

The Brass Band Bridge



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

June 1997 Issue 68

NABBA "Comes of Age" in Red Wing

During the awards ceremony of NABBA XV, President Ron Holz declared that the events of the weekend had lead him to believe that the Association had never looked more promising. Playing standards had never been universally as high or as consistent at the competitive level, congeniality and brass band fellowship never more secure, and never has the foundation for brass band music making in North America looked so rosy for the future since its NABBA instigated renaissance. In President Holz's own words, NABBA has come of age.

It would be no exaggeration to believe that this vision for the future was established in large part because of the excellent weekend of brass band activities that were hosted by Milt Hovelson, the host band Sheldon Theatre and innumerable tireless, generous and friendly volunteers who helped put together a memorable weekend of festivities. From beginning to end, there was never any shortage of help, advice and information to aid in the smooth running of the competition.

Only small problems with the on-stage timpani slightly marred what was a smoothly run weekend of festivities.

The Sheldon Theatre proved to be a wonderfully intimate place for both audience and performers alike. Neither were very far from each other! And there was just enough space for t-shirt and memorabilia sales in the lobby. Despite a damp beginning on the Friday afternoon, the weather warmed up beautifully for the Saturday festivities, and the town really seemed to go out of their way to make everyone feel especially welcome to the point where NABBA members and friends would want to make a return trip purely for pleasure at some time in the future, to do everything else that there was not the time to do on this busy weekend.

The Gala Concert, held at the recently opened local high school was more than adequate for the capacity audience, where Steven Mead stole the show with an astounding display of technical and musical assurance. And there was

considerable interest from the UK with visitors Steve Sykes and Paul Fensom who engaged in a British reunion of sorts with adjudicator Keith Wilkinson. The town of Red Wing, like its visitors, was a reflection of the hospitality and congeniality that is a hallmark of both NABBA and the hosts of this thoroughly enjoyable competition weekend.

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1997 POST-CONTEST ISSUE

*Details of NABBA 1997, Performances
and Workshops, Reviews and Articles Inside
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Editor's Notes

NABBA XV was an enjoyable weekend for me personally not only because of the great spirit that pervaded the competition, but especially because my parents were here from England to experience a North American brass band competition for the first time. They have run a local brass band festival and competition in my home town for the past twenty-four years, and now having reached retirement, were happy to sit back, enjoy the great music making, cheer on a few new friends that they had made, and generally wallow in the atmosphere.

I asked them about their general impressions of the weekend. Their comments were effusive, and provide a considerable litany of praise.

They were impressed by the smooth and efficient organization, the happy staff, the atmosphere, the compere, how welcome they were made to feel, the lack of rivalry ("more of a reunion than a competition"), the hotel facilities, the great Gala Concert, the high standard of music making (particularly from the youth bands), the enthusiastic audience, the distances travelled by many of the bands (especially NCSUBB), and that all the volunteers were shown appreciation. They were surprised by the lack of trophies, the lack of light refreshments being immediately available, and the emptiness of the bar at the reception following the Gala Concert. I gave them (some of) the reasons for this. But as my mother commented, "this was no reception, it was a banquet." Thank you to everyone in Red Wing for another great competition.

I include these comments only because we may well have a few readers who have never experienced a NABBA activity like this, and although every competition is different, it might inspire you to start thinking about attending next year's competition in Lexington, KY. Now is the time to start the planning!

This issue should bring you up to date on recent activities and/or provide you with some nice reminiscences of the weekend in Red Wing. As well as the various reviews from NABBA XV that I have received and am happy to print, and the usual series of band news and reviews etc, you might enjoy a more lighthearted view of NABBA XV from Paul Fensom that appears at the end of this issue.

If you are not seeing news or photos about YOUR band and its accomplishments in the *Bridge*, it's because nobody is sending me information! Appoint someone in your band to send me information which can of course be sent via mail, fax or e-mail.

There are a couple of upcoming items that I will be beginning in the *Bridge*. Firstly, it has fascinated me that there are innumerable ways in which bands use their warm-up time at NABBA. A series of warm-up articles will shortly begin and will continue as long as I can persuade members to share their feedback! And I hope to have an extensive article on how member bands might go about beginning their own youth brass band--the NABBA bandmembers of the future.

My personal congratulations go to all the competing individuals and bands at NABBA XV. Thanks for finding the funds to meet together at this year's competition, for keeping us all entertained and educated, and for joining together in such a stimulating weekend of music making together.

Happy reading, and best wishes for your upcoming brass band activities.

Colin W. Holman, Editor

President's Podium

I do not think NABBA XV in Red Wing could have been any better! While we dipped slightly in the number of bands present, the overall level of activity and achievement pointed to another high water mark for our organization (no pun intended!). Can we say enough about our hosts, Milt Hovelson--Sheldon Theatre Brass Band--the people of Red Wing? What a display of community cooperation and spirit!

Three NABBA bands competed for the first time (**Winona, Northwinds, Minot**); we launched our Ensemble Contest, which drew groups from two bands that could not be present in full strength. Our Reading Band gobbled up 90 minutes of new music. Steven Sykes both taught and entertained us on the subjects of vibrato, circular breathing and imaginative uses of the 4th valve while playing some marvelous music. The **U.S. Army Brass Band** (Captain Timothy Holtan) and Steven Mead provided a classy Gala Concert. The final party was a stunner! Again, I say, could it have been better?

At the Board of Director's meeting the dates/location for NABBA XVII were tentatively approved for April 9-10, Chicago, IL (location still to be determined). Plans for NABBA XVI, April 17-18, 1998 in Lexington, KY are pushing forward. Member bands will be getting more information about hotel reservations and the need to set aside rooms very soon due to the heavy tourism draw in Kentucky's horse industry at that time. Notice the e-mail address for NABBA 1998 listed in this and future issues.

Summer will bring a variety of NABBA activities, including, in chronological order, the **Great American Brass Band Festival** (June 12-14), the **Grand Celebration of Brass Bands** (June 20-21), and a new opportunity, the **North American Brass Band Summer Camp** (July 26-29) which will be held as part of the International Music Camp at the International Peace Gardens near Dunsieith, ND (see further details on each event in this issue).

As President, I want to express corporate thanks not only to our hosts, our excellent team of adjudicators, but also to our behind-the-scenes NABBA team headed up by Captain Timothy Holtan. They include our announcer Major Thomas Palmatier and the Controller's team--Tom Myers, Sara North, Carl Arends, Louis Bourgois, and Deb Price.

Our August Board Meeting will be held August 22-23 in Lexington KY. Items for the Agenda should reach me by July 20th. It is at this meeting that we spend more time on the details of our contests and on the selections of test pieces. Let us have your input and observations.

Don't forget to send announcements for our NABBA Bulletins, which are sent out four times a year in between issues of the *Bridge*.

Have a wonderful summer.

Ronald W. Holz, President.

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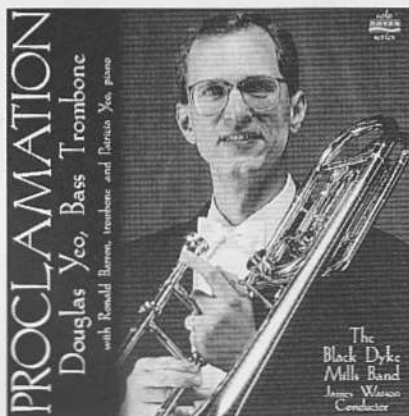
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Touring North America . . .

Regent Brass Band (Paul Fensom) from London are completing the finalization of concert plans for their Midwest Tour '97, including:

August 7, 1997 7.00 p.m. Des Plaines, IL (with the **Illinois BB**)

August 9, 1997 3-7.00 p.m. Navy Pier, Chicago, IL

August 10, 1997 3.00 p.m. Cultural Center, Chicago, IL

August 10, 1997 7.30 p.m. Cantigny Park, Wheaton, IL

August 11, 1997 11.00 a.m-6.00 p.m. Great America, Gurnee, IL

NYSB Rocks With Elton

Joining before an all-star cast that included Elton John, Sting, Stevie Wonder, James Taylor, Bobby McFerrin, Lyle Lovett, Bonnie Raitt, Zucchero and some of the world's best classical musicians, the Salvation Army's **New York Staff Band** recently participated in the Sixth Annual Rainforest Benefit Concert before a sold-out audience at Carnegie Hall. The Staff Band served as back-up to Elton John on a gorgeous arrangement of the hymn *Abide With Me* which Elton had previously recorded with the Black Dyke Mills Brass Band. He was favorably impressed with the quality of the band who used their appearance to also perform the march *Golden Jubilee* as part of their music ministry to a new audience of enthusiastic concertgoers.



Bandmaster Ron Waiksnoris, Elton John and arranger David Hartley at the afternoon dress rehearsal in Carnegie Hall

International Brass Band Camp

The International Music Camp (IMC), located at the International Peace Gardens on the Canadian-United States border (Manitoba-North Dakota) near Dunselth, ND, will host the 1997 North American Brass Band Summer Camp, July 26-29.

Guest conductor for the session will be Paul Droste, NABBA Board Member and also clinician for the Yamaha Corporation of America series of summer brass band workshops since 1990.

Local arrangements for the camp are being implemented by the **Brass Band of Minot**, ND. The organizing committee includes BBM members Joe Alme (trombone), NABBA Board Member Wally Ost (E flat tuba), BBM board chairman Dwight Vaught (flugelhorn) and BBM conductor and composer James Thornton.

The Brass Band Camp will be part of the eight week Summer School of Fine Arts, in which over 3000 student and adult musicians representing 63 countries,

and most states and provinces participate in a variety of activities. The Camp is in its 42nd season.

Camp fee for the brass band session is \$95 (US) and covers room, meals and tuition. Registration deadline is July 1st. For more information contact:

International Music Camp
1725 11th Street SW
Minot, ND 58701
Telephone (701) 263-4211

Brass Band Programs

The Atlanta Brass Band (Dr. Richard Holz and John H. Head). April 27, 1997; The Salvation Army Worship Center, Atlanta, GA. *Fanfare and Flourishes* (Curnow); *St Francis* (Himes); *Under Two Flags* (Coles); *My Old Kentucky Home* (Rimmer); James Thompson, cornet soloist; *March from A Moorside Suite* (Holst); *Lento from Sinfonietta* (Leidzen); *Allegro giocoso from Rhapsody in Brass* (Goffin); *Vivo from Contest Music* (Heaton); *Angelus* (arr. Ball); *Alford* (arr. Ball); *Variations on Laudate Dominum* (Gregson); *Festive Overture* (Shostakovich/Gott); *The Dam Busters* (Coates).

Brass Band of Columbus (Paul Droste), **SASF Brass Band of Asbury College** (Ronald Holz) with the **SASF Vocal Ensemble** (Beatrice Holz), and guest conductors Anita Cocker Hunt and James Curnow. April 12, 1997; North High School, Columbus, OH. *The Champions* (Willcocks); *The Challenge* (Ball); Terry Everson, trumpet soloist; *God of Our Fathers* (Warren/Gallehue); *I Saw the Light* (arr. Susi); *I'd Rather Have Jesus* (Himes); Terry Everson, cornet soloist; *Fantasia di Concerto* (Boccalari/Bryant); Joel Pugh, euphonium soloist; *Shout Salvation* (Redhead); *To Set the People Free* (Broughton); Terry Everson and Dan King, cornet soloists; *Ransomed of the Lord* (Rawlins); *Fanfare and Allegro* (Williams/Jenkins); *Fanfare from La Peri* (Dukas/R. E. Holz); *St Ethelwald* (Condon); *Celebration* (Condon); *Prelude on a Hymn of Praise* (Curnow).

Illinois Brass Band (Colin Holman). March 14, 1997; College of Lake County, Grayslake, IL. *Star Spangled Banner* (arr. Himes); *Folk Festival* (Shostakovich/Snell); *Mountain Song* (Sparke); *Elizabethan Serenade* (Binge/Siebert); Guy Clark, cornet soloist; *The New Jerusalem* (Wilby); *Partita* (Sparke); *The Champions* (Willcocks); *Fantasy on British Sea Songs* (Langford); *Londonderry Air* (arr. Richards); Guy Clark, cornet solo-

ist; *French Military March* (Saint-Saens/Hargreaves); *The Victors Return* (Rimmer).

