

The

BrassBand Bridge



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

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PRE-CONTEST ISSUE 1999

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Official Journal of the



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Editor's Notes

I am presently busy along with ALL the members of the Illinois Brass Band and our volunteer friends who are making every effort to ensure the upcoming competition will be every bit as successful as in the past; even better! I therefore include in this issue some inspiring works from Boston Symphony Orchestra bass trombonist Doug Yeo following his first recording session with the New England Brass Band and hope that we are all able to take them to heart in our music making together.

"What I got today was MORE than what I expected. I realized as I was playing that there behind me was a group of people who really were into it, who REALLY wanted to play great, who had limitations but who were giving all they could. What a gift this was for me, what a privilege to work with such a group of individuals who are not corrupted in any way with the politics, the junk, the commercialism, the money, the ego, the competition, and all of the "down" side to music making that we often hear about. Today everyone was on the same page and everyone wanted to please everybody else. This is something that is so refreshing about working with amateurs, whether it be a group of reasonably accomplished adults, or a group of beginners in 4th grade, or even your own children as they begin to experience the wonder of music (even in utero!). There is something special about making music with people who simply WANT to do it because they LOVE to do it and because they NEED to do it. I'm waxing about this because it made a wonderful impression on me today, it really made my day. We read so often about the mess of music (the Three Tenors not paying taxes, etc), and sometimes we all get so caught up in the "business" of music that it's nice for THIS professional, and likely for many of you, to be reminded of what music is really about for the majority of people who make music - people who are not professionals, but who make music because they WANT to. Not because they're getting paid but because they realize that there are things more valuable than money, things that mean more than getting your "just rewards." For some, the reward of hearing a final chord ring true is enough. My hat is off to all of you who know what I am talking about - those who participate in or even lead such groups. Know that regardless how well you or your group plays that what you are doing is VALUABLE and IMPORTANT in this world, and that the measure of its worth is not the quality (which is determined by the ability of those playing) but the inspiration, motivation and desire that accompanies it."

Colin Holman

As we head to NABBA '99, here are a few announcements and matters for your attention, listed in outline form. Further in this issue you will see more details of our two-day conference, with registration details from our hosts, the Illinois Brass Band, to the general outline of the schedule, though that is subject to change by the day of the event. We do not print specific performance times, though all participating bands do now have their draw times.

NABBA Board of Directors Meeting: Our Spring Board Meeting will be held on Friday morning, April 22, at NABBA 99 - 10:00--11:30 a.m., Coral Room of the Pheasant Run Resort. Agenda items will be focused on 1) NABBA 99 - final

check; 2) NABBA 2000 Columbus, OH schedule; 3) Update on Western Regional; 4) Discussion of possible hosts for NABBA 2001 and 2002. We will not be discussing major contest policy issues, though board committees are free to submit reports as necessary.

Reading Band 1999 and General NABBA Meeting: We are receiving some delightful music from a wide range of brass band publishers for this year's Reading Band/General Meeting. This year our Reading Band Session will be on Friday evening, 8:30--10:00 PM. Bring your horn and sit in with us - we have a great time and you will meet all our six judges and two controllers, who will be "facing the music" that evening. Our charter calls for a

brief general membership meeting each year, and this allows you to also meet our Board of Directors membership.

Proposals for Hosting NABBA 2001 and 2002: We are hoping that there will be several proposals for hosting NABBA in 2001 and 2002. These presentations can be made at our August 1999 meeting. Please contact me if you have questions regarding the process by which your band can make a proposal to host NABBA

GABBF Winners: Illinois Brass Chosen for Great American 1999 - Canadian

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President's Podium

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Staff Band To Represent SA Bands VI. Congratulations to the **Illinois Brass Band** (Colin Holman) for being selected to represent NABBA at the 1999 Great American Brass Band Festival, June 12-13, 1999, Centre College, Danville, KY. The **Canadian Staff Band** (Brian Burditt), also a NABBA Band, has been selected as the Salvation Army band for this year's Festival.

Ronald W. Holz, President

Brass Band Recordings

After three seasons of founding and conducting the **Spokane British Brass Band**, Michael Warner has stepped down as Music Director. The band has dedicated their fourth season to him which will be conducted by Richard Strauch. The band has developed an impressive list of private and corporate sponsors during its short history, and SBBB awards annual scholarships to deserving local talented musicians as part of its mission.

The **London Citadel Band** of the Salvation Army has been keeping up its busy pace over the last few months. March 1998 included the band's annual band weekend. They were fortunate enough to have Dr. Ron Holz as the guest for this weekend. The program included *Shine As the Light* (Graham), *In the Light*, and *Symphony of Thanksgiving*. The band and the audience were blessed Dr. Holz's presence and the excitement he added [see Brass Band Programs section]. On Saturday, April 11, 1998 the band along with the London Citadel Songsters and vocalist Susan Turner from the United Kingdom collaborated in a time of praise through music. The program included

Jesus Paid it All, *All In The April Evening* (Robertson/Ball), *To Know Thee* and *The Road to Emmaus*. Susan Turner's selections included Len Ballantine's arrangement of *When I Survey the Wondrous Cross*. The band continued their work with Susan the following week and recorded their newest project focused on devotion: *How Sweet the Sound*, released at the beginning of October. The music consists of familiar folk songs and arrangements of hymn tunes including *Amazing Grace* (arr. Himes), *The Wonder of His Grace* (Davies), *Lord of the Dance* (Broadbent), *Dream With Me* (arr. Ballantine), *'Mid All The Traffic* (arr. Ballantine) and *Lamb of God* (Paris/Fettke).

The band completed its season by spending a weekend in the Salvation Army's Swoneky Division from May 15 - 18, 1998. Their travels included performances in Cincinnati and Columbus. The May 16 concert at the Cincinnati Citadel was with guests Keith and Audrey Wilkinson with repertoire selected from previous concerts.

The band had a brief reprieve from large concerts until July 5, 1998 when they travelled to Stratford to participate in an outdoor Sunday evening worship. Many of the listeners had never heard a brass band before and were thrilled by the experience. They resumed their busy schedule in September as they began planning for another season filled with concerts and travelling. On October 23,

1998 they held their Friday Night is Music Night Programme with guests Kevin Hayward a trombone soloist from the Canadian Staff Band and two local school choirs, Fred's Folk from Sir Frederick Banting Secondary School and Catholic Central High School Junior Choir. On November 8, 1998 the band travelled to Toronto's Massey Hall to play for the Installation of the New Territorial Leaders of the Salvation Army. The service ended the Salvation Army's Territorial Symposium quite fittingly. As a prelude the band played *Salvation's Song* (Gordon), *This Is My Story* (Lundkvist) and *Procession to Covenant* (Himes). Throughout the service they played a *Fanfare* (Christmas) and *Shine As The Light* (Graham).

Their Christmas 1998 engagements included concerts in Tillsonburg, Bayfield and Kitchener's Centre in the Square. They also played for a carol service at Metropolitan United Church on December 6, hosting the 1998 Salute to London at Centennial Hall on December 7 and took small ensembles to nursing homes, the court house and the detention centre. These programs will include items such as *Christmas Triptych* (Curnow), *Who Is He?* (arr. Phillips), *Deck the Halls* (Bearcroft), *Treasures from Tchaikovsky* (Coles), *Shine As The Light* (Graham), *Mid-Winter* (arr. Bulla), *Christmas Praise* (Jones), *Normandy Carol* (Redhead), *Christmas Joy* (Leidzen) and *New-Born Babe* (Broughton). The guests for Salute to London were Robert Miller - euphonium who performed *The Carnival of Venice* (Arban/Leidzen) as well as Sir Wilfrid Laurier Secondary School Choir (Helen Coker), and the Salvation Army's Sovereign Voice (Brian Rawlins).

The new year will be just as hectic for the band. In January they made a new recording and their March 27, 1999 annual band weekend will feature Doug Chaulk, principal cornet player in the

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Send Your Band News & Concert Programs

Please send your concert
programs and articles on recent
activities to **THE BRIDGE**

**We want to read
about your band!**

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Canadian Staff Band heading a new group called Majesty.

The **Northern Michigan Brass Band** held an historic debut on January 16, 1999 in Gaylord Michigan. Sixteen brass enthusiasts gathered at Gaylord High School to glean from the wisdom and experience of Dr. Paul Droste (BBC). After warming up on several hymn tunes and tuning the instruments on loan from Yamaha for the special event, Dr. Droste lead the band through *All Through The Night* (arr Langford), *Amazing Grace* (arr Himes), *God Bless America* (arr. Leidzen), *Invictus March* (Himes) and *It Is Well* (arr. Curnow) featuring Brad Moors (formerly of the US Army Brass Band) on cornet. After lunch it was a read through *Connotations* (Gregson). (The writer admits they didn't play it but did follow along gleaning the sterling example of the Grimethorpe Colliery Band as lead by the composer!). Then onto *The Lark in the Clear Air* (arr Langford) featuring John Aren on tenor horn, *Barn Dance and Cowboy Hymn* (Sparke), *Cornet Roundabout* (Evans) featuring Brad Moors, David Olson and Bill VanDusen, *Be Thou My Vision* (arr. LaReau) and closing with *The Salvation Army March* (Sousa). The team bringing this historic event together included John Aren and Gordon Palmer (formerly of the Motor City Brass Band) Ralph Schweigert and a great deal of assistance from hosting band leaders Mike Melnick, a promising young euphonium player and Mike Steele who kept the pulse on percussion. The next rehearsal is set for February 7th where the band is scheduled to rehearse the *Moorside Suite* (Holst) working toward the not so distant dream of an appearance in the Challenge Section of NABBA '99. NMiBB wishes to thank Yamaha and NABBA for their sponsorship in this birth of North America's newest Brass Band [John Aren].

Doug Yeo, Music Director of the **New England Brass Band** writes that their first recording project of a Christmas CD was recently completed and recorded in Symphony Hall, Boston. He waxes eloquently about the experience (which was posted on the trombone e-mail discussion group) and it has been excerpted in both the Editor's Notes as well as here. NEBB includes members from various occupations and from all walks of life ages 16-70; everything from elementary general music teachers to an attorney, to a worker for the Boston Public Works Department, to a few high school students. The CD also includes Yeo's rendition of *Frosty the Snowman* with assistant conductor Sven Wiberg.


Plans are now complete for the **Fourth Annual Ashland Brass Band and Hot Dog Festival**. The festival will be June 19, 1999 in Ashland, KY at the Central Park Amphitheater. The festivities will begin at 11:30 AM and conclude at approximately 5:00 PM. Scheduled bands for this year's festival include; **Sciota Valley Brass and Percussion**, Mountain State Brass, Kentucky-Tennessee Divisional Youth Band of the Salvation Army, Gospel Brass and The **Brass Band of the Tri-State**. All performances are free and open to the public. Food and refreshments will be available during the performances. Please contact Jackson Hill at 606-325-4250 or Mark Smith at cyruswv@aol.com for further information and details.

