

The

Brass Band Bridge



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

March 1998 Issue 71

PRE-CONTEST ISSUE 1998

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Official Journal of the **NABBA**

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.

Editor's Notes

A record number of bands are preparing for the upcoming annual competition at this time; many are eagerly anticipating the weekend in Lexington whether they be casual listeners, non-participating NABBA members or supporting friends and families. I look forward to renewing friendships and establishing new ones in Lexington this April.

As in the past couple of years, I have made an effort to review all the competition performances and activities. However it is physically not possible for me to do everything, especially since I will be swinging the stick again myself with the Illinois Brass Band. Therefore, I once again renew my annual plea for NABBA members to help me in this endeavor. It would be nice to have coverage of every event as I was able to accomplish two years ago! As the competition grows, so does the organization required to adequately cover it. Give me a call or drop me an e-mail message and let me know of your availability.

Please note an addition to the previous issue #70; a new NABBA Board Member's name was inadvertently omitted from the listing: Dwight Vaught, 419 Vine St, Sawyer ND 58781; please add his name to your list. Also NABBA

Board Member Wally Ost's zip code should read ND 58703. Finally, the opening page should be a description of the 1998 testpieces; my new year's resolution has been to proof read submitted articles more carefully!

It has been over two years since Ron Holz twisted my arm to take over from him as editor of this magazine and time seems to have flown by. I have especially appreciated all the encouraging comments, constructive criticisms and various communications that I have received during this time. This issue has a newer look! At previous NABBA Board Meetings we have discussed ways in which the *Bridge* can become increasingly attractive to readers without breaking the NABBA bank! An all-color issue would be wonderful, but financially impractical. This is the first of some small cosmetic changes that should enhance your reading pleasure. Thanks to you all for your regular submissions and for those to come (a subtle quarterly plea for further additions!).

Finally, I have a new e-mail address, though you can still reach me through my wife's as previously published. Happy reading and best wishes for your upcoming brass band activities.

Colin Holman, editor

We in the Bluegrass State are happily awaiting the February 1st NABBA 98 band registrations to arrive. From all preliminary indications, we should have a record year for NABBA in Lexington. A mailing was just sent to all bands providing a reminder of what is due on both February 1st and March 1st.

The main new issue for all current NABBA members and NABBA member bands is that new membership fees are due by March 1st. You will recall that the Board decided to institute a common date of March 1st each year as the renewal date for all members. Please be sure that you comply with this new directive. Should you have questions, please contact NABBA Membership Secretary Bert Wiley, to whom all your membership applications should be sent.

With this new process in hand, we are then able to offer regular delegate registration badges to all current NABBA members at the annual championships. In Lexington, only paid up members will receive their registration badge and Gala Concert Tickets without having to pay a \$12.00 non-member fee for the weekend (Public ticket sales for the Gala will begin at \$15.00/person). Non-members can register for NABBA 98 at the \$12/person fee and then receive their badge and tickets. The badge will be required for entrance into all events, contests, exhibits, and, of course, as the Gala Concert ticket.

The Gala Concert will have a new element this year, the combining of the British-style brass band and a symphony orchestra. The first half of the program will feature the host group and its fine array of soloists, the **Lexington**

Brass Band, fresh from its good reception at this year's Midwest Clinic. The second half will feature great classical repertoire in which the brass band was intentionally used by composers like Verdi, Tchaikovsky, and Meyerbeer to create a very grand effect. The excellent regional orchestra, the **Lexington Philharmonic**, will join the LBB for this spectacular conclusion to what should be a grand day. Investigating this repertoire, by the way, should give many of our NABBA bands a good model for setting up similar ventures with their own local symphony orchestras.

Because we cannot set the NABBA 98 schedule before we receive the February 1st registrations, I hope everyone will be patient as we work to make this the best year in NABBA's history. Each successive championship stands on the shoulders of the excellent work done by their predecessors. We in Lexington hope to maintain the very high standards that have been achieved in recent years.

We also hope that such a weekend can be about more than just coming in to play in one band. We hope NABBA members will take full advantage of all aspects of the weekend, from solo/ensemble contests, to exhibits, to clinics/Reading Band, Gala Concert, to the band contests themselves.

I want to remind all NABBA members that we will hold our annual open public meeting during the Friday, April 17th, **Reading Band Session**. This reading band has become a very effective part of our weekend and we hope that a very large band (you should all bring your instruments!) will gather on the stage for this event, when you can also get a

chance to meet NABBA Board Members.

The NABBA Board of Directors will be meeting on Friday April 17th, for its usual short meeting. Any pressing agenda items should be sent to me by March 1st. Requests for Contest Rule changes will be considered at our August meeting, because the short meeting at annual Contest usually only focuses on the event at hand, major long-term scheduling issues (1999, 2000 Championships), and related issues.

On the personal side, we are all grateful that Bert Wiley has recovered from his surgery over the Holidays!

My own group, Lexington Brass Band, received a very warm reception at Midwest Clinic this year. I am personally grateful for all the support we felt and received from so many NABBA members, both in attendance and at a distance. I keep hearing of great things happening in so many bands, including good new efforts by John Aren with **Thunder Bay Brass Band** in Michigan, and Keith Wilkinson with the newly-formed **Cuyahoga Valley Brass Band** (Cleveland/Akron area). Best wishes to these bands and others just getting started. As we launch into 1998, please keep the lines of communication open - keep in touch with me. I am glad to help any member or member band as I am able.

See you in Lexington!

Ronald W. Holz, President

The **Buffalo Silver Band** celebrate their eightieth anniversary this year. They recently joined forces with talented students from West Seneca East High School to perform their first concert of the season, opening in traditional fashion as always with Curnow's *Fanfare to NABBA*. Their principal euphonium player Nelson Starr has been with the band for the past twenty-five years, also playing soprano cornet and tenor horn. Mr. Starr is possibly relocating to Flint MI shortly and looking for a new band—MCBB please note!

The **Illinois Brass Band** (Colin Holman) has recently had the pleasure of William Himes and Stephen Squires as guest conductors. A CD of performances from NABBA XIV and NABBA XV will shortly be available. The band combined for the second year running in three successful and sold out performances at Christmas with the Agape Bell Ringers and the West Towns Chorus held at the beautiful Tivoli Theater in Downers Grove IL. The band is planning short tour of Illinois for the first weekend in June.

The **Motor City Brass Band** (Craig Strain) was showcased in the December 20 edition of the *British Bandsman* with an article featuring the three British members of MCBB, Herb Cocking, Stewart Hay (cornets) and Andrew Kirk (baritone). The band's bass section was featured in Ford Motor Company's employee newspaper *Ford World* when Mark Gallop, John Kay and Ray Murphy were pictured along with Stewart Hay who works for Insyte Inc. MCBB began its 1998 performance schedule on February 22 when it joined with the 70-voice Southfield Madrigal Singers marking the first performance by the band in its new home, the Southfield Center for the Arts. The concert included Rutter's *Gloria* with parts especially arranged by Craig Strain. On March 7 the band will attend the Red Cedar Community Band Festival in Okemos MI as one of ten bands to

perform and be critiqued by faculty members at Michigan State University. In May MCBB will host the **Rolls Royce (Coventry) Band** in its visit to Detroit as part of its U. S. tour. Congratulations to founding MCBB member Matthew Summers (euphonium) who is now with The President's Own United States Marine Band in Washington D.C. NABBA members in the Detroit area on Monday evenings are welcome to attend our rehearsal [Deb Koepele].

The **New York Staff Band** of the Salvation Army (Ronald Waiknoris) recently celebrated the life and work of Lt. Colonel Ray Steadman-Allen and his achievements in Salvation Army music through a concert of his music with the composer and his wife present. The festival of praise began with *Trumpet Voluntary*, a sparkling solo featuring young Julliard trumpeter and NYSB soloist Michael Baker on piccolo trumpet. Also included was a recently composed work *The Mission* and Steadman-Allen's legendary *The Eternal Quest* written to depict the soul's struggle to find fulfillment. The featured performance of the evening was *Romans 8*, conducted by Steadman-Allen in which he put into music the message of the chapter through the use of hymn tunes *Be Thou My Vision* and *A Mighty Fortress is our God*. The captivating performance of this monumental work for brass band silenced the capacity audience at its conclusion. Since 1946, Steadman-Allen has written over 400 compositions for brass and vocal groups. He has served as Secretary for Evangelism and Music for the Australian Eastern Territory, head of the International Music Editorial Department at IHQ in London, and as an editor of *The Musician*, the Army's international music publication (see photo on page 25).

The **Prairie Brass Band** (Dallas Niedermeyer) presented its premiere concert on December 7, 1997, at the Salvation Army Center in Oakbrook. The

band, new to Chicago, had begun rehearsing in September and has thirty-one members, drawn from the entire Chicago metropolitan area. It was pleased to have all the parts covered at the concert. The program consisted mostly of Christmas music, plus *Fanfare and Flourishes* (Curnow), *Amazing Grace* (Himes), *Ravenswood* (Rimmer) directed by assistant conductor Jerry Cadden, and *A North Country Fantasy* (Langford). The performance was well received by an audience of 120, who generously gave the band a standing ovation at the end of the concert. In attendance were leading members of the Illinois Brass Band, who have been enthusiastic supporters of PBB. One couple in the audience traveled 100 miles from Wisconsin to witness the event. The concert was followed by a well-attended reception. Overall, the concert was very successful, considering that many of the players had only recently joined the band. The band will be competing in the Challenge Section at Lexington in April [Roger Menning].

Another new NABBA band **Renaissance Brass** (Ralph Pearce) were recently formed in the Sun City Arizona area under the inspiration of Ralph Hotz, a retired french horn player from the San Francisco Symphony and member of the Salt River Brass in Phoenix. They have "many very fine, though aging, brass players in the area and wanted to give them a chance to play some of this glorious music." They gave their first concert December 16th under the direction of Ralph E. Pearce with Salt River Brass's Joyce Trumbull as cornet soloist.

The **Triangle Brass Band** (Michael Votta) began their summer season 1997 with a concert at Burlington Town Park, Burlington NC for the Sunset Rhythms

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Series. In July they gave three concerts; the first was on July 3rd at Fuquay-Varina, a typical small town event, and the first time TBB had performed immediately after an Elvis impersonator! July 4th found them at UNC Chapel Hill for the opening of the Independence Day celebrations, and they presented a concert on July 13th at Duke University in Durham as part of the Meet You In The Gardens series. The Triangle Brass Band has also formed smaller ensembles to give local concerts, this past year being featured at The Forest at Duke and on Wake Technical Community College's Fine Arts Series. In September the TBB Board of Directors decided to formally proceed with the establishment of the **Triangle Youth Brass Band**. As a result of the youth brass band clinic held earlier in the year, more students auditioned than places were available. Rehearsals began on Sunday afternoons in October and the debut concert was given in a joint performance with the **NCSU British Brass Band** and the Triangle Brass Band on November 19 at the Stewart Theater in Raleigh. TBB paired with the Chatham County Arts Council for their first concert of the season on October 26 in Fearington Village. They were featured in articles published in the Chapel Hill Herald Sun publicising their concert that combined a brass band concert with an art show given by six Chatham County artists. Members Matt Edwards (trombone) and Bob Lawton (tenor horn) were also highlighted in articles which appeared in the Sanford Herald and the Chatham News. TBB concluded their 1997 year by representing North Carolina at the Southern Music Conference held in December at the Radisson Hotel in Atlanta, where the **U. S. Army Brass Band** was also featured. [Connie Varner].

The **Watsonville Brass Band** (Gonzalo H. Viales) recently participated in its

third annual share concert "An Evening of Brass" with the Concord (CA) Temple Band of the Salvation Army with over 500 in attendance [see Band Programs].

The **Westwinds Brass Band** (Phil Anthony) of Lubbock TX recently joined NABBA and tentatively plan to compete in NABBA XVII. Phil Anthony is a former student of their previous conductor Dean Killion who died last year. The band played at his memorial service. Active in the Lubbock area, the WBB play for numerous events during the year including eight summer park concerts.

This past summer the **Wenatchee British Brass Band** board of directors appointed Glenn Kelly as interim conductor of the WBBB starting September 1997. Mr. Kelly has been a member of the band since its beginnings in 1983 serving as the original conductor, and at various times as a tuba and euphonium player and as a band manager. The band started with great enthusiasm in the fall rehearsals with a fully staffed band. The band were all shocked and saddened at the death of their E flat soprano player Stan Woods in a car accident on October 16th. He was just starting his fourth year with the band and was the band representative to the board. Stan was an excellent junior high music teacher in the Quincy, Washington school district. The WBBB played at a memorial service for Stan and his daughter, Stephanie, who also died in the accident. An estimate of over 1500 people attended the service held in the school gym. Stan is survived by his wife, Diane, and six children ranging in age from elementary school to college. The band members have really come together to play at a high level and have dedicated this concert season to Stan's memory. **WBBB** have given two public programs this fall which have included music for low brass ensemble [see Band Programs] and the band manager for the WBBB is Carl Arends.

The **Hannaford Street Silver Band** (Ray Tizzard) are among the guest groups and soloists to be included at the 1998 McMaster-Yamaha Low Brass Workshops on May 8 and 9. All activities this year are to be held at the Salvation Army, 28 Rebecca Street, Hamilton, Ontario. Space on campus was all booked up. The event includes clinics, workshops, concerts, instrument displays, CD sales and a trombone soloist competition. Featured soloists include Alain Trudel (the King of Solo Classical Trombone), John Griffiths (tuba, University of Regina, a Riva del Gard Recitalist), Vern Kagarice (Executive Manager, International Trombone Association), Curtis Metcalfe (euphonium, Hannaford Street Silver Band), Alastair Kay (lead trombone, The Boss Brass), Marc Donatelle (principal trombone, New Hamilton Philharmonic), Kevin Hayward (principal trombone, Salvation Army Canadian Staff Band), Ron Partch (Partch Brasswind Services), Rob Somerville (freelance trombone), Keith Kinder (McMaster University, School of Art, Drama and Music), Dave Buckley (principal trombone, Burlington Concert Band and **Weston Silver Band**) and Pete Sullivan, Vivian Lee and Pierre Beaudry (Montreal Symphony Orchestra). Costs for all events are \$30.00 Canadian (includes Saturday lunch), with each concert: \$10.00, or both concerts: \$15.00

Contact Dave Buckley (905) 521-1170 e-mail <davebuckley@sympatico.ca> or Keith Kinder (905) 525-9140 ext. 23675 <kinderk@mcmail.CIS.McMaster.CA> for more information.

