



# BrassBand Bridge

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

September 1997 Issue 69

## GABBF '97 SPIRITS NOT DAMPENED BY WEATHER!

The 1997 Great American Brass Band Festival was held June 13-15, and despite inclement weather on the Saturday, the Festival proceeded with great enthusiasm from both players and audiences alike and was once again deemed a success. Although the rain kept the attendance down from the average 35,000 to an estimated 27,000, a record number 22 groups were represented at this year's festival, which was once again directed and organized by George Foreman, co-founder of the festival and conductor of the host Advocate Brass Band.

Specially selected to represent NABBA by virtue of winning the annual audio tape competition were the distinguished **Brass Band of Columbus** (Paul Droste). Also representing NABBA were the **National Capitol Band** of the Salvation Army (Stephen Bulla) who joined with bands representing America's gamut of brass band performance.

Particularly notable about this festival, now in its eighth year, is the effective combination of both entertaining and historically enlightening performances from the various groups who travel to Danville KY to participate. This year the **Advocate Brass Band** joined the parade in their newly designed and built wagon, based upon turn-of-the-century models that replicates the kind that brought brass bands into and around American towns over one hundred years ago.

The remarkable variety of this year's festival spanned from the Ameriikan Poojat-Boys of America (Northfield MN), the St John's Bicycle Band (Detroit), the 202nd Army Band of Frankfort and the Naperville Concert Band. In doing so, the broadest definition of the term brass band was represented in a continuous series of concerts that ran the entire weekend. The many volunteers made

the festival run smoothly, donating considerable energy to make everyone feel welcome. To complete the festivities, the performances were coordinated with a day-long Conference on American Band History which this year focused on The Ragtime Era with a series of lectures and performances.

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### \*\*\*1997 SUMMER ISSUE\*\*\*

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

I imagine that my summertime has been much like yours; active with brass band activities, learning from previous experience, watching *Brassed Off!* at the local movie theater, and planning for the upcoming year. Two particularly fulfilling activities for me were participating in the Grand Celebration of Brass Bands in Cedar Rapids IA in June and performing a joint concert with Regent Brass from London. Somehow this kind of musical fellowship reminds me that although we are all single entities in our ensembles, it is when we come together that our strength and growth is most evident and most effective. In tandem with this, let me once again request that you don't forget the *Bridge* as the major source of communication between members and member bands, and that only by submitting information can it be shared throughout the movement.

This issue contains the usual series of excellent News and Reviews, both of music and recordings. Band programs provide members with the chance to see what other member bands are performing, to compare programs and see what items are of popularity and interest to other groups. Also of note is the **New York Staff Band** of the Salvation Army celebrating 110 years of service, and details of this year's McMaster-Yamaha Low Brass Workshop featuring a stunning selection of soloists, backed by **Intrada Brass**.

Space limitations for this issue have

prevented me from including information on the Grand Celebration, the International Brass Band Workshop and the new series on Brass Band Warmups, all of which will appear in the December issue.

I know that several brass bands have made attempts to begin their own youth brass band in the past. Ron Holz has identified in his President's Podium the need for more youth bands in addition to those who regular support NABBA from the All-Star organization. This issue highlights the success of Triangle Brass Band's recent workshop in Durham NC and hopefully their recent experience might inspire other bands to begin their own youth band.

At the time of going to print, the NABBA Board will be meeting in Lexington KY to make plans for the upcoming year, details of which will be forthcoming in both the next President's Newsletter and *Bridge*.

On behalf of NABBA, many thanks to Ron Holz for his two years of presidency and for all his many and various contributions. The two years seem to have flown by! And thanks to all of you who faithfully and regularly submit materials for the magazine.

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

Colin W. Holman, Editor

The *Brass Band Bridge* welcomes news, communications, photographs (preferably black and white), new advertisers and scholarly articles on all aspects relating, and for the benefit of brass bands in North America.

Scholarly articles should include footnotes and bibliography where appropriate.

Materials may be edited for inclusion, and may be submitted in writing or on 3.5" floppy discs (IBM compatible if possible, please).

Publication/advertising deadlines are the 15th of January, April, July and October.



## President's Podium

In early September all current member bands will receive the information packet about NABBA 1998, including all Contest rules, guidelines, and test pieces. If for some reason you have not received this packet, please contact Bert Wiley immediately. In our last Bulletin, July 1998, we sent a reminder to all of our bands about the urgency of booking hotel rooms now for April 1998, due to the heavy tourist season in Lexington at that time.

If you have general questions related to NABBA 98, please contact me or Skip Gray, as indicated in the NABBA box this issue. Contest matters should be directed to Captain Timothy Holtan, Contest Chair. In preparing for NABBA 98, I gain more respect every day for our bands that risked hosting a conference in the past. We in the Lexington Brass Band hope we can come close to the excellent standards provided in the past. All of us in the Bluegrass State want to make it a special weekend, so we enlist

your help in addressing concerns you might have well in advance of the conference!

At our August 22-23 Board of Directors meeting we will be welcoming several new members: Elmer Hall, Commonwealth Brass Band; Ken Kroesche, Smoky Mountain Brass Band; and Dwight Vaught, Brass Band of Minot. On behalf of NABBA I want to express our sincerest thanks to the following board members whose terms expire this August and who have chosen not to be reappointed at this time: Paul Droste, Brass Band of Columbus; Bram Gregson, Intrada Brass; and Michael Votta, Tri-angle Brass Band.

I have served NABBA as Contest Chair for eight years, Vice President for two terms, and I am now completing my two-year term as President. We will be electing new officers at the August Board meeting. It has been a joy and privilege to serve as President; I will be fully

involved in NABBA activities, of course, with the hosting of the April conference.

Our organization continues to grow, as evidenced in the three new bands cited in our July Bulletin: Atlanta Brass Band; Chesapeake Silver Cornets Brass Band; and Old Pueblo Brass Band. Our greatest need is for growth in youth bands. I hope that we can make a concerted effort to address this need within the next few years, making it a priority we cannot ignore.

You will read elsewhere in this issue about some fine summer programs - from North Dakota to Iowa to Kentucky - in which NABBA played a supportive role. Congratulations to all who were involved in these special efforts.

My best wishes to you and your bands for a successful and rewarding season of making great music in 1997-98.

Ronald W. Holz, President

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The National Capitol Band of the Salvation Army (Stephen Bulla) perform at the 1997 Great American Brass Band Festival  
Photo by Lt. Stephen Hood

The **Cincinnati Brass Band** (Anita Cocker Hunt) ended 1996 with its third annual Salvation Army Benefit Concert. In addition to a number of Christmas carols, the band presented *I Got Rhythm* (Gershwin/Fernie), *All I Ask Of You* (Webber/Graham), *A Malvern Suite* (Sparke), *Meet the Flintstones* (arr. Richards), *Seasons Greetings* (Anderson), *Moses, Get Down* (Gott), and *Christmas Joy* (Leidzen). In March 1997 the band joined the Finneytown High School Concert Band in a joint concert sponsored by the music parents association which included *Joyful, Joyful* (Beethoven/Ballantine), *Pictures at an Exhibition* (Mussorgsky), *American Variations* (Fernie), *A Malvern Suite* (Sparke), and a massed bands finale including *National Emblem March* (Bagley) and *Stars and Stripes Forever* (Sousa). The journey to Red Wing in April for the NABBA

competition proved both enjoyable and fruitful for the band, winning the Challenge Section for the second year in a row. In May the band travelled to Lemon-Monroe High School to participate in the Shane Hayes Scholarship Benefit Concert. With Dr. Keith Wilkinson as guest euphonium soloist and conductor, the program included *Portsmouth Citadel March* (Thomas), *Party Piece* (Sparke) and *With One Look* (Webber). [The **CBB** also make a regular feature of outstanding youth soloists in their concerts--and not just brass and percussionists; food for thought for those of us trying to build audiences and attract youth musicians into brass banding.]

The **Illinois Brass Band** (Colin Holman) are just completing another successful and busy summer schedule of fourteen performances, including participation at

the Grand Celebration of Brass Bands in Cedar Rapids IA and a performance sponsored by WFMT radio station to a crowd of approximately half a million people at the Taste of Chicago, now the world's largest outdoor festival according to the Guinness Book of Records. The IBB joined forces with Regent Brass in the first concert of the summer tour in the U.S. in early August.

The **Brass Band of the Tri-State** in only its second year of existence recently hosted its second annual Brass Band and Hotdog Festival at Central Park in Ashland KY. Visiting bands each playing a one hour program were **Scioto Brass and Percussion** and the **Commonwealth Brass Band**. The

*continued on page 6*

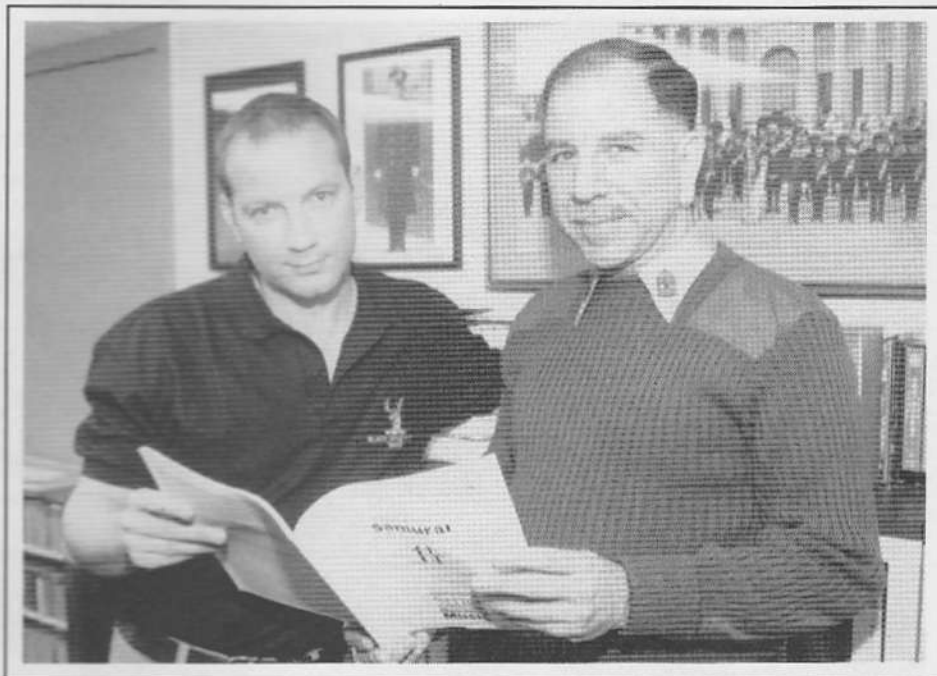
continued from page 5

Festival concluded with a massed bands performance of *Liberty Bell*, *The Thunderer*, *Timaeru Young People*, and *Stars and Stripes Forever*. The band, which maintains an active performance schedule, recently said farewell to its founding director Gary Clarke.

