

The

# BrassBand Bridge



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

September 1999 Issue 77

## SUMMER ISSUE 1999

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## Official Journal of the



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## Editor's Notes

I think that there was a great sense at the most recent NABBA Board Meeting with past accomplishments acknowledged that a new chapter was being written in the history of the Association; I hope this issue incorporates some of that sense of anticipation. The first evidence is with continued growth of member bands and a number of those are given mention in the following pages with a special new features on the Southerners Brass Band.

There are substantial details of the NABBA Board Meeting also in this issue. You can read about new directions that NABBA is planning, new contest rules (which bands should have received in the mail), as well as the growth within the movement.

Particularly notable is the first of three sizeable dissertation excerpts submitted by NABBA Board member Joel Pugh who recently completed his DMA in euphonium performance and has been kind enough to share a large portion of his document with us all. His essay on the history of euphonium solos composed by Salvation Army musicians will be of great value to all.

The summer was a busy musical season for us all. You can find out about some perceptions shared by past president Tom Myers of brass band activity in London as well as on this side of the

duck pond with the Grand Celebration of Brass Bands in IA, the Great American Brass Band Festival in Danville KY and the Brass Band and the award-winning Hot Dog Festival in Ashland.

Probably of interest to many are this year's testpiece selections, surely to be a great challenge for every competing ensemble and for conductors alike. Incoming Contest Controller Beth Steele provides a brief overview of each selection.

The beginnings of a series of articles highlighting features for tenor horn players will begin in the next issue; a "society" is being headed by Ralph Hotz and Robin Weatherall and you can contact them for further information.

Many of you will have read in the press of Rex Mortimer's death; this curiously coincides with an article submitted by Bram Gay on Harry Mortimer. Bram's almost lifelong knowledge and friendship with HM is evident in his touching eulogy, as well as providing some interesting historical perspective.

In the next issue there will be a short article covering brass band web sites in North America. Please forward to me your brass band web site address and I'll be sure that it is included in the article.

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

Colin Holman, Editor.



At this, my first opportunity to share some thoughts with you, I'd like to take an opportunity to review where we have come from, what transpired at the Board of Directors' Annual Meeting, and where we are going.

The past four years, Dr. Ron Holz has led NABBA through an unprecedented era of growth in membership, increase in musical proficiency, and a solidification of NABBA's financial picture. He has done this while also previously serving NABBA as editor of *The Bridge* and until recently, as Contest Controller. In light of his tremendous contributions, I hope each of you will express your thanks to Ron in the near future. No one person can fill Ron's shoes and I'm not foolish enough to try. With the help of the Board of Directors and the membership, we hope to continue NABBA's forward momentum.

Following are some of the issues your board tackled and some plans for the future:

NABBA 2000 - we received a tour of the facilities for the next competition to be held in Columbus, OH, April 14th and 15th, 2000. The performance facilities and warm-up spaces are really first rate and all located conveniently together. The Palace Theater, site of the Gala Concert is a truly magnificent hall. The upcoming competition is not to be missed! Soon after receiving this issue, each band should be receiving a packet of materials. Contact Eric or Amy Aho to ensure they have a current address and to let them know you're coming!

The contest site for 2001 is still not set. This is a big problem we've all got to tackle right away. Every band that has hosted has found it to be a great experience and most bands have even made a bit of money. If you're interested, contact Beth Steele or myself.

The NABBA Western Regional in Las Vegas, Nevada, October 29th and 30th, 1999, is going to be a terrific experience. Room rates are at rock bottom and meals are very inexpensive. You may get lucky in the casinos and you'll definitely get lucky hearing the great line-up of bands. Your editor, Colin Holman, and I will be out there to show NABBA's support. Come be part of this terrific initiative by our western NABBA members!

The Contest Committee reviewed a number of rule clarifications, retaining the 60/40 judging standard and clarifying rotation of players. Because the length of championship caliber test pieces has been growing, the Championship Section will now have 25:00 to 32:00 in which to strut their stuff.

The Public Relations/Membership Committee reported we are holding steady on individual memberships but bands are not renewing at the rate they had previously. If your band forgot to renew, please become a NABBA band in good standing.

The Finance Committee showed NABBA is in solid financial shape although we are dipping into the cash reserves more this year than in the recent past. A draft budget for 1999-2000 was put together and with some cost controls the board agreed to and continued membership growth, we should improve our ability to support brass band initiatives now and in the future.

Two exciting initiatives approved by the board include increased financial support for regional festivals formed under NABBA's banner and a test piece by a major American composer to be jointly commissioned with the British Open. If the latter works out, the piece would be the test piece for NABBA 2001 and the British Open.

Following are some of the projects board members will be working on over the next year. You'll get regular progress reports on these projects. If you have any great ideas or want to offer your help, please contact the committee chairman for that area, or any member of your NABBA Board.

**\*\*\* Advertising and Publicity:** Mike Schott and Louis Bourgois will beat the bushes to attract even more advertisers for *The Bridge*. We are also looking for related organizations interested in trading advertising space with us. As always, grass roots support of our advertisers is the key to success.

**\*\*\*Finance and Long-Range Planning:** Sara North heads a committee charged with developing budget projections for up to four years in the future. They will also work on a strategic plan with goals and objectives for NABBA's future.

**Membership Services and Web Products:** Secretary Bert Wiley and Webmaster George Foster are "calling all geeks!" This committee has three

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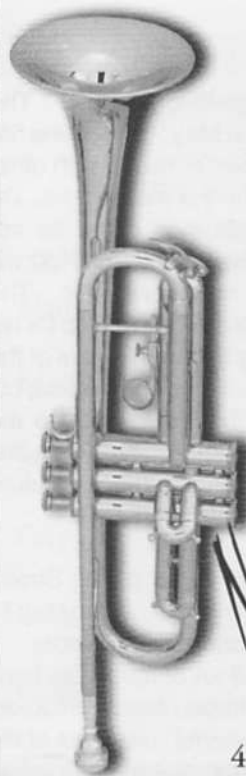
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major areas to work on and need your help.

We need to use e-mail more to hold down mailing costs. All March 1st member renewals will ask for an e-mail address. Some of our members don't yet have e-mail. If you can be the cyber-postmaster for your bandmates, help us out! A master e-mail distribution list of members will let us send out membership reminders and even hold a referendum on major issues while saving huge amounts of money on printing and postage. Every member band should designate a single point of contact e-mail address - this will help greatly in getting you information on NABBA 2000. All bands should select a Membership Liaison and notify Bert Wiley via e-mail [bernel@wcu.campuscwix.net](mailto:bernel@wcu.campuscwix.net). The com-

mittee will work on our website to create a "members only" area containing member lists, bulletin boards for members-only advertising of instruments, etc. (FREE), and a place to download NABBA logos. Advertisers who buy a year's worth of ads will eventually have their logos and hyper-links placed on our page, a way to generate more income for NABBA. If you have ideas for the web page or better yet, want to help, let George know by e-mailing him at [gfos@corecomm.net](mailto:gfos@corecomm.net). Check out the page at [www.NABBA.org](http://www.NABBA.org) and visit it often to watch their progress.

**Championship Task Force:** Vice-President Anita Cocker will head up a team to make it easier for bands to host a NABBA contest. They will assemble a "how-to" guide and provide a team of experts to advise and assist bands who host. Johnny Woody will serve as Exhibitor Advisor using his many years of

experience in the music industry to help hosting bands work with vendors.

**Endowments and Grants:** Dwight Vaughan will lead a team looking into ways for NABBA to obtain grants and for us to establish an endowment to be used to commission new musical works. This committee's success will tie in closely to our long-range plans. If you have experience and knowledge in grant writing, contact Dwight.

NABBA's board is committed to leading NABBA into the next century building on our heritage, maintaining our current momentum, and growing to meet the needs of our members. We will report to you periodically on our progress but we need your help. We need your articles, programs, and ideas for *The Bridge*. We

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The **Chesapeake Silver Cornet Brass Band** recently released its first CD, *Brass by the Bay*. The CD features among others Holsts' *Second Suite in F* and *Moorside Suite* along with *Floral Dance* (Moss), *Light Walk* (Gott), *The Champions* (Willcocks), *Amazing Grace* (Himes) and *Army of the Nile* (Alford). For information on ordering the CD contact Bernel Music or the Chesapeake Brass Band rbf@udel.edu.

Brass band music is alive and well in Colorado. Paul Curnow, together with the help and vision of Frank Hilligas (cornet), Jim Fady (cornet), Mel Graner (baritone) and Carl Vail (euphonium) recently founded the **Fountain Creek Brass Band** and performed their first concert in Manitou Springs on June 17th. A second concert followed on July 15th with Associate Conductor Debbie Baker, the instrumental music director at Colorado Springs Christian School. The band is thirty members strong, have achieved normal instrumentation, are seeking 501c3 status, and raising sponsors and support to buy music and instruments. Their recent concerts included *Fanfare and Flourishes* (Curnow); *Celebration* (Condon); *Nicaea* (W. Himes); *Hadleigh Camp* (R.S. Allen); *Fantasy on British Sea Songs* (Langford); *William Tell Overture* (Rossini/Goffin); *The Red Shield* (H. Goffin); *Irish Tune from County Derry* (Grainger/P. Curnow); *America the Beautiful* (Dragon/P. Curnow) and featured Dr. Ritchie Clendenin (cornet). Anyone interested in membership should contact Paul Curnow (719) 488-4115 (w), (719) 481-6069 (h), or e-mail <pcurnow@aol.com>

The **Eastern Iowa Brass Band** recently finished one of their busiest summer seasons ever, which began as the feature band for the North Iowa Band Festival in Mason City, Iowa, the home of Meredith Willson, and the city that was the setting for his musical *The Music Man*. The band were the host for the fifth

Grand Celebration of Brass Bands featuring the Illinois Brass Band and the Prairie Brass Band as guests. A highlight of the summer was an outdoor concert in Ottumwa, Iowa as part of that city's concert series, playing to an audience of over one thousand. Other performance locations included West Branch (Friday Night Concert Series), Aurora, Solon, Buzzard's Glory Quarry, and Iowa City. The summer ended with the traditional performance for a very enthusiastic crowd at "Hoover Days" in West Branch, Iowa.

Merry Dick, a member of the 2nd row cornets of the **Eastern Iowa Brass Band** died Wednesday, July 28, 1999, from injuries suffered in a car accident near Cedar Rapids, Iowa. She graduated from Simpson College in 1996 and was a middle school music teacher in the Clear Creek-Amana School District. She had been a regular member of the Eastern Iowa Brass Band for the past three years. Her friendly smile, sense of humour, and cheerful disposition will be missed by the members, who sadly gathered to play at her funeral in Clarion, Iowa on Monday, August 2nd.

The **Illinois Brass Band** (Colin Holman) once again maintained an active summer season, participating in the Great American Brass Band Festival, the Grand Celebration of Brass Bands, and gave concerts in Mundelein, Des Plaines, Bloomington (where one of the featured soloists was ISU Trombone Professor Steve Parsons), Ottawa, Grayslake, Highland Park and Libertyville. This fall the band will perform a concert in Waukegan with Russell Gray as guest soloist.

The **Lexington Brass Band** (Ronald Holz) has been invited to play at the Gala Concert of the All England Masters Brass Band Championships, May 2000 in Cambridge, England. The band will also play during the judges' interval when 20 of

England's best wait for results. The band's tour will run May 25th -- June 5th and will include joint concerts with other fine brass bands in the motherland. Dr. Skip Gray has stepped down as co-conductor of the band, and Ron Holz will continue as the sole conductor. The band is extremely grateful to Skip for his leadership during the first 7 years of the band's existence. He will be missed, but the band hopes he may return to the organization in the future. Among duties Dr. Gray is assuming in the near future will be the presidency of T.U.B.A.

**Motor City Brass Band** (Craig Strain) concluded its winter schedule on May 17 with the performance *Brass Roots . . . getting to the bottom of the brass band* featuring tuba virtuoso Marty Erickson. In addition to masterful renditions of the *Concerto for Tuba* (Ellerby) and *Capriccio* (Nelson), Marty teamed up with MCBB President and euphonium soloist Michael Shott in *Softly As I Leave You* (DeVita/Catherall). Other low brass selections included *Bugler's Holiday* (Anderson/Barsotti) played by euphonium trio Toby Kmet, Jeff Malecki and Bona Opatich. Marty thrilled the audience with a surprise appearance during the encore to cover the piccolo solo in *Stars and Stripes Forever*. The summer season kicked off with the band's annual memorial service at the Grosse Pointe War Memorial. Other summer events included six parks concerts and five festivals. Craig Strain's arrangement of Brian Setzer's *Jump, Jive an' Wail* (Prima) which introduced a vocal line showcasing Jeff malecki, Laurie Aren, Dan Dahl and Bona Opatich was well received by local audiences. The final performance of the band's first annual music series will take place on September 25 and also feature Dr Keith Wilkinson and the Cuyahoga Valley Brass.

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# **NORTH AMERICAN BRASS BAND ASSOCIATION, Inc.**

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<b>Band</b> . . .membership for bands	Dues: \$ 60
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The **NEOSA Youth Brass Band** of the Salvation Army (Keith M Wilkinson) recently returned from a ten-day tour of Sweden, Finland and Estonia. Also travelling with the band were the Timbrels, Youth Chorus and Mime Group. The band featured soloists Arthur Hill III (cornet), Eric Dina (cornet), Debbie Wilkinson (alto horn) and Katie Wilkinson (voice) in their programming. The tour also coincided with a recently released CD reviewed in this issue.

**Prairie Brass Band** (Dallas Niermeyer) are developing an exploratory committee for the fall 1999 to begin work on founding a youth brass band in the Chicagoland area.

In July The Gateway Foundation of St. Louis awarded the **Saint Louis Brass Band** (Malcolm McDuffee) a grant of \$35,000 to purchase a Tenor Horn, 2 E flat Bases, 2 BB flat Bases and 35 uniform jackets.

**Sunshine Brass Band** (Paul Gansemer) have continued through the summer with a voluntary rehearsal schedule and have been getting from 18 to 26 people for them. Some of the women of the band have formed a quintet and are starting to prepare for NABBA 2000. Our new season formally kicks off in mid-August with auditions. We are searching for an interim conductor for the fall. Paul Gansemer, our regular conductor and a high school band director, is taking a hiatus during the fall marching band season. Assistant conductor, Rick Perez, is filling in during Paul's absence. The Sunshine Brass has received an arts grant from the Hillsborough County Arts Council. This will allow the band to purchase some new instruments and music. Our thanks go to tenor horn player, Randy Stribling, and trombonist, Linda Detman, for their hard work in receiving this grant. The band's website can be found at: <http://members.aol.com/sunbrass/> Rehearsals are held every Monday evening at the Tampa Salvation Army Center. The band welcomes visitors and more information can be obtained by calling (813) 949-6358.