Lexington Brass Band (Ronald Holz and Skip Gray). February 23, 1997; Singletary Center for the Arts, University of Kentucky, Louisville, KY. *Polonaise from Boris Godunov* (Mussorgsky/Holz); *Concerto for Trumpet and Brass Band* (Sparke); Terry Everson, trumpet soloist; *Slavonic Dance Op. 46 No. 8* (Dvorak/Wright); *Toccata Brillante* (Wilby); Ralph Hicks, xylophone soloist; *Ritual Fire Dance* (de Falla/Street); *Finale from Piano Concerto No. 2* (Rachmaninov/Himes); March 24, 1997; Franklin County High School Auditorium (*with the Franklin High School Symphonic Band). *Strike Up the Band* (Gershwin); *Toccata Brillante* (Wilby); Ralph Hicks, xylophone soloist; *Ruby Tuesday* (Jagger&Richards/Catherall); *Polonaise from Boris Godunov* (Mussorgsky/Holz); *I Dream of Jeanie* (Foster/Howarth); David Henderson, euphonium soloist; *Quicksilver* (Graham); Terry Everson and Bill Jones, cornet soloists; *Fanfare and Flourishes* (Curnow); *Pastime with Good Company* (Henry VIII/Roberts); **King Cotton* (Sousa); **Elsa's Procession to the Cathedral* (Wagner/Himes).

New York Staff Band (Ronald Waiksnoris). April 11, 1997; Centennial Memorial Temple, New York, NY. *Sing Praises* (Gordon); *The Gift of God's Love* (Leidzen); *Triumphant Faith* (Ditmer); *Star Lake* (Ball); *Someone Cares* (Steadman-Allen); Derek Smith, cornet soloist; *Rondo alla turca* (Mozart/Leidzen); *Dreams Come True* (Coutts/Graham); Albert E. Avery, vocal soloist; *Peace Like A River* (Bulla); *Sovereignty* (Bowen); *Shine As the Light* (Graham);

Sheldon Theatre Brass Band (Kathrina Skaar). April 26, 1997; Sheldon Theatre, Red Wing, MN. *Introduction* (Aagaard-Nilsen); *The New Jerusalem* (Wilby); *Mountain Song* (Sparke); *March to the*

Scaffold (Berlioz/Snell); *Northstar* (Rimmer); *Nott'um Town* (Street); *Buster Strikes Back* (Morrison); *Touch of Gershwin* (Gershwin/Broadbent); *Carmen Suite* (Bizet/Wright); *Stars and Stripes Forever* (Sousa).

Spires Brass Band (John Slezak). March 9, 1997; Weinberg Center for the Arts, Frederick, MD. *Opus One* (Oliver/Gledard); *Harlem Nocturne* (Hagan/Siebert); *Over the Rainbow* (arr. Richards); Steve Francella, E flat horn soloist; *Miller Magic* (arr. Stephens); *Misty* (arr. Barry); Karl Schultz, baritone soloist; *Boogie Woogie Bugle Boy* (arr. Woodfield); *Mood Indigo* (Ellington/Siebert); *Satchmo* (Baker/Morrison); Clif Bigoney, cornet soloist; *Cute* (Hefti/Sparke); *The Stripper* (Rose/Richards); *Trumpet Blues and Cantabile* (James/Geldard); Mark Nichols, J. Carlton Rowe, Clif Bigoney, Teresa Britt, Bob Frushour, Brad Zimmerman, soloists; *Hot Toddy* (arr. Peberdy); *When I Fall in Love* (arr. Peberdy); *The Flintstones* (arr. Richards); *Cherry Pink* (arr. Sparke); *New York, New York* (Kander); *Sweet Georgia Brown* (arr. Richards); *Adios* (arr. Lewis).

March 23, 1997 Frederick Church of the

continued on page 7

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Brass Band Programs

continued from page 6

Brethren, Frederick, MD. *Ellacombe* (arr. Himes); *Amazing Grace* (arr. Himes); *Spiritual Sounds* (arr. Fernie); *Blaenwern* (arr. Stephens); *Dem Bones* (arr. Langford); James Nee, Oscar Fisher, Jim Stewart and Cullen Cummiskey, trombone soloists; *I Vow To Thee My Country* (arr. Sparke); *Simple Gifts* (arr. Richards); *Cwm Rhonnda* (arr. Banks); *Eternal Father Strong to Save* (arr. Stephens); *Three Hymn Tunes* (arr. Langford); *When the Saints Go Marching In* (arr. Langford); *God Be With You* (arr. Gordon).

Watsonville Brass Band (Gonzalo H. Viales) and the **Salvation Army Concord Band** (Richard Spicer). October 26, 1996; H. J. Mello Center, Watsonville, CA. *Pakefield* (Richardson); *Entry of the Gladiators* (Fucik/Langford); *Prelude on Lancashire* (Curnow); *James* (Haemhouts); Milton Asher, flugelhorn soloist; *Sanctus* (Schubert/Curnow); *Padstow Lifeboat* (Arnold); *Farandole* (Bizet); *Folk Festival* (Shostokovich/Snell); *633 Squadron* (Goodwin); *Chorale and Toccata from Suite Gothique* (Boellman/Ball); *What A Friend* (Converse/Leidzen); *Irving Berlin for Brass* (Berlin/Duro); *Gentlemen's Carol* (Robinson); *Themes from the New World Symphony* (Dvorak/Steadman-Allen). April 28, 1997; North Monterey High School, Castroville, CA, and May 4, 1997; Monteville Mobile Home Park, Scotts Valley, CA. *Centaur* (Broadbent); *Sanctus* (Schubert/Curnow); *Prelude on Finlandia* (Curnow); *Deep Inside the Sacred Temple* (Bizet/Wilkinson); Ken Bont and Brad Gronroos, euphonium soloists; *Send in the Clowns* (Sondheim/Bryce); Herman Schmalzreid, soprano cornet soloist; *Bandology* (Osterling/Wright); *Themes from the New World Symphony* (Dvorak/Steadman-Allen); *Padstow Lifeboat* (Arnold); *Rhapsody on Sea Shanties* (Langford); *South Rampart Street Parade* (Bauduc & Haggart/

Harries); *Amazing Grace* (Himes); *Montreal Citadel* (Audoire).

Winona Brass Band (Janet Heukesoven). April 6, 1997; St Cecilia Theatre, Winona, MN. *Prelude for an Occasion* (Gregson); *Pavane* (Ravel/Booth); *Endeavor* (Sparke); *British Bandsman* (Broadbent); *Appalachian Mountain Folk Song Suite* (Curnow); *Men of Harlech* (arr. Langford); *Viva Birkenshaw* (Rimmer); *Four Sixteenth-Century Dances* (arr. Fernie); *Theme from Schindler's List* (Williams/Bernaerts); *Selections from West Side Story* (Bernstein/Wright).

LONG-TERM PLANNING!

NABBA XVI

April 17-18, 1997

Lexington, Kentucky

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The **Allegheny Brass Band** are looking for members to complete the band for a historic trip to China for the first sixteen days of August. The five city tour includes concerts in Beijing and Shanghai in air conditioned concert halls and with extensive television and newspaper coverage. All food and transportation costs for the trip while in China are being covered and travelling members have to only raise the air fare which is approximately \$1000. Members interested in filling a vacancy should contact Hartley Johnston by telephone or fax (412) 274-2360.

The **Illinois Brass Band** (Colin Holman) had the pleasure of sharing one of their March subscription concerts with cornet virtuoso Roger Webster who performed *Jubilance* (Himes), *Cleopatra* (Demare) and *Londonderry Air* (arr. Richards) to a thrilled audience. Band members also hosted Steve Sykes and Paul Fensom during their visit to NABBA XV. A joint performance with Regent Brass and Paul Fensom is planned this summer. The IBB will play a total of fourteen concerts this summer in various Chicago suburbs (including the popular Taste of Chicago) and they have been invited as one of the guest brass bands to perform at the Grand Celebration of Brass Bands in Cedar Rapids, IA. The band will be bidding farewell to principal cornet player Guy Clark this summer as he and his wife move to California to take up new employment. Guy's playing, leadership and dedicated membership have been an inspiration to the band since those first rehearsals of the IBB six years ago and he will be much missed.

The **Lexington Brass Band** (Ronald Holz and Skip Gray) has been selected to play at the 1997 MidWest International Band and Orchestra Clinic, Chicago, IL. Their concert is set for Saturday, December 20, 1997, at 9:45 a.m. in the Grand Ballroom of the Chicago Hilton. Program details are still to be developed, but several soloists from the band as well

as trumpeter Vincent DiMartino, will be featured.

The **Salvation Army Student Fellowship Brass Band** (Ronald Holz) and **Vocal Ensemble** (Beatrice Holz) joined the **Brass Band of Columbus** for the 1997 God and Country Concert on April 12, 1997 (See Recent Band Programs for full details). James Curnow shared the baton of the SASF with Ron Holz and Terry Everson, principal cornet of the Lexington Brass Band, was the guest soloist. Keith Wilkinson was even drafted as a last minute pinch hitter in the euphonium section of the SASF, due to a last minute emergency. The God and Country awards this year were presented to Robert Hightshoe, member of the BBC and former principal trumpet of the Columbus Symphony, and Dr. Ronald Holz. Later in the weekend the SASF participated in services at King Ave United Methodist Church, the Adult Rehabilitation Center, and, on Sunday afternoon, at Columbus Citadel Corps for a Praise Festival. At this last event several local SA groups participated, including the newly revitalized Columbus-Area Brass Band, by B/M Peter Morrison.

The **Winona Brass Band** (Janet Heukeshoven) is just completing its fourth year and made its debut at the NABBA competition this past April. It is in the process of seeking grants for E flat basses and three concerts from individuals, corporations and foundations, and learning the unique fund-raising process. Anyone with successful fund-raising experience who would be interested in sharing their experience with *Bridgereaders* should write to the Editor directly.

The **Eastern Iowa Brass Band** (John de Salme) will host the Grand Celebration of Brass Bands on June 21 at Ushers Ferry Historic Village in Cedar Rapids, IA. Guest groups providing musical entertainment include the Eastern Iowa Youth Brass Band, the **Winona Brass Band**, the Grant Wood All-City Drum Corps,

the **Illinois Brass Band** and the Saints Dixieland Jazz Band. Earlier this year the band held a brass band clinic conducted by Colin Holman in preparation for their NABBA performance.

Boston Symphony Orchestra bass trombonist **Doug Yeo** has been a guest soloist at a number of band concerts since the release of his solo album *Proclamation*. In march he performed *Rhapsody for Brass* (Bulla) with the **NYSB** (Ron Waiksnoris) in Needham, MA and a solo recital assisted by the New England Brass Band (William Rollins) which included *Proclamation* (Langford), *In the Hall of the Mountain King* (Greig/Geldard) and *Share My Yoke* (Bosanko). His solo appearance with the Salvation Army Quincy (MA) Temple Corps included *The Passing Years* (Cook), and upcoming performances include returning to play with the New England Brass Band.

The inaugural concert was recently given of the **Atlanta Brass Band**. With most of its personnel drawn from leading players in Atlanta, the concert was well supported with over 400 in attendance, and considered an unqualified success (see Band Programs).

Celebrating their second successive victory in the Challenge Division of NABBA, **Cincinnati Brass Band** (Anita Cocker Hunt) presented a concert at the Lemon Monroe High School with Keith Wilkinson as guest soloist and conductor. Proceeds from the evening were donated to a scholarship fund in memory of a former trombone-playing pupil of the school, Shane Hayes.

James Merritt's classic march *The Canadian* which was first published in the 1930s and prominently features the Canadian National Anthem was included in a well-balanced and impressively performed program when the **Canadian Staff Band** (Brian Burditt) visited Toledo, OH.

The weekend's musical activities are reviewed in chronological order.

SOLO and ENSEMBLE COMPETITIONS

RESULTS: Slow Melody Solo: 1st Kevin Baker (trombone); 2nd Guy Clark (cornet);

Technical Solo: 1st, Anthony Zilincik (B flat tuba); 2nd, Brian Brovsky (euphonium); Honorable Mentions; Niles Dening (B flat tuba), Andy Loeffler (B flat tuba), and Amy Nelson (cornet).

Adult Ensemble: Ozark Mountains Brass Sextet.

Winners profiles will appear in the September issue of *The Bridge*.

NEW MUSIC REVIEW: NABBA XV READING BAND

This session attracted good participation. A great deal of music was read through in 90 minutes. The following short reviews attempt to place the piece in context, its approximate length, technical level, and any other aspects that need to be born in mind when considering the piece. Publishers sent us mostly classically-oriented or sacred pieces this year, while last year focused more on lighter fare.

