

The



# BrassBand Bridge

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

December 1999 Issue 78

## FALL ISSUE 1999

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## Official Journal of the



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## Editor's Notes

As we close out the year end, and that of the century and the millennium, we can take stock of what we are and where we are going as an organization. Tom Palmatier's President's Podium outlines some of his thoughts for the near future and for the importance of us all to support both local and international events. Prior to this issue, your NABBA Board and your band representative should have received a detailed outline of the goals, objectives and strategies for the new year and into the future.

Within this issue are details of the Las Vegas Western Festival and I hope that readers will get a true flavor of the success of this festival as well as learn something about the participating ensembles. Now the festival is complete, plans are afoot for a competitive event possibly for the spring of 2001.

Russell Gray left his mark on so many of us during his recent tour and there are reviews of his performances together with a synopsis of some of his practice and performance techniques. The collaborations with which I was involved were particularly fulfilling both as performer and audience member; hopefully it won't be too long before Russell returns again.

Joel Pugh's DMA dissertation on Salvation Army solo euphonium repertoire with brass band appears in its second installment within this issue with a publication listing.

The annual NABBA pullout is once again featured; it has been updated and can be extracted for the benefit of sharing with others, especially those who are less familiar with brass banding in North America. It could, for example, be shared with local music educators, or be included in packets for grant writing, or simply supplied to new or potential members of your band.

The new NABBA Tenor Horn Society begins a series of articles and comments in this issue. Check out their new web page and contact Ralph Hotz and Robin Weatherall for further information.

Plans for an article and listing on web addresses for NABBA bands has been postponed until the next issue for space purposes.

Hope you have a great holiday season whether you are playing, listening, or simply reading! Happy reading and best wishes for your upcoming brass band activities.

Colin Holman, Editor



It's that time again when brass bands throughout the United States and Canada begin to focus on NABBA's annual championship competition. Of course, it comes at the same time we all become busy with our holiday season, preparations for Millennium celebrations, and the day-to-day activities and challenges we all face. Permit me to highlight a few things that are going on in NABBA's world and let you get on to another great issue of *The Bridge*.

**NABBA GOES WEST.** Elsewhere in this issue you'll read details about the recent brass band festival held in Las Vegas. To say it was a great success would be an understatement. The weekend kicked off with a combination social hour and reading band. From the outset, the atmosphere was convivial and all enjoyed making music with others. NABBA Board members Carl Ahrends, Colin Holman, and George Foster, among a number of others who came to "check it out" joined the attending bands. Day 2 began with some terrific performances by the Prairie Brass Octet (Illinois), the Golden State British Brass (California), Westwinds Brass Band (Texas), Salt River Brass Band (Arizona), and our hosts, the Las Vegas Brass Band. An

afternoon of clinics led to a massed band rehearsal ably led by Alan Boyer, a skilled brass band man from Britain now residing in Utah. The day ended with a well-attended concert featuring all of the groups and the massed bands. The music was great, the spirit was terrific, and the first real incursion by NABBA into the West showed the potential that exists for NABBA contests on both sides of the continent (how about in 2001?). A very special bonus was some breath-taking cornet work by Scottish cornetist Russell Gray who has been touring the U.S.

**NABBA 2000.** Preparations for NABBA 2000 continue. Have you received materials from our hosts, the All-Star Brass & Percussion? If not, contact Amy & Eric Aho at AHO.1@OSU.EDU (Eric) or AAHO@EXXCEL.COM (Amy) or by calling 614-833-9795. If you have received a survey from them, have you returned it? If not, do it now - it's important they hear from you so they can assign a liaison person to your band. Be sure to let them know about other groups (soloists, ensembles) as well. The best thing we can do to ensure success is to communicate. For hotel reservations, contact Michelle McCamey (Reservations Man-

ager) directly at 614-365-4541 by phone, or 614-469-9664 by FAX.

**E-CORRESPONDENTS.** Bert Wiley is building an electronic distribution list with an "E-CORRESPONDENT" for each band. Make sure he's got an e-mail address of someone in your band that can receive and send NABBA information. It'll keep costs down and improve communication (there's that word again).