Advance Planning!
NABBA XVII
April 23-24, 1999
hosted by the
Illinois Brass Band

Current Releases Reviewed in Alphabetical Order

Reviews by Ronald W. Holz (unless otherwise noted)

In the last year I have written CD booklet notes for seven recordings including two reviewed in this issue; *Parable* (Terry Everson) and *Essays Volume 2* (Yorkshire Building Society). I am extremely grateful to several individuals who have graciously consented to review those recordings in which I had a part to play. This has also helped provide some variety in the kind of reviews you will read. I would be very grateful to receive feedback on our Review section, because I want to be sure you are getting the information and the kind of judgments that are helpful to you. Please let me know!

Diamond Jubilee: Williams Fairey 60th (1937-1997). Williams Fairey Band (James Gourlay and Bryan Hurdley). Doyen CD 052 Double CD TT 1:19:21. Program CD #1: *Beaufighters* (Johnstone); *Jubilee* (Newton); *Scotch Cradle Song* (Gourlay); *Jubilance* (Himes), Bryan Taylor, cornet soloist; *Cantilena fr. Concerto for Band* (Ellerby); *Russian Sailors' Dance* (Gliere/Gourlay); *Gaudete* (Newton); *Rondo* (Capuzzi/Blair), Gareth Johnson, B flat bass soloist; *Carrickfergus* (Roberts), Keith Muggeridge, baritone soloist; *Sextet Arrangement-Londonderry Air* (Hurdley); *Leonardo* (Wilby). Program CD #2: *Praeludium* (Graham); *Royal Duchy* (Richards); *Five Greek Sketches* (Newton); *Fantasy Variations* (Pearson), Sandy Smith, tenor horn soloist; *Birdland* (Zawinul/Smith); *She Moved Through the Fair* (Smith), Simon Stonehouse, flugelhorn soloist and Keith Muggeridge, baritone soloist; *Bergamasca* (Gianoncelli/Gourlay); *Finale fr. Symphonic Dances* (Rachmaninov/van de Woude); *Psalm of Praise* (Curnow).

A great band, a great double-CD recording, great repertoire with many premiere recordings -- succinctly put, an album not to be missed! Within the past ten years this band has reemerged as one of the most flexible and technically proficient of the top-level British brass bands. It might be that, man for man (yes, Fairey on this recording is still all-male), they are the band with the most depth. Under resident conductor Bryan Hurdley (since June 1995) and principal conductor James Gourlay (since October 1995) they continue to ride the top of the *Brass Band World's* computer rankings of brass bands, holding high the superb standard this band has maintained over sixty years (15 times British Open Champions, and 7 National Championships among their host of awards). Their excellent premiere recording of Philip Wilby's *Leonardo* tops a stunning array of new music heralding their sixtieth year. Inspired by sketches of Leonardo da Vinci held at Windsor Castle, the difficult modern work unfolds as a series of preludes and fugues, under the following subtitles: "Prologue," "Study in Turbulence," "Fugue," "Inventions," "Cantilena," "Fugue With Acceleration," and "Finale." In "Study In Turbulence" we find Wilby at the top of his craft; whether we think of da Vinci or not we certainly are confronted with some marvelously challenging music. The band has had the good fortune of having fine composers and arrangers closely associated with them in recent years. Peter Graham's *Praeludium* was written especially for Fairey; Martin Ellerby, whose elegant Cantilena movement from *Concerto for Band* receives loving handling here, is now their composer-in-residence. Rodney Newton, currently Coordinator of Light Music (fascinating title!) for this band, has been providing some well-written original pieces (*Jubilee*) and arrangements (*Gaudete*). His extended suite, *Five Greek Sketches*, will, I hope, see wide use by many bands, for it should be playable by many bands. Solo

hornist Sandy Smith comes through with an effective folksong arrangement for two of his colleagues and Gourlay is up to the task as well in his *Scottish Cradle Song*. This is what really makes this such a fine album - well-chosen music from a good variety of styles, with the lighter music being quality lighter music of higher order than much similar material recorded by British brass bands. There are good transcriptions, including two from the Russian orchestral repertoire - Gourlay's setting of Gliere's famous ballet excerpt, *Russian Sailors' Dance* and, for the first time that I can recall, the finale of Rachmaninov's *Symphonic Dances*, the Russian master's final orchestral piece, reworked for brass by van de Woude. I was not as convinced with Gourlay's scoring of a Renaissance *Bergmasca*, an arrangement based on Ottorino Respighi's masterful scoring of the same lute dance for small orchestra in his *Ancient Airs and Lute Dances*, the First Suite of which is now finally available to the general public. The treatment is, for me, just a bit too heavy, too bombastic. Where that style works is on the two impressive marches included, here played with appropriate swagger, especially the band's traditional opener by Maurice Johnstone, *Beaufighters*. The only piece that just doesn't make it is the arrangement of and, especially the playing on Zawinul's Fusion classic, *Birdland*. I just wish they would have left that one off the album, for the band seems to force the style, never really quite getting it. This one blemish is quickly overlooked when you consider all the gems you can hear, the soloists in the group being the cream on the top, so to speak. Brian Taylor gives us another angle - a fully competent one - of Bill Himes' incredibly popular cornet solo *Jubilance*. A new arrangement of the *Capuzzi Rondo* by Blair (originally the final movement of a String Bass Concerto) for B flat bass receives restrained

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interpretation by the band and skilled delivery by soloist Gareth Johnson. I remember Philip Catelinet's fine transcription for E flat bass and brass band; it is good to hear one in a lower key for the B flat bass. Baritonist Keith Muggeridge helps his instrument's cause considerably with good controlled playing on Stephen Roberts imaginative setting of an old Irish tune, in the second part of which the band does a somewhat better job with Roberts' light-rock setting than in other contemporary styles on the album. Perhaps their star soloist is Sandy Smith, who models the desired characteristic sound of the tenor horn, with technique to match, on Pearson's delightful *Fantasy Variations*. The inclusion of a brass sextet (*Londonderry Air*, for cornet, two tenor horns, baritone, euphonium, and E flat bass) from within the band - not all principal players - revealed to me another facet of the band's flexibility. They have learned that brass band playing is a marvelous balance between making chamber music and full blown, orchestral-like gestures. Fairey can give you both in equal measure and assurance.

Festival of Music 1997. Massed Bands of the Royal Air Force and R.A.F. Squadronnaires* (R.E. Wilkinson). Polyphonic QPRM 126D. TT 68:48. Program: *Marching With Sousa* (Langford); *Toccata in D minor* (Bach/Farr-Lamb); *Flight* (Smith); *Once Upon A Time* (Strouse/Wiffin), Joanne Pullen, vocal soloist; *Symphonic Suite fr. Robin Hood*, *Prince of Thieves* (Kamen); *Stardust* (Carmichael), G. Lawrence and S. Chandley, trumpet soloists; *Dam Busters March* (Coates); *Fanfare for the Common Man* (Copland); **String of Pearls* (Gray); **Moonlight Serenade* (Miller); **American Patrol* (Gray); *Symphonic Dances fr. West Side Story* (Bernstein/Polster); *Evening Hymn and Sunset* (Unattributed); *The U.S.A.F. March* (Crawford); *The Royal Air Force March*

Past (Davies and Dyson).

This recording contains selected items from the 1997 concert tour of the Massed Bands of the Royal Air Force, the theme of which was a tribute to the fiftieth anniversary of the United States Air Force. The music chosen is a blend of American wind and big band music and traditional Royal Air Force arrangements. There are many fine sounds on this disc, and the recording engineers have pulled off a major feat in getting as good a balance as is probably possible for such a group. The standard of playing is uneven, as far as top-ranked military wind bands go. There are very fine moments of real sparkle, most frequently on British classics, like their excellent playing on one of my favorites, *Dam Busters March*. The French Horns are right in your listening room on this one! Some of the Americana - the Copland and Bernstein, for instance, are handled less successfully. The least impressive material is the playing by the R.A.F. Squadronnaires on the set of Glenn Miller arrangements. There are just so many better performances of this material in both the original arrangements and in more recent adaptations. The tour and album's gesture, overall, is a noble one and the average listener will find much to entertain them. The brass, big band, or wind band connoisseur will not.

Essays for Brass: Volume Two. Yorkshire Building Society Band (David King). Polyphonic QPRL 090D. TT 70:29. Program: *Toccata* (Heaton); *The Holy War* (Steadman-Allen); *I Know Thou Art Mine* (Ballantine); *A Psalm of Praise* (Curnow); *For Our Transgressions* (Calvert); *Quintessence* (Redhead); *Trygg I fare - Children of the Heavenly Father* (Steadman-Allen); *The Present Age* (Condon).

The 1991 announcement by The Salvation Army to permit the marketing and sales of the vast library SA band music

was enthusiastically endorsed throughout the brass band world. Most non-Army brass bands wasted little time in adding SA band publications to their repertoire. A successful recent adoption of SA music by the Yorkshire Building Society Band was the first volume of which was selected as the compact disc of the year for 1996 in *Brass Band World*. The 1997 sequel by this leading band, *Essays for Brass Volume Two*, replicates the excellence of the first volume. With the exception of Ray Steadman-Allen's arrangement of the Scandinavian song *Children of the Heavenly Father*, all of the music on this disc has been published by the SA and many have been available to SA bands for over thirty years. The claim by production company (Polyphonic) in an advertisement in a recent issue of *The British Bandsman* that this recording represents *masterpieces from The Salvation Army repertoire in definitive performances* (italics mine) prompted me to bring a skeptical ear to this recording. It is a pleasure to report that I was delighted by the musicianship of this band and its conductor, David King. It will be the judgment of each listener to make the highly subjective selection of definitive performances but this is a disc that should be included in any definitive collection of recordings of SA band music. There are many peaks on this recording, and these include a wonderful, deft rendition of Heaton's *Toccata* that pushes the tempo to its limits but without a loss of clarity. This band completes *Toccata* in just about 6:13 minutes - amazing when compared to the 7:03 *Toccata* on the Enfield 1990 recording. Another peak is the final track, Leslie Condon's tone poem *The Present Age*. The recording of Curnow's superb tone poem is also an exceptional performance by these brass

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NORTH AMERICAN BRASS BAND ASSOCIATION, Inc.

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Sixteenth Page	20	60

Brass Band of Battle Creek (Howard Snell, guest conductor). December 6, 1997; Kellogg Auditorium, Battle Creek, MI. *Nativity for Brass* (arr. Barry); *Fantasy for Cornet and Brass Band* (Snell), Charles Daval, cornet soloist; *Bugler's Holiday* (Anderson); *Coventry Carol* (arr. Fernie); *Dances from West Side Story* (Bernstein); *Overture to Candide* (Bernstein/Snell); *Winter Wonderland* (arr. Fernie); *Sweet Little Jesus Boy* (arr. Cole); *Caribbean Christmas* (arr. Smith); *Silent Night* (arr. Langford); *Dances from Nutcracker* (Tchaikovsky/Sparke).

Buffalo Silver Band (Pim Liebmman, guest conductor). November 18, 1997; West Seneca East SHS, NY. *Fanfare for NABBA* (Curnow); *The Bandmaster* (Edwards/Trevarthen); *All Through the Night* (arr. Langford); *Also sprach Zarathustra* (Strauss/Rearce); *American Civil War Fantasy* (Bilik/Himes); *Contemplation* (Catelinet); *Selections from Oliver* (Bart/Siebert); *Men of Harlech* (arr. Langford); *Under the Double Eagle* (Wagner/Langford).

Commonwealth Brass Band (Jerome Amend, John Jones* and James Rago+). November 9, 1997; Oldham County High School, Buckner, KY. +*There's No Business Like Show Business* (Berlin/Richards); +*Malaguena* (Lecuona/Freeh); +*Oh! Mine Papa* (Burkhard/Morrison), Dee Pratt, cornet soloist; **Death or Glory* (Hall); **Dem Bones* (arr. Langford); **Moses, Get Down* (Gott); +*Little Russian Symphony* (Tchaikovsky/Gordon); *Little Suite for Brass* (Arnold/Paynter), with the Oldham County High School Symphonic Band; **Them Basses* (Huffine).

December 8, 1997; St Francis in the Field Episcopal Church. *Christmas Joy* (Leidzen); *Christmas Suite* (Bulla); *Frosty the Snowman* (Nelson & Rollins/Himes); *March of the Toys* (Herbert/Hanmer); *White Christmas* (Berlin/Himes); *Ding, Dong Merrily on High* (arr. Newsome); *Have Yourself A Merry Little Christmas*

(Martin & Blane/Wormald); *Sleigh Ride* (Anderson/Tomlinson); *Christmas Triptych* (Curnow); *Away in a Manger* (Banks), James Straub, flugelhorn soloist; *Shoutin' Liza Trombone* (Fillmore), John Albrecht, Joe Spain, Mildred Kemp, Nina Kongshang and Charlie Rademaker, trombone soloists; *In the Bleak Midwinter* (Holst/Broadbent), Robert Webb, cornet soloist; *Rocking Carol* (arr. Broadbent); *O Come All Ye Faithful* (Wade/Steadman-Allen); *Three Kings Swing* (Himes), Matt Englert and Carl Raible, cornet soloists and James Straub, flugelhorn soloist; *Silent Night* (Gruber/Langford).