Our conductors were adjudicators Steven Mead and Keith Wilkinson, past NABBA President Paul Droste, Contest Controller Timothy Holtan, NABBA President Ronald Holz, and Paul Fensom (conduc-

tor of Regent Brass), guest soloist and adjudicator David Werden. Also present were supporting soloists from the U. S. Army Brass Band Dave Kratz (horn), Laura Lineberger and Donald Palmire (euphoniums), and soloists from the host Sheldon Theatre Brass Band, including principal cornet Lance Paulson. Unless otherwise noted, the instrumentation supplied for each item follows traditional British brass band scoring. Most publishers supply only treble clef versions for all parts but bass trombone, with exceptions noted. Items marked with* do not require percussion. I urge you, when you order music from dealers or directly from the publisher, to tell them that you heard the music at the Reading

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Band or read about the pieces you are ordering in *The Bridge*. Publishers like to know that their generosity is paying off! We thank all seven publishers who sent us music—in fact, more music than we could read that day. Paul Droste is covering some of that material, especially the large-scale works, in this and succeeding issues.

A. Gramercy Music

P.O.Box 41, Cheadle Hulme, Cheshire, England, SK85 HPI Telephone 011-44-161-486-1959.

1. *Dear Lord and Father* (Repton). Parry, arr. Peter Graham. 2 minutes; Moderate.

Effective for church, concert, or band training, this short, well-scored hymn setting includes three contrasting settings of the tune Repton. There are some multiple, rapid scales up to high C in the solo cornet. Very playable, however, by most NABBA bands. After reaching a noble peak, the music subsides to a peaceful close.

2. *Alloway Tales*. Peter Graham. 5 1/2 minutes; Moderate.

A three movement suite of Robert Burns' songs—1) Duncan Gray; 2) Aftonwater; 3) The De'il's awa wi' th' Exciseman. This delightful, light-hearted work will prove a winner for all our bands. The movements are linked, but they could be played separately. The quiet, lyrical middle movement is surrounded by more dance-oriented outer sections.

3. *Fanfare on Kilmarnock*. Peter Graham. 2 1/2 minutes; Moderately difficult. Snare drum and timpani open up the fanfare, followed by the fanfare theme in the solo cornet, based on the Scottish hymn tune. In essence, fanfare, two presentations of the tune, return of fanfare, which is then combined with the hymn tune for a brilliant finish. Not overly

difficult, but it will need careful preparation. An engaging work!

B. Rosehill Music

Harold Charles House, 64a London End, Beaconsfield, Bucks England, HP9 2JD; Telephone 011-44-1494-674-411.

1. *Trombone Solo: *A Secret Tear*, from Two Operatic Encores. Donizetti, arr. Bram Gay. Note: No repiano; four cornet parts. 2 minutes; Moderate.

This elegant aria from *The Elixir of Love* is paired with "Liu's Aria" (cornet solo) from Puccini's *Turandot*. The soloist sits in the upper register most of the time. Good, accurate solo horn, first baritone, and flugelhorn players needed for the thinly-scored accompaniment.

2. **Fantasia: Three Parts on a Ground*. Henry Purcell, arr. Philip Wilby. Cornet Soloist, Echo Choir of 3 cornets, 2 baritones, and 1 E flat bass; Four cornet parts, no repiano. 5 minutes; Difficult. Purcell's contrapuntal essay was the basis for Wilby's recent test-piece, *Revelation*. Wilby also rescored the original for solo cornetist, brass band, and echo choir as listed above (no extra players needed). The chief challenges will be matters of style-articulations and balance. As the music progresses the counterpoint gets more challenging. This may not be easy to program, but the music is well worth the struggles!

3. *Euphonium Duet: *Cantabile for John Fletcher*. Elgar Howarth. No repiano; three Cornet parts. 6 minutes; Difficult. I have a hard time thinking that the Childs Brothers, to whom it was dedicated, program this esoteric duet very often. Written in honor of England's greatest brass player, the late John Fletcher, this demanding work is dissonant (the minor and major second dominate), severe, and calls for considerable lyric-expressive skills from band and soloists. This was the least popular item of the evening and few but the most adventurous of our bands would or could tackle it.

C. Cimmaron Music

8585 North Stemmons Frwy, Dallas, TX 75247; Telephone (214) 634-3403.

1. *Solo for B flat Instrument: *Danny Boy*. David Werden. No soprano cornet, one baritone part. 2 1/2 minutes; Easy accompaniment; Moderate solo.

The work begins with unaccompanied soloist playing the familiar Londonderry Air, soon joined by a quartet of mellow instruments. The solo part has several B naturals above the staff, and one high D (which could be avoided). For notes, an easy read for the band; expression is another matter. Ideal change of pace item or solo encore.

2. *Euphonium Duet: *Aria—Duet from Cantata 78*. J. S. Bach, arr. David Werden. 2 alto horn parts. 4 minutes. Moderate.

A typical Bach da capo aria in a lilting, moderately-fast tempo, pitched here in B flat major. Bass line will be the only real hurdle to conquer; the band read it rather ponderously, but I do not think the arrangement is over-scored. Cutting back to one-per-part in the softer sections will improve the balance in what is otherwise a straight-forward transcription.

D. Bernel Music

P.O.Box 2438, Cullowhee, NC 28723; Telephone (704) 293-7469. Provides Treble and Bass Clef parts for trombones and tubas.

1. *French Military March*. Saint-Saens, arr. Keith Wilkinson. 3 1/2-4 minutes. Moderately difficult.

Only knowing an old SA Festival Series' version of this orchestral classic, I was very favorably impressed with Wilkinson's new transcription, one that captures the original concept better in the translation process. The Reading Band jumped in head first on this one, though quite a bit

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of the detail eluded them. Everyone has a fun part on this one—a fine new version of a great standard repertoire item.

2. *Jerusalem, The Golden.* arr. Alan Fernie. 2 minutes. Moderately easy. Parts not type-set, but in legible manuscript. You will more likely know this hymntune by the title Ewing. Dedicated to Bert Wiley, this short arrangement exploits contrasting color choirs within the brass band. In the form of a prelude, the work includes two complete presentations of the hymntune. As with Graham's Repton, usable in a wide variety of settings or functions.

3. *March-The Melody Shop.* Karl King, arr. Alan Fernie. 2 1/2 minutes. Difficult. This is an old-favorite, fast-paced, circus-style, barn-burner of a march (no more hyphens allowed!). It is not for the faint of heart, however, and requires euphonium and solo cornet sections of great agility, though the remainder of the parts are not nearly as difficult. The tempo on this one is set only by the technical threshold of those two sections. Good to have a British-scoring version of this one!

E. Curnow Music

2025-L Leestown Rd., Lexington, KY 40511. Telephone (606) 233-7424.

1. *Prelude on a Hymn of Praise.* James Curnow. 4 1/2 minutes. Moderate.

When you first look at this score you might be concerned about all the runs in the baritones and euphoniums! Actually, they are quite playable and should not create a problem. What a lovely item, a setting of the hymn tune Dix, associated with the text "For the Beauty of the Earth." You need stamina in the upper cornets, but otherwise this will go together quickly. SASF and BBC ended this year's God and Country with this en masse—to a standing ovation!

2. *Intrada Festivo.* Stephen Bulla. 3 minutes. Moderately easy.

A very effective program opener calling for fully-active percussion section. A fanfare section based on fourths and seconds proceeds into a syncopated allegro on the same material. A truncated version of the fanfare returns for a scintillating finale. Very accessible for all NABBA groups.

3. *Prelude and Celebration.* James Curnow. 7 1/2 minutes. Moderately difficult.

Divided into two continuous sections, this work fills a need for mid-length concert items we need in the brass band repertoire. The Prelude exploits a wide range of modal sounds, with the flugelhorn front-and-center. The Celebration portion is marked by bold rhetorical statements and frequent metrical shifts, especially with the use of 5/8 patterns. Quintessential Curnow here; you should have three percussionists to get the best results. Your band will enjoy playing this one.

F. The Salvation Army--Southern Territory

1424 Northeast Expressway, Atlanta, GA 30329; Telephone (404) 728-1383.

The following items are from the American Brass Ensemble Series, edited by James Curnow. The arrangements may be played by a group as small as a quartet (with optional 5th part), or by full brass band, concert band, orchestra. Parts are supplied as follows: I-B flat, C treble clef; II-B flat, E flat, F; III-B flat, E flat, F, C bass clef; IV-B flat, E flat, C bass clef; V-B flat, C bass clef; Two percussion parts. Provides both full score and piano part/reduction. Solos also published with piano accompaniment.

1. *Thanksgiving March.* Stephen Bulla. 2:50 minutes. Grade III-Moderately easy. Presents the harvest hymn "We Plough

the Fields Together" in the trio. The linking motive of the march is derived from the hymn "Come Ye Thankful People Come." All these items sound great for full band, though they can be played by as few as four players.

2. *Alto Solo: Wayfaring Stranger.* Stephen Bulla. 3:50 minutes. Grade IV-Moderate.

With not many modern alto horn solos available, your solo horn player will want to look at this—not too difficult a part (a fair number of A's above the staff), but well-conceived for that instrument. The folk tune makes its appearance in the lyrical mid-section, which is surrounded by a 6/8 pastoral allegretto. All the solos in this series are also printed separately with piano accompaniment.

3. *Prelude on Finlandia.* James Cheyne. Grade III. 3:40 minutes. Moderate.

This quartet-based piece goes best if you also have percussion, though it can be performed without that section. In the style of Copland's Americana period, the short, effective prelude starts with an original fanfare theme based on quartal-quintal harmony. In contrast to that, the hymn tune is then sounded twice, the second time accompanied by the fanfare motive. The opening allegro returns but yields to an interesting developmental section. The piece ends strongly, with the last phrase of the tune, in augmentation, in counterpoint with the fanfare motive. While labeled Grade III, I think it really fits in the Grade IV category of this series.

G. Novello/R. Smith Co

P.O.Box 367 Aylesbury, Bucks, England, HP22 4LJ Telephone 011-44-1296-682-220.

1. *Cornet Solo-Cavatina from *Der Freischütz*. V on Weber, arr. Bram Gay.

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No Repiano, two cornet parts besides the Solo part. 3 minutes. Moderate. A beautiful, lyric solo from the first great German romantic opera, a pre-wedding song by the bride, it is marked by elegant phrases that will require considerable expressive power from the soloist and restraint from the band accompaniment. If taken too slow, it will be soporifically dull; if taken too fast, the serenity is lost!

2. *Prelude*, from *Two Pieces from Carmen*. Bizet, arr. Bram Gay. Note: No Repiano, Four cornet parts. 3 minutes. Moderately difficult.

Paired with Trombone (Euphonium) Solo: *The Flower Song*; the latter has no trombone parts other than the soloist part. The Reading Band sounded quite good on this effective transcription; the solo that follows will be taxing on the band. Both of these highly popular items are given excellent, faithful treatment by the transcriber, no stranger to opera.

3. *Symphonic Suite: Tintagel*. Denis Wright. 10:31 minutes. Moderately difficult.

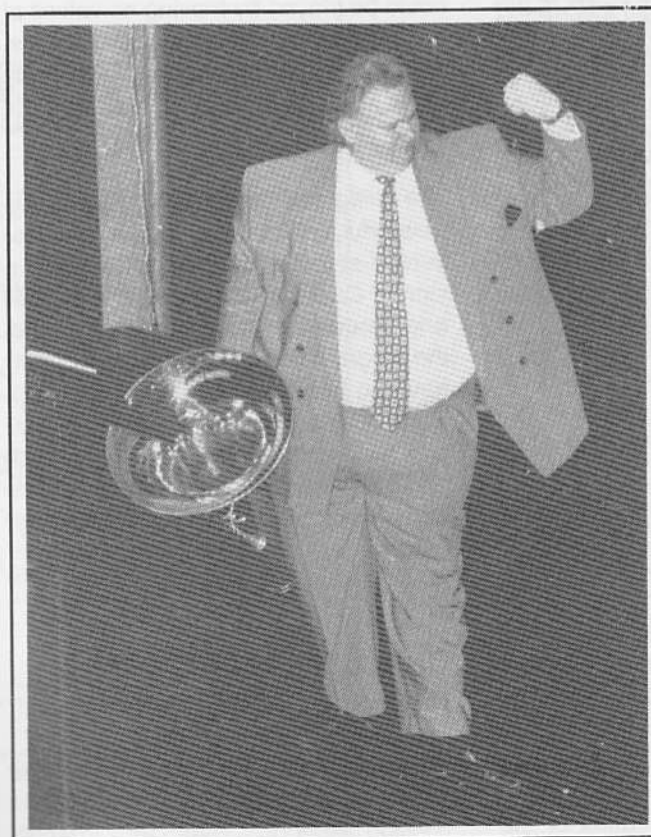
This classic brass band testpiece from 1934 has just been reprinted, fortunately with full score. There are three movements, all linked around the legendary castle of King Arthur: 1) King Arthur; 2) Elaine (Guinivere); 3) Merlin. Time constraints restricted us to reading the final movement only. This would fall very well into a Challenge Section level at NABBA. There are short, exposed solos for nearly all principal parts and specialty instruments. Percussion is used sparingly, for it had no role in those contests. The scoring, as one would expect, is excellent, and the writing ranks among the best from this early leader of the brass band music. Each movement can be performed separately, the more boisterous outer movements in particular could be featured this way.