**COMMUNICATION.** Music is about communicating emotions, thoughts, and images from a composer, through a band, to an audience. Just as our musical success hinges on communication, so does our organizational success. Oftentimes any problems we have stem solely from misunderstandings - the easy way to fix those things is to communicate.

The great developments out west, the number of new bands and new members, and the continued excellence displayed by NABBA bands makes me excited about NABBA's new millennium. Enjoy this issue of *The Bridge* and thanks for being a part of the exciting world of NABBA!

### 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 may 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 [bernelw@gte.net](mailto:bernelw@gte.net)

### *Send Your Band News & Concert Programs*

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

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

The **Central Florida Brass Band** (Joe Kreines) gave their first concert in Orlando in October 1999.

The **Cincinnati Brass Band** (Anita Cocker-Hunt) performed with the famed Cincinnati Pops (Eric Kunzel) for their Concert On The Green, June 15th. The CBB joined the Pops for the *National Anthem*; *Celebration Fanfare* (Steven R. Reineke); *1812 Overture* (Tchaikovsky); and *Stars and Stripes Forever* (Sousa). The band also participated in the Second Annual Brass Band and Hot Dog Festival in Ashland, Kentucky on June 19th. After their afternoon performance in Ashland, the band returned to Cincinnati for an evening performance with the Cincinnati Pops at the Riverbend Center for the Performing Arts. Once again the Band combined with the Orchestra for the *Celebration Fanfare*, the *1812 Overture* and also *Prelude and Fugue on "Dixie"* (Weinberger). Guest artist for the concert was Art Garfunkel. This program repeated the following evening. On July 25th, the CBB presented a concert in Xenia, Ohio as part of that city's Summer Music Festival repeating the Ashland program and conducted by assistant director, Mark Hensler. The CBB was honored once again by Cincinnati Pops conductor Eric Kunzel by being selected to perform on their 1999-2000 season opening concerts (3) at Cincinnati's Music Hall. The concerts opened with Orchestra and the CBB performing

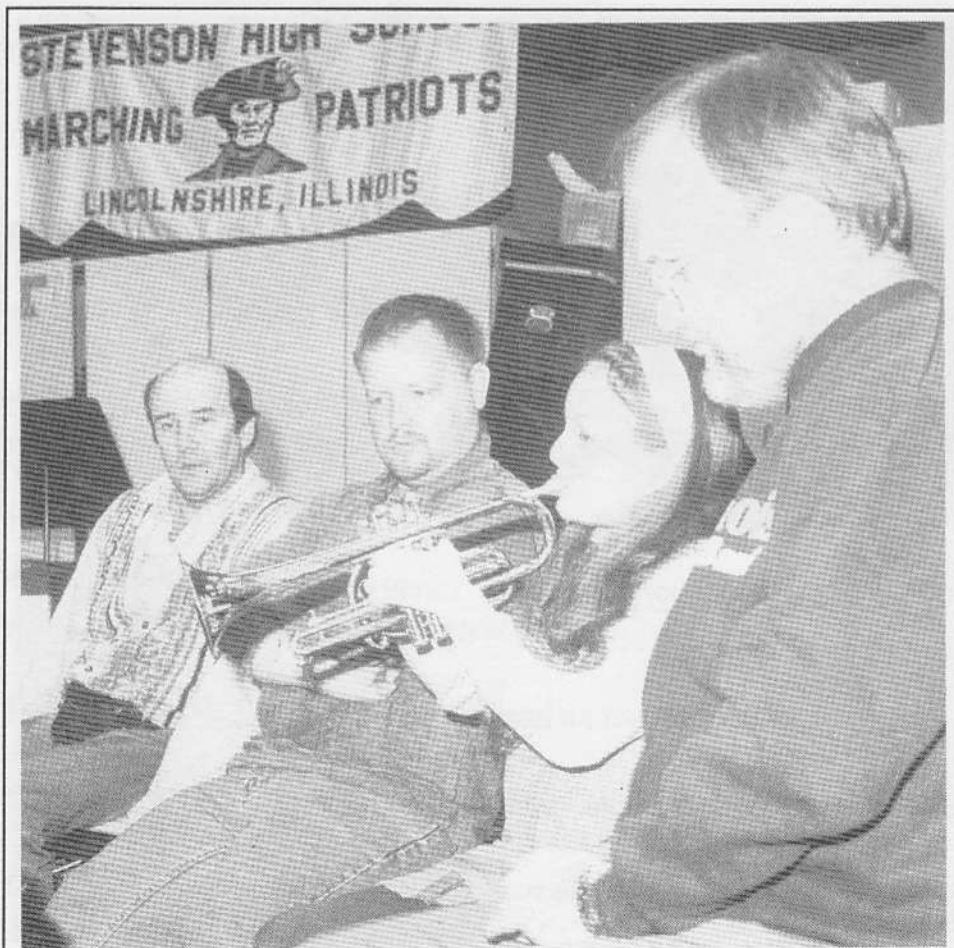
Tchaikovsky's, *March for Alexander III* and again the *1812 Overture*.