The **British Brass Band of Central Florida** (Orlando) is another new brass band begun in the spring of 1999 conducted by Mark Griffin. They have auditioned 52 musicians and 3 conductors and have settled on 26

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**Radetsky Revelry** by Johann Strauss, arranged for brass band by Keith Wilkinson;  
This arrangement is a rollicking version of Johann Strauss's famous march and features the percussion section playing a large variety of traditional and not so traditional instruments.

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## Brass Band News

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regular members as well as a list of alternates. Some of the members are employees of Walt Disney World (playing in such Disney groups as "Future Corps" and the "Tuba-Fours"), music faculty members at the University of Central Florida (where the band rehearses), or school music teachers. The band has had a strong beginning and Dave Peto (Sunshine Brass Band) was impressed by what he saw and heard as attended one of their August rehearsals: "a top calibre band that shows great depth throughout." They rehearsed *Elsa's Procession*, *Milestone March* (Himes) and *Dance of the Comedians* on that occasion. Only a couple of the members have played in British-style bands before.

## President's Podium

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need you to recommend The Bridge to vendors and to support our current advertisers. We need you to visit the website often and place links from your band pages. We need you to be champions for NABBA and for brass bands wherever you go. I deeply appreciate the opportunity to be part of your exciting progress.

### What is NABBA?

NABBA is amateur musicians, music educators, brass band "fanatics," Army musicians (of the U.S. and Salvation varieties), Anglophiles, Anglophobes, Canadians, Americans, music industry supporters, wind band enthusiasts tired of squeaking reeds, percussionists tired of counting rests, and those who just love music of all kinds. NABBA's strength is the combination of all of these things.

NABBA takes the best of the British brass band scene and adds our own unique touch. The annual competition makes us better and elevates our musicianship to a higher level than we thought it could be. But NABBA doesn't let the competition get in the way of our love of the music and respect for the achievements of others.

NABBA is one of the few international music groups that is growing and on sound financial footing. We are in position to be recognized as one of the leading wind music organizations in the world.

NABBA is a family. Board members and officers serve voluntarily and members give generously of their time and money to support their bands.

NABBA is you.

Tom Palmatier

**Atlanta Brass Band** (Richard E. Holz and John H. Head). May 23, 1999; Salvation Army Atlanta Temple, GA. *Allegro from Music for the Royal Fireworks* (Handel/Skinner); *Concerto for Tuba and Brass Band* (Gregson); Michael Moore, tuba soloist; *I Vow to Thee My Country* (Holt/Steadman-Allen); *March from A Moorside Suite* (Holst); *Henry the Fifth* (Vaughan Williams); *Two Choruses from Messiah* (Handel/Ball); *The Dam Busters* (Coates).

**Commonwealth Brass Band** (Jerome Amend). Aug. 20, 1999; Warder Park, Jeffersonville, IN, and Aug. 27, 1999; Conrad Memorial Bandstand, Corydon, IN, (James Rago, guest conductor). *Commonwealth Fanfare* (Stephen K. Sharpie); *I Got Rhythm* (Gershwin/Fernie); *Another Op'nin', Another Show* (Porter/Fraser); *March of the Cobblers* (Barratt and Siebert); *ABBA Gold* (arr. Sebregts); *A Disney Spectacular* (arr. Richards); *Softly, as I Leave You* (arr. Catherall), David Centers and David McNeely, euphonium soloists; *A Big Band Explosion!* (arr. Fernie); *Malaguena* (arr. Freeh); *Jurassic Park* (Williams/Kernen); *Suite From Carmen* (Bizet/Wright) and *The Flower Song* (Bizet/Gay), Mildred Kemp, trombone soloist; *The Phantom Brigade* (Myddleton); *Atlantic* (Wright); *Brass Night* (arr. Fernie); *The Cross of Honour* (Rimmer); *Three Blind Mice* (Lotter).

**Cuyahoga Valley Brass Band** (Keith Wilkinson). July 4, 1999; The Chapel, Akron, OH. *God and Country* (Himes); *God Bless America* (Berlin/Losik); *Over the Rainbow* (Arlen & Harburg/Richards), Debbie Wilkinson, alto horn soloist; *L'il Darlin'* (Hefti/Sparke); *Malaguena* (Lecuona/Freeh); *The Red Shield* (Goffin); *Armed Forces Salute* (Bulla); *Bass in the Ballroom* (Newsome), Russ Tinkham, E flat bass soloist; *Nicaea* (Himes); *Indiana Jones and the Temple of Doom* (Williams/Farr).

July 22, 1999; Kent, OH. *Fanfare and*

*Flourishes* (Curnow); *French Military March* (Saint-Saens/Wilkinson); *Over the Rainbow* (Arlen & Harburg/Richards), Debbie Wilkinson, alto horn soloist; *Armed Forces Salute* (Bulla); *L'il Darlin'* (Hefti/Sparke); *Malaguena* (Lecuona/Freeh); *Finale from William Tell* (Rossini/Wilkinson); *Overture from Phantom of the Opera* (Lloyd-Webber/Wilkinson); *All I Ask of You* (Lloyd-Webber/Graham); *Home on the Range* (Leidzen), Joel Pugh, euphonium soloist; *Rosehill* (Jakeway); *Amazing Grace* (Himes); *Indiana Jones and the Temple of Doom* (Williams/Farr).

**Saint Louis Brass Band** (Malcolm McDuffee). August 6, 1999; Queeny Park, St. Louis, MO. Guests of St. Louis

Philharmonic Orchestra (Robert Hart-Baker). *Coronation March from La Prophete* (Meyerbeer); *1812 Overture* (Tchaikovsky); *Hands Across The Sea* (Sousa); *Stars & Stripes* (Sousa).

September 12, 1999; First Methodist Church, St. Charles, MO. *Festival Overture* (Shostakovich/Wilkinson); *A Moorside Suite* (Holst); *Cornet Carillon* (Binge), Andy Tichenor, Dallas Blair, and Robert Sousa, cornet soloists; *Bandology* (Osterling); *Introduction to Act III, Lohengrin* (Wagner/Wright); *Trio Con Brio* (Langford), Bill Hammond, John Thomas, and Robin Weatherall, tenor horn soloists; *Crimond* (arr. Weatherall); *L'il Darlin'* (Hefti/Sparke); *Death or Glory* (Hall).

September 15, 1999; Moolah Temple, St. Louis, IL. *Strike Up The Band* (Gershwin/Richards); *James Bond Collection* (Richards); *Lawrence of Arabia* (Jarre); *Misty* (Garner) Randy Holmes, flugelhorn soloist; *Mission Impossible* (Schiffrin); *Pink Panther* (Mancini); *Bugler's Holiday* (Anderson/Barsotti), Andy Tichenor, Robert Sousa, Dallas Blair, cornet soloists; *Cavatina from The Deerhunter* (Meyers); *Nobles of the Mystic Shrine* (Sousa/Weatherall).

September 25, 1999; Schoenberg Auditorium, Missouri Botanical Gardens, St. Louis, MO. *Festival Overture* (Shostakovich); *Death or Glory* (Hall); *Cousins* (Clarke), Malcolm McDuffee, cornet soloist and Tom Vincent, trombone soloist; *Autumn Leaves* (arr. Banks); *Bandology* (Osterling); *Trio Con Brio* (Langford), Bill Hammond, John Thomas, and Robin Weatherall, tenor horn soloists; *Crimond* (arr. Weatherall); *L'il Darlin'* (Hefti/Sparke); *Barnum & Bailey's Favorite* (King).

October 3, 1999; Winfred Moore Auditorium, Webster University, St. Louis, MO. *Henry Fifth Overture* (Vaughan Williams); *Colonel Bogey* (Alford); *Moorside Suite* (Holst); *Death or Glory* (Hall); *Toccata in*

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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.

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

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*D minor* (Bach/Richards); *Cousins* (Clarke); Malcolm McDuffee, cornet soloist and Tom Vincent, trombone soloist; *Opus One* (Oliver); *Autumn Leaves* (arr. Banks); *French Military March* (Saint Saens/Wilkinson).

October 16, 1999; Gala Concert, E. Desmond Lee Auditorium of the St. Louis Symphony Music School, St. Louis, MO (guest conductor Dr. Keith Wilkinson). *Henry Fifth Overture* (Vaughan Williams); *Barnum & Bailey's Favorite* (King); *Partita for Brass Band* (Sparke); *Jerusalem* (Parry/Hanmer); Lindsey McKee, soprano soloist; *Fantasy on Sea Songs* (Wood/Wright); *Riverdance* (Whelan/Farr); Lindsey McKee, soprano soloist; *Toccata in D minor* (Bach/Richards); *Cousins* (Clarke); *Opus One* (Oliver); *Rhapsody in Blue* (Gershwin/Wilkinson); Sandra Geary, piano, soloist; *Five Gershwin Songs* (arr. Dallas Blair); Lindsey McKee, soprano soloist; *French Military March* (Saint Saens/Wilkinson). October 31, 1999; Schoenberg Auditorium Missouri Botanical Gardens, Live Radio Broadcast for KFUO-Classic 99, St. Louis, MO. *Intrada Ein Feste Burg* (arr. Farr); *Partita for Brass Band* (Sparke); *Opus One* (Oliver); *Cousins* (Clarke); *Danse Macabre* (Saint Saens/Huckridge); *Crimond* (arr. Weatherall); *French Military March* (Saint Saens/Wilkinson).

November 18, 1999; E. Desmond Lee Auditorium of the St. Louis Symphony Music School, St. Louis, MO. *Intrada Ein Feste Burg* (arr. Farr); High School Cadets (Sousa); *Severn Suite* (Elgar); *Four Scottish Dances* (Arnold); *Tea For Two* (Snell); Rodney Paglialong, Lynne Steinkamp, Nick Jaworski, percussion soloists; *Rhythm & Blues* (Sparke); *America the Beautiful* (Ward/Weatherall); *Radetzky March* (Strauss). November 21, 1999; Thanksgiving Service, Webster Groves Christian Church, St. Louis, IL. *Prelude on Three Welsh Hymns* (Vaughan Williams); *Come Ye*

*Thankful People Come*; *Intrada: Ein Feste Burg* (arr. Farr); *All Things Bright & Beautiful* (arr. Siebert); *Now Thank We All Our God*; *Abide With Me* (arr. Siebert); *Crimond* (arr. Weatherall); *Fairest Lord Jesus*; *Sheep May Safely Graze* (Bach/Graham); *O God Our Help in Ages Past*; *I Vow To Thee My Country* (Holst/Sparke).

**Southerners British Brass Band** (Jerome Edwards). February 15, 1998; San Marco Catholic Church, Naples, FL. *Southerners Signature* (Alexander/Bellstedt); *God Save The Queen* (Trad.); *Star Spangled Banner* (Key); *Ancient and Honorable Artillery* (Sousa); *Confluence* (Himes); *Concert Piece* (Himes), John Rynne, cornet soloist; *Lassus Trombone* (Fillmore); *The Strenuous Life* (Joplin); *Littoriana* (Orsomondo); *Watching the Wheat* (arr. Geehl); Robert Thurston, euphonium soloist; *Er Weicht der Sonne Nicht* (Blankenburg); *Roses and Orchids Waltz* (King); *Variations on Laudate Dominum* (Gregson); *Southstralia* (Lithgow).

March 15, 1998; Covenant Presbyterian Church, Naples, FL. *Southerners Signature* (Alexander/Bellstedt); *God Save The Queen* (Trad.); *Star Spangled Banner* (Key); *Washington Grays* (Grafulla); *Barber of Seville* (Rossini); *Zelda* (Code); *Gate City* (Weldon); *Walking Frog* (King); *Men of Wales* (Ellis); *Mid-West March* (Richards); *Inflammatus* (Rossini); *Slim Trombone* (Losey); *Deep In My Heart* (Romberg); *Amazing Grace* (Himes); *The Girl I Left Behind Me* (Trad); *Stars and Stripes Forever* (Sousa).

April 19, 1998; Emmanuel Lutheran Church, Naples, FL. *Southerners Signature* (Alexander/Bellstedt); *God Save The Queen* (Trad.); *Star Spangled Banner* (Key); *Nobles of the Mystic Shrine* (Sousa); *Confluence* (Himes); *Concert Piece* (Himes), John Rynne, cornet soloist; *Er Weicht der Sonne Nicht* (Blankenburg); *Roses and Orchids Waltz* (King); *Gate City* (Weldon); *French National Defile* (Planquette); *Hailstorm* (Rimmer); Bob Thurston, euphonium so-

loist; *Lassus Trombone* (Fillmore); *Adagio from Spartacus* (Khachaturian); *Amazing Grace* (Himes); *Mid-West March* (Richards).

October 9, 1998; English-Speaking Union, Naples, FL. *Southerners Signature* (Alexander/Bellstedt); *God Save The Queen* (Trad.); *Star Spangled Banner* (Key); *Burst of Trumpets* (Walters); *At Break of Dawn* (Jewell); *Colonel Bogey* (Alford); *I'll Take You Home Again Kathleen* (Westendorf); *Black Horse Troop* (Sousa); *Brasses to the Fore* (Walter); *Festival Fanfare* (arr. Himes); *Amazing Grace* (Himes); *Men of Wales* (Ellis); *Stars and Stripes Forever* (Sousa). October 15, 1999; Shell Point Retirement Community, Ft. Myers, FL. *Southerners Signature* (Alexander/Bellstedt); *God Save The Queen* (Trad.); *Star Spangled Banner* (Key); *Burst of Trumpets* (Walters); *At Break of Dawn* (Jewell); *Colonel Bogey* (Alford); *I'll Take You Home Again Kathleen* (Westendorf); *Black Horse Troop* (Sousa); *Love Enchantment* (Pryor); Robert Thurston, euphonium soloist; *Brasses to the Fore* (Walter); *Festival Fanfare* (arr. Himes); *Amazing Grace* (Himes); *Men of Wales* (Ellis).