The **Lexington Brass Band** was featured on the Finale Concert of the South Regional Tuba-Euphonium Conference, Sunday, February 28th, at the University of Kentucky Singletary Center for the Arts. Over 400 delegates were present, with a large array of soloists and ensembles featured throughout the three-day event. The featured soloists on the band's concert included Dr. Skip Gray, tuba (host of the event and co-conductor of LBB), and Brian Bowman, eupho-

nium, Bowman was accompanied by the band on two new solos: *Panache* (Dewhurst) published by Gramercy Press and *Introduction and Allegro* (Fernie), a new release from Bernel Music. Skip Gray presented Rodney Newton's *Capriccio*, published by Rosehill. Most of the conducting was handled by Ronald Holz, though Skip Gray did lead the band in his exciting transcription *Berceuse and Finale from Firebird Suite* (Stravinsky). The program opener and closer were, respectively, *Procession of the Nobles* (Rimsky-Korsakov/Curnow) and *Finale from Symphony #2, 'The Little Russian'* (Tchaikovsky/Gordon). Programs of the band's recent subscription concerts are listed in the Band Programs section of this issue.

The **Illinois Brass Band** (Colin Holman) have had a quieter season of performing


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NOTE: NEW NABBA RENEWAL DATE!!

March 1

This date holds for all members
and member bands

ALL Registrations at NABBA will be based on
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TYPE	ONE ISSUE	FOUR ISSUES
Full Page Inside Cover	125	460
Full Page	100	370
Half Page Back Cover	70	250
Half Page	55	195
Quarter Page	35	120
Eighth Page	25	80
Sixteenth Page	20	60

Spokane British Brass Band (Richard Strauch). October 11, 1998; Spokane Falls Community College Music Auditorium, Spokane, WA. *Fanfare and Flourishes* (Curnow); *Vaga Luna* (Bellini/Hogestien); *Partita for Band* (Wilby); *Song for Ina* (Sparke), Leon Vostrez, euphonium soloist; *Invictus* (Himes); *Conzensus* (Van der Roost); *English Folk Song Suite* (Vaughan Williams/Wright); *Blue Rondo a la Turk* (Brubeck/Edwards); *Death or Glory* (Hall).

Cuyahoga Valley Brass Band (Keith M. Wilkinson). November 22, 1998; Salvation Army Akron Citadel, Akron, OH. *Fanfare and Flourishes* (Curnow); *French Military March* (Saints-Saens/Wilkinson); *Duet from Lakme* (Delibes/Curnow), James Betts, cornet soloist and Ron Losik, flugelhorn soloist; *Malaguena* (Lecuona/Freeh); *L'il Darlin'* (Hefti/Sparke); *Resurgam* (Ball); *The Red Shield* (Goffin); *Prelude on a Hymn of Praise* (Curnow); *Amazing Grace* (arr. Himes); *Dem Bones* (Langford); *Variations on "Maccabeus"* (Norbury); *Finale from Overture to William Tell* (Rossini/Goffin).

December 31, 1998; Akron's First Night, Radisson Hotel, Akron, OH. *Christmas Joy* (Leidzen); *The Proclamation of Christmas* (Bulla); *O Holy Night* (Adam/Wilkinson), Jonathan E. Renner, euphonium soloist; *Malaguena* (Lecuona/Freeh); *L'il Darlin'* (Hefti/Sparke); *Willow Echoes* (Simon/Wilkinson), Carolyn Curtis, cornet soloist; *Dem Bones* (Langford); *Disney Fantasy* (Richards); *Overture-Act 1 from Phantom of the Opera* (Lloyd Webber/Wilkinson); *All I Ask of You from Phantom of the Opera* (Lloyd Webber/Graham); *Bring Him Home from Les Miserables* (Schonberg/Wilkinson), Marcia Kline, soprano cornet soloist; *Nessun Dorma* (Puccini/Wilkinson), Adam Wilson, euphonium soloist; *Mack and Mabel* (Herman/Wilkinson); *The Stars and Stripes Forever* (Sousa); *Auld Lang Syne* (Traditional) March 14, 1999; Ellet Community Church

of God, Akron, Ohio. *Death or Glory* (Hall); *Festive Overture* (Shostakovich/Wilkinson); *Nessun Dorma* (Puccini/Wilkinson), Adam Wilson, euphonium soloist; *L'il Darlin'* (Hefti/Sparke); *French Military March* (Saint-Saens/Wilkinson); *Amazing Grace* (arr. Himes); *Bass in the Ballroom* (Newsome), Russ Tinkham, E flat bass soloist; *Variations on "Maccabeus"* (Norbury); *Radetsky Revue* (Strauss/Wilkinson); *Finale - "William Tell Overture"* (Rossini/Goffin).

London Citadel Band (John Lam). The 115th Annual Band Weekend. March 28, 1998. Guest Conductor - Dr. Ronald Holz and Sovereign Voice Vocal Gospel (Brian Rawlins). *Assignment* (D. Bright); *Polonaise from "Boris Godunov"*

(Mussorgsky/R. Holz); *This is my Story* (Knapp/Lundkvist), Darrin Tilley, cornet soloist; *Symphony of Thanksgiving* (Goffin); *The Lord Above* (R. Holz); *My Master's Will* (Heaton); *Shine As The Light* (Graham).

Friday Night is Music Night October 23, 1998. *Salvation's Song* (Gordon); *Overture To A Joyous Occasion* (Calvert); *Adagio* (Schubert), Kevin Hayward, trombone soloist; *Treasures from Tchaikovsky* (trans. Coles); *Shall We Gather?* (Ballantine); *Joshua Fit the Battle of Jericho* (arr. Hayward); *I Walked Today Where Jesus Walked* (O'Hara), Kevin Hayward, trombone soloist; *Procession To Covenant* (Himes).

St Louis Brass Band (Malcolm McDuffee). January 28, 1999; The Sheldon Concert Hall, Grand Arts Center, St Louis, MO. *Festival Overture* (Shostakovich); *Florentiner March* (Fucik); *Cornet Carillon* (Binge), Messrs Korak, Blair & Souza, cornet soloists; *Hinemoa* (Wood); *L'il Darlin'* (Hefti/Sparke); *Rhythm and Blues* (Sparke); *Prelude to Act III, Lohengrin* (Wagner); *Jerusalem* (Stanford); *Crown Imperial* (Walton); *Pink Panther Theme* (Mancini); *B.B. and C.F.* (Hume); *St Louis Blues March* (Handy).

March 25, 1999; The Sheldon Concert Hall, St. Louis, MO, and March 28, 1999; Schoenberg Auditorium at Missouri Botanical Gardens (Live Radio Broadcast on KFUD-FM "Classic 99"). *Intrada from Suite in D for the Birthday of Prince Charles* (Tippett); *Death or Glory March* (Hall); *In Memoriam, R.K.* (Howarth); *L'il Darlin'* (Hefti/Sparke); *Hinemoa* (Wood); *Wizard of Oz* (Arlen); *Presentation of the Silver Rose from "Der Rosenkavalier"* (Strauss/Weatherall); *Liberty Bell* (Sousa); *Nimrod from Enigma Variations* (Elgar/Wright); *Black & White Rag* (Botsford), Chris Treloar & Kriste Ludwig, xylophone soloists; *Misty* (Garner),

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Free Ad Space Available for NABBA Member Bands!

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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Brass Band Programs

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Randy Holmes, flugelhorn soloist; *Stars & Stripes Forever* (Sousa); *Strike Up The Band* (Gershwin); *St Louis Blues March* (Handy).

April 22, 1999; The Sheldon Concert Hall, St Louis, MO. *La Gazza Ladra Overture* (Rossini); *Old Comrades March* (Teike); *A Moorside Suite* (Holst); *Showboat* (Kern); *Pines of Rome* (Respighi/Snell); *Adagio* (Barber); *Army of the Nile* (Alford); *Impromptu for Tuba* (Barry), Steve Lawson, E flat bass soloist; *An American in Paris* (Gershwin); *Hands Across The Sea* (Sousa).

Brass Band of Columbus * (Paul Droste) and **Cuyahoga Valley Brass Band** + (Keith Wilkinson). February 21, 1999; Massillon Washington High School Auditorium, Massillon, OH. + *Festive Overture* (Shostakovich/Wilkinson); + *Li'l Darlin'* (Hefti/Sparke); + *Bass in the Ballroom* (Newsome), Russ Tinkham, E flat bass soloist; + *Variations on Maccabeus* (Norbury); + *Radetsky Revelry* (Strauss/Wilkinson); * *Fest Musik der Stadt Wien* (Strauss/Banks); * *Blue Bells of Scotland* (Pryor/Dougherty), Scott Heath, euphonium soloist; * *Adagio* (Barber/Gordon); * *Molly on the Shore* Grainger/Snell); * *Prospect* (La Plante/Stevens); * *Swing Low, Sweet Chariot* (arr. Susi); * *The Ambassadors* (Graham); **Massed Bands** *Death or Glory* (Hall); *Amazing Grace* (Himes); *Trombone Vespers* (Steadman-Allen); *French Military March* (Saint-Saens/Wilkinson); *Stars and Stripes Forever* (Sousa).

Illinois Brass Band (Colin Holman). December 12, 1998; Windsor Park Manor Retirement Community, Carol Stream, IL. *Seasons Greetings* (Anderson); *The Nutcracker Suite* (Tchaikovsky/Sparke); *The Christmas Song* (Torme/Sparke); *Three Kings Swing* (Himes); *Stille, Stille, Stille* (arr. Curnow); *Comin' to Town* (arr. Freeh), Guy Clark, cornet soloist; *White Christmas* (arr. Sparke); *Sleigh Ride*

(Anderson); *Farandole from L'Arlesienne* (Bizet/Rimmer).

Commonwealth Brass Band (John Jones, Associate Conductor). November 15, 1998; Oldham County High School, Buckner, KY. *Ravenswood* (Rimmer); *Second Symphony*, third movement (Borodin/Lasher); *Music of George Gershwin* (arr. Sharpe); *18th Variation from Rhapsody on a Theme of Paganini* (Rachmaninov/Snell); *Variations on Terra Beata* (Curnow); *Festive Overture* (Shostakovich).

November 27, 1998; "Light Up Louisville" (James Rago, conductor). *Christmas Joy* (Leidzen); *Christmas Song* (Torme/Himes); *Sleigh Ride* (Anderson/Tomlinson); *White Christmas* (Berlin/Sparke); *Have Yourself A Merry Little Christmas* (Martin&Blane/Wormald); *Christmas Tryptych* (Curnow); *Adeste Fidelis* (Wade/Broadbent).

December 6, 1998; St Francis in the Fields Episcopal Church, Louisville, KY. *Christmas Joy* (Leidzen); *Christmas Suite* (Bulla); *Frosty the Snowman* (Nelson/Rollins); *March of the Toys* (Herbert); *Christmas Song* (Torme/Himes); *Sleigh Ride* (Anderson/Tomlinson); *White Christmas* (Berlin/Sparke); *Have Yourself A Merry Little Christmas* (Martin&Blane/Wormald); *Christmas Tryptych* (Curnow); *Ding Dong Merrily on High* (arr. Newsome); *Away in a Manger* (Banks), James Straub, flugelhorn soloist; *In the Bleak Midwinter* (Holst/Broadbent), Robert West, cornet soloist; *Rocking Carol* (arr. Broadbent); *Three Kings Swing* (Himes), James Straub, flugelhorn soloist, Matt Englert, cornet soloist and Quentin Sharpenstein, tuba soloist; *Silent Night* (arr. Langford); *O Come All Ye Faithful* (Wade/Steadman-Allen); *Hallelujah Chorus* (Handel).