The **Hannaford Street Silver Band** is sponsoring a visit by the Black Dyke Band on February 7th, 2000. Black Dyke will perform in Toronto following a trip to the Bermuda Festival.

Russell Gray's visit to Chicago hosted by the **Illinois Brass Band** surpassed everyone's expectations. Russell arrived on Thursday November 11 and began his visit immediately by leading a two-hour workshop on practise techniques and performance anxiety difficulties (a synopsis of which is included in this issue) for band members and area high school students. Then the band worked with Russell on a group of solos to be featured in a Saturday evening concert for the next hour. On Friday Russell made himself for private lessons. On Saturday Russell thrilled an audience of nearly 1200 in Waukegan [see Band Programs] with his musical artistry and entertaining character. The packed and enthusiastic audience weren't the least disappointed. Sunday was a day off for sight-seeing with his wife and then on Monday Russell completed his visit to Chicago by undertaking four clinics in area schools and at Wheaton College before leaving for Toronto with his wife.

Russell Gray also was hosted by the **Brass Band of Columbus**. Paul Droste writes that he played even better than he does on his CDs. He demonstrated a flair that immediately captured the attention of the audience. Public school students who had never heard any of the top British cornet players were spontaneous in their enthusiasm. Choir members and drama students joined band members in

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Russell Gray the teacher, with Jim Sobacki (left), Holly Bouma (student) and father Stan

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Russell's practical breathing concepts and exercises [see article in this issue]. Russell was featured in four solo items with the BBC, including *Napoli* and the *Harry James Trumpet Concerto*. He was invited to conduct "the world's largest brass band," the Ohio State University Marching Band in *Royal Air Force March Past* (Davies), asking for British tempo and dignity. Like the Illinois Brass Band, the BBC had the benefit of Russell's "beautiful sound, dazzling virtuosity and absolute consistency of performance" and both bands extend their thanks to the Yamaha Corporation for supporting his trip to North America.

A joint concert featuring **Motor City Brass Band** (Craig Strain) and **Cuyahoga Valley Brass Band** (Keith Wilkinson) at Southfield Centre for the Arts (near Detroit, Michigan) coincided with Keith Wilkinson's birthday. When Keith gave the downbeat for *The Stars And Stripes Forever* the combined bands launched into an arrangement of *Happy Birthday To You* specially prepared by Ron