April 11, 1999; First United Methodist Church, Naples, FL. *Southerners Signature* (Alexander/Bellstedt); *God Save The Queen/Star Spangled Banner* (arr. Leiden); *Rainbow Pier March* (Richards); *Covenant* (Broughton); *Father of Victory March* (Ganne); *St Francis* (Himes); *At Break of Dawn* (Jewell); *Procession of the Nobles* (Rimsky-Korsakov/Curnow); *The Gladiator* (Sousa); *Etude 11* (Arban/Lillya); Keith Clark, Ron Holmes and Bruce Gora, cornet soloists; *Marche Militaire* (Schubert/Skinner); *Magyar Dallamok* (Bach); Bob Thurston, euphonium soloist; *With Sword and Lance* (Starke); *Sliding Jim* (Losey); *The Conqueror* (Teike/Laurendeau/Kent); *Amazing Grace* (Himes); *Mountain Camp* (Osgood).





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

**Best Sellers. Sellers International Band** (Peter Parkes). Doyen CD 093. TT 64:06. Program: *Liberty Bell* (Sousa/Hume); *Light Cavalry* (Suppe/Greenwood); *Rusalka's Song* (Dvorak/Langford), Kirsty Abbotts, cornet soloist; *Thunder and Lightning Polka* (Strauss/Wright); *I'm Getting Sentimental* (Bassman/Geldard); Concerto d'Aranjuez (Rodrigo/Bolton), Michelle Wilde, flugelhorn soloist; *Finlandia* (Sibelius); *Deep Inside the Sacred Temple* (Bizet/Wilkinson), John Clough and Alison Ward, baritone soloists; *Hyfrydol* (Pritchard/Wilby); *Softly As I Leave You* (De Vita), Mark Bousie, euphonium soloist; *Procession to the Minster* (Wagner/Snell).

Don't let the title pun turn you off. Peter Parkes and company serve you a well-played program of light classics and favorite brass band pieces that many may have on other discs but might find it convenient to have on a pops-style program like this one. This is straightforward stuff presented with polish and conviction by a fine band. About the only slightly negative response I had was to the tempo chosen for *Pastime with Good Company*, rather slow and dignified for such a spritely sixteenth-century drinking song, and, as a result, Roberts' fine arrangement doesn't click when it switches into rock-style. All the notes are there, however! The band puts forward good soloists who are properly front-and-center in the recording process. The disc ends with a very impressive, unhurried reading of Wagner's *Elsa's Procession* in Snell's version that ends with fanfares. Obviously intended to appeal to the average listener, Best Sellers can be commended as a fine product played by a solid band.

**Christmas Joy! New England Brass Band** (Douglas Yeo). Produced by New England Brass Band NEBB CD 101 TT 48:17. Program: *Christmas Joy* (Leidzen); *Stille, Stille, Stille* (Curnow); *The Festive Season* (Calvert); *Frosty the Snowman* (Rollins/Smith), Doug Yeo, bass trombone soloist; *While Shepherds Watched* (Horne); *The Carolers* (Holz); *The Christmas Song* (Wells/Sparke); *Infant Holy* (Redhead), Kenneth Griffin, euphonium soloist; *The Bells of Christmas* (Bulla); *Christmas Triptych* (Curnow); *Have Yourself a Merry Little Christmas* (Blane/Himes). Order from local dealer, or download order from at website: <http://www.newenglandbrassband.org>

Another NABBA member band makes a sparkling debut, the New England Brass Band, led by famed bass trombonist Doug Yeo. Recorded in Boston's famous Symphony Hall, the disc contains a good collection of seasonal music from a wide range of publishers and in a wide range of styles. Nearly half of this band can claim their brass band roots from within the Salvation Army, many of them having been members of the famed Cambridge Citadel Silver Band (now unhappily defunct), including principal cornet John Appleby, who served as bandmaster in that outstanding corps band. That background has been of great benefit in getting the band over the initial 'sound concept' problem many start-up American bands face. Add the musical leadership of Doug Yeo, and you have a great formula for success. The band has a fine ensemble sound and is well on its way to getting consistent accuracy and sensitivity from all sections and lead players within the band. Most of the time they sound like a British brass band due to the key players in each section who have grown up in a true brass band environment. When I am listening to the group I am immediately drawn back to the days of the CCSB playing in Harvard Square, so familiar are some of the individual sounds I hear (I was a member of that

band's solo cornet section, 1977-1981, which included a 1981 tour of England). Euphonium soloist Kenneth Griffin (former CCSB principal) provides one of the more elegant and intimate moments of the program in Redhead's setting of the Polish carol, *Infant Holy*. Conductor Doug Yeo is spectacular on *Frosty the Snowman*, especially on the cadenza! I hope we see NEBB at a NABBA conference soon. They have a fine pool of talent, and I believe our type of competition experience will allow them to reach their full potential, both as a band and as individual players. This recording is a major achievement and I think we can look forward to some wonderful music from this band in the near future.

**The Goat Majors. Regimental Band of the Welsh Regiment** (D.A. McCarthy). Doyen CD 099. TT 67:48. Program: *The Goat Majors* (Evans); *Doyen* (Richards); *Florentina* (Fucik); *Trail Blaze* (Richards); *Cornish Cavalier* (Moyle); *Bally Castle Bay* (Krier-Horner); *Caerphilly Castle* (Powell); *Concert Prelude* (Sparke); *Let's Face the Music and Dance* (Berlin/Richards); *Julie* (Evans), Tim Baldwin, cornet soloist; *Conquest of Paradise* (Gelis/Bernaerts); *Grandfather's Clock* (Doughty), Phil Lucas, euphonium soloist; *Cym Rhondda* (Hughes/Veans); *One Moment In Time* (Hughes/Banks), Ivor Jones, vocal soloist; *The Day Thou Gavest* (Wilby); *Time to Say Goodbye* (Sarton/Sparke).

From the cover of the CD -- four uniformed guardsmen holding four uniformed goats on leashes -- I assume that the album title refers to some kind of mascot symbol for the Royal Welsh Regiment. Whatever the reference (never really explained in the CD jacket), it is also the title of the rousing, opening march by this regimental brass band. We tend to

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think most British military units are wind bands, but this unit is indeed a traditional brass band. The emphasis in the program is on marches and lighter concert works, including some good solo presentations, the latter being a highlight of the disc. The band has a good overall sound, but for a professional-level band the ensemble is ragged at times. Nonetheless, there is much to commend in this CD, especially the marches, both familiar and unknown, being offered up with good style and conviction.

*The Gleneagles.* **BBC Big Band** (Barry Forgie). Doyen CD 101. TT 61:11. Program: *Say It With Music* (Berlin); *It's Just the Time for Dancing* (Little/Forgie); *Sidewalks of Cuba* (Oakland); *Eccentrics*


(Robinson); *It Had to Be You* (Jones/Forgie); *Copenhagen* (Davis); *Caravan* (Ellington); *Tiger Rag* (LaRica/Martin); *Undecided* (Shaver); *Lester Leaps In* (Young/Shaw); *Just One of Those Things* (Porter/Shaw); *The Continental* (Conrad/Sterling); *Stardust* (Carmichael); *Bedtime for Drums* (Aisnworth/Maurice); *Dance Band Medley* (Wilson).

This excellent professional big-band evokes the golden age of show music at a famous Scottish golf resort hotel, Gleneagles, in an entertaining, almost "performance-practice" oriented task of reviving many old classics, especially in the British scene. The sax section can easily sound like Guy Lombardo's Canadians one moment, and cut off the large vibrato on the next. The program is drawn from live concerts in 1997 and 1999, proving the excellence of the these players. One interesting historical note is that the original leader of the "band" at the hotel, who started with 6 players in 1924, was Henry Hall, who gained much practical experience in the offices of the SA's International Music Editorial Department during early part of World War I, before joining in military service. He wrote some delightful brass band marches during this period, though his career soon went commercial! For those that love big-band music of earlier periods, this is a delightful show!

*Golden Slippers.* **David Daws**, Cornet Soloist, with International Staff Band (Stephen Cobb). SP&S 126 CD. TT 69:10. *Memories* (Allan); *A Rose There Bloomed* (Redhead); *Love Cannot Fall* (Babb); *A Song to Swing* (Thomas); *In the Love of Jesus* (Steadman-Allen); *Be Still and Know* (Camsey); *Joy In My Soul* (Silfverberg); *Healing Waters* (Downie); *'Mid All the Traffic* (Cordner); *Golden Slippers* (Bearcroft); *How Can I Say Thank You* (Ballantine); *Everybody Has Work To Do* (Camsey); *Quincipals* (Phillips); *Pastorale* (Graham); *When I Remember* (Catherwood); *St. Clements* (Scholefield).

In this issue of the Bridge we profile three new solo CDs featuring principal players of the International Staff Band of the Salvation Army. In each album's


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notes, the soloist shares his personal thoughts on the program and the choices made. A biographical sketch is also provided for each soloist. All three CDs are quality products in every regard -- highly recommended!

David Daws ranks among the top select list of truly world-class cornet soloists. His tone, phrasing, technical facility, and expressive power are models for all cornet players. Joining the ISB in 1981, he became its cornet soloist in 1993; he also serves as principal for the famed Enfield Citadel Band. He got a fabulous start at the age of 3 1/2 under the tutelage of Maisie Ringham Wiggins, former principal trombone of the Halle Orchestra. Most likely she stressed tone first and foremost, because that is what strikes me and attracts me about this excellent soloist. Heard live, Daws also impresses with his stamina and effortless delivery. The program is dominated by lovely tone solos, a favorite for me being the Scandinavian melody, *O Rose that Bloomed*, during which Daws' lower register sounds simply gorgeous. Amazing technical displays abound as well, especially on the title track, Bearcroft's *Golden Slippers*. The album opens with a rarely heard, but engaging American work, John Allan's *Memories*, a piece he wrote for himself and the New York Staff Band in the second decade of this century. One highlight of the album comes on *Quincipals*, during which you get to hear former soloists of the band -- Roland Cobb, his son Stephen Cobb, Bernard Snell, and Terry Camsey. Robert Redhead wrote this rhapsody during which quotations from famous cornet solos associated with these men are sounded by these individuals, including *Songs in the Heart* (Leidzen), *Glory to His Name* (Ball), and *Glorious Fountain* (Smith). Cornet players can not pass this one up -- this is a must-buy! You do not have to be a cornet player, however, to relish this

fine disc.

**Immortal Themes.** **Andrew Justice**, Trombone Soloist, with International Staff Band (Stephen Cobb). SP&S 128 CD. TT 59:17. Program: *Immortal Theme* (Steadman-Allen); *Wonderful Healer* (Priest); *Cavatine* (Saint-Saens/Blyth); *Count Your Blessings* (Boon); *Hold Thou My Hand* (Kenyon); *Sing a Happy Song* (Camsey); *The Cross On the Hill* (Broadstock); *The Pilgrim's Prayer* (Tchaikovsky/Steadman-Allen); *Joy In My Soul* (Silfverberg); *Whisper a Little Prayer* (Redhead).

Andrew Justice plays with that brilliant but full sound so characteristic of British orchestral trombonists -- very impressive! Not surprisingly, he gives stellar readings of the symphonically shaped works like Saint-Saens *Cavatine* (in a fine new transcription by Andrew Blyth) and Ray Steadman-Allen's three-movement suite, *The Immortal Theme*. The latter-named piece is really a concerto for trombone and brass band, lasting nearly 15 minutes. When it first appeared in 1962, written for then principal trombone Arthur Rolls, the piece did not

receive much acclaim, its length and modern style presenting large obstacles for the average Salvation Army audience. Almost 40 years later the piece seems much more approachable and I hope highly talented players will attempt this wonderful portrayal of the Christian pilgrimage. Hearing it after a gap of many years simply reinforced my feeling that Steadman-Allen will, in the next century, be remembered as the most gifted, prolific, and progressive composer of Salvation Army brass music in the twentieth century. The other fascinating symphonic portrait comes in Brenton Broadstock's *The Cross On the Hill*, an evocative tone poem without specific hymn or song text reference, but none the less a powerful work reflecting on the cross of Christ. This Australian orchestral composer is one we should keep an eye on, for he is a major talent. The old chesnuts are not ignored, for Brindley Boon's classic *Count Your Blessings* gets a good revival here. The ISB used to feature Tchaikovsky's song "None But the Lonely Heart" (here called *Pilgrim's Prayer*) for the entire section; I am delighted to have this new reading, one that shows us Justice's lyric skills to good advantage. David Daws joins Justice for a light-hearted duet, *Joy In My Soul*, a kind of 5/8 dance that provides excellent contrast on this meaty and highly-recommended solo album. Another fine disc for both trombonists and all serious lovers of fine brass music and performance.

**Lyric Variations.** **Derek Kane**, Euphonium Soloist, with International Staff Band (Stephen Cobb). SP&S 127 CD. TT 62:39. Program: *A Song of Faith* (Ball/Birkett); *Ochills* (Rance); *Harbour Light* (Bearcroft); *Timepiece* (Bearcroft); *The Conqueror* (Steadman-Allen); *Saved By Grace* (Gordon); *Lyric Variations*

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## The Brass Band Bridge

welcomes news, communications, photographs (preferably black and white), new advertisers and scholarly articles on all aspects relating to, and for the benefit of brass bands in North America. Scholarly articles should include footnotes and bibliography where appropriate. Materials may be edited for inclusion, and may be submitted in writing, via e-mail, facsimile or on 3.5" floppy discs (IBM compatible, if possible, please). Publication and advertising deadlines are the 15th of January, April, July and October.

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(Steadman-Allen); *There Will Be God* (Phillips); *The Swan* (Saint-Saens/Steadman-Allen); *The Better World* (Bearcroft); *Annie Laurie* (Catherwood).

Derek Kane has been in the International Staff Band as its principal euphoniumist since 1976. He continues to be one of the most consistent brass band soloists I have had the pleasure to know. In 1991 he was declared euphonium player of the year in the brass band press and continues to enjoy a fine reputation. As with the other two ISB solo discs, this program offers up both old and new repertoire given terrific performances by the soloist and wonderful accompaniments by this outstanding band. Kane plays with great panache and warmth of tone, with a rather pronounced vibrato on slow, lyrical passages, though he is capable of shutting it off if he feels the music requires a shift of style. The title piece, Steadman-Allen's *Lyrical Variations*, is without question the center piece of the album. The Shaker tune "Gift to be Simple" (or as it is known in Great Britain *Lord of the Dance*) is the main tune. Steadman-Allen takes the listener on a wonderful, imaginative musical journey right from the start of the highly ambiguous opening. There are many riches here, but two favorites include the first and last cuts. The disc opens with a new scoring of Eric Ball's *Song of Faith*, a solo that he structured from material in his suite, *Songs of the Morning*, but until now only had piano accompaniment. Thanks to fellow ISB-member Simon Birkett this gem should see a real revival on the festival stage. Now while Derek Kane is a technical wizard, I was pleased with the quiet way the program ended, with David Catherwood's 'simple' setting of *Annie Laurie*, a good choice for this native Scotsman! All brass enthusiasts -- not just euphonium players -- will relish this recording.