Eastern Iowa Brass Band (John W. de Salme). September 27, 1997; Mount Vernon High School, Mount Vernon, IA. *Folk Dances* (Shostakovich/Hanson); *Canon* (Pachelbel/Lane); *On Eagle's Wings* (Joncas/de Salme); *The Standard of St George* (Alford); *Fantasy on British Sea Songs* (Langford); *Procession to the Minster* (Wagner/Snell); *There's No Business Like Show Business* (Berlin/Richards); *Party Piece* (Sparke), Todd Bransky, euphonium soloist; *Russian Roulette* (Woodfield); *Bring Him Home* (Schonberg), Joan DeHoff, soprano cornet soloist; *Fidgety Feet* (Peberdy); *Slaughter on Tenth Avenue* (Rodgers/Bernat); *King Cotton* (Sousa).

Golden State British Brass Band (John Swain). February 6, 1998; Lynwood Unified School District Student Concerts. *Simoraine March* (Barracough); *Second Suite* (Holst); *Southern Cross* (Newsome), Wayne Selover, baritone soloist; *Shenendoah* (Trad./Erb/Swain); *Robin Hood* (Kamen/van der Woude); *Dem Bones* (arr. Langford); *Colonel Bogey* (Alford).

February 22, 1998; Disneyland, Carnation Stage, Anaheim, CA. *Seventy-Six Trombones* (Willson/Duthoit); *Famous British Marches* (arr. Langford); *Southern Cross* (Newsome), Wayne Selover,

baritone soloist; *Shenendoah* (Trad./Erb/Swain); *Robin Hood* (Kamen/van der Woude); *Dem Bones* (arr. Langford); *Colonel Bogey* (Alford).

March 28, 1998; Convention of California Music Educators Association, Sacramento, CA. *Simoraine* (Barracough); *Diogenes* (de Haan); *Henry V* (Vaughan Williams/Douglas); *Una Voce Poco Fa* (Rossini/Muscroft), Ritchie Clendenan, cornet soloist; *Prelude on a Hymn of Praise* (Curnow); *Cousins* (Clarke); *Shenendoah* (Trad./Erb/Swain); *Robin Hood* (Kamen/van der Woude); *Colonel Bogey* (Alford).

Illinois Brass Band (Colin Holman) with the West Towns Chorus* and the Agape Bell Ringers+. December 12, 13, 1997; Tivoli Theater, Downers Grove, IL. *Season's Greetings* (Anderson); *Variations on Still, Still, Still* (Curnow); *A Christmas Reverie* (Downie); *O Holy Night* (Adam/Bulla), James Sobacki, soprano cornet soloist; *Wassail Song* (arr. Bulla); *Farandole from L'Arlesienne* (Bizet/Rimmer); +**The Most Wonderful Time of the Year* (Raycroft); +**Hark the Herald Angels Sing* (Raycroft/Holman); *White Christmas* (Berlin/Sparke); *The Christmas Song* (Torme/Sparke); *Sleigh Ride* (Anderson/Tomlinson); *Three Kings Swing* (Himes); *The Little Drummer Boy* (arr. Sparke); +*Go Tell It Medley* (McKechnie/Holman); +**Do You Hear What I Hear* (Raycroft/Holman); +**Adeste Fidelis* (Raycroft/Holman); *A Christmas Fantasy* (Langford).

Imperial Brass (Brain Bowen). November 30, 1997; Community United Methodist Church, Roselle Park, NJ. *A Pittsburgh Overture* (Sparke); *The Westminster Waltz* (Farnon/Brand); *Memories from Cats* (Lloyd Webber/Catherall), Steve Toback, cornet soloist; *Variations on "The Old Wells"* (Ball); *Harlequin* (Broughton); *Allegro from Mu-*

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sic for the Royal Fireworks (Handel/Skinner); *Drink To Me Only* (arr. Bowen), Robert Sukovich, flugelhorn soloist; *Billy Boy* (arr. Langford); *Royal Parks* (Lloyd); *Pressing Onward* (Leidzen).

Lexington Brass Band (Ronald W. Holz/Skip Gray). November 23, 1997; Cumberland College, Williamsburg, KY. *Jubilee Prelude* (Sparke); *Escapade* (Turrin), Terry Everson, piccolo trumpet soloist; *Bridgewater Intrada* (Downie); *Lark in the Clear Air* (arr. Catherwood), Brian Meixner, euphonium soloist; *Danny Boy* (arr. Werden), David Henderson, euphonium soloist; *Sonata Octavi Toni* (G. Gabrieli/Gray); *Pastime with Good Company* (Henry VIII/Roberts); *Fanfare Prelude on St Theodolph* (Bulla); *Simple Gifts* (arr. Curnow); *Comin' To Town* (Coots-Gillespie/Freeh), Richard Boyd and Terry Everson, trumpet soloists; *Season's Greetings* (Anderson); *Olympic Fanfare and Theme* (Curnow); *Phil the Fluter's Ball* (arr. Langford); *Elegy from A Downland Suite* (Ireland); *Alloway Tales* (Graham); *Ellington Fantasy* (Ellington/Domek).

Sheldon Theatre Brass Band (W. Larry Brentzel) with the Ameriikan Poijat "Boys of America" Finnish Brass Band. November 29 and 30, 1997; Sheldon Theatre, Red Wing, MN. *Troika* (Prokofiev/Farr); *O Holy Night* (Adam/Bulla), Scott Cory, soprano cornet soloist; *Triptych* (Sparke); *Greensleeves* (arr. Howarth); *Caribbean Christmas* (Smith); *Sing-a-long-a Christmas* (Pearce); *The Twelve Days of Christmas* (Bulla); *Comin' To Town* (arr. Freeh), Lance Paulson, cornet soloist; *Pastime With Good Company* (arr. Roberts); *White Christmas* (Berlin/Sparke); *Sleigh Ride* (Anderson/Tomlinson);

Spires Brass Band (John Slezak). November 1, 1997; Weinberg Center for the Arts, Frederick, MD. *Star-Spangled*

Banner (arr. Leidzen); *Tara's Theme* (Steiner/Catherall); *Singing in the Rain* (arr. Fernie); *Somewhere Out There* (arr. Barry); *Far and Away* (Williams/Harper); *As Time Goes By* (arr. Greenwood); *A Disney Fantasy* (arr. Richards); *Yellow Submarine* (arr. Catherall); *Raiders of the Lost Ark March* (Williams/Sykes); *Colors of the Wind* (arr. Sparke); *Jurasic Park* (arr. Catherall); *Schindler's List* (arr. Bernaerts); *Robin Hood* (arr. van der Woude);

December 14, 1997; Kussmaul Theatre, Frederick Community College, Frederick, MD. *A Christmas Festival* (Anderson/Wood); *O Holy Night* (arr. Wilkinson), Luke Spiros, euphonium soloist; *Nativity for Brass* (arr. Barry); *Once in Royal David's City* (arr. Steadman-Allen); *The Little Drummer Boy* (arr. Sparke); *Four Dances from The Nutcracker* (arr. Sparke); *Santa Claus Trophobia* (arr. Smith); *The Christmas Song* (arr. Sparke); *Parade of the Tin Soldiers* (arr. Langford); *White Christmas* (arr. Sparke); *Sleigh Ride* (Anderson/Tomlinson); *Have Yourself A Merry Little Christmas* (arr. Wormald).

Triangle Brass Band (Michael Votta). October 26, 1997; The Barn at Fearington Village, NC. *Mercury March* (VanderRoost); *Colonial Song* (Grainger); *The Year of the Dragon* (Sparke); *Elsa's Procession to the Cathedral* (Wagner/Himes); *All Through the Night* (arr. Langford); *Little Suite for Brass* (Arnold); *Seventy-Six Trombones* (Willson/Duthoit).

Watsonville Brass Band (Gonzalo H. Viales) with the Salvation Army Concord Band+. November 8, 1997; Henry J. Mello Center, Watsonville, CA. +*Concord* (Spicer); +*This Is My Story* (Lundkvist), Bob Slous, soloist; *Centaur* (Braodbent); *Three Hymn Tunes* (arr. Langford); +*Heart of Compassion* (Bosanko); +*Just Like John* (Bearcroft); *Christmas Pastorale* (arr. Abbott); *Buglers Holiday* (Anderson), Kent Bont,

Howard Jones and Kevin Miller, soloists; *South Rampart Street Parade* (Bauduc & Haggart/Harries); *Florentiner March* (Fucik/Barsotti); *Crimond* (arr. Graham); *The Kingdom Triumphant* (Ball); *French Military March* (Saint-Saens/Wilkinson); *Procession to the Cathedral* (Wagner/Himes).

Westwinds Brass Band (Phil Anthony). December 1, 1997; Texas Tech University Center, Lubbock, TX. *Besses O' Th' Barn March* (Raymond); *The Spirit of Christmas* (Graham); *White Christmas* (Berlin/Freeh); *The Christmas Song* (Torme/Sparke); *O Holy Night* (Adam/Crawley); *The Little Drummer Boy* (Simeone, Onorati and Davis/Sparke); *Christmas Triptych* (Curnow); *Sleigh Ride* (Anderson/Tomlinson).

Wenatchee British Brass Band (Glenn Kelly). November 2, 1997; First Presbyterian Church, Wenatchee, WA. *God Save The Queen* (Kelly); *The Star Spangled Banner* (Kelly); *Marching With Sousa* (Langford); *Southern Fantasy* (Buchtel), Chuck Randall, Carl Arends, Linda Blessin, horn soloists and Eleanor Culling and Matt Wilbur, baritone soloists; *Second Suite in F Major* (Holst, Arr. Herbert); *All Through The Night* (Langford); *Golden Sliphorns* (Ostling), Chris O'Hearn, Karen Weaver and Jeff Phippen, trombone soloists; *Fugue And Swing* (Stauffer); *Famous British Marches* (Langford); *Vocalise* (Rachmaninov), Dr. Marshall Matthews, euphonium soloist; *Highlights from My Fair Lady* (Lerner & Lowe); *The Sandpaper Ballet* (Anderson), Stan & Aaron Fishburn and Adam Keihl, percussionists; *An Audience Jazz Sing-A-Long* (Kelly).

December 4, 1997; Seventh Day Adventist Church, Wenatchee, WA.

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NORTH AMERICAN BRASS BAND ASSOCIATION COMPETITION 1998

April 17--18, 1998
Lexington, Kentucky
Singletary Center for the Arts
The University of Kentucky

Events to include:

Participating Brass Bands in Contest and Exhibition
Solo and Ensemble Contests (Youth, Adult Slow Melody, Adult Technical)
Exhibits from major instrument manufacturers, publishers, and music dealers
Large clinic sessions, including annual Reading Band
NABBA General Meeting
Gala Concert: **Lexington Brass Band** and Lexington Philharmonic Orchestra
featuring outstanding brass band repertoire and soloists
Grand finale for the combined band and orchestra

Registration Process:

A Participant/Delegate Badge will be required in order to gain access into any of the weekend's activities: contests, clinics, exhibits. A ticket will be required for the Gala Concert.

... NABBA members who are up-to-date members (new annual renewal date is March 1st) will receive their badge and Gala Ticket without further charge.

• • • There will be three Registration lines in the lobby of the Singletary Center participating bands (packet will include all NABBA members materials); one for NABBA members not in a participating band; and one for all interested member of the public not members of NABBA

• • • Members of the public who are not NABBA members may register for the two-day event at a cost of \$12.00, which will include the badge and Gala Concert Ticket.

• • • Gala Concert Tickets will be sold to the general public starting at \$15/ticket Program Booklets are not included but will be sold at \$6--7/copy during the weekend. Participating Bands have been given an opportunity to purchase advance copies at a slightly reduced rate (due February 1st).

For further information on NABBA, please contact
The Lexington Brass Band in a variety of ways:
NABBA 98 web page: <http://www.uky.edu/~nabba98>
Lexington Brass Band e-mail: nabba98@ukcc.uky.edu
Ronald Holz e-mail: ronald.holz@asbury.edu
Ronald Holz telephone: (606) 858-3511 Ext. 2246; FAX (606) 858-3921

Brass Band Summer Camp

The International Music Camp located at the International Peace Gardens on the U. S. - Canadian border will host the **North American Brass Band Association Summer Brass Band Camp** July 25-28, 1998. The Brass Band Camp is part of an eight week summer school for fine arts, now in its 43rd season. The camp attracts nearly 3000 musicians each summer and has a staff of internationally noted guest conductors, clinicians and performers from the United States, Canada and Europe.

The Brass Band Camp is part of the Adult Camp Session and will feature Dr. Paul Droste as guest conductor. Dr. Droste is a past president of NABBA, a clinician for Yamaha Corporation of America and director of the Brass Band of Columbus, Ohio.

The session will include full group rehearsals, sight reading and new literature, ensembles, private lessons, and a Grand Finale Concert with participants from the U. S., Canada and many other countries. A special feature will be a Euphonium Choir and Workshop.

Fees are \$110 for tuition, meals and modern lodging; \$10 per private lesson (US Funds).

For brochures, posters and additional information, contact: Joe Alme, IMC Camp Director (701) 838-8472. For details of the Euphonium Choir, contact Wally Ost (800) 213-2464. Members of the **Brass Band of Minot** will be hosting this exciting NABBA event.

Brass Band Programs

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Prelude For An Occasion (Gregson); *Have Yourself A Merry Little Christmas* (Arr. Himes); *Christmas March* (Goldman); *Farandole* (Bizet/Rimmer); *The Holy Boy* (Ireland/Wilson); *The Christmas Song* (Torme/Sparke); *Christmas Celebration* (arr. Bulla); *Away In The Manger/Sweet Little Jesus Boy/Jesu, Joy Of Man's Desiring* (arr. M. Kelly), Miriam Kelly, harpist.

NOTE: NEW NABBA RENEWAL DATE!!

March 1, 1998

This date holds for all members and members bands
ALL Registrations at NABBA 98 will be based on Secretary Bert Wiley's Listing
Be sure you and your band are renewed
You may be charged a registration fee at NABBA
if you are not registered by that time

Contact Bert Wiley at:
P.O. Box 2438,
789 Pressley Cr. Rd,
Cullowhee, NC 28723
Telephone: (704) 293-7469;
E-mail bernel@wcu.campus.mci.net

Touring North America

Watership Brass (Zander Greig) are planning a tour of eastern Canada and north eastern America in September/October 1998. They will arrive in Toronto on Thursday afternoon 22nd October 1998 and return to the UK on the 1st November, staying in Toronto for the first three nights putting on a concert on both the Friday & Saturday evenings, the latter in partnership with **Intrada Brass**.