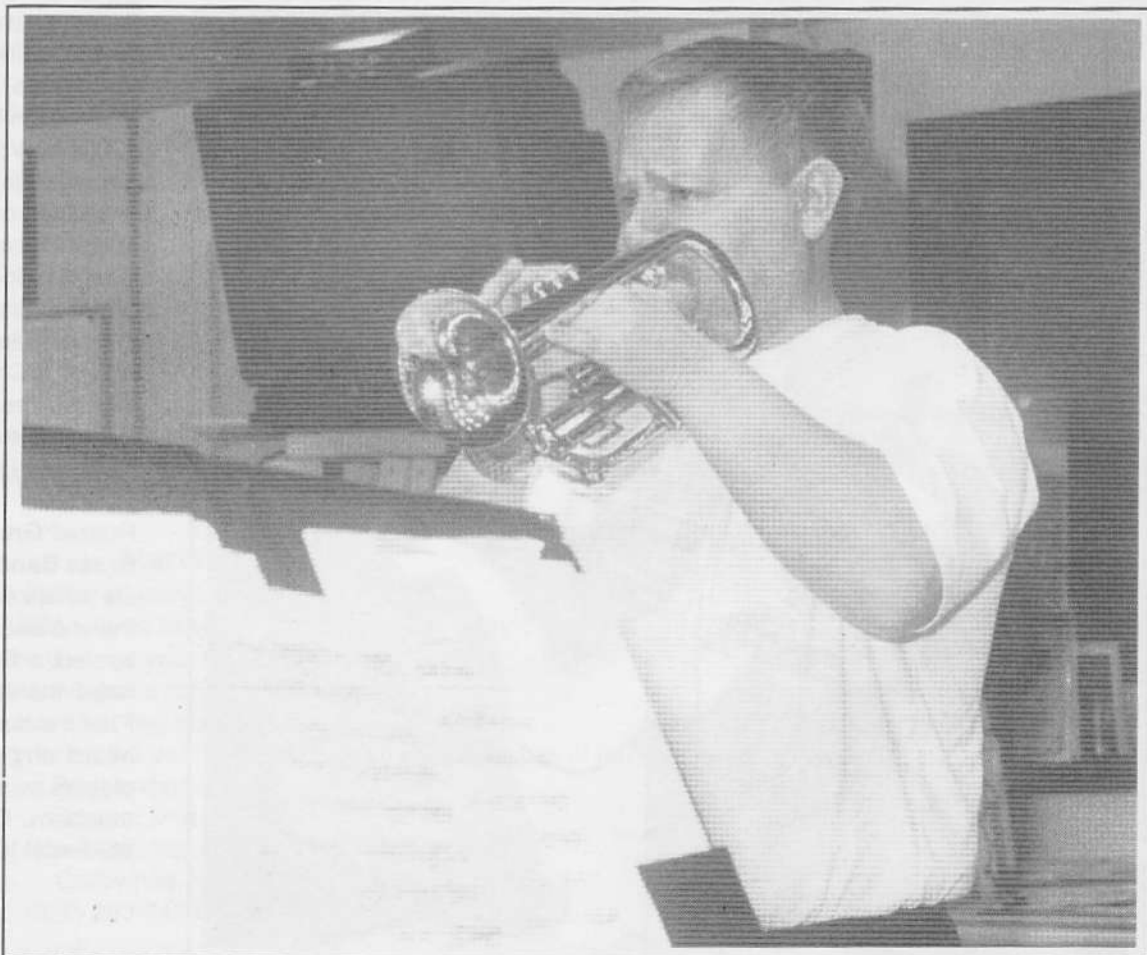
Losik (flugel, Cuyahoga Valley Brass Band). Keith was completely unaware of the conspiracy which had involved not only both bands but also a large portion of the audience! The concert was billed as presenting the finest music of the UK and USA. Motor City's program included *Henry the Fifth* (Vaughan Williams), *Motown Plus 1* (arr. Strain) and *American Civil War Fantasy* (Billik/Himes) whereas Cuyahoga Valley presented items including *Overture - Act I Phantom Of The Opera* (Lloyd-Webber/Wilkinson), *Indiana Jones And The Temple Of Doom* (Williams arr. Farr) and *Variations On Maccabeus* (Norbury). CVBB also presented their horn soloist, Debbie Wilkinson, in *Over The Rainbow* (Arlen and Harburg/Richards). The combined bands opened with *Fanfare For The Common Man* (Copland arr. Snell) and also included (American) *Armed Forces Salute* (Bulla) and *Nimrod* (Elgar/Goffin). The enthusiastic audi-

ence showed their appreciation with several standing ovations but for many the lasting memory will be the look of bewilderment on Keith's face when he was expecting the first note of Sousa's patriotic march.

