

BrassBand Bridge



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

December 1997 Issue 70

TESTPIECES SET FOR LEXINGTON

by Tim Holtan

Preparations are well under way for the NABBA XVI Championship in Lexington, Kentucky on April 17-18, 1997. The judges for the contest will be Bram Gay (Huntingdon, England), Raymond Tizzard (Sharon, Ontario) and James Hile (Deerfield, Illinois).

The test pieces for 1997 are:

Youth Section: *The Journeymen*, mvts 1, 2, and 4 (Ray Steadman-Allen), Rosehill Music; a straightforward work, but not *quite* naive. There is some challenge in all parts with control of the upper registers, and a good vivacious ending. The third movement is cut to fit the time frame. It is well scored, showing a variety of styles and techniques, and it has previously been used for Youth and lower sections in the UK. Duration: 7:45.

Challenge and Open Sections: *Hinemoa* (Gareth Wood), R. Smith & Company; Commissioned to commemorate New Zealand's centenary of brass banding,

the work was used in the 1980 New Zealand Nationals. Descriptive in a similar way to Sparke's *Endeavor*, the challenges lie with ensemble accentuation and dynamic shaping, with the lightly supported solo lines. The traditional Maori melodies and rhythms are presented in a refreshingly contemporary setting. Solos are a great showcase for expression in this haunting and mystical piece. Duration: 11:00.

Honors Section: *Purcell Variations* (Kenneth Downie), Egon; Used as a first section testpiece in England this year, there is a contemporary approach to the variations with tonal rich warmth contrasted with elements of rock and blues. Solo sections abound and there is plenty of room for individual interpretation. Should be both a band and a crowd pleaser! Duration: 13:35.

Championship Section: *Contest Music* (Wilfred Heaton), Boosey & Hawkes; recently described by Peter Graham as the best piece ever written for brass

bands, the work is neo-classical in nature with economical scoring and minimal percussion. Dissonance and chromaticism combine with unique lyricism to create an effective work which places the majority of the demands on the solo cornets. The work depends on highly polished section and ensemble work, with few solo demands beyond the principal cornet. Duration: 13:55.

An Exhibition Section has now been formalized. Qualified bands choosing not to compete, or bands that are ineligible to compete may perform in the Exhibition Section. Exhibition bands must comply with membership and entry rules, and may or may not choose to play one of the designated test pieces. Bands may choose to receive judge's comments, but under no circumstances will scores be determined.

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****1997 SPECIAL FALL ISSUE****

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Official Journal of the



NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

Founded by J. Perry Watson in 1980. The views expressed by contributors are not necessarily those of the North American Brass Band Association, Inc.
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The Brass Band Bridge welcomes news, communications, photographs (preferably black and white), new advertisers and scholarly articles on all aspects relating to, and for the benefit of brass bands in North America. Scholarly articles should include footnotes and bibliography where appropriate. Materials may be edited for inclusion, and may be submitted in writing, via e-mail, facsimile 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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The solo and ensemble contest continues to grow. Please make a special effort to encourage youth in your area to participate. It's a great opportunity to get quality adjudication in a super venue. The participation and awards also help strengthen college applications!

The Great American Brass Band Festival tape competition is presently in hiatus for a year.

Please make every effort to determine your program and make your entries on time. This year looks to be another banner year for NABBA and could be the largest yet! Your timely submissions will help make the logistical arrangements the best they can be. Refer all contest questions to Capt. Tim Holtan at (703) 696-3647, 3643, 3570 or e-mail: holtant@mcnair-emh2.army.mil.

Editor's Notes

This year's fall meeting of the NABBA Board which set policies and direction for the upcoming year seemed to be particularly inspirational. There was a strong air of dedication, cooperation and appreciation from its members and the leadership is especially focused in its direction for the brass band movement on this continent.

By popular request and demand, I am including updated versions of the pullout section which first appeared one year ago and is printed in the central pages of this issue. The intent is that you may use it, or photocopy it to be used for

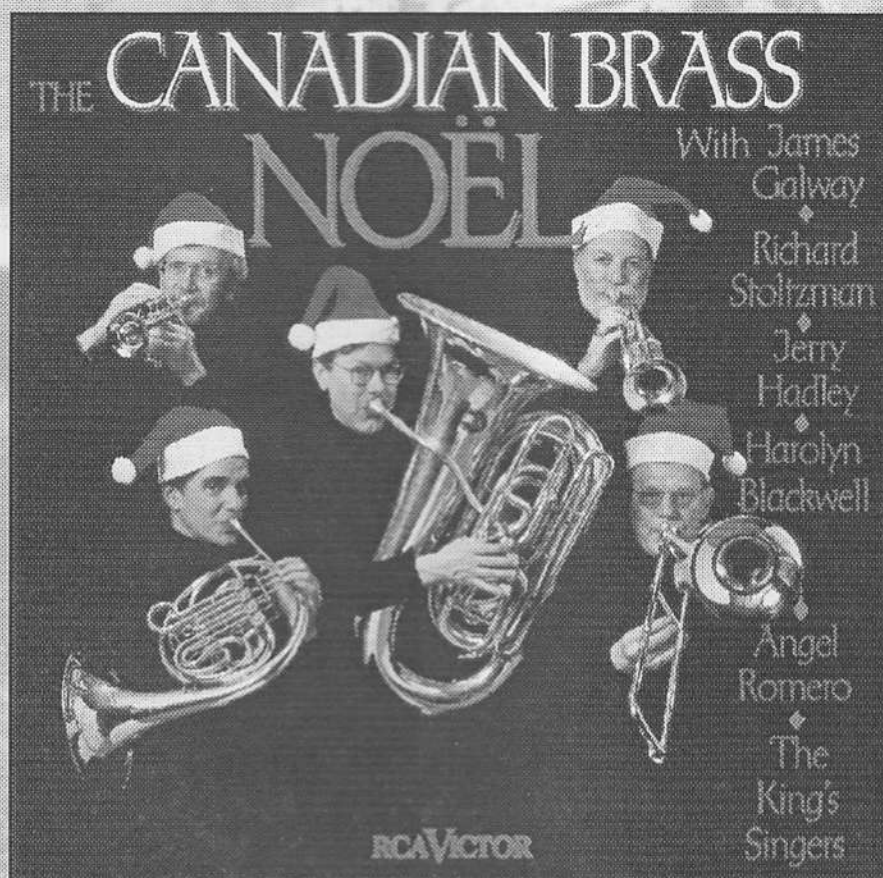
musicians, supporters or sponsors who wish to know more about NABBA. It should be especially helpful for those attending state festivals and conventions. Last year it proved popular. I hope that it is equally as useful this year.

I am including just a short note in this issue. Please do make note of changes in contact details for both myself and Tom Palmatier. And I hope you will take Tom's words to heart in supporting the advertisers of this magazine.

I wish everyone a happy Christmas and best wishes for your upcoming brass band activities.

Colin W. Holman

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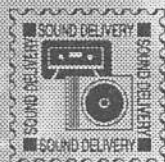


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President's Podium

If my last message under this column seemed valedictory, I had expected to have completed my term as president! At our August Board meeting I was reelected for another two year term, and therefore will have the privilege of serving you through two more championships!

That actually works out quite well, especially as my band is serving as host this Spring. Might as well not make it double work! By the way, let me list in this column that I have a new home address (as will the Lexington Brass Band): Lexington Brass Band, 164 Seamands Drive, Wilmore, KY 40390. My office number and address remains the same. The web site number for NABBA 98 should read: nabba98@ukcc.uky.edu You may have had trouble accessing this in the last few weeks but all problems should now be ironed out!

This web site lists all information about NABBA 98, forms needed, hotels to contact, and well as an opportunity for bands to contact us with questions. You can also write to me directly: ronald.holz@asbury.edu

If everything goes as planned for Lexington, our Gala Concert will include not only much new music for brass band, but it will also explore the rich repertoire for brass band and full orchestra, as our excellent Lexington Philharmonic will be joining Lexington for the second half of the program. So, first traditional brass band, and then some remarkable and historic pieces, music where our movement interacts with a wider music world.

Please remember that all NABBA forms are due to me by February 1st and all scores to Tim Holtan by March 1st.

We will be printing a complete NABBA Directory this year, to be included in a future issue of the Bridge. This will also launch a yearly renewal date of March 1st for all NABBA members and groups, so that there is no more confusion about when a group is or is not in good status. Watch our next Bulletin for further clarification.

I hope all goes well with your bands and programs. This is an exciting time of year for so many bands. I do hope you are taking the time to share with us in the pages of *The Bridge* all that you are accomplishing!

May you have a richly rewarding year and I especially look forward to seeing you in April, in Lexington, the heart of the Bluegrass state!