Their contact in Toronto is Doug Field, the Public Relations Manager of Intrada. On the Sunday they will go on to Niagara and in the evening would like to put on a concert in Buffalo.

Watership Brass is now a fully paid up member of NABBA. 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 concerts still to be considered are Buffalo, Rochester, Ithaca, and Lake Placid. Interested parties should fax Zander Greig 011-44-1635-201100 or make contact by e-mail [<zyaffles@aol.com>](mailto:zyaffles@aol.com)

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virtuosi. Unfortunately, the percussion parts (a key element in Curnow scores) are almost inaudible in large sections, including the critical snare drum part in the opening Allegro and the important glockenspiel and triangle parts in the Adagio. Other lapses in balance include a trombone section that almost disappears from time to time. While there is little question that SA festival band music transfers well to the concert hall, there are remaining questions regarding the appropriateness of music written for worship taken from its intended sacred context (on this recording, *For Our Transgressions* and *I Know Thou Art Mine*). Can music intended for praise and wor-

ship be contemplated and appreciated apart from the faith and practices that gave it birth? With the long-standing tradition that SA band music include familiar hymn tunes and gospel song melodies (to provide a reference point for the gospel message) SA bandmasters will study the words associated with these hymn tunes and gospel songs, both to ensure a correct interpretation and to convey to the band in rehearsal the message of the music at the same time as the band learns the music. In David King's interpretation of Morley Calvert's classic meditation *For Our Transgressions* it appears that this band not only has a thorough musical grasp of this inspirational music, but also an understanding of its spiritual content. This is a powerful reading of a devotional classic. In Ballantine's setting of the melody *Unsworn* (*I Know Thou Art Mine*) the band gives a drawn-out, saccharine performance that suggests a lack of understanding of Ballantine's treatment of the underlying text, *My Jesus I Love Thee, I Know Thou Art Mine*. A study of Captain Len Ballantine's score notes, as well as his tempo markings, should lead to a more urgent, less sentimental performance. There are many strengths in this CD, including Ronald W. Holz's thorough program notes that provide a wealth of insights into SA band music. The Yorkshire Building Society Band plays with a solid technical command, superior intonation, and a strong sense of ensemble. With virtuoso performances of SA band classics, *Essays in Brass Volume Two* is highly recommended, both to veteran brass band record collectors as well as to those who are just beginning their acquaintance with the wealth of SA band music literature. [Reviewed by Richard E. Holz, Ed.D, Territorial Music and Music Education Secretary, USA Southern Territory; conductor of the Southern Territorial Band of the Salvation Army and the Atlanta Brass Band].

Graham: Music Composed By Peter Graham. Black Dyke Band (James Watson). Doyen CD 069. TT 72:02. Program: *Dimensions; Prisms; The Essence of Time; Montage; On Alderly Edge; Crimond*.

Peter Graham is now considered among the best and most talented composers for the modern brass band. This excellent CD chronicles his emerging status and demonstrates this achievement by presenting five major test pieces, recorded in chronological order, from *Dimensions* of the 1984 qualifying rounds of the National Brass Band Championships, to his most recent major work, *On Alderly Edge*, featured this fall (1997) as the top division's test piece for the same contest, this time in the Royal Albert Hall. *Dimensions* was a work he finished just after receiving his undergraduate degree and it soon won a composition contest; *On Alderly Edge* is the product of an established university lecturer and composer. The CD concludes with an example of Graham's arranging skill, a marvelous blend of the hymn tune *Crimond* (*The Lord is My Shepherd*) and various quotations from the works of Eric Ball, especially the main and climactic material from *Resurgam*. His first truly mature symphonic work was *The Essence of Time*, which NABBA chose for its 1995 (Toronto) Championships, but was originally used for the 1990 European Brass Band Championships won by Black Dyke Band, then directed by David King. *Montage* followed in 1994, for the All England Masters Championship, and marks a significant turn in Graham's compositional skill and outlook. Pursuing graduate study with Edward Gregson, Graham explored a wide range of twentieth-century techniques and studied the music of modern masters like Messaien and Lutoslawski. A greater structural rigor is evident, yet Graham's essential lyricism is not lost.


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On Alderly Edge is as self-consciously programmatic as *Montage* is abstract. This latest work strikes a neo-romantic attitude, intentionally so, with post-modern referencing to great works by Richard Wagner and Carl Maria von Weber, the masters of German Romantic opera. Through all these pieces his melodic gifts shine clearly, with a kind of noble pastiche concluding *On Alderly Edge* that sounds like a transformation of the great *A Time for Peace* tune (which was itself the resolved melody from *A Time to Morn*) from *The Essence of Time*. James Watson and the Black Dyke Band have done us a great service with this well-played and well-recorded anthology of Graham's music. I still have a bias towards David King's interpretation of *The Essence of Time*, played by this same band back in 1990, but I recognize my response as a very subjective one, for Watson and company give very effective and satisfying readings of all these works. What a great way to introduce yourself to a talented brass band composer - someone I have hailed in my notes to *Brillante* (a CD by **Egon Virtuosi Brass** that features Graham's skill as an arranger, as opposed to composer, of brass band music), as the true heir to twentieth century's greatest brass band writer, Eric Ball. Most NABBA bands will enjoy tackling the two early works, while the last three are aimed at a very high technical level that some may not aspire to, but would certainly benefit from learning and studying via this kind of recording. Whatever your approach, this is a fine CD to have in any quality collection of good brass band music and good brass band performance.

High Class Brass. Trumpet Soloists Allen Vizzuti and Jeff Tysik with The National Repertory Orchestra (Carl Topilow). DeHaske Classical DHR 197-008. TT 49:11. Program: *High Class Brass Suite* (Vizzuti); *Sophisticated Lady*

(Ellington/Tysik); *Notte A Roma* (Tysik and Severinsen); *Overture* (Vizzuti); *Summertime* (Gershwin/Tysik); *Adagio fr. Concierto de Aranjuez* (Rodrigo/Tysik); *Aries Eyes* (Vizzuti); *Pavane* (Faure/Tysik);

Vizzuti Plays Vizzuti. Allen Vizzuti, Trumpet, with the J.W.F. Military Band (Alex Schillings) DeHaske Winds DHR 4-006. TT 48:33. Program: *Montana Sketches*; *Suite: The Rising Sun*; *Concert Etude* (Goedicke/Topolewsky); *Celebration!*; *American Jazz Suite*.

Here are two exciting discs that feature two of the world's finest trumpeters who also happen to be fine arrangers/composers, Allen Vizzuti and Jeff Tysik. High Class Brass unites these great players with an excellent young professional orchestra, National Repertory - the results are great fun, exhilarating stuff! Styles include pop-classical, jazz, and Broadway. The playing is exceptional. The same is true on the second album, *Vizzuti Plays Vizzuti*, which is self-explanatory. I found the wind band less engaging than the orchestra, but that is probably a personal bias. Both recordings are part of DeHaske corporation's expanding CD library - both products well worth the effort, providing

fine pickup on the soloist and good blended sound from the accompanying ensembles. One indicator of the value of the accompanists is that I could really focus on the soloists without being distracted by continually noticeable problems in the background, which can happen often on these one-time-together discs. Whenever I get an album dedicated to just one or two arrangers/composers, especially in a more popular style that is not exclusively jazz, I find I enjoy the product more in small doses, rather than at one full sitting. The playing of the soloists is just riveting! Both have huge sounds - fully under control from the lowest dark tones to the altissimo register way above high C. Their arranging skills rarely fail them, both having exceptional scoring ability and, especially, both able to strike just the right stylistic touch. You never feel that they are trying too hard in the cross-over type pieces that fill these albums, works where the classical world interacts with jazz and popular music. These are versatile American musicians of a high order. Both have interacted with the brass band world on a variety of occa-

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NABBA XVI

April 17-18, 1998

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

For further information contact:

The Lexington Brass Band

164 Seamands Drive

Wilmore, KY 40390

Telephone (606) 858-3511 Ext 2246 E-mail nabba98@ukcc.uky.edu

[Please note address change]

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

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

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This is the second of a series of articles submitted by brass band conductors on the subject of warmups and other related miscellaneous matters. In the first article tubist Steve Sykes outlined his approaches to rehearsal, and NABBA Vice-President presented a detailed approach to rehearsal discipline. 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. Every NABBA conductor has been contacted by mail and asked to submit an article on the subject. In this issue, two of NABBA's most respected conductor's share their thoughts on the subject.

III. John de Salme

The purposes of the warm-up are to bring the instruments to the proper temperature for normal playing, to prepare the embouchures, to provide ear-training with careful listening situations, to develop good ensemble playing, and to establish a mental set that will encourage a careful approach to the music.

Members are expected to arrive early for rehearsal and to begin to warm up individually. They should begin with a mouthpiece buzz and progress to scales in the middle register, gradually extend range downward and upward with frequent rests, and finish with flexibility exercises.

The full ensemble warm-up will commence with playing unison scales, intervals and chords within sections, and chorale and hymn tunes. Technique demands are simple so that players may concentrate on adjusting intonation, balance, blend, tone quality, and dynamic

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Hannaford Street Silver Band

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

Illinois Brass Band

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
 May 31, 1998 6.00 p.m. Lincolnshire, IL
 June 6, 1998 TBA Hannibal, MO
 June 7, 1998 11.00 a.m. and 2.00 p.m. Peoria, IL
 June 7, 1998 6.30 p.m. Bloomington, IL
 June 14, 1998 6.00 p.m. Mundelein, IL
 July 4, 1998 11.00 a.m. Barrington, IL
 July 19, 1998 1.00 p.m. Taste of Antioch, IL
 July 19, 1998 6.00 p.m. Butler Park, Libertyville, IL
 August 16, 1998 4.00 p.m. Grayslake, IL
 August 20, 1998 8.00 p.m. Wilmette, IL

Lexington Brass Band

March 30, 1998 7.30 p.m. Joint Concert with Tates Creek H.S. Band, Tates 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

Prairie Brass Band

March 29, 1998 6.30 p.m. Arlington Heights, IL

U.S. Army Brass Band

March 9, 1997 8.00 p.m. 76th U.S. Army Band Anniversary Concert D.A.R. Constitution Hall
 March 19-21 8.00 p.m. Eastern Trombone Workshop, Brucker Hall, Fort Myer, VA. Soloists - Scott Hartman, Brett Baker and Mitchell Spray
 March 20 Music Educator's Association Conference, West Virginia University, Morgantown, WV

Eastern Iowa Brass Band

April 25, 1998 7.30 p.m. Mount Vernon HS, IA
 October 8, 1998 7.30 p.m. Marshalltown, IA

Grand Celebration of Brass Bands

June 20, 1998 Cedar Rapids IA, June 20, 1998

New York Brass Conference for Scholarships

March 27-29, 1998 Lighthouse Conference Center, New NY

Sheldon Theatre Brass Band

March 14, 1998 TBA Hastings MN
 April 25, 1998 TBA Sheldon Theatre, Red Wing MN

Spires Brass Band

March 20, 1998 TBA Weinberg Center, Frederick, MD
 May 29, 1998 TBA Frederick Community College, MD

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control. Because technical demands are minimal, players should concentrate on watching the conductor closely for style, attack, release and other nuances as dictated.

The Eastern Iowa Brass Band uses various published and special arrangements of hymn tunes for warm-up literature. If appropriate, warm-up materials will include material related to selections to be rehearsed, such as similar keys, dynamic requirements, style considerations, etc.

After the instrument is warmed up to proper playing temperature, the focus becomes refining intonation with individual tuning and matching pitches. The initial approach to achieving accurate intonation is tied very closely to the harmonic series. It is also emphasized that proper balance is necessary for correct intonation. The fundamental, which generated all the overtones must first be in tune and at the required dynamic level. Individuals tune their instruments with the fundamental, then check various intervals for accuracy. Players are expected to know the characteristics of the various overtones on their instruments and how to correct the discrepancies.

John W. de Salme is the Music Director and Principal Conductor of the Eastern Iowa Brass Band

IV. Paul E. Droste

Many band directors and performers have their own system of getting ready for a concert, a rehearsal, or an individual practice session. The obvious physical needs are to get the embouchure, breathing and tonguing muscles loose and flexible, and to get the instrument up to room temperature. Brass players tradi-

tionally do this through a series of sustained tones, lip slurs, finger and tonguing drills, and range extension routines. Mentally the player must be able to focus on the challenges of the music and have the ability to react quickly, accurately, and emotionally.

It is hoped that brass players will do some of this before arriving at a concert or rehearsal, or upon arriving and before the first downbeat. Half the battle is won or lost before the band begins to play together. Although all conductors watch the clock, it makes no sense to start a rehearsal with cold horns, cold players, and a lack of focus. Allowing a few minutes for individual warm-up may actually save several more minutes of time once the rehearsal begins.

I start most band rehearsals by playing at least three hymns from the Wright and Round publication *120 Hymns*. These hymns are published in march-sized book form for each brass band instrument, and have a short SATB score in concert pitch. Most of the hymns are well-known and are taken right out of the standard hymnals. All are simple SATB settings with a lot of doubling. There are no extensive range demands, although several of the hymns are written in six flats concert.

The following reminders are given before, during and after each hymn:

1. Breathe together so that the attacks are together
2. Insist on a dark sound from each section, and each player
3. Sing individual pitches, chords, or the entire hymn to perk up the ears
4. Tune from the bottom up, focus on the tubas
5. Make the inner parts strong enough to

be heard

6. Have the melody ride on top of the bass line and the inner parts

7. Use different dynamic levels to sustain good tone and pitch at all levels

At the end of five or ten minutes of hymn playing, the band should be properly warmed-up; instruments up to room temperature and in tune with each other. The balance of parts should be established, and all players now physically and mentally prepared to rehearse.

When the playing in the rehearsal suffers from poor pitch, bad balance and/or bright sound, it may be necessary to return to the hymn book for a short "refresher," even in the middle or toward the end of the rehearsal.