YOUTH SECTION

Whenever any of the All-Star Youth bands take the stage, there is an air of expectation. Each and every year, the youth groups enter NABBA, often having travelled a considerable distance, and having to fund raise their expenses to give a performance full of excitement and enthusiasm. Each year the standards of the youth bands rise and continue to be fully competitive with brass bands of any age group. This year the **JV All-Stars** opened their program with *The Thunderer* (Sousa) played in a tight energetic fashion, the youthful flair in evidence, and well held together by some expert percussion playing; especially notable was the outstanding snare drumming. *Key West*, the testpiece, provided a vehicle

for the band to feature the depth of solo performance throughout all sections. The work is one of variety, with great rhythmic and melodious interest and appeared to be well-chosen as a testpiece for the occasion. Closing with Eric Ball's *Devon Fantasy*, the band demonstrated the quality preparation leading into their performance with clean unison passages, careful phrasing, consistency, and great concentration. Once again there was excellent solo playing, especially from the solo cornet here, and the ovation from the supportive audience was a well justified conclusion to the first performance of this year's NABBA competition.

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Steve Sykes demonstrates vibrato on the tuba in his own inimitable fashion!

Youth Section

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RESULTS: 1. Junior Varsity All-Stars
(Eric Aho) 232.

STEVE SYKES WORKSHOP

Reviewed by Roger Rocco

On his program entitled *Tricks of the Trade*, Steven Sykes demonstrated that he is a world class tubist and dynamic clinician. In his presentation, he focused on three performance practices for the tuba, including vibrato, circular breathing and alternate fingering.

His performances of the *Tuba Concerto* by Martin Ellerby and *Czardas* by Victoria Monti demonstrated his beautiful tone, cantabile style and virtuoso technique over a very wide range of the instrument. His control of the instrument was flawless, regardless of the musical or technical difficulties.

Steven described three types of vibrato; the hand, throat and lip vibrato. Although the hand vibrato is used by smaller brasses such as the cornet and euphonium, he pointed out that its use is somewhat impractical on the tuba. The movement of the instrument can be disruptive to the player's embouchure. Steven also played using the throat vibrato. But again, he pointed out the fact that with the high air flow rates associated with playing the tuba, involving the throat when playing can be quite disruptive to air flow and thus, dangerous. Finally, he demonstrated the lip vibrato, which proved to be the best sounding of the three because it does not interfere with the embouchure or air. Also, he seemed to have the greatest control of the tone using the lip vibrato.

During the long lyrical phrases of the *Ellerby Concerto*, Steven used his circu-

lar breathing technique. Interestingly, he said he was able to circular breathe the first time he tried it. He illustrated his technique by first filling his mouth with water. He then released the water through his mouth while simultaneously taking air into his lungs. Several volunteers came onto the stage to perform the same exercise successfully.

The clinic concluded with an astounding display of the use of the fourth valve to create a multitude of alternate fingerings. He provided a fingering chart which illustrated that when the fourth valve is depressed, the pitch of the instrument is lowered the interval of a perfect fourth. The result is that notes will be played higher in the overtone series where more partials are available.

In *Czardas* he showed that with the fourth valve depressed, most of the notes could be played by moving no valves at all, or by using only one or two valves. This simplified fingering allowed him to play much faster and with far greater ease.

The delighted audience rewarded his masterful recital-clinic with a well deserved standing ovation at the conclusion of *Czardas*. For many of the brass and percussion players in attendance, the program was a wonderful first opportunity to hear the tuba performed by a world class artist. One hopes that American audiences have many more such opportunities to experience the artistry and virtuoso skills of Steven Sykes in the future.

CHALLENGE SECTION

Reviewed by Major Thomas Palmatier

With five bands, the Challenge section promised to be the most competitive division in this year's NABBA championships and they didn't disappoint. The

test piece, *American Variations*, by Alan Fernie, would provide ample opportunities for the bands to either sink or swim. Thankfully, all swam, although some swam farther and faster than others.

First to take the stage was the **Cincinnati Brass Band** under the baton of NABBA Board member, Anita Cocker-Hunt. They opened with *Malvern Suite* by Philip Sparke, choosing to emulate Illinois Brass Band's tactic of programming two test-length works. Despite the 8:00 a.m. start time, the CBB was wide awake and primed to perform. Their rhythms were crisp and I was impressed with the maturity and richness of their sound. Muted work was less than satisfactory, not well-centered or well-tuned. Although the brass was quite rhythmically tight, I felt the percussion were frequently behind, reacting to the sound "rebound" rather than the conductor's baton. Also, as the band moved into the slower sostenuto sections, a bit of the rhythmic intensity was lost. A truly beautiful solo by the concertmaster pulled things back into focus and the band finished *Malvern Suite* in fine form. Ms. Cocker Hunt's conducting was spirited but quite clear and crisp as well, with little wasted movement; just what a band likes to see. What struck me during their first piece was the depth of this band. There were no apparently weak sections or players, just a good solid ensemble.

Moving to the test piece, *American Variations*, one of the first challenges comes with the opening arpeggiated fanfare in the cornets. The CBB didn't shy away from the opening; it was performed with flourish. Unfortunately, the later muted sections were still weak, a matter that CBB needs to address further. A beautiful flugelhorn solo gave way to some heavy cornet staccatos - a more delicate approach was needed. As the band

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Challenge Section

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moved past the mid-point in the test piece, they seemed to lose some mental intensity, just as some physical tiredness seemed to affect intonation. Some clear gestures from Ms. Cocker-Hunt and seeing the end was in sight caused the CBB to get their second wind and brought them back into focus for the conclusion.

The CBB has a warm and polished sound. Their alto horn/baritone timbre is warm, facile, and not overblown. That, combined with a good top and bottom gives this band a sound quality that would have never been found in the Challenge Section in past years. All in all, an intelligent, well-rehearsed performance delivered with some real connec-

tion with the music and the audience. The bar was set high for the following bands.

Next was the **Motor City Brass Band**, under the baton of Craig Strain. What a contrast in sounds! Whereas CBB was quite British sounding, this band was definitely American, no imports from the Motor City! They opened with *Symphonic Concert March* (Neill/Himes) which may not have been the best way for this band to begin. It requires a real delicate approach and not all the notes spoke. MCBB does a wonderful job of pacing their crescendos, building smoothly toward dynamic peaks. Their single percussionist does a great job of covering the most important parts, but we hope MCBB can get him some help in the future!

American Variations followed, with the opening flourish not as cleanly handled as it was by CBB. This is an aggressive band with a boisterous trombone section. As an old bass "sackbutter" myself, it pains me to say there was a bit too much trombone and particularly bass trombone in the mix. As the sole conical instruments, trombones are like jalapeno peppers; they can add a lot of flavor, but too much in the wrong recipe can spoil the meal.

MCBB finished their program with Philip Sparke's well-known *Jubilee Overture*. This piece would fit this band's personality - big splashy opening, and then lots of fun in between. The opening could have been just a bit more expressive but needed more exact vertical precision. However, on the tuttis, the MCBB really roared, seeming to enjoy the chance to strut their stuff. It was in this piece that the middle horns of the band started to come alive, better balancing the trombones. However, the excitement may have gotten the best of them, as the sixteenth notes were not always crisp and together. The tempo, while exciting, seemed to be just one click faster than the band could handle. The second Challenge Section band had taken a far different approach and proved that this section was going to be an enjoyable one to observe.

The **NCSU British Brass Band** took the stage next with Dr. Robert Petters. They jumped immediately into the testpiece and it at once was apparent that intonation was going to hurt them. This band had a terrific tuba sound; full, rich, and centered. While NCSU lacked some finesse in phrase endings, they also do not play beyond themselves. While a powerful sound, they don't beyond.

They continued their program under their

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Challenge Section

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Assistant Director with *Salvation is Created* (Tchesaokov). The beautiful sound of the lower end of the band was shown off in the opening. This piece showed the band's mature approach to crescendo and their finesse and composure improved, along with intonation. *Capriol Suite* (Warlock/Brand) closed their program. As an educational institution, NCSU has an obligation to educate first and compete second. *Capriol Suite* is a wonderful piece for these students to perform and be exposed to. It did not, however, hit the mark in this contest simply because it did not show off the band's strengths. Dr. Petters wielded a beautifully crisp and controlled stick, but NCSU's tempo was unsteady. It seemed as if the band had lost their concentration. NCSU performed a difficult program well, but it still seemed like CBB was the band to beat.

Next to try their hand was the *Minot Brass Band* with James D. Thornton at the helm. MBB opened with *Norskfolk* (Thornton), a rollicking folk song piece that the band clearly enjoyed. Prior to their first note, observers (but not the judges of course) saw the first (and as it turns out, only) non-traditional set-up of the contest. MBB's concentric half circles found the alto horns aiming directly at much of the audience and put cornets also in direct fire mode. While MBB's opening selection was well played and a good choice, they did not have the roundness of tone and consistent intonation particularly during tutti cornet passages.

Mr. Thornton and the band gave a lovely interpretation of *Meditation (to Know Thee)* by Bill Himes, but the faulty intonation and the less rounded sound did hindered them. The test piece followed and the opening cornet figures in *American Variations* claimed yet another victim. Eventually the band regained its focus, playing aggressively and they

handled the muted passages well. This testpiece was a true "challenge" for this band that was founded just a few years ago. They are well led and have a good foundation for the future. While I'm in favor of trying non-traditional set-ups, to my ears, this one didn't work. I'd encourage MBB to go back to the tried and true box and see if it helps the roundness and fullness of their sound. My scorecard still had CBB in the lead as the final band of the section waited in the wings.

The **Varsity All-Star Brass Band** took the stage led by Eric Aho who spent almost as much time on stage during the contest as I did. It would be interesting to see if the 9th, 10th, and 11th graders could match the mature sound of the CBB. As they began, it was clear these young musicians were veterans of many NABBA "battles" and would not fold under pressure. *Prelude on Finlandia* showed nicely controlled dynamics, but occasionally lacked focus in the sixteenth-note passages. This opening piece was a fine selection for this band and they handled it very well. They too are well trained in the art of not overblowing, though it seemed to me that the final chords of *Finlandia* might have suffered from their reticence to let go. While well-controlled, the Varsity had not yet shown if they had a "killer instinct."

James Curnow's *Esprit* followed. Solo cornets displayed a superb sound on the theme. The second theme in baritone-euphoniums was cleanly and accurately played, but required more cantabile. The band's sound was fine on *Esprit* but their rhythmic precision was not quite flawless.

American Variations followed with its treacherous opening. The band played it safe with a firm, but rather cautious approach. Again, sixteenth notes needed just a bit more air and definition as the piece moved on. The Varsity showed

they have worked on good, well shaped releases. Their intonation flaws, while not fatal, were starting to detract from the performance at this point. When the band used mutes, there was a surprising discrepancy in note lengths and articulations. Apparently all of our bands need a bit more attention to muted sections. As the testpiece concluded, the Varsity finally started to open up and bring some real fire to the stage.

Joy in My Heart (Steadman-Allen) was a courageous choice to finish Varsity's program. Requiring lots of control in the subdued opening, they handled it well considering that fatigue was probably starting to set in. The band did a wonderful job of executing contrasting dynamic levels while keeping up the rhythmic intensity.