The **Prairie Brass Band** (Dallas Niermeyer) have begun their third season with a joint concert with the Chicago Brass Choir and will continue with an active schedule of events which will include participating at NABBA in Columbus.

The **Spokane British Brass Band** recently appointed Mark Williams as their new conductor for their fifth season. Mark was present at the Las Vegas Festival in October.

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Russell Gray the performer



HOSTS: **The All-Star Brass Bands, Columbus, Ohio**

REGISTRATION and DEADLINES:

January 20, 2000 Registration Forms and Fees due to Beth Steele, **NABBA Contest Controller**,  
U.S. Army Brass Band, 204 Lee Avenue, Ft Myer, VA 22211, Telephone (703) 696-3647,  
E-mail *b4wildcats@aol.com*

February 20, 2000 Photos, Biographies, Musical Programs and Scores to **NABBA Contest Controller**

March 1, 2000 Individual and Band Memberships to Bert L. Wiley, **NABBA Secretary**, P.O.Box  
2438, 798 Pressley Cr. Rd, Cullowhee, NC 28723, Telephone (828) 293-7469,  
E-mail *bernelw@gte.net*

GALA CONCERT:

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CONTEST VENUE:

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REHEARSAL FACILITIES:

The **Ohio Theatre** and the **Hyatt**. All bands should contact Amy Aho at *aaho@exxcel.com*, (614)833-9795 to arrange rehearsal times

BAND LIAISONS: will be assigned as bands register.

WEB PAGE: will shortly be up and running with a link from the NABBA web page

CONTACT: Amy and Eric Aho *aah.1@osu.edu* (Eric) or *aaho@exxcel.com* (Amy). Call (614) 833-9795 for information

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When Keith Wilkinson conducted *St. Louis Blues* with GUS on their album *Rhapsody In Blue* in the early 1980's little did he imagine that some years later he would direct the same arrangement, which had been specially prepared for the recording by Bill Geldard, in the city of St. Louis, USA. The **St. Louis Brass Band** was celebrating its first anniversary, a year which had contained many highlights including winning the Challenge Section of NABBA in April, by presenting a Gala Concert with Keith Wilkinson as guest conductor. Band numbers included *Henry V* (Vaughan Williams), *Partita* (Sparke), *French Military March* (Saint-Saens/Wilkinson). The concert also featured vocal soloist Lindsey McKee (another English import) whose contributions included a very impressive medley of Gershwin songs backed by band and piano arranged by Dallas Blair, a solo cornet player in the band. When the audience demanded more from the St. Louis Brass Band playing in its own town the choice of music just had to be *St. Louis Blues*.

## Brass Band Programs

**Cincinnati Brass Band** (Anita Cocker Hunt). June 19, 1999; The Second Annual Brass Band and Hot Dog Festival, Ashland, KY. *Tribute* (Curnow); *Willow Echoes* (Simon), Jeff Evans, cornet soloist; *Trptych* (Sparke); *Punchinello* (Rimmer); *Slaughter on Tenth Avenue* (Rodgers/Bernat); *Trio Con Brio* (Langford), Ron Lutterbie, Laurel Hinkle, and Bill Harvey, alto horn soloists; *Alexander's Ragtime Band* (Berlin/E. Siebert); *Red Shield* (Goffin); *Fandango* (Perkins/Howe); *Praise* (Heaton).