Spires Brass Band (John Slezak). November 1, 1998; Weinberg Center for the Arts, Frederick, MD. *Strike Up the Band* (arr. Richards); *An American in Paris* (arr. Snell); *Lullaby* (arr. Larch);

Promenade (arr. Bourgeois); *Rhapsody in Blue* (arr. Ashmore), Robert Freed, piano soloist; *Porgy and Bess Selections* (Bennett/Larch); *Embraceable You* (arr. Howarth), James Nee, trombone soloist; *Gershwin for Brass* (arr. Duro); *Someone to Watch Over Me* (arr. Fernie); *Liza* (arr. Charleson).

December 11, 1998; Kussmaul Theatre, Frederick Community College, Frederick, MD. *Hark! The Herald Angels Sing* (arr. Steadman-Allen); *A Christmas Fantasy* (Langford); *Fantasy on Good King Wenceslas* (arr. Newsome); *Waltz of the Flowers* (arr. Bolton&Banks); *White Christmas* (arr. Sparke); *March of the Toys* (arr. Hanmer); *Santa Claus Is Comin To Town* (arr. Dewhurst); *Rudolph the Red Nosed Reindeer* (arr. Fernie); *Winter Wonderland* (arr. Langford); *Rockin' Around the Christmas Tree* (arr. Dewhurst); *Sleigh Ride* (arr. Tomlinson); *Silent Night* (arr. Langford).

New York Staff Band (Ronald Waiksnois) * with Ronald Prussing (trombone). December 6, 1998; Hempstead Citadel, New York. *Fanfare Jubiloso* (Curnow); *Christmas Rejoicing* (Gordon); * *Flourish for the New Born Babe* (Norbury); * *Away in a Manger* (Morrison); *Trepak* (Tchaikovsky/Wilkinson); *Go Tell It* (Ballantine); *Gaudete* (Norbury); * *Silent Night* (Gott); * *Rhapsody for Trombone* (Langford); *Hallelujah Chorus* (Handel); *Christmas Joy* (Leidzen).

Buffalo Silver Band (Pim Liebmman). February 28, 1999; Trinity Lutheran Church, West Seneca, NY. *Fanfare for NABBA* (Curnow); *Marche Militaire* (Schubert); *Pavane* (Faure/Langford); *Resurgam* (Ball); *Swingtime Religion* (Gott); *Crimond* (Irvine/Lancaster); *Under the Double Eagle* (Wagner/Langford); *Dance of the Tumblers* (Rimsky-Korsakov/Langford); *From the New World* (Dvorak/Rimmer); *Colonel Bogey* (Alford);

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thus far this year, focusing their efforts on the organizing of NABBA 99. They played a Christmas concert at the Windsor Park Retirement Community in Carol Stream IL and will play a regular subscription concert at the First Presbyterian Church in Libertyville. They will repeat that program in April for a concert at the newly dedicated Immanuel Presbyterian Church in Warrenville IL and are also preparing a Friday evening Welcome Concert (being ineligible to compete) at this year's competition which will feature British virtuoso soloists Brett Baker (trombone) and Steve Sykes (tuba) as well as a number of other solo features and new arrangements for brass band. This summer they are proud to be representing NABBA at the Great American Brass Band Festival and their concerts will also take them to Des Plaines, Grayslake, Mundelein, Starved Rock State Park, Springfield IL and the Grand Celebration of Brass Bands in Cedar Rapids IA. Recently the IBB began work on a new recording project of jazz items for brass band which will include their NABBA 98 performance of Wilby's *Jazz: Symphonic Dances for Brass Band*.

The **Commonwealth Brass Band** (Jerome Amend) welcomed the 1998 yuletide season by playing for the first

time at the "Light Up Louisville" ceremonies. The annual event, held the day after Thanksgiving, is sponsored by the city. Many thousands come to the downtown area to greet Santa Claus and watch as an extensive Christmas light display is turned on. In another first, CBB gave its first performance of the third movement of Borodin's Second Symphony transcribed by CBB tubist Steve Lasher. CBB combined with the Oldham County High School Symphonic Band on November 15 for a joint concert in which proceeds were donated to the Honduran hurricane relief effort. CBB's secretary Nikolai Hargreaves was recently named personnel manager of the Louisville Symphony Orchestra.

Buffalo Silver Band (Pam Liebmann) celebrate their 80th anniversary this year and continue their practice of opening every concert with Curnow's *Fanfare for NABBA* as well as balancing a blend of repertoire in their concerts (see Band Programs).

The **Motor City Brass Band** (Craig Strain), Dearborn Heights Citadel Salvation Army Band (Donald Hanton), Royal Oak Citadel Salvation Army Band (Dale Johnson) and the **Weston Silver Band** (Ron Clayson) gathered for **A Festival of Brass** on November 7, 1998. The event was arranged by Stewart Hay (MCBB) with Keith Wilkinson engaged as guest conductor and clinician. Following an afternoon rehearsal, the evening concert saw each band play individually before joining together 140 strong to play *A Fanfare of Praise* (Redhead), *Elsa's Procession to the Cathedral* (Wagner/Himes), and *Montreal Citadel* (Audoire). The cornets were showcased in *Cornet Carillon* (Binge), the trombones in *Dem Bones* (Langford) and the euphoniums in *Serenade* (Schubert/Wilkinson). Following the playing of the *Finale from William Tell Overture* (Rossini/Goffin), the enthusiastic audience demanded more and the bands obliged with *The*

Stars and Stripes Forever (Sousa), all four soprano cornets playing the "piccolo solo." Audience reaction was outstanding, calling for a repeat event of it skind again next year. Stewart Hay also has been responsible for MCBB's grant award from the Michigan Council for the Arts and Humanities., allowing MCBB to sponsor a performance by the River City Brass Band in December 1998 and to establish a concert series there in 1999. Craig Strain has been working on several new big band arrangements to be featured in an upcoming concert program "Swing into Spring." Both Strain and Randy Safford (tuba) spent time in Britain attending brass band events.

Triangle Brass Band (Michael Votta) began their 1998-99 season with a concert benefitting the Chatham County Arts Council and also gave a joint performance with **North Carolina State University British Brass Band** (Bob Petters) and the **Triangle Youth Brass Band** (Randy Guptill). In February 1999 the band produced their third annual Brassfest featuring James Miller, principal trombone of the North Carolina Symphony Orchestra. They continue their efforts towards purchasing a new set of instruments and their upcoming concert locations include Cary and South Hill, VA.

Publicize
your future
band concerts
in the
Brass Band Bridge

Please send your concert dates for July--September 1999 with starting times and locations to *The Editor* for inclusion in the June 1999 issue

Don't miss
BRITISH BRASS BAND
VIRTUOSOS
STEVE SYKES
(tuba)
and
BRETT BAKER
(trombone)
at
NABBA XVII

Brass Band Recordings

Current Releases Reviewed in Alphabetical Order By CD Title
Reviews by Ronald W. Holz (unless otherwise noted)

Brass Links. Hannaford Street Silver Band (Bramwell Tovey). CBC Records SMCD 5188. TT 67:34. Program: *Blenheim Flourishes* (Curnow); *A Downland Suite* (Ireland); *Variations for Brass Band* (Vaughan Williams); *Sinfonia for Brass Band, Harp, and Piano* (Kulesha); *The Bardfield Ayre* (Tovey).

At what point do the bands of North America cease being portrayed as poor second-cousins to their British counterparts? Well, if the efforts of leading bands like Hannaford Street Silver Band are any indication, then that old percep-

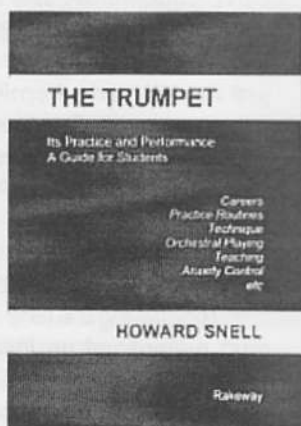
tion will soon fade. For we are indeed forming our own distinctive brass band sound over here, one that pays deep respect to our motherland without embracing some of the mannered performance practices that many British bands still enjoy. When you listen to an North American brass band - Hannaford, Battle Creek, Illinois, Brass Band of Columbus, our finest SA bands - you are struck immediately by the lack of heavy vibrato (vibrato only an ornament to be used when appropriate), a more symphonic approach to the playing, and a solid technical mastery which is not displayed for its own sake.

Hannaford Street Silver Band's latest release, *Brass Links*, blends the classic British repertoire (Downland and Vaughan Williams) with new North American

sounds by Curnow, Kulesha, and Tovey. Guest conductor Bram Tovey provides the true link here, as he is a professional orchestral conductor (Winnipeg Symphony Orchestra) with his musical roots in the British brass banding movement, both in the Salvation Army and in the contesting scene. The disc opens with Jim Curnow's personal salute to British brass bands, *Blenheim Flourishes*, a short, scintillating piece which Hannaford blazes through at a quite spritely tempo. The four remaining works are much weightier material and, taken as a whole, place this album on a high level for both content and performance.

The Ireland and Vaughan Williams are given very spacious, even elegant, treat-

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"This book is a triumph and will be seen for years to come as 'the thinking man's Arban.'"

Rod Franks - Principal Trumpet, London Symphony Orchestra

"Howard has written the New Testament of Trumpet Playing. I urge every trumpet player to read this excellent book."

John Wallace - Trumpet Soloist and Artistic Director of Brass at the Royal Academy of Music, London

"Howard Snell draws upon his wide experience and uses his penetrating intellect to give young trumpeters a book which covers the essential areas of study which are more often inferred than expressed."

Denis Wick - Principal Trombone, London Symphony Orchestra

"If it had existed forty years ago, I would have been its first reader and disciple - it would have saved me several years of irritating frustration - but the book had to wait for Snell to live the experience, to formulate it, and here memorably to find the words."

Elgar Howarth - Conductor, Composer and formerly Principal Trumpet with the Royal Philharmonic Orchestra and the Phillip Jones Brass Ensemble

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ment. The *Variations for Brass Band* is a problematic work in some ways - difficult to program, difficult to interpret, and difficult to play! Tovey demands a dynamic range and expressive levels that bring this music to life in a way I have rarely heard. The band's straight symphonic approach is absolutely the correct one (Remember Vaughan Williams' comments about the flugelhorn when he scored it in his *Symphony 9*? He loved brass bands but reviled the vibrato style in which that instrument was allowed to "wallow.")

The listener will be most challenged during Gary Kulesha's *Sinfonia for Brass Band with Harp and Piano*. In this unusual combination the harp and piano are not treated soloistically, though they do have occasional concertante-type passages. They are more an expansion of the coloristic sound palette, especially in the percussion section, that this imaginative composer so skillfully exploits. This may be the ideal way to hear the work - in recording - because you can get an ideal mix in what must be a very difficult balance problem when played live. This dark work unfolds in three sections, or movements. The composer sees a symphony as a "psychological odyssey that ends in a different spiritual condition than it began," and indeed that is what happens in "the journey from philosophical despair, through despair and guarded acceptance, to incompletely realized ecstasy." Thanks to score sent to by music director Ray Tizzard I was able to have a very thorough study of the work, a piece that works on both the musical and the programmatic level.

Bram Tovey test-piece style variations, *The Barfield Ayre* (1996) provides an exciting and more consonant finale to this well-balanced program. The opening theme, or ayre, takes the form of a lyrical duet for solo cornet and baritone in

chromatic, parallel sixths - the sensuous exploitation of thirds and, by inversion, sixths, being a major harmonic and melodic building block for the six variations (though the piece develops in four continuous sections) that follow, some of which have programmatic titles or intent: 1) Theme; Promenade; Valse frenetico; Hymn; 2) Toccata; 3) Adagio-In memoriam; 4) Bacchanale. The Barfields are in rural Essex and Tovey's theme came to him while on a country walk there. The Hymn reflects his SA origins; the Adagio is a memorial to his uncle. None of that is necessary information in this work that is about both challenging musicians technically and about projecting, in the composer's own words, clear "line and interpretation." Hannaford's splendid reading must have pleased the composer. The Toccata section alone is breathtaking in terms of technical assurance, ensemble precision, and vivacious style. This is a work that should be given careful consideration for NABBA's Championship Section - everyone will be challenged and there is such wonderful variety in unity, so to speak, to make this a work that will appeal to a very wide group of musicians.

This is a classy, and classic disc in every respect. Highly recommended for literature, interpretation, performance, and overall production.

BT Band. British Telecom Brass Band (Graham O'Connor). Doyen DOY CD 089. TT 64:36. Program: *Eve of War* (Wayne/Sykes); Cornet Solo - *Swedish Hymn* (Graham); Soloist Peter Shaw; *Dambusters* (Coates/Dawson); *A Nightingale Sang* (Maschwitz/Fernie); *Opus One* (Oliver/Geldard); Alto Horn Solo - *Evergreen* (Catherall); Soloist Alan Ball; *Star Wars* (Williams/Farr); Trombone Solo - *Stardust* (Carmichael/Geldard); Soloist Leslie Webb; *I Got Rhythm* (Gershwin/Fernie); *Schindler's List* (Williams/Smith); *Singin' In the Rain* (Brown/Fernie); *Londonderry Air* (Richards);

Puttin' On the Ritz (Berlin/Roberts); Euphonium Solo - *Be My Love* (Brotsky/Farr); Soloist Gareth Brindle; *Ticket to Ride* (Lennon&McCartney/Fernie); *Far and Away* (Williams/Harper).

In existence since 1967, BT Band is a Championship-level band (placed in the Grand Shield of 1998 and thus qualified for the Open) that plays with great enthusiasm on this pop-style recording of intentionally lighter music. Their approach is serious, with a fine array of lyric soloists and a good blend of older and more current standards. Some of their best playing comes on the quieter moments of the album, as in Sandy Smith's excellent and thinly-scored arrangement of the title track from *Schindler's List* (John Williams). Their closing item, another good Williams arrangement, Philip Harper's solid adaptation of *Far and Away*, a seven-minute concert work of moderate difficulty which the band plays accurately and with good style, an album highlight and a fitting closer. I can't endorse all the styles present. Drover's *Star Wars* medley, complete with disco beat for the main theme, is just way off mark. Fernie is a little closer with his 'cute' Beatles arrangement, *Ticket to Ride*, which starts and ends with train sounds, etc. All in all, the disc is well-played, with only occasional blurring of textures or lack of clarity in technical passages. This is a very good band delivering the kind of album that the vast majority of its followers will love. NABBA members will like the album as a good resource for some quality pop-arrangements played by a competent ensemble.

Finals 98: Highlights from the Boosey&Hawkes National Brass Band Championships of Great Britain. Live Double CD (Recorded at Royal Albert Hall, London, and International Centre,

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Brass Band Recordings

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Harrogate) Featuring winning performances in all five Divisions, plus **Brass Band of Battle Creek**. Doyen 087. TT 1:45:17. Program: CD#1 - **Brighthouse&Rastrick** (Withington) First Place Championship Division *Between the Moon and Mexico* (Sparke); **Battle Creek** (Kitsopoulos) *L'il Darlin'* (Hefti/Sparke-Gray); **Todmorden Old** (Hadfield) First Place First Division *Midsummer Music* (M. Ball); **Ashton-under-Lyne** (Evans) First Place Second Division *Capriccio* (Downie); **Battle Creek Volgar Boatman** (Finnegan/Tysik). CD#2 - **Yorkshire Building** (King) Second Place Championship Division *Between the Moon and Mexico*; **Oldham Brass 97** (White) First Place Third Division *Three Miniatures* (Sparke); **Test Valley** (Large) First Place Fourth Division *Caledonian Journey* (Fernie); **Battle Creek Sing, Sing, Sing** (Prima/Freeh).

If you can only buy one CD at NABBA this year, this might be the one, a double CD that gives you the winning performances at all levels in the British National Championships, a chance to compare the two top scoring bands in the Championship section (Winners Brighthouse and Rastrick, and Runners Up Yorkshire Building Society) - (which one would you have chosen?!) - and savor an American triumph via the spectacular playing of the Brass Band of Battle Creek.

Yorkshire Building Society's reading of the Sparke test piece lasts 19:57 while Brighthouse and Rastrick's runs a "mere" 17:05! The final choice must have come down to aesthetic responses from the judging panel, as both bands deliver near flawless performances. I personally enjoyed the expressive excitement and the unhurried spaciousness of David King's interpretation (Yorkshire Building Society), but without score I was at a disadvantage in making refined judgment. YBS's solo horn player is also incredibly impressive. You might have fun trying the same thing - see if you agree with the judges!

Having a chance to hear the other four levels is a revelation concerning the very fine standard held below the very top section in Great Britain. There are four new test pieces to encounter. *Midsummer Music* (Michael Ball) was reviewed by Colin Holman in our last issue, and it is indeed a tough nut to crack for the First Division bands. *Capriccio* (Downie) will be with us at the NABBA Reading Band in April (portions thereof, for we can't read it all), a fine Second Division piece. Two other works, a Sparke and a Fernie, both very accessible and programmable works, round out the set. All good stuff to check out.

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The **International Staff Band** of The Salvation Army, the denomination's premiere brass band, will be touring the southern United States in April 1999. The band is directed by Stephen Cobb and features such superb soloists as cornetist David Daws and Deryck Kane, euphonium. The tentative itinerary is as listed below. For more complete details,

contact the local Salvation Army headquarters in the city where the concert is taking place, or contact the Southern Territorial Music Department, (404) 728-1300:

April 16: Charleston, WV
April 17-18: Washington, DC
April 19: Winston-Salem, NC

Upcoming Concerts

Brass Band of the Tri-State

June 6, 1999

Charleston WV (Symphony Sunday)

June 19, 1999

Fourth Annual Ashland Brass Band and Hot Dog Festival

Hannaford Street Silver Band

April 11, 1999

3 p.m. Jane Mallett Theatre, Toronto ON

Spokane British Brass Band

May 4, 1999

8 p.m. Spokane Falls Community College, Spokane WA

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April 23: Bartlesville, OK
April 24-25: Dallas, TX

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NABBA 99 Contest Update

Schedule:

You will note that we were not able to divide the band contest into two venues. We will be using two sets of judges, however, so that you are guaranteed fresh insights into your performances. Youth and Championship Sections will be judged by the following panel: Bram Gregson, William Himes, Steve Sykes; Challenge and Honors Sections will be judged by the following panel: Stephen Bulla, Brian Burditt, Ronald Waiksnoris.

18 Bands Will Be In Attendance; 16 Competing

Friday, April 23

10:00--11:30am	NABBA Board Meeting (Coral Room)
10:00am - 2:00pm	Warm-Up Room for Solo/Ensemble Competition (Turquoise Room)
10:00am - 5:00pm	Warm-Up Room for Solo/Ensemble Competition (Presidents Rooms)
11:00am - 6:00pm	Instrument Repair (Pete Fountain Room)
12:00pm - 4:30pm	Solo/Ensemble Contests Begin <ul style="list-style-type: none">- Adult Slow Melody (Washington Room) 12:00--3:00- Adult Technical (New Orleans Ballroom) 12:00--4:30- Youth Solo (Duke Ellington) 12:00--2:30- Percussion Ensembles (Marsalis I) 3:00--4:00- Brass Ensembles (King Edwards Room) 12:00--4:30
1:00--8:30pm	Exhibits Open (Golfers Rooms)
6:15pm	Youth Section - 1 Band (St Charles Ballroom)
7:00pm	Welcome Concert by the Illinois Brass Band (St Charles Ballroom)
8:30pm	Reading Band and General NABBA Meeting (St Charles Ballroom)

Saturday, April 23

7:30am - 6:30pm	Instrument Storage Room for competing bands (Duke Ellington)
7:50am - 6:05pm	Warm-Up Room for competing bands (Marsalis I)
8:30am	Challenge Section - 6 bands (St Charles Ballroom)
12:30pm	Honors Section - 4 bands (St Charles Ballroom)
3:10pm	Championship Section - 5 bands (St Charles Ballroom)
8:00--10:00pm	Awards Ceremony/Gala Concert by the Chicago Staff Band (St Charles Ballroom)
10:00pm - 1:00am	Gala Reception, Mega Center

Check Updates via the Web Page www.nabba.org/nabba99

Parking

Pheasant Run and other host hotels have adequate parking directly on their property.

Airport Shuttles

Shuttles to and from O'Hare and Midway can be arranged either for individuals or for entire groups. Pheasant Run will arrange pick up and return transportation between O'Hare/Midway and the participating hotels. Contact Pheasant Run at (800) 999-3319 for individual service or MidWest Transit (312) 565-8541 for larger groups, mentioning that you are attending the competition. There will be a charge for the service.

Event Shuttles

Shuttles will be running between all of the hotels at which we have rooms blocked (Country Inn and Suites, St. Charles Holiday Inn Express, Carol Stream Holiday Inn). Shuttles will be in operation between 12pm Friday and 1am Sunday. There will be two large coaches running during peak morning and evening times (approximately a half hour loop with stops) and two

NABBA 99 Contest Update

smaller shuttles will be running during non-peak times. Specific schedules for these shuttles will be available when you arrive.

Event Passes and Tickets

All competitions, concerts, and the Gala Reception, will require either a PASS or a TICKET. Children under five years of age are free to musical events. Pricing is as follows:

MUSIC PASS includes admission to ALL musical events.

NABBA Members..... NO CHARGE.

NABBA Member guests..... \$10 in advance, \$20 after March 17th.

General Public..... \$20.

MUSIC and RECEPTION PASS includes admission to ALL musical events PLUS admission to the Saturday night reception.

NABBA Members..... \$5 in advance, \$7 after March 17th. (cost is for the reception only).

NABBA Member Guests..... \$15 in advance, \$20 after March 17th.

Not available to the general public.

Event Passes are the best value, however tickets to individual events are also available:

FRIDAY NIGHT CONCERT TICKET includes admission to the Friday night concert ONLY.

NABBA Members..... NO CHARGE covered by EVENT PASS.

NABBA Member Guests..... \$6 in advance, \$8 after March 17th.

General Public..... \$8.

GALA CONCERT TICKET includes admission to the Saturday night Gala concert ONLY.

NABBA Members..... NO CHARGE covered by EVENT PASS.

NABBA Member Guests..... \$12 in advance, \$15 after March 17th.

General Public..... \$15.

An extravagant Saturday night reception following the Gala Concert is open to NABBA members and their guests for a nominal fee. Reception includes hot appetizers, sandwiches, snacks, and soda pop. A cash bar will be available. The reception will not be open to the public.

Program Books \$5 in advance, \$7 after March 17th.