To my ears (and these were in my notes prior to hearing judge's decisions) CBB was a clear winner in the Challenge Section. No other band matched the richness of their sound or the consistent quality from top to bottom. It may be time for them to tackle the Honors Section. Coming in second on my scorecard was the Varsity All-Star Brass Band. A wonderfully polished and mature performance by this fine group of young adults. The other Challenge Section bands should not be seen as "bringing up the rear." When I attended my first NABBA contest in 1989, the Challenge Section was small and very weak in both sound quality and execution. All of the five bands did a stellar job of performing some very difficult music, and all are capable of moving up in class in the future.

RESULTS

1. **Cincinnati** (Anita Cocker Hunt), 268;
2. **Varsity All-Stars** (Eric Aho), 266;
3. **Motor City** (Craig Strain), 244;
4. **Minot**

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Challenge Section

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(James Thornton), 233; 5. **North Carolina State** (Robert Petters), 220;

Major Thomas Palmatier is NABBA Vice-President

OPEN SECTION

The Open Section permits brass bands of non-standard instrumentation to participate in the competition, and this year only one competitor entered, **Northwinds British Brass Band** (Milton Potter). As their first NABBA competition experience and a band that has been playing together for over ten years, it's a pity that they have not been more active NABBA members. But it was a pleasure to hear a new band at the competition. The first thing that the ears listen for in such a section is how conductors deal with the non-traditional instruments in sound and balance. In this group, the changes were in the middle of the band, and there was remarkable homogeneity of sound. For brass band purists, this ensemble was evidence that instrumental flexibility seems to work.

Opening with *Invictus* (Himes), the band produced a hearty sound. Playing the testpiece second, *American Variations* (Fernie), there were very confident solos for flugelhorn, soprano cornet and trombone in this charming but undistinguished work. The band completed their own choices with a colorful rendition of *Be Thou My Vision* (arr. Le Reau). Being a much more difficult piece than it initially looks, the band negotiated the complex fugue quite successfully.

The one element that seemed to mar their performance (and a number of others) were the large number of extraneous sounds during the performance--noisy mute changes, noisy page turns, feet

tapping and mallet coordination. But it was good to see a new band getting their feet wet, and one hopes this will be the first of many enjoyable competition performances from this NABBA band.

RESULTS: Northwinds British Brass Band (Milton Potter), 238.

EXHIBITION SECTION

This new section was one that caused much discussion and fascination on the Internet in the days leading up to the competition, in local papers immediately before they played and in various social gatherings following the performance. Conductor David Druce, in his desire both to conduct *The New Jerusalem* and to give players an opportunity to play together at NABBA when perhaps their entire bands could not afford to travel to Red Wing conceived an idea of an **Instant Band**, one that would rehearse twelve hours a day for two days before the competition, and perform for comments only. Could it be done? Should it be done?

The **Instant Band** selected three items to challenge any NABBA organization and to complete the program was a monumental achievement. The **Instant Band** brought together NABBA members in a new fellowship, it provided at least one member with an opportunity to play in a brass band for the first time (what a baptism!) and it showed the level of dedication that members are willing to give to play challenging brass band music together.

With the help of Paul Fensom, Steve Sykes, Ron Holz, Thomas ("the dashing percussionist") Palmatier and a pot pourri of players from many areas of North America, the band under David's direction played Eric Ball's masterful and very

beautiful *Resurgam*, Philip Wilby's *The New Jerusalem* and Wilfred Heaton's *Praise*.

Keeping critical comments in this perspective, the performance showed what could be achieved by this group of musicians and what was left to achieve on two days of long rehearsals. *Resurgam* showed that there were some talented musicians in the group but the performance lacked its true ethereal and subliminal qualities. Their performance of *The New Jerusalem* was in marked contrast to the approach of the Championship Section bands, but it did at least wet the appetite or peak interest in what was to come later in the day.

There was a notable camaraderie that had developed among the participants during the performance, with solo moments equally shared throughout, and participating members enjoying themselves thoroughly. All in all, a truly unique experience for NABBA.

HONORS SECTION

Reviewed by Ronald W. Holz

The testpiece *Endeavour* (Sparke) proved to be a fine choice for this section. **Eastern Iowa's** carefully-prepared and musically-compelling performance placed them unequivocally at the top among the three good bands that competed. Their solo playing, especially the duet in octaves between flugelhorn and euphonium, were managed very well. **All-Star Brass and Percussion's** solo horn player offered up the most convincing solo in the mid-portion of the work. Indeed, this youthful group has a marvelous saxhorn section! All three groups had struggles in the dark, muted opening. **Winona** and **All-Star** struggled

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Honors Section

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with pitch and tonal focus, **Eastern Iowa** pushed the tempo just a bit too much. Each band, however, captured quite well the emotional-expressive content of the contrasting sections.

Making their first appearance at NABBA, **Winona** gave a spirited and well-shape rendition of Gregson's *Prelude for an Occasion* and a stately-yet-vivacious reading of Broadbent's concert march, *British Bandsman*. They struggled most on the exposed Ravel transcription, *Pavane*. Their conductor, Janet Heukeshoven, leads expressively, economically, and with musical understand; this band is in good hands and should soon be challenging more established Honors-level bands.

Eric Aho has achieved remarkable results with his advanced level youth band. The maturity of their playing and their ensemble seems greatly improved in only one short year. Remember, these are high school students! Their program included two old gems, one from the contest scene, Rimmer's march *The Cossack*, and one from the SA archives, George Marshall's selection *Army of the Brave*, dating from 1923. This latter piece was the Army answer, at least in the whirlwind finale, to Jenkins' test piece from the same period, *Life Divine*, especially those swirling scales! Both pieces were well-chosen to train these talented young brass enthusiasts.

Eastern Iowa dedicated their program to the memory of a recently-deceased friend and comrade. There was a seriousness, earnest quality, about their music-making, not somber or dull, that carried the day. This band plays with Championship Section skill and musicianship. Their interpretation of Denis Wright's delightful *Tam O'Shanter's Ride* captured all the humor, drama, and excitement one hoped for in such a piece.

John de Salme shows himself to be a careful student of all aspects of the scores he conducts. Their memorial offering of *Come, Sweet Death* (Bach/Leidzen), while not flawless, was among the most musical of the day. In short, here was solid brass band playing at a very high level. There would be no question concerning the judges' decision.

Congratulations to all three bands for fine playing and for holding to the literature standard expected at our annual championships.

CHAMPIONSHIP SECTION

Reviewed by Don Stine

The entire weekend's competition was efficiently compered by Major Thomas Palmatier who introduced this section as the "Sumo Wrestlers" division. Certainly there was plenty of musical muscle that had to be stretched to survive the testpiece, Philip Wilby's *The New Jerusalem*. Originally commissioned by the National Youth Band of Great Britain, the work is inspired by both a passage from the Book of Revelation and the downfall of the Eastern Block Dictatorships. Opening, interrupted and closing with an offstage cornet solo (representing the voice of God), the three Championship level bands were faced with the choice of either leaving their best cornet player offstage to play the solo, or entrusting the solo to a section player, or choreographing the placement so a cornet player would be moving between offstage and on-stage musical activity.

Last year's winners the **Illinois Brass Band** opened the section with the testpiece and placed one of their solo cornets in the Light Booth at the top and back of the Theatre; a touch of genius, I thought. The effect was most dramatic, and the confident opening solo was

played in a most poetic fashion, leading to a powerful performance throughout. Illinois is never afraid to play out! And this was a work that suited Illinois' full sound, and wide dynamic range, aided by everything from whisper mutes to the back row standing during the concluding fanfares to add to the triumphal nature of the work. Illinois completed their program in their own fashion by playing another testpiece; Philip Sparke's *Partita*. A very contrasting work of much greater difficulty than is initially evident, the band played with great verve and excitement in this piece that is a technical showcase for the entire band. Especially noticeable to me was the fine trombone and percussion playing, but this work must have required considerable woodshedding from the entire band. Though not a faultless performance, the audience's effusive reaction with a standing ovation made it clear that this performance was going to be difficult to beat.

The local band **Sheldon Theatre** drew second place, and immediately left a very strong impression with the opening *Introduction* by AaGaard-Nielson, reminding everyone that they were playing to a supportive home crowd and with the advantage of knowing the acoustic. This was another full sounding band with a new conductor, and Kathrina Skaar led the group in an extremely musical interpretation of each selection. Virtuosity is present throughout the band which does play a little heavily in the upper instruments. *New Jerusalem* did not have the theatrical effect of IBB's performance, but this was a well controlled performance with effective percussion playing. Although some of the faster passages needed greater clarity, it was becoming increasingly evident that this is a work which needs extensive study to appreciate and adjudicate. It was good to hear Philip Sparke's *Mountain Song* played

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Championship Section

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with such a rich sound, and the Sheldon Theatre Brass Band completed their program with the well-known *March to the Scaffold* by Berlioz. The audience also responded favorably to a musical, confident and exciting performance, and their extensive preparation was in evidence.

Concluding the Championship Section and the day's competitive activities were the **Central Ohio Brass Band** jointly conducted by Paul Droste and Les Susi. The band opened their program with the *Bridgewater Intrada* by Kenneth Downie. This was an interesting and demanding work with some fine trombone playing. Their performance of *New Jerusalem* (with the cornet soloist offstage) was

also accomplished, but the faster passages seemed to lack the fluidity of the previous two bands. Concluding with Howard Snell's arrangement of Borodin's *Polovetsian Dances*, the band played with great atmosphere and captured the character of the music quite effectively.

No bands successfully tackled the middle slower passage of *New Jerusalem* with complete ease, but the IBB's technical skill, consistent intonation and authoritative interpretation overall earned them a well deserved first place with performances recently described in the *British Bandsman* as "dynamic" and "effervescent" respectively.

RESULTS 1. Illinois Brass Band (Colin Holman), 276; **Sheldon Theatre Brass Band** (Kathrina Skaar), 261; **Central**

Ohio (Paul Droste/Les Susi), 254.

GALA CONCERT

NABBA XV came to a fitting climax at Red Wing High School with a comprehensive performance given by the **U. S. Army Brass Band** (Timothy Holtan). Exploiting the auditorium acoustic, the band gave a performance that was instantly notable for its rich, open sound and consistently excellent intonation as they opened with the national anthems of the United States and Canada. Henry Sgrecci smoothly compered an evening

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Gala Concert

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that included two world premieres and three wonderfully contrasted soloists.

The concert then continued with *Reflections in Freedom* by RNCM tubist Andrew Duncan, recently commissioned by the band to celebrate 75 years of Army band music making. It featured mixed meter fanfares, alternating passages of energetic interjections with more lyrical moments that utilized "Bringing in the Sheaves" to produce an exciting but somewhat disjointed work. Described as the "voice of expressive lyricism" combined with "a nest of niggly nasties," Stephen Bulla's *Canzone and Caprice* gave cornettist Allyn Van Patten an opportunity to display both his musical and technical prowess. Although the band seemed overwhelming in its balance from where I was sitting, the piece made effective use of the hymn tune "Suo-Gan." *Pershing's Glory*, the Army Band's 75th Anniversary Official March by their staff arranger James Hosay was well suited to this band but appeared on this listening to be an undistinguished addition to the repertoire.

The American premiere of Philip Sparke's *Euphonium Concerto* brought Steven Mead to the stage. The three movements, jaunty, lyrical, and scherzo respectively, were fine vehicles for Mead's pyrotechnic skills and silky effortless sound. Here still, the band was a little heavy for the soloist, but Mead gave a near flawless performance of this beautiful and very difficult work.

The band opened the second half with the *Dance of the Comedians* in which the virtuosity and musical discipline of the individual members was very much in evidence. Jack Stamp's *Of Concrete and Cobblestone's* was unfortunately withdrawn from the program; its replacement, James Curnow's *Sinfonietta* was written for the band in 1994. Replete with

solo moments, full of Curnow mannerisms and concluding with a rollicking rondo, the tour-de-force was well received. Vocalist Holly Shockey showed why she was selected to represent the USABB at the Edinburgh Military Tattoo recently with her entertaining renditions of *I Dreamed A Dream* and *Cornet Man* that were full of pizzazz and style. Mead then returned to play what has almost become a signature piece for him; *The Swan* from Saint-Saens' *Carnival of the Animals*. He completed his programmed portion with both an expressive and breathtaking performance of *Believe Me If All Those Endearing Young Charms*. The band brought the concert to a rousing conclusion with one of Britain's most popular (and most difficult) brass band arrangements from the past twelve months, Bill Whelan's *Riverdance* which was expertly delivered.