**Commonwealth Brass Band** (guest conductors, James Rago and Mike Giangarra). October 17, 1999; Bethany Baptist Church, Louisville, KY. *Crugybar* (arr. Ball); *Fest Musik Der Stadt Wien* (Strauss/Banks); *Valdres March* (Hanssen/Moller); *Star Dust* (Carmichael/Geldard), Mildred Kemp, trombone soloist; *Wonderful Invention* (Stratford); *Alford* (Dykes/Ball); *The Lost Chord* (Sullivan/Langford); *Softly, as I Leave You* (arr. Catherall), David Centers and David McNeely, euphonium soloists; *Someone to Watch Over Me* (Gershwin/Fernie); *Kremser* (Ditmer); *Egmont Overture* (Beethoven/Ball).

**Georgia Brass Band** (Christopher Priest and Joe Johnson). September 26, 1999; Eastminster Presbyterian Church, Stone Mountain, GA. *A Fanfare of Praise*

(Redhead); *I'd Rather Have Jesus* (arr. Himes), William Southwood, flugelhorn soloist; *Nicaea* (Himes); *Are You Washed?* (Bulla), Roger Cicora, Steve Sherrill, Chris Priest and Paul Fowler, trombone soloists; *The Kingdom Triumphant* (Ball); *Purcell Variations* (Downie); *Amazing Grace* (Himes); *Swingtime Religion* (Gott).

**Illinois Brass Band** (Colin Holman), \*with Russell Gray, cornet soloist. November 13, 1999; Waukegan Concert Series, Waukegan, IL. *Brass Presentation* (Moren); *Trailblaze* (Richards); *\*Zelda* (Code); *\*Londonderry Air* (arr. Richards); *Epic Symphony* (Fletcher); *Berne Patrol* (arr. Howarth); *Paganini Variations* (Wilby); *\*Napoli* (arr. Brand); *\*Swedish Hymn* (arr. Graham); *\*Posthorn Galop* (Koenig); *\*Hora Staccato* (arr. Richards); *Miller Magic* (arr. Stephens); *Cross of Honour* (Rimmer); *Stars and Stripes Forever* (Sousa).

**Prairie Brass Band** (Dallas Niermeyer) \*with the Chicago Brass Choir. November 14, 1999; John Hershey High School, Arlington Heights, IL. *Kirby Lonsdale March* (Richards); *Brazil - Ary Barroso* (arr. Broadbent); *Serenade* (Bourgeois); *I Got Rhythm* (Gershwin/Fernie); *The Shipbuilders* (Yorke); *Riverdance* (Whelan/Farr); *\*Prelude and Fugue in B flat* (Bach/Pellant); *\*Pastime with Good Company* (Henry VIII/Roberts).

**Spokane British Brass Band** (Mark Williams). October 17, 1999; The Met, Spokane, WA. *Concert Prelude* (Sparke); *A Moorside Suite* (Holst); *Spring* (Grieg/Ryan); *March from Pines of Rome* (Respighi/Snell); *Summertime* (Gershwin/Drover), Matt Parker, soprano cornet soloist; *Mountain Air from Pilatus* (Richards), Leon Vostrez, euphonium soloist; *Appalachian Mountain Folk Song Suite* (Curnow); *The Last Rose of Summer* (Bishop/Langford), Chris Cook, cornet soloist; *Alpine Samba* (Broadbent).

## 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.



## 1999 Las Vegas Brass Band Festival

The first major western regional brass band festival to be sponsored by NABBA occurred on Friday evening October 29 and Saturday October 30 in Las Vegas. Spearheaded by Ralph Hotz, the participants, supporters and audience members enjoyed the generous hosting of Pete Cooper and the Las Vegas Brass Band as everyone settled in for a day and a half of brass band fellowship. Participants in the Festival included the **Prairie Brass Band Octet**, **Westwinds Brass Band** (Phil Anthony), **Salt River Brass Band** (Ralph Pearce), **Golden State British Brass** (Karl Swearingen) and the **Las Vegas Brass Band** (Chris Chapman). Also present were NABBA President Tom Palmatier, Brass Band Bridge Editor Colin Holman and Alan Boyer, a recent arrival to Provo Utah from the UK who brought a wealth of experience with him to share during the weekend. Audience members had the delight of hearing Russell Gray, one of the finest of British cornet players today which was certainly one of the festival's highlights.