I observed Geoffrey Brand drill a band for thirty minutes on the various levels of dynamics. When the band has established a consistency in producing all of the levels, from ppp to fff, then they have reference points that the conductor can expect when the music calls for a specific dynamic. This type of drill, on chords or short musical passages (perhaps a four measure phrase from one of the hymns) should be a part of every warm-up.

It is a good idea to arrive early enough at a concert site to play several hymns on stage just before the audience arrives. This gives the players a chance to adjust to the acoustics of the auditorium and, once again, to be physically and mentally prepared to perform.

Paul E. Droste is the Conductor of the Brass Band of Columbus.

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sions (See Vizzuti - *Soli Deo Gloria* review below), from Europe to Battle Creek. We should find them to be excellent guest soloists and conductors, especially on this kind of programming. Here are two good ways to get introduced to them and their music.

James Williams Collection. Enfield Citadel Band (James Williams). Egon EGN-CD 121. TT 70:23. Program: *The Call of the Righteous* (Condon); *His Provision* (Bosanko); *The Liberator* (Marshall); *The Triumph of Peace* (Ball); *Canadian Folk Song Suite* (Calvert); *The Music Maker* (Graham); *Clear Skies* (Ball); Keith Hutchinson, cornet soloist; *Toccata* (Heaton); *My Treasure* (Heaton); *Finale fr. Symphony No. 4* (Tchaikovsky/Gordon); *The Red Shield* (H. Goffin).

After 38 years of leading one of the Salvation Army premiere bands, James Williams has retired and passed on his baton to Richard Phillips, currently editor-in-chief of the SA Music Editorial Department for the British Territory. A legend in his own day (as the *Brass Band World* recently headlined it), Williams is indeed one of the master band trainers of this century, and a man who will continue to have a direct involvement in the brass band scene as he takes on more adjudicating and conducting assignments now that he has for free time! Leading a corps band (local church band) week-in and week-out for 38 years, Williams struck an incredible balance between that regular ministry of the band in their local sanctuary, and a world-wide ministry via acclaimed international tours (Europe, North America, Australia, etc.) and recordings. John Street of Egon Publishers, for whom Williams conducts the Egon Virtuosi Brass, has with the cooperation of SP&S, Ltd., compiled a fine CD of choice performances by Enfield Citadel dating from 1984 through 1996. I understand that Bandmaster Williams

had a strong say in the items selected for the project. A quick glance through the program will show you that Williams has also balanced the recording between major concert works by men like Ball, Calvert, Heaton, and Condon with music primarily intended for worship, including two beautiful works by Bosanko (*His Provision*) and Heaton (*My Treasure*). Two rousing marches played with that Williams' spit and polish vitality, and a rousing transcription from Tchaikovsky complete the banquet. Cornet soloist Keith Hutchinson plays Ball's lyrical but technically demanding *Clear Skies* with effortless grace, showing why he was the go-to-man for so many years in the solo cornet section of this superb band.

Many of us with knowledge of SA banding have also known Bandmaster Williams to occasionally taking rather breathtaking tempos within some famous pieces, like the reading of *Call of the Righteous* from 1984 that heads this CD. I do not think, however, that the bandmaster ever pushed beyond the boundaries of good taste - he just danced along the edge at times and in the process gave us some of the most exciting band music we had ever heard! Yet his performance tempo of *Toccata-Oh, the Blessed Lord* (Heaton) from 1990, at 7:01, seems positively restrained when compared to David King's 6:13 from the new *Essays 2* CD. This record is no sentimental tribute; it truly honors one of great men of brass in this century, a man who just this year received the highest award the brass band movement can give, the Iles Medal. Egon has done us a great service in preserving in CD format a wonderful cross section of this band and their gifted conductor. Most of these cuts come from old vinyl pressings that you will never be able to access. The literature recorded, alone, makes this a great addition to your library. Add in the historical and musical value of the playing, and you have a winner.

Laudes Domini. The National Capital Band (Stephen Bulla) and *National Capital Singers (Cynthia Court). The Salvation Army, Washington, DC. CRD 038. Program: *Prelude on Ein Feste Burg* (Redhead); *Washington Salute 125* (Bulla); **In the First Light* (Kauflin/Allen); *Prelude on Laudis Domini* (Court); *Love Divine* (Stainer/deHaan); *Festival of Lights* (Bulla); *Lift Up the Banner* (Silverberg); **Plenty Good Room* (Shaw); *The Sound of the Gospel* (Redhead); *Crimond* (Graham); *Richmond* (Leidzen); **Let Us Go In Peace* (Rutter); *Variations: A Pilgrim Song* (Rive); *Stateside* (Graham).

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The National Capital Band maintains a very fine standard of performance and service, and has also produced a fine list of recordings over the past decade under the able baton of Stephen Bulla. *Laudes Domini* continues that fine tradition and allows us to hear several good selections by their excellent small vocal ensemble, National Capital Singers (Cynthia Court). The band's sound is right up front, brilliantly festive, with excellent presence. The vocal ensemble's sound is enhanced with reverb at times, but not excessively so. Bulla provides effective interludes that take you from the band cuts to the choir, using a brass ensemble to make the transition. It works very well, allowing a carefully thought out program to have its full impact. The main theme of the album is

praise, especially via a series of good hymn arrangements and preludes. The title tune, *Laudes Domini* (Doug Court), is the latin title for the hymn associated with the text *When Morning Guilds the Sky*. Other tune titles may need similar clarification so that you can see the referential aspect of these hymn meditations: *Ein feste Burg* (A Mighty Fortress); *Richmond* (Oh, for a thousand tongues...), *Crimond* (The Lord's My Shepherd), and *Pilgrim Song* (He Who Would Valiant Be). Several of these are developed on symphonic scale - Leidzen's classic *Richmond*, and Dr. Thomas Rive's masterful set of variations on the tune *Monks Gate*, a melody Vaughan Williams collected and arranged for the Anglican hymnal. Jan de Haan's setting of Sir John Stainer's hymn, *Love Divine All Loves Excelling*, is begun as a neo-

baroque chorale prelude reminiscent of Bach's *Jesu Joy of Man's Desiring*, but the remainder of the work does not match its promising start. More effective are Robert Readhead and Doug Court in keeping their settings unified and musically satisfying. The unusual item, for a SA band, is Bulla's *Festival of Lights* selection featuring songs from the Jewish Hanukkah celebration. However, on reflection I see it as a very effective part of the program, and one that can help in any ecumenical effort bands can undertake. National Capital plays it with conviction, an approach that they also bring in full measure to the three marches recorded. In fact, I think I enjoyed their spirited march playing as much as any-

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thing on the album. At the Great American Brass Band Festival this past June they were the one group to be chosen for multiple items that were broadcast on the July 4th NPR radio program and which will show up on the Festival Highlights CD. For a band to do that means that they must play accurately, tune-fully, and consistently under pressure. Their reading of *Pilgrim Song* (Rive) is symbolic of that achievement, one gained in spite of being an area group, made up of players drawn from all over Virginia and CD. Stephen Bulla guides them through a polished, well-shaped reading that flatters the strengths of this band, especially its excellent soprano and solo cornet sections. Congratulations to this NABBA band for an fine new CD!

Manuscripts: CD Recording and CD-ROM disc. **The International Staff Band** (Stephen Cobb). SP&S SPS 114 CD; TT67:27 (audio recording). CD Program: *Gaudete* (Norbury); *Shine Down* (Farrell/Blyth); *Shenandoah* (Ballantine); *Fantasy on Spirituals* (Steadman-Allen), Andrew Justice, trombone soloist; *Born to Battle* (Broadstock); *Aubade* (Norbury); *Where I Am* (Davis), David Daws, cornet soloist; *Brazil 75* (Ballantine); *My Unchanging Friend* (Bosanko), Derick Kane, euphonium soloist; *The Mission* (Steadman-Allen); *Finale fr. Symphony No.3* (Saint-Saens/Norbury). CD Rom Contents: Eight main files, each with multiple subdivisions: #1 *History and Heritage*; #2 *Band In Action*; #3 *Interviews*; #4 *Mission and Purpose*; #5 *Music Editorial Department*; #6 *The Salvation Army*; #7 *Player Profiles/Information*; #8 *SP&S. Ltd.*

An historic first for a brass band - a CD audio disc and a CDROM in the same package, and selling at a terrific price. Well, it is also a terrific package, with both aspects matching my fullest expectations. The title, *Manuscripts*, tells

you that the items recorded are not yet in print and further underscores one of the primary functions of The Salvation Army's premiere band. They regularly prepare new music to be played for a review board that approves music which the denomination will publish. You can imagine both the blessing and the bother of such an assignment - the best of the new music first, but much rehearsal time spent on material that may never see the light of day! The disc's repertoire includes the widest range of styles - from Christian rock settings to difficult contemporary concert pieces. The overall mood is exultant, the playing very fine, the soloists in top form. The CD-ROM is jammed packed with informational and entertaining files, complete with moving pictures, interviews, clips from live performances (from the street corner to Royal Albert Hall), historical sketches, theological and missional sound bites. In one section, Player Information, you click on the head of each member in the band's photo and you are given a full profile on the player, photo, and a short audio-action shot statement from that musician - fascinating! The ISB is not the first SA group to do this type of project. The Pasadena Tabernacle Songsters (William Flinn) were the first to achieve this; the ISB has followed suit with an excellent product of their own. In the course of reviewing the CD-ROM you will be given a solid introduction to this band, its ministry, its fascinating history since the late 1880s, its leaders, its tours and triumphs, its hope for the future in both Christian work and in brass band music making. The excellent sound recording then tells it like it is - a finely trained band that is now sitting on the same stage as Black Dyke Band (this Fall, 1997, for the National Championships). That brings up an interesting point. How good is this band in comparison with the top contesting units? I compared two performances of *Isaiah 40* (Redhead) to help attempt that - Grimethorpe's recent recording and this

one by the ISB. Cobb takes it in 12:31, Peter Parkes in 13:28. What this means is that Cobb is not necessarily faster in the allegro sections; it means that Parkes stretches the slower portions, perhaps for a recording just a bit too much. Remember that these bands differ in size, too. The ISB will have five trombones, four baritones, five tenor horns - and thus will not get as clear a chamber sound in some sections. They will deliver an incredible trombone sound, however! Both groups struggle in intonation at the outset, but after that both groups play delightfully well. I would personally prefer Cobb's interpretation for a recording, but Parkes' band plays magnificently. The ISB, with the exception of solo euphonium Derek Kane, plays with much less vibrato than Grimethorpe; I also prefer their principal cornet, Derek Daws. Yet Grimethorpe has such facile ability - thrilling! My quick verdict is that the ISB could, given the same conditions of the top bands in rehearsal time spent on the test piece, place within the top six, and, on a given day and with the right judges' panel being swayed more by musicianship than technical flare and volume, they might even win. How's that for going out on a limb! Among the most intriguing new pieces that NABBA bands might want to pursue as they become available, would be *Gaudete*, *Shenandoah*, *Aubade*, *Born to Battle*, and the Saint-Saens transcription. The other tunes are fine, as well, but perhaps not as well suited to NABBA bands, though the trombone and euphonium solos also have great potential. The opening item, *Gaudete*, is a modern setting of the three early carols (*Coventry Carol*, *Gaudete*, *Unto Us a Boy is Born*) which moves from contemplation to joyous dance. Len Ballantine has provided another short gem in his lovely setting of the tune *Shenandoah*, which has an incredible

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number of associated texts ranging from sea chanties to American folk ballad. An *Aubade* was an early morning song, just before dawn, sung by a Troubadour to warn his lover friends in a trysting place, but the term now refers to any morning song of quiet, thoughtful mood. Kevin Norbury's piece unites *Morning Has Broken* and a charming song by Eric Ball (*Morning Song*) in an impressionistic prelude that could be effectively used in many settings, from worship to concert hall. I was particularly pleased that Australian Brenton Broadstock's *Born to Battle* was recorded, because it is the only piece on the disc, even if we include *Isaiah 40*, that pushes the boundaries of SA music forward, both technically and formally. Congratulations to Bandmaster Cobb for taking the risk, because he certainly has pleased many with this fascinating music from a relatively unknown but gifted composer. The five-minute symphonic allegro is based on Eric Ball's classic hymn, *Pilgrim Song - He Who Would Valiant Be*. Broadstock is unrelenting - no appeal to the popular or easy style here. The band handles the intricate counterpoints, complex vertical sonorities, and rhythmic complexities with great verve, giving one of the most convincing cuts on the disc. Several brass band versions of the Finale from Saint-Saens *Symphony No.3* ("The Organ") are getting wide play in recent months. Just last issue I reviewed Black Dyke's interesting version, using full band, two pianos, and organ. Kevin Norbury's fine adaptation of the last 7 1/2 minutes flatters this band that has always played with, in words of Ralph Vaughan Williams, a fine sense of style, classical style. This is marvelous tour-de-force and a magnificent ending to a simply brilliant album. I thoroughly enjoyed every aspect of this production - sound, performance, repertoire, quality CD-ROM, editing - about my only complaint is that it is hard to read the good notes

printed in the middle pages due to the fancy underlay - I am getting old! The incredible price being offered from the SA Central Trade (see below) makes this a package you cannot resist. You will not be disappointed with either product. Available from The Salvation Army Trade Department, 10 W. Algonquin Rd, Des Plaines, IL 60016; 1-800-294-2012. May be purchased at \$19.00, including shipping and handling.

Parable. Terry Everson, Trumpet and Susan Nowicki, Piano. DeHaske Classical DHR 197-006. TT 73:09. Program: *Intrada* (Turrin); *Sonata* (Dello Joio); *Parable XIV for Solo Trumpet* (Persichetti); *Sonata* (Krzywicki); *Sonata for Solo Trumpet* (Thomas); *Chamber Music VIII* (Suderburg); *Elegy* (Turrin).