Mead returned for an encore, playing Hartmann's *Facilita* unaccompanied with his own interpretation including multiphonics. The band were repeatedly asked back, completing the evening with the *Battle Hymn of the Republic* and *Stars and Stripes Forever*. It was a fitting conclusion to a triumphant weekend of brass band activities.

Program: *Reflections in Freedom* (Duncan); *Canzone and Caprice* (Bulla), Allyn Van Patten, cornet soloist; *Pershing's Glory* (James L. Hosay); *Euphonium Concerto* (Sparke), Steven Mead, euphonium soloist; *Dance of the Comedians from The Bartered Bride* (Smetana/Newsome); *Sinfonietta* (Curnow); *I Dreamed A Dream* (Schonberg/Barry), Holly Shockey, vocal soloist; *Cornet Man* (Merrill & Styne/Murtha), Holly Shockey, vocal soloist; *The Swan* (Saint-Saens/Snell); *Believe Me If All Those Endearing Young Charms* (Mantia/Boddington); *Riverdance* (Whelan/Farr).

Brass Band and Brass Ensemble Recordings

Current Releases (Listed in Alphabetical Order by Title)

Reviewed By Ronald W. Holz

Around the World In Eighty Minutes. **Rigid Containers Group Band** (John Berryman). Harlequin Recordings HAR 1128. TT 70:26. Program: *Orient Express* (Sparke); *Land of the Mountain and the Flood* (MacCunn/Bragg); *River City Serenade* (Sparke); Euphonium Solo - *Rule Britannia* (Hartmann), Soloist Robert Woods; *The Earle of Oxford's Marche* (Byrd/Howarth); Flugelhorn Solo - *April In Paris* (Hamburg/Freeh), Soloist Darren Harris; *The Australasian* (Rimmer); *Japanese Slumber Song* (Wood); *Hungarian March* (Berlioz/Catelinet); *Calypso* (Bourgeois); *Tomestone—Arizona* (Wood); Trombone Solo - *Londonderry Air* (Iveson), Soloist Stephen Pearson; *A Pittsburgh Overture* (Sparke).

Rigid Containers plays aggressively and with fervor in this entertaining travelogue of music from around the globe (though you really get 70 minutes, rather than the 80 the title declares!) You may recall this is the band that accompanied on Philip Smith's highly acclaimed *Escapade* solo record a few years back. I am delighted to hear that they are still in action and in the thick of the contesting scene. They are best at up-tempo, no-holds-barred brass band stuff. Philip Catelinet's excellent Berlioz transcription needed a good CD recording - you've got one here. Gareth Wood's 11-minute *Tomestone-Arizona* should attract attention from American bands now that there is a solid performance on disc, though this is not an easy-read work. All three soloists manage their spots very well and with distinctive flare; recording and accompaniments are good. I find it interesting that Sparke's *Pittsburgh Symphony* is so often excerpted into single

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Future Concerts

Brass Band Recordings

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movements, here with two separated substantially in the program. Hopefully, we'll get the full symphony all together one of these days - but in the meantime, enjoy the work in smaller bites! While there are lighter items included, none are 'chaff which the wind driveth away.' The recording kept my interest from start to finish. My only criticism would be that the aggressive style of play they exude sometimes gets in the way of needed nuance or subtlety. By all accounts, however, a fine new recording with much good music for brass band.

CSB2: Festival of Brass (Live Concert, January 20, 1996); Two CDs boxed set. +**Canadian Staff Band** (Brian Burditt), ***Chicago Staff Band** (William Himes), #**Massed Bands**. The Salvation Army Central Territory. JCTD 033. TT 92:36. Program: #*Mighty To Save* (Marshall); +*Victors Parade* (Downie); +*Pavilions of Praise* (Steadman-Allen); Massed Chorus - *Sing and Be Not Silent* (McDonald/Redhead); +*Cornet Duet - Quicksilver* (Graham), Soloists David Robertson and Peggy Thomas; +*None Other Name* (Leidzen); Massed Chorus - *Long White Robe* (Himes); +*Sing Praises* (Gordon); #*Folk Dances* (Shostakovich/Hanson); **The Fount* (Gullidge); #*Moses Get Down* (Gott); Massed Chorus - *In That Beautiful Land* (Ball); **Be Still For the Presence of the Lord* (Phillips); **March Slav* (Tchaikovsky/Phillips); #*Rolling Along* (Himes); *Benediction - Psalm 19* (Himes).

A chronicle of a partnership concert early 1996, this live double-CD recording delivers some fine literature, both for brass and voice. Several items by the **Canadian Staff Band** are also on their recent *Praise* release, reviewed in the last issue of the *Bridge*. The performance standard was high that evening, so you are getting your money's worth (92 minutes!). Recording quality is fine; the production aspects are minimal, with

Winona Brass Band

June 8, 1997	3.00 p.m. Trempealeau Hotel, Trempealeau, WI
June 14, 1997	1.00 p.m. Peterson, MN
June 21, 1997	Grand Celebration of Brass Bands, Cedar Rapids, IA
July 4, 1997	Steamboat Days, Winona, MN

Illinois Brass Band

June 1, 1997	7.30 p.m. First Presbyterian Church, Libertyville, IL
June 8, 1997	7.30 p.m. Gloria Dei Church, Downers Grove, IL
July 3, 1997	12.30 p.m. Taste of Chicago, Chicago, IL
July 13, 1997	5.00 p.m. Lincolnshire, IL
July 20, 1997	12.30 p.m. Taste of Antioch, Antioch, IL
July 20, 1997	6.00 p.m. Butler Park, Libertyville, IL
August 3, 1997	1.30 p.m. Mundelein, IL

Grand Celebration of Bands

June 21, 1997	11.00 a.m.+ Ushers Ferry, Cedar Rapids, IA
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Sheldon Theatre Brass Band

August 2, 1997	7.00 p.m. Sheldon Theatre, Red Wing, MN
October 11, 1997	7.30 p.m. Red Wing High School, Red Wing, MN
November 29/30, 1997	8.00 p.m. Sheldon Theatre, Red Wing, MN

Spires Brass Band

July 4, 1997	8.00 p.m. Baker Park, Frederick, MD
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no insert booklet or card other than a list of personnel from each band. The program is well balanced, with good variety in the listening sequence. Owning these discs will provide a positive experience for both those who were there or for those who missed what must have been a delightful evening. Available from Central Territory Music Department, 10 West Algonquin Rd, Des Plaines, IL 60016; \$20 for CD; \$10 Cassette.

CSB Spotlight: Great Soloists of The Chicago Staff Band. **Chicago Staff Band** (William Himes). The Salvation Army Central Territory. JCTD 0032. TT 70:36. Program: *Cornet Cascade* (Redhead); *Euphonium Soloist Karl Strand - Harbour Light* (Bearcroft); *Band Chorus - Psalm 46* (Howard/Himes); *Overture to The*

Marriage of Figaro (Mozart/Himes); *Cornet Soloist Peggy Thomas - Share My Yoke* (Webb/Bosanko); *Kum Ba Yah* (Steadman-Allen); *Band Chorus - How Precious Is the Ransomed Soul* (Krommenhoek); *Rolling Along* (Himes); *Trumpet Soloist Clifford Marshall - The Challenge* (Ball); *Alto Horn Soloist Craig Arnold - Solo Secondo* (Himes); *Jesus Paid It All* (Bowen); *Flugelhorn Soloist Randy Cox - Sweet By and By* (Ballantine); *Piano Soloist Bram Rader - Movement #3 from Piano Concerto #2* (Rachmaninov/Himes); *Band Chorus - Benediction* (Himes).

While not every item on this good recording is a solo feature, the primary empha-

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Brass Band Recordings

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sis is on the outstanding group of soloists this band has been putting forward over the last few years. Several cuts are live recordings, including the Rachmaninov *Piano Concerto*, drawn from a 1991 performance at Wheaton College. William Himes has done an outstanding job of arranging the final movement for piano and brass band. But Bill Himes, alias the Peter Schikele (PDQ Bach) of the SA, also strikes a very different note with his hilarious *Solo Secondo* (also live, with appropriate audience reaction), a "major work for second horn and band." Other items of particular interest to NABBA bands will be Himes' fine Mozart transcription, Redhead's sparkling cornet ensemble, and Bosanko's popular tone solo, *Share My Yoke*, the latter played lovingly by principal cornet Peggy Thomas. All the soloists are secure and exude confidence and musicality. The chorus maintains a good standard as well. Quality performances and reproduction make this an enjoyable recording. Also available from the Central Territory Music Department (see address above) at \$12 for CD and \$8 Cassette.

Melbourne Staff Band of The Salvation Army: Live at Toledo. Melbourne Staff Band (Ken Waterworth). The Salvation Army, Cleveland. NEOSACD 1. TT 59:47. Program: *Eminence* (Hulgren/Hogg); *Concord* (Spicer); *Fanfare of Praise* (Redhead); Euphonium Solo - *Home On the Range* (Leidzen), Soloist Nigel Atwell; *Great Is Thy Faithfulness* (Runyan); Cornet Solo - *This Is My Story* (Lundkvist), Soloist Garry Todd; *Variations On a Hymn By Louis Bourgois* (Smith/Hogg); *Lightwalk* (Gott); *Arrival of the Queen of Sheba* (Handel/Jones); *Steppin' On the Clouds* (Stalls); *On a Hymnsong of Philip Bliss* (Holsinger/Gott); *Invincible Army* (Leidzen); *Three Kings' Swing* (Himes).

This fine Australian band delivers an

exciting concert in this recent release recorded by Ted Marshall on April 9, 1996 and produced by Keith Wilkinson. The involvement of these two individuals should assure you of the product's quality. I was pleased to see new Staff Bandmaster Ken Waterworth maintaining the high standard set by his recent predecessor, Colin Woods. Australian arranger-composer Brian Hogg (flugelhorn in the band) features prominently in the program. His transcription of Claude T. Smith's (the late American wind band composer) *Variations on a Hymn of Louis Bourgeois* comes off well, though this is one piece where the band unfortunately shows a little wear-and-tear from the demanding tour. Another wind band piece that appears in new guise is Holsinger's chorale prelude setting of *It Is Well With My Soul*. Noel Jones' unusual transcription featuring a baritone soloist, Handel's *Arrival of the Queen of Sheba*, makes for another interesting new solo feature for bands to explore. Likewise, Trevor Davis's new transcription of a famous excerpt of *Swan Lake* really puts a band to the test, this arrangement having just come out in the SA (SP&S) Festival Series. There is one vocal feature recorded, *Steppin' on the Clouds*. The CD sells for \$15.00 (including postage in USA) from The Music Department, The Salvation Army, 2507 East 22nd Street, Cleveland, OH 44115.

Menagerie: Brass Quintet Music of John Cheetham and Thom Ritter George. Eastern Kentucky University Brass Quintet. Mark Custom Recordings 2331. TT 64:22. Program: *Allusions* (Cheetham); *Quintet #4* (George); *Colloquies* (Cheetham); *Fanfare #7* (George); *A Brass Menagerie* (Cheetham); *Quintet #5* (George); *Scherzo* (Cheetham).

As our NABBA Ensemble Contest grows we will hopefully review more brass ensemble recordings in hopes of exposing our membership to a wider range of literature. This CD focuses exclusively

on two fine American composers of neo-classic, modern tonal style, John Cheetham and Thom Ritter George. Four members of the quintet are faculty; the second trumpet is covered by several fine graduate students, the recording having been put together over a several years. The playing is clean and expressive; the recording quality is good, with care given to informative notes in the insert. I find Cheetham's music more captivating - he maintains a fresh, rhythmic vitality and a fresher harmonic language. Most quintet players have tackled his *Scherzo*; try his recent *Colloquies* to discover how his art has changed over the years. All four faculty members play with real assurance, with special merit noted for Kevin Eisensmith's excellent lead trumpet. The fine tubist, Jim Willett, heads up the bass section of the **Lexington Brass Band**. While the program list may seem narrow, you will be amazed the diversity exhibited by this two famous American academics who are known for their brass chamber music.

*Proclamation. Douglas Yeo, Bass Trombone Soloist, with *Black Dyke Band* (James Watson), +*Ronald Barron*, Trombone, and +*Patricia Yeo*, Piano. Doyen CD 055. TT 80:17. Program: **Proclamation* (Langford); **Rhapsody* (Bulla); **Tribute To George Roberts* (Geldard); *Variations On Palestrina's Dona Nobis Pacem* (Fetter); **Skylines* (Uber/Harpin); **Share My Yoke* (Webb/Bosanko); +*Conversation* (Small); **Rainy Day In Rio* (Richards); *Blue Topaz* (Pederson); **Triptych* (Wolfe); #*Amazing Grace* (Curnow).