The Festival began with a welcoming session on the Friday evening and a Reading Band in which players from all the groups and others wishing merely to "get their feet wet" played through a series of newer works and arrangements for brass band led by the impromptu conducting of Palmatier and Holman. The Las Vegas Brass Band hosted an evening reception and there was a nice air of informality about the time together. There were also a good balance of instruments throughout the session, and as with the Reading Band at the annual NABBA competition, players came and went, and listened, and became acquainted with each other.

Beginning on the Saturday morning, each representative group played a 40 minute program while others listened and Palmatier, Boyer and Holman acted as informal adjudicators, making formal

commentaries on each performance, and sharing observations. There was a very nice blend of the traditional and the new, the original and the arranged, the solo features and test pieces, and audience members were kept thoroughly entertained by not only the quality of performances but also by less formal stage antics that have become part of individual band's entertainment.

All groups made significant musical contributions. The Prairie Brass Band Octet, who had flown in from Chicago, opened the morning with a refreshing balance and blend of repertoire, neatly and precisely presented and delivered. Salt River Brass had the pleasure of sharing the stage with Russell Gray who left the audience almost spellbound with his musicianship, finesse and technical dexterity. Salt River provided empathetic accompaniments, as well as displaying a warm mature sound. The Las Vegas Brass Band program included Shostakovich's *Festive Overture* as well as a local arranger's version of *Misty* that one hopes might become available to all bands (and hopefully many more from the same pen like this one). Golden

State British Brass Band chose to include Gareth Wood's *Hinemoa* recalling NABBA 98 in what would have been a competitive performance. The morning concluded with Westwinds Brass Band from Lubbock TX who had travelled over 1000 miles by bus, many to hear their first brass band outside of their own. Ralph Hotz specially cited their fellowship as an example of everything best in NABBA. Their musical choices overall were the lightest selected and their program included a slick *Hailstorm* and a touching *Lost Chord* as well as some other familiar items.

One of the most interesting aspects of hearing all the groups play back-to-back was the differences in sound; each group was distinctive in its approach, some more closely approximating the British approach than others. There was no doubt that every group acquitted itself most successfully. The "adjudicators" then selected a representative group of pieces from each band's program to perform on the evening concert. Of course, this being a festival, the emphasis was on sharing and learning; no awards or prizes were given.

Everyone retired to Mad Dogs and Englishmen for lunch, a local hostelry, and the afternoon was spent in a series of clinic sessions run by Messrs Palmatier, Holman and Boyer, giving everyone an opportunity to share, to experiment, to ask questions, and to learn more about NABBA and how it can support bands in the western states.

Then everyone (over 120 members) amassed on the stage of the Las Vegas Academy Auditorium where Alan Boyer took the large band through the items that comprised the evening concert, attended by several hundred people.

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### The *Brass Band Bridge*

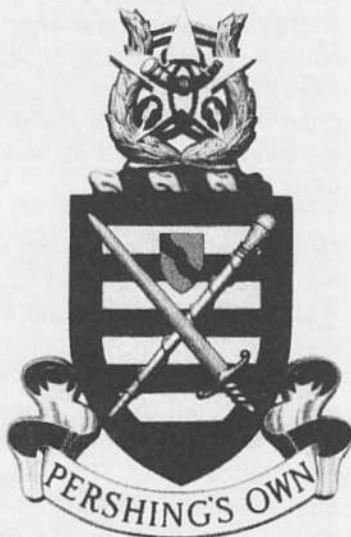
welcomes news, communications, photographs (preferably black and white), new advertisers and scholarly articles on all aspects relating to, and for the benefit of brass bands in North America. Scholarly articles should include footnotes and bibliography where appropriate. Materials may be edited for 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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***VISIT THE ARMY BAND'S WEB SITE: [www.army.mil/armyband](http://www.army.mil/armyband)***

## 1999 Las Vegas Brass Band Festival

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Plans are now afoot for a full western competition in the spring of 2001 and anyone wishing to help organize or participate should contact Ralph Hotz e-mail [rphotz@worldnet.att.net](mailto:rphotz@worldnet.att.net)

### SELECTED PROGRAMS:

**Salt River Brass Band (\*with Russell Gray):** *West Side Story* (arr. Pearce); *\*Share My Yoke* (Webb/Bosanko); *\*Concerto* (James); *Land of the Long White Cloud* (Sparke).

**Las Vegas Brass Band:** *Festive Overture* (Shostakovich); *Senator March* (Allan); *Misty* (Garner/Vegan/Hannah); *Symphony of Thanksgiving* (Goffin).

**Golden State British Brass Band:** *Fanfare for A New Age* (Richards); *Rhapsody for Euphonium and Brass Band* (Curnow), Norman Taylor, euphonium soloist; *Hinemoa* (Wood); *Toccata* (Bach/Farr), Elaine Vanek, xylophone soloist; *Amazing Grace* (arr. Himes); *Salvation Army March* (Sousa).

**Westwinds Brass Band:** The Mad Major (Alford); Procession of the Nobles (Rimsky-Korsakov/Curnow); The Lost Chord (arr. Langford); Men of Harlech (arr. Langford); Hailstorm (Rimmer), Scott

Couch, cornet soloist; Hill Country (arr. Crawley); *Floral Dance* (arr. Broadbent) *Roller Coaster* (Norwegian March).

**Massed Bands:** *Fanfare for NABBA* (Curnow); *Ravenswood* (Rimmer); *Promenade* (Stephens); *Appian Way from Pines of Rome* (Respighi/Snell).

### OBSERVATIONS BY THE HOST

by Ralph Hotz

NABBA Las Vegas 1999, from the organizers standpoint, was largely a success. Considering the Las Vegas Band and I were complete novices, the Festival went exceptionally well. At the very start of the organizational process former President Ron Holz gave timely advice and support and was always available for consultation. By supplying information on a Festival that he put on back in the early days of NABBA, I was able to share that model with the Board of the Las Vegas Brass Band.

Without the enthusiastic help and coordination of Pete Cooper, founder of the Las Vegas Brass Band, nothing could have even begun. He was continually saying, "We can do this". Members of the Las Vegas Brass Band who lent untiring efforts toward the success of the event were: Ed Carrol, programs, logo design, name tags and much, much more. Tom Wright, recording, tee shirts, and quiet support. Phil Butler, hall coordination and tremendous patience. He was seen sweeping the stage and cleaning the walks in front of the Las Vegas Performing Arts Center the Friday before the Festival. There was construction mud everywhere. Chris Chapman, conductor of the Las Vegas Brass Band, made all the percussion equipment available and had his students in attendance to assist. I have only the greatest admiration for this group. If any group could pull off a successful first Regional Competition in 2001, this group can.

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### Brass Band Bridge

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with starting times and locations  
to *The Editor* for inclusion  
in the March 2000 issue

Of course there are always things that should have been planned better, lunch being one. To answer that criticism, I can only say that besides the Plaza Hotel, the people that put on lunch were the only "professionals" involved in the production of the Festival.

The bands who participated seemed to enjoy the fellowship, music making, massed band, and clinics. Without Major Tom Palmatier's unselfish participation and organizational skills the massed band production would not have gone so smoothly. Tom also served as a clinician. Colin Holman brought insight to the adjudication and at the clinics described some insights into how the Illinois Brass Band has set such high standards in the past. A welcome addition to the group was Alan Boyer as clinician and massed band conductor. Alan brought a tremendous amount of experience to NABBA Las Vegas, having participated in the trenches of band competition in the UK, both as a player and a conductor.

All and all a very satisfying experience for all of us that worked on the Festival. Thanks to all who participated either as in bands and ensembles or as individuals.

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## Euphonium Solos II

### THE DEVELOPMENT OF THE SALVATION ARMY EUPHONIUM SOLO WITH BRASS BAND ACCOMPANIMENT Part II by Joel Pugh

*This is the second of three excerpts from Dr. Pugh's DMA document; