional house staff of five adults also accompanied the band.

The students of the Youth band are already looking forward to another visit to the states and it is certain they would be welcomed by the hundreds of friends they made while visiting Cullowhee and the mountains of western North Carolina.

Playing a wide selection of brass band music, one of the highlights was undoubtedly the world premiere given in Hoey Hall at WCU of Martin Ellerby's *New World Dances*. This three movement suite (Earth Dance, Moon Dance and Sun Dance) was commissioned from their composer-in-residence and written especially for the NYBB.

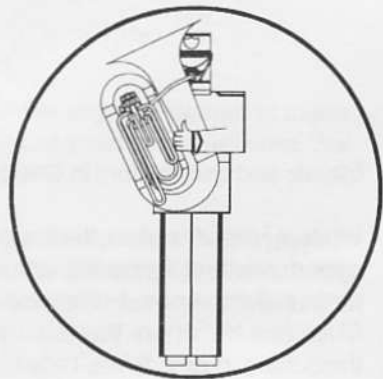
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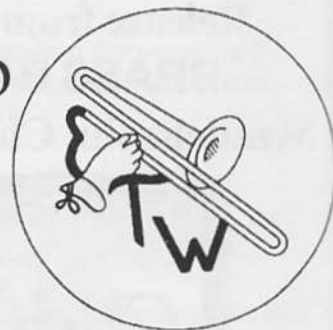
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I. Current Releases (Listed in Alphabetical Order by Title)

Reviewed By Ronald W. Holz

I have been overwhelmed by the number, diversity, and generally high quality of the brass band recordings I have received to review in the past few months. I want to remind our readers, our membership, about our review policy. First, no recording is considered for review unless the performers willingly send the review copy to me, requesting a review. Second, not every CD received will be reviewed if it is not up to the standard the reviewer feels our membership would expect for a recommended disc. Third, we do not promote any specific dealership for the purchase of these recordings. NABBA members have a wide range of companies they can contact for these products. We do sometimes list direct order information when the venture is not being commercially produced. I list complete performer, company, and program data to help readers may a more comprehensive overview of the product.

Beatles Theology. Norridge Band of The Salvation Army (Peggy Thomas). Privately produced, JCTD 0035. TT 34:33. Program: *Superstar* (Webber/Gott); *Onward Christian Soldiers* (Sullivan/Rawlin); Randy Cox, cornet soloist; *Hey Jude* (Lennon-McCartney/Broadbent); *Since Jesus* (Ballantine); *Long and Winding Road* (Lennon-McCartney/Gordon); *Crimond* (Richards); *Help, I Need Somebody* (Lennon-McCartney); *Corpus Christi* (Redhead).

Taking advantage of the recent best seller, *Beatles' Anthology*, one of the America's finest SA corps bands,

The March 1997 issue of THE BRASS BAND BRIDGE

will include new music reviews, NABBA band news, final details and a preview of participating bands for the 1997 NABBA competition, programs from December 1996-February 1997, and brass band concert dates for March-May 1997. Please ensure all items are sent to the Editor and received by January 15, 1997.

Norridge (suburb of Chicago) has released an evangelically-motivated product designed to help spread an up-to-date Gospel and assist other worshiping congregations in that endeavor. In the process they deliver some exciting contemporary arrangements for brass band. In fact, this band excels on this disc at the pop-styles required on the Beatles and Webber adaptations. The cornets and trombones are solidly brilliant, providing the jazz-rock sound desired. The saxhorns have a fine blend and contrast well with their brighter cousins. The rhythm (tubas and drums) are tight and the overall effect is very good. There are a number of fine soloists featured, including Randy Cox in his energetic performance of another high-note specialist's (George Rawlin) eclectic arrangement of *Onward Christian Soldiers*. The Beatles arrangements, by Barrie Gott, Derek Broadbent, and one unnamed (*Long and Winding Road*) work very well and are faithful in broad stylistic terms to the era of Rock from which they were drawn. NABBA bands should look into these charts. The band is less successful, interestingly enough, on the more tradi-

tional music, with some of the subtler aspects of Robert Redhead's epic and profound sinfonietta, *Corpus Christi*, eluding them. However, this is an excellent band! Peggy Thomas, principal cornet of the **Chicago Staff Band**, has not only designed a great package of wide appeal in this CD. She maintains a fine musical ensemble that, in its musical ministry and skill, represents the very best of what Salvation Army corps bands should be about in America. She, and the entire band, are to be congratulated for both. Available from The Salvation Army Central Territory Supplies and Purchasing Department at the special rate of \$10/disc. TEL: 847-294-2133; FAX: 847-294-2114

Brassmatazz. Brass Band of Battle Creek (Jeff Tysik), with Marvin Stamm, Danny Barber, Rich Illman, and Vince DiMartino, trumpet soloists; Mark Kellogg, trombone soloist; Marty Erickson, E flat Bass soloist. Privately produced. TT 63:32. Program: *It Don't Mean a Thing* (Ellington/Cortner); *Lullaby for Basie* (Tysik); *An Ellington Portrait* (Freeh); *Lover Man* (Davis/Cortner); *Old Man River* (Kern/Freeh); *I'm Getting Sentimental Over You* (Bassman/Geldard); *Laura* (Raskin/Freeh); *Volga Boatmen* (Finnegan/Tysik); *Miller Memories* (Tysik).

Battle Creek and Jeff Tysik are a great combination when comes to the big-band, jazz style charts this group devours. Add trumpet virtuoso Marvin Stamm to the incredible array of talent in the 'regular' group (to the degree that this group may be considered regular) and

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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.

Brass Band Recordings

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you have an amazingly powerful line up. Vincent DiMartino, Danny Barber, and John Daniel keep pace with Stamm throughout the album as jazz trumpeters. The red-hot solos and exchanges that all four deliver with such enthusiasm and fun on *I Got Rhythm* are fabulous. Rich Illman shows his own versatility on both flugelhorn (*Laura*) and trumpet (*Lullaby for Basie*). Marty Erickson, E flat bass, and Mark Kellogg, trombone, are also well-represented in solo slots. All soloists are top-flight, whether in written-out material or improvised. Piano and guitar make an appearance in the solid rhythm section from time to time, lending further support to impression that you are listening to a brass jazz ensemble. This is, simply put, the finest jazz recording by a brass band that I have ever heard. Just a cursory glance at the program will show you that the focus is on several American greats - Duke Ellington, Count Basie, Glenn Miller, Jerome Kern, et. al. The arrangements vary from near transcriptions to more modern rearrangements, several designed just for this album. Tysik, Cortner, and Freeh have an excellent grasp on the modern American big band sound and style; Geldard's style reflects

his British, Ted Heath big-band approach. Many brass bands have played *Miller Magic*. Tysik's *Miller Memories*, at nearly sixteen minutes in length, is a tour-de-force, test-piece style romp through just about every Miller hit you can remember. The recording quality is excellent, giving me the impression that engineer Michael Moor must have used an incredible array of microphones to get the wonderful balances, and separations, that make this music jump out at you. The **BBBC** indeed "swings and sways" its way through this fun program, You will too!

Cambridge Variations: The Music of Philip Sparke, Volume I. The **BNFL Band** (Richard Evans). Polyphonic Reproductions QPRL 081D. TT 72:26. Program: *Jubilee Overture; Music for a Festival; Serenade for Horns; A Malvern Suite; Concerto Grosso; Mountain Song; Cambridge Variations.*

Prior to the Romantic era most composers would have described themselves as craftsman, rather than as artists. The latter term became part of the myth of the composer who dreamily spins out music for future generations while struggling in poverty and negligence. Fortunately for the brass band world we have a fine array of solid craftsman who provide good, wide-ranging music for our movement without much fuss or posturing. Philip Sparke is one of our finest; it is only fitting that his immensely popular music be profiled in a multi-volume CD set in Polyphonic's Composer's Portrait Series. The flexible **BNFL Band**, and their indefatigable director Richard Evans, seem a happy choice for the project, of which Volume I has just been released. The solo items will be new to most NABBA members. *Serenade for Horns* calls for a trio of alto horns accompanied by the lower instruments of the band (no cornets); in *Concerto Grosso* Sparke contrasts a soli quartet of two cornets-alto horn-euphonium with the full tutti band. The former lasts 5 1/2 minutes, while the latter is of more symphonic proportions, being in three continuous

movements and lasting nearly 14 minutes. These are highly accessible and easily programmed works. Sparke's test pieces receive incredibly-wide play. *Music for a Festival* and *Malvern Suite* have gained many advocates here in North America. One of his early, shorter works, *Jubilee Overture*, was written for Keith Wilkinson and the GUS Band. In it, he shows his love of hidden musical devices, basing the main theme on the letters of the band: G, U (ut, or C), S (E Flat). An even more elaborate device (a kind of Renaissance *soggetto cavato*) sits behind his demanding, and intriguing score, *Cambridge Variations*. Here, letters from the word Cambridge - C A D B G E - are used as a six-note set (usually appearing in retrograde!) from which the entire work is spun. This diatonic, 'white-note' set contrasts well with the remaining six, mostly chromatic, pitches from which Sparke derives other material. Combined with Sparke's wonderful rhythmic imagination and scoring (his use of percussion!), his symphonic approach draws the listener easily into an absorbing sound world--what Hindemith called "the craft of composition." Philip Sparke can write the attractive lyric melody in a conservative tonal style and he can shape the challenging large-scale 'abstract' piece that contains modernist leanings. Most of all for the brass band movement, he writes well for bands and the bands love to play his music. Those factors are what really matter, whether you call him craftsman or artist! This disc will prove both entertaining and an excellent resource for studying Sparke's music.

Classics in Brass. Norwich Citadel Band of The Salvation Army (Robert Munn). Fine City Brass 8 BHSS 0351. TT 76:58. Program: *Overture to the Marriage of Figaro* (Mozart/Himes); *Symphonic Concert March* (Bonelli/Himes); *Andante Cantabile* (Tchaikovsky/Bowen); *Concert Etude* (Goedicke)

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Brass Band Recordings

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Broughton), Richard Woodrow, cornet soloist; *Slavonic Dance #8* (Dvorak/Steadman-Allen); *Chanson de Matin* (Elgar/Kendrick); *Finale from Symphony #2* (Tchaikovsky/Gordon); *Academic Festival Overture* (Brahms/Twitchen); *Coronation March* (Meyerbeer/Jakeway); *Minuet in E* (Boccherini/Skinner); *Introduction and Allegro Spiritoso* (Senaille/Gibson-Himes), Mark Giles, euphonium soloist; *Themes from the Italian Symphony* (Mendelssohn/Goffin); *Legend—Christ In His Garden* (Tchaikovsky/Coles); *Folk Dances* (Shostakovich/Hanson).

Norwich Citadel Band of The Salvation Army has ranked for several generations as one of Great Britain's most reliable corps bands. For the past ten years that tradition has been maintained and enriched under the able baton of Bandmaster Richard F. Munn. When I first received this fine recording I was instantly reminded of the first such disc, the New York Staff Band's *Classics In Brass* from over thirty years ago, (1962), since Salvation Army brass bands have been playing classical transcriptions since the 1880s. During the development of these bands, music from the classics was purposefully arranged as part of the overall educational program that underlay the music editorial department's publication policy. What first began as transcriptions of classical vocal pieces to which new, "sanctified" texts had been added (*contrafacta*) soon became suites of excerpts - Gems from Gounod, Treasures from Tchaikovsky (the part-song *Legend: Christ in His Garden* recorded here comes from the latter). In the past twenty years the emphasis has been towards complete transcriptions, less a "Themes from" approach, as bands became more proficient in tackling longer works. Norwich's program is mostly of the recent type, though Dean Goffin's excellent reduction of Mendelssohn's

Italian Symphony is included here. Short popular favorites also are included. The band plays with restraint, and with a good, controlled sound. On Himes' Bonelli arrangement the band provides a lighter touch that makes this old chesnut live just a bit more than is the case in many ponderous handlings. On the Dvorak dance the band has a particularly warm sound. The most faithful brass transcription of Brahms' *Academic Festival Overture* that I have heard is the one recorded here, one dating from 1970, by a George Twitchin, who scored it for this band. I was also struck by the union of the Introduction and the Allegro spiritoso by Senaille, an eighteenth-century work for bassoon that fits the euphonium beautifully. You usually just hear Bill Himes' version of the latter. When listening to this band I was reminded of Vaughan Williams' comment on the ISB when he chaired one of their concerts: This is a band with style — classical style. By this I mean their intelligent approach to this music, not necessarily technical playing on the same level of such a group. There are two fine corps bands from Great Britain reviewed in this issue. As a Salvationist I am pleased to hear from other corps bands besides Enfield (a leader, no doubt) who are maintaining a fine standard - no easy task these days. Like the ISB recording mentioned later, the recording technique is somewhat dry, but complimentary. You get a great deal of music here that documents the long-standing tradition of the SA-classical union. Most of these pieces are

readily available from SP&S in London. This disc (12 pounds sterling) and cassette (7 pounds sterling) may be ordered directly from the band: Norwich Citadel Band, 8 Taverham Rd, Draxton, Norwich NR8-6RX.

Crown of Conquest. Coventry City Salvation Army Band (Steve Whitmore). Amadeus. AMS CD 017. TT 65:00. Program: *Crown of Conquest* (Steadman-Allen); *New Frontier* (Himes); *Thy Will To See* (Wright); Tucker (Leidzen), Huw Ellis, cornet soloist; *Great Is the Lord* (Gordon); *Song of Sharon's Rose* (Catherwood), Colin Bedding, tenor horn soloist; *Faith Is the Victory* (Curnow); *The Warrior Psalm* (Steadman-Allen); Trombone Ensemble—*Panis Angelicus* (Franck/Bowen); *I Know Thou Art Mine* (Ballantine); *The Fount* (Gullidge).

Another SA corps band with a consistently-high musical and service record hails from Coventry, England; the Coventry City Band. This group was formed in 1882 and has toured the United States three times in the past twenty years, particularly in the southern states. Steve Whitmore has only recently (1995) taken over the bandmastership, though he has been a member since 1962, after coming up from the junior band!. That kind of program and tradition is what has made these excellent corps programs continually successful. (Whitmore's son, Simon, is a member of Rigid Container's eupho-

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Free Ad Space Available for NABBA Member Bands!

The *BrassBandBridge* offers a free Quarter Page Ad on a first come, first served basis to member bands. The ads will only be used if there is unused space available in the Bridge and the Editor reserves the right to revise the ad to fit the available space.

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Brass Band Recordings

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nium section). If Norwich's album was all classical, Coventry's program stresses standard SA sacred literature, with two exceptions - Bill Gordon's exciting version of the *Finale from Tchaikovsky's Symphony #2* and Brian Bowen's fine trombone ensemble version of Franck's *Panis Angelicus*. The band has what I would call a standard SA sound, full and rich tone overall. The recording has been done in a very 'live' hall, providing a very resonant sound, and occasionally noisy background. They play with verve, energy, and fine dynamic control. Standout performances for me included the three marches, from three generations of SA march composers, listed here in chronological order: *The Fount* (Arthur Gullidge from Australia, pre-World War II); *Crown of Conquest* (Ray Steadman Allen, 1954); and *Faith is the Victory* (James Curnow, 1977). Another personal favorite they recorded (the only compact disc version I know) is Steadman-Allen's *Warrior Psalm*, a tone poem that deserves more frequent hearings, though it can prove a difficult piece to interpret. Whitmore and company manage the rather exposed scoring and fragmentary developmental sections with good confidence, ending the musically-portrayed spiritual battle with a stirring affirmation of the text "We are on the Lord's side." Bill Himes' *New Frontier* receives a renewal that may convince other bands to take up this classic of modernity once again. His second harmonization of *O God Our Help In Ages Past* that opens the piece swung wide new doors in SA music back in the early 1970s. The SA version of 'praise and worship' music also comes off well here in Bill Gordon's selection *Great Is the Lord*. The CD comes with a handsome insert providing helpful information on the music, the band, its history, and personnel. This disc should be available through a variety of dealers including, in the US, Bernel Music.

Divertimento. Brassroots (James H. White), with Trombone Soloist Roger Harvey. Brassroots CD-B 003. TT 73:40. Program: *Fanfare from Triolet* (Previn); Trombone Solo—*Concert Etude* (Goedicke/Harvey); *Gabriel's Oboe* (Morricone/Christmas); *Divertimento* (Premru); *Espana a tambor battente* (Correa/Christmas); *Pie Jesu* (Webber/Wood); *Gaelic Blessing* (Rutter/Irwin); *Festival for Brass and Percussion* (Giron); Trombone Solo—*Chanson de matin* (Elgar/Harvey); *Fig Leaf Rag* (Joplin/Iveson); *Flight of the Bumble Bee* (Rimsky-Korsakov/White); *Jealousy* (Gade/Iveson); *Colonel Bogey* (Alford/Hermann).

Brassroots follows a brass choir instrumentation similar to that of the famous Philip Jones Ensemble: 4 trumpets, 1 french horn, 4 trombones, 2 euphoniums, 1 tuba, 1 percussionist. Their guest soloist, Roger Harvey, played bass trombone in that group from 1981 until the group's disbanding. He continues an active career as a soloist and arranger, as this good disc so ably demonstrates. The recording was made in 1993 when James H. White directed the group. NABBA member Bram Gregson is now the musical director and he sent this review copy so that the group could be more widely known. The centerpiece of the program is Ray Premru's nine-movement *Divertimento*. I am personally delighted to have the entire work on a good recording, for previous PJBE releases only featured portions of this quality brass choir music. The other substantial piece comes from Arsenio Giron, *Festival for Brass and Percussion*. These two pieces are accessible though written in a contemporary, art-music style, though the Giron will stretch the average band lover. The Chick Corea item from Spain takes the group in another direction and deserves special mention. Jeff Christmas, the arranger, will be a name to watch develop in brass circles. This piece would suit the brass band very well, provided the group had excellent

percussion. The remaining repertoire is much lighter, either arrangements or transcriptions well-crafted for this talented group. I was struck by the group's virtuosity. Their blend, especially in the trumpet section, is suspect at times, though the overall sound is solidly characteristic. This is a young group, eager to make great music. As they mature under their new leader no doubt they will become a formidable ensemble. This disc shows the diversity of the modern small brass choir, with a fine array of literature and styles. The performances are engaging and generally polished, with only occasional lapses. The recording, by Ted Marshall, has a fine presence of a good "on location" session, this one in a church in London, Ontario.

Essays for Brass. Yorkshire Building Society Band (David King). Polyphonic Reproductions. QPRL 080D. TT 67:50. Program: *The Call of the Righteous* (Condon); *Rhapsodic Variations: My Strength, My Tower* (Goffin); *Light of the World* (Goffin); *The Lord Is King* (Steadman-Allen); *Just As I Am* (Heaton); *The Kingdom Triumphant* (Ball); *Victorian Snapshots: On Ratcliff Highway* (Steadman-Allen).

With Salvation Army band literature now available to all brass bands, the movement can enter an era in which brass band music can be begun to be discussed without reference to the old dilemma of two separate repertoires. David King and YBS have helped bring further bridging in that process with their outstanding compact disc of Salvation Army brass compositions. The playing is excellent; the interpretation is, in nearly every instance, both faithful and inspired. Peter Graham greatly enhances the value of the package by providing first-rate, comprehensive notes on the composers and their music. The quality of the recording is overall very fine, with some occasional anomalies in balance. All

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the composers are British and the music hails from the great post-World War II resurgence in SA music. Goffin's *Rhapsodic Variations* was originally a companion piece to *Rhapsody in Brass* and had won a test-piece composition contest in New Zealand. The connection to a sacred idea came several years later with the composer's adaptation of the principal tune into a choral psalm setting. It could easily resort to its original intent, especially considering the beautiful, and challenging duet between the principal solo cornet and euphonium in third variation and the technical demands placed on all sections throughout the piece. King has chosen both the devotional literature - *Light of the World, Just As I Am* - and the festival, or concert material. He and Yorkshire are particularly successful with the more contemporary scores. Their readings of *The Lord Is King* (in my opinion, one of Steadman-Allen's finest achievements) and *On Ratcliff Highway* are magnificent. The latter is a remarkably colorful and complex piece of program music, in the style and spirit of Charles Ives, that evokes the early days of the SA in the East End of London (another candidate for a testpiece). Only on *Kingdom Triumphant* do I feel King fails to grasp the inner spirit of the music. While he is faithful to the printed metronome markings in the score, a grand tradition has existed with this piece, primarily from definitive versions by both Eric Ball and Bernard Adams (former ISB bandmaster), that broadens the scope and pace of this grand work. I feel that the band rushes through the first two sections, and only begins to achieve the epic sweep required in the final arrangement of Helmsley. I cannot ignore, also, the wrong chord in the muted angel voices of the solo cornets and soprano just before the return of the opening fanfare (trombones) at the recapitulation, one of the most poignant points in the whole score

(we get an E instead of E sharp in the suspended, Holst-like dissonance). However, it is because of the monumental achievement that this recording represents that I would even bring up any criticism of this sort, especially as the interpretations will be closely modelled by other bands. David King has proven that a non-salvationist can effectively deal with the non-musical intent of these works through a careful study of the associated texts and ideas. His band is right there with him in the effort. This is a brilliant and thoughtful recording. I highly recommend it for its music, for its informative packaging, and especially for the playing of this wonderful band.

Far and Away. The David Urquhart Travel Yorkshire Imperial Band (Alan Exley). Polyphonic Reproductions. QPRL 077D. TT 68:35. Program: *Imperial Echoes* (Safroni/Hume); *The Keel Row* (Barry); *None Shall Sleep* (Puccini/Hanmer); *Somewhere Over the Rainbow* (Arlen/Richards), Nigel Barker, tenor horn soloist; *The Thunderer* (Sousa/Mortimer); *The Nun's Chorus* (Strauss/Stephens), Alan Fowler, cornet soloist; *James Bond Collection* (Richards); *Indian Summer* (Herbert/Muscroft), Neal McNulty, flugelhorn soloist; *Let's Face the Music and Dance* (Berlin/Richards); *With One Look* (Webber/Himes); *Overture—Mack and Mabel* (Herman/Wilkinson); *Granada* (Lara/Broadbent); *Euphonium Duet—Deep Inside the Sacred Temple* (Bizet/Wilkinson), Steve Stockwell and Howard Lorrigan, euphonium soloists; *Boys of the Old Brigade* (Chambers/D. Wright); *Crimond* (Richards); *Finale from William Tell Overture* (Rossini/Grant).

Many years ago I remember listening to this band, then called Yorkshire Imperial Metals, but this is the first CD the *Bridge* has ever received from the "Imps," as they are affectionately called. Taking the theme of the band's sponsor, a travel company, the program is designed to enhance the relaxing listening experience and is therefore made up of lighter

fare. The band plays with verve and with a slightly older, more traditional sound. They really bite off their accented short notes and the overall vibrato rate, both by the soloists and the full band, is rather pronounced, though one soloist, hornist Nigel Barker, has it under much better control. The recording is fine and slightly on the "live and bright" side of the sound spectrum. The title piece by John Williams receives excellent treatment, as does the *James Bond Collection*, a good Goff Richards arrangement. Harper's setting of the recent film score *Far and Away* is not easy, but well worth the time that would be needed to realize it properly. Keith Wilkinson's *Mack and Mabel* arrangement evokes an old movie-theater feel from the 1920s and 30s. In this period piece Wilkinson's deft handling of percussion and the Imps drummers' performance shine. I was delighted to hear the opening march, *Imperial Echoes*, played with such elan that I felt transported to a scene from August, 1914, just before World War I breaks out and the Russian cavalry is parading in all its glory! Chambers' *Boys of the Old Brigade* was another classic march that comes alive again in the hands of this solid band. Nothing profound is offered up, but the band is faithful to theme of the disc, music as companionship for those on the go and in need of a happy musical diversion. This is indeed what you will receive should you pursue the Imps on this recording.

Hemispheres. The New York Staff Band (Ronald Waiksnoris). Triumphonic Recordings TRCD 1054, TT 75: 39. Program: *United In Christ* (Davis); *The Great Salvation War* (Curnow); *Longings* (Camsey), Gordon Ward, cornet soloist; *England Swings* (Thomas); *Choral Item—Ride the Chariot* (Smith); *Hemispheres* (Burgmayer); *Concord* (Spencer); *Valiant Endeavor* (Bulla); *The Better World* (Bearcroft), Aaron VanderWeele, euphonium soloist; *Move Holy Spirit* (Davies);

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Choral Item—*Echoes of Mercy* (Mack); *Come Home* (Curnow); *Prelude and Fugue—Arise My Soul Arise* (Goffin).

The **NYSB** appropriately named their 1996 Australian tour recording! *Hemispheres* is also the name of the very interest work which was commissioned for that same tour. The composer, Harold Burgmayer, takes the listener on a marvelously entertaining, witty, and sophisticated journey through the world of SA ministry and the world-wide cultures in which it serves. Through the use of multiple quotations, complete and in fragments, from a host of Salvation Army songs, patriotic and popular tunes from many lands, and through remarkable stylistic shifts and juxtapositions, he builds a complex collage that demonstrates a modern Christian hope - unity in Christ despite cultural and regional distinctions - a very apt subject for a tour program. The band is equal to the demands of this engaging and exacting piece. As a historian for this group I must be careful about my objectivity (my son was a guest percussion on the Burgmayer piece, as well!), but I do feel I can say unequivocally that Bandmaster Waiksnoris continues to shape a fine ensemble sound and gets the band to play with real sparkle. They are strongest in the up-tempo items, like Davis's march *United in Christ*, or Bulla's new prelude, *Valiant Endeavor*. Their soloists are fine, particularly trombonist Vanda Spence on *The Guardian* and euphoniumist Aaron VanderWeele, who is really gaining musical depth and maturity on his instrument to match his considerable technical skills, something evident in his confident interpretation of Bearcroft's *Better World*. Recording engineer Ted Marshall achieves another excellent pickup, this time with the band in a new hall that seems to flatter their warm American sound. The album concludes with a good performance, stylis-

tically speaking, of Dean Goffin's *Prelude and Fugue* on the hymn tune "Darwells," a mid-length work of classical conception ideally suited to tax band and conductor musically without excessive technical demands. I received word that the band had a very successful ministry "down under." Their tour recording demonstrates that they took the assignment very seriously and in a joyful, celebrational spirit.

Hi, Christopher Columbus! **Intrada Brass** (Bram Gregson). Intrada 9TR4-3. TT 60:50. Program: *Manhattan* (Leidzen); *Appalachian Mountain Folk Song Suite* (Curnow); *Ritual Fire Dance* (DeFalla/Street); *Endearing Young Charms* (Chaulk), Clarence Wise, euphonium soloist; *Lord of the Dance* (Broadbent); *Songs of Newfoundland* (Bearcroft); *Buglers' Holiday* (Anderson/Barsotti); *Jeannie With the Light Brown Hair* (Foster/Howarth), Rob Miller, euphonium soloist; *The Gospel Train* (Bowen); *Mexican Tuba Dance* (Pierce), Rob Brown, tuba soloist; *Nessun Dorma* (Puccini/Snell), David Robertson, cornet soloist; *Sweet By and By* (Ballantine), Steve Brown, flugelhorn soloist; *Someone To Watch Over Me* (Gershwin/Fernie); *Liberty Bell* (Sousa/Hume); *Amazing Grace* (Himes).

Intrada's second CD is decidedly lighter than their first album, which was dedicated to the music of Ray Steadman-Allen. The talented band continues to improve under Gregson's fine training, especially considering the limited time this "occasional" group gets to work together. The disc opens with a scintillating reading of Leidzen's quickstep march, *Manhattan*. The program follows in similar fashion, and is varied and ear-catching, with many favorites receiving enthusiastic attention. The soloists are all first-rate, several of whom have been or still are notable soloists for the Canadian Staff Band. The only piece on the disc to exceed six minutes is Bearcroft's *Songs of Newfoundland*, a work that I am

glad to see brought back into the light. Based on four folk songs and the Ode to Newfoundland, this exciting music shows a gifted SA arranger at his best. As a salute to Christopher Columbus and, by extension, the Americas that he discovered, the album is a travelogue of styles, moods, and locations. This would be another good disc to give to the average listener who is new to the brass band. Profundity is not attempted here and the disc is consistent with its stated goal and theme. The recording quality and production are as one would expect from Ted Marshall - right on track! I look forward to future discs by **Intrada**. Bram Gregson's commitment to pursuing the very best for his brass band can only lead to outstanding results.

Master Brass Volume 7 (All England Masters Championships 1996). **Williams Fairey Band** (James Gourlay), **Yorkshire Building Society Band** (David King), **Grimethorpe Colliery Band** (Garry Cutt), and Alan Morrison, cornet soloist. Polyphonic Reproductions. QPRL 083D. TT 75:16. Program: **YBS** - *Washington Grays* (Grafulla); **Aye Waukin' O!** (Drover), Iwain Williams, flugelhorn soloist; *Alloway Tales* (Graham); *Only Love* (Gimbel/Greenwood), Alan Morrison, cornet soloist; *Slavonic Rhapsody #2* (Friedmann/Wright); **WFB** - *Hymn at Sunrise* (Steadman-Allen); **GCB** - *Malaguena* (Keating/Freeh); *Four Scottish Dances* (Arnold/Farr); *Satchmo* (Baker/Morrison), Alan Morrison, cornet soloist; *Sugar Blues* (Williams/Morrison), Alan Morrison, cornet soloist; *In Perfect Peace* (Downie); *McArthur Park* (Webb Catherall).

[The following review first appeared in the September 7, 1996 issue of the *British Bandsman*]. Polyphonic provides a quality live recording that broadly chronicles the seventh annual All England Masters. The centerpiece, commissioned test-

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piece *Hymn at Sunrise*, takes about 25 per cent of the 75-minute disc. Williams Fairey delivers the convincing performance of the day. The other 75 per cent is excerpted from the Gala Concert, lighter music skilfully provided by Yorkshire Building Society and Grimethorpe Colliery. Both bands competently back up cornetist Alan Morrison. All three bands and soloists are recorded well and you get a fine sense of the best seats in the house. In *Hymn at Sunrise*, Ray Steadman-Allen exploits the symphonic potential of a multiplicity of sharp contrasts, from the interplay between his original motif and chosen hymn to the large-scale differences between and within the five major sections of this densely layered sinfonietta. The greatest hurdle confronts the conductor, who must achieve a satisfying resolution of this symphonic drama. Gourlay allows his group to expansively explore the serene aspects, the questioning, threatening elements, and the festive celebrational mood that ultimate prevails. YBS's boisterous, scintillating reading of *Slavonic Rhapsody #2* will revive memories of past brass band glories. Grimethorpe captures the spiky humor of Malcolm Arnold's *Four Scottish Dances*. Alan Morrison's exceptional lyricism is showcased in three 'pop' items. Morrison is almost too polite in *Satchmo*, but Louis Armstrong would give him a smile of approval! I particularly enjoyed YBS flugelhornist Iwain Williams in *Aye Waukin O!* Peter Graham's unpretentious medley of Robert Burns' songs, *Alloway Tales*, caught my attention, as did Freeh's adaptation of the pop standard *Malaguena*. All in all, a very fine recording.

Partita. The International Staff Band of The Salvation Army (Stephen Cobb). SP&S. 111CD. TT 70:34. Program: *Celebration* (Condon); *Shepherd's Song* (Davis), Derek Kane, euphonium soloist;

Dance of the Comedians (Smetana/Rayner); *Clear Skies* (Ball), David Daws, cornet soloist; *Partita* (Norbury); *Praise Him!* (Bulla); *The Pilgrims* (Downie); *Fanfare, Hymn, and Thanksgiving* (Bright); *Lord of All Hopefulness* (Downie); *Resurgam* (Ball).

The ISB is expected to be the premiere band of The Salvation Army. Under Stephen Cobb's dynamic leadership they successfully carry that heavy mantle of responsibility. What strikes you immediately in comparing this band with many of the outstanding brass bands in Great Britain is how the ISB has won the victory over vibrato. The band uses it as one stylistic element, rather than an omnipresent condition. There is no overabundance of 'fruity' playing here. You can hear that as well in the SA corps bands reviewed in this issue. For I believe that the much more frequent interaction between SA bands from North America and Great Britain (starting on a consistent basis by the 1950s) allowed the SA brass bands to adopt much more quickly the symphonic brass sound that has gained in dominance in the last three decades of this century. This must be recognized now as more than a matter of national or regional difference. There are so many fine moments in this disc I find it hard to pick and choose! The ensemble is rhythmically tight, the flexibility excellent, the dynamic range superb, the soloists top-flight, the interpretations well-conceived, intonation fine, the literature varied but of a consistently high level. My only slight complaint would be in the sound of the recording, which appears studio-recorded, somewhat dry, and not as resonant as I would prefer. Still, the band sound is excellent, the dynamic range fine, and the presence of the soloists very good. David Daws soars and floats effortlessly through the original, much more difficult version, of *Clear Skies* that Eric Ball wrote for Stephen Cobb's father, Roland. The band's performance of *Resurgam* last spring at the Royal Albert Hall has al-

ready become part of brass band lore. Their performance on this recording is as close as you will get to that kind of magic. Other beautifully sensitive interpretations are given on Derek Kane's euphonium solo, *Shepherd's Song* and an exquisite new setting of the Irish tune "Slane," by Kenneth Downie, under the title of the associated text, *Lord of All Hopefulness*. Two new, large-scale works round out the program. Kenneth Downie has become prolific again, and his dramatically descriptive work on the Christian walk, *The Pilgrims*, asserts a very positive message. *Partita*, by Kevin Norbury, follows the form of a variant suite, the same genre name chosen by Bill Himes for his *Aspects of Praise*. Here Norbury uses the chorale St. Theodulph and a three-verse poem by Albert Chesham, "O Father and Creator," to shape a tripartite structure of classical dimensions: *Processional, Chorale, and Toccata*. Both the Downie and Norbury are difficult scores, but I did not find myself focusing on the technique - always a good sign in my book for both the performance and the music. There are other lovely moments throughout the CD, but what will immediately catch your attention is the opening march, *Celebration*. Within the first few bars you sense that a powerful new spirit pervades the band, a spirit that honors the great achievements and conventions of giants of the past - Adams, Bowes, Redhead - but one that is guided by a firm, strong, fresh baton. This is a disc you do not want to miss!

Sacred Symphonies: The Music of Philip Wilby. California State University Wind Ensemble* (Lawrence Sutherland) and Black Dyke Mills Band+ (James Watson). Doyen. CD 053. TT 68:38. Program: +*The Lowry Sketchbook*; +*Concert Galop*, Robert Childs, John French, Robert Blackburn, and Andrew Padgett, soloists; **Dawn Flight*; **Fantasia—Three Parts on a Ground* (Purcell/Wilby), James

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Watson, trumpet soloist; **Revelation: Symphony for Double Brass*; *Toccata Brillante*, Anna Wilby, xylophone soloist; +*Symphonia Sacra*.

Anyone interested in the development of contemporary brass and wind music will want this disc which showcases the music of Philip Wilby. The majority of the album features brass band works played brilliantly by Black Dyke; two substantial wind band works, presented confidently by the Cal State (Fresno) Wind Ensemble, make for interesting comparisons and contrasts. This may not be fair to the college group when juxtaposed with such an incredibly tight ensemble as Black Dyke, but they hold their own, even in much of the complex, densely layered music. In *Symphonia sacra*, Wilby has made no secret of the relationship between his faith and his art. Several of his highly acclaimed works for brass band draw their direct and indirect inspiration from scripture, such as *The New Jerusalem*, and *Revelation*. The principal wind band work on the album, *Symphonia sacra* 'In darkness Shine...' (complete title), likewise deals with subjects that appealed to and interested another great wind writer, Eric Ball: *Birth, Life, Resurrection*. This work comes from an earlier period in Wilby's career (mid-1980s) so this allows you to trace some of his development that has led to such an amazing work as the 1995 Open Championship test piece: *Revelation: Symphony for Double Brass on a Theme of Purcell*. Whether you approach *Revelation* as a symphony, pure and simple, or as a programmatic work of apocalyptic vision, Wilby will engage your full musical and mental faculties. In *Revelation*, (simply grand music) Wilby divides the band into two choirs and requires members of each to step forward and play solos at designated stands. He also asks for extremely difficult pedal notes for nearly every instrument, cor-

nets included, and, as in this year's NABBA test piece, *Trittico*, ad libitum sections where each instrumentalist improvises using suggested pitches and rhythms. These are not mere pyrotechnics - the devices work, especially in the hands, or should I say, lips, of this band. Now it is difficult on the recording to get the full impact of this antiphonal design, for it is much more complex than its ancestors, the multi-choir works of Giovanni Gabrieli's *Symphonia sacrae*. *Revelation* has as its musical base a Purcell work which is happily played just prior to the test-piece on this disc, with James Watson (conductor) assuming the solo trumpet role. Two solo works of shorter, and lighter focus are included. The short *Concert Galop* calls for a quartet of euphonium-baritones and band. *Toccata Brillante* is satirically humorous, spiked with ambiguous chords and sonorities, as well as the expected scalar technical display, here handled beautifully by Wilby's daughter, a former member of the National Youth Brass Band of Great Britain. The piece should be purchased by any competent melody percussionist doomed thus far to such works as *Helter-Skelter*, *Skelton Parade*, etc., when soloing with the brass band. You'll need an excellent band, however, to tackle this witty score. *Lowry Sketchbook*, a challenging three-movement suite that pays tribute to the Salford/Manchester painter L. S. Lowry, was written for the Britannia Building Society Band in 1992. Here is another fine piece that I hope gets wider play; each movement might be played separately: 1) *Cityscape*; 2) *Family Portraits*; 3) *Peel Park: The Bandstand*. The final movement portrays a band taking a Bach fugue, and the crowd at the bandstand, for a wild and funny ride. The producers have shaped an excellent, well-balanced overview of Wilby's music for bands, played extremely well by both groups and well-recorded. Wilby's music is modern, it is complex and sophisticated, but it is music that will capture the heart and soul of any NABBA member who gives it the

serious attention it deserves.

Travellin' Light. Cornet Soloist Russell Gray, with **The BNFL Band** (Richard Evans), ***Intrada Brass** (Bram Gregson) and **+TVNZ Waitakare Brass** (David Chaulk). Polyphonic Reproductions: QPRL 079D. TT 76:19. *Charivari* (Ives); *Après un rêve* (Faure); *Napoli* (Bellstedt Brand); *Solvejg's Song* (Grieg/Antrobus); *Jubilance* (Himes); *Songs of the Seashore* (Catherall); **Songs of Erin* (Christmas); *Higgins Hornpipe—The Kildare Fancy* (Gray); *David of the White Rose* (Willcocks); *+Grand Russian Fantasy* (Levy/Wyss); *Dark-haired Maiden* (Richards); *Zelda* (Code); *My Love is Like a Red, Red Rose* (Langford); *Phantasy* (Barry)

Russell Gray has launched another solo CD the title whose title might be deceptive. He intends the album to reflect his wide travels throughout the brass band world over the past year (Canada, Japan, New Zealand, U.S.), not that what he is offering up is only light music! Certainly a majority of the tunes would fall into what you can call 'entertainment' music, as a quick glance through the program will show. In his second solo CD Gray shows why his lyrical talents got him the coveted Cornet Player of the Year in 1995 (British Bandsman) - an award that helped launch his world travels and this recording. BNFL works the majority of the accompaniments with the flare and care you would expect from a top-level band. Two other bands from his travels also make fine appearances and allow the listener to compare styles of playing from three good groups. New literature includes Darrol Barry's *Phantasy*, written especially for this album and evidently, at 11 1/2 minutes, part of large-scale Concerto in the making. *Jubilance* is the other more substantial item, played with the same excellent control Gray demonstrated on the item at NABBA in Toronto. In fact, Gray's con-

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trol at the softest dynamic levels is breathtaking throughout the recording, as is his fine shaping of the slow melodic line. There are a number of old standards that the new generation should check out, especially Code's *Zelda* and Levy's *Grand Russia Fantasia*. The opening tune, *Charivari* by John Iveson, embodies the personality of this soloist: warm, friendly, charming, aggressive, and witty. Here Iveson not only gives us a flamboyant Spanish tour, but underscores it with funny musical quotations from seemingly incongruent trumpet literature, like the Arutunian Trumpet Concerto. Gray could not resist putting in his own effective arrangement of two Irish jigs, which he plays with just the aid of a percussionist - a very effective short program item! Above all, I think you will love his playing on tunes like *My Love is Like a Dark-haired Marie*. *Travelin' Light* is a fine CD of classic British cornet playing and literature produced with quality you expect from Polyphonic.

SUMMER MUSIC SCHOOL IN ENGLAND

by Bob Schmelzer

3953! That's a lot of miles to travel to a brass band rehearsal! Actually, it wasn't just a rehearsal I was headed for on August 11 when I landed at London's Heathrow Airport as one of 73 students enrolled in the 12th annual Brass Band Summer School held at Brookes University College near Oxford, England. The one hour bus ride from the airport to downtown Oxford was a relaxing and scenic way to wind down from the long flight. While getting acquainted with several other students who had also arrived at the station, a series of cars began rolling in to transport us the few remaining miles to the Wheatley Campus.

Upon arrival, we were greeted by course administrator, Trish Lord, who cheerfully helped us in every detail throughout the week from check-in to departure. Although getting lost in this rather compact campus would be nearly impossible, we were none the less courteously escorted to our individual rooms if we were not familiar. The dormitory accommodations were clean and comfortable, favorably comparable to the U.S. college dorms I have seen. The rooms were all single occupancy with a wash basin in each room. Rest room and shower facilities were shared with the other seven students on my floor but these were also clean, well maintained and very private.

As soon as I was unpacked, it was already time for the first event on the agenda: dinner! The dinner service was expertly prepared and served by the college cafeteria staff. Throughout the week, the three daily meals were excellent, nicely varied and completely covered by the course fee of \$395. Of course, this being my first visit to England, some of the entrees were a bit unusual to me but this only proved to enhance my enjoyment of them.

Following dinner, the first musical event on the schedule was a massed band rehearsal. All 73 students gathered into the large band room that would serve as both rehearsal and concert hall throughout the week. At the podium was course director, Roy Newsome. Roy's career in music speaks volumes. He has conducted several top bands in England including Black Dyke Mills, as well as being active in composition, arranging and adjudication. He skillfully led us through several pieces of music before we were split up into seven groups for sectionals. Each sectional group was led by a tutor who all proved to be highly accomplished and dedicated music educators, each possessing outstanding credentials in brass banding. Cornets were split into two separate groups for

sectionals, one being led by Alan Morrison and the other, John Hudson. Leading the tenor horns and flugels was Gordon Higginbottom with Bob Childs working with the euphoniums and baritones. Steve Walkley led the trombones, Steve Sykes the tubas and leading the percussion was Simone Rebello. Each was a pleasure to work with. Nick Hudson has agreed to assume the role of trombone tutor at next year's course, this being Steve Walkley's last year as a tutor with the summer school.

Following this first sectional, students were selected to play in either the Wheatley Band or the Headington Band, both named after two nearby communities. I was assigned to the Wheatley Band and right after breakfast the following morning, I was rehearsing with this new band. Again, with Roy Newsome conducting, we read through several new pieces of music, working on details along the way. Throughout the week we read new music nearly every day with plenty of challenges for us all, especially with *The Land of the Mountain and the Flood* (MacCunn/Glyn Bragg) and *Fantasy for Brass Band* (Arnold), for example.

That evening, I found myself rehearsing with yet another musical ensemble, named simply, Ensembles. Ours consisted of a soprano cornet, three B flat cornets, myself on the flugel, one tenor horn, one baritone, one euphonium, two trombones, one E flat tuba and a percussionist. Our particular group was led by Steve Sykes, an outstanding E flat tuba soloist and conductor. Two student concerts were given during the week at which these seven student ensembles performed. Both concerts were great fun and the performances, amazingly clean and exciting. To further add to the variety at these student concerts, several students also performed solo works, duets, or trios, with one group even performing a choral arrangement!

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SUMMER MUSIC SCHOOL IN ENGLAND . . .

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Throughout the week, private lessons with the tutors were also made available. I was fortunate enough to schedule three of these lessons, receiving valuable advice from Gordon Higginbottom, John Hudson and Alan Morrison. I found all of these sessions informative and helpful with each tutor providing something unique. At the same time the sessions were very informal, making the experience relaxed and enjoyable as well.

The typical daily schedule was filled with five or six activities including a combination of band rehearsals, sectionals, ensembles, private lessons and concerts. Aside from breaks for lunch, dinner, and of course, the traditional tea breaks, we were busy musically every day from nine in the morning until nine at night, except for Wednesday. Wednesday's activities included a relatively lighter rehearsal schedule of only four hours instead of the normal eight hours! After the morning band rehearsal, we were all treated to a concert performed by our tutors. The true talent and virtuosity of each of our tutors was clearly demonstrated here, where their musical precision, artistry and mastery over their instruments left us spellbound. During this concert, each tutor delighted us with their sense of humor, timing and delivery, frequently drawing tears of laughter from their student audience. It was honestly one of the most entertaining and inspiring concerts I have ever attended!

Another two plus hours of rehearsal followed the lunch break after which we were given Wednesday evening free. Many of the students took advantage of this opportunity to rest their chops by meeting for an evening in Oxford sampling the local pubs and restaurants. Oxford is a lovely historic town with plenty to do and see assuring the break would be well appreciated by each of us.

I personally used this time to visit the town's brass band, the Oxford Silver Band, at one of their two weekly rehearsals. This particular evening, they were busy preparing for an up-coming week-end concert. They also rehearsed *The Essence of Time* (Graham) and *Paganini Variations* (Wilby), refreshing many fond memories for me. Obviously well into their preparation efforts for their contesting season beginning in November, they are a very fine band with several exceptionally fine players. I thoroughly enjoyed attending their rehearsal!

Thursday's schedule returned us to the more typical allotment of band rehearsals, sectionals and private lessons with a substantial portion of the band rehearsal time being devoted to sight-reading new music. The evening ended with another fun-filled and exciting student concert.

We began Friday, the final full day of the summer school, by putting the finishing touches on the pieces we would be performing at that evening's concert. Following the afternoon rehearsal we were treated to yet another well placed musical diversion by renowned trumpet player, Crispian Steele-Perkins. During his presentation, he compared and demonstrated the varying sound, intonation and other characteristics of everything from an ordinary garden hose to an animal horn, a natural trumpet, a slide trumpet, a keyed bugle, an antique flugel horn and many others, concluding with a demonstration on a modern piccolo trumpet. His mastery over each of the instruments was astounding. Besides studying the history and literature of this interesting and wide ranging assortment of instruments, he was able to demonstrate a virtuoso performance on each one!

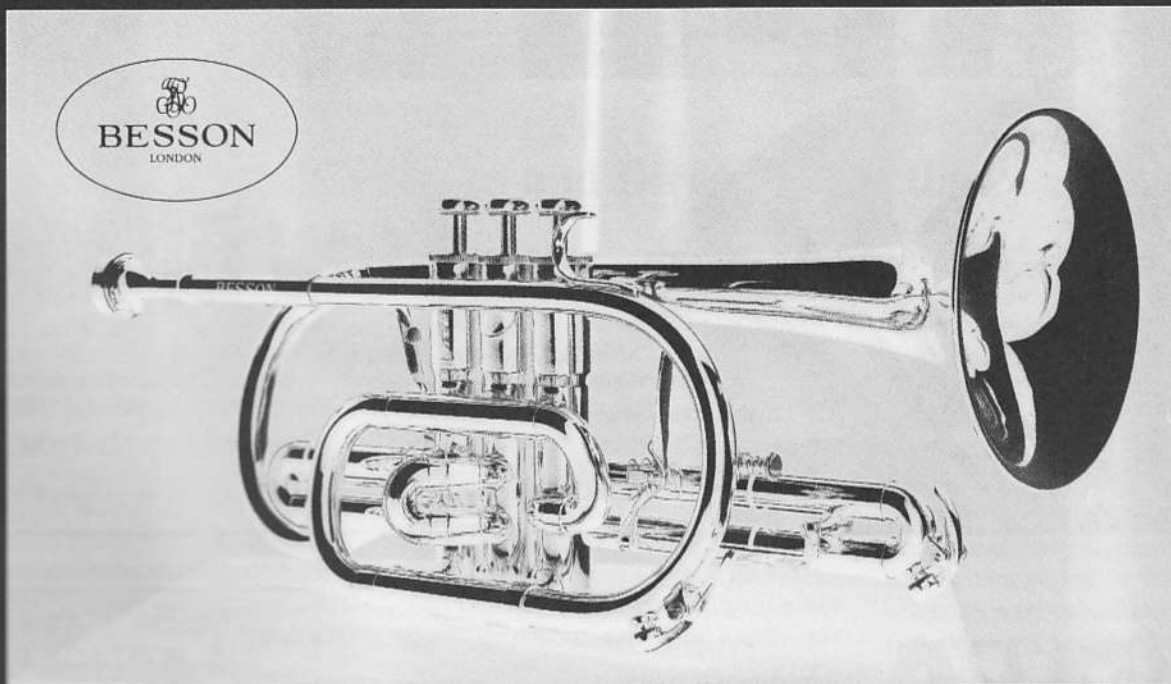
Later that evening the closing event of this remarkable week of brass banding was the Final Concert conducted by Roy Newsome. The concert's compere, Philip

Jones, CBE, is President of The Brass Band Summer School and a world-respected master of brass playing. The Wheatley Band performed *The Melody Shop* (King); *The Spirit of Youth* (Richards); *Anything Goes* (Porter/Fernie); and *Tancredi Overture* (Rossini/Rimmer). The Headington Band performed *Music Hall Fanfare* (Fernie); *Excerpts from Le Cid* (Massenet/Snell); *That's A Plenty* (Pollock/Richards); and *Grand March: La Reine de Saba* (Gounod). The tutors were then introduced to the audience by performing two selections in their typically delightful manner, leaving no question that we had all been in the best of musical hands throughout the entire week. Following a brief intermission, the course was officially brought to a resounding close by a massed band performance of *B.B. & C.F.* (Hume); *Ballet: Dancing in the Park* (Graham); *Fantasy for Brass Band* (Arnold); *La Danza* (Rossini/Langford); *Victory for Me!* (Heaton); *Evocations* movements 2 & 4 (Ellerby); and finally *Procession to the Minster* (Wagner/Snell).

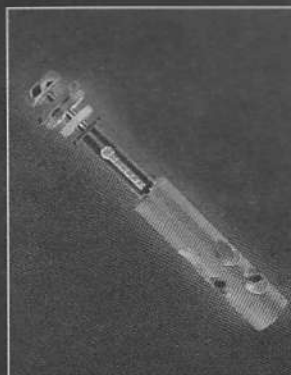
This fantastic summer school of music was made possible through the assistance of several sponsors, including the Association of Brass Band Traders, Vincent Bach, Brass Band Insurance Services, Just Music, Kirklees Music, Musician's Union, Rosehill Instruments, Studio Music and Yamaha-Kemble. Many thanks to these sponsors and the entire team of dedicated and talented professionals at The Brass Band Summer School for providing this tremendous week of brass band fun and music-making! Next year if you can arrange your vacation in early August and you don't mind traveling a few thousand extra miles to attend a brass band rehearsal, then this course is just for you! Believe me, the extra miles traveled will be well worth it!

Bob Schmelzer is a flugelhorn player with the Illinois Brass Band

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