Ronald W. Holz, President

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The **Commonwealth Brass Band** has been awarded a \$1,000 grant from the Fund for the Arts, an umbrella organization that coordinates general financial matters for major arts groups in the Louisville KY area. The money comes from Fund allocations to a community/neighborhood program that was established to encourage cultural development and to provide arts programs throughout the metropolitan area. CBB will target inner-city areas for at least two concerts and the grant will be applied toward a loan for the purchase of three new timpani.

The **Motor City Brass Band** completed a packed summer concert schedule of fourteen performances since Memorial

Day, including the dedication ceremony of its new home at the Southfield Center for the Arts. MCBB relocated to enhance both its recruitment of players and its performance opportunities throughout the metro Detroit area. Included in MCBB's fall schedule are two joint performances with the Lansing Concert Band, currently celebrating its fiftieth season. Special guest Kenneth Bloomquist will conduct selected pieces for both concert performances. MCBB Chairman/Founder John Aren and family moved in August due to Salvation Army duties. Though he is busy settling into life in the northern Lower Michigan town of Alpena, he is trying to develop a new NABBA-member band, the **Thunder Bay Brass Band** (TBBB). Although

John has stepped down from his chairmanship of MCBB, John is quick to point out that retains the title of "Founder." MCBB sends John, Julie and their family and the TBBB their best wishes. Michael Schott (euphonium) succeeds John as Chairman; Keith Kohring (cornet) is Vice Chairman and Director of Personnel; Ray Murphy (E flat tuba) and Stewart Hay (cornet) retain their positions as Secretary and Treasurer respectively. NABBA members in the Detroit area on Monday evenings are welcome to attend their rehearsals.

The **Illinois Brass Band** enters its seventh season this year, and have been invited once more to participate with the West Town's Chorus and the Agape Bell Ringers in their annual three Christmas concerts. Having just begun its concert season in Libertyville, the band has concert's for this subscription year planned in Crystal Lake, Wheaton and Quincy as well as returning to Libertyville in March 1998. Plans are also underway to produce a new CD of NABBA performances to be available before the end of the year. Just a few miles down the road, the **Prairie Brass Band** (Dallas Niedermeyer) founded by trombonist Roger Menning will begin their inaugural season with a Christmas concert in Schaumburg IL.

The **New York Staff Band** was recently privileged to travel to Boston MA for a weekend of concerts, workshops and participation in worship services. Beginning in Needham with a series of workshops, they were joined in a Saturday evening concert at the Carter Memorial Methodist Church by Boston Symphony Orchestra bass trombonist Doug Yeo. Playing to a packed audience, the concert included *The Ash Grove* (Bulla), *The Outriders* (Pearce), *Sing Praises* (Gordon), *Images for Brass* (Bulla) and *Rhapsody for Bass Trombone* (Bulla) in which

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Doug displayed why he is one of the top performers of his instrument, playing this technical work in a performance full of musicality and grace. The concert concluded with *The Stars and Stripes Forever* and *Rock of Ages*. On Sunday, the band travelled to Cambridge MA where it participated in a worship service conducted by Lt Colonel William Francis and the band concluded its weekend with a concert at the Boston Central corps including *Salvation's Song* (Gordon), *Glory To His Name* (Ball) with Michael Baker as cornet soloist, and *Shine As The Light* (Graham), a new work premiered by the Star Lake Band in 1996 (see the Star Lake Premiers review

in this issue).

The **Smoky Mountain Brass Band** had an auspicious start to the 1997-98 season in a new theater in Waynesville NC which has great acoustics and is ideal for audience and performers alike. The band featured two soloists; trombonist Laura Kroesche in *Morceau Symphonique* and cornettist Al Hoel in *La Virgen de la Macarena*. The band's program also included *Tancredi* (Rossini/Woodfield), *Appalachian Mountain Folk Song Suite* (Curnow), *Florentiner March* (Fucik), *Come Follow the Band* (Coleman/Siebert), *L'il Darlin'* (Hefti/Sparke), *Let's Face the Music and Dance* (Berlin/Richards) and *Riverdance* (Whelan/Farr). The band is planning two Christmas concerts in Waynesville and Asheville, and plans are underway for the band to attend NABBA XVI in Lexington.

The **Triangle Brass Band** (Michael Votta) will represent North Carolina at the Third Annual Atlanta International Band and Orchestra Clinic to be held during the first week of December. Their busy season includes an active concert schedule and the funding of the purchase of a set of instruments for the newly formed Youth Brass Band.

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PASSING THE BATON

On December 4, before ending their clinic at the 1997 Southern Music Conference, the steadfast ranks of The **U.S. Army Brass Band** will once again bid farewell to one conductor and welcome another.

With a brief but meaningful gesture, Capt. Timothy J. Holtan will literally pass the baton to Capt. Beth T. M. Steele as she steps onto the podium to conduct the closing work and officially assume her position as Director of The U.S. Army Brass Band. At that time, Capt. Holtan, the newly appointed Executive Officer of The U.S. Army Band, "Pershing's Own", will assume duties as Director of The U.S. Army Chorus.

Steele, a native of Ames, Iowa, received both a Bachelor's degree in trumpet performance and a Master's degree in conducting from Northwestern University. A product of a musical family, she was playing the piano before she could walk and by age five was performing on the violin. It was in junior high school that she made the switch to trumpet. In addition to playing trumpet in bands and orchestras throughout the United States and Europe, Steele was a two-time national finalist in the Music Teacher's National Association Collegiate Artist Competition. She is a member of Sigma Alpha Iota music fraternity and Phi Kappa Lambda National Music Honor Society.


Capt. Steele was commissioned in 1988, as the Distinguished Military Graduate of her class. Prior to being assigned to The U.S. Army Band, Steele commanded the Student Company, U.S. Army Element, School of Music in Norfolk, Virginia and before that served as the executive officer and associate conductor of the Army Ground Forces Band in Atlanta Georgia.



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Current Releases Reviewed in Alphabetical Order

Reviews by Ronald W. Holz (unless otherwise noted)

Cathedral Brass. Black Dyke Band (James Watson). Doyen DOY CD 060. TT 63:30. Program: *Praise My Soul* (Wilby); *Selections from Cavalleria Rusticana* (Mascagni/Gay), Kevin Crockford, soprano cornet soloist; *Share My Yoke* (Webb/Bosanko), James Watson, trumpet soloist; *Alleluia Sing To Jesus* (Wilby); *Procession to the Minster* (Wagner/Snell); *The Day Thou Gavest* (Wilby); *Trumpet Voluntary* (Boyce/Bennett), James Watson, piccolo trumpet soloist and Philip Wilby, organist; *The Lost Chord* (Sullivan/Langford); *Love Divine* (Wilby); *Abide With Me* (Wilby); *Morning Has Broken* (Wilby), Matthew Baker, cornet soloist; *Thine Be the Glory* (Wilby); *Panis Angelicus* (Franck), James Watson, trumpet soloist, Robert Childs, euphonium soloist and Philip Wilby, organ; *Finale from Symphony No. 3, "Organ"* (Saint-Saens/Cosens).

This is an impressive sounding album that delivers in every respect - literature, tonal beauty, interpretation, recording quality, individual achievements, variety-and-unity - the famous, robust Dyke sound being captured quite admirably, along with the fine efforts of Philip Wilby on the pipe organ. There are seven impressive hymn arrangements or meditations by Philip Wilby included. Several of the titles may be confusing, but here is a brief clarification of some: *Alleluia Sing to Jesus*—Hyfrydol; *The Day Thou Gavest*—St. Clements; *Love Divine*—the tune by Sir John Stainer. It is a joy to hear principal cornet Matthew Baker in a recorded solo, here on Wilby's excellent and demanding *Morning Has Broken*. Baker is a fine example of a new breed of British cornetists who are mastering vibrato rather than allowing vibrato to master them. The influence of his con-

ductor, symphonic trumpeter James Watson, is clearly evident, as is his Salvation Army background. Watson himself joins Wilby for an eighteenth-century voluntary that provides just the right contrast in the middle of the album (piccolo trumpet and organ). In all three of his solo excerpts, Watson shows himself still a master brass performer as well as conductor. He, Wilby, and Robert Childs combine on the penultimate item, a setting of Franck's *Panis Angelicus* that works well for solo trumpet, euphonium, and organ. The album's climax, an effective transcription of the Finale from the Saint-Saens' *Organ Symphony*, combines Black Dyke, the grand organ in Peel Hall, and two grand pianos, to provide a sonic feast that surpasses other versions I have heard of this piece as arranged for brass bands.

Cry of the Celts. Yorkshire Building Society Band (David King), with Hard on the Heels (Traditional Celtic Music Ensemble). Polyphonic QPRL 091D. TT 65:25. Program: *Riverdance* (Whelan/Farr); *Demelza* (Nash), Sheona White, alto horn soloist; *Aye Waukin' O!* (Drover), Ian Porthouse, cornet soloist; *Reel McCoy* (Drover); *Ye Banks and Braes* (Drover), Iwan Williams, flugelhorn soloist; *The Wee Cooper O' Fife* (Drover), Paul Haigh, baritone soloist; *Londonderry Air* (Geldard), Nick Hudson, trombone soloist; *Alloway Tales* (Graham); *Mull of the Cool Bens* (Drover), Iwan Williams, flugelhorn soloist; *Macushla* (Pearce), Morgan Griffiths, euphonium soloist; *Cry of the Celts* (Hardiman-Dudley/Graham).