Proclamation is one of those 'must have' CDs for all brass and brass band aficionados. But it is more than just for brass players. Doug Yeo, bass trombonist of the **Boston Symphony Orchestra**, pro-

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Brass Band Recordings

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vides a rich, musical treasure trove for all musicians to enjoy and from which to learn. Through this project (See [Book Review](#) section for more information) he has significantly increased the amount and quality of music written for bass trombone and brass band, including four world premiere performance/recordings. These include the title work by Gordon Langford. Proclamation, which ends serenely quiet with the bass trombone intoning a low D flat - a beautiful opening to the album. George Roberts was the legendary studio bass trombonist who almost single-handedly established the solo potential of the instrument. Fittingly, a suite by Bill Geldard pays tribute to his legacy in three colorful movements: 1) *Stella By Starlight*; 2) *Feelin' Low*, and 3) *In the Hall of the Mountain King*. *Rainy Day in Rio* is actually a sensuous, gentle-hearted samba from the talented arranger Goff Richards. The most significant new work is by Larry Wolfe, an American composer who is a colleague of Yeo, playing in the string bass section of the BSO. Though it is Wolfe's first work for brass band, this three-movement piece showcases his fine scoring and symphonic technique. The playing is top flight by all concerned. The stylistic range throughout the disc is incredible, from big-band swing to sophisticated chamber music to lyrical hymn arrangements. The soloist has written passionately about his experience with **Black Dyke** and, in the process, has done the brass band movement a world of good. You really recapture his and the band's enthusiasm for the music. This is the clinic for all aspiring bass trombonists, all aspiring low brass players. What an amazingly rich, flexible, warm sound Yeo projects! The sound quality, accurate intonation, and musical communication that he and Ronald Barron deliver on the unaccompanied trombone duet *Conversation* ranks this performance among the finest recorded brass playing I have ever heard. You simply must hear

this album if you are at all serious about brass playing and brass band music. To say anymore is superfluous; this is one of the best ever. If you are on the Internet, check into Yeo's Homepage for more information: <http://www.yeodoug.com>.

BOOK REVIEWS

By Ronald W. Holz

1. Green, Roger Challoner. **In Pursuit of a Dream: Proclamation**. Trowbridge, England: White Horse Books, 1996. ISBN 0 9529574 0 X. Companion book to CD *Proclamation* (see Record Reviews this issue); 290 pp; multiple photos; discography.

Roger Challoner Green had a mission - to produce a quality bass trombone solo compact disc, one which combined two of his musical obsessions, the instrument and the brass band. A bass trombonist himself and a brass bandsman, Challoner persevered over about a five year period, ultimately getting Doug Yeo and **Black Dyke** together, and in that process being the catalyst that generated much new music for this combination. The book chronicles every conceivable aspect of the project, and most details of Yeo's and Green's interesting musical lives. You might think, upon first reflection, that it might be rather a dull topic, now that the album is finished. Actually, Green is a humorous writer, rather chatty, informal in style, and he keeps you interested through his fine powers of observation and, above all, his citing of all the details of such a complex task. You'll find out that **Black Dyke** was not the first band approached

and there were frequent detours and near-disasters only the path of production. The book becomes, therefore, a rather valuable document of what worked and did not work in the trial-and-error steps he and Yeo took. While you go on this journey, you will meet a vast array of musicians, especially from the brass band community, but by no means restricted to that arena. The paperback book is handsomely put together, with multiple photos, both black/white and color, lending further insight. This is a warm, friendly tale about a dream, a friendship, an instrument, musical collaboration, and the broad creative processes that so enrich our lives.

2. Nilsson, Sven. **Klaus Ostby: Skandinavisk Musikpionjaer**. Stockholm: The Salvation Army, 1996. ISBN 91-8595635. In Swedish, with English summary by Lars-Erik Lingstroem; 191 pp.; companion compact disc, TT 60:40 featuring brass and vocal music by Ostby, various artists/groups; multiple photos and musical examples; works list; bibliography; index of names.

Klaus Ostby (1865-1945) was a Norwegian Salvation Army officer who guided the development of that denomination's music in Scandinavia in the first thirty years of the 20th century. He was among the best pioneer composers of the early SA, providing the first original march (*Kabelvag*) and first festival meditation (*Princethorpe*), works years in advance of their time - works that were published much later than their date of composition. Trained as a military bands-

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Publicize your future concerts in
the *Brass Band Bridge*!

Book Reviews

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man and a student of several leading Norwegian composers, he was aptly suited to the task assigned him of overseeing SA music publications, both brass and vocal, in the period 1904-1930. During this time he and Richard Slater, the "father of SA music," carried on a detailed musical correspondence in which not only technical matters were discussed but also their philosophical outlook on the development of their movement's music. This book, published in Swedish but having an English

summary, is a careful study and overview of his contributions to SA music. The addition of a compact disc that provides recordings of a wide sample of Ostby's music, for band, vocal soloist/piano accompaniment, and choir, is especially helpful in putting his story in the right perspective. One cut provides a reading of the 1890s march *Kabelvag* played on original instruments, following Swedish *Festmusik* sextet scoring; later, you here the larger-band version also published in Stockholm. They could also have recorded the final version, that published in General Series (British) in

1936, more than forty years after it was written. While being fluent in Swedish would obviously be a natural prerequisite in fully understanding the book, I was surprised by how much I could glean from this lovingly-produced project. The principal writing is by Sven Nilsson, a member of the SA music department in Stockholm. Additional musical commentary and analysis is provided by two outstanding SA Swedish bandmasters, Torgny Hanson and Sture Petersson. Order through SA Trade Departments or write to:

Salvation Army Music Department, Box 5090, S-102 42 Stockholm, Sweden.

Touring North America

The **Hampshire County Youth Band** will be making a 22 day tour of New Hampshire in July. As the current British Youth Brass Band Champion, they are conducted by Leighton Rich. The tour is a combined project of the State of New Hampshire Department of Resources and Economic Development, the New Hampshire Rotary Clubs and area music educators.

Founded in 1963, the HCYB is one of the leading youth brass bands in Great Britain. The band has toured extensively in Europe and Canada, and in 1993 they undertook a concert tour of the west coast of the United States. Although the complete details of the tour have yet to be finalized, a tentative schedule at this time is as follows:

July 24 Souhegan H. S. Workshop
July 25 Souhegan H. S. Concert
July 26 Souhegan H. S. Concert
July 29 Keene M. S. Concert
Aug 1 Mt. Washington Hotel Concert
Aug 3 Lincoln/Woodstock Concert
Aug 8 Strawberry Banke Concert
Aug 9 Prescott Park Concert

Contact Jim Chesebrough at (603) 745-3902 for confirmation and ticket information.

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Scholarly articles should include footnotes and bibliography where appropriate.

Materials may be edited for inclusion, and may be subtyped in writing or on 3.5" floppy discs (IBM compatible if possible, please). Publication and advertising deadlines are the 15th of January, April, July and October.



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On behalf of NABBA, congratulations to the Triangle Brass Band under its expert leadership of Michael Votta as they celebrate their tenth anniversary in such splendid fashion by commissioning an original work for brass band and by dedicating their energies to youth musicians this year.

The Triangle Brass Band (Michael Votta) is a 38 member ensemble drawn from the Research Triangle Park area of North Carolina. The band was formed in 1986 as a joint venture of the A. J. Fletcher Foundation and Capitol Broadcasting Co. of Raleigh. After three years of sponsorship from these roots, the band became a self-sustaining organization. In its ten years, the band has been a frequent participant at the NABBA competition in addition to the Eastern Music Festival, the North Carolina Music Educators Conference and twice at the Southeast Brass Conference. In 1991 and 1994 the band performed at the New York Brass Conference for Scholarships and in 1996 represented NABBA at the Great American Brass Band Festival.

For their tenth anniversary concert, TBB secured the services of Major Thomas Palmatier as MC. Dr. Jack Stamp, the band's third conductor, came from Pennsylvania to join the celebration and guest conduct one item. The band's first E flat soprano cornet player, Jim Ketch, joined the band to recreate the *Rhapsody for Soprano Cornet* (Eaves) which won him the Soloist Award at NABBA in 1987. Alumni were invited to return and participate in a concert item, and founding members were recognized. The world premiere of *Brass Ablaze* commissioned from Pulitzer prize winning composer Dr. Robert Ward was performed and described by the composer as "a show piece for the players in the proper celebratory spirit as befits the occasion." Program ads were sold and a raffle was held for fundraising. The concert was supported by 500 people who shared a ten year birthday cake together.

Since their anniversary concert, Triangle have been working hard on their season theme "Season of Youth Music" and have targeted audiences at Pine Forest High School where Triangle Brass Band members Mark Mabe and David Pressley teach. The band recently performed for the NC Honors Band and they also have been sponsoring their first Youth Brass Band Clinic in Durham NC, giving young musicians an opportunity to play in a brass

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band setting under clinicians Don Lucas (Texas Tech), Lucas Spiros (formerly of the U. S. Marine Band) and James Hile.

Tenth Anniversary Season Concert Programs:

November 22, 1996; Fletcher Auditorium, Carolina Theatre, Durham, NC. *Fanfare for NABBA* (Curnow); *Little Suite for Brass* (Arnold); *Rhapsody for Soprano Cornet* (Eaves), James Ketch, soprano cornet soloist; *Hymnsong* (Holsinger/Hile); *The Prizewinners* (Sparke); *Wiener Philharmoniker Fanfare* (Strauss/Palmatier); *Brass Ablaze* (Ward); *Knoxville-1800* (Curnow); *Amazing Grace* (Himes); *Sir Roger de Coberley* (Trad. arr. Langford); *Seventy-Six Trombones* (Willson Duthoit).

November 15, 1996; Stewart Theatre, NCSU, Raleigh, NC. Joint concert with **NCSU British Brass Band** (Robert Petters). *English Folk Song Suite* (Vaughan Williams/Wright); *Patterns* (Gregson); *Bugler's Holiday* (Anderson), Larkin Horton, Lee Roach and Steven Terry, cornet soloists; *West Side Story* (Bernstein/Wright); *Fanfare for NABBA* (Curnow); *Little Suite for Brass* (Arnold); *Hymnsong* (Holsinger/Hile); *The Prizewinners* (Sparke); *Wiener Philharmoniker Fanfare* (Strauss/Palmatier); *Jesu, Joy of Man's Desiring* (Bach Ball); *The Ninth of January* (Shostakovich/Stephens).

"A Tongue in Cheek Look from the
Other Side of the Pond"
by Paul Fensom

It was around 11.30 p.m. as I entered the room. I threw my briefcase into the corner and wandered over to the desk. The red light on the ansaphone seemed to bleep with a sense of urgency I'd not seen before. I pressed the message button and a voice came from within the machine. "This is Bob Mulholland from the Brass Band World. Can you get to the North American Brass Band Championships at Red Wing, MN and find out what they are doing. Rumor has it that the Americans, aided and abetted by the Canadians have taken to organizing good brass band championships. They've got it up to a ridiculous level where people actually enjoy attending. Your mission, should you chose to accept it, is to infiltrate the Championships and report back to me as soon as possible. This tape will self-destruct in five seconds."

The message ended with a sound reminiscent of a G trombone player I used to sit next to and all went quiet. I stood quite still and tried to take in what I had just heard. Americans running contests for British-style brass bands? It beggared belief. The next thing you know the European countries will be copying the idea, and it might end up with the Japanese having a go. For the sake of everything we hold dear in Britain such as no warm up room, slagging off other bands, unaccompanied solo contests and adjudicating from the bar, someone had to do something and quickly.

I took the first plane to Chicago disguised as a Musical Director and easily infiltrated the Illinois Brass Band. They already had Colin Holman from Basingstoke conducting the band and Steve Porch, ex-Irish Guards playing second trombone. The fact that I talked about crotchets and quavers instead of quarter and eighth notes fooled them all.

Having gained their confidence, I boarded the band bus at 4.00 a.m. and headed off to Red Wing, MN. This was going to be easy.