NABBA'99 T-shirt

(Heavyweight T-shirt with 3 color screen logos front and back)

M - \$10

L - \$10

XL - \$10

XXL - \$12

Vending Tables - Pheasant Run can provide a table for selling band merchandise in the main venue hallway for \$15/day.

Band Photographs - Order forms will be available at the event.

Recordings - Order forms will be available at the event.

Although only half the bands entering NABBA 99 responded to a questionnaire sent out to competitors, the following provides for an interesting cross-section of approaches and might be helpful (even inspirational!) to band's who have yet to take the plunge into competing.

Challenge Section: Testpiece; *Moorside Suite* (Holst).

The **NCSU Brass Band** think that the Holst is an excellent example of classic brass band literature. As a college band of non-music majors, they rehearse 3 days a week; 1 hr. 20 minutes each rehearsal, performing at an annual "Music of the British Isles" concert (with the Pipes and Drums) at the end of February; the rest of the time before NABBA is spent cleaning up the test piece (which they performed last year in concert) and their own choice selections. Conductor Bob Petters writes that the Holst includes many different musical styles and a great range of dynamics (ppp to fff) and they're enjoying the challenge of being able to perform to the best of their ability. They also have a large number of members competing for the first time: Shari Baxter, Jim Davis, Nathan George, Liz Pereira (cornets), Lynnette Enewold, Chris Saunders (tenor horns), Mike Franke, Elizabeth Thomas (baritones), Ben Lambertson, Alby Rose (trombones), Carlos Sharpless (euphonium); Ryan Megredy (E flat tuba); Jim Burch (B flat tuba). The band will divide their time between full and sectional rehearsals assisted by conductor Jack Fuller and have selected own choice materials based upon the skills of the students, in musical styles that contrast with the test piece, and bearing in mind qualitative concerns. They're looking forward to spending time in Chicago, hearing the Illinois Brass Band concert on the Friday evening and also the Gala Concert on the Saturday, especially since conductor Bon Petters was at school in Michigan when Bill Himes was there!

Sunshine Brass Band of Tampa, FL will travel to the competition again this year having returned last year after an 11 year absence. They are also enjoying the classic nature of the testpiece, as well as its audience pleasing qualities. They had their first rehearsal with our contest conductor, Jim Cheyne of the Salvation Army Clearwater Corps, on March 1st (Paul Gansemer had to bow out due to prior commitments) and are happy with the progress they are making citing the important insight that their guest conductor is providing to their own choices *The New Covenant* (Curnow) and *Milestone Festival March* (Himes) which were dictated by their band's strong Salvation Army influence. They are still looking for a couple cornets and another trombone. They cite the ensemble difficulties in the first movement of the testpiece, the solo challenges in the second movement along with the need for beautiful lyrical playing as particularly interesting facets of the music. Rookie members in the band are Larry (cornet) and wife Mary Harvey (tenor horn), Ken Carter, Philip Edwards (cornet), Ernie Agnew (baritone), Barry Jones (euphonium), John Whitaker (trombone), Jill Bucholtz (Bb tuba) and husband Steve (percussion). SBB are preparing this year with sectional rehearsals, with extra listening and by giving a joint concert with the Florida Divisional Band on April 10th. Jim Cheyne will be the busiest man in the place, having two bands to conduct! The Sunshine Brass Band is looking forward to attending NABBA99 despite the hardship of travel. They were inspired by their competition experience last year especially enjoying the Reading Band in Lexington which gave them a chance to meet people from the other bands and sightread some good music.

The **St Louis Brass Band** are entering for the first time, and their feelings have changed over the difficulty of the testpiece (also citing the exposed nature of the

music and intonation problems) as they continue rehearsing. They had their first rehearsal in January on the testpiece but have previously rehearsed and performed their own choices (*Hinemoa* and *Strike Up The Band*). Only one of their members (Jim Hakes, cornet, previously with the Eastern Iowa Brass Band) has competed at NABBA before, though their solo euphonium player has competed in the British National Championships several times, with the Jaguar (later City of Coventry) Band. The SLBB has only been in existence since September last year but rehearses every Sunday and have already performed 2 concerts (the second was a sellout house!). They will have performed two more concerts before NABBA. Their conductor Malcolm McDuffee really enjoyed hearing *Hinemoa* at the competition last year and felt it would be a good contrast to the *Moorside Suite*. *Strike Up The Band* was the opener for their debut concert. Even though the band will have only been together for six months, they are excited about competing and consider it a good goal in which to work for.

Motor City Brass Band (Craig Strain) are also a newer band to NABBA and continue in the quest for their first win with a number of talented and experienced musicians among the ranks. They will be bringing in Keith Wilkinson for some extra rehearsals as the competition draws closer and are enjoying the technical and musical stretch that their selections are providing. This year they will field first time competitors Tom Shaner and Keith Barkhau (cornets), Jennifer Kmet and Ian Harrison (horns), Toby Kmet (baritone), Jeff Malecki (euphonium), Simon Morton (E flat bass) and Larry Phillips (percussion).

Festival City Brass (Wayne Becker) will be returning to NABBA competitions

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after an eight year absence. Less than half the present membership attended the Cedar Rapids competition in 1991 where, incidentally, FCB played *Moorside Suite* and hope to learn from the comments on their previous performance. They have scheduled several extra rehearsals in preparation for this year's competition, one of which included a clinic focusing on the competition music with Colin Holman.

Honors Section: Testpiece; *Sinfonietta* (Leidzen)

The **Commonwealth Brass Band** performance was determined by votes of all members. Music director J. Jerome Amend had the band read through *A Moorside Suite* (Holst), and *Sinfonietta* (Leidzen.), together with *Academic Festival Overture* (Brahms/Wright), *Aspects of Praise* (Himes), *Blackfriars* (Cundell/Wright) and *In Memoriam, R.K.* (Howarth). A vote found the Leidzen piece an overwhelming winner, even though this would force the band into a more demanding competition section. The next week Amend led a more detailed reading of *In Memoriam* and *Aspects of Praise* was selected by a wide margin in a second vote. The director kept his opinions to himself throughout the procedure, telling band members to make their choices according to their musical interest and musical rewards. Amend considers the quite intricate *Sinfonietta* somewhat demanding for the Honors Section, noting that a few years ago it could have easily fit into the

Championship Section. He said the work is "a wonderful piece in our repertoire that deserves frequent hearings; in a competition, however, it leaves a band exposed to the judges in more dimensions than usual." The Commonwealth Brass Band is now in its 10th year, and Amend, who has been its musical director from the beginning, said the present group is best in terms of experience, commitment and ability. Having said that, however, he noted that rehearsals have been "a bit scary!" CBB will hold extra rehearsals as the contest nears. In addition, a full dress rehearsal will be held in the form of a concert at the Highland Avenue Church of the Brethren in Elgin, IL the night before the band performs in competition. Seven members of CBB will be getting their first taste of NABBA competition: David Centers and David McNeely (euphonium), Robert Smothers (baritone), Craig Harrison and Steve Palmquist (cornet) and Jenny Hess and Mark Kersting (trombones).

Championship Section: Testpiece; *Isaiah 40* (Redhead)

The very experienced **Eastern Iowa**

Brass Band (John deSalme) consider this year's testpiece very difficult, testing all sections technically and musically, but the players are enjoying their selections with good attendance at rehearsals and individuals are making serious efforts at bringing themselves to the level of the challenge. John cites the difficulties of fitting all the sections of *Isaiah 40* into a cohesive musical whole as a particular challenge with proper balance difficult to achieve in segments where many ideas are presented simultaneously. Entering the competition for the first time with the EIBB will be Lee Witwer, Nathan Ersig, Charlie Fix (cornets), and Brien Hemann (percussion). Geoffrey Brand will visit EIBB for two days in March to lend his expertise to their efforts. They have been having section rehearsals and have added a Sunday afternoon rehearsal to their regularly scheduled Thursday evenings. John's musical selections have come from considering the "best in British brass band literature, preferring to use only selections composed originally for the brass band medium. He also considers timing, ensuring that the "own choice" selection(s) show their strengths and minimize their weaknesses as well as the variety, trying not duplicate styles and idioms. They perform their contest selections before home audiences and try if possible to choose literature that can be appreciated by the less sophisticated. "It's a long pull from the first read to the final cutoff!!"

Best wishes for the preparations leading to the final performance!
The Editor

Publicize
your future
band concerts
in the
Brass Band Bridge
and on the
NABBA Web Page

Please send your concert dates for June through August 1999 with starting times and locations to *The Editor* for inclusion in the June 1999 issue

Another outstanding concert was given by the Hannaford Band guest conducted by James Watson. Although I always feel that this band would be truly great if they had a first rank regular conductor, Watson brought out the best in them.

Sunday's concert, titled *The Standard of St. George* was as you might expect, composed of British music, 100% if you classify Curnow's *Blenheim Flourishes* as British. The only test piece was *A Moorside Suite* which has come out from test piece never-never-land into the general repertoire. However, the highlight was clearly Walton's music for *Henry V* with Bram Tovey's Shakespearean narration. Very well played and very moving. If Tovey breaks his baton arm, he could have a career at Stratford. The *Tribute to Ted Heath* in which the band rearranged themselves into big band formation to play "Opus One", "Memories of You" and "Trumpet Blues and Cantabile" was the second half highlight. Watson picked up his trumpet for "Memories of You" causing us all to ask ourselves why we need to warm up and Bob Venables of Hannaford did a pretty fair imitation of Harry James on his Eb soprano.

Despite missing a rehearsal due to snow, the playing was tight, accurate, tuneful and vibrant. This band consistently achieves outstanding results despite only rehearsing when they have a gig and always using guest conductors. Even for professionals, they do superb work. There are a few little things to quibble about but I seem to have lost my quibbling hat for this concert. And they have an audience that is not solely a brass band audience but rather a musical audience who pay a pretty good price for the concerts.

Keep up the good work!

[Concert reviewed by David Buckley, trombonist with the Weston Silver Band of Toronto]

Program: *The Standard of St. George* (Alford); *A Moorside Suite* (Holst); *Mechanical Ballet* (Clarke); *Henry V* (Walton); *Blenheim Flourishes* (Curnow); *Crown Imperial* (Walton); *Seventeen Come Sunday* (Vaughan Williams); *Elegy from A Downland Suite* (Ireland); *Finale from Pineapple Poll* (Sullivan); *A Tribute to Ted Heath*; *Pomp and Circumstance No. 1* (Elgar).

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The June 1999 issue of **THE BRASS BAND BRIDGE**

will include new music reviews, NABBA band news, programs from March -- May 1999, details on the 1999 competition and brass band concert dates for July -- September 1999. Please ensure all items are sent to the Editor and received by May 1, 1998.

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Battle Creek did not haul coals to Newcastle on their trip to Great Britain. They played American music with great style and power. In their three offerings recorded here you catch the excitement of the crowds appreciation, as they await the results of the contest. The band is "spot on," as the expression goes. And while we have heard most of these tunes in previous releases, nothing beats another live, exciting performance with fresh improvised solos, such as that by Richard Illman on *Lil' Darlin'*. Battle Creek settles into it without a hint of rushing, so much a problem with other recordings of this big-band classic that brass bands have tackled via Sparke's recent arrangement.

A small goldmine in many respects, this is a fine album with remarkably consistent and faithful sound reproduction of live performances. Definitely one to have!