David King and Yorkshire Building Society have effectively capitalized on the recent world-wide popularity of Irish dance - *Riverdance* and its sequel, *Lord of the Dance* - in this exciting and intriguing album that combines traditional Irish musicians/instruments, narration, and traditional British brass band fare in a unique, exciting package that explores many aspects of Celtic art (not just Irish

- we get Scotland and Cornwall, as well!). After the exciting, opening adaptation by Ray Farr of *Lord of the Dance*, the first half of the album showcases the incredible solo talent of the band, in a series of lovely arrangements by Adrian Drover. Peter Graham's miniature gem, *Alloway Tales*, gains added interest via the recitation of excerpts from the Robert Burns' poems that the three-movement suite embraces so lovingly. The last portion of the disc is the innovative part - Peter Graham's arrangement of the Hardiman—Dudley sequel *Lord of the Dance* - in which a Manchester-based Irish band Hard on the Heels joins YBS for a stunning suite that was the hit of this year's European Championships Gala Concert (See live recording review below). This really works! The key to its success seems to be Graham's careful balance between both traditions - brass band and ethnic band. The rich mix of timbres and the exciting rhythmic intensity make this a remarkably successful cross-fertilization. This recording is to be preferred to the live European performance as far as the audio pick-up is concerned, though the live version is in many ways even more exciting due the audience reactions. David King and company prove themselves to again be on the cutting edge of brass band recordings and brass band performance in this wonderful "theme" CD. You don't have to be Celtic to love this one.

Highlights from the European Championships 1997. Doyen CD 0062. TT 2:22:23. Double CD. Program: [CD #1] **Yorkshire Building Society - The Champions** (Willcocks); **Grimethorpe Colliery - Salamander** (McCabe); **Tredegar Town Band - Freedom** (Bath); **Brass Band Froeschl Hall - Trittico** (Curnow); **Yorkshire Building Society - Pageantry** (Howells); [CD #2] **Black Dyke - The Waltonian** (Richards);

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Fantasie, Op. 94 (Hummel/Childs), Robert Childs, euphonium soloist; **Grimethorpe Colliery - An Epic Symphony** (Fletcher); **Yorkshire Building Society - Cry of the Celts** (Hardiman/Graham); **Brass Band Berner - The Severn Suite** (Elgar/Gay); **Black Dyke - The Year of the Dragon** (Sparke), mvts 2 & 3 only.

This is a grand double-CD collection to own - great literature and solid live performances from this year's European. CD 1 features winning performances, including Grimethorpe's set-piece *Salamander*, Tredegar Town's own-choice *Freedom*, the new group B winner, Brass Band Froeshel Hall, on Curnow's *Trittico*, and the ultimate victors, Yorkshire Building Society, in a fine reading of *Pageantry*. Grimethorpe's stately version of Fletcher's *An Epic Symphony* and Brass Band Berner's restrained *The Severn Suite* (Elgar/Gay) anchor the second CD, which also includes YBS's exciting and exhilarating live performance of *Cry of the Celts* from the Gala Concert. There are also two good marches and a fine euphonium solo by Robert Childs; only the Black Dyke performance of the last two movements of *The Year of the Dragon* disappointed me, more because I do not think the band was flattered very well in the live-recording process, though the other cuts come off well enough. Here is an excellent sample of brass band repertoire from the 1920s to the 1990s, a handy reference set if there ever was one in a convenient small package! McCabe's *Salamander* is by far the most intriguing work recorded here, making *Trittico* sound quite tame and classically restrained, although *Salamander* is itself quite a classically-structured work. Doyen has provided an excellent service as well as good entertainment by making all these live performances available in such a compact manner.

Howarth (Brass Band Music of Elgar Howarth). Eikanger-Bjorsvik Band (Elgar Howarth), with trombone soloist Ian Bousfield and euphonium soloists Robert and Nicholas Childs. Doyen CD 066. TT 79:51. Program: *Mosaic; Trombone Concerto; Ascendit in Coeli; Five Pieces for Spielberg; Euphonium Duet Cantabile for John Fletcher; Songs for BL*.

In Paul Hindmarsh's concise and helpful disc notes, he describes Elgar Howarth's brass band compositions as representing both a crusade and a personal musical journey. Having a chance to evaluate a wide sample of Howarth's music in one production like this allows you to both admire the innovator in Howarth and also where that personal crusade and vision gets strained and disconnected from "mainstream" brass band culture. The dates of these works reach from 1957 (*Mosaic*) to the "controversial" *Songs for BL* from the 1995 National Brass Band Championships. The band featured on this disc is the band for whom the work was first written, for the 1995 BBC Festival of Brass which preceded the contest. I personally find Howarth most effective when he is more obvious, more linguistically motivated, as in his remarkable *Ascendit in Coeli*, written as a memorial to his father, a Salvation Army bandsman. His more recent works are uncompromising in their exploration of dissonance and their lyrical aspects speak more to the mind than to the heart upon first hearing. However, give these pieces time! Howarth is, in many ways, a neo-romantic. There is a warmth here that transcends modernistic techniques; there are subtle beauties here we can grasp if we give them the space they need to live. No easy-listening CD here - Ives would tell the sissies to stay clear of this one! You will find the playing very fine and the music challenging you at every step along the way of this personal musical pilgrimage. You will, in the process, gain fine insight into one of the brass band world's most interesting per-

sonalities and most gifted talents. You might not embrace his music but you cannot ignore it and still be well-informed about our musical subculture.

Jazz: The Music of Philip Wilby. Williams Fairey Band (James Gourlay and Bryan Hurdley). Doyen CD 068. TT 64:24. Program: *Jazz; Lord of the Dance; Shadow Songs; White Knuckle Ride; Turba; Song Cycle for Soprano and Brass Band; Unholy Sonnets*, Kate Radmilovic, vocal soloist; *The Day Thou Gavest; Dragons Arise*.

Paul Hindmarsh, the guiding force behind the BBC's Festival of Brass, is the leading champion of modern brass band music. In this issue of *The Bridge* I am reviewing two CDs - *Howarth* (Elgar Howarth) and *Jazz* (Music of Philip Wilby) - that he has produced and for which he provided excellent accompanying notes. In *Jazz*, Hindmarsh offers up a wide range of recent music by Philip Wilby superbly played by Williams Fairey Band under James Gourlay. This band won the All England Masters of 1997 with their outstanding version of the title piece, *Symphonic Dances: Jazz*. Here we have a studio-produced performance to compare with the live version reviewed elsewhere in this issue. But *Jazz* is not necessarily the most interesting of the pieces recorded here. The song cycle for soprano and brass band - *Unholy Sonnets* - and several other lesser-known works like *Turba* and *Shadow Songs* kept my interest more than *Jazz*. Perhaps I expected too much from a work that received so much hype prior to its premiere. I personally do not think that Wilby "nails it down" in quite the same way in *Jazz* as he had on his apocalyptic series (*The New Jerusalem, Revelation*) or his splendid neo-romantic works *Paganini Variations* and *Masquerade*.

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The *Brass Band Bridge* cannot be forwarded because it is mailed third class. So, please be sure to mail to NABBA Membership Chair Bert Wiley your old and new addresses, or your copy of the *Bridge* will be discarded by the U.S Post Office, and you will not receive any future issues!

PLAY LOUD AND GET PAID BIG BUCKS

By Major Tom Palmatier

OK, the "FREE BEER" headline in the last issue didn't attract the enough attention, so I've tried a shameless ploy sure to interest all of you. You'll notice a few different ads in this issue, along with those of our long-time faithful supporters. Call, write, or fax these advertisers to let them know you saw their ad in *The Bridge*. That's the only way they'll know if they're getting their money's worth. Better yet, put a note in your rehearsal hall's "WC" that reads something like: "For a great time call The Brasshouse, +44 1902 664475." Seriously, our advertisers have stepped up and shown their support for you and for brass bands. It's due to them that NABBA can keep their dues low and continue to grow in size and quality. Buy their products and tell them "I love you man!" (OK, so it's another beer reference). If you've got an advertising lead, please give them my name and number, shown on page 3.

ADVERTISING RATES

TYPE	ONE ISSUE	FOUR ISSUES
Full Page Inside Cover	125	460
Full Page	100	370
Half Page Back Cover	70	250
Half Page	55	195
Quarter Page	35	120
Eighth Page	25	80
Sixteenth Page	20	60

Brass Band Programs


Commonwealth Brass Band (Jerome Amend, John Jones, *James Rago, and +Mike Giangarra). July 18, 1997; Conrad Bandstand, Corydon, IN. *Music for the Royal Fireworks* (Handel); *The Champions* (Willcocks); *A Downland Suite* (Ireland); *Light As Air* (Richards); *Facilita* (Hartmann/Mortimer), Bob Webb, cornet soloist; *Famous British Marches* (Langford); *Introduction to Act III, Lohengrin* (Wagner/Wright); *March of the Peers* (Sullivan); *Cordell Suite* (Perkin); *Frolic for Trombones* (Heath), John Albrecht, Joe Spain, Mildred Kemp, Nina Kongshaug, Bob Sprakties, Steve Adrian and Charlie Rademaker, trombone soloists; *Somewhere Out There* (Horner/Berry); *Second Suite in F* (Holst/Herbert); *Star Wars* (Williams/Bryce). August 15, 1997; Warder Park, Jeffersonville, IN. *There's No Business Like Show Business* (Berlin/Richards); *Malaguena* (Lecuona/Freeh); *Send in the Clowns* (Sondheim/Bryce), Jackie Amend, soprano cornet soloist; **Death or Glory* (Hall); **Embraceable You* (Gershwin/Howarth); **Oklahoma* (Rodgers/Wright); *Peace Like A River* (Bulla); *Bunch O' Bones* (Fote Nikolaisen), John Albrecht, Joe Spain, Mildred Kemp, Nina Kongshaug, Bob Sprakties, Steve Adrian and Charlie Rademaker, trombone soloists; *Opus 99* (Prokofiev/Brand); *Apple Blossom White* (Louieguy/Sparke), Eric Hagaman, cornet soloist; *The Champions* (Willcocks); *Crazy* (Nelson/Morrison), Jim Straub, flugelhorn soloist; *Memory* (Lloyd Webber/Richards); *+Moon River* (Mancini/Morrison); *+British Bandsman* (Broadbent); *+Blue Tango* (Anderson); *Festive Overture* (Shostakovich); *Tico Tico* (Bourgeois); *Trumpet Blues and Cantabile* (James and Mathias/Geldard), Bob Webb, Brian Cahill, Dee Pratt, Renae Adrian, Edwin, DeLeon, Eric Hagaman, Jackie Amend and David Campisano, cornet soloists. September 28, 1997; Chautauqua-Festival of Art, Madison, IN. *There's No Business Like Show Business* (Berlin/Richards); *Malaguena* (Lecuona/Freeh);

Death or Glory (Hall); *+Shenendoah* (Bulla), Jason Stivers, euphonium soloist; *+Blow Away the Morning Dew* (Bulla); **My Fair Lady* (Loewe/Duthoit); *Bunch O' Bones* (Fote Nikolaisen) and *Frolic for Trombones* (Heath), John Albrecht, Joe Spain, Mildred Kemp, Nina Kongshaug, Bob Sprakties, Steve Adrian and Charlie Rademaker, trombone soloists; *MacArthur Park* (Webb/Peberdy); *BB and CF March* (Ord Hume); *Festive Overture* (Shostakovich); *Trumpet Blues and Cantabile* (James and Mathias/Geldard), Bob Webb, Brian Cahill, Dee Pratt, Renae Adrian, Edwin, DeLeon, Eric Hagaman, Jackie Amend and David Campisano, cornet soloists.

October 26, 1997; Bethany Baptist Church, Louisville, KY. *Kremser* (Ditmer); *This Is My Father's World* (Shepherd/Himes); *Safe In The Arms Of Jesus* (Bulla); *Largo from Xerxes* (Handel); *Alleluia* (Mozart/Mortimer); *Let Us Break Bread Together* (Jordan); *Moses Get Down* (Gott); *+Sleeper's Awake* (Bach/Bantock); *+What A Friend You Have In Jesus* (Freeh), Bob Webb, cornet soloist; **Blessed Assurance* (Bulla); *Open My Eyes* (Scott/Bal); *Jericho Revisited* (Himes), James Rago, narrator; *Peace Like A River* (Bulla); *Dem Bones* (Langford); *You'll Never Walk Alone* (Rodgers/Snell).


Festival City Brass (Wayne Becker). March 8, 1997; Glen Hills Middle School, Milwaukee, WI. *Italian Girl in Algiers* (Rossini/Parkes); *Themes from the New World Symphony* (Dvorak/Steadman-Allen); *Celtic Suite* (Sparke); *Deutsche Art Marsch* (Teike/Watson); *A Scottish Fantasy* (Langford); *A Shamrock Portrait* (arr. Becker); *Brazil* (Barrosol/Broadbent); *St Louis Blues March* (arr. Ashmore).

June 7, 1997; Salvation Army Community Center, Oak Creek, WI (with guest conductor William Himes*). *Lead Me, Guide Me* (Akers/Becker); *A Pittsburgh Overture* (Sparke); *American Variations* (Fernie); *American Civil War Fantasy**


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(Billik/Himes); *Australian Fantasy* (Langford); *This Is My Father's World** (arr. Himes); *Aspects of Andrew Lloyd Webber* (Lloyd Webber/Graham); *Mack the Knife* (arr. Kunz/Becker); *Joshua* (arr. Becker); *Montreal Citadel March** (Audiore).

Illinois Brass Band (Colin Holman). November 9, 1997; First Presbyterian Church, Libertyville, IL. *Star-Spangled Banner* (Himes); *Trailblaze* (Richards); *Journey Into Freedom* (Ball); *A Happy Day* (Leidzen), Laura Smith, cornet soloist; *Someone To Watch Over Me* (Gershwin/Fernie); *Khachaturian Suite* (arr. Snell); *Introduction to Act III, Lohengrin* (Wagner/Wright); *The Journey* (Steadman-Allen); *Song for Ina* (Sparke), John Meling, euphonium soloist; *Four Cats* (Hazzell); *The Red Shield* (H. C. Goffin).

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Listing of NABBA Member Bands

Advocate Brass Band, 330 S. Fourth St., Danville, KY 40422
 All-Star Brass & Percussion, 25 East Mound St., Canal Winchester, OH 43110
 Atlantic Brass Band, 11 Catawba Ave, Newfield, NJ 08332
 Bainbridge Brass Band, Bainbridge College, Bainbridge, GA 31717
 Brass Band of Battle Creek, 766 Kalamazoo, Marshall, MI 49068
 Brass Band of Columbus, 1310 Maize Road Court, Columbus, OH 43229
 Brass Band of Minot, 1131 First Ave NE, Minot, ND 58703
 Brass Band of the Tri-State, 2430 Lynnhaven Ct, Ashland, KY 41101
 Brassworks Centennial Band, 731 N-1200 E, Provo, UT 84606
 Buffalo Silver Band, 347 Brentwood Rd, Buffalo, NY 14226
 Canadian Staff Band, 2 Overlea Blvd, Toronto, Ontario M4H 1PH
 Central Ohio Brass Band, 1310 Maize Road Court, Columbus OH 43229
 Chesapeake Silver Cornets, 44 Silverwood Blvd, Newark, DE 19711
 Chester Brass Band, P.O. Box 734, Chester, Nova Scotia CAN B0J 1J0
 Chicago Staff Band, 10 W. Algonquin Rd, Des Plaines, IL 60016
 Cincinnati Brass Band, 5593 Autumn Wynd Dr, Milford, OH 45150
 Commonwealth Brass Band, 3706 Louisville, KY 40031
 CSUF British Brass Band, Dept of Music, California State University, Fresno, CA 92740
 Dominion Brass Band, Bldg 9, Fort Monroe, VA 23651
 Eastern Iowa Brass Band, P.O.Box 522, Solon, IA 52333
 Farragut Brass Band, P.O.Box 10633, Bainbridge, WA 98110
 Festival City Brass, 6147 N. Santa Monica Blvd, Milwaukee, WI 53217
 Golden State Brass Band, 2070 E. Cienega Blvd, Covina, CA 91724
 Hannaford Street Silver Band, 42 Jessie Crescent, Toronto, Ontario CAN L0G 1V0
 Heidelberg Brass Band, Brenneman Music Hall, Heidelberg College, Tiffin, OH 44883
 Illinois Brass Band, 41430 N. Point Dr, Antioch, IL 60002
 Illinois Heartland Brass Band, 7690 Stout Drive, Chatham, IL 62629
 Imperial Brass Band, 103 Hawthorne Ave, Nutley, NJ 07110
 Indianhead Brass Band, 1414 West Point Rd, Spooner, WI 54801
 Junior Varsity All-Stars, 25 E. Mound St, Canal Winchester, OH 43110
 Lake Wobegon Brass Band, 1156 Fifth Ave S., Anoka, MN 55303
 Las Vegas Brass Band, 5893 Laredo, Las Vegas, NV 89102
 Lexington Brass Band, 520 North Lexington Ave, Wilmore, KY 40390
 London Citadel Band, 555 Springbank Dr, London, Ontario CAN N6J 1H3
 Motor City Brass Band, 14860 Aubrey, Redford, MI 48239

This list was correct as of
 11/1/97 as provided by the NABBA Membership Chair.
 Bands wishing to subscribe to NABBA membership
 should contact Bert Wiley directly as soon as possible.

NCSU British Brass Band, P.O.Box 7311, Price Music Center, Raleigh, NC 27695
 National Capitol Band, Box 663, Berryville, VA 22611
 New York Staff Band, 440 West Nyack Rd, West Nyack, NY 10994
 Old Pueblo Brass Band, 8060 22nd St, #112, Tucson, AZ 85710
 Queen City Brass Band, P.O.Box 560491, Charlotte, NC 28256
 Salt River Brass, 2517 N 7th St, Phoenix, AZ 85006
 SASF Band, Asbury College, Wilmore, KY 40390
 Saskatoon Brass Band, 567 Adilman Dr, Saskatoon CAN S7K 6E8
 Scioto Valley Brass & Percussion, 2700 E. Dublin-Granville Rd, Columbus, OH 43231
 Screammers and Lyric Brass, 1900 Richmond Rd, 2W, Cleveland, OH 44124
 Sheldon Theatre Brass Band, 948 Burton St, Red Wing, MN 55066
 Silverthorn Legion Silver (no address on file)
 Smoky Mountain Brass Band, P.O.Box 2438, Cullowhee, NC 28723
 Southern Territorial Band, 1424 NE Expressway, Atlanta, GA 30329
 Southwestern Michigan Brass Band, 58900 Cherry Grove Rd, Dowagiac, MI 49047
 Spires Brass Band, 6812 Falstone Dr, Frederick, MD
 Spokane British Brass Band, 23510 North Hatch Rd, Colbert, WA 99005
 St Johns River City Band (no address on file)
 Sunshine Brass Band, 10905 Brittany Lane, Tampa, FL 33612
 Triangle Brass Band, P.O.Box 14344, Research Triangle, NC 27709
 U.S. Army Brass Band, Brucker Hall, Bldg 400, Fort Myer, VA 22211
 Varsity All-Star, 25 E. Mound St, Canal Winchester, OH 43110
 Visalia Community British Brass, 3435 W. Hillsdale, #17A, Visalia, CA 93291
 Watership Brass, Red Shute Hill, Hermitage, Berks, RG1 9QH, England
 Watsonville Brass Band, 505-9 West St, Salinas, CA 93901
 Wenatchee Brass Band, P.O.Box 903, Wenatchee, WA 98807
 Weston Silver Band, P.O.Box 79621, 1995 Weston Rd, Weston, Ontario CAN M9N 3W9
 Westwinds Brass Band, 5423 15th St, Lubbock, TX 79416
 Whitby Brass Band, 390 Prince of Wales Dr, Whitby, Ontario CAN L1N 6M9
 Winona Brass Band, 555 W. Broadway, Winona, MN 55987
 Woods Manufacturing Brass Band, #3-121 Hawthorne Ave, Ottawa, Ontario CAN K1S 0B2



NORTH AMERICAN BRASS BAND
ASSOCIATION

This special pullout section is intended as general information to enlighten those who are completely unaware of the brass band movement in North America, for those who know a little and wish to know a little more, and also for those who would like a good basic overview of what we are, what we do and how we have evolved. I hope that it will make for both fascinating and inspiring reading. Of course, if you wish more information, feel free to contact any of the NABBA board members listed on page 17.

WHAT IS A BRASS BAND?

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A BRIEF HISTORY OF BRASS BANDS

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

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

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

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

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

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

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

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

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

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

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

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

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

WHAT IS NABBA?

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

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

NABBA GOALS

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

To support and help further the music education of its members

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

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

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

BENEFITS OF NABBA MEMBERSHIP

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

Access to regional festivals spon-

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

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

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

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

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

Four issues of *The Brass Band*

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

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

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

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

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

So why not join?

MEMBERSHIP DETAILS

Individual	\$25
Retiree	\$15
Student	\$10
Family	\$40
Band	\$60
Corporate	\$100
Patron	\$500
Leadership	\$1000

[application form overleaf--please complete as fully as possible]

Name: _____
Street Address: _____
City: _____
State: _____ Zip: _____
Country: _____
Telephone Number: _____
(_____) _____
Membership Category: _____
Instrument Played: _____
Band Name: _____
E-mail (where applicable): _____

Please mail checks payable to
the
North American Brass Band
Association
Mail membership checks to:

Bert Wiley
NABBA Membership Chair
P.O. BOX 2438
Cullowhee, NC 28792

Further details of member bands are
available upon membership to NABBA

A BRIEF HISTORY OF BRASS BAND CONTESTS IN NORTH AMERICA

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

1984--The Second Division is renamed

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

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

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

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

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

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

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

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

1992--Championship X was held in Dublin

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

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

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

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

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

1997 Championship XV was held in Red Wing MN. A new feature was the inclusion of a small ensemble contest, won by the Ozark Mountain Sextet, and an Exhibition Section (for comments only).

1998 More than twenty bands are projected for possibly the best supported NABBA competition hosted by the Lexington Brass Band at the U. of Kentucky. [excerpted from NABBA Competition Brochures]

NABBA Board of Directors 1997-98

Eric Aho, 25 E. Mound St, Canal Winchester, OH 43110
Carl Arends, 107 Chipmunk Trail, Wenatchee, WA 98802
Alan Black, 829 Naroch Blvd, Pickering, Ontario, CAN
L1W 1T1

Anita Cocker Hunt, 1406A Marlowe Ave, Cincinnati, OH 45224
Robert Croft, 2517 N. 7th St, Phoenix, AZ 85006
George Foster, 619 Downing Rd, Libertyville, IL 60048
Elmer Hall, 8602 Eula Rd, Louisville, KY 40219
Colin Holman, 31 Joseph Lane, Glendale Hts, IL 60139
Tim Holtan (**NABBA Contest Controller**), 2903 Woodfern
Ct, Woodbridge, VA 22192

***Ron W. Holz (**NABBA President**), Asbury College
Music Department, Wilmore, KY 40390

Milt Hovelson, 1109 Sturtevant, Red Wing, MN 55066
Kenneth Kroesche, P.O.Box 1179, Dillsboro, NC 28725
Thomas Myers, 2043 Random Rd, #103, Cleveland, OH 44106
***Sara North (**NABBA Treasurer**), 45 Holiday, Hannibal, MO
63401

Wally Ost, 622 1st Ave NW, Minot, ND 58701

***MAJ Tom Palmatier (**NABBA Vice President**), c/o The
U.S. Continental Army Band, 10 Bernard Road,
Fort Monroe, VA 23651

Joel Pugh, 475 South Sandusky St, Tiffin, OH 44883
Thomas Raber, 2 Portsmouth Cir, Bella Vista AR 72714
John de Salme, 3718 Cottage Reserve Rd NE, Solon, IA
52333

Don Stine, 703 6th Avenue Nth, Mt. Vernon, IA 52314
Mike Swaffar, 225 West Maple Ave, Lancaster, KY 40444
***Bert L. Wiley (**NABBA Membership Chair**), P.O.Box 2438,
Cullowhee, NC 28723
John Woody, P.O.Box 130, Libertyville, IL 60048

***NABBA Officers

Brass Band Programs

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NEOSA Youth Band (Keith Wilkinson).
May 10, 1997; Mount Vernon, OH. *Fanfare, Hymn and Thanksgiving* (Bright);
The Children's Song (Schramm); *At Thy Feet* (Jones); Eric Dina, cornet soloist;
Move Holy Spirit (Laurens/Davies); *Great Is The Lord* (Gordon); *Concord* (Spicer);
Bread of Heaven (Rowell); *Fanfare from William Tell Overture* (Rossini/Goffin).

Sheldon Theatre Brass Band (Larry
Brentzel/Gene Beckwith). August 2,

1997; Sheldon Theatre, Red Wing, MN.
Another Openin', Another Show (Porter/
Fraser); *Hello, Dolly* (Herman/van der
Woude); *There's No Business Like Show
Business* (Berlin/Richards); *Over The
Rainbow* (Arlen and Harburg/Richards);
Michelle Cory, tenor horn soloist; *Indiana Jones and the Temple of Doom*
(Williams/Farr); *Theme from Schindler's List* (Williams/Bernaerts); *Sweet Georgia Brown* (Pinkard, Casey and Bernie/
Richards); *El Capitan* (Sousa); *Jurassic Park* (Williams/Catherall); *Softly As I
Leave You* (De Vita/Catherall), Brian
Borovsky, euphonium soloist; *Let's Face
the Music and Dance* (Berlin/Richards);
Batman the Movie (Elfman/Catherall);
Riverdance (Whelan/Farr).

October 11, 1997; Red Wing High
School, Red Wing MN, *with the Red
Wing Singers. *Harlequin* (Broughton);
Journey Into Freedom (Ball); *Softly As I
Leave You* (De Vita/Catherall), Brian
Borovsky and Gerry Shultz, euphonium
soloists; *I Dreamed A Dream*
(Schonberg/Barry); *Satchmo* (Morrison/
Baker), Harvey Halpaus, cornet soloist;
Sugar Blues (Williams/Morrison), Harvey
Halpaus, cornet soloist; *You'll Never
Walk Alone* (Lerner and Loewe); *William
Tell Overture* (Rossini/Hawkins); **Re-
vive Us Again* (Himes); **Battle Hymn of
the Republic* (arr. Howe).

Touring North America

Watership Brass (Zander Greig) are
planning a tour of eastern Canada and
north eastern America in September/
October 1998 and are looking for pos-
sible hosts within this geographical area.
The band plans to fly to Toronto and
already have some hosting lined up but

are looking for host bands to arrange and
promote (joint) concerts with each band
equally splitting the net proceeds, plus
hosting for a group not to exceed 55
members. Possible locations for con-
certs are Buffalo, Rochester, Ithaca, and
Lake Placid. Readers will note that the
band has joined NABBA, and the editor
was surprised to learn that he received

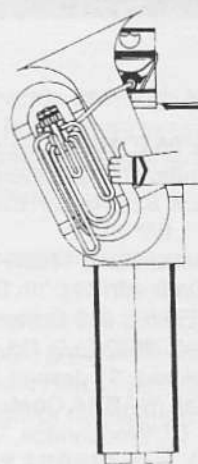
his brass band conducting debut with
this band, formerly known as the RICS
Brass Band. Interested parties with
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rectly on 011-44-1635-201100 or make
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The music is fully engaging and well-crafted, but I did not personally respond in quite so enthusiastically. The work seems to work too hard, even though it is supposed to be anything but that! However, that is as harsh a criticism as I can hand out, for I love most of this man's music, and the ideas with which he associates his music. Like the Howarth album, this will be a highly educational but also enriching disc to savor for many years to come. Several of the works have appeared on other albums, but it is convenient to have them combined in this way and played so well by such outstanding soloists and band.

Light As Air. JJB Sports Leyland Band (Richard Evans). Polyphonic QPRL 084D. TT 71:54. Program: *I Got Rhythm* (Gershwin/Fernie); *A Pittsburgh Overture* (Sparke); *Cute* (Hefti/Sparke); *Over the Rainbow* (Arlen&Harburg/Richards); Billy Rushworth, alto horn soloist; *Bohemian Rhapsody* (Mercury/Barry); *Light As Air* (Richards); *Marching Through Georgia* (Richards); *Colours of the Wind* (Menken&Schwartz/Sparke); *Kirkby Lonsdale* (Richards); *Concertino for Flugelhorn and Band* (Himes), Gary Lord, flugelhorn soloist; *A Nightingale Sang in Berkeley Square* (Sherman/Fernie); *Ticket To Ride* (Lennon & McCartney/Fernie); *Stardust* (Carmichael/Geldard); Nick Hudson, trombone soloist; *March of the Toys* (Herbert/Hanmer); *Indiana Jones and the Temple of Doom* (Williams/Farr).

If you do not recognize the band name, this is the former BNFL Band, a band known for a very active recording program, especially of entertaining material such as been compiled here. Richard Evans and company are in their element, providing some sparkling music without pretense. The only large-scale work is Bill Himes *Flugelhorn Concertino*, for which I am delighted to have a complete

recording. Bill's approach is anything but academic, so the piece fits well into the disc's spirit. Gary Lord provides confident, well-throated lyrical playing throughout the 13-minute work. Nick Hudson (trombone) and Billy Rushworth (alto horn) are also equal to the solo tasks presented to them. The remainder of the album needs no further explanation, other than to observe that Polyphonic has provided another delightfully entertaining and well-produced album played by an outstanding band that plays with great elan!

Bandsman's Choice. Roger Webster, Cornet Soloist, with Brighouse and Rastrick Band (David Hirst). Polyphonic QPRL 086D. TT 73:25. Program: *Cleopatra* (Damare); *The Meeting of the Waters* (Pearce); *Poeme* (Fibich/Snell); *Trumpeter's Lullaby* (Anderson/Barsotti); *Napoli* (Bellstedt/Owenson); *Morning Has Broken* (Wilby); *Fee des eaux* (Saint Jacombe/Moreton); *Carrickfergus* (Roberts); *I'll Take You Home Again*, Kathleen (Westendorp/Fernie); *Miss Blue Bonnet* (Simon); *David of the White Rock* (Bowes); *Londonderry Air* (Richards); *The Flower Duet* (Delibes/Sparke); *Silver Threads Among the Gold* (Boddington); *Una Furtiva Lagrima* (Donizetti/Wyss); *St. Clement* (Scholefield); *Carnival of Venice* (Staigers/Muscroft).

Allowing your listening public to select your repertoire can be a risky business, but this is exactly what Roger Webster did last year in the pages of the British Bandsman. By the time the survey was concluded, he had received 127 different suggestions for his new album. The seventeen items that made the final cut provide a fine cross-section of both technical and lyric solos of the sort that have been the mainstay of the brass band cornet soloist for nearly 150 years. Webster plays with impeccable style and taste, his vibrato rate being among the most acceptable of all recent British

soloists - it really is an ornament, not an omnipresent factor. Some great old chesnuts receive excellent interpretations - like *Cleopatra*, *Napoli*, *Silver Threads*, or *Carnival of Venice*. Some of the finest playing comes on folk-song settings, like Bowes' *David of the White Rock* or Wilby's *Morning Has Broken*. I discovered several gems, including the American solo *Miss Blue Bonnet*, one that had escaped my attention over the years, but definitely worthy of resurrection. Brighouse and Rastrick supplies competent, balanced backing to this elegant soloist. This is an album to savor both at one complete sitting and in small individual servings. Highly recommended!

Master Brass Volume Eight (Highlights of the 1997 All England Masters and Gala Concert). Polyphonic QPRL 088D. TT 70:00. Program: **Grimethorpe Colliery** - *Barnum & Bailey's Favourite* (King/Rodgers); *Abu Hassan* (Weber/Langford); *Carnival Cocktail* (Sykes), Mike Kilroy, euphonium soloist; *Elegy from Epic Symphony* (Fletcher); *Toccata in D Minor* (Bach/Farr); *It's All Right With Me* (Porter/Brevik); *Riverdance* (Whelan/Farr); **Williams Fairey** - *Jazz* (Wilby); **Britannia Building Society** - *Be a Clown* (Porter/Fernie); *Helter Skelter* (Lemon), Simone Rebello, xylophone soloist; *Priere a Notre Dame* (Boehlmann/Ball); *Marianne* (Drover); *Hora Staccato* (Dinicu/Richards); *Swing Low, Sweet Chariot* (Fernie), Mark Frost, bass trombone soloist; *Capriccio Espagnol* (Rimsky-Korsakov/Kenyon).

The center piece of this live disc is Fairey's winning performance of Wilby's demanding test piece, *Jazz*. Fairey ranks as one of the most technically proficient bands you will ever hear, a band with great depth in all sections. This is particularly evident in their rhythmically confident and compelling perfor-

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mance. In the form of a suite of four symphonic dances and linked by Rhapsody-in-Blue like glissandi, Jazz is both a "fun" work and at the same time seriously symphonic, but without the moral earnestness of some of his earlier test-pieces. With homage to Bernstein, Wilby explores a wide range of jazz styles from the big-band era that tax all sections and all principal players. On either side of this tour-de-force Grimethorpe and Britannia Building Society share the duties of offering up the crowd-pleasing items expected at a Gala Concert, each with soloists of note stepping forward to deliver as expected. The program listed above is generally self-explanatory, however the Farr/Bach arrangement is not a transcription, but a not-quite-convincing swing-style setting of the opening motives of Bach's great Toccata and Fugue in D Minor. Sometimes the brass band world just tries too hard to entertain! Once again Polyphonic, however, has packaged one of the most successful days in the brass band calendar into a engaging musical divertissement that most brass band students will fully enjoy.

Star Lake Premieres. The New York Staff Band (Ronald Waiksnoris). Triumphant TRCD 1067. TT 62:31. Program: *Star Lake* (Ball); *Swingtime Religion* (Gott); *The Wonder of His Grace* (Davies/Bosanko), Gordon Ward, cornet soloist; *Images in Brass* (Bulla); Band Chorus: *Would You Be Free?* (Mack); *Stateside* (Graham); *Nocturno Religioso* (Leidzen); *Triumphant Faith* (Ditmer); *March of the Hours* (Soderstrom); *The Gift of God's Love* (Leidzen); *Rondo alla Turca* (Mozart/Leidzen); *Shine As the Light* (Graham); Band Chorus: *Benediction* (Krommenhoek).