*The Jubilee.* **Lake Wobegon Brass Band** (Charles B. Alson). Lake Wobegon Band. Program: *Men of Harlech* (Langford); *Amazing Grace* (Himes); *Jubilee Overture* (Sparke); *Peace Like a River* (Bulla); *Invictus March* (Himes); *This Is My Father's World* (Himes); *Onward Christian Soldiers* (Langford); *Softly as I Leave You* (DeVita/Catherall), David Peterson and Eric Andreson, euphonium soloists; *Folk Festival* (Shostakovich/Snell); *Canterbury Choral* (van der Roost); *Csardas* (Monti/Trevarthen), Sue Moran, xylophone soloist; *The Melody Shop* (King/Fernie).

From the first notes of the opening cut, *Men of Harlech*, it was evident that Lake Wobegon has made excellent strides in a very short period of time. While their Christmas CD I reviewed a few issues back was a creditable first effort, *Jubilee* marks a real milestone for a band only formed in 1992 as the result of a Yamaha Workshop led by Paul Droste (and with musical support from Sheldon Theatre Brass Band). The program is well chosen for both the band and for providing a nicely balanced listening experience. With six talented trombones the band easily tackles Steve Bulla's trombone ensemble *Peace Like a River*, with some very assured solo licks from each part (though they take the piece a bit slow for my personal taste). Other than that unusually large section, the band follows more traditional brass band seating. Wobegon has a bright, aggressive sound, still leaning towards the brass choir, but markedly improved in many areas. They are a band seemingly at ease in a wide variety of styles. One fine mid-length concert item they play convincingly, *Canterbury Choral* by Jan van der Roost, would prove an effective item for many of our NABBA bands. The CD production includes just a 4-page card, with notes on the band and list of personnel, but no music notes. Congratulations, Wobegon Brass Band, for an impressive achievement and product!

## Moving or Moved?

The **Brass Band Bridge** cannot be forwarded because it is mailed third class.

So, please be sure to mail to NABBA Membership Chair Bert Wiley your old and new addresses, or your copy of the *Bridge* will be discarded by the U.S Post Office, and you will not receive any future issues!

*Liberty Fanfare.* **Kirkintilloch Band** (Frank Renton). Doyen CD 097. TT 62:05. Program: *Liberty Fanfare* (Williams/Freeh); *Overture to Magic Flute* (Mozart/Renton); *You Are the Sunshine* (Wonder/Richards); *Blue Rondo a la Turk* (Burbeck/Edwards); *Slavonic Rhapsody #2* (Friedemann/Wright); *A Brown Bird Singing* (Wood/Renton); *Carmen Suite* (Bizet/Renton); *Apres un reve* (Faure/Langford), Allan Wardrope, tenor horn soloist; *Heroic March* (Fletcher); *Tonight* (Bernstein/Driver); *Independence Day* (Arnold/Rockey).

This fine Scottish brass band has the excellent leadership team of music director Allan Ramsey and musical advisor Frank Renton. Having been Scottish champions on a number of occasions, their level playing is high, which is verified by such feats as representing their homeland at the European Brass Band Championships. On this disc Renton is the conductor and is represented by a

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number of fine arrangements. On his *Magic Flute* adaptation (one of 3 transcriptions I know of the overture) the band plays with admirable restraint. His *Carmen Suite*, published by Kirklees, is made up of 5 independent movements, allowing for separate performance or a full-length suite of nearly 14 minutes. It also contains several solos, delivered very competently by members of this band who, again, play in a proper classical style: *Prelude/Aragonaise*, *Flower Song* (Marion Brackpool, trombone soloist), *Habanera* (Tom Lowe, flugelhorn soloist), *Les Dragons d'Alcala*, *Les Toreadors*. I enjoyed the band's approach to "classical" music and classic brass band fare (Fletcher's *Heroic March*, for instance), but they are equally at home in the jazz-style, showtune and movie-title excerpts provided. A well-balanced program played by a consistently musical ensemble.

*The London Horn Sound*. 32 London Horn Players (Conducted by Geoffrey Simon). Cala CACD 112. TT 73:11. Program: *Titanic Fantasy* (Horner/Bissill); *La Danza* (Rossini/Pritchard); *Evening Prayer from Hansel und Gretel* (Humperdinck/Payne); *Tico-Tico* (Abreue/Harvey); *Rondo from Concerto #4* (Mozart/Humphries); *Roman Carnival Overture* (Berlioz/Crees); *Arrival of the Queen of Sheba* (Handel/Lowe); *Here's That Rainy Day* (van Heusen/Bissill); *Ruslan und Ludmilla Overture* (Glinka/Bissill); *Prelude to Tristan* (Wagner/Crees); *Bohemian Rhapsody* (Mercury/Bissill); *Caravan* (Ellington/Bissill).

All horn players hold on to your hats when you put this disc on -- to use the old expression, what a gas! These thirty-two top professional hornists really let it rip in a wonderful, fun album of horn music, most of the items being special arrangements for large horn ensemble,

with the occasional addition of percussion and rhythm section instruments. Members also pick up Wagner tubas (rotary value horns that are relatives of the euphonium) for a number of the big Romantic pieces like the Wagner and Humperdinck transcriptions. Your interest is kept via the good shift of styles despite the relative sameness of the timbral combinations, as well as the use of fine soloists on many items, both traditional and jazz solos coming across with great confidence and elan. The contrast between the really hot *Tico-Tico* chart and the evening prayer from *Hansel and Gretel* is startling, but it works. Sometimes I wonder what pieces should be transcribed and which should be left alone in sacred isolation. This program demonstrates that, even if you have a philosophical difference with those who tamper with a works' ontology, you can't help but be pleased by the musical and technical artistry of both the arrangers and players on a project of this type -- Berlioz's *Roman Carnival* for 16 horns, timpani, and percussion? Yes, they'll convince you! A delightful album not just for hornists!

*Norwegian Brass Band Championships 1999*. Various Norwegian Brass Bands in Winning Performances. Live Double CD. Doyen CD 092. TT 64:44 and 72:10. *Devil and the Deep Blue Sea* (Bourgeois)--**Eikanger** (Nick Childs); *Lowry Sketchbook* (Wilby)--**Tomra** (Arnfinn Dalhaug); *Firestorm* (Bulla)--**Brottum** (Thorbjorn Lunde); *Riffs and Interludes* (Aagaard-Nilson)--**Krohnengen** (Ray Farr); *Year of the Dragon* (Sprake)--**Eikanger** (Nick Childs); *Labour and Love* (Fletcher)--**Torskangerpoll** (Eiril Gjerdevik); *London Overture* (Sprake)--**Askoy** (Egil Magnusson); *New Jerusalem* (Wilby)--**Tertnes** (Michael Antrobus); *Montage* (Graham)--**Sandfjord** (Gareth Pritchard).

All five sections -- Elite through Fourth -- are well-presented on this double CD

filled with exciting live test-piece performances. As a collection of literature it is a valuable source. With each year these Norwegian bands get better and better, the elite bands playing very much at level with the finest bands in Great Britain. There are some wonderful interpretations in this set, with Eikanger truly deserving the winners crown under the able baton of Nick Childs. Brottum's daring performance of *Riffs and Interludes* places them a close second in the elite category. Quality music and consistent live performances recorded in good fashion -- a recommended collection of brass band music.

*Norwegian Wind Band Championships 1999*. Various wind bands of Norway. Double CD. Doyen DOY CD 094. TT 2:20:10. Program: *Theme and Variations*, Op 43a (Schoenberg); *Mutanza* (Curnow); *Theatre Music* (Sparke); *Mountain Panorama* (Schnieder); *First Suite in E flat* (Holst); *Symphony in B flat* (Hindemith); *Fanfare and Choral* (Hovland); *Tam O-Shanter*, Op 51 (Arnold/Paynter); *Dionysiagues* (Schmitt); *Changes* (Wallin); *Odyssey* (Curnow); *Gandalf* (de Meij); *Jig from St. Paul's Suite* (Holst/de Meij); *Legend*, Op 81 (Barnes).

Here is a fine collection of live performances of many of the best wind band works of this century. The winning groups represent five levels at the Norwegian Wind Band competitions. I found that many of the lower level performances just as interesting as those in the "elite" category. The discs present the winners of each section playing their winning test piece, as well as most of the second-place winners. This can be a revelation, for the second band in the elite category sounds every bit the winner on the opening cut of CD2, Sarpsborg playing *Fanfare and Choral*, while the top elite band

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is heard in the less dynamic, but very challenging Schoenberg *Variations*. This disc will particularly appeal to students of fine wind band music. It contains several real treasures, my favorites being Paynter's arrangement of *Tam O'Shanter* (Malcolm Arnold), not to be confused with Wright brass band piece on the same subject, and one of Jim Curnow's earlier and finest scores, *Mutanza*. Doyen once again provides quality coverage of this 'live' event.

*Rimmer: Music Arranged and Composed by William Rimmer. Fodens Courtois Band* (Elgar Howarth). Doyen CD 080. TT 71:37. Program: *The Cossack*; *Rule Britannia*; *Hailstorm* (Mark Wilkinson, cornet soloist); *Chivalry*; *Jenny Jones* (Glyn Williams, euphonium soloist); *Slaidburn*; *Les Zephyrs* (Mark Wilkinson, cornet soloist); *Salome*; *Arizona Belle* (Morvern Gilchrest, cornet soloist); *Selection from Carmen*.

This was my favorite all-band album of those reviewed this issue. Fodens has such a fabulous sound and they approach this great old repertoire with loving care, under the thoughtful baton of guest conductor Elgar Howarth. William Rimmer (1862-1936) was one of the giants of our brass band heritage, both as a composer and conductor. He is best known today for his great marches and solos, but this disc also serves up some other concert pieces that, by being played so well as to be given a fair hearing, show us that he was a master arranger of other genres as well, as in the large-scale *Carmen* selection (lasts nearly 14 minutes) or the *Rule Britannia* overture. To get an idea of this man's contribution, in one year alone, 1909, he was the conductor of 5 of the top 6 bands at the Manchester Belle Vue Open! Towards the end of his life he had a close

association with Fodens Band and counted the young Harry Mortimer as one of his prize students. Bram Gay provides good sleeve notes on both Rimmer and his music that are both witty and informative. The soloists are first rate, the band plays with great style and control, and the program is a delightful tribute to what some consider our movement's golden age. From the first majestic chords of the opening march, *The Cossack*--written for Fodens--you are in for a real treat. You will love the readings of pieces you know well -- *Slaidburn*, *Hailstorm*--and you'll discover some great classics that you can still access through the Wright&Round Archives collection. Other noted features of the disc include the more complete versions of solos like *Hailstorm*, *Jenny Jones*, or *Arizona Belle*, so brass solo historians take note. The real surprises include the cornet solo *Les Zephyrs* and the march *Salome*, both new to me but definitely worth having in my collection. Highly recommended recording!

*Visions. NEOSA Youth Band* (Keith Wilkinson) and Youth Chorus (Audrey Wilkinson). The SA Neosa. Neosa CD 003. TT 72:09. Program: *Heralds of Victory* (Holz); *Shout Salvation* (Redhead); *I Dare To Be Different* (Kromenhoek); *Wondrous Story* (Steadman-Allen), Debbie Wilkinson, alto horn soloist; *He Giveth More Grace* (Curnow); *Bread of Heaven* (Rowsell); *Make His Praise Glorious* (Wolaver/Gordon), Katie Wilkinson, vocal soloist; *In the Light* (Rayner); *Life Abundant* (Redhead), Eric Dina, cornet soloist; *Stateside* (Graham); *At Thy Feet* (Jones), Arthur Hill III, cornet soloist; *Search and Know My Heart* (Garratt); *Sing Praises* (Gordon).

The NEOSA Youth Band has a history of about 60 years and has surely entered a wonderful period of the band's mission

with Keith and Audrey Wilkinson overseeing their musical ministries. This recording is not only a testament to the quality of training these young musicians are receiving but also provides a record of the music items on offer for their recent tour of Scandinavia. There are a pleasing selection of programmed items with marches, solo features, preludes meditations and a suite all delivered with a characteristic sound. The full breadth of sound produced by the band might not be fully captured by the recording engineers but this does not detract from confident and assured performances given by this ensemble as well as some cleanly articulated choral singing. I was particularly attracted by the controlled performance of Curnow's *He Giveth More Grace*; and Eric Dina delivers a skilled rendition of *Life Abundant* (Redhead). Most enjoyable performances are given of Gott's transcription of David Holsinger's *On A Hymn Song of Philip Bliss* and a spirited *Stateside* march (Graham). Overall the CD is a terrific achievement for a young band at the forefront of Salvation Army youth brass bands and one that has selections to appeal to every lover of brass bands.

[Reviewed by Colin Holman]

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### THE DEVELOPMENT OF THE SALVATION ARMY EUPHONIUM SOLO WITH BRASS BAND ACCOMPANIMENT Part I

By Joel Pugh

*The main focus of this study was to examine selected landmark Salvation Army euphonium solos and to chart their development. The analysis of each of these pieces will show, in almost every instance, that the quality and innovative nature of these compositions exceed any of the euphonium literature being written at the same time in history. Two additional sections, which will appear in subsequent issues of The Bridge, will focus on Salvation Army euphonium soloists and will provide a complete listing of Salvation Army euphonium solos.*

Within the organization of The Salvation Army, the euphonium solo with band accompaniment made its debut in 1916. Since this time, over seventy-five compositions for euphonium and brass band have been written. Though this is an impressive quantity, its significance is secondary to the musical substance produced through the continued development of this genre. Even within brass band circles, many euphoniumists are not aware of the compositions of The Salvation Army, for it was not until 1992 that these works were made available to the general public. If one truly examines the complete evolution of the euphonium solo, it is imperative to turn to this facet of composition, for it establishes a benchmark by which to measure the entire realm of euphonium literature.