Heralds of Victory. Williams Fairey Band (James Gourlay and James Williams). Egon EGN CD 125. TT 76:21. Program: *Manhattan* (Leidzen); *Heralds of Victory* (R.E. Holz); *Lord of All Hopefulness* (Downie); Alto Solo - *Lord Make Calvary Real To Me* (W. Broughton), Soloist Sandy Smith; *Heritage of Freedom* (Curnow); *On the King's Highway* (Leidzen); *What a Friend* (Leidzen); Trombone Solo - *Take Up Thy Cross* (W. Broughton), Soloist Simon Cowen; *Deep Passage* (Soderstrom); *My Jesus I Love Thee* (Catherwood); *Hillcrest* (B. Broughton); Trombone Solo - *The Old Rugged Cross* (Leidzen); Cornet Solo - *Beautiful Christ* (Leidzen), Soloist Phil Chalk; *American Rhapsody* (Soderstrom); *Golden Jubilee* (Kippax); Trombone Solo - *I Walked Today Where Jesus Walked* (Graham); *Climb Ev'ry Mountain* (Mack); *A Psalm of Praise* (Curnow).

Wait! Before you slap this disc into your CD player and hit the "play" button, take a few minutes to read the excellent notes by the annotator, Ron Holz, in which he carefully explains the history and purpose of the American Band Journal, from which all but one of the selections have been taken. The ABJ is an ongoing set of publications, issued as "Band Music for Evangelism", by the Eastern Territorial Department of the Salvation Army, beginning in 1948 and continuing to the present day. While requiring a minimum of 9 players, set up with the concept of a bright choir of cornets and trombones contrasting with the mellow choir of horns, euphonium instrumentation, including percussion, with the notable exception that there are no 3rd cornet parts. While the Williams Fairey Band seems to have used the fuller instrumentation throughout, no 3rd cornets appear to have been used on this recording session.

This recording contains 17 very convincing examples of the solid musical and technical writing of some of the world's best composers and arrangers for brass. Most of the selections average about three minutes in length, with only James Curnow's *Heritage of Freedom* running to 9 minutes. There are solo features, marches, settings of hymn tunes, ensemble features, patriotic selections and even inspirational music from the Broadway stage. Those already familiar with the ABJ will know that here is a wealth of material that will be excellent program choices for any of our NABBA bands. Erik Leidzen who, along with Richard Holz conceived the idea of the ABJ, has two of his marches presented here, *Manhattan* and *On the King's Highway*. Both are uplifting marches of great contrast in the best American style, often using the characteristic device of having the cymbals double the bass drum part. In contrast, Bruce Broughton's march, *Hillcrest* is a unique and engaging concert march utilizing the familiar Doxol-

ogy with surprising modulations and rhythmic shifts that will challenge most bands' stylistic capabilities. It is driven along with very logical and interesting drum writing that really demand some "drumming"

Richard Holz is represented on this recording by the cornet ensemble *Heralds of Victory*, a brilliant cornet section feature, again in the best American tradition, complete with triple tonguing and lush euphonium counter melodies. Although the Williams Fairey cornet section begins this piece with just a bit more vibrato than seems necessary to evoke the style, elsewhere in the recording they seem to have the ability to turn it off, so perhaps it's not so much an automatic performance idiosyncrasy as a chosen device.

There are several hymn settings and song arrangements, the most outstanding of which for me is Kenneth Downie's *Lord of All Hopefulness*, an absolutely wonderful setting of the hymn tune *Slane* and is certainly worth the price of the disc alone. Here is a marvelous study in balance, sonority, restraint, and cohesive playing that could serve as model of musicality for brass bands anywhere. Perhaps the most familiar of the selections to most of the general listening public will be the march *Golden Jubilee*, by Milton Kippax, here presented in the collaborative arrangement by Leidzen and Holz. This is the march heard every year at the Tournament of Roses Parade in Pasadena and would surely be a hit on any concert, not just for the use of recognizable hymn tunes but for its stirring bravura style with which it has withstood such widespread public exposure. James Curnow's patriotic selection, *Heritage of Freedom* commissioned in 1976 to commemorate the Bicentennial, presents not only several familiar American

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melodies but several identifiable styles as well. Not simply a pastiche of stylistic quodlibets but rather a solidly constructed serious work of real musical interest, this is the kind of writing that helped James Curnow build his formidable reputation while presenting material that will hold the attention of any audience. Also distinctly American music but of a rather different nature is *Deep Passage*, a medley of three traditional spirituals relating to the River Jordan which displays the adroit writing of Emil Soderstrom. However, it is the only selection on the recording which shows just the slightest bit of careless playing from the Williams Fairey Band. Although the trombones struggle for a few moments with ensemble unity, the rest of the band quickly redeem their comrades with some beautifully shaped and finessed phrases and all is forgiven.

The final selection on the disc and the only one not selected from the ABJ, is Curnow's tone poem, *A Psalm of Praise* and is indeed based on Psalm 100. Interestingly, it is both the most challenging selection on this disc and the one in which the Williams Fairey Band seems to really let itself go, producing a truly sparkling performance and demonstrates quite clearly both their technical prowess as well as their musical maturity. If you wonder, as I did, why a disc devoted to the American Band Journal would, after 61 minutes of music from that source, conclude with a work outside that body of music, you need only listen to this performance to know. The final chord of this disc resonates with 10 seconds of the closest thing I've heard to the sonority of a huge pipe organ in a long time. The American Band Journal is now in its 50th year and totals some 41 volumes, each with four or five selections. Here is a huge body of music that should certainly be represented in the library of all brass bands. Don't be

misled by many of the inspirational titles - the real inspiration here is the sheer joy of the music presented.

Reviewed by Dallas Niermeyer, NABBA Board Member and Director, Prairie Brass Band

Highlights of the 1997 Great American Brass Band Festival. 1 **Advocate Brass Band** (George Foreman); 2 **Ameriikan Poojat**; 3 **Brass Band of Columbus** (Paul Droste); 4 **Conversation**; 5 **Dixie Power Trio**; 6 **Naperville Municipal Band** (Ronald Keller); 7 **Olympia Brass Band**; 8 **River City Brass Band** (Denis Colwell); 9 **National Capital Band** (Stephen Bulla); 10 **Saxton's Cornet Band**; 11 **Symphonia** (R. Winston Morris). Recorded live June 14-15, 1997; Released by The G.A.B.B.F. TT 54:45. Program: *Strike Up Another Show* (Keller) 6; *Liberty Bell* (Sousa) 1; *Valiant Endeavor* (Bulla) 9; *Battle Cry of Freedom/Kingdom Comin' Quick Step* 10; *The Champions* (Wilcox) 3; *Brass Parade* (Wiedemann) 2; *March from 1941* (Williams) 11; *I Found a New Baby* (Palmer&Williams) 5; *Hoochie Man* (Muddy Waters) 7; *I Saw the Light* (Susi) 3; *Bugler's Holiday* (Anderson) 1; *Onward!* (Levy) 4; *Suite Gothique*, Mvts 1&4 (Boellman/Ball) 9; *GABBF March* (Johnson) 1; *Sing, Sing, Sing* (Prima/Fennell) 8; *What I Like About You* (Skill&Palmer) 5.

This is the second "live" compilation from the Great American Brass Band Festival, a package that, taken as a whole, gives you an honest overview of the wide variety of styles of music and performance practice (and levels of performance) one encounters each year at this popular outdoor event. Two NABBA bands come off quite well here, with National Capital providing the only classic touch on the album - movements 1 and 4 of Eric Ball's masterful transcription of *Suite Gothique*. The BBC gives you a different type of classic, via Les Susi's clever Country and Rock medley,

I Saw the Light (Les guest conducts on this one). Both bands provide a rich middle - saxhorn family: that tends to be lacking in some of the other bands which project a sound marked by only three layers - melody in upper brass/woodwinds - counterline in baritone-euphonium, and bass line (Of course, three very important aspects of much turn-of-the-century band music that gets prominently featured here). River City stands up well, too (french horns in place of alto horns) in their short excerpt from *Sing, Sing, Sing* made famous by the Brass Band of Battle Creek.

Some groups might not be familiar. Poojat is a Finnish-American brass septet; Symphonia is a large tuba-euphonium ensemble made up of some of America's finest exponents of those horns; Saxton's Cornet band is a Civil-War era group;

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Dixie Power Trio combines tuba, cornet, drums and banjo; Conversation is a jazz-rock 'fusion' ensemble. Many of these groups are very polished ensembles. The smaller the group, the more likely they are to get a better live outdoor pick-up, though the engineers have done marvels to pull this blend off, bearing in mind each group has less than ten minutes in which to get set! All but the very first group - Naperville Municipal Band - play at the standard one would expect for this national-level event, though the inclusion of a short fanfare by this community group does not seriously mar the album.

The album will be of most interest to those who were at the festival that year, or those who wish to support the festival through the purchase of the disc, and those who like studying the very wide range of popular ensembles who feature brass instruments that end up in Danville, Kentucky each year. Crowd noise, stage noise, varying recording levels - all these should not keep you from enjoying the well-chosen and diverse program, though the buyer needs to be aware of the nature of the production.

Holiday Remembrance. Triangle Brass Band (Michael Votta). Private recording. TT 42:07. Program: *Fanfare and Carol* (E. Ball); *A Christmas Suite* (Bulla); *The Christmas Song* (Torme/Sparke); *Trepak* (Tchaikovsky/Hile); *Reminiscence of an English Carol* (Yarbrough); Sextet - *March the Three Kings* (Redhead); *Greensleeves* (Kerkorian/Guptill); *Christmas Overture* (Golland); Sextet - *French Carol* (Camsey); *Jingle Bells Forever* (Smith).

This privately-produced Christmas card-in-sound contains a good variety of Christmas music for both full brass band and, on two tracks, brass sextet. Triangle Brass rightfully features some arrange-

ments by members or former members - James Hile (Tchaikovsky transcription), Randy Guptill (Greensleeves transcription) and Janet Yarbrough. The latter's *Reminiscence of an English Carol* takes the form of a subdued meditation upon *God Rest You Merry Gentlemen*. The band delivers a clear and well balanced sound, the lower section coming across as slightly more accurate than the cornets and alto horns in more exposed sections throughout the disc. The brass sextet does a good job on several interesting arrangements from the SA's New York Brass Sextet Journal. The band has improved since I last heard them, with a richly developing tone, improving intonation, and with more aggressive, confident playing by both end players and specialty parts. It is unfortunate that schedule conflicts have precluded them from coming to recent NABBA conferences. They would make a good showing! Though this is not a commercial release, no doubt the band would be pleased to get you a copy.

Order from: Triangle Brass Band, PO Box 14344, Research Triangle Park, NC 27709-4344.

How Sweet the Sound. London Citadel Band* (John Lam) and Contralto Soloist Susan Turner+; Karen Butler, Piano Accompanist. The Salvation Army London, Ontario SA-LCB-22-CD. TT 70:43. Program: **Amazing Grace* (Himes); *+Wonder of His Grace* (Davies); **Lord of the Dance* (Broadbent); *+Dream With Me* (Ballantine); **Mid All the Traffic* (Ballantine); **Alto Horn Solo - Depths of His Love* (Curnow), Soloist Ray Thompson; **+All I Once Held Dear* (Davis); **St. Columba* (Griffin); *+I Bring My Heart to Jesus* (Broughton); **Sing Hosanna* (Silverberg); **All In the April Evening* (E. Ball); **+Victory In Jesus* (Bartlett); *+What a Friend* (Unattributed); **To Know Thee* (Himes); *+When I Survey* (Ballantine); **Jesus Loves Me* (Anderson); *+Lamb of God* (Fettke); **Redeem-*

ing Love (Rive); **Londonderry Air* (Bearcroft); *+I Know a Fount* (Harlan).