For more than the past sixty years, the Star Lake Music Camp in New Jersey has been inspiring and training Salva-

tionist musicians from around the world, and this album is both a historical record of some of the most outstanding works to receive their premieres in the foothills of the Appalachian mountains, and, I suspect, a wonderful nostalgic trip down memory lane for those who have faithfully supported this institution. The recording is a balanced selection that might constitute a stunning evening of brass band music and it is a reflection of the finest Salvationist writings. The two main works are Ditmer's *Triumphant Faith* (1951) and Stephen Bulla's *Images of Brass* (written for the camp's sixtieth anniversary in 1995). It's hard today imagining that band's had problems with Ditmer's seemingly effortless 5/8 movement back in the early 50s (or is this the effortless performance of NYSB?), but there is hardly more moving music on the album than the third movement *Receiving* played and conducted in a transcendent fashion. Bulla's contrasting four movement suite shows that the future of the Salvationist movement in music is as bright as it has been at any time. *Images* has interest, variety, color and with a powerful conclusion, if a little misbalanced in weight of material. Peter Graham is represented through his exciting tone poem *Shine as the Light* (1996); again the band make this piece

which is full of characteristic rhythms and phrases sound effortless (though the drum on the last chord sounds a little trite). Also included is his march *Stateside* which has a strong east coast flavor to it. Eric Ball's *Star Lake* march (1937) opens the CD with an inspired and enthusiastic rendition. The great Erik Leidzen has three tracks; his *Nocturne* (1950 with fine phrasing from the band), the gorgeous lyricism of an atmospheric *The Gift of God's Love* (1962) and a transcription of *Rondo alla Turca* played with great panache. The chorus add several tracks and Gordon Ward brings the words to life of Davies' song *The Wonder of His Grace*. In fact the whole CD comes across as one that comprehends the historical significance of the music. Only Emil Soderstrom's *March of the Hours* (1962) failed to leave an impression, even after repeated listenings; but never mind, since there is something (plenty) for everyone here. The band throughout is warm and homogenous. There is a great unity of spirit and interpretation, and the performances are convincing. Play the CD in order, and then preset the tracks in historical order! Ron Holz's detailed notes bring alive another wonderful recording.

Reviewed by Colin Holman.

NABBA XVI

April 17-18, 1998

Singletary Center for the Arts, The University of Kentucky
Lexington, Kentucky

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[Please note address change]

****NABBA forms are due to Ron Holz February 1st****

****All scores to Contest Controller Tim Holtan by March 1st****

This is the first of a series of articles submitted by brass band conductors on the subject of warmups and other related miscellaneous matters. Every NABBA conductor has been contacted by mail and asked to submit an article on the subject. There are as many ways to warmup a brass band as there are conductors and the following is intended as an opportunity to share ideas and to strengthen the movement. All comments are written with the understanding that they can be flexible to a number of situations and adjusted as necessary.

I. Steve Sykes

Before beginning a concert, the conductor should tune each player down the line in the band using a tuner checking each player individually. Each player should play their written C as the tuning note (B flat for bass trombone) instead of using a concert B flat pitch for all B flat and E flat instruments alike. This eliminates the inherent pitch problems in the sixth harmonic of every instrument. If the E flat instruments tune to everyone else on concert B flat, they will be sharp on that pitch compared to the B flat instruments, which is normal. But if they correct the pitch by changing the tuning slide now they will be flat harmonically on all their other pitches. Tune groups of B flat instruments together on their written C and likewise for groups of all the E flat instruments. This practice will ensure a better tuned band.

Use the warmup session to heighten uniformity of style for note attacks and releases. Treat note markings uniformly to heighten their effect. Make sure that everyone understands the different approaches to sound production for each of the various markings of articulation. All releases must be treated uniformly in style and occur together as well. To

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Hannaford Street Silver Band

January 18, 1998 3.00 p.m. Jane Mallett Theatre, Toronto, Ontario
April 5, 1998 3.00 p.m. Jane Mallett Theatre, Toronto, Ontario

Brass Band of the Tri-State

December 9, 1997 8.00 p.m. Paramount Arts Center, Ashland KY

Lake Wobegon Brass Band

December 7, 1997 2.00 p.m. Anoka-Ramsey Theater, Coon Rapids MN
February 8, 1998 3.00 p.m. High School, St Anthony Village MN

Illinois Brass Band

December 12, 1997 8.00 p.m. Tivoli Theatre, Downers Grove, IL
December 13, 1997 1.30 and 8.00 p.m. Tivoli Theatre, Downers Grove, IL
March 8, 1998 3.00 p.m. First Presbyterian Church, Libertyville, IL
March 22, 1998 3.00 p.m. Gary United Methodist Church, Wheaton, IL

Triangle Brass Band

December 5, 1997 1.15 p.m. Radisson Hotel, Atlanta, GA

Motor City Brass Band

October 19, 1997 3.00 p.m. Dondero High School, Royal Oak, MI
October 24, 1997 8.00 p.m. Dart Auditorium, Lansing CC, Lansing, MI

Lexington Brass Band

December 19, 1997 9.45 a.m. Midwest International Band and Orchestra Clinic; Hilton Hotel Grand Ballroom, Chicago, IL.
February 7, 1998 12.30 p.m. Kentucky Music Educators In-service Conference, Convention Center, Louisville, KY
March 30, 1998 7.30 p.m. Joint Concert with Bates Creek H.S. Band, Bates Creek H.S.
May 28, 1998 7.30 p.m. International Trumpet Guild Conference, University of Kentucky, with guest artist Roger Webster
June 13-14, 1998 TBA Great American Brass Band Festival, Danville, KY

U.S. Army Brass Band

October 27, 1997 7.30 p.m. Gettysburg College, Gettysburg, PA
November 13, 1997 8.00 p.m. Brucker Hall, Fort Myer, VA
November 20, 1997 12.15 p.m. National Building Museum
December 1, 1997 7.30 p.m. Lassiter High School Theater, Marietta, GA
December 2, 1997 8.00 p.m. Hodgson Concert Hall, University of Georgia, Athens, GA
December 3, 1997 8.00 p.m. Southern Music Conference, Radisson Atlanta Hotel, Atlanta, GA
December 4, 1997 Southern Music Conference, Atlanta, GA
11 :30 p.m. Clinic presentation: Brass Bands -What's In It For Me? An Introduction to Brass Bands and How They Can Fit in to the North American Band Scene
January 29, 1998 8.00 p.m. Tuba-Euphonium Conference, Brucker Hall, Fort Myer, VA with Rex Martin, Phil Franke and David Brown
March 9, 1997 8.00 p.m. 76th U.S. Army Band Anniversary Concert D.A.R. Constitution Hall

14

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Brass Band Warmups

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develop this in rehearsal, play a simple hymn tune like Dundee, for example, where the tune is written in a series of quarter notes. Go through the entire band assigning an on or off designation to each alternating player. Start by dividing each quarter note in the hymn tune into staccato eighth notes playing on and off the beat notes by each of the appropriate players. Continue this until the attacks, releases, dynamic and tone production characteristics of both on and off beat notes are uniform and no back and forth effect is heard or felt. The sound should be very even and steady. Now switch the on the beat players with the off the beat players and repeat the exercise until the desired effect is obtained. Repeat the exercise with sixteenth notes. The same exercise can be done using different styles of attack. Listen and compare throughout the band. Again it is critical there not be a shift between on and off the beat players. It

should sound as if the entire band is playing every note. With some imagination, this kind of approach can be used successfully to improve several similar problem areas in any band.

Use traditional instrumentation only. Now that the lottery grants going to English bands is underway, many bands are replacing almost new instruments creating a large supply of great instruments for very reasonable prices.

No band in England could survive on only one rehearsal per week. Many top bands rehearse three or four times a week on average with even greater frequency just prior to a contest. Make a commitment to increase the rehearsal schedule to twice weekly as minimum.

[Steve Sykes is the conductor of the Yeovil Town Brass Band and a tuba clinician and soloist who appeared with distinction at NABBA XV. Excerpted from an interview and transcribed by

Robert Schmelzer]

2. Major Tom Palmatier

The most important element of an effective brass band warm-up occurs prior to the rehearsal. It must be made clear to the band that individual warm-ups occur before group work. This can be a difficult discipline to obtain because of the many administrative details that seem to need to be done prior to rehearsal. It also assumes a rehearsal start time that won't have people dashing in at the last minute from their jobs, which have a terrible way of interfering with brass banding. I have found it to be useful to actually include the individual warm-ups in the schedule, with the understanding that this schedule doesn't mean it's "OK" to come ten minutes late:

7:00-7:10 p.m: Individual warm-up and tuning

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Brass Band Warmups

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7:10-7:20 p.m: Band warm-up and tuning

Notice the notation for "Individual warm-up and tuning." One of the hardest things with a new and/or less experienced/polished brass band is finding a pitch center. Many players are working with instruments that are new to them — add the frustration of 25 different pitch centers and you can spend much of every rehearsal getting to an acceptable degree of tuning. I have found it to be of immense help to have a pre-calibrated mechanical tuner in the room. As individuals warm-up, they can stop by and get in the general ballpark of the proper pitch center. When the band starts

tuning and warming up, things will come together much quicker if you've started with a "tighter shot group" as we say on the firing range.

The start of a rehearsal sets the mood for what is to follow and prior planning by the conductor and a quick pace is critical. I always pre-select and post 3-5 hymns to use in tuning and warm-ups. The first should be in a "safe" key (F, B-flat, or E-flat), moving gradually into the keys with more intonation challenges. First, a tuning pitch is given (tubas, cornets... it doesn't matter as long as they're consistent) so everyone can get reasonably close. Then launch into the hymn. Make it clear to the band they should tune as they go, using the hymn to get used to listening to others. I will have planned how many verses, what dynamics to indicate, and when to have sections (or standmates) tacet during repeats. The actual technique doesn't matter, just so that the conductor knows the plan and gets the rehearsal going without a lot of dithering. After the first hymn, another pitch is sounded; first for the low brass, then the mids, then the cornets. Repeat the process quickly after each hymn but don't get bogged down into "going down the line." The purpose is to let the players get used to fixing on their own and creating an environment where they can best hear and adjust. For each hymn, there will be a rehearsal objective, probably selected in response to the shortfalls of the last rehearsal. Some examples are: (1) Strive for a darker, richer sound, balanced from the bottom, (2) Concentrate on certain styles of attacks and releases, (3) Stretching the dynamics "envelope," and many more. Prior to the last hymn, fix any intonation problems that are still unresolved and then use the last hymn to strive for a synthesis of all the rehearsal points. Try to end the warm-up with a particularly nice hymn arrangement so the band goes into the rehearsal-proper with a "success."

Now, what do the percussionists do during all of this? Percussionists are the unsung heroes of every band. They have so much to set up, they're the first ones in and the last ones out. Make it clear to them that the first 15 minutes of rehearsal are theirs to complete their set-up, as long as they do it quietly and are completely ready on time. They'll appreciate your consideration of their special needs.

You'll notice that nowhere in the above discussion is there time for administrative announcements. Use those before your break, or better yet, in a number of very short interludes throughout the rehearsal. Frequently, everyone just needs a breather to let the blood rush back into their faces. These are perfect times to let Joe tell everyone about the used car he's trying to sell or to discuss what to wear to the next gig.

The warm-up and tuning is the most important time of a rehearsal. If it's ragged, poorly planned, and slow-paced, that's the type of rehearsal you'll have. Plan your warm-ups as carefully as you do the preparation for rehearsal of your test piece, and the latter will go much better.

[Major Tom Palmatier is NABBA Vice President and conductor of the Dominion Brass Band]

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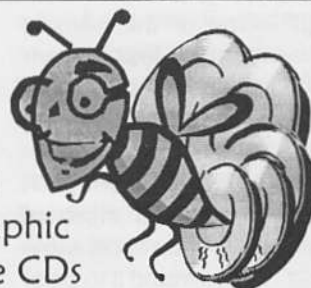


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Grand Celebration of Brass Bands III

An enthusiastic crowd of more than 700 people attended the 3rd Annual Grand Celebration of Brass Bands. Held Saturday, June 21, 1997 under mostly sunny skies, the audience sat in the tranquil setting of Ushers Ferry Historic Village and listened to top quality brass bands.

Ushers Ferry Historic Village is the perfect setting for both playing and listening to brass bands. Nestled in the peaceful Cedar River valley in Cedar Rapids, IA, the village is a re-creation of a small midwestern town at the turn of the century. Houses, businesses, a church and school house, among other buildings, are arranged around a town square complete with a large bandstand.

Most of the audience brought their own lawn chairs or blankets to supplement the benches and picnic tables provided. Some people were there for the first band at 11:30 a.m. and didn't leave until after the grand finale mass band concert at 7:30 p.m. Others came and went as their schedules allowed. Whether they stayed the day or caught only portions of performances, they all shared one thing in common --a delightful day filled with some of the best music in the midwest.

Joining the **Eastern Iowa Brass Band** in this year's festival were the **Illinois Brass Band** (Dr. Colin Holman) and the **Winona Brass Band** (Dr. Janet Heukeshoven). Special guests who also kicked off the festivities at 11:00 a.m. were the Grant Wood All City Drum Corps under the direction of Slayton Thompson. These enthusiastic young people who had performed for President Clinton's Inagural Parade led the crowd in the National Anthem and the Pledge of Allegiance.

Another special guest group was the **Cedar River Brass Ensemble** led by a very talented High School senior, Craig

The March 1998 issue of **THE BRASS BAND BRIDGE**


will include new music reviews, NABBA band news, final details and a preview of participating bands for the 1998 NABBA competition, programs from December 1997-February 1998, and brass band concert dates for March-May 1998. Please ensure all items are sent to the Editor and received by January 15, 1998.

Hauschildt. The ensemble presented one concert at noon.

Each brass band performed two completely different concerts throughout the day with all members of the bands joining together for three numbers at the end of the day. Eastern Iowa were sporting new stand banners and highlights of their program included the *Fireman's Polka* (complete with theatrics) and Joan DeHoff as soloist in *The Lark in the Clear Air*. The mass band performance was especially inspiring for the audience and consisted of *The Champions* (Willcocks), *Seventy-Six Trombones* (Willson) and *Stars and Stripes Forever* (Sousa). The conducting duties were shared and the standing ovation was long and very well deserved.

The **1998 Grand Celebration of Brass Bands** is scheduled for Saturday, June 20 from 11:00-7:30 p.m. The Illinois Brass Band has been invited to join the festivities again and other interested bands are encouraged to contact Dave DeHoff at (319) 377-8681 to discuss possible inclusion in the 1998 festival.


More information on the Grand Celebration can also be obtained through stopping by the brand new EIBB Web site at <http://soli.inav.net/~eibb>. What better way to begin the summer Brass Band series than a trip to America's Heartland for the 1998 Grand Celebration of Brass Bands! --Start planning your trip to Iowa right now!



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Reviewed by Ronald W. Holz

Anderson, Mark J. *A Sourcebook of Nineteenth-Century American Sacred Music for Brass Instruments*. Westport, Connecticut: Greenwood Press, 1997. ISBN 0-313-30380-0. 130 pp., multiple musical examples, illustrations; endnotes, bibliography and short index.

Mark Anderson is a member of NABBA and has written articles for *The Bridge* in the past. In this small volume he has provided a compact, helpful guide into a fascinating aspect of our brass band history, one that would seem to yield much further research and riches if what he has uncovered thus far is any indication. After a 25-page introduction that present the various historical trends that contributed to this repertoire (Moravians, Evangelicalism, Camp Meetings, Utopian Societies, Local Town Efforts, etc.), Anderson divides the bulk of his study into four classifications for such literature: Cornet Leader (Cornet soloist), Small Brass Ensembles, Large Brass Ensembles, Solos with Large Ensemble Accompaniment. In each section he provides several complete musical examples, including full scores. This is both a strength of the book (having immediate access to complete, though

short, works) and somewhat of a weakness, for the type-setting is not as polished as it could be, though all the music is clearly readable and the intelligent reader can make good use of the material. One should understand Anderson's book classification carefully - he intends this volume as a sourcebook, a starting point from which to further examine this intriguing subject.. He by know means intends this as a comprehensive study, but merely as a signpost along the way. He wisely suggests several parallel and future paths to the inquisitive reader (The entire area of Salvation Army brass music of the late nineteenth century, for example, which was primarily, at that time, generated from London, and was, therefore, not American in origin). The price is rather high for such a small book: \$65.00. It can be ordered from Greenwood Press by calling 1-800-225-5800.

Fredericksen, Brian (Edited by John Taylor). *Arnold Jacobs: Song and Wind*. Gurnee, Illinois: Windsong Press, 1997. ISBN 0-9652489-0-9. 276 pp., multiple photos, tables, repertoire and orchestral personnel lists; bibliography and index.

Arnold Jacobs was principal tuba of the Chicago Symphony for nearly half a

century. This lovingly-told book chronicles his life - as a symphony player and as a teacher - and his interaction with so many remarkable musicians over one of the most impressive professional careers in American music. Fredericksen has provide a wealth of detail about every aspect of this man's career, the members of the sections in which he played, the recordings he made, profiles of the conductors and other superb brass players he worked with, and, above all, the man's approach to teaching brass performance and tuba performance in particular. The first 88 pages catalog his career. The next hundred pages or so, the heart of the book, deal with his studio teaching, his methods, his materials, his philosophy - all the stuff of true legend - and not just for tuba players, either! The remaining section of the book provides some fascinating, detailed lists of brass sections, recording projects, a Jacobs discography, and other related documentation. This is a handsome production, as well, fully worthy of the man who is justly honored within its pages.

The book sells for \$29.95 and may be ordered from Wingsong Press Ltd. by calling 847-223-4586 or email brianf@wwa.com

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