In keeping with its British musical heritage, the **Commonwealth Brass Band** provided the entertainment for the Queen's Birthday Garden party given by the Kentucky branch of the English-Speaking Union on June 15. The affair honoring Queen Elizabeth II was held at the 132 year old mansion in Anchorage KY. While guests enjoyed a "festive English tea" the band played *Great Little Army* (Alford), *Music for the Royal Fireworks* (Handel), *Second Suite in F* (Holst/Herbert) and *Men of Harlech* (Langford). Following the champagne toasts, the CBB accompanied the celebrants with *God Save the Queen* and *America the Beautiful* and concluded the occasion with *The Champions* (Willcocks), *Cordell Suite* (Perkin) and *Famous British Marches* (Langford). The CBB also looked to England in performing at a fund-raising event linked to a special showing of *Brassed Off* by playing a brief concert in the theater before the movie. On June 21, the band participated in the second annual Brass Band and Hotdog Festival, and four days later was featured in a concert for the University of Louisville Music Camp. The band's summer park series opened July 18 at Corydon IN and continued with concerts in Jeffersonville IN on August 15, Louisville on August 31, and Madison IN on September 21.

Nigel Clarke, composer-in-residence for the Black Dyke Band paid a recent visit to the U. S. Marine Library in Washington D.C. where he met with composer/conductor Stephen Bulla of the **National Capitol Band** of the Salvation Army. Clarke was in the country researching

Nigel Clarke and Stephen Bulla at the U.S. Marine Band Library



various American music styles and planned a visit to New Orleans as well as the nation's capital. The trip was also timed to coincide with the Marine Band performance of Nigels' wind band composition *Samurai*.

The **Prairie Brass Band** (Dallas Niedermeyer) are completing final plans before their first fall season begins. Based in Chicago, they plan their first concert for November 30, 1997 at the Schaumburg Prairie Center for the Arts and also plan to enter NABBA XVI in Lexington next April.

The **Spokane British Brass Band** (Michael Warner) presented ten concerts in its second season, twice as many as its first season. Under the enthusiastic leadership of its founding conductor Michael Warner, the band is presently involved in completing the fundraising of \$22,000 to pay for new instruments and to establish an endowment for future expenses.

The **Triangle Brass Band** (Michael Votta)

completed their tenth anniversary season "A Decade of Class" by performing at Pine Forest High School in Fayetteville NC for the North Carolina Honors Band and at Riverside High School in Durham NC for the Durham All-Stars (All County Band) (see Band Programs). They also hosted their first Youth Brass Band Clinic (see article on page 7)

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## Triangle Hosts Youth Brass Band Clinic

by Connie Varner

The highlight of the Triangle Brass Band's "Season of Youth Music" was their first Youth Band Clinic held on May 3, 1997 at the Carolina Theatre in Durham NC. This was a "testing of the waters" for young bandsmen and women in the area to survey interest in the formation of a Youth Brass Band. Evidently, the answer was a resounding "YES!"

The day began at 8.30 a.m. as Triangle Brass Band members arrived with a borrowed set of brass band instruments, music stands, music (a lot of treble clef trombone and bass parts hand-copied into bass clef just for the occasion) and all the administrative materials needed to register the clinic participants as they arrived, including Youth Band Clinic T-shirts for each participant which had been specially designed for the clinic. The players were divided by section into various locations within the Carolina Theatre where they registered, and had an instrument signed out to them. Then they were given a brief demonstration by TBB members on the differences between instruments such as cornet and trumpet, or french horn and tenor horn via a mini clinic. Thirty nine students availed themselves of this opportunity and at 10.00 a.m. the newly-formed band took to the stage with Dr. Jim Hile leading them through two hours of rehearsal. Since the music came from the library of the Triangle Brass Band these were not easy pieces, but the young musicians made very credible progress on each piece as the day continued.

After a lunch which consisted of pizza and soft drinks, the young musicians were treated to clinics from Don Lucas (instructor of trombone at Texas Tech University) and Lucas Spiros (former principal euphonium with the U. S. Marine Band in Washington D.C.). At 3.00 p.m. Triangle Brass Band President Wesley Tilley spoke to the group for a

few minutes, explaining that based on their response, the formation of a youth brass band might be possible. When asked if the members had enjoyed playing in a brass band and would like to continue, every hand on stage went up. The youth brass band then resumed rehearsal until 5.00 p.m. Although they were tired by this time, they still worked very hard on the music throughout the afternoon which was a good indicator of how challenged and involved they felt with the music and the concept. As they turned their instruments back in, each student received a complimentary ticket to an evening concert given by the Triangle Brass Band which included solos by the days' clinicians and Dr. Hile conducting his own arrangement of Hymnsong (Bliss/Holsinger). The success of the day's activities was in large part due to the publicity for the event produced by John Enloe, Band Director at Fuquay-Varina High School, who plays repiano cornet with TBB. John was also recently recognized by NCBA with an "Award for Excellence." Hopefully the success of this brass band clinic might inspire other brass bands to test the waters.

### LONG-TERM PLANNING! **NABBA XVI**

April 17-18, 1997  
Lexington, Kentucky  
Singletary Center for the Arts  
The University of Kentucky

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Wilmore, KY 40390

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E-mail [nabba@ukcc.uky.edu](mailto:nabba@ukcc.uky.edu)

BrassFest '97 Program: *Fanfare for NABBA* (Curnow); *Trombone Concerto* (Bourgeois), Don Lucas, trombone soloist; *This Is My Father's World* (Himes); *The Year of the Dragon* (Sparke); *Blenheim Flourishes* (Curnow); *Fantasy for Euphonium and Brass Band* (Sparke), Lucas Spiros, euphonium soloist; *Appalachian Mountain Folk Song Suite* (Curnow); *Hymnsong* (Holsinger/Hile); *Mercury March* (Van der Roost).



Dr Jim Hile conducts the Youth Brass Band Clinic

## Brass Band Programs

**Buffalo Silver Band** (William E. Weikert). June 1, 1997; The Church of the Ascension, Buffalo, NY. *Fanfare for NABBA* (Curnow); *Goldcrest March* (Anderson); *English Folk Song Suite* (Vaughan Williams/Wright); *Light Walk* (Gott); *My Old Kentucky Home* (Rimmer), James Francisco, cornet soloist; *A Carmen Fantasy* (Bizet/Langford); *Army of the Nile* (Alford); *Amazing Grace* (Himes); *Softly As I Leave You* (DeVita/Catherall), Evonne Michel and Debbie Hogan, euphonium soloists; *Canadian Folk Song Suite* (Calvert); *Sandpaper Ballet* (Anderson/Brand) Joe Hochulski, Lisa Hughes and Kelli Scott, percussion soloists; *West Side Story* (Bernstein/Wright); *Under the Double Eagle* (Wagner/Langford).

**Commonwealth Brass Band** (Jerome Amend and John Jones). March 9, 1997; United Methodist Church, Edwardsville, IN. *Torch of Freedom* (Ball); *Elsa's Procession to the Cathedral* (Wagner/Himes); *His Eye is On the Sparrow* (Bulla), James Recktenwald, flugelhorn soloist; *You'll Never Walk Alone* (Rodgers/Snell); *Peace Like a River* (Bulla), John Albrecht, Mildred Kemp, Joe Spain and Charlie Rademaker, trombone soloists; *Blessed Assurance* (Bulla), Jerome Amend, trumpet soloist; *Jericho Revisited* (Himes), James Rago, narrator; *Ransomed* (Marshall), Raymond Horton, euphonium soloist; *Let Us Break Bread Together* (Jordan).

April 6, 1997; Clifton Center, Louisville, KY. *Procession of the Nobles* (Rimsky-Korsakov/Curnow); *Entry of the Gladiators* (Fucik/Langford); *Concerto for Trumpet* (Haydn/Wright), Jerome Amend, trumpet soloist; *Quintet No. 3* (Ewald), Brian Cahill and Leslie Wood, cornet soloists, Nikolai Hargeaves, tenor horn soloist, Phil Robinson, euphonium soloist and Jim Drake, tuba soloist; *Colonel Bogey* (Alford); *Kremser* (Ditmer); *Light Cavalry Overture* (Von Suppe/Greenwood); *Montreal Citadel March* (Goffin); *Second Suite in F* (Holst/Herbert); *Opus*

*One* (Oliver/Geldard).

June 21, 1997; Brass Band and Hotdog Festival, Ashland, KY. Also *Sprach Zarathustra* (Strauss/Pearce); *Star Wars* (Williams/Bryce); *Introduction to Act III, Lohengrin* (Wagner/Wright); *The Champions* (Willcocks); *Light As Air* (Richards); *Somewhere Out There* (Horner/Darroll); *Facilita* (Hartman/Mortimer), Bob Webb, cornet soloist; *Nessun Dorma* (Puccini/Parkes), Bob Webb cornet soloist; *All I Ask Of You* (Lloyd Webber/Graham); *Frolic for Trombones* (Heath), John Albrecht, Steve Adrian and Bob Sprakties, trombone soloists; *Finale from Symphony No. 4* (Tchaikovsky/Gordon); *Trumpet Blues and Cantabile* (James and Mathias/Geldard), Brian Cahill, Dee Pratt, Jim Straub, Edwin DeLeon, Bob Webb, Jackie Amend and David Campisano, cornet soloist.

**Illinois Brass Band** (Colin Holman). June 1, 1997; First Presbyterian Church, Libertyville, IL, and June 8, 1997; Gloria Dei Church, Downers Grove, IL. *Olympic Fanfare and Theme* (Williams/Foster and Dye); *The Caliph of Bagdad* (Boildieu/Rimmer); *Jubilance* (Himes), Guy Clark, cornet soloist; *Three Castles Suite* (Rimmer); *Someone to Watch Over Me* (Gershwin/Fernie); *On the Quarterdeck* (Alford); *Lassus Trombones* (Fillmore), Rob Barnes, Brian Byrne, Steve Porch and David Oakley, trombone soloists; *Ruby Tuesday* (arr. Catherall); *Coronation March* (Meyerbeer/Reynolds).

**Illinois Brass Band** (Colin Holman) and **Regent Brass** (Paul Fenson). August 7, 1997; Des Plaines, IL. *Star-Spangled Banner* (arr. Himes); *Folk Festival* (Shostakovich/Snell); *The Caliph of Bagdad Overture* (Boildieu/Rimmer); *Let's Face the Music and Dance* (Berlin/Richards); *Georgia on my Mind* (Carmichael/Morrison); *The Victors Return* (Rimmer); *Lisbon Carnival* (Vinter); *Sweet Georgia Brown* (Pinkard, Casey and Bernie/Richards); *Famous British Marches* (Langford); *Believe Me If All*

*Those Endearing Young Charms* (arr. Boddington); *When the Saints Go Marching In* (arr. Langford); *Appalachian Mountain Folk Song Suite* (Curnow); *Finale from William Tell* (Rossini/Hawkins); *Stars and Stripes Forever* (Sousa/Bernat).

**Imperial Brass** (Brian Bowen). June 8, 1997; Community United Methodist Church, Roselle Park NJ. *The Earle of Oxford's Marche* (Byrd/Howarth); *Deep Passage* (Soderstrom); *Trumpeter's Lullaby* (Anderson/Barsotti), Brad Siroky, cornet soloist; *Ave Verum Corpus* (Mozart/Jakeway); *Three Cornish Dances* (Arnold/Farr); *Steadily Onward* (Leidzen); *Canadian Folk Song Suite* (Calvert); *April in Paris* (Duke/Freeh), Willy Hakim, cornet soloist; *Serenata* (Anderson/Freeh); *The Last Spring* (Grieg/Steadman-Allen); *Lord of the Sea* (Steadman-Allen).

**Spires Brass Band** (John Slezak). May 30, 1997; Weinberg Center for the Arts, Frederick, MD. *Summon the Heroes* (Himes); *The Higher Plane* (Bulla), J. Carlton Rowe, soprano cornet soloist; *Slaughter on Tenth Avenue* (arr. Bernat); *Home on the Range* (arr. Leidzen), Luke Spiros, euphonium soloist; *Berne Patrol* (Howarth); *Rhapsody for Trombone* (Bulla), Chris Matten, bass trombone soloist; *I Dreamed a Dream* (arr. Barry), Linda Fischer Teasley, soprano soloist; *Capriccio* (Newton), Marty Erickson, E flat tuba soloist; *Capriccio Espagnol* (arr. Wilkinson); *Armed Forces Salute* (Bulla); *Eternal Father, Strong to Save* (Stephens); *Czardas* (Strauss); *Riverdance* (arr. Farr).

**Spokane British Brass Band** (Michael Warner). May 10, 1997; St John's Cathedral, Spokane WA, \*with the Spokane Area Children's Choir. *Celtic Suite* (Sparke); *Crimond* (Richards); \**Sound*

*continued on page 9*



## Brass Band Programs

continued from page 8

the Trumpet (Purcell); \*When in Our Music God is Glorified (arr. Crocker); Oranges and Lemons (Peberdy); Agnus Dei (Barber/Warner); Achieve is the Glorious Work (Haydn/Miller); Cornet Carillon (Binge), Cal Anderson, Rod Christensen and Steve Filippini, cornet soloists; *Punchinello* (Rimmer).

**Triangle Brass Band** (Michael Votta). April 12, 1997; Pine Forest High School, Fayetteville NC. *Fanfare for NABBA* (Curnow); *Moorside Suite* (Holst); *Sinfonia* (Bach/Hautvast); *The Year of the Dragon* (Sparke); *Blenheim Flourishes* (Curnow); *Rhapsody for Soprano Cornet* (Eaves),

Bobby Hinson, soprano cornet soloist; *Appalachian Mountain Folk Song Suite* (Curnow); *Hymnsong* (Holsinger/Hile); *Armed Forces Salute* (Bulla); *Seventy-Six Trombones* (Willson/Duthoit). April 26, 1997; UNC-Greensboro, and May 9, 1997; Durham Riverside High School. *Fanfare for NABBA* (Curnow); *Little Suite for Brass* (Arnold); *Sinfonia* (Bach/Hautvast); *The Year of the Dragon* (Sparke); *Blenheim Flourishes* (Curnow); *This Is My Father's World* (Himes); *Mercury March* (Van der Roost); *Hymnsong* (Holsinger/Hile); *Seventy-Six Trombones* (Willson/Duthoit); *Elsa's Procession to the Cathedral* (Wagner/Himes).

### Send Your

### Band News & Concert Programs

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## ELAN BRASS IMPRESSIONS

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**Percy Grainger** (1882 - 1961) - *Irish Tune from County Derry* - a brass band arrangement of Grainger's beautiful harmonization of this well-known Irish melody. (c. 3 min.) **\$16**

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Current Releases (Listed in Alphabetical Order by Title)

Reviewed By Ronald W. Holz (unless indicated otherwise)

*Brassed Off*. Original Sound Track from the Miramax Motion Picture. **Grimethorpe Colliery Band** (John Anderson) and Original Music\* (Trevor Jones). RCA Victor—BMG 09026-68757-2. TT 49:55. Program: *Death or Glory* (Hall); *A Sad Old Day\** (Jones); *Floral Dance* (Moss); *Aforementioned Essential Items\** (Jones); *En Aranjuez con tu amor* (Rodrigo), flugelhorn soloist Paul Hughes; *Years of Coal\** (Jones); *March of the Cobblers* (Barrett/Siebert); *There's More Important Things in Life\** (Jones); *Cross of Honour* (Rimmer); *Jerusalem* (Parry/Herbert); *Florentiner March* (Fucik/Barsotti); *Danny Boy* (Grainger); *We'll Find a Way\** (Jones); *Clog Dance* (Marcangelo); *Colonel Bogey* (Alford); *All Things Bright and Beautiful* (arr. Rimmer); *Finale from William Tell Overture* (Rossini/Grant); *Honest Decent Human Beings\** (Jones); *Pomp Circumstance March #1* (Elgar/Hume).

The film *Brassed Off!* received solid critical acclaim this summer when it was released throughout North America. No small part of the success was due to the quality of the sound track, particularly the excellent playing of Grimethorpe Colliery Band. This fifty-minute packaging of that score provides a good sample of quintessential brass band pieces of short duration and wide appeal. In addition, very short excerpts of original orchestral music by Trevor Jones are interspersed throughout the disc; several of these are less than a minute in length. The solo trumpet and flugelhorn playing of Maurice Murphy on these Jones' pieces marks another highlight of the program. The great majority of the album is devoted to Grimethorpe's contributions. Brass band purists may not have loved how some aspects of brass banding were portrayed in the film, but they cannot argue with how Grimethorpe rep-

resented them in their excellent playing. Their sound is wonderful, warm, and compelling. Their end-chair players, like flugelhornist Paul Hughes, get high marks. The producer acknowledges in the disc booklet that using the finale from the William Tell Overture as the Royal Albert Hall test-piece was an obvious dramatic ploy that deviates from current practice. In these kinds of decisions, the production team could have done a lot worse. You will thoroughly enjoy this disc as you savor an artistic effort by which a huge audience was introduced to the sound of the British-style brass band. NABBA bands would be wise to take advantage of that publicity. Start by checking out this fine disc.

*Canadian Brass Plays Bernstein* (Music of Leonard Bernstein Arranged by Christopher Dedrick). **Canadian Brass** plus many extra musicians. RCA-BMG 09026-68633-2. TT 61:55. Program: *America*; *Make Our Garden Grow*; *Jet Song*; *Maria*; *Something's Coming*; *A Simple Song*; *Alleluia*; *A Boy Like That*; *Best of All Possible Worlds*; *One Hand, One Heart*; *Tonight*; *I Feel Pretty*; *Somewhere*; *Bernstein Portrait*; *Gee, Officer Krupke*.