In his second compact disc with pianist Susan Nowicki, trumpet soloist Terry Everson has recorded solo trumpet literature by some well- and lesser-known American composers of the past two decades. In their first recording sponsored by the International Trumpet Guild (1991), Everson and Nowicki established themselves as esteemed artists in contemporary music. As an apparent sequel to their first recording, *Parable* continues to show their skillful interpretation and on-going mastery of twentieth-century trumpet literature. The recording is framed with two very contrasting, but equally demanding works by New York composer, Joseph Turrin (both written for Philip Smith). The opening *Intrada*, with its intricate technical playing combined with passionate lyrical melodies, is well suited to Everson's command of the instrument. The rhythmic and harmonic feel in some sections suggests a strong jazz and blues influence. The CD's closing item, *Elegy*, was originally scored for trumpet and strings (piano on recording) and was conceived as a tribute to John F. Kennedy. Everson's vocal approach and singing style throughout the range of the instrument personifies

the composer's intention. Norman Dello Joio's *Sonata for Trumpet* was a commission of ITG in 1979. The opening movement is a set of three variations based on material of Gregorian Chant origin. The middle movement is very freely played, with always an awareness of where the phrase should be going. The third movement contains some very cleanly articulated passages marked with irregular accents [Dan King]. The disc's title piece, *Parable XIV for Solo Trumpet* by Vincent Persichetti, can share the description the composer gave to his *Parable for Band*: musical colorings demanding virtuoso technique and flexible shaping of phrases. Persichetti enjoyed writing unaccompanied solo works, in the words of Ron Holz's notes, a microcosm for the performer or, in the words of Persichetti - the whole world is just you and your pipe. On this track Everson has the pipe, the virtuoso technique and flexible shaping of phrases to capture all of the musical demands and colorings of this great composition. Krzywicki's *Sonata* is extremely difficult for soloist and pianist. It is not for the faint of heart. Fortunately these two musicians perform it with great confidence and elan. The accompanist is required to play stopped notes and plucked notes while the soloist uses five different mutes with quick changes. These technical demands are handled extremely well. The result is a very exciting and musical performance of this unusual and long composition (16:02). Another unaccompanied *Sonata* (Augusta Read Thomas) is performed with great spirit, ease, and confidence. Everson exhibits extreme control, especially in the triple forte passages that end on a high D Flat and D, and the rapidly repeated double forte high C passage. He handles the range and dynamic demands with great tonal quality and without distorting or forcing the flutter tongue.

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The changes of vibrato rate are also played extremely well. The remaining piece, Suderburg's *Chamber Music VIII*, is a rather long, four-movement work with some unusual musical effects and techniques that both performers master well. In the first movement, "Invocation," the trumpeter is asked on numerous occasions to play into the piano while the pianist manipulates the sustain and damper pedals as well as humming several sustained notes with which the trumpeter begins phrases. This work also requires a solid high register, which Everson delivers with ease in a vibrant sound. The eclectic musical moods in this composition range through march, waltz-like, dark and light-airy styles, which are again performed musically

and technically well by both players. This reviewer was particularly impressed with the manner in which the accompanist and soloist performed these extremely difficult and unusual compositions. Terry's rich lyrical sound, beautiful vibrato, with controlled trumpet edge, is evident on every track. This CD should be required listening for students, teachers, and performers. [Jointly reviewed by two members of the Brass Band of Columbus: Dan King, principal cornet, and Les Susi, associate conductor. Les Susi has known Terry Everson since high school, and so was particular pleased to do a review of a student he has followed]

Saxton's Cornet Band featuring Songs of the Civil War: : Live July 4th Concert in St. Louis. Saxton's Cornet Band.

DBH Sound Private Recording. TT 71:54. Program: *Freischuetz Quickstep*; *St. Louis Quickstep*; *When Johnny Comes Marching Home*; *Una Voce Poco Fa* (Rossini/Pearson), Ian Pearson, soprano cornet soloist; *When This Cruel War — Hoist Up the Flag Medley Quickstep*; *Battle Hymn of the Republic*; *Radetsky March* (Strauss/Henderson); *Il Bacio*; *Here's Your Mule Gallop*; *Concertino* (Sachse), David Goins, soprano cornet soloist; *Mockingbird Quickstep*; *Wie Schoen Bist Du*, John Surgener, soprano cornet soloist; Garry Owen; *Mountain Echo Polka*; *Yankee Doodle Variations*, David Goins, soprano cornet soloist; Vocal Solo-*Battle Cry of Freedom*, soloist Larry Dorrell; *Theme and Varia-*

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tions(Kehrhahn), David Henderson, baritone soloist; *Fireman's Quickstep*; *Fireman's Death*; *Fireman's Polka*.

Saxton's Cornet Band (based in Lexington, KY) has the distinction of being one of the few nineteenth-century-style brass bands that is asked to play on a regular basis at the Great American Brass Band Festival. There are reasons for that. This band produces a characteristic sound, plays accurately and tunelessly, and provides varied, entertaining programs within a narrow range of music. All these attributes are present on this current CD, a compilation of live performances from a recent July 4th celebration in St. Louis. The band had released some of these cuts on an earlier cassette, but this production gives remastered versions and new material not previously available. The soloists are a major plus for this group, because they really handle the difficult instruments very well. Both soprano cornet players are exceptional on their offerings. John Surgener gets a full, dark sound on the B flat cornet solo. Their finest player is David Henderson, whose baritone playing is truly outstanding. Several members of the group have made special arrangements that fit the band very well, including Ian Pearson and David Henderson. The program gives a good overview of kind of music played by regimental bands of both the North and South during the Civil War. For anyone wishing to explore this important aspect of our brass band heritage, this would be a good recording with which to start their investigation, a full 71 minutes worth, marked with about as much variety as possible under the genre restraints. You do encounter crowd noise, and you get the wry, witty band announcer from time to time, but the pick up on the band is remarkably clear, and therefore provides a very authentic sound. CDs can be ordered for \$16.50, shipping/handling

included; Checks payable to Saxton's Cornet Band, Ltd.; order from John Higgins, 1220 Morningside Drive, Lexington, KY 40509.

Soli & Vizzuti on Tour. ***Alan Vizzuti, Trumpet Soloist**, with **Soli Deo Gloria** (Jan de Haan and Wiebe Buis). DeHaske Brass DHR 197-010. TT 56:31. Program: *Festival Overture* (Shostakovich/Kitson); *The Amazing Mr. Arban* (Howarth); *Bui-Doi fr. Miss Saigon* (Schoenberg/Oud); **Napoli* (Bellstedt/Brand); *A Sunrise Impression* (de Haan); **Eloise* (Ryan/Broadbent); *Matrimony* (Sullivan/Kernen); **Rendezvous* (Hedermann); *Excerpts fr. The Firebird* (Stravinsky/Farr).

Alan Vizzuti stands in as a more traditional band soloist on this album with *Soli Deo Gloria* (now called *Soli Brass*) than on the two works reviewed above. While playing trumpet on most items he does pick up and play the cornet very well indeed, and with a solid American sound and style. In *The Amazing Mr. Arban* he dazzles us on the cornet with Elgar Howarth's clever blend of Arban etudes, ending in a brilliant reworking of the finger-busting *Characteristic Study #13*. He prefers trumpet for the old chesnut *Napoli*, using the excellent version by Geoffrey Brand. In *Eloise* he returns to the pop-style he can manage so brilliantly, both in the boisterous outer section and in the slower, soft, lyrical mid-section. Nothing profound - just solidly played by soloist and band. *Rendezvous* is a ballad-style work that allows Vizzuti to really sing - a true vocal style. The recording is taken from tours the band has taken across Europe from as far back as 1990, during which Mr. Vizzuti was able to join them on a number of occasions. The band is heard to best advantage on the closing item, Ray Farr's fine scoring of the last few dances from *Firebird Suite* (Stravinsky). Here the band is in top form, solid playing from top to bottom, with good percussion

as well - one of best recordings I have heard of this transcription, with good interpretation by conductor Jan de Haan. Some of the other literature left me cold - *Sunrise Impression*, *Matrimony*, and the *Miss Saigon* excerpt - but others will probably consider those some of the best tunes on the album. The opening reading of *Festival Overture* has some real moments of excellence, but I do not think it is the best this band can do and reminds me that we still do not have a definitive scoring of this classic for brass bands (are there now at least four available?). *Soli Brass* may be a large band; they certainly give out a full-throated, energetic sound, with some very impressive climaxes. They are also capable of subtle, elegant playing, both in chamber-like passages and for the full compliment of players. The recording has much to commend it, especially Vizzuti's superb live playing and, in my opinion, the Stravinsky that brings it to a satisfying conclusion.

Vistas: The Music of Martin Ellerby. **Royal Northern College of Music Brass Band** (James Gourlay) and Guest Soloist *Stephen Mead, Euphonium. Polyphonic QPRL 085D. TT 69:16. Program: *New World Dances*; *Requiescent Aberfan: Symphonic Elegy for Brass and Percussion*; **Euphonium Concerto*; *Concerto for Brass*; *Vistas*.

Martin Ellerby, a student of Wilfred Josephs, Joseph Horowitz and W.S. Lloyd Webber, has emerged in recent years as a significant young British composer. He has been commissioned in a wide variety of genres, especially in wind and brass bands. He currently serves as composer-in-residence for the Williams Fairey Band. In this album dedicated to his works for brass band Williams Fairey's conductor, James Gourlay, leads a talented student group from Britain's pre-

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miere conservatory, the Royal Northern College of Music. The featured soloist on the central work, the *Euphonium Concerto*, is the remarkable Stephen Mead. First of all, I am attracted to this music. Unlike the Graham disc reviewed above, you do not hear the music in chronological order, but that is easily corrected by reprogramming the CD-Player. You can then hear this gifted writer mature as a composer of merit over the space of seventy minutes! His style is a fine balance between aggressive modernism and what can be called, perhaps for a lack of a better term, post-modern romanticism. That means that Ellerby speaks to both the mind and heart, emotion and intellect equally engaged. He remembers his past, his musical heritage - there is a marvelous moment towards the end of *Vistas* where the spirit of Sibelius (Fifth Symphony) is unabashedly conjured - and he pushes forward to his own frontiers. *Concerto for Brass* is an early work dating from 1980-81. All the other works come from an explosion of activity in the last three years (1994-97), in which you see him gain in every piece a better understanding of both musical form and of the brass band. *Resquiescant Aberfan* is subtitled *Symphonic Elegy for Brass and Percussion*, and reflects on a Welsh tragedy from the mid 1960s. *New World Dances* was actually premiered in Cullowhee, NC, during the National Youth Brass Band of Great Britain's summer tour, 1996. The composer finished the commission on July 4th! He declared the three-movement suite - Earth Dance, Moon Dance, Sun Dance - to be a tribute to the people of America. I hope NABBA bands can get to play it soon. *Vistas* takes the form of a modern tone poem drawing sound landscapes of nine sites in the Swiss

Alps, in what the composer has identified as the Bernese Oberland. A full program is provided within the excellent booklet notes written by Ellerby himself. The four-movement *Euphonium Concerto* is the jewel in this crown of a recording, both from the playing (soloist in peak form) and the music. The order of movements shows the approach of the composer: 1) Fantasy; 2) Capriccio; 3) Rhapsody (for Luis); 4) Diversions. The third movement takes on the form of a tribute to Luis Maldonado, known to many NABBA readers, who had set the full score for Ellerby just before his untimely death. It is the heart of the work and the album. This is a significant contribution to euphonium and band repertoire. What better player to give a definitive performance than Mr. Mead. The Royal Northern College of Music Brass Band does a valiant job playing these difficult pieces. Most of the time they succeed very well. I do not think everyone in the group is really familiar with brass band playing, however, for the cornet section sounds like it holds a few trumpet heretics, and the same is true of the altos, perhaps? The lower you go in the band, the better the concept and blend. Bear in mind, however, that the conservatory has only had this ensemble since 1990 (founded by Howard Snell) and had a much stronger tradition in brass choirs and wind ensembles. I can imagine that the personnel changes constantly, so, for all my criticism, James Gourlay and his students deserve real praise for what they have achieved. No doubt they will soon build a formidable tradition. You will find their playing to be at a very high level, if not exactly

matching that from a Black Dyke or Williams Fairey. Remember, however, that a real advantage is that you will not be subjected to vast quantities of unwanted or unwarranted vibrato! This is a beautifully produced recording providing excellent insight into a fine writer who will continue to contribute quality music to our brass band movement.



NYBB celebrate the life and music of Ray Steadman-Allen (see Band News)

Reviewed by Ronald W. Holz, unless other wise noted.

Having two books dealing with old, 78 RPM recordings might not seem like regular *Bridge* material, but I hope that you will see the wisdom behind these research tools as you read the reviews. I am delighted to have Frederick P. Williams, one of America's authorities on early band recordings, review the first book included here.

Andrews, Frank. *Brass Band Cylinder and Non-microgroove Disc Recordings 1903-1960: A Systematic Cataloguing of All British Brass Bands*. Winchester, England: Piccolo Press, 1997. 238 pp. Forward by Trevor Herbert. Alphabetical/chronological discography of individual bands, soloists, massed brass bands, Salvation Army bands and soloists, with listing of record labels and proprietors. Paperback; ISBN 1-872203-25-6.

What an amazing coincidence that Frank Andrews should receive the 1997 Lifetime Achievement Award Certificate from The Association for Recorded Sound Collections in May at the Association's Annual Convention for his thirty years plus of research and writing on British sound recordings from the 1890s to the 1940s and then follow with this astounding book. Recognizing that the brass band movement has long been a way of life for the masses in Britain, particularly for the working-class people, what can this book do for the reader?

First, knowing the range of performers and the scope of their recordings brings scattered information organized for quick reference to one's attention. The St. Hilda's Colliery Band, one of the best known, produced a span of music from marches, popular tunes, religious selections, and novelties to test pieces and orchestral arrangements. No less than thirteen labels featured this band from

1912 to 1925. In 1926 St. Hilda's turned professional. Their repertoire continued to expand, with the electrical era at hand, under additional pseudonymous band names. They disbanded in 1937.