The Song of the Brother (1916) Erik Leidzén (1894-1962)

*The Song of the Brother* is probably the most well known of all the Salvation Army euphonium solos. It has timeless appeal which makes it as popular today

as it when it was composed over eighty years ago by Erik Leidzén, a name well-known within both the Army and the secular music world. Written in the standard theme and variation style of many of the great solos of Simone Mantia, Herbert L. Clarke, Arthur Pryor and others, the straight-forward theme is preceded by an introduction and cadenza. This is followed by a triplet variation, minor variation and an exciting technical finale. Though no manuscripts exist, it is understood that Leidzén composed *The Song of the Brother* in 1916 as a cornet solo, probably written for himself. He rescored it in the 1920's for euphonium, with Harold Jackson giving the piece its first documented performance with the New England Staff Band. Like all Salvation Army music, this composition is based on a sacred tune. The actual song "The Song of the Brother" is the Army's version of the secular melody "When You and I Were Young, Maggie". The Army changed the text of the chorus to "Oh! Live Once Again for Your Lord, Brother" and it was for a time, a favorite Salvation Army song. Leidzén dedicated his rendition to his younger sister, Maggie, hence the play on words within the chosen title. The significance of *The Song of the Brother* cannot be underestimated, for not only was it the first Salvation Army euphonium solo, but it also set the standard for the compositions that would follow.

Ransomed (1936) George Marshall (1888-1956)

*Ransomed* is the only euphonium solo written by George Marshall, a man who is considered one of the great Salvationist composers of the first part of the twentieth century. It is based on the tune "In Evil Long I Took Delight," a once familiar Salvation Army song of testimony that illustrates the joy experienced by being ransomed in Jesus Christ from a life of sin and despair. Originally

called by the name of the hymn, its title was changed to *Ransomed* in January 1948. It is thought that this piece was premiered by Josh Walford of the International Staff Band. Though *Ransomed* still adheres to the theme and variation form, it contains subtle departures from this standard formula of theme, triplet variation, minor variation, and technical finale. It is more rhythmically advanced, combining duple and triplet rhythms, and it even contains an extra variation. Also, the band interludes are lengthier and the accompaniment is provided with more substantive material, including syncopations and hemiola rhythms. The differences between *Ransomed* and *The Song of the Brother* are not extreme; however the advances do pave the way for future compositions.

The Ransomed Host (1953) Ray Steadman-Allen (b. 1922)

Ray Steadman-Allen is recognized as one of the most renowned and prolific brass band composers within the Salvation Army whose compositions include over 250 pieces for Salvation Army, as well as secular contesting brass bands in all genres and styles. Steadman-Allen uses the Salvation Army tune, "Numberless as the Sands" as the basis for *The Ransomed Host*. The solo was originally performed by a Scottish euphonium player accompanied by the International Staff Band at Royal Albert Hall in the early 1950's. Soon after, it was performed by Josh Walford of the ISB. The majority of the Salvationist solos prior to *The Ransomed Host* would be classified as *air varies*, fairly straight-forward theme and variation solos. With this piece, Steadman-Allen planted the genesis of a new manner of composition of Salvationist euphonium solos. Rather than simply employing a set of variations on the theme, he departed from the

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sectional closed form, thus establishing a "forward flow." This was accomplished by the accompaniment providing transitional material at the end of each section so that it had more of a symphonic feel. *The Ransomed Host* begins with a theme, and like *The Song of the Brother*, inserts a band interlude into this section. Steadman-Allen then extends the theme by ornamenting it prior to any of the variations. Variation I changes mode and meter and though Variation II is the typical triplet section, it is strengthened by implementing various duple rhythms. The recitative is similar to the cadenzas in the previously analyzed pieces; however though the accompaniment is sparse, it still provides more continuity between sections. The variation in minor adheres less to the original tune and is more rhapsodic in nature than *The Song of the Brother* and *Ransomed*. The interlude, performed by both solo and accompaniment, is also a departure from previous models that usually would advance from the minor variation directly into the final variation. Overall, *The Ransomed Host* provided an important transition between the theme and variation solos of the first half of the century, and the more symphonic forms that would follow. As was true of Ray Steadman-Allen's brass band compositions, he implemented innovative ideas into standard forms. These innovations were incorporated into the works of many Salvationist composers of the next generation, including those of Edward Gregson.

*Symphonic Rhapsody* (1962) Edward Gregson (b. 1945)

Edward Gregson is another composer who possesses credibility in virtually all genres including the Salvation Army, the contesting brass band movement, wind band music, as well as orchestral and chamber settings. *Symphonic Rhapsody*

for Euphonium and Brass Band was one of his earliest compositions, written at the age of 17 and prior to his formal training at the Royal Academy of Music. Written originally for his brother Bramwell, *Symphonic Rhapsody* is based on the Salvation Army chorus, "The Old Chariot." Like Steadman-Allen, Gregson did not limit himself to the established closed, sectional form often identified with the theme and variation style; likewise, he felt confined as a composer when limited to the Army's constraints of including a sacred melody as the basis for his composition. Even in Gregson's Salvationist works, such as *Symphonic Rhapsody* and *Variations on 'Laudate Dominum'*, a true symphonic approach is evident. *Symphonic Rhapsody* possesses a theme similar to that of previous Salvationist works, yet this is where the similarities cease to exist. Though called a rhapsody, this piece actually embodies the free form and ambiguous qualities of the rhapsody while in the context of a structured sonata framework. In addition, Gregson expanded the band material to not merely serve as accompaniment to the solo but to introduce new material and develop it. The result is a much more intricate and substantial work. True to the unpredictable manner in which a rhapsody unfolds, *Symphonic Rhapsody* does not follow any preconceived formulas. For example, following the theme, the band launches into a brilliant allegro with a completely new motive. This is then followed by an allegretto setting of the theme, but now in an asymmetrical 5/4 setting. The minor section is not simply a version of the theme, as had been done by previous composers, instead it develops material loosely based on the rhapsodic opening. Another advanced compositional technique is Gregson's use of shifting tonal centers. As seen in the previous examples, with the exception of one modulation to the relative minor key, the pieces adhered to the original key. However, *Symphonic Rhapsody* displays

the composer's ability to move freely between not just stylistic and tempo changes, but between key as well. Though the many modulations are fairly straight-forward (mostly relative and parallel keys) the quantity of changes gives the piece a new variety. Also, these modulations are somewhat hidden to the listener, thus rarely interrupting the flow of the piece. The significance of *Symphonic Rhapsody* cannot be overstated. This piece was the first total departure from the closed form of the theme and variation, in favor of a more symphonic form. At a time when the rest of the compositional world was still trying to grasp the true identity of the euphonium, Gregson not only understood this medium, but composed a piece that certainly set a new high standard and also influenced the modern generation of British composers yet to come.

*Journey Into Peace* (1974) William Himes (b. 1949)

William Himes is a multi-talented Salvationist whose contribution to the music of the Salvation Army has been considerable. As a composer, the breadth of Himes' works spans virtually all every brass band form, and nearly all of his compositions has been premiered by the Chicago Staff Band, an ensemble he conducts. While these two musical aspects receive the most attention, it should be noted that he is also an accomplished euphonium player, an area that proved invaluable for his understanding of this medium in the composition of *Journey Into Peace*. *Journey Into Peace* is based on Colonel Edward Joy's song, "All Your Anxiety", and depicts the struggle and futility that is transformed through the abiding presence of Christ. Himes composed this piece for himself and gave its premiere performance in 1974, accompanied by the Flint Citadel

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Band. The words of the original song accurately portray Himes' view of Christian theology. In many ways *Journey Into Peace* does not follow the pattern of development of the other six solos examined in this study, rather, it forges a unique musical course. Even Himes' treatment of the "typical" Salvationist tune, the foundation for the composition, is unlike earlier solos. In the previously examined pieces, the tune is present in its entirety early in the piece. The song, "All Your Anxiety" is not heard until the piece is well underway, though rhythmic and melodic fragments of the tune are heard from the outset. Further separating this composition from those discussed previously is its overall form and the statement that this makes. In contrast, to the previous pieces, *Journey Into Peace* is a tone poem in which the words and feelings of the song are conveyed through the moods set by the music. If the listener is familiar with the words of the song, it will be evident the story that is told through the music. The unrest and tension caused by a worldly focus is apparent throughout much of the piece. Contributing to this tension is an increased emphasis on chromaticism, which Himes weaves into otherwise tonal sections. It is not until the chorus of the song finally appears that the feeling of peace, conveyed by the title, becomes clear. Though *Journey Into Peace* may not fit into the logical evolution of Salvation Army euphonium solos, it certainly holds an important standing in its solo repertoire. It closely adheres to the tenets of Army music and is certainly composed with the intent of glorifying God through its music. It draws from some of the advances made by Steadman-Allen and Gregson, particularly the rhapsodic development. However its programmatic nature, use of chromatic harmony, and overall format put it in a place in the repertoire that is unmatched to this time.

*Euphony* (1978) Robert Redhead (b. 1940)

Robert Redhead, is another Salvationist who has made his mark within the Army, in numerous ways. A former bandmaster of the Canadian Staff Band and the International Staff Band, he is now active in an administrative role within the organization. In addition to his many Salvation Army compositions, he was the first serving Salvation Army officer commissioned to write a piece for the British National Championships. (*Isaiah 40*, used for the 1996 British National Championships). *Euphony*, originally composed for Canadian euphonium soloist Wilf Mountain is based on four melodies of Sydney Cox: "He Found Me," "This One Thing I Know," "You Can Tell Out the Sweet Story," and "Deep and Wide." In addition to using four tunes rather than just one, the manner in which Redhead uses these melodies is vastly different from the previously examined works. Rather than presenting the melodies in their entirety (with the exception of "Deep and Wide," used in the slow section), he chooses to weave motives from these songs throughout the composition, exchanging phrases from two separate songs and supplementing this with other developmental material such as extended technical flourishes and developed rhapsodic material. Also, in a departure from previous models, *Euphony* displays a hint of the composer's fondness for uneven metrical units. Each of the four larger sections alternate between compound and simple meter, with the two slower units in the more basic simple meter. In the first compound section, the music shows a state of rhythmic unrest by using tied notes to obscure the beat. Adding to this instability in the first movement are the asymmetrical qualities of the technical flourishes which are placed in an array of various groupings (sixteenth runs in groups of six, seven, nine, and ten). The last section displays Redhead's trademark of using mixed

meters. In this instance, he ornaments a previously heard melody in mixed meter while alternating it with the same tune in simple meter. The overall form of this composition is closely akin to a concerto framework of fast/slow/ fast, proceeded by an introduction. By instituting this established form, Redhead has attempted to position *Euphony* into the realm of "serious" symphonic solo literature. From the outset, *Euphony* has been a staple in the repertoire of the top Salvationist euphonium players. However since 1992, when the Salvation Army's music became available to the public, it has "taken off" with the rest of the euphonium world. When considering all of the significant euphonium concerti of the twentieth century, *Euphony* certainly has a prominent place on the list.

*Lord of the Dance* (1998) Ray Steadman-Allen (b. 1922)

*Lord of the Dance* is a new unpublished composition that soon will be released in the Salvation Army's Festival Series. Written for Derick Kane of the International Staff Band, it is based on the unpretentious Shaker melody, "Simple Gifts," a tune that is familiar to many and one also used by Aaron Copland in his ballet *Appalachian Spring*. The poet Sydney Carter set this beautiful melody to a new text and entitled it "Lord of the Dance." In writing *Lord of the Dance*, Steadman-Allen has returned to a familiar Salvationist musical form of theme and variation. However, due to the many complexities of the music, it is evident that this older form is now in a contemporary symphonic backdrop. One of the most evident departures from the typical theme and variation form is the intricacy of the band parts. The accompaniment is more similar to the recent Salvationist pieces, such as *Euphony*, than any of the earlier theme and variation composi-

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tions. Following the initial lively setting of the theme, the succeeding sections, though labeled as variations, are actually quite rhapsodic in nature. They each possess their own distinct character, even with portions of the theme present. Also unique are the new styles the composer brings to the Salvationist euphonium solo, such as the waltz and jazzy, soft shoe. Steadman-Allen continues his new presentation of the standard theme and variation form in a symphonic setting by exploring various tonal centers. While the earlier pieces of this genre unfolded mostly in a single key, with a modulation, usually to a related minor key, *Lord of the Dance* experiences several modulations in the theme alone. This variety of keys continues throughout the piece as modulations occurs in each of the sections. Like the constant tonal centers, a common meter is usually present throughout most of the earlier theme and variation solos. The trend toward non-standard meters has been discussed in each of the previously examined selections. Though this piece does not accentuate asymmetrical groupings and meters as did *Euphony*, it still possesses enough metrical changes to give it a subtle excitement. Yet another aspect separating *Lord of the Dance* from the previously examined pieces is its level of challenge for the soloist. While each of the aforementioned selections possess a high level of difficulty, and each presents its player with unique hurdles, this work "raises the bar" to a new standard. The technical passages, while indeed filled with many notes, are not predictable and do not "fall easily under the fingers." After the departure from the theme and variation design of many of the Salvation Army euphonium solos, it is ironic that this most recent solo chooses to revisit the older style. It is almost as if the composer wished to continue the lineage. However, in a manner similar to that of Johannes

Brahms, who breathed new romantic life into the classical model of the symphony, Ray Steadman-Allen has modified the theme and variation form, placing it in a contemporary setting that actively employs the most recent trends in Salvation Army music.

## Conclusion

The Salvation Army euphonium solo with band accompaniment experienced significant changes in the nearly eight decades elapsing between the composition of *The Song of the Brother* and *Lord of the Dance*. Equally noteworthy is the fact that each of these pieces set the standard in its era for all euphonium literature—even though most of the "outside world" was not yet aware of the music of the Salvation Army. While the non-Salvationist music world was encountering slow, laborious progress in its output of quality euphonium music, the Army possessed a large quantity of compositions for this medium, with constant evolution setting new standards. When examining the development of the Salvation Army solo with band accompaniment, one notices many changes that have transpired throughout the years. Some of the major developments include the following:

1. Used as the main basis of the composition, the Salvation Army melody was originally presented in a virtually unembellished manner. In later compositions, though still conspicuous, the melody became augmented by rhapsodic and other developmental material.
2. The relationship between the soloist and band is now much more crucial, not simply a soloist with accompaniment.
3. The overall form has advanced greatly from the basic theme and variation. No matter which form is utilized, it is now of a more symphonic nature.

4. A wider variety of tonal centers and meters are now employed, thus providing a greater spectrum of sounds and rhythms.

5. Though all of these top-level solos have always been technically challenging, the recently composed pieces possess technical advances in addition to more difficult interpretive aspects.

If one were to examine the history of the Salvationist euphonium solo, they would see the euphonium as a prominent and respected instrument—one for which composers often chose to write challenging works. It is unfortunate that for many years, when euphonium literature was painfully deficient, a wealth of music was not made known or available to the general public due to Salvation Army regulations. For if it were, the identity of the euphonium may have been greatly enhanced, thus allowing it greater access in a wider variety of venues.

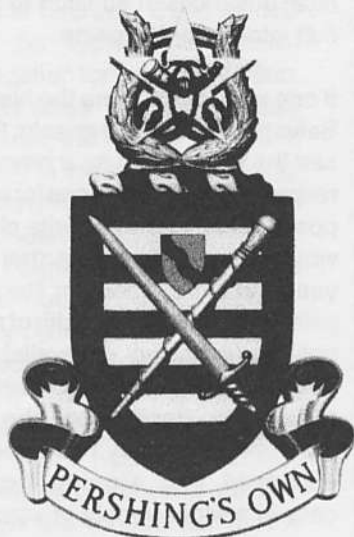
*Dr. Joel Pugh is an Assistant Professor of Low Brass and Bands at Heidelberg College in Tiffin, Ohio. In addition to directing the Heidelberg Brass Band, he performs on euphonium with the Cuyahoga Valley Brass Band and is an artist/clinician for Boosey & Hawkes. This study accompanied a lecture recital of the same subject in partial fulfillment of his Doctor of Musical Arts in Music Performance at Michigan State University.*

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## Grand Celebration of Brass Bands

"Those that aren't here are missing something special." That was written by Doris Brown, one of the audience members of the 1999 Grand Celebration of Brass Bands held Saturday, June 19. It was a sentiment expressed by many that attended the festival held on the magnificent grounds of Ushers Ferry Historic Village in Cedar Rapids, Iowa. Joining the host Eastern Iowa Brass Band at this year's festival were the Illinois Brass Band and the Prairie Brass Band. All three are NABBA member bands. Each group performed two different one-hour concerts during the day. As a grand finale, members of all the bands came together to play three marches. This rousing end to the day is always a crowd favorite. The three directors, John deSalme, Colin Holman and Dallas Niermeyer each took a turn directing the mass band.

Starting off the day at 11:00 the Eastern Iowa Brass Band performed not only for the audience gathered in the village, but also for listeners of radio station KMRY-AM. Many people in the area heard brass band music for the first time thanks to the generous efforts of the people at KMRY.

Following the Eastern Iowa Brass Band, the Prairie Brass Band and then the Illinois Brass Band performed their first programs of the day. It was then time for the Cedar River Brass Ensemble to take the stage. This is a group of talented, high school and college age musicians who have taken it upon themselves to come together to perform at the festival each year. This year they were under the direction of college freshman Levi Dressler. Even though their rehearsal time was very limited they performed well. The three full time bands then performed their second concert of the day. Of the band concerts, audience member, Eunice Becker wrote, "Most enjoyable. First class entertainment."

Ushers Ferry Historic Village is built to resemble a mid-western town at the turn of the last century. It is nestled in the Cedar River Valley in Cedar Rapids, away from the noise and traffic of the city. At the village, all types of buildings are placed around a large central park that contains a gazebo large enough for a full brass band. Audience member, Marily Scherer wrote, "This is a marvelous, historical place and perfect for a brass band festival. Bravo to all of you." Efforts are made to make sure the day is fun for the entire family. Annette Palumbo wrote, "I think that the bands are always great! I'm 10 years old and I am always excited about coming here. It's our 4th year coming here. It's great!"

This year was the fifth year of this wonderful event and surely the best for weather. In past years the Celebration has coincided with very warm temperatures but this year's event was blessed with moderate warmth on a sunny day. For participating musicians this is a great opportunity for bands to entertain each other and share some wonderful brass band fellowship. The event was smoothly and efficiently compered by David DeHoff throughout as well as being exceptionally well organized.

Next year the Grand Celebration of Brass Bands is scheduled for Saturday, June 17, 2000. For more information please contact: David DeHoff, 849 Edward CT SE #125, Cedar Rapids, IA 52403-4562, email <dehoffeibb@aol.com> and via the Eastern Iowa Brass Band website at <http://soli.inav.net/~eibb>

Audience member, Margaret Maire, probably summed it up best when she wrote, "We enjoy coming each year and wish it would grow even larger. People don't know what they're missing."

Programs: **Eastern Iowa Brass Band** (John de Salme): *Star-Spangled Banner* (Sousa); *The Free Lance* (Sousa); *Con-*

*certo for Flugelhorn* (Himes); *Abu Hassan* (Weber); *When I'm 64* (Lennon/McCartney); *Glenn Miller Special* (Ashmore); *Dem Bones* (Langford); *Disney Spectacular* (Richards); *Jubilee Prelude* (Sparke); *Beaughtifiers* (Johnstone); *12th Stree Rag* (Bowman/Smith); *Let's Face the Music and Dance* (Berlin/Richards); *Trumpets Wild* (Walters); *Riverdance* (Whelan/Farr); *Solo Secondo* (Himes); *American Civil War Fantasy* (Bilik); *Stars and Stripes Forever* (Sousa/Bernat).

**Prairie Brass Band** (Dallas Niermeyer): *Castleway March* (Barry); *Lady in Red* (DeBurgh/Barry); *Trailblaze* (Richards); *Carmen Fantasy* (Bizet/Langford); *Army of the Nile* (Alford); *River City Serenade* (Sparke); *Darling Buds of May* (Guard/Broadbent); *Knight Templar* (Allan); *Barnard Castle* (Richards); *Nessun Dorma* (Puccini/Snell); *Theme from Far and Away* (Williams); *633 Squadron* (Goodwin/Bryce); *Concert Prelude* (Sparke); *Jamaican Rumba* (Benjamin/Spurgin); *Amparito Roca* (Texidor/Short); *Slaidburn* (Rimmer).

**Illinois Brass Band** (Colin Holman): *Brass Presentation* (Moren); *Puttin on the Ritz* (Berlin/Roberts); *Brillante* (Graham); *Indiana Jones and the Temple of Doom* (Williams/Farr); *Dance Sequence* (Wood); *The Whistler* (Green); *Death or Glory* (Hall); *And the Band Played On* (Ward&Palmer/Richards); *Le Roi d'Ys* (Lalo); *Cleopatra* (Demare); *Victors Return* (Rimmer); *Concierto d'Aranquez* (Rodrigo); *Tempress for Trombones* (Harvey); *Hora Staccato* (Richards); *Hail to the Spirit of Liberty* (Sousa).

**Cedar River Brass Ensemble** (Levi Dressler): *Cindy* (arr. Hauschildt); *This is my Father's World* (arr. Himes); *Jesus Christ Superstar* (arr. Smalley); *All Through the Night* (arr. Langford); *Armed Forces Salute* (arr. Bulla); *Amazing Grace* (Himes); *Fanfare for NABBA* (Curnow).

Robin Weatherall, Beth Steele, Johnny Woody and Ralph Hotz held the first unofficial--official meeting of the Tenor Horn Society of NABBA at the NABBA Board meeting in Columbus on the Saturday night after the conclusion of the Board meeting. Following a lively social evening it was decided to form the Tenor Horn Society of NABBA with Ralph Hotz being unanimously named "temporary" President and Robin Weatherall being unanimously named "temporary" Vice President.

The Tenor Horn Society will begin a column in *The Bridge* starting with the next issue, and eventually will attempt to have an interactive section on the NABBA web page. This column will feature articles of interest to horn players especially, but all brass players will find this column of interest. There will be brass techniques discussed by some of the leading horn players from around the world. Some of the horn players that have agreed to help are Sandy Smith, Gordon Higgenbottom, Sheona White of the UK. Hopfully our own horn players in the US and Canada will agree to add information of interest. There will be a "question and answer" section and included will be a "For Sale" section, CDiscography of Tenor Horn solos and features and a Listing of Music published for solo/duet/trio.

Until the first official meeting of the Tenor Horn Society of NABBA in Columbus and a "proper", to use a British term, election, please submit questions, articles, suggestions and other information to Ralph Hotz at [rphotz@worldnet.att.net](mailto:rphotz@worldnet.att.net)

Ralph Hotz, solo tenor horn, Salt River Brass

### **NABBA 2000**

Columbus Ohio

April 14-15

See you there!

Hosted by the  
All-Star Organization  
Eric and Amy Aho, directors

On Saturday August 28th, a group of ten brass musicians met at Provo's Brigham Young University to explore the potential of forming a top-level brass band in Utah.

"The result was quite overwhelming" said British born conductor Alan Boyer. "I went in to our meeting with a completely open mind and came out with my head full of ideas generated from this energetic group of fabulous musicians. The standard of playing was superb and we even sounded like a British style brass band!"

Ralph Hotz, the Western NABBA Board Representative had taken some time from his busy schedule to visit with Alan Boyer and joined the group for the inaugural three hour rehearsal. He expressed his delight to the group that a new band would be formed in Utah and gave an overview of NABBA's philosophy for the development of British style brass bands in the USA.

Initial goals are to formalize the ten piece group and use this ensemble to generate interest throughout the area to promote the formation of other brass bands. The "Ten Piece" will continue to function, forming the nucleus of a full brass band that will look toward participating in NABBA organized competitions and festivals.

This new brass band in Utah was the brain-child of Steve Call (BYU faculty member and tuba player) and Alan Boyer. They met several years ago when Alan visited Utah on a regular basis eventually moving here to live with his cornet playing wife Anne and their trombone and percussion playing son James.

"Whilst still in its early stages, the future looks good. I've been involved with brass bands for the past thirty years and the opportunity to be part of the growing movement in the USA thrills me. I'm looking forward to participating in the upcoming NABBA festival in Las Vegas and meeting with like minded people" said Alan Boyer.

The ensemble intends to meet again before the Las Vegas festival and, subject to personal scheduling, will look toward participating in the days events.

Further information can be obtained from  
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Highland  
Utah 84003  
Ph/Fx: (801) 673 5625  
E-Mail: [AlanBusa@Xmission.com](mailto:AlanBusa@Xmission.com)



The following testpieces have been selected for NABBA 2000 to be held in Columbus Ohio and hosted by the All-Star Organization of Columbus

## Youth Section:

*Diogenes* (Jacob de Haan)

Recording available: *Fanfares, Preludes and Themes* (DeHaske)

Published by DeHaske

This work was commissioned by the organizing "Taakgroep NBK" on the occasion of the Dutch Brass Band Championships. In composing *Diogenes* Jacob de Haan created a concert piece deriving its title from the Greek philosopher Diogenes (400 B.C.). "Diogenes" is considered the founder of the "school of cynicism". The two main themes in the piece are woven in to three connecting movements each inspired by a tale about "Diogenes". After a short opening section, the first movement combines multiple meter changes, plenty of rhythmic complexity, and a brisk allegro vivace that will challenge the band. The piece slows to a larghetto tempo, and features lyrical euphonium and cornet solos. A bright 6/8 dramatically closes the work.

## Challenge Section:

*Symphonic Suite for Brass Band* (Leighton Lucas)

Recording available: *Rhapsody in Brass* (Polyphonic)

Published by Studio Music

This classic work for brass band provides many a challenge for every section.

The suite is composed in three movements. The first movement, Toccata, passes the opening, low brass ostinato figure to every section. Thick full brass chords contrast with the moving bass line before a rhythmic counter melody is introduced. The movement progresses as each figure is traded throughout the sections. The lush and expressively challenging Aria showcases the euphonium and solo cornet in beautiful lyric melodies before moving to an insistent trio section and concluding quietly with fragments of both. The final Fugue A' La Gigue demands athletic interval leaps and nimble fingers as a seemingly simple theme is developed throughout the ensemble. The Suite roars to a dramatic finish that is certain to be exciting for players and audience alike.

## Honors Section:

*Music for the Common Man* (Kenneth Downie)

Recording available: *Norwegian Championships*

Published by Egon

This piece was a joint commission from the Norwegian Band Federation and the Swiss Brass Bands Association in connection with their respective national championships in 1995/96. It is dedicated to the memory of the composer's uncle, Theodore Cooney. The composer writes: 'The theme, stated at the outset, is largely reflective in mood, albeit with underlying moments of tension. Fragments of it re-emerge between the fast sections which all derive from the opening material. The theme returns triumphantly towards the end, and after a

series of changing moods, serenity and repose are re-established. The title has a three-way aptness. It indicates the unpretentious nature of the music, it alludes to a universally known fanfare and symphony, and it makes a fitting tribute to my uncle who died while I was writing the music, and who did so much to encourage me as a composer.'

## Championship Section:

*Whitsun Wakes* (Michael Ball)

Recording available: *Whitsun Wakes* (Doyen label)

Published by Novello

This work was commissioned by the BBC and first performed by the Black Dyke Band. It was selected as a test piece for the 1997 British Open Championship. The composer notes that the music harks back to the church processional parades which took place on Whit Sunday and "part of the work is a kind of elegy for Manchester's Belle Vue - now sadly decayed - a place which will always be associated with Northern popular entertainment and recreation; with the fairground, the famous 'Bob's Racer' roller coaster; and of course, with the brass band movement - in particular with the Open Championship which was first held at Belle Vue during the Wakes Week of 1852 and continued there, apart from one year, until 1981. "It's a highly athletic piece in the virtuoso tradition of big contest works written throughout this century for the brass band, though designed to give the opportunity to demonstrate instrumental and musical skill, not merely providing a series of hoops to be negotiated."

## A London Summer

By Tom Myers, former Brass Band Bridge Editor and NABBA past President

Since I moved to London in September to work for a satellite communications company, you might guess that by now I would be well-connected to all the brass bands in the U.K. Unfortunately, work has prevented that from happening, so a pithy report about the major bands across the isles isn't included below. Instead is this note about one of the interesting differences in brass bands on both sides of the Atlantic.

When many of the U.S. and Canadian brass bands go into a summer slumber, greater London's summer festival in The Royal Parks virtually explodes with brass bands playing everything from the most recent test pieces and orchestral transcriptions to movie music (especially from *Brassed Off*) and numerous solos. This past weekend in St. James's Park, for example, you could have heard *Endearing Young Charms* performed by different bands on both Saturday and

Sunday.

The program for the NSK-RHP Ransome Band (from Newark, Nottinghamshire) for 10 July is below. The spellings and frequent absence of attribution for arrangers are from the band's program.