This disc's title would ring truer if the title read Canadian Brass and Friends Play Bernstein. In a kaleidoscopic overview of Bernstein's show tunes, the world's most acclaimed brass quintet is joined by as many as nine additional musicians, usually extra brass and rhythm section. In fact, only three of the fifteen tracks are for just brass quintet. The playing is outstanding, as is the naturally resonant sound of all the musicians, the recording session having been held in a large church in suburban Toronto. Most of Christopher Dedrick's arrangements are relatively short, though the eight-minute Bernstein Portrait, the climactic work of the disc, displays more symphonic dimensions. I personally found that I enjoyed the music and the playing much more if I listened in small doses. Dedrick

was given a very difficult assignment, especially as the material is mostly drawn from *West Side Story*, a much-mined area in brass arranging. As a result, the excerpts from *Mass* and *Candide*, to mention two of the much lesser known sources used, better kept my attention and interest. The *West Side Story* arrangements flowed unevenly as the mixed program unfolded. The new member of the group, trumpeter Jens Lindemann, makes an impressive debut and shows why he was an excellent choice for this remarkably gifted ensemble. This is a classy, varied production that contains some magnificent solo and ensemble playing from both the quintet and the extra players. While not my favorite Canadian Brass recording, it has much to commend it. If you like the popular music of Leonard Bernstein, you will definitely want to get the album.

*Christmas Voices and Brass* (Christmas Songs arranged by Richard Trevanthen and James Dooley). **Smoky Mountain Brass Band** (John West) and Smoky Mountain Chorale (James Dooley). Bernel Music BMCD 001. 67:15. Program: Set 1 - *Prelude on Adeste Fidelis*; *We Three Kings*; *O Come, O Come Emmanuel*; *While By My Sheep*; *Interlude on Jesus Ahatonhia*; *Huron Carol*; *Shepherds, Shake Off Your Drowsy Sleep*; Set 2 - *The Snow Lay on the Ground*; *What Is This Fragrance*; *With Merry Heart*; *Away In a Manger*; *Hark, the Herald Angels*; Set 3 - *Fantasia on Masters In this Hall/God Rest You*; *Once In Royal David's City*; *Two Traditional Wassails*; *Silent Night*; *Joy To the World*; Set 4 - *In the Bleak Mid-Winter*; *How Brightly Shines the Morning Star*; *A La Media Noche*; *I Heard the Bells*; *O Come, All Ye Faithful*.

As the initial release in Bernel Music's new compact disc series, *Christmas Voices and Brass* demonstrates that the

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new venture can benefit many NABBA bands, both as a production team and, in this individual case, as a repertoire source. The disc contains four sets or medleys of carols arranged for brass band and choir. Within each set there are short preludes and interludes for band alone. Several pieces within each set can be excerpted for individual performance. Set #1, fully listed above, lasts 13:27. The first and fourth items in the set are for band alone. The technical demands are moderate for both band and choir (I was sent a preliminary draft of the type-set choral score as a guide). The other sets follow this general pattern, but with much variety in the styles from carol to carol. Richard Trevarthen both respects the traditional harmonies associated with many of these carols and adds his own imaginative treatments in order to bring new life to these great songs. Nearly seventy minutes of music was recorded, all on one day, as these two groups presented special holiday concerts in Western Carolina in 1995. The recording has a "live" feel, with good presence on both groups and good balance between the two. The performances themselves are spirited and joyful, if not flawless in execution. Congratulations to all involved for the nature of the project and for what it means as a resource for other brass bands that so frequently work with choirs during the Christmas season. Contact Bernel Music for further details on the expected release of the music.

*Dallas Morning News: Forgotten American Newspaper Marches. Advocate Brass Band* (George Foreman). Gazabo Records WFR 288. TT 46:31. Program: *Dallas Morning News* (Jones/Henderson); *Boston Press Club* (Rollinson); *Cleveland News* (Zamecnik); *New York Herald Prize Baby Waltz* (Brooke); *Philadelphia Press Prize McKinley Inaugural March* (Ettinger);

*Chicago Journal Two Step* (Clarke); *Chicago American* (Feagans); *Chicago Evening Post* (Fassett/Bell); *Chebanse Herald* (Overhue/Weldon); *Ohio Press March* (Campiglio); *Kansas City Journal* (Venuto); *Kansas City Post* (Wheeler); *Hartford Post* (Casey); *Milwaukee Sentinel* (Clauder/Contorno); *Press Club* (Thiele); *Atchinson Globe* (Marshall); *Topeka Daily Capital* (Marshall); *Topeka State Journal* (Marshall).

While the phrase "third time's a charm" may not totally apply to the Advocate Brass Band's third CD of newspaper marches, the effort has many strong points. As a continuing project in band history, it deserves praise, even though the subtitle "forgotten American newspaper marches" can give a clue to the uneven quality of the music recorded. Director George Foreman provides another excellent CD booklet filled with well-written commentary on the composers, the genre, and performance practice involved. The handsome reproductions of march title pages throughout the booklet do indeed add charm to the lovingly-produced series. The band plays well and the recording provides a good balance between the small woodwind section (piccolo and six clarinets) and the dominant brass/percussion mass. In fact, one interesting sidelight to the recording is the way in which the principal cornet, Vincent DiMartino, comes through as the leading, but not overwhelming, voice in the full tutti sections. Most bands of the the Golden Age (c. 1880-1920) would have had very strong lead cornets whose sound would dominate, even define their band. That is distinctly the case here, though that is not meant as a negative evaluation by any means. There are a few surprises here, including the *New York Herald Prize Baby Waltz*, which might seem out of place until you read Foreman's notes! Ettinger's *Philadelphia Press Prize McKinley Inaugural March* (1897) might be something of a record title

length - all that for a somewhat undistinguished 2 1/2 minutes! Taken as an entire project, the three-volume series provides unprecedented, current access to a notable part of our early band tradition. March aficionados will be revel in this collection as they have in the first two issues. If you are interested in American band history, these discs containing samples of music by leading, and obscure, composers and bandmasters, will be invaluable to your study and enjoyment of this too-often neglected field.

**Fireworks. The British Tuba Quartet**, with Richard Coles, percussion. Polyphonic QPRZ020D. TT 60:36. Program: *Fanfare #1* (Taylor); *Overture - Merry Wives of Windsor* (Nicolai/Smith); *Flower Duet from Lakme* (Deliber/Mead); *Now Hear This!* (Dempsey); *Overture - Distressed Innocence* (Purcell/Smalley); *Flander's Cauldron* (Amos); *Overture - The Force of Destiny* (Verdi/Smalley); *Pigs* (Ridout); *Westminster Intrada* (Forsyth); *Kierkegaard* (Kupferman); *Fireworks* (Frith); *Petite Caprice* (Rossini/Davis); *Montagues and Capulets* (Prokofiev/Smalley); *Perpetuum Mobile* (Strauss/Smalley); *A Cool Suite* (Smalley); *Bavarian Polka* (Schmidt).

*Fireworks* is the fourth compact disc released by the British Tuba Quartet, a group that represents virtuosity, magnificent ensemble, and good blend of sound. As in previous recordings by the group, transcriptions of orchestral works dominate the program. Such pieces, including the overtures from Nicolai's *Merry Wives of Windsor* and Verdi's *Force of Destiny*, as well as Strauss' *Perpetuum Mobile*, provide great vehicles for the dazzling technique of euphoniumists Steven Mead and Michael Howard. Several adoptions of chamber works originally for other ensembles prove to work

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nicely, including Keith Amos' trombone quartet *Flander's Cauldron*. Alan Rideout's *Pigs*, originally for four bassoons, is played well, but this performance lacks much of the composer's inherent humor.

The musical centerpiece of this disc is *Kierkegaard*, an original tuba ensemble work by Meyer Kupferman. The BTQOs performance is passionate and exhibits their ability to successfully negotiate the demands of contemporary music. *Fireworks* (John Frith), one of the other few serious original works for tuba-euphonium quartet on this disc, receives a dynamic and precise reading by the BTQ. Peter Smalley's *A Cool Suite* features the ensemble with drum set in a popular setting and shows that the group is also comfortable performing music in the "easy listening" style. This recording demonstrates nearly flawless playing, outstanding intonation and blend of sound. Tuba and euphonium players will especially enjoy hearing their instruments romping through this program of light classics and other fun pieces.

[Reviewed by Skip Gray, Professor of Tuba at the University of Kentucky; Co-conductor of Lexington Brass Band]

*Great American Brass Band Festival 1996.* Canadian Brass (1); River City Brass Band (2); London Citadel Band (3); Advocate Brass Band (4); Americus Brass Band (5); U.S. Military Academy Hellcats (6); Indianapolis Symphonic Band (7); Conversation (8); Triangle Brass Band (9); Windjammers Unlimited Circus Concert Band (10); Olympia Brass Band (11); Vincent DiMartino, trumpet soloist (12). Recorded live June 14-15, 1996. Produced in the WEKU-FM and sponsored by The Great American Brass Band Festival. TT 53:33. Program: *Fanfare and Flourishes* (Curnow) 3; *Military Medley* (Various) 6; *Rondeau* (Mouret) 1; *Barnum and*

*Bailey's Favorite* (King) 10; *Folk Dances* (Shostakovich) 3; *12th Street Rag* (Bowman/Peberdy) 2; *Advocate-Messenger March* (Smith) 4; *Bogalusa Strut* (Traditional) 11; *Ramblin'* (Coleman) 8; *Blueberry Hill* (Stock-Rose) 11; *Colonel Bogey March* (Alford) 9; *Buglers' Holiday* (Anderson) 3&12; *Fan-Tan-Chinese March* (Anthony) 7; *Circus on Parade* (Rodgers) 10; *William Tell Overture* (Rossini/Mayberry) 5; *La Virgen de la Macarena* (Mendez) 12&3; *Amazing Grace* (Himes) 3; *Stars and Stripes Forever* (Sousa) 4&6.