Arriving in Red Wing at about 11.45 a.m. I hurried to the Sheldon Theatre for the Slow melody Contest. It was here that I found out just how difficult my mission was going to be. The venue was one of the most picturesque buildings I have ever seen and shock! horror! there were no admission charges for any of the events at the competition. The contest started promptly at noon and my heart sank. People were playing new slow melodies and playing them really well. What had happened to *Bless This House?* and *I Hear You Calling Me?* The rumors were true; the Yanks were trying to drag brass bands into the twentieth century.

Dejectedly I headed across the road for the Technical Section. Same situation here. Players were performing new works, but at least we heard some air varie solos from the 1950s. Later that afternoon back in the Sheldon Theatre, the groups in the Ensemble Section performed at extremely high standards and to stop myself from lapsing into a deep depression, I thought about the fact that the winning group had a silly name Ozarks Mountain Brass Sextet whereas in Britain we have great and proper names

like Grimey Black Fairies o' the Barn.

I retired back to my hotel by way of the free courtesy shuttle bus that ran from the surrounding hotels to the Sheldon Theatre and prepared myself for the onslaught ahead of me. My cover as a Musical Director had been far too good and I had been invited to conduct the Reading Band at 6.30 p.m. I wondered why a band from Berkshire, England had come to the American Championships without a conductor, but found on my arrival back at the theatre that we were about to embark on a sight reading exercise for players and MD's alike. The fifty chairs on stage were filled with players from Championship, Honors and Challenge bands, as well as members who just fancied having a blow. In ninety minutes the Band covered music from a variety of publishing houses whilst the conductors Steven Mead, Keith Wilkinson, Paul Droste, Ron Holz, Timothy Holtan and yours truly rotated on the podium like some human carousel ride. Not only was it great fun, but it gave everyone the chance to hear and play new and not so new pieces before parting with the money to purchase them.

Following the Reading Band, the stage was set for the first competing band of the competition, the Junior-Varsity All-Star Brass Band from Columbus OH. They commenced their thirty-minute pro-

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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.

The ad space can be used to sell your band's new recordings or just to tell people you're out there! Once a band's free ad appears, that band will go to the "end of the line," giving all member bands a chance to use available space. Send your "camera ready" ads, no larger than 3 1/2" by 4 1/2" to the Advertising Manager Major Thomas Palmatier.

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NABBA "tongue in cheek"

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gram with Sousa's march *The Thunderer* and followed with a wonderfully mature performance of the testpiece *Key West* by Darrol Barry. This is a very smart and musically well trained Youth Band who, under the ever vigilant eye of their director Eric Aho finished their performance with Eric Ball's *Devon Fantasy*. The band's full sound and fine phrasing, along with some excellent solo and soprano cornet playing earned them a standing ovation from the near capacity crowd.

By now I was starting to enjoy myself and that worried me. This was supposed to be a contest! Next thing you'd know I would be chewing gum and saying things like "Gee that's neat." I was saved by the appearance on stage of one of the British brass bands' finest tuba exponents, Steve Sykes. Steve won the admiration of the entire audience with some fine tuba playing, especially in his performance of the first section of Martin Ellerby's *Tuba Concerto*. Steve discussed the use of vibrato, the art of circular breathing and finished the session with his own inimitable performance of Monti's *Czardas* leaving the audience breathless with his technique while at the same time helpless with laughter at his humor.

Steve and I repaired to a local hostelry where after a flagon of Dublin's finest export we were starting to regain our Britishness. It had been a long day and we were enjoying the relaxed atmosphere when we encountered our first serious problem. His name was David Druce, a smooth talking double agent who, having been a cornet player in the Welsh Guards, had moved out to Canada where he was conducting the Woods Manufacturing Brass Band. He bought us both a drink and then with the help of secret weapon Janice LaRose set about trying to brainwash both Steve and I into taking part in the Instant Band. We were

putty in their hands, and it was not long before Steve and I felt the warm glow of human compassion and agreed to play the following day.

The second day dawned and at the unearthly hour of 8.00 a.m. I was back in my seat at the Sheldon Theatre for Band No. 1 in the Challenge Section. I was composed. I was alert. I was amazed when the Cincinnati Brass Band took the stage and began warming up, actually on stage and nobody batted an eyelid. They even tuned up on stage. With my heart pounding and my mind spinning at the thought of the Officials at British Contests apoplectic at allowing this type of heresy on stage, I nervously settled back into my seat. The set piece was Alan Fernie's *American Variations*, a most enjoyable piece of music. The morning went by with the same Swiss watch precision that I had become accustomed to the previous day.

Having agreed the previous evening to play in the Instant Band, I'd actually forgotten that I didn't have a trombone with me and thought that this might be a form of escape from performing. No such luck. Johnny Woody on the Boosey & Hawkes stand was more than happy for me to use their new prototype B flat & F on stage and so I headed for the rehearsal room at 11.07. Our program was Ball's *Resurgam*, Wilby's *The New Jerusalem* and Heaton's *Praise*. David Druce set the tempos, told Steve Sykes and I that "you can over-rehearse"; and with that, off we went to play in what was aptly entitled the Exhibition Section.

We went straight from the rehearsal room to the stage. I panicked. I hadn't signed the contest form four weeks prior to the event. I didn't have my registration card. I was sure to be found out and unceremoniously booted out for being British. But there was no signing on. There were no officials asking for my Bandsman's ticket, because no one at

the Championships had a ticket for anything. At the arrival on stage of conductor David Druce we tuned up, played a hymn tune, got comfortable, and were introduced to the audience.

The next thirty minutes passed by in a bit of a blur. *Resurgam* I knew. *Praise* I knew. But to sit and sightread *New Jerusalem* on stage caused just the odd moment of hyperventilation and blackout. I think I came around just prior to the last chord, had my photograph taken in a band where I only knew the names of five of the other players and headed back to the trade stands to hand in the trombone.

The medical staff gave me the all clear about ten minutes later and I was finally allowed back into the theater for the Open and Honors Sections. Again there were some great performances of the testpiece *Endeavour* by Philip Sparke, but in my opinion Eastern Iowa made the most consistently balanced sound throughout their performance.

Another break for the three adjudicators Keith Wilkinson, Steven Mead and David Werden at 2.51 p.m. gave me the chance to wander around the trade stands to buy my NABBA XL t-shirt and head back for the Championship Section.

The reigning champions, The Illinois Brass Band commenced their program with the testpiece *The New Jerusalem* and the band gave an inspired performance with exceptional ensemble playing, enhanced by some great offstage cornet work by Amy Nelson and some back row choreography towards the end. Just the odd lapse of concentration in their second piece *Partita* by Philip Sparke made one think that they might just have left the door open for another band.

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NABBA "tongue in cheek"

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The Sheldon Theatre Brass Band, the home team from Red Wing, played next. Starting with *Introduction* (AaGaard-Nielson), they continued with the testpiece, then Philip Sparke's *Mountain Song* and ended with *March to the Scaffold* by Berlioz. How they ever found the time to rehearse at that level and cope with the running of the competition, I shall never know, but in their MD Kathrina Skaar they have a rare talent who (without trying to sound like a Radio 3 presenter) gave a most wonderfully musical reading of *The New Jerusalem*.

To complete the Championship Section came Central Ohio Brass Band, playing *Bridgewater Intrada* (Downie), the testpiece and ended after an unusual "time-out" (we never found out why) with the last two movements of the *Polovetsian Dances* by Borodin.

At 5.10 p.m. the contest ended and everyone started to leave the theatre. Where were the results? Where was the sudden rush of bandsmen from the bar? Where were the paper airplanes swooping majestically across the building? Where were the slow handclaps and the strains of "why are we waiting" to accompany the judges' deliberations? And they called this a contest? I found out that everyone was going back to their hotels to "freshen up" and then return to the Red Wing High School for the results at 7.30 p.m. At 7.28 p.m. I was in the Red Wing High School Auditorium along with a capacity crowd for the results. Ron Holz announced the winners with immense pride and as each soloist or band representative arrived on stage, players from the other competing bands stood and applauded. At the announcement that the Illinois Brass Band were the 1997 NABBA Champions, the entire auditorium leapt to their feet as their very proud MD Colin Holman received the

NABBA Champion Plaque for the second year running.

It was starting to happen to me. I was being Americanized and I didn't even notice. Here I was on my feet whooping and hollering along with the other guys and gals and so pleased that the band I had infiltrated had taken first place. It was too late for me to be saved so I sent a signal back to the headquarters of the Brass Band World in Chapel-en-le Frith which read "Retiring from 008 status--Licensed to split."

So we came to the final concert, the United States Army Brass Band conducted by Timothy Holtan. This is full time military brass band is the only one of its kind, and can this band push some sound out of their horns! The band's players could sit in any band in the UK. The program included the world premiere of Bulla's *Canzone and Caprice* for cornet and brass band. I felt that the art of accompanying was not the band's strongest point and the cornet soloist tended to be swamped in a number of places. In a change to the advertised program we heard Curnow's *Sinfonietta*, a well crafted piece that I would like to be able to hear again in the future. Next on stage was Holly Shockey who sang two numbers with the style and panache you would normally only get in a Broadway show. Steven Mead produced a wonderfully controlled performance of *The Swan* and followed with all the tricks of the euphonium players repertoire in *Believe Me If All Those Endearing Young Charms*. Following the standing ovation, Steven was coaxed back and completely unaccompanied gave the audience a virtuosic performance almost beyond belief. The crowd were enthralled and were still buzzing with excitement as the USABB brought the proceedings to a close with *Riverdance*.

With Championship XV almost at a close we all made tracks for the St James

Hotel for what was termed a Gala Reception. This was an unbelievable end to a celebration of 36 hours of music making. Sponsored by the Red Wing Shoe Company, the St James Hotel and S.B. Foot Tanning Company, we were treated to tables laden with salmon, shrimp, prawns, lobster, beef, chicken, steak--you name it, they served it, while a superb local based jazz group called the Horn Heads played for our entertainment.

I suppose it was around 4 a.m. when I arrived back at my hotel having stayed in a van for an hour and a half to listen to the taped adjudicators remarks. Yes, the Yanks have discovered technology. It gives the players a better idea of exactly what the adjudicators were thinking at the time of performance and puts more pressure on them to think before opening their mouths. I have to say that I was impressed with the remarks of all three (there's a first!) and I was in total agreement with the result.

Thanks to the Illinois Brass Band for putting up with me, to Ron Holz and the NABBA Board, and to Janice and Nick in the trombone section of the Instant Band (my apologies for coming in a bar early at least once in *New Jerusalem*). To all and the organizers, my admiration for coping with this mammoth event while literally just down the road, rivers were bursting their banks and floods were claiming whole towns. In an area designated by the President as a national disaster zone, here in Red Wing a national triumph was achieved with style and panache.

Now it's all over and I'm personally sorry to see it end. I made a lot of new friends and I can't wait for the next one in Lexington KY on April 17th and 18th 1998. Who knows, we might even be able to get together a British Instant Band and make the right kind of exhibition of ourselves. See you there!

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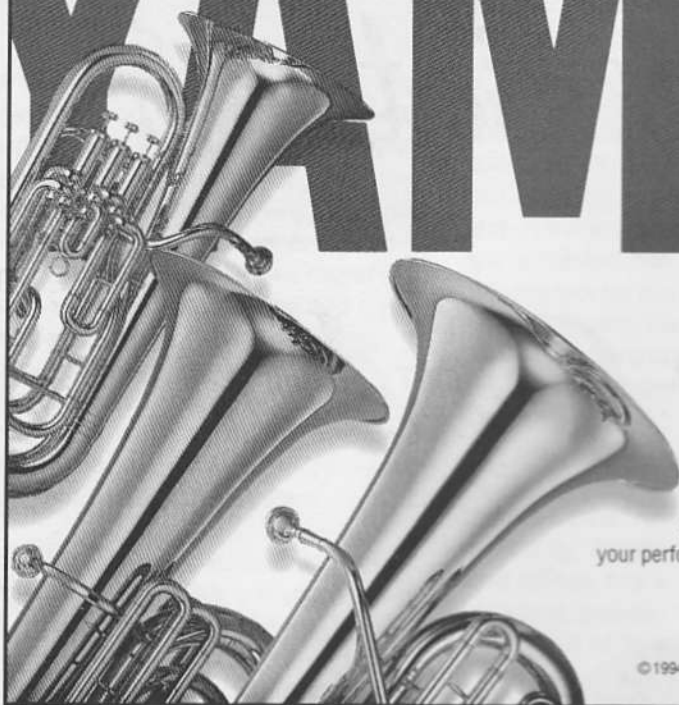
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