On this devotional album one of the SA's finest vocal soloists, Susan Turner (London, England) joins one of the SA's finest corps bands (London Citadel) and a skilled pianist (Karen Butler) for a thought-provoking sacred program that alternates between band alone and vocal solo with piano accompaniment (though on several items Turner is accompanied by the band as well). While the emphasis is on the quieter side of SA hymn and song arrangements, there are several more up-tempo praise settings that keep the flow balanced.

Turner's voice - a truly rich contralto that can also sound like a mezzo-soprano at times - holds your attention through multiple tracks. Her diction and pitch are first rate; her lines and interpretation all you can ask for in this repertoire. Her accompanist does an excellent job and has been recorded at just the right level, keeping the voice out front without minimizing the piano's role.

The band is in fine form. I particularly pleased to have sensitive readings of three classic SA arrangements - *St. Columba* (Keith Griffin), *All in the April Evening* (arr. Eric Ball), and *Redeeming Love* (Rive). One pleasant surprise was the expressive alto horn solo by veteran bandsman Ray Thompson, a leading member of the band for many years and a member of Tottenham (Enfield) Citadel before he emigrated to Canada.

I visited London Citadel just a month before this recording, and so I feel somewhat attached to the group and what they were attempting. Yet I do not think I have let myself be swayed by that in giving a very positive evaluation to this very moving recording. Bear in mind the

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purposes of the recording - praise, edification, worship - and if you are sympathetic to those aims, then this is a recording you will want and one you will play many times.

In Tribute - Norman Bearcroft and Robert Redhead. Canadian Staff Band (Brian Burditt). The Salvation Army World Records WRCB 7230. TT 53:46. Program: *Just Like John* (Bearcroft); *Picton Citadel* (Redhead); Trombone Solo - *Word of Grace* (Bearcroft), Soloist Kevin Hayward; *Reflections In Nature* (Redhead); *Songs of Newfoundland* (Bearcroft); *Shout Salvation* (Redhead); Cornet Solo - *Jesus Keep Me Near the Cross* (Redhead), Soloist David Chaulk; *Londonderry Air* (Bearcroft); *Quintessence* (Redhead); *I Know a Fount* (Bearcroft).

On the occasion of the 30th anniversary of the Canadian Staff Band Bandmaster Brian Burditt has had the splendid idea of paying tribute to the two conductors he both succeeded and played under. Too often we wait until our great men have past on to a more glorious life till we pay them the proper respect they are due. In Bearcroft and Redhead this band had two very talented and two very different musical personalities who placed a strong mark on the band and in process supplied some wonderful music for the band and for the brass band world at large.

Norman Bearcroft was the master of the program 'sparkler' - *Shout Aloud Salvation*, or *Just Like John* come to mind - which, combined with his superb platform skills (wit and humor) and generally excellent sense of program timing, rejuvenated Army band programs in the 1960s and 1970s. His innovative scoring techniques - even if you did not agree with them - really got us rethinking about brass band voicing. His intensely high

scoring for solo horns and euphoniums, almost in an orchestral horn fashion, is now the stuff of band legend (the trombones rarely escaped, as well). He had a softer side as well, something very well demonstrated in the lovely trombone solo *The Word of Grace*, played very well here by Kevin Hayward.

One of my all time Bearcroft favorites is included, his well-crafted *Songs of Newfoundland*. The band's reading here brought back many memories of the impact of this man's music in the American SA scene in the early 1970s. The finale of this 10-minute suite, where the *Ode to Newfoundland* appears in majestic glory, is still a very powerful musical highlight in brass band literature.

Some of the finest playing comes in Redhead's *Quintessence*, on which both band and conductor seem inspired with a special care to expressive detail and musical line - perhaps the highlight of the program. This work is now used as a contest piece in Great Britain, and other Redhead tunes, like *Reflections in Nature*, have been getting good soundings from a wide assortment of the very best contesting bands. It is no surprise that Redhead was the first active SA officer to be asked to write a test piece (*Isaiah 40*). He is heir to Ray Steadman-Allen in his prolific musical imagination, and like RSA he is a master of brass color, with an especially good feel for impressionistic textures. You get a great sample here.

Bandmaster Burditt deserves praise for the concept and design of this disc, for providing a fine set of informative program notes shaped by his own insights into the tenures of both men, and for guiding his gifted musicians in some inspired playing that does indeed pay tribute to two major figures in the history of brass band music in this century.

Joyous Brass. Enfield Citadel Band

(Richard Phillips). The Salvation Army SP&S CD 120. TT 70:10. Program: *Make His Praise Glorious* (Wolaver/Gordon); Cornet Solo - *Joyous Song* (Phillips), Soloist David Daws; *By His Hand* (Mack/Phillips); *Blazon* (Graham); *Songs In Exile* (E. Ball); Flugelhorn Solo - *Sweet By and By* (Ballantine), Soloist Malcolm Hynd; *Rousseau* (Ogg); Trombone Solo - *Berceuse de Jocelyn* (Godard/Phillips), Soloist Andrew Justice; *Variations on 'Princethorpe'* (Downie); *Just As I Am* (Heaton).

How do you follow a brass band legend? How would Richard Phillips handle his recording debut with the excellent band led for so many years by James Williams? For one thing, he relied on certain parts of the Williams legacy already in place - exuberant, exciting, fast-paced brass music with a bit of the brash thrown in. Yet he also had the temerity to record an exquisite quiet gem by Eric Ball that was a Williams' standard, *Songs in Exile*. What is the final result? A very interesting, varied program that both honors the past and points the band forward, especially in some more contemporary popular styles.

Phillips has chosen three of his own recent arrangements to make that bridge possible, as well as the energetic adaptations of Bill Gordon (as in the opening item, *Make His Praise Glorious*). There are two longer concert works also from the past few years, Peter Graham's *Blazon*, written in 1991 for the ISB, and Kenneth Downie's *Variations on Princethorpe*. Some of their best playing comes in the Downie work - a simply beautifully played opening is an album highlight. I think I prefer this new Enfield Band when they are playing in the softer dynamics, more lyrical and legato sections, than in the loud, flashy section, where they can tend to overblow just a bit

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and lose pitch centeredness.

The two devotional classics - Heaton's *Just As I Am*, and Ball's *Songs in Exile* - are given respectful, intelligent interpretations. The dynamic contrasts in the Heaton are truly awe inspiring. The soli playing on both is especially fine; as an example, Andrew Justice giving just the right sound and style on the trombone solo *I'm A Child of a King* in the Ball work. But speaking of soloists, all three on this album really step forward with commanding presence, David Daws getting the biggest portion (what a player) on the title tune, a nearly 12-minute work by Phillips that is shaped like Bearcroft's *Song of Exuberance* into a massive ABA of concertino proportions. The work de-

velops an old Sydney Cox song, *God's Love to Me Is Wonderful*, in the outer sections, but turns to one of the arranger's own, newer sacred songs, *It Is a Thing Most Wonderful*, for the quieter middle meditation, a spot where Daws great sound is heard especially well in the mid and low registers.

Malcolm Hynd and Andrew Justice certainly show what solid, reliable players this band has always been able to attract. Hynd provides a beautifully centered flugel sound on Ballantine's swing setting of *Sweet By and By*, while Justice lives up to his name in one of my personal favorites on the program, Phillips new version of the Benjamin Godard evergreen *Berceuse de Jocelyn* ('Angels Guard Thee').

All aspects of the production are very attractive, including the art work drawn from a Sunday School contest among the young people of the Enfield Corps. The band's sound is pleasingly balanced, as are the solo presentations. The program is varied, entertaining, and thought provoking. Congratulations to Bandmaster Phillips and band on his debut, and congratulations to SP&S for supporting a 'local' corps band project like this. NABBA members will find this disc has much to commend it beyond the denominational level.

Odyssey. International Staff Band (Stephen Cobb). The Salvation Army SP&S CD 122. TT 66:03. Program: *The Joybringer* (Downie); *Make Me a Chan-*

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Vernon Briggs, Brass Band World Magazine



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nel (Himes); *Shine As the Light* (Graham); Cornet Solo - *Sounds of Singing* (Condon); Soloist David Daws; *Knowing You* (Davis); *Victory* (Downie); Euphonium Solo - *Spirit of Life* (Catherwood); Soloist Derek Kane; *Folk Festival* (Shostakovich/Cordner); *My Comfort and Strength* (Bowen); *California* (Soderstrom); *Reflections* (Bearcroft); *Odyssey* (Norbury).

The ISB will be touring the United States in the next several weeks (April, 1999). *Odyssey* is intended as their tour recording. With the band playing as well as they do here, those of you who get a chance to hear them (schedules have been published in the last two issues of the Bridge) will not be disappointed by the premiere brass ensemble of The Salvation Army.

I have found in recent years that the sound of the ISB under Stephen Cobb is a sound I wish to have my band emulate. The sound is rarely, if ever, overblown, yet has great verve and energy. It has a warmth and resonance that never wallows in sentimentality or old musical cliches. In short, there is a sheen of elegance, of musicality, that is consistently present, which tells me the band has, as a whole, good musical experience, depth of experience. Musicianship is valued more than technical bravura.

That is not to say that you will not encounter some fascinating displays of technique here. The band rips through a new transcription of Shostakovich's *Folk Festival* with apparent ease, and with a real note of confidence in the percussion, which in recent years has become a much stronger section. The band has always played marches with fine style and the two contrasting marches, *Joy Bringer* (a late 1960s concert march) and the more traditional *California* (one of Soderstrom's last pieces early 1960s) come off very well.

The concert repertoire includes excellent readings of Peter Graham's *Shine As the Light*, Brian Bowen's classic meditation *My Comfort and Strength*, and two new works - Kenneth Downie's salute to the Portsmouth Citadel (England) Bands' 125th year, *Victory*, and Kevin Norbury's, *Odyssey*. This final item puzzled me, even though I had a score courtesy of the music department in New York, who will be publishing it soon. As a test-piece style work it has much to challenge and has some marvelous passages of brass scoring and spine-tingling effects. As a piece of Salvation Army music, it does not speak clearly to me. The linguistic guide such works usually seems obscured, even though the pilgrimage described in sound is loosely connected with the hymn tune *Slane* which makes a fleeting appear-

ance (two associated texts being *Be Thou My Vision* or *Lord of All Hopefulness*). Perhaps I am expecting too much. The band plays it extremely well, for it is a difficult work that many bands will want to sink their teeth into.


The revival of Leslie Condon's solo *Sounds of Singing*, which I first heard played by Stephen Cobb during the 1980 ISB tour of Great Britain, gladdened my heart and mind. David Daws truly sings this unusual solo, which blends traditional styles and mannerisms with Condon's own unique compositional gift. Great cornet soloists have the knack of making what is difficult sound smooth, easy, elegant - such is the case with the inimitable Mr. Daws.