Afternoon program: *The Champions* (Wilcocks); *Two Blind Men of Toledo* (Mehule); *Rusalka's Song to the Moon* (Dvorak); *There's No Business Like Show Business* (Berlin); *Postcard from Mexico* (Snell); *Pastime with Good Company* (Henry VIII); *Miller Magic* (Stephens); *And The Band Played On* (Ward&Palmer); *Rutland Water* (Trad.); *Czardas* (Monti); *The Swan* (Saint Saens); *Whatever Will Be* (arr. Riseley); *John Williams - The Movies* (arr. Riseley). Evening program: *Cross of Honour* (Rimmer); *La Forza del Destino* (Verdi); *On with the Motley* (Leoncavallo); *The Galop from Jeux D'enfants* (Bizet); *Here's That Rainy Day* (arr. Freeh); *Strike Up The Band* (Gershwin); *Tara's Theme* (Steiner); *Blenheim Flourishes* (Curnow);

*Tonight* (Bernstein); *Puttin On The Ritz* (Berlin); *Westminster Waltz* (Farnon); *Endearing Young Charms* (arr. Boddington); *Lord of All Hopefulness* (Downie); *March from The Pines of Rome* (Respighi).

Extra items for both concerts were: *Ol' Man River* (arr. Freeh); *The Simpsons* (arr. Riseley); *The Marriage of Figaro* (Mozart); *Pomp & Circumstance No. 4* (Elgar).

Every so often in the schedules shown below, our friends in string, concert, or military bands also make an appearance. And I have no idea what Romando and his Gypsy Band will turn out to be! Numerous jazz performances also occur in the parks, which I have not included. You can check [www.royalparks.co.uk](http://www.royalparks.co.uk) if you want to see the entire summer festival.

My best to you from London,

Tom

St. James's Park: two performances a day during weekends in July and August. 15.00-16.30hrs and 18.00-19.30hrs.

### Date

Saturday 3 July  
Sunday 4 July  
Saturday 10 July  
Sunday 11 July  
Saturday 17 July  
Sunday 18 July  
Saturday 24 July  
Sunday 25 July  
Saturday 31 July  
Sunday 1 August  
Saturday 7 August  
Sunday 8 August  
Saturday 14 August  
Sunday 15 August  
Saturday 21 August  
Sunday 22 August  
Saturday 28 August  
Sunday 29 August  
Monday 30 August

### Band

The Brighthouse and Rastrick Band (the current Champion Band of GB)  
City of Oxford Silver Band  
The NSK-RHP Ransome Band  
Carlton Main Frickley Colliery Band  
Drighlington Band  
The Aveley and Newham Band  
Rothwell Temperance Band  
Rothwell Temperance Band  
Swindon Pegasus Brass Band Society  
Rolls-Royce (Coventry) Band  
London Theatre Orchestra  
Thornbury Band  
Cinderford Swanbrook Band  
South West Trains Woodfalls Band  
East Yorkshire Motor Services Brass Band  
East Yorkshire Motor Services Brass Band  
Yorkshire Building Society Brass Band  
Yorkshire Building Society Brass Band  
The Band of Avon Fire Brigade

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## London Park Concerts

Hyde Park: two performances a day on weekends in August.  
15.00-16.30hrs and 17.30-19.00hrs.

Date	Band
Saturday 7 August	Aldbourne Band
Sunday 8 August	Wilfreda Beehive Band
Saturday 14 August	The Hathern Band
Sunday 15 August	Atlas Copco Band
Saturday 21 August	West Yorkshire Motors Sharlston Band
Sunday 22 August	City of Sheffield
Saturday 28 August	Household Troops Band
Sunday 29 August	Hebden Bridge (Walkleys) Brass Band

The Regent's Park: two performances a day during weekends in July and August.

Times: Saturdays; 12.30-14.00hrs and 17.30-19.00hrs.  
Sundays; 15.00-16.30hrs and 17.30-19.00hrs.

Date	Band
Saturday 3 July	Hepworth Band
Sunday 4 July	The Barnsley Co-operative Concert Band
Saturday 10 July	Eltham Concert Band
Saturday 17 July	Barnsley Building Society Brass Band
Sunday 18 July	South Essex Symphonic Wind Band
Saturday 24 July	Thorntons Brass
Sunday 25 July	The Hanwell Band
Saturday 31 July	Kew Wind Orchestra
Sunday 1 August	Ipswich Co-op Band
Saturday 7 August	Yeovil Town Band
Sunday 8 August	Romando and his Gypsy Band
Saturday 14 August	Torbay Brass
Sunday 15 August	Thoresby Colliery (Joy) Mining Band
Saturday 21 August	Bedworth Brass
Sunday 22 August	Ladies Palm Court Orchestra
Saturday 28 August	Hebden Bridge (Walkleys) Brass Band
Sunday 29 August	Northfleet Brass
Monday 30 August	Goldsmith's Youth Band (15.00hrs only)

Greenwich Park: two performances a day on Sundays in July and August;  
15.00-16.30hrs and 18.00-19.30hrs.

Date	Band
Saturday 3 July	Goldsmith's Youth Band (15.00hrs only)
Sunday 4 July	The Shirland Miners' Welfare Band
Sunday 11 July	Becontree Brass
Sunday 18 July	Greenwich Concert Band
Sunday 25 July	Rushden Town Band
Sunday 1 August	Waltham Forest Co-op Band
Sunday 8 August	Malvern Hills District Band
Sunday 15 August	Bath Spa Band
Sunday 22 August	Bedford Town Band
Sunday 29 August	First City Brass
Monday 30 August	Downtown Band

## Fourth Ashland Festival

### Festival Awarded Top Event Status

The Fourth Annual Ashland Brass Band, Hot Dog and Barbeque Festival has received two prestigious awards from the Kentucky Tourism Council. The first of these awards recognizes the festival as a Top Ten Event in Kentucky for the summer season. The second is a Judges Choice Award, limited to events from the top ten list and recognizes the festival as one of only two Pride of Kentucky events.

The recipients of these awards are selected by a panel of impartial judges. Criteria for selection include popularity of the event, its impact on local tourism as well as its cultural and historical significance. The awards were presented during the opening ceremonies at this year's festival on June 19, 1999. Other milestones achieved by this year's festival included more bands, more vendors and the largest crowd ever in attendance. Unofficial estimates placed the crowd at approximately three thousand people. Even the weather co-operated providing beautiful blue skies and temperatures in the seventies. A total of five brass bands performed including Gospel Brass, Mountain State Brass Band, Cincinnati Brass Band, Scioto Valley Brass and Percussion Co., and The Brass Band of the Tri-State. Four of these bands are active NABBA member bands.

Attendees of note included tubist and Sousa authority Paul Bierly who substituted on bass for the Scioto Valley Brass and also provided a special treat by conducting a combined bands performance of *Stars and Stripes Forever* to close the festival. Another notable attendee was Jim Andy Caudill, a well known and highly regarded composer and teacher.

One of the nicest features of this festival is the wide public exposure to NABBA that it provides. This year's event was heavily promoted via radio and television commercials, newspaper articles and sign postings. Three television news networks and two newspapers also covered the event. Plans for next year's festival to be held on Saturday June 17th, 2000 are now underway. Bands wishing to participate should phone Jackson Hill at (606) 325-4250 or email Mark Smith at [cyruswv@aol.com](mailto:cyruswv@aol.com). Mark Smith



## NABBA Board of Directors

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\*\*\*\*information as provided by the NABBA Membership Chair correct as of going to print

## Upcoming Concerts

<b>Jericho Brass</b>	September 13, 1999	12.00 noon, Chattanooga State Amphitheatre, Chattanooga TN
<b>Motor City Brass Band</b>	October 30, 1999	8.00 p.m., Assumption University, Windsor, Ontario
	November 6, 1999	8.00 p.m., Birmingham Unitarian Church, Birmingham, MI
	December 12, 1999	3.00 p.m., Southfield Centre for the Arts, Southfield, MI
<b>Lexington Brass Band</b>	November 14, 1999	4:00 p.m. Calvary Baptist Church, Lexington; (guest cond. James Curnow)
	December 5, 1999	4:00 p.m. Central Christian Church, Lexington
	February 20, 2000	4:00 p.m. Calvary Baptist Church, Lexington, KY
	April 9, 2000	4:00 p.m. Calvary Baptist Church, Lexington, KY (guest cond. Geoffrey Brand)
<b>Brass Band of Tri-State</b>	September 11, 1999	Louisa, KY
	September 18, 1999	Ashland, KY
	November 13, 1999	Shawnee State University, Ironton, OH
	December 14, 1999	Ashland Community College, Ashland, KY
<b>Sunshine Brass Band</b>	October 30, 1999	Pioneer Days Festival, Lake Wales, FL
	November 7, 1999	Friday Morning Musicale, Tampa, FL
	December 12, 1999	Brandon Community Center, Brandon, FL
	December 13, 1999	John Knox Village, Temple Terrace, FL
	December 15, 1999	Central Christian Church, Tampa, FL
	December 18, 1999	Carrollwood Baptist Church, Carrollwood, FL

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*Like many brass band musicians of my generation, I grew up listening to a large collection of brass band records which were heavily dominated with those conducted by Harry Mortimer. He was a legend in the British brass band world, and certainly one of the most important brass band conductors, cornet soloists and promoters of brass band music in this century. Bram Gay has been kind enough to share the text read at Mortimer's 1992 Memorial Service in Manchester Cathedral, and it is a wonderfully unique perspective on this great man's life.*

We've come together today to give thanks for the life and achievement of the most distinguished bandsman of our times. He's been called the King of the brass band, the Man of Brass. He was proud to be called a Commander of the British Empire. To most of us he was simply HM.

He was born in 1902, the son of a town bandmaster; perhaps the finest of all bandmasters, who promised, when the boy was born, to make him the finest cornet player in England.

His beginning as a bandsman was not altogether too promising. He liked to play, but not *too* much. His mother told me of the day when, because father thought his practise insufficient, the instrument was taken away and not restored to him for a year. This seems to have worked.

The family moved to Luton eighty years ago. There the boy gained his early banding experience. There too, at the age of fourteen, with the Luton Junior Band, he first conducted. But it was not until the Crystal Palace Contest of 1923 that our world was made aware of young Harry's potential. The story has many times been told, how he saved the day for the Luton Band with a cold pianissimo top C to begin the overture *Oliver Cromwell*

when their soprano player was paralyzed with nerves. The great trophy came south of Sandbach for the first time, and a star was born.

How neat it would be to say that this feat was the reason HM was promoted to Fodens Band in 1924--neat but untrue. It was his brother Alex, a prince among euphoniumists, who was first *poached* by Fodens; but Alex was homesick and, in the end, rather than part with him, Fodens found room for the entire Mortimer family.

That was a wise decision. The band prospered. HM prospered too; and, as young men will, he married and set about raising a family. His cornet kept him too busy for an honest week in the factory, so he and Mrs Mortimer went into business, becoming Postmaster and Postmistress at Elworth. Picture, if you can, young Harry in his shop; on the counter the stamps and the postal orders. Beneath it the cornet! Elworth was and still is a quiet village, and HM got plenty of practise between customers. Then one day a customer overheard him practising. A lady member of the Halle Concerts Society, she was impressed. An audition was arranged, Sir Hamilton Harty was equally impressed, and Harry Mortimer joined the Halle Orchestra.

It was in the Halle, in the old Free Trade Hall, that HM became the creative musician to whom we owe so much. Previously his models had been Mr. Rimmer, Mr. Halliwell and his father. Now he exchanged them for the violinist Kreisler, the pianist Rachmaninov and the soprano Isobel Baillie; and there for the first time he saw the genius on the box in the persons of Sir Thomas Beecham and Sir Hamilton Harty.

Nothing would do, now, but that Harty should become involved with Fodens Band. HM told me how it happened.

One day, at rehearsal, he found himself at odds with the conductor; a situation not unknown to first trumpets. Laughing the matter off, Harty asked him across the orchestra are there *any more like you at Fodens, Harry?* HM replied that there were twenty five more. Harty was intrigued; he came to band-practise.

The year was 1930, and the band was at work on the *Severn Suite*. Harty was fascinated. HM painted in vivid colors the scene when the great conductor sat down at Nannie Mortimer's kitchen table with father Fred and his sons to read Elgar's score. That night the foundation was laid for much more than the double hat-trick at the National Championship. Fred became a regular member at the Halle, and under his direction Fodens became the first model of the great bands of today.

So it is fitting that the Free Trade Hall, the dome of the old Halle, should in time become the home too of the September Championship, the day which HM loved more than any other. I hope that among Halle audiences there are still brass band wizards with open ears.

Between that building and the one in which we sit stood another which held a special memory for HM; the Odeon Cinema. To the Odeon one evening in 1936 came Fodens Band in its famous bus. Fred bought the tickets, and the band trooped in to watch the film, not once but twice. The film was *Things To Come*, with its music by Arthur Bliss, composer of that year's National test-piece, *Kenilworth*. It was not enough for Fred that the band must walk the castle walls at Kenilworth; they were required to come to terms with this terrifying modern composer, even at the cost to Fodens Limited of twenty-six seats at a shilling each. Genius, as they say, is an infinite

*continued on page 32*



*continued from page 31*

capacity for taking pains, and father Fred was a genius of a kind.

That genius was passed to HM the conductor. Like so many solo cornet players he suffered from what he himself called *stick itch*; a disease of the palm of the hand which has only one known cure. His opportunity came with the formation of the Fairey Aviation Works Band. There are many here, I'm sure, who remember those wonderful performances in the boxing ring in the old King's Hall at Belle Vue when Fairey and HM gave battle. In old age he was quite hard on extravagant conductors, but in his forties HM was himself fairly lively. His father used to say that if there were prizes for acrobats *our 'arry* would win every time.

Even HM didn't win every time. Adjudication, as many of us have found to our cost, is not an exact science; but contesting in the forties and fifties became a matter of *beating Mortimer*. He was in great demand, once being offered eighteen of twenty-two competing bands at Belle Vue. What a man he was on the contesting stage! His preparation was thorough and disciplined, his concentration in performance absolute. Utterly safe, apparently unaware of the audience or the occasion, he had the gift of making us feel the same way. His demand was total, like his giving; there was no energy left to be nervous.

He thought nothing of applied *interpretation*. To get the score played was quite enough. Yet all his bands sounded quite different, each giving to the music something of its own. To Black Dyke and Munn and Felton's he was *Mr. Mortimer*. To Fodens he was always *Harry*. Fairey called him *The Pope* because of the impossibility of arguing with him. No, he was not infallible, and well he knew it, but he had the characteristic often found in

great conductors and steamrollers; a complete inability to make a u-turn once in motion. Happily he was an instinctive musician and usually right. If, as has been suggested, the brass band is the best proof of the innate musicality of the British race, then Harry Mortimer surely personified it.

In 1942 the BBC appointed a Brass and Military Band Supervisor. The inevitable choice was made and HM moved to London. The days of the cornet were, sadly, nearly over, and pressure from his new superiors meant that the writing was on the wall for the contest conductor too. It was more than a decade before HM surrendered to that pressure, going out at the top after winning at Belle Vue in 1956. In the meantime he used his new base to wonderful effect, raising the number of bands on the air to a level unbelievable today.

The BBC, like most large organizations, depends upon committees. HM believed, like his father, that the ideal committee was composed of three members, two deceased; a philosophy which must have provided a headache for his colleagues in Langham Place. His chief said, on his retirement, that *the BBC must take care never to appoint another one like Harry*. Alas, it never has.

HM's achievement in promoting our bands through the radio will not be forgotten. We must not overlook another; the bridge he built between brass and military bands. He really didn't enjoy the military band, once describing it to me as *neither fish nor fowl nor furry creature*. He liked his brass neat; but the military band received its due share of benefit and a generation of Directors of Music became his firm friends. It was to the best of these, George Willcocks, that he handed the Fairey Band when he gave up contesting.

The stick itch persisted, however. If

there was to be no more contesting, then a new field must be found. He'd always enjoyed the big band, so he put three bands together to form *Men of Brass*, with which he delighted audiences for years to come. To their concerts he brought the same attention to detail as to winning the National. Whether the work was *An Epic Symphony* or *Elizabethan Serenade* the finish was perfect.

Then came the crisis for the old Belle Vue Contest. HM stepped in and re-created the event as the British Open Championship. Among his last acts was the establishment of a secure basis for its continuation into the future, not only for the big guns of the September but for the grass roots of May which the future of our bands depends.

He was at work on that event when his apparently inexhaustible energy at last deserted him. Having just finished a discussion about the entry for the present year he put down the telephone, stood up, said a surprised *Oh dear...* and fell, it was said, as easily as a leaf falls from a tree. His going was an enviable one. No-one could have deserved better.

So much for the player, the conductor, and the impresario. What of the man? Like many big personalities he had the knack of forming a unique relationship with everyone he knew, so that we each saw him in a different and personal light. The secret lay in his genuine interest in each and every one of us. That surely, was the source of his infinite charm which was not the applied, cosmetic variety, but real, coming from within, never failing him whether in the greatest concert hall or in the humblest bandroom; that and the fact that he was so obviously a happy man who found the world a good place to live in and still, after ninety years defying disillusionment, expected the

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best of everyone in it. He was wonderful fun to be with. Whatever the occasion he had the gift of turning black-and-white to technicolor.

Still, he had the Yorkshireman's shrewd judgment of character and distrust of the second-rate. Like his father he was utterly loyal to his friends, though perhaps more charitably forgiving than Fred when they let him down. To fall out with the old man was to lose him for a lifetime and probably longer. HM's trust could be regained, given perhaps ten years hard work.

He very much disliked the bad loser. *Winners can smile, others must make their own arrangements* he used to say; an observation which implied that losers could smile too, if they were gentlemen. If he himself found losing difficult it was

no doubt because he'd had very little practise at it.

Someone once asked me what it was that made HM so special. For a while I could find no answer, until I realized the truth; that he was not made special but *born* special, one of those rare spirits sent to each generation to shape great events. It was our good fortune that he was born neither to politics nor to the army nor to the church *but to the band*. He won no parliamentary majorities and fought no battles yet he contributed uniquely to the quality of life of many thousands of working lads and lasses in this United Kingdom and around the world. We are here today to express our love and admiration for the man and our gratitude for his achievement.

Are words enough? Surely not. Let us ask ourselves, as we cannot now ask him, what would he have us do in his

memory. What would his reply have been?

Surely he would have pointed out the work still to be done, to the need for better thinking in all our affairs if the brass band is to survive and flourish for another ninety years. He would have said *look to the little bands; look after the bandsmen of tomorrow. Teach them, feed them, grow them; don't spoil them with greed for prizes and money. For them the band is still a way of self-fulfillment through music.*

That is what it meant to him. That is why he was given to us. Let us remember this, as we remember him.

Bram Gay

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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 Secretary Bert Wiley's Listing. Be sure you and your band are renewed

You may be charged a registration fee at NABBA if you are not registered by that time.

New members registering during the year will be eligible for back issues of the Bridge where available

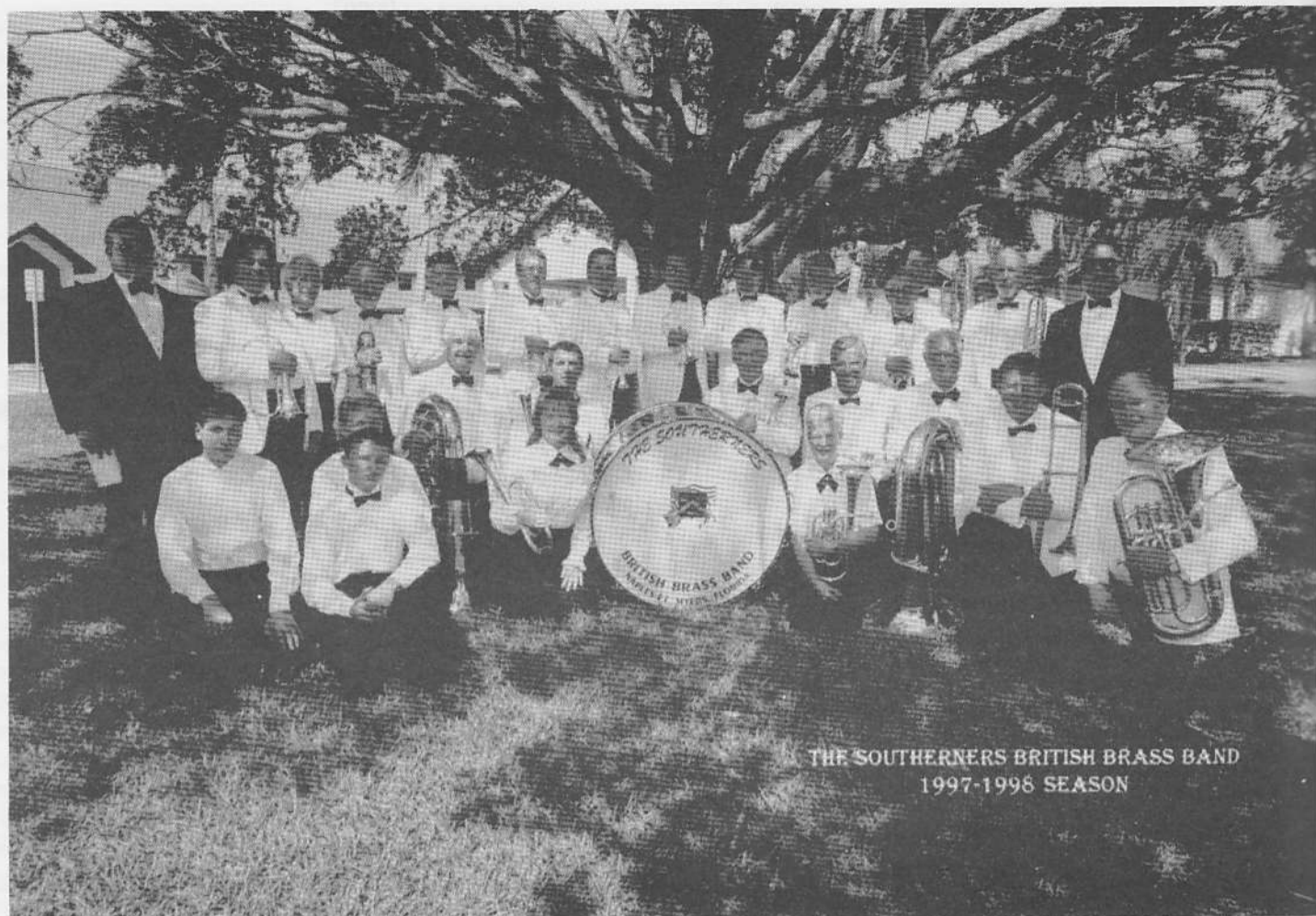
Contact Bert Wiley at:

P.O. Box 2438,

789 Pressley Cr. Rd,

Cullowhee, NC 28723

Telephone: (828) 293-7469; E-mail [bernel@wcu.campuscwix.net](mailto:bernel@wcu.campuscwix.net)



The **Southerners British Brass Band** lays claim to being the southernmost band in the United States, based on the west coast of Florida. It was founded in 1995 by Robert Thurston as a result of his friendship with Dr. John Hall Stewart who had travelled to England and participated in brass banding. They were founded to provide a vehicle for serious brass and percussion musicians to perform and the band motto is "To Perform And Excel." The band gives concerts in the Naples and Ft. Myers area (see Band Programs in this issue) and can be contacted through Bob

Thurston by telephone (941) 597-6337. They plan on participating in the annual NABBA competition in the near future.

**Music Director Merrill Jerome Edwards** is a native Floridian with degrees from Florida State University. He has been director of Naples (FL) High School Bands for 29 years and is past President of the Florida Bandmasters Association.

Welcome to NABBA!



## 1999 Western Regional Brass Band Festival

The new Cashmen Theater has been booked for October 30, 1999 and the Las Vegas Brass Band will host NABBA Las Vegas! It is anticipated that the following will be in attendance as of going to print: **Las Vegas Brass Band** (Las Vegas, NV); **Salt River Brass Band** (Phoenix, AZ); **Westwinds Brass Band** (Lubbock, TX); **Golden State British Brass Band** (Covina, CA); **Renaissance Brass Band** (Sun City, AZ); **Prairie Brass Band Octet** (Chicago, IL).

The following guests are also expected to be in attendance: Colin Holman (Illinois Brass Band); Tom Palmatier (NABBA President); Russell Gray (guest cornet soloist and clinician); Alan Boyer (formerly with British Steel Teeside, Ever Ready and Carlton Main Frickley Bands).

Las Vegas is one of the best convention cities in the nation. The cost of getting there is relatively inexpensive and rooms are not as expensive as found in the rest of the USA. With the lure of gambling the casinos have kept the price of rooms and meals to a minimum. The Plaza Hotel & Casino, 1 Main Street, Las Vegas is providing a special room rate of \$55.00 for members and guests. Call (702) 386-2110 to secure your accommodations.

One can have a fabulous meal for around \$10.00 at the casinos and great rooms are well under \$100.00 a night. Also flights to Las Vegas are very fair when booked early enough. Special arrangements have been made with Southwest Airlines for discounted fares.

Preliminary plans are for arrival on October 29 with departure on October 31. All day and evening of October 30th will be taken up with activities of the NABBA Western Regional Brass Band Festival. Russell Gray has been booked to play with the Salt River Brass and an evening massed band performance will be conducted by Alan Boyer. Other brass band enthusiasts expected to be in attendance will be from Canada, Colorado and Utah. Now that the date has been set be sure to check your emails for updates, directing your enquiries to:

Ralph P. Hotz, Telephone (602) 583-6020  
E-mail [rphotz@worldnet.att.net](mailto:rphotz@worldnet.att.net)

## Holz Schwanengesang

I use the conceit of a 'swan song' as I pass on the Presidential gavel to Tom Palmatier only in jest. It is my intention to stay involved in NABBA as much as I can in the future. Let me commend to you our new President and his executive committee -- they will be an excellent team to lead us into the new millenium. The time is right for new leadership -- I know they will provide that. Tom has a great ideas, great drive and energy, and great administrative skills -- what a combination!

I count it a real joy to have served this organization as President for the past four years, and four years before that as Vice President. In addition, I have served for over ten years as Contest Controller and edited *The Bridge* for an extended period. Throughout all that period what kept me interested in NABBA were the splendid people in her ranks, and their fine sense of cooperation and service. We have grown significantly and we have certainly improved technically and musically. What has been achieved in this 'amateur' endeavor is truly remarkable - I feel humbled to have had a part in that process.

To the officers and staff who worked with me I extend the heartiest thanks for a job well done. To the NABBA membership at large I also send my warmest appreciation for your active help in making this a fine organization. I do believe NABBA is just coming out of its infancy, and I know that if we can work together, without self-interest, NABBA will be among the finest organizations of its kind.

You will still see me at NABBA championships, you will still read my reviews in *The Bridge*. Other pursuits in the brass band movement will keep me closely attached. I'm writing a new, and what I think will be, pace-setting book on the music and mission of Salvation Army bands which will be coming out later this year (June 2000). And -- I'll be leading two NABBA-members bands! You see, I can't escape it, for I don't wish to do that!

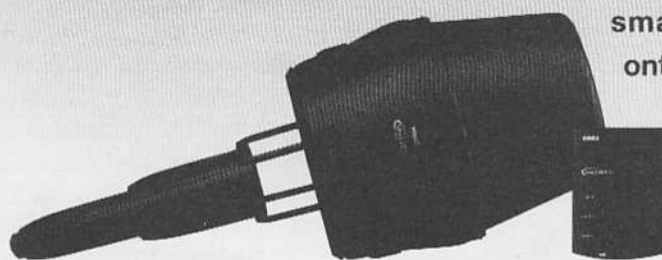
Best wishes to you all and especially to our new leadership team in 2000.

Ronald W. Holz  
Asbury College

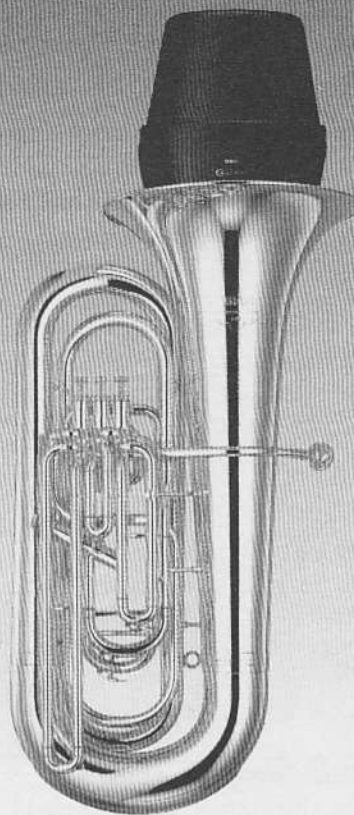
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