In this first CD documenting America's finest brass band festival the listener is given a taste of the wide range of groups that are asked to perform in Danville each year. The outdoor conditions on the main stage and the constantly changing size of the groups provide quite a challenge to the recording engineer, who must set up microphones in the midst of a sea of other mics used to amplify the music to the tens of thousands gathered on the Centre College green. Usually, therefore, the smaller groups get a slightly better mix. All in all, the production team has done a good job delivering a consistent sampler. NABBA bands come off well here, especially London Citadel, which is heard on three items, a number only matched by the Canadian Brass. London's performance of *Folk Dances* is proof of why they were considered one of the best groups there that year. You might be surprised by their slow, majestic approach to *Fanfare and Flourishes* that opens the program. Triangle Brass gets one shot, an energetic performance Alford's *Colonel Bogey*, complete with hundreds of whistlers. (For the record, I must relay that I happen to be the guest conductor of that cut, thanks to a gracious invitation from Michael Votta. Ah, well, the luck of the draw!). Perhaps it is poetic justice, but the least flattering cuts are by groups with woodwinds, the Advocate Brass Band excepted (Indianapolis and Windjammers). One group

that may be unfamiliar, Conversation, is similar to Rhythm & Brass, using a small brass group plus keyboards and drums to feature good jazz and fusion. The recording of the New Orleans-style Olympia Brass Band also proves that the ambiance of the event, and the setting, provide much of the success of these exciting performances, for in detached isolation their playing leaves much to be desired. The disc captures the musical cornucopia this festival offers free of charge each year. There are many fascinating and excellent performances here - especially Canadian Brass, London Citadel, U.S. Military Academy Hellcats (drums and bugles), Americus Brass (19th-century original instruments), and trumpeter Vincent DiMartino. As an introduction to the festival and as a document of the same, it is a success.

*Guardian of Our Way.* London Citadel Band of The Salvation Army (John Lam). Private Recording SA-LCB-21-CD (World Records WRC8-7069). TT 71:46. Program: *Spirit of the West* (Bright); *Who Is He?* (Hanby/Phillips); *Chorale and Toccata* (Bulla); *Guardian of Our Way* (Curnow); *Russian Sailors' Dance* (Gliere/Christmas); *Coventry Variations* (Tovey); *To Regions Fair* (Bearcroft); *Joyful Song* (Watson); David Robertson, cornet soloist; *On a Hymn Song of Philip Bliss* (Holsinger/Gott); *Promised Land* (W. Broughton); *Hand Me Down My Silver Trumpet* (Webb/Steadman-Allen); *The Light of the World* (Goffin); *Marche Militaire Francaise* (Saint-Saens/Kenyon); *My Comfort and Strength* (Bowen); *Colne* (Rive).

As someone whose musical knowledge does not extend into the SA repertoire as far as many of our readers, this CD was a delight to listen to, both for the quality of performance and variety of repertoire

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represented. John Lam has made selections for everyone, including testpieces, transcriptions, hymntunes, meditations, spirituals, marches and one solo feature. For me, the impressive items were the two meditations *Light of the World* and *My Comfort and Strength*, though the CD ends with an inspired rendition of *Colne* (Rive). Rather than the traditional *Marche Militaire Francaise* arranged by Walter Hargreaves, here the band stretches its musical muscle a little more with a newer arrangement by Michael Kenyon. Both Bulla's *Toccata and Chorale* (used as a NABBA testpiece in 1995) and Bramwell Tovey's less heard *Coventry Variations* display the band's depth of technical expertise. The title track is a work by James Curnow that sensitively incorporates four songs on the subject of Christ the Good Shepherd. Holsinger's *On A Hymn of Philip Bliss* works well transcribed from the wind band version, and Ty Watson's *Joyful Song* is akin to William Himes' *Jubilance* in its rhapsodic nature, here featuring the skills of David Robertson, though it is not as tightly composed. Perhaps the CD does not fully capture the richness of the band's true sound effectively and consistently on this occasion, but once again Ron Holz's concise and informative program notes bring the music even more alive in a performance full of definition and exceptionally well-shaped. A most enjoyable recording of nearly seventy-two minutes of fine music. [Reviewed by Colin Holman]

*Triangle Brass Band: Tenth Anniversary Concert* (Recorded Live, November 22, 1996). **Triangle Brass Band** (Michael Votta, Jr.), with guest E flat soprano cornet soloist James Ketch and guest conductor Jack Stamp\*. Private Recording. TT 68:23. Program: *Fanfare for NABBA* (Curnow); *Little Suite for Brass* (Arnold); *Rhapsody for E flat soprano cornet and Brass Band* (Eaves);

*Hymnsong\** (Holsinger/Hile); *The Prize-winners* (Sparke); *Wiener Philharmoniker Fanfare* (Strauss/Palmatier); *Brass Ablaze* (Ward); *Knoxville 1800* (Curnow); *Amazing Grace* (Himes); *Sir Roger de Coverly* (Langford); *Seventy Six Trombones* (Willson); *Stars and Stripes Forever* (Sousa).

With justifiable pride, Triangle Brass Band marked their tenth anniversary with a private, non-commercial CD of their anniversary concert. The musical items are interspersed with announcements by the guest announcer, Major Thomas Palmatier, and Michael Votta, Jr., the band's able conductor. Triangle Brass holds to a good standard of literature, an attribute evident in this program. The band commissioned the Pulitzer-prize winning American composer Robert Ward for *Brass Ablaze*, which received its premiere that evening. Reminiscent of his earlier wind band works, like *Jubilant Overture*, the nearly seven-minute work should make a good addition to works of moderate length (not quite seven minutes) and moderate technical demands. Other quality items that appear and are given good readings include Arnold's famous *Little Suite*, Curnow's *Knoxville 1800*, Thomas Palmatier's transcription of Richard Strauss' *Wiener Philharmoniker Fanfare*, and Robert Eaves' (I heard recently this is a pseudonym for Edward Gregson) *Rhapsody for E flat soprano cornet*, the latter competently presented by guest soloist James Ketch. Being a live program, the recording is not without its occasional glitches, and musical ups and downs. Congratulations, however, to Triangle Brass on their successful completion of their first decade and in their demonstrated commitment to solid performances of good brass band music.

*Trip to Coney Island: Descriptive Overtures from America's Golden Age*. New

**Columbian Brass Band** (George Foreman). Dorian Discovery DIS-80153. TT 60:59. Program: *A Trip to Coney Island* (Tobani); *The Evening Call* (Reeves); *Columbus* (Herman); *The Battle of Shiloh* (Barnhouse); *The Hunting of the Snark* (Rollinson); *The Battle of San Juan Hill* (Sweet).

George Foreman is achieving remarkable success in resurrecting the band music of America's Golden Age. This second recording by the fully professional New Columbian Brass Band offers up an amusing, and intriguing repertoire, the descriptive overture. The basic form of these works is not symphonic; it really is that of the potpourri, or selection, laden with a detailed story line that the composers hoped would be printed in the band's concert program. Most of the composers quoted substantially from popular and classical music of the day in order to make their programmatic point. Sound effects, spoken text, and related novelties all add to the rather obvious, but entertaining musical diversion of a decidedly low brow nature (not intended as a negative connotation). In one sense, these pieces are the equivalent of Liszt tone poems or Berlioz-Wagner overtures, but aimed at the average citizen without much musical experience or discernment. The subjects are telling - patriotic pieces about battles or historic epic; scenes from everyday life - courting and amusement parks. *The Evening Call*, for instance, is subtitled *Scenes Descriptive of a Young Man's Call On His Girl*; the music ranges from waltzes, to sentimental ballads, to the chiming of the hall clock and a musical depiction of the suitor's flight as the "old man" appears and puts an end to the date. Band music was the music of the masses. Interestingly enough, audiences of this period heard much more classical music via the band than through the symphony or-

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chestra. Band programs consisted of marches, virtuosos solos, classical transcriptions, and the highly entertaining and obvious pieces recorded here. Good arrangers (better to call them that, rather than "composers") like Tobani and Barnhouse knew their audience and knew well in what context their pieces would be heard. Sophisticated original band music was still decades away from being written. You will get a real charge out of this music, played with great panache and care by Foreman's group of virtuosos. The sound effects are all naturally produced, as they would have been on the band shell at the turn-of-the-century. The entire production is excellent, with another superb CD booklet by the conductor filled with detailed background notes, and the original programs for each of the six pieces. From the technical viewpoint, I found it intriguing to note how in several of these works the scoring began to separate the woodwind choir from the brass, allowing for a greater range of timbres; the old "brass band" was in the midst of a disappearing act while the modern symphonic band was emerging into the limelight. This is a first rate production.

**World of Euphonium: Volume Three. Steven Mead, euphonium**, with Stewart Death, piano. Polyphonic QPRZ 019D. TT 72:41. Program: *The Song of the Brother* (Leidzen); *Flight* (Wilby); *Romance* (Elgar/Wilson); *Party Piece* (Sparke); *Song of the Seashore* (Narita/Kanai); *Fantasy Variations* (Ito); *Sonata for Euphonium* (Roper); *Im Tiefsten Walde* (Schmidt/Bacon); *When You Wish Upon a Star* (Harline/Kanai); *Notturmo* (Rimsky-Korsakov/Mead); *Concerto per Flicorno Basso* (Ponchielli/Howey).

The indefatigable Steven Mead does it again! Seventy-two minutes of excellent solo playing, backed with fine piano accompaniments - those are the essentials in evaluating Mead's latest release, the third in his series entitled *The World of the Euphonium*. Several pieces that you usually hear with band accompaniment - for example Leidzen's *Song of the Brother* (based on the nineteenth-century popular song, "When You and I Were Young, Maggie") or Sparke's *Party Piece* - hold up very well with piano accompaniment. Leidzen's tribute to his sister (yes, her nickname was Maggie), dates from 1916 and still challenges any player's technical and lyrical gifts. Mead's performance is among the finest, the most elegantly shaped, I have heard. Wilby's *Flight*, though originally for solo flugelhorn and band, can, at the suggestion of the composer,

sound equally well on euphonium; it is a substantial, demanding, and excellent addition to euphonium repertoire. Ditto for the less familiar Roper *Sonata* and Ito *Fantasy Variations*, both new to me, and both which fully engaged and maintained my interest. The flicorno basso cited in the Ponchielli work which concludes the disc is an Italian instrument best described as a bass flugelhorn, an instrument that makes its appearance in Respighi's *Pines of the Appian Way* in *The Pines of Rome*. Ponchielli's *Concerto* is a bit long-winded and uneven, but has moments of brilliance and is indeed a technical challenge for any euphoniumist (It did not hold or maintain my interest as a piece of music over twelve minutes long, though Mead's playing is simply spectacular!). Steven plays all four parts on his own adaptation of Rimsky-Korsakov's *Notturmo* (originally for four horns), a feat of matched sound that can only be done in the recording studio! Throughout this delightful recording Mead demonstrates again and again that he is truly a modern master of the euphonium. This will become a classic recording.

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Reviewed by Paul E. Droste

## Novello

*Golliwog's Cake Walk* (Claude Debussy/ Eric Ball). Moderate. 3 minutes. Originally published by Paxton in 1969, a new set of parts on full-sized paper is now available. However, the combined solo cornet/conductor part still exists. This reviewer wonders why conductors and solo cornettists do not deserve separate, uncluttered parts. Certainly a short score, if not a full score, is justified. After all, the Howard Snell arrangement, published by Rakeway Music, comes with a full score. The Ball arrangement all but plays itself, a compliment to Ball's skill in bandstratation and part writing.

*Pel Mel* (W. Hogarth Lear), Paxton/Novello, 1975. Difficult. 4 minutes. While this cannot be considered a new publication, Novello has reissued Elgar Howarth's (the composer's real name) *Pel Mel* in a new and much easier to read format. The pagination is identical to the original 1975 edition, but the part pages are now full-sized instead of octavo. The three line short score has also been expanded to full-sized. For those not familiar with this piece, *Pel Mel* is a flashy instrument demo. Each section of the band is given a featured moment starting with the cornets, then the flugels and horns, followed by the trombones, then the baritones and euphoniums, with tubas and percussion having short solos as well. It is a real crowd pleaser, especially when taken at the marked "very fast" tempo and with each section standing as it is featured. Now that the notes are larger and easier to read, the players have one less excuse for sloppy technique.

*Cops and Robbers*, W. Hogarth Lear, Paxton/Novello, 1978. Difficult. 4 minutes. *Cops and Robbers* is a very close relative to *Pel Mel*. The basic format is identical, and the thematic material is

only slightly altered. A recurring gimmick in this piece is a pesky flugelhorn player's attempt to join in the fun. After a few refusals, the conductor finally relents and allows the flugelhorn to play a short schmalzycadenza before the final section. Again, this is good audience material, but please leave a space (a few seasons, at least) between this and *Pel Mel*. While I did not have a copy of the original 1978 Paxton edition for comparison, it is quite obvious that this is also a reprint, now with short score and parts in the full-sized format.

*Pop Goes the Posthorn* (W. Hogarth Lear), Paxton/Novello, 1975. Moderate. 3 minutes. There are parts for three posthorn soloists (in A flat), although the parts separate only at the very beginning and the very end of the piece. Cast in bossa nova style, the piece has obvious audience appeal as a lighter number, and with the novelty effect of the post horns. Again, this is a reprint of the original edition with parts and short (3 line) score on full sized paper.

## R. Smith and Company

*Epic Symphony* (Percy Fletcher), revised edition, 1996. This new edition contains timpani and percussion parts that were not in Fletcher's original. The added parts are by Jean Balissat. A new full score, containing the new percussion parts, is now available, replacing the short score of the original publication.

*Suite: Pageantry* (Herbert Howells), revised edition, 1995. For this new edition, Philip Wilby has adapted the percussion parts from Howells' rescoring for the 1937 Coronation. A new full score, containing the new percussion parts, is now available, replacing the short score of the earlier edition. There is not a little controversy about adding percussion parts to the older testpieces. The purists would argue for leaving the original edi-

tions unchanged, while the contemporary brass band conductors (and certainly the percussionists) would argue that the percussion parts are a necessary enhancement, and should have been included in the original. Conductors have often felt frustrated when forced to conduct, and teach major compositions without having access to a full score. We can all thank R. Smith and Co. and Campbell, Connelly & Co. for providing full, easy to read scores for *Epic Symphony* and *Pageantry*.

## Rosehill Music

*Trumpet Voluntary* (John Bennett/Elgar Howarth). Solo for E flat cornet (moderately difficult) and brass band (moderate). 4 1/2 minutes. John Bennett (1715-1784) was an Englishman who wrote this voluntary in the style of Purcell. The first half of the piece is a Larghetto that exploits the lyricism of the E flat soprano cornet. The second half is a sprightly Allegro. The soloist is pushed, range wise, to a written high B flat. The technical demands are not excessive, with range and tessitura the main challenges. The band parts are relatively safe and straightforward. The overall effect is very pleasant to the ear, with the accompaniment complimenting but not competing with the solo part. A good, accurate soloist is required and bands with this type of player in the E flat soprano chair should program this piece.

## Curnow Music Press

*The Olympic Fanfare and Theme* ("For the Olympic Flag") (James Curnow). Moderately difficult. 3 1/2 minutes (or 4 1/2 minutes with the optional repeat). This piece was commissioned by the Atlanta Committee for the Olympic Games Cultural Olympiad in honor of the 1996 Centennial Games.

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Let's face it, Jim Curnow knows how to write impressive fanfares! Following in the tradition of his earlier fanfares, such as *Two Ceremonial Fanfares* and *Fanfare and Flourishes*, his thematic material encompasses stately, dramatic, and lyrical styles. A sweeping melody in the horns and euphoniums is sandwiched between the fanfare theme of the cornets and trombones. Flourishes in the high cornet parts, an active xylophone part, and rhythmic drive from the rest of the percussion section add up to a powerful and interesting fanfare. Although the tessitura is high for the solo cornets, the range demands rarely go above the staff. The key is concert B flat and there are no excessive technical problems.

This fanfare will sound more difficult than it really is, making it a very usable concert selection for groups of more modest ability. There is plenty of interest in the internal parts, making this a piece that every member of the band will enjoy playing. It will be an impressive opener whenever a dramatic fanfare is appropriate. This will be a timely addition to any concert program for at least the next three years, or until the next Olympic fanfare is written.

*Tribute* (James Curnow). Moderately difficult. 3 1/4 minutes. Following a short fanfare introduction to this Symphonic March, the first theme is presented by the cornets. During the next presentation of the theme there are some very interesting canonical effects, first in

the euphonium and later in the bass trombone and tubas. A new theme follows, opening in the key of E flat major. It suddenly shifts to concert C flat major for eight measures, then to concert D flat major for the remainder of the march. The middle section has two themes that sound very much like quotations from Sunday School tunes. One could call this section of the march "an old friend in new clothes."

*Tribute* is a worthy program addition, but it does not sound "symphonic" to this reviewer's ears. This is a good traditional march--with some nice contemporary effects. The key changes, plus a few runs, make this a piece that will keep every section of the band on its toes. It has the drive and familiarity that should make it appealing to band members and audiences alike.

*Largo from the New World Symphony* (Antonin Dvorak/Stephen Bulla). Moderately easy. 3 3/4 minutes. There is always a place on a concert program for a well-known and well-loved melody. This is a simple, straight-ahead arrangement of the famous Largo that any level band can play. Although the notes look very easy (key of B flat, all ranges safely in the staff, no fast-moving parts), there is music to be made here. The challenges concern tone quality, intonation and musical interpretation. It is nice to concentrate on these problems, rather than facing the struggle to play fast notes accurately and up-to-tempo.

Bulla's arrangement presents the famous melody first in the E flat horn (a close cousin to the English horn?), and then in a horn and cornet duet. The middle section is creatively scored for the middle of the band--flugel, horns and baritones with the soprano cornet at the octave. The arrangement closes, as it

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opened, with the short and equally well-known chorale. This is a masterful arrangement that should find its way into the library of every band.

*Harvest Festival March* (Douglas Court). Moderate. 4 minutes. The composer is the Division Music Director for the Salvation Army in Tampa, Florida. This is a good, tuneful and spirited march that presents, in the middle, a syncopated version of the Thanksgiving hymn "We Gather Together." The hymn returns in augmentation at the end of the march. This march has a strong rhythmic drive, four key changes, an impressive ending, and enough technical interest in each part to make this a very appealing march. This reviewer looks forward to hearing and playing more of Mr. Court's music.

[Paul Droste will shortly be leaving his position as New Music Reviewer for *The Bridge*. On behalf of readers and editors past and present, I'd like to publicly thank him for his many and significant important contributions. Anyone interested in assuming this role should contact the Editor directly].

Reviewed by Ronald W. Holz

Studio Music Company, 77-79 Dudden Hill Lane, London NW10 1BD, England. The following eleven items are all new (1997) releases.

March: *Castleway* (Darrol Barry). Moderate; 3 1/2 minutes; Short score. This new march in an old-style (or should I say "retro?") will be within the reach of all our bands. It opens in D minor (band pitch), sounding like an old Rimmer or Gullidge march. The first portion of the march is in three sections, the third of which features a thunderous bass section soli of the old variety. The Trio begins in the relative major (F major) and features a flowing melody in the bari-

tones and euphoniums, soon joined by light counterlines in the cornets. A fiery breakup strain, or dogfight section that recalls the first part of the march is followed by a restatement of the trio theme, but in the new key of B flat. Nothing complicated here; such a good, solid, enjoyable march that evokes an earlier era while maintaining a contemporary approach to the brass band.

B flat Cornet Solo: *"Chablis,"* from *Homage to the Noble Grape* (Goff Richards). Moderate; 2 1/2 minutes; Short score. Marked quite freely and with melancholy, this short solo outlines an ABA form wherein the soloist is heard in the outer sections in a lovely and capricious tune and the band responds in whimsical fashion in the middle portion. Studio is gradual releasing the entire series *Homage to the Noble Grape*. Each one of these solos are good program items. The scoring and arrangement are of high quality.

Flugel Horn Solo: *Crazy* (Willie Nelson/Alan Morrison). Band moderate - soloist moderate; 2 minutes; Short score. Alan Morrison, a well-known soloist in Great Britain, has a series of short solos that Studio will be releasing over the next few years. In this brief adaptation of the famous Country & Western song by Willie Nelson, Morrison first presents the tune in G major, and then repeats the opening eight bars a half-step higher and tags on a brief coda. The piece moves in a slow, 12/8 swing style. Percussion requested includes drum set and an effective vibraphone part.

Horn Feature: *I Know Him So Well* (Tim Rice/Keith Wilkinson). Band moderate - soloists moderate; 3 minutes; Short score. All three E flat Horns and Flugelhorn are front and center on this effective light-rock, slow-ballad style tune. The range on all three horn soloist parts goes up to B above the staff, yet at that point in unison; the flugelhorn speaks

within the staff. The verse is first spoken by the Solo Horn, then the Flugelhorn, the other two horns coming in slightly later. Balancing the arrangement will take some care, but the piece should be read down easily by most bands. This will prove a popular, soft-and-easy listening program item

*Jubilee Prelude* (Philip Sparke). Moderately difficult; 5 minutes; Short score. Lexington Brass Band has chosen to open its Midwest concert with this exciting number. After a broad, majestic introduction, the fast-paced allegro opens with some fast double-tonguing in the baris-euphs (sixteenth notes at quarter note equals 152). The main tune is bubbly, and syncopated - quintessential Sparke. Looking deceptively easy in the short score, this piece has some real challenges for ensemble and rhythmic accuracy. My label of moderately difficult is not lightly given, though the demands are not excessive. *Jubilee Prelude* will prove a very popular concert piece for most of our bands. The work was originally written for the Fanfare Concordia of Vetroz, Spain; the brass band version was first recorded on Master Brass Volume Five (1994-Polyphonic) by Britannia Building Society.

B flat Cornet Solo: *Oh! Mein Papa* (Paul Burkhard/Alan Morrison). Band easy - soloist moderate; 2 minutes; Short score. Not having heard this song in years (was it on an old Little Rascals movie?), I was surprised by what an effective presentation this straightforward arrangement of a sentimental classic could be. The soloist goes up to high C at the climax, but otherwise this is quite an easy piece for all concerned. I bet the older crowd will love it.

*Onward! Christian Soldiers* (Arthur Sullivan/Alan Fernie). Moderately diffi-

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cult; 4 and 1/2 minutes; Short score. This arrangement of the famous Christian hymn concludes Fairey Band's Hymns Ancient and Modern CD (Polyphonic 1993). The technical demands come in the area of sustaining power and quality sound, not in difficult runs, range, or rhythms. Just when you think not much more can be done with such a tune, Fernie shows otherwise. The first portion of the arrangement unfolds over a reiterated C quarter-note pedal point above which ambiguous harmonies join fragments of the tune. The pedal point is unrelenting until the chorus of the march hymn blazes forth in F major (still over a C pedal). This is not the final key, however, for the tonic soon changes up a step to G. The first part of the tune sounds in a quartet of repiano cornet, flugelhorn, solo horn, and baritone. Voices and dynamic gradually increase into a blazing Grandioso that will tax the sustaining power of your band, but will send chills down the spine for all but the most hardened atheist!

*Serenade for Horns:* For Three E flat Horns and Brass Band without cornets (Philip Sparke). Moderately difficult for soloists and band; 5 1/2 minutes; Short score. Ever since I first heard this smoothly elegant piece on Polyphonic's CD Cambridge Variations: The Music of Philip Sparke, Volume I (1996), I had wanted to see the score and had hoped to program it when my E flat horns were up to the task. The title is self-explanatory; the accompaniment dispenses with cornets (flugel is used), making for a fine contrast in timbre and a good break for the upper instruments. All three solo parts soar above the staff; the accompaniment calls for some delicate pizzicato effects in the basses and for at least one rather high euphonium line. A truly lovely ensemble feature.

*There's No Business Like Show Busi-*

*ness* (Irving Berlin/Goff Richards). Moderately difficult; 2 1/2 minutes; Short score. Three active and accurate percussionists will help keep this scintillating setting of a great Berlin standard on track. The well-known portion of the song clips along at half-note equals 140; everybody needs to be awake on this one! Richards does a fine job of not overarranging the tune, providing just enough spice and flourish without losing the essence of the original show tune.

*Time To Say Goodbye* (Sartori & Quarantotto/Philip Sparke). Moderate; 3 minutes; Full score. The full score helps a good deal in understanding this fine arrangement of a Spanish-style pop tune that may not be too familiar. After a broad introduction, fragments of the song's opening are given to a solo cornet, soon joined by the entire band, and marked by a rhythmic ostinato in the saxhorns and percussion. Starting in G (band pitch), the piece ends with a triumphant restatement of the tune a step higher in A. Should prove both easy to play and easy to program.

*Marimba Solo: Zimba Zamba* (Goff Richards). Band moderately difficult - Soloist difficult; 7 1/2 minutes; Short score. Written for Evelyn Glennie, this marimba solo, in the style of a fast, bright samba, makes a great contribution to the slim list of percussion solos with band accompaniment. The work follows an ABA form, the middle portion primarily featuring an unaccompanied four-mallet soliloquy from the soloist. The outer sections move at a blistering pace and are driven by a moto perpetuo type solo line. In addition to the soloist, the arrangement calls for four percussionists. While novelty xylophone and band pieces have been around for quite awhile, Goff Richards' excellent showcasing of the marimba makes a most welcome debut for this instrument in front of the brass band. The band does not have it easy here, both rhythmically and in terms

of balancing the at times soft-speaking soloist. The solo part is for advanced level mallet players.

*Salvation Army Eastern Territory Music Department*, 440 West Nyack Rd, West Nyack, NY 10994.

*Tone Poem: Shine As the Light* (Peter Graham). Difficult; 8 minutes; Full score. The scoring calls for traditional brass band instrumentation (no repiano cornet) and three percussionists covering timpani, chimes, glock, snare and bass drums, cymbals, bongos, tom-toms, gong, tambourine, bell tree, xylophone. Two recent recordings herald the release of this highly effective, descriptive music: Egon Virtuosi's *Brillante* (see review in next issue) and The New York Staff Band's *Star Lake Premiers* (to be released late August 1997). Written for the top camper brass band at Star Lake Music Camp in 1996, the piece honors the memory of B flat bass soloist of the NYSB, Al Honsberger (profits go towards a scholarship in his honor at the famous camp), and portrays in fascinating manner a journey towards spiritual enlightenment. At eight minutes length, it is an ideal concert item that will challenge any band, but is not out of the reach of our three adult sections. Besides needing a fine percussion section, you need a strong principal cornet soloist. The work builds to a tremendous peak via a *sensa misura* section not unlike that encountered in Curnow's *Trittico*. The conductor will be stretched just as much as the bandmembers. This is not just a Salvation Army piece. The piece works principally for musical reasons, though the added dimension of the theological underpinning is a valuable tool in helping interpret the piece. Like Ball's *Journey Into Freedom* or *Resurgam*, it can be appreciated and understood at a variety of levels.



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## McMaster-Yamaha Low Brass Workshop 1997

by David Buckley

The McMaster-Yamaha Low Brass Workshops had an international presence this year with Dr. John Marcellus and the Bionic Bones from the Eastman School of Music. They joined an illustrious lineup that included Alain Trudel ("The King of Solo Classical Trombone"), Pierre Beaudry (bass trombone, L'Orchestre Symphonique de Montreal), John Griffiths (tuba, University of Regina), Al Kay (trombone, The Boss Brass), Marc Donatelle (trombone, The New Hamilton Orchestra), Kevin Hayward (trombone, The Salvation Army Canadian Staff Band), Jay Castello (trombone, Kitchener Waterloo Symphony), Rob Somerville (trombone, Dave McMurdo Big Band), Clarence White (euphonium, Intrada Brass), Ron Partch (Partch Brasswind Services), Keith Kinder (McMaster University), Dave Buckley (trombone, Weston Silver Band), Mark Tetreault (tuba, Toronto Symphony) and Russ Little (Boss Brass).

For the first time, the event was spread over two days including clinics, solo and ensemble performances, and masterclasses, all demonstrating to over one hundred participants the potential of their instruments and the path to achieving that potential. Major sponsors for the

event were Yamaha Canada, McMaster University and United Musical Instruments USA with additional music loaned by the U. S. Army Brass Band (Timothy Holtan).

The Workshop began at 8.00 p.m. Friday April 25 in the Convention Hall of McMaster University with a Low Brass Concert that included *Sonata Pian'e Forte* (Gabrieli), *Quartette 88* (Furlong), *Fugue in G minor* (Bach/Donatelle) and *Etre Ou Ne Pas Etre* (Tomas). The Gabrieli was played by four tubas on stage and four trombones in the balcony with Donatelle conducting from a podium in the centre of the hall. One of the features of the *Quartette 88*, composed by former member Greg Furlong, was the technical virtuosity displayed by the use of multiphonics. Undoubtedly the Tomas was the highlight of the first half, with Mark Tetreault accompanied by three trombones. The second half of the concert featured the Bionic Bones in repertoire that ranged from the wildest version ever of *Lassus Trombone to You Stepped Out of a Dream*.

On the Saturday morning a formal warmup session was held by John

Marcellus, followed by a series of clinics for low brass individually hosted by John Griffiths, Clarence White, Alain Trudel and Pierre Beaudry. Clinics concentrated on the demonstration of playing styles, showing how bad good music can sound when played flawlessly and artistically but in the wrong style. John Marcellus then presented a demonstration of orchestral playing styles and audition standards using a demonstration section of Marc Donatelle, John Ross, Pierre Beaudry and John Griffiths. Although none of them had ever played together, Marcellus was able to show the need for proper teamwork in style and breathing. Marc Donatelle showed how *Bolero* should be played and the entire section gave a lesson in playing Wagner showing the possibilities of staggering breathing to make a seemingly impossible long phrase.

After Ron Partch's clinic on care of instruments, Al Kay, Rob Somerville, Russ Little and a few friends gave an exciting jazz concert during the lunch hour. Al Kay followed this with a clinic focusing on ballad playing and illustrating the intensity needed to make a ballad live. Al's tip of the day came when he was asked what he did to build strong breath control. His reply "blow up four air mattresses every night for two weeks" should be picked up by the Trombone-L list!

The remainder of the afternoon was spent in technical clinics and in choir playing, both for trombone and tuba. With a good representation of quality players, these ensembles were satisfying for the participants as they had a chance to put some of the day's tips into practice.

At 8.00 p.m., participants reconvened at the Salvation Army Citadel for the final Gala Concert given by **Intrada Brass**

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## Workshop

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and featuring three of the day's soloists. Intrada acquitted themselves royally despite very limited rehearsal time and very challenging repertoire. Alain Trudel was featured in *Concertino for Band and Trombone* (Leidzen) and *Rhapsody for Trombone and Brass Band* (Langford). Both these very accessible solos served as vehicles to display Trudel's immense skill and artistry. Trudel's encore rendition of *The Flight to the Bumblebee* proved to the audience that Rimsky-Korsakov really intended it for unaccompanied trombone. Bass trombonist Pierre Beaudry was featured in the Gregson's *Tuba Concerto*, this being the first time Beaudry had performed the work and the first time that brother-to-the-composer Bram had conducted it. Trudel joined forces for a fascinating rendition of Small's *Conversation for Tenor and Bass Trombones*. Not to be outdone, John Griffiths demonstrated his astounding skill by playing the traditional euphonium solo *Believe Me If All Those Endearing Young Charms* on the tuba. All the soloists returned at the conclusion of the concert for the traditional encore *Seventy-Six Trombones*.

**Intrada Brass** (Bram Gregson) Gala Concert Program: *Simoraine* (Barracough); *Concertino for Band and Trombone* (Leidzen), Alain Trudel, trombone soloist; *Ritual Fire Dance* (de Falla/Street); *Hailstorm* (Rimmer), David Robertson, cornet soloist; *Concerto for Tuba and Brass Band* (Gregson), Pierre Beaudry, bass trombone soloist; *Elsa's Procession to the Cathedral* (Wagner/Himes); *March Opus 99* (Prokofiev/Brand); *Believe Me If All Those Endearing Young Charms* (Mantis/Werden); *Brilliant* (Graham), Clarence White and Robert Miller, euphonium soloists; *Song Of Courage* (Ball).

## Future Concerts

### Hannaford Street Silver Band

September 28, 1997	3.00 p.m. Jane Mallett Theatre, Toronto, Ontario
November 2, 1997	3.00 p.m. Jane Mallett Theatre, Toronto, Ontario
November 29, 1997	8.00 p.m. St Patrick's Church, Toronto, Ontario
November 30, 1997	3.00 p.m. St Patrick's Church, Toronto, Ontario
January 18, 1998	3.00 p.m. Jane Mallett Theatre, Toronto, Ontario
April 5, 1998	3.00 p.m. Jane Mallett Theatre, Toronto, Ontario

### 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

### Brass Band of the Tri-State

August 7	TBA Marshall University
September 14	TBA Ohio University
September 21	TBA Ashland KY
December 9	8.00 p.m. Paramount Arts Center, Ashland KY

### Lake Wobegon Brass Band

October 12	7.00 p.m. Roseville Lutheran Church, Roseville MN
December 7	2.00 p.m. Anoka-Ramsey Theater, Coon Rapids MN
February 8 1998	3.00 p.m. High School, St Anthony Village MN

**NYSB CELEBRATES!** see article overleaf



NYSB Bandmasters Derek Smith, Ron Waiksnoris, Vernon Post and Brian Bowen

by Aaron VanderWeele

For Major Thomas Mack, the **New York Staff Band's** recent Annual Festival was more than an event celebrating the band's 110th anniversary. It was a nostalgic journey into the past. "It was as if I saw my entire career with the band unfolding before me," said Major Mack who first joined the NYSB in 1970.

There, on the platform of the Centennial Memorial Temple, was the great Vernon Post leading the Staff Band Chorus in *It Took A Miracle*. The legendary Derek Smith then rekindled memories of the early 70s with a moving rendition of *Someone Cares*. Former Bandmaster Brian Bowen was there, too, leading the band in his march *Sovereignty*. And, of course, Bandmaster Ron Waisknoris took his turn with the baton. This was more than a festival. It was an event of historic implications, reuniting the old with the new, captivating the more than 1000 concertgoers and reminding former and present bandsmen of one of the most remarkable and enduring ministries in the history of the Salvation Army. It was also the prelude to a memorable reunion weekend celebration.

The band has grown in skill and stature since Marshall Ballington Booth first established it in 1887 to bring attention to the Salvation Army's fledgling ministry in the United States. But its mission to produce life-changing music remains unchanged. Fourteen bandmasters and more than 600 players later, the New York Staff Band is exceedingly relevant, reaching people with the Gospel message.

Said Philip Smith, principal trumpet of the New York Philharmonic Orchestra and an alumnus of the NYSB "The Lord is still finding a reason to use the band and bless the band."

Time and time again, throughout the

Annual Festival, the impact of the Staff Band's ministry was keenly felt through skillful and inspirational playing. Former bandmasters Post, Smith and Bowen took turns introducing the pieces, lending personal insight and reflection.

A spirited tone for the evening was set from the onset with the band performing Williams Gordon's recently written suite *Sing Praises*. Special guest Stephen Bulla, Chief Arranger for the President's Own United States Marine Band and another Staff Band alumnus was featured at the piano playing themes by Grieg (on the serious side) and then in a whimsical look at his personal experiences with the NYSB including piano arrangements of the *Star Lake* march and Bruce Broughton's *Covenant*.

Continuing on this trip into Staff Band history, Vernon Post conducted the selection *The Gift of God's Love*, one of Erik Leidzen's last compositions. The piece was enhanced by Lt-Colonel Albert Avery, for many years a featured tenor soloist with the band who sung the words to the theme *Peace, Peace, Peace*.

The first portion of the festival ended with the epic suite *Triumphant Faith* written by former bandsman and Executive Officer Stanley Ditmer.

Another classic, Eric Ball's *Star Lake* march led off the second part of the festival. As a quick contrast, Derek Smith, cornet soloist from 1959 to 1972 and bandmaster from 1972 to 1986, was introduced by Vernon Post prior to his performance of Ray Steadman-Allen's *Someone Cares*. The beautiful melody and ever sensitive playing of one of the Salvation Army's great soloists was a particularly moving moment during the festival.

Derek then took his turn with the baton, leading the band in the technically challenging Leidzen arrangement of Mozart's

*Rondo alla turca*.

The program quickly leaped into a contemporary vein, reflecting the creative programming of BM Waisknoris with Peter Graham's swing arrangement of *Dreams Come True* featuring Lt-Colonel Avery as soloist. Immediately following, Stephen Bulla joined the NYSB trombone section for his trombone feature *Peace Like A River*. Then it was former BM Bowen's turn to conduct his march *Sovereignty*.

Perhaps the musical high point of the evening was the NYSB's presentation of the new festival arrangement *Shine as the Light* composed by Staff Band alumnus Peter Graham as a tribute to Captain Albert Honsberger, former tuba soloist with the Staff Band.

With the emphasis on the passing of time, eras and generations so prominently conveyed during the evening, it was appropriate for the band to conclude with Emil Soderstrom's brilliant *March of the Hours*, cleverly turned into a multimedia feature through the video genius of Jeff Schultz.

The evening concluded with the Staff Band's trademark benediction *Rock of Ages*. Alumni seated throughout the cavernous Centennial Memorial Temple were invited to participate. And, as former bandsmen made their way to the platform, joining their successors, the sense of heritage and ministry that has endured for generations became more evident than ever.



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Permit No. 30