While the notes are not extensive, and we are unfortunately not given a personnel list (guess you have to buy the tour program), we are given key texts to four of the more unfamiliar SA pieces of a meditative nature: 1) Bill Himes' encouraging new hymn *Make Me a Channel*; 2) Bearcroft's transcription of his own choral suite *Reflections*; 3) Trevor Davis' *Knowing You*, and 4) David Catherwood's lovely contemporary setting of *Spirit of Life*, expressively played by veteran euphonium soloist Derek Kane. With the texts supplied, such referential music can really speak to the heart and mind of the receptive listener.

Much new music, wonderful, warm interpretations, and some real brilliant playing, good recording balance and sound - a really fine tour disc. I recommend it!

New York Times: American Newspaper Marches for Band, Theater Orchestra, Mandolin Orchestra, and Piano. Advocate Brass Band (George Foreman); *New Walnut Street All-Star Orchestra* (George Foreman); *Louisville Man-*


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Reviewed by Ronald W. Holz

Butterworth, Neil. *The American Symphony*. Ashgate: Brookfield, 1998. ISBN 1 85928 459 0. 338 pages; multiple musical examples and photographs; good index and discography, extensive catalogue of symphonies.

You can approach this book as a music history text, as a useful resource tool, but more importantly, you could use it as a good overview of the development of American musical culture, classical art music, via the story of symphonies written by Americans over the past two hundred years. The early chapters deal with the first eighty years of the nineteenth century, when America was just beginning to sponsor orchestras capable of playing the efforts of their not untalented but frequently unplayed composers. With the encouragement of Dvorak at the end of the century, the emergence of the first true generation of symphonists (John Knowles Paine to

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Charles Ives) leads to the great century of the American symphony, one in which the American voice is no longer an echo of Europe, but, instead is pace-setting. Butterworth provides good musical examples to enhance his analytical commentary, but this is not a detailed theoretical study. The average, literate adult musician should be able to follow his commentary - which is, after the first few chapters, done composer by composer.

While the major focus is on symphonies for symphony orchestra, there is a brief chapter on symphonies for band (or brass choir). That is not a particularly exhaustive account, however. Curious to see how detailed Butterworth's fine Catalogue of Symphonies was, I checked on a composer I know very well, Erik Leidzen. Leidzen was indeed listed, with his *Irish Symphony* (1939), unpublished, but not his *Sinfonietta for Brass* (1955), published. However, somewhere Butterworth was informed to change a short overture-like work for the US Air Force Band (lost) *Symphony in the Sky*, into *Symphony #2*! That may come from sometimes relying on other people's lists or bibliographies (I assure you, not mine)! All in all, however, the list is an impressive and helpful work of scholarship and one that students of American music and conductors can turn to with great interest time and again. The discography is based only compact discs; the good index references mostly names of composers, conductors, musical personalities, performing halls, and performing ensembles.

I found the book to be well-written, with broadly drawn portraits of our American symphonists and their music. A valuable book for anyone interested in our musical heritage and in the active repertoire of American classical music.

saves the day in what could have been a final endurance contest, for each group does a fine job serving up slices of this seemingly inexhaustible pie of paper pieces!

As in the last three volumes of *Newspaper Marches* by the Advocate Brass Band and George Foreman, the CD booklet is a thing to cherish due to Foreman's excellent research and writing (he will soon have a book coming out the puts the whole project together). Everything about the production is admirable, but I wanted to especially commend the clarity of the New Walnut Street Orchestra, made up of 2 violins, a viola, a cello, string bass, flute/piccolo, clarinet, 2 cornets, trombone, piano, and percussion. Naturally, the brass could dominate in this style of music, but they really don't. I am grateful to have another fine example of this very popular entertainment-oriented ensemble from this era. The Mandolin Orchestra is also a good ensemble, one that, for my taste, is just right every so often, but not too often (Their members probably think the same about brass bands!)

The Advocate Brass Band continues to improve in many areas - rhythmic ensemble and blend, overall quality of sound. I wish they had a richer middle sound, but that is as much the fault of the kind of band scoring they are reading than it is one of the band itself. The musical leadership given by the principal cornet, Vincent DiMartino, is unmistakable, and one that lends great credibility and authenticity to the album. If you are a student of American music or band history, or if you just love marches, add this one to the collection. You will not be disappointed.

Brass Band Recordings

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dolin Orchestra (Jim Bates); Pianist Hayward Mickens. Gazebo Records. TT 71:09. Program: *Joplin Globe* (Kreyer); *The Telegram* (Farrar); *Kansas City Star* (Liberati); *Boston Traveller* (Tracy); *Boston Post* (Tracy); *New York Ledger* (Magruder); *New York Herald* (Rosenfeld); *New York Times* (d'Aquin); *Pittsburg Leader* (Affelder&Fleishman); *Pittsburgh Press* (Rohbock); *Pittsburgh Gazette* (Bruno); *Philadelphia Record* (Englemann); *Philadelphia Record* (DeStefano); *The Call* (Van Alstyne); *Cincinnati Post Golden Jubilee* (Stoess); *Chicago Record* (Weldon); *Washington*

Times (Innes); *The Enterprise* (Burrell); *The Herald* (Casto); *The Reporter* (Fulton); *The Register* (Lieurence); *Lexington Herald* (Griffith); *Waconia Patriot* (Gepson); *Washington Post* (Sousa).

In his fourth and, he assures me, final volume of *American Newspaper Marches* George Foreman keeps our attention by providing a colorful alternatives for the realization of this interesting slice of American culture: a turn-of-the-century American brass band, a salon or theater orchestra of the same era, a mandolin orchestra, and a pianist. This decision

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Festival March (Condon).

Lexington Brass Band (Ronald Holz and Skip Gray). November 15, 1998; The Lexington Opera House, Lexington, KY, and November 21, 1998; Maysville Community College, Fields Auditorium. *The Dam Busters* (Coates); *Spitfire Prelude and Fugue* (Walton/Twitchings); *Fantasia for Euphonium and Brass Band* (Sparke); *Two Dances from The Nutcracker* (Tchaikovsky); *Norwegian Legend* (arr. Herikstad), Dale Warren, trombone soloist; *Hungarian March* (Berlioz/Catelinet); *Theme from Robin Hood: Prince of Thieves* (Kaymen/Broadbent); *Alloway Tales* (Graham); *Hinemoa* (Wood).

December 6, 1999; Calvary Baptist Church, Lexington, KY. *Intrada on Psallite* (Liszt/Holz); *O Holy Night* (Adam/Bulla), David Goins, soprano cornet soloist; *Christmas Tryptych* (Curnow); *Huron Carol* (arr. Downie), Terry Everson, cornet soloist; *In the Bleak Mid Winter* (Holst/Bulla); *In Dulci Jubilo* (arr. Everson); *Two Dances from The Nutcracker* (Tchaikovsky/Sparke).

February 21, 1999; The Lexington Opera House, Lexington, KY. *Procession of the Nobles* (Rimsky-Korsakov/Curnow); *Trumpet Concerto* (Arutunian/Gray), Terry Everson, soloist; *Mussorgsky Suite* (arr. Holz); *Berceuse and Finale from Firebird Suite* (Stravinsky/Gray&Gordon); *Folk Dances* (Shostakovich/Hanson); *On the Steppes of Central Asia* (Borodin/Hendricks); *Finale from Symphony No. 2* (Tchaikovsky/Gordon).

ASAF Brass Band (Ron W. Holz) *with the Indiana Wesleyan University Wind Ensemble. James Curnow, guest conductor. Phillippe Performing Arts Auditorium, Indiana Wesleyan University. *The Pioneers* (Anderson); *A Happy Day* (Leidzen), Robert Snelson, cornet soloist; *Majesty* (Downie); *Exeter Temple* (Condon); **Fanfare and Flourishes* (Curnow); **Fanfare Prelude on Lobe den*

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Herren (Curnow); **Prelude on a Hymn of Praise* (Curnow).

USA Southern Territorial Band (Richard Holz). January 17, 1999; Atlanta Temple Corps, Atlanta, GA. *The Scarlet Jersey* (Steadman-Allen); *Gaudete* (Norbury); *The Challenge* (Ball), Lars-Otto Ljungholm, trumpet soloist; *Londonderry Air* (Bearcroft); *Procession to Covenant* (Himes); *The Kingdom of God* (Alexander); *I'd Rather Have Jesus* (arr. Himes), Lars-Otto Ljungholm, cornet soloist; *Shine Down* (arr. Blyth).

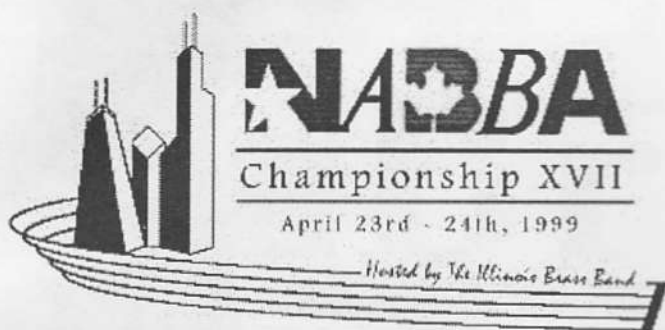
Triangle Brass Band (Michael Votta). October 25, 1998; The Barn, Fearington Village, NC. *Festive Overture* (Shostakovich/Kitson); *Nicea* (Himes); *Rondeau* (Mouret/Graham); *Hinemoa* (Wood); *Earl of Oxford's March* (Jacobs/Votta); *Psalm 100* (Curnow); *Amazing*

Grace (Himes); *Be Thou, My Vision* (La Reau).

February 27, 1999; Leesville Road School *with the **Triangle Youth Brass Band**. *Berne Patrol* (arr. Howarth); *Hinemoa* (Wood); *Trombone Concerto* (Bourgeois), Jim Miller, trombone soloist; *Festive Overture* (Shostakovich/Kitson); **March of the Cobblers* (Barratt&Siebert); **Serenade* (Mozart); **Blue Bells of Scotland* (Pryor), Jim Miller, trombone soloist; **Danny Boy* (Grainger/Kreines); **Bohemian Rhapsody* (Mercury/Goodrun).

NCSU British Brass Band (Bob Petters), ***Triangle Youth Brass Band** (Randy Guptill), and #**Triangle Brass Band** (Michael Votta). November 18, 1998; Stewart Theatre, North Carolina State University, Raleigh, NC. **Death or Glory* (Hall); **Rhapsody for Euphonium and Brass Band* (Curnow), Glenn Wilkinson, euphonium soloist; **Blue Rondo a la Turk* (Brubeck/Edwards); *Procession of the Nobles* (Rimsky-Korsakov/Curnow); *A Malvern Suite* (Sparke); *Divertimento* (Kelly); #*Festive Overture* (Shostakovich/Kitson); #*Japanese Slumber Song* (Wood); #*Psalm 100* (Curnow); #*Hinemoa* (Wood); **Combined Bands:** *Ave Verum* (Mozart/Jakeway); *Finale from The Firebird* (Stravinsky/Watson).

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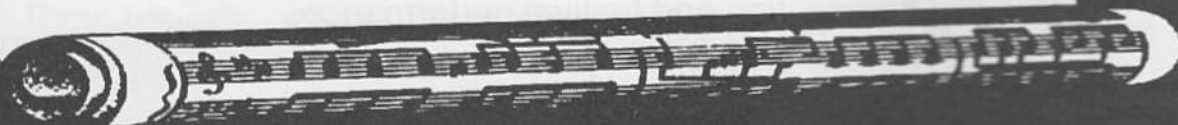
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