Second, observing the recording dates places the performers in a previously unknown time-slot. One of the greatest cornet soloists, Jack Mackintosh, performed his solos and duets from September 1928 to February 1934. Rather surprising! On the other hand, Harry Mortimer's commercial solo recording career extended from September 1922 to August 1948.

Third, having access to the recordings of massed brass bands, frequently from the early 1930's, I have often wondered if these observances were successful in the eyes of the record-buying public. The National Brass Festivals at the Crystal Palace were recorded from 1932 to 1940, and the Leicester Brass Band Festivals, held at De Montfort Hall, Leicester, covered many years.

Fourth, the progress of history can be graphically noted with the flow and ebb of activity at the sound studios. Recording activities were virtually shut down during both World Wars. In 1950 it appears that half the band gained support from record companies like ISIS and JAMCO The Grimes Series and their sounds were captured at the Llanduro Music Festival, Usher Hall in Edinburgh, the Royal Albert Hall in London, and Belle Vue in Manchester, to name only a few. No indication is given as to why the deluge. Many of these may not have had a large circulation as Andrews notes "further details required" in a significant number of entries. And what private or public collection could afford and keep up with this new supply of discs? And if the BBC and other institutions don't have them they must be widely scattered in homes of those that were geographically near the various performance locations.

Fifth, the title, composer, and performer information is identical to information gleaned from record labels and issuing company catalogues, and has been meticulously transferred.

This exacting work is a great boon to all who want to count on this data as the final word. Where recordings are issued outside the U.K. data indicates such. There is so much helpful, detailed information supplied in this volume. The pages of Record Labels and their Properties is especially useful. Frank Andrews has unearthed a great deal of information about the history of British record companies and is the leading authority in the field. The basis for much of my enthusiasm for the Brass Band discography is in the listening to nearly a hundred of these band and soloist recordings. The clearness, the conciseness, especially of the electrical recordings, is exhilarating. If you get over to England soon I urge you to look for these 78's of this long neglected field. I understand there are still quite a few to be found in flea markets and record dealers shops. This book is a must for all who play, or don't play, brass instruments. There are many revelations for the reader or peruser. Will the next edition have an alphabetical index to aid in locating bands and soloists quickly? My knowledge has been greatly increased - Harrah for Frank Andrews!

[Reviewed by Frederick P. Williams. Order from Piccolo Press, PO Box 50613, Columbia, SC 29250. \$20.00; Price includes airmail delivery when ordered from publisher. Also contact; Piccolo Press, 10 Clifton Terrace, Winchester, U.K. SO22 5BJ. L11.75; Telephone and FAX: 011-44-1962-864-755]

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McBeth, Amy. *A Discography of 78RPM Recordings of the Horn: Solo Chamber Literature With Commentary*. Westport, Connecticut: Greenwood Press, 1997. ISBN 0-313-30444-0. 210 pp., good bibliography, multiple indexes. Hardback, \$69.50.

With the growth of the performance practice disciplines the examination of early twentieth-century recordings has become a fascinating endeavor for many scholars. Compiler Amy McBeth provides a wide range of categories in which to search for outstanding and, of course, obscure recordings which include the French Horn as a solo, chamber instrument or with a special orchestral role. The reader needs to check McBeth's Introduction carefully in order to follow the reasoning behind her choices (not exhaustive) and her methodology. For

instance, some famous 78 recordings that have recently been reissued on CD/cassette are not included. Her decisions seemed to have been judicious and the results will be very helpful to a wide range of scholars and performers.

The discography is divided into these categories: Hunting-Horn Music; Solo Horn and Piano; Solo Horn and Miscellaneous Accompaniment; Solo Horn and Large Group; Horn(s) with Voice(s); Horn Quartets and Brass Groups; Woodwind Quartets/Quintets; Chamber Ensemble; Horn In Large Group/Orchestral Excerpts; Horn In Pop, Big Band, or Jazz Ensemble. This is followed by a helpful chapter, Hornist Biographies (brief paragraph abstracts), a good Bibliography, and, thankfully, three indexes - Hornist, Composer, and Performers (other than Hornists). Brass band students will be interested that at least one alto horn (tenor horn) entry makes the scene, a

performance of Cesar Franck's Scherzo from String Quartet in D as arranged for brass quartet (2 cornets, tenor horn, and euphonium) by Edrich Siebert. The performers are the Fodens Champion Quartet (from the famous Fodens Band), directed by Harry Mortimer. Listed in the Horn Quartets and Brass Groups, the citation is followed by a three-paragraph summary analysis of the playing and the arrangement (mostly positive, except for the vibrato evident). This makes the discography more interesting, less dry - more an annotated listing of the compiler's best choices. The hornist can only be identified as A. Webb, no doubt Solo Horn with Fodens at the time. The book will be of interest to all students of the french horn and those interested in performance standards and practices in the first of the twentieth century. The book is well-bound and printed; the cost is, as is the case in many limited-edition scholarly works, rather expensive for its size.



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NABBA
NORTH AMERICAN BRASS BAND ASSOCIATION, INC.

by John W. de Salme

Eastern Iowa brass band aficionados were enthusiastically surprised when the Frysk Fanfare Orkest presented their concert in Mount Vernon on October 18, 1997. All doubts about the brass band with the weird instrumentation were forgotten as the band opened its concert with the *Song of Freedom* based on Beethoven's Ode to Joy theme. Following immediately was the *Star-Spangled Banner* and the *National Anthem of Holland*. Andres De Haan (flugelhorn) served as the announcer for the evening. His accent and personality brought the audience to the players even though his script was for the most part a little terse.

The piece de resistance of the evening was *Tintagel Castle* (Leon Vliex), composed in 1997 for the World Music Contest held in Kerkrade Holland. It was a challenging test piece, exploiting all the technical demands conceivable from the ensemble. A particularly beautiful alto saxophone solo was performed by Jantsje Westra with sensitivity and expression in the middle section of the piece. The first half of the concert ended with an arrangement by Maohiro Iwai of three selections from *West Side Story* which earned a standing ovation and encore of the Mambo section.


Opening the second half was the brilliant *Lezghinka* by Russian nationalist composer Aram Khachaturian. The ensemble now presented a more relaxed approach in what was to be a lighter second half. A well-scored arrangement of *One Moment in Time* (Whitney Huston) was kept from being too serious by the "tongue-in-cheek" choreography of the percussion. A lively rendition of *I'd Like to Teach the World to Sing* complete with standing choruses from all the sections added to the levity of the evening. A very comical entrance by the E flat tuba soloist Durk Jorrit Von der Eems preceded a superb performance complete

with circular breathing. Not to be outdone, the trombone section came to the front and presented an ensemble of a latin-type tune with "circular performing" moving from stand to stand. The Orkest ended their evening with surprise repetition of *West Side Story*. After another encore of Mambo, *The Stars and Stripes Forever* concluded the concert, disappointing only due to the lack of the piccolo obbligato on the repetition of the final strain.

Conductor Jouke Hoekstra was flamboyant in his style, reminiscent of many choral conductors who direct the shape of the phrase rather than the precise beat. One had the feeling that if the players watched him too closely the group might fall apart. It was evident that the group would not do so because they were so well rehearsed that the conductor obviously had the freedom to move as he felt. The performance had a blend and quality of intonation that can come only from knowing the notes so well that all the concentration can be to that end.

Three distinct types of performing wind ensembles are popular in Holland. The Harmonie Band is typical of the American concert band and utilizes a complete woodwind section. The Brass Band with standard brass band instrumentation exists mainly in the north of Holland. The Fanfare Band is the typical community band in Holland and uses flugelhorn (in place of a clarinet section), a complete saxophone section, trumpets (no cornets), eight french horns, eight euphoniums (no baritones), trombones, tubas and percussion. The tone is very mellow and there are hardly ever any harsh and forced sounds except when the trumpets and trombones are to the fore, even with a band this large, numbering sixty players. There are no school bands in Holland and the bands exist primarily as community bands spanning a wide range of age and experience. This generates a closeness certainly


evident in their performance. The members of the Frysk Fanfare Orkest come from the province of Friesland and range from 15 to 35 years old. They are all amateur musicians who practice every two weeks for three hours and have been preparing and saving for their American tour for two years. They performed in Illinois, Michigan, Wisconsin and Iowa and their concert in Mount Vernon was the finale of their tour.



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The **Lexington Brass Band** admirably represented NABBA at the prestigious 1997 Midwest Band and Orchestra Clinic held in Chicago. Their one-hour concert was given in the Grand Ballroom at the Chicago Hilton to a full and enthusiastic audience. The band draws its membership from the brass faculties of seven central Kentucky colleges and universities as well as talented local community players, and their program (printed below) displayed a wide range of brass band repertoire as well as adhering to the rather stringent (and occasionally awkward) programming parameters of the Clinic.

Composer Philip Sparke was present to hear his *Jubilee Prelude* open the concert, and James Curnow conducted his own *Olympic Fanfare and Theme* with particular gusto. The highlight of the performance was the various array of soloists presented, both from within the band (principal cornet Terry Everson, principal euphonium David Henderson, principal third cornet Dan Brock and principal trombonist Dale Warren) and guest soloists Vincent DiMartino (trumpet) and James Jackson III (euphonium). Ron Holz and Skip

Gray shared the conducting duties. All acquitted themselves in their various selections admirably. Jackson's superb musicianship shone through in his performance of two folk songs, and Everson sharing the platform with DiMartino in Mark Freeh's stunning arrangement of *Comin' To Town*. LBB just managed to keep up with DiMartino in a break-neck speed performance of the Mendez classic *Hejre Kati*!

The band displayed its execution of a quality sound and intonation consistently throughout the concert and treated the audience to original works for brass band, arrangements, and new commissions. The depth of talent and technical expertise within the ensemble is astounding, though the acoustic of the Ballroom did not flatter the dynamic range of the group on this occasion. There was a marvellous sense of ensemble discipline present during the concert, and both conductors left distinct and individual impressions. The concert selections also carefully balanced the range, variety and flexibility of brass band music produced by a number of publishing companies and the program notes gave first time hearers of a brass band an opportunity to link to more familiar mediums. Only the *Ellington Fantasia*, written especially for this Midwest performance failed to leave a convincing impression; it seemed too long and the adaption was not always effective (especially as a concert closer), though it featured a number of unique effects in its attempt to recreate the Ellington era.

It was wonderful to hear a top brass band represented as the Midwest Clinic and one hopes that the organizers will continue to select groups that represent NABBA so well on a yearly basis.

Lexington Brass Band (Ronald W. Holz/Skip Gray). *Jubilee Prelude* (Sparke); *Escapade* (Turrin), Terry Everson, piccolo trumpet soloist; *Bridgewater Intrada* (Downie); *Lark in the Clear Air* (arr. Catherwood), James Jackson III, euphonium soloist; *Danny Boy* (arr. Werden), James Jackson III, euphonium soloist; *Season's Greetings* (Anderson); *Fanfare Prelude on St Theodolph* (Bulla); *Simple Gifts* (arr. Curnow); *Olympic Fanfare and Theme* (Curnow); *Elegy from A Downland Suite* (Ireland); *Hejre Kati* (Mendez/Freeh), Vincent DiMartino, trumpet soloist; *Comin' To Town* (Coots-Gillespie/Freeh), Richard Boyd and Terry Everson, trumpet soloists; *Ellington Fantasy* (Ellington/Domek).

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Reviewed by Paul E. Droste

Rosehill Music

Fantasia: Three Parts on a Ground (Henry Purcell/Philip Wilby), 1996. Difficult. 5 minutes. The original *Fantasia* was composed by Purcell around 1680 for three solo instruments (violins or recorders) over a repeating bass line. Wilby's arrangement is a free transcription and is written for cornet soloist, echo choir and band. It was also used as a basis for his later composition *Revelation*.

The cornet soloist leads the tutti band at the beginning, then appears several times later in a more soloistic role. The echo choir (3 cornets, 2 baritones [or trombones] and E flat tuba) is involved in 5 separate sections but totaling only 30 of the piece's 152 measures.

There are many interesting (and historical) aspects to this arrangement; the heavy emphasis on dotted rhythms, the occasional dissonance resulting from a cross-relation, the ever resented six note ground bass, the presence of both the triple three-beat pattern (9/8 time) and the duple three beat pattern (3/4 time) and the use of canonic imitation.

Fantasia has a majestic feeling from start to finish—always moving, never stationary. In short, it is an interesting piece that will make brass bands sound quite impressive. Although there are some flourishes and technical demands, this piece is "playable" without excessive rehearsal time, assuming that the musical style of the Baroque era is understood by the conductor and players. There is an excellent recording by Black Dyke of *Fantasia* on a CD entitled *Sacred Symphonies* featuring the music of Philip Wilby. After hearing the recording, there will be a rush to buy the music; it's that good!

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

will include coverage of NABBA XVI in Lexington KY, new music reviews, NABBA band news, programs from March - May 1998, the continuing series on brass band warm-ups and brass band concert dates for June-August 1998. Please ensure all items are sent to the Editor and received by April 15, 1998.

Arabesque (Joseph Turrin), 1997. For two B flat soloists (difficult) and brass band (medium difficult). 4 minutes. Originally written for the Childs brothers (the famous euphonium duo), *Arabesque* sounds equally good for two cornet soloists. Although the solo parts are written for two unspecified instruments, it would be a definite stretch for two trombones or two tubas.

The structure of this piece is very similar to the cornet duets *Quicksilver* (Peter Graham) and *To Set the People Free* (Bruce Broughton). Several other euphonium duets written for the Childs brothers also come to mind. The soloists' parts are of equal difficulty, and spend most of the piece chasing each other in a delightful romp. They play together occasionally, but mostly with the second soloist following the first soloist in motivic passages. The solo-

ists receive a good workout and must display fluid technique to make this piece sound impressive and exciting.

The band accompaniment is very straightforward with only a few exposed solo passages. The piece is an allegro containing brief points of relaxation in the tempo, but no extended slow/lyrical section. Its effect as a showpiece will depend on the tempo and the flair of the soloists. *Arabesque* should have a welcome place on any concert program.

Wright and Round

Star Trek-First Contact (Jerry Goldsmith/Darrol Barry), 1996. Difficult. 6 minutes. It helps to have visual images in mind while this music is being played. It is very descriptive music, and this is both an advantage and a disadvantage. "Trekkies" will be able to identify the specific scenes while the rest of us can just guess.

There are three main themes presented in this arrangement; a flowing/lyrical one (in concert D flat major) is presented first, followed by one marked "With energy." The third theme contains a strong hint of "Mars" from Holst's *The Planets*. This time the rhythmic ostinato is in 6/4 time instead of Holst's 5/4 time. The marking here is "Misterioso." The first theme returns briefly at the end and leads to a strong climax.

The short introduction and the first theme are scored for the horn section with some help from the flugelhorn, and supported by euphoniums and tubas on sustained parts. A fully-scored statement occurs right before the energetic section begins. The energetic section will require a nimble tongue and some agility. The "Mars" section is sustained parts over the ostinato rhythm in the tubas and percussion.

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Overall this arrangement has interesting contrasts and offers a sufficient challenge for all parts. The scoring is sometimes safe and sometimes quite exposed. The soprano cornet and solo cornets will have to play above the staff. There are plenty of rests, however, so endurance should not be a problem. There are no extensive technical demands, but lots of sustained blowing. Intonation problems will occur because of shifting tonality, chromaticism and range.

This arrangement will challenge even the more advanced bands. With the Star Trek series still showing signs of popularity, there should be a time and a place for this arrangement to "live long and prosper."

Midway (John Williams/Philip Harper), 1976 (MCA). Medium difficult. 4 minutes. This is the main march from the movie about the Battle of Midway during World War II. John Williams is not the next Sousa, but he knows how to write a good stirring traditional march that has some not so traditional sounds and rhythms.

Harper's arrangement captures the flavor of the original march, starting with the

soft introduction and progressing through the many embellished repetitions of the main theme. Fortunately three key changes after the original statement add interest and keep the march moving forward.

The arranger notes, in the score, that there are up to five percussion parts, although three players can manage. He also states that the solo cornet 1 & 2 and repiano parts have most of the technical passages. However, some of this is muted and will be difficult to hear. There are also some awkward moments. One of the "woodwind" licks is in the soprano cornet and is just plain "nasty." The other parts stay busy but are playable.

Bands will have to "dig into" this arrangement to make it work. Unlike the easier marches, this one will not play itself. There are rhythmic complexities to muddy the waters and the band will get a good technical workout, especially if one performs this at 120 to 126 beats per minute. *Midway* has a full score.

Studio Music

I'm Gettin' Sentimental Over You (Geo. Bassman/Bill Geldard). For trombone soloist (difficult) and brass band (moderately difficult). 3 3/4 minutes. This is the old Tommy Dorsey chesnut, literally taken right off the record.

The melody is one of the best-known from the Big Band era. It is a trombonist's dream, exploiting the high register and lyrical style that Dorsey made famous (or that made Dorsey famous). This arrangement, however, is in the key of concert D flat, one half step lower than Dorsey played it. So now the solo trombonist only has to reach the high concert C above the staff. The accompaniment, while the solo is playing, provides a nice, unobtrusive background. One weakness in the arrangement, however, is in the bridge. It is played by the saxes in the original, and scored for the horns, baritones, euphoniums and vibes in this arrangement. This section sounds tentative and needs to be worked on to be played with any sense of style. The flugelhorn has the solo horn line cued, and it should be used.

If your band has a fine trombone soloist with good high chops, then buy this music. This arrangement is a good imitation of the original, and audiences that remember Dorsey will love to hear it again. Be sure that the soloist is fresh when this is programmed, because there is no place to hide. There is a short score provided with this arrangement.

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

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New Music for Brass Band

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Colors of the Wind (Alan Menken/Paul Lavender, tr. Philip Sparke). Moderate. 3 minutes. This music is taken from the Walt Disney movie Pocahontas.

Colors of the Wind is a gentle pop ballad and a nice contrast to the high-powered pieces that are the "meat and potatoes" of a brass band concert. There are practically no technical demands, but some of the ranges get a bit high, so this is not a completely safe arrangement.

The first part of the piece features the flugelhorn, and on the repeat the solo cornet is featured. Both instruments have a short solo reprise at the end. All other melodies are doubled.

The tune will be familiar to the children show have seen the movie or heard the recording. They may want to sing along with the band. On the other hand, adult bands may want to play this type of music only on special occasions.

Gramercy Music

Praeludium (Peter Graham), 1996. Difficult. 3 1/2 minutes. By definition, a prelude is an introductory piece, a prelude leading to a ceremony, or to another piece. In more recent years, the term has lost this specific meaning, but is used, as Peter Graham has, as a short, stand-alone piece. *Praeludium* is similar in duration and difficulty to his earlier *Prelude to a New Age*.

Peter Graham is one of the most significant brass band composers alive today. Any piece of his is worthy of consideration. Many NABBA members will remember the challenges and the ultimate rewards of his *Essence of Time*, the required test piece for the Championship Section of NABBA XIII (1995).

Praeludium is a 160 beats per minute allegro from the beginning until the ending. The solo cornets begin, unaccompanied, with a fifteen measure eighth note passage. The mallet percussion and repiano and soprano cornets then join the solo cornets on the same theme. A new, slightly more relaxed theme follows, pushed along by a strong snare drum beat. This section has several meter changes from 4/4 to 3/4 to 2/4 as it is developed.

The final section is marked "senza misura" and is strongly reminiscent of the end of Jim Curnow's *Trittico*, the

Championship Section test piece at NABBA XIV (1996). An ostinato is started in the cornets and percussion, then joined by a short chorale (repeated three times) in the rest of the band. From this emerges a final statement of the original theme in the cornets and mallet percussion.

Praeludium sparkles from start to finish. All of the band parts have important sections, but the solo cornets get the major exposure. The percussion section, often ignored in brass band music, gets a good workout, especially on the mallet parts. This piece can be played by bands willing to spend some time digging out the notes and the rhythms. Ranges are reasonable most of the time, but the soprano cornet goes above the staff several times. *Praeludium* is three minutes plus of rhythmic fun and technical excitement.

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Illinois Brass Band founder George Foster recently took a brief trip to England with his wife Charlene which coincided with the British Open Brass Band Championships. I asked him to pen his impressions of this year's (1997 postponed) competition.

The Open, the oldest and most prestigious of the Championships for Brass Bands, was held on January 17, 1998 in Symphony Hall Birmingham, England. This was a noteworthy Open for a couple of reasons.

The Open brings together twenty to twenty two of the very best brass bands from all over England, Scotland and Wales. Most of the entries are a carry-over from the previous Open with the bottom finishers dropped. Due to the change of date from the traditional October, two bands, Black Dyke and Wingates, had previous engagements and were not present at the Open this year. In addition, Polypipe Rossington withdrew leaving a field of 17 competitors. It has infrequently been the case in the history of the Open for foreign bands to participate and the only foreign winners were Newcastle (Australia) in 1924 and the National Band of New Zealand in 1953. As a sideline, the 1988 open was won by Rigid Containers conducted by Bramwell Tovey with the testpiece *Contest Music* (this year's NABBA Championship testpiece).

Birmingham's Symphony Hall, built in 1991, is a beautiful facility that seats 2,261. It is an interesting design that permits some seating in back of the stage and uses a 32 ton canopy over the stage as well as a large reverberant chamber to achieve the fine acoustics of the hall. It was a wonderful location for the Open and a great place to hear brass bands. The testpiece commission was given to Michael Ball, formerly a student of Henry Howells, who is known for only one previous brass band piece *Frontier* (1985). *Whitsun Wakes* was commissioned by the BBC and first performed by Black Dyke in Manchester's Bridgewater Hall on May 26, 1997.

Quoting Mr Ball "the work is a tribute to the Lancashire days of my early youth and to the holiday spirit of the Wakes Week in which factories and often whole towns would simply shut down for one or even two weeks and a sizeable part of the population would decamp for recreation to Blackpool or other seaside resorts. It is a highly athletic piece in the virtuoso tradition of the big contest works written throughout this century for the brass band." The piece is dedicated to the memory of his grandfather who was brought up in Sandbach, Cheshire and remained a lifelong devotee of the Fodens Band. The music is published by Novello and distributed by R. Smith Co. Ltd.

Whitsun Wakes is a marvelous and challenging composition for brass band. It begins with a hymn tune played in the lower brass. The hymn tune section reappears a couple of times and presents great contrast to the difficult sections between the hymn tunes. The cornet/euphonium duet is especially noteworthy.

Championship and Results

The day began in a special fashion with a concert by the Sandwell School Band Brass Band in the foyer of Symphony Hall. This was also time to attend the many exhibits by all types of business related companies. I expected this to be special Open and it was. With the postponement, all bands had ample time to prepare for the contest and those who might be expected to finish lower were well prepared. This presented a strong field of 17 bands and any band could have won. This was in contrast to the 1995 Open which I attended where clearly about six of the bands played the testpiece *Revelation* substantially better than the rest.

The adjudicators were David Read, William Relton and James Williams. While the results of the adjudicators were not in line with my expectations it must have been very difficult to rank the bands when so many played the music exceptionally well.

The top results were (with timings as noted):

- | | |
|-----------------------------------------------------|-----|
| 1. Yorkshire Building Society (David King) (17:41)* | 199 |
| 2. Williams Fairey (James Gourlay) (15:34) | 198 |
| 3. C.W.S. (Glasgow) (Howard Snell) (14:41) | 197 |
| 4. NSK RHP Ransome (Brian Grant) ** | 194 |
| 5. Grimethorpe Colliery (Peter Parkes) (16:08) | 193 |
| 6. Tredegar (James Scott) | 192 |
| 7. Cory (Jeremy Wise) | |
| 8. JJB Sports Leyland (Richard Evans) (15:26) | |
| 9. Fodens (Courtois) (Nicholas Childs) | |
| 10. Brighouse & Rastrick (Allan Withington) | |

* Grand Shield winners in 1995

** the Grand Shield runners-up May 1977

It was also interesting to note that in the top three finishers we heard the longest and the shortest playing time for the testpiece. The three minute time difference between the YBS and CWS performances were unusually wide for a testpiece that was played on the average of 15 1/2 minutes. The adjudicators might normally be expected to like either the longer or shorter version but not both. In my opinion the JJB Sports and Williams Fairey performances were stun-

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ning, noteworthy for their great sound and dynamic contrasts and the amazing clarity of the faster passages. After the finish and the results were announced, a concert by the winning Yorkshire Building Society Brass Band was recorded for a BBC broadcast scheduled for the following Friday night. The post Open concert was hosted by Frank Renton.

With Michael Ball in the audience we would hope that he was encouraged enough by the performances and that he will devote more time to composing for brass band. The next Open will be in Symphony Hall in Birmingham on September 6, 1998. The Open provided a great opportunity to visit with many exhibitors and brass band members and to hear brass bands at their best. If you attend the 1998 Open you will not be disappointed.

Speaking of next year, Ralph P Hotz is in the formulating stage of setting up a trip to next October's British Open competition. The proposed trip would be for approximately 10 days, would be led by Ralph E. Pearce, conductor of Salt City Brass and would include round trip air from the individual cities around the country so the price would vary. There would be a welcome dinner at the beginning of the tour to explain all the different options for site visits. In the plans are a tour of the Boosey and Hawkes facility (Ralph Pearce is on their staff); attendance at the International Staff Band rehearsals and various other bands as they prepare for the competition; clinics and informal gatherings with various artists which would include Roger Webster, Steven Mead and others. Contact NABBA member Ralph P Hotz, 14463 Lakeforest Dr, Sun City, AZ 85351 telephone (602) 583 6020, fax (602) 583 7571 if you are interested in more details.

Last year at NABBA 97 a new concept in North American brass banding was tried with huge success. The very first Instant Band was created and participated as an exhibition band, for comments only. If enough support is shown, it is intended to have another Instant Band (or two) at NABBA 98.

The Instant Band concept provides an excellent opportunity for those who want to take part in the NABBA brass band competition but who can't for a variety of reasons. Typical reasons include:

- * own band is not going to go (most typical reason is cost - the band can't afford it)
- * not currently in a band and miss the action
- * own band has never competed but want to send a few people to see what it's like
- * personal curiosity about the brass-band thing.

If there is enough interest, it may be possible to form TWO Instant Bands.

The Instant Band approach to competition is to meet the challenge head-on by playing the top-level test piece and 1 or 2 equally difficult works. This requires players of very good calibre and with "attitude": confident in their own ability; not prone to complaining; willing to work very hard to learn the pieces; and able to keep smiling and have fun through it all.

Rehearsal takes place in two 12-hr windows two days before the competition. Figure on about 8 hr. playing time each day. This year's rehearsal dates are April 15 and 16; competition dates are April 17 and 18. (The exact date the Instant Band will play is not known for certain but Friday April 17 seems to be firming up.)

David Druce, bandmaster of Woods Manufacturing Co. Brass Band is the trainer/conductor of the Instant Band.

The Woods Manufacturing Brass Band pays the band registration fee. It also provides music and recordings of the pieces to each participant a couple of weeks before the competition. All other costs are borne by the participants, i.e. travel, lodging, food, and personal NABBA registration. Finding accommodation and making travel arrangements is also the responsibility of participants.

Musicians interested in participating in the Instant Band should contact Harold Floysvik via e-mail

<honf@msn.com> (or <hal@nortel.ca> if quick response is urgent) or by telephone (613) 763-9463 (work), or (613)-829-8424 (home), and provide:

***Your Name

***Instrument played, including alternates, if any

***Playing level (soloist, strong, intermediate, learning)

***Mailing address for music and recordings

***Home and/or work tel.

***E-mail, including alternates (e.g., work, school, etc.)

***Any other information felt to be useful, e.g., band played in, willing to help with the logistics, etc.

*** Flag any of the foregoing items that should not be shared with other Instant Band members; we share as much info as possible through ongoing news items, so everyone gets a sense of being in this together.

Finally, for those who may be hesitant, last year's Instant Band was a huge success, with players of every calibre coming away with a strong sense of musical accomplishment and camaraderie. Try it; you'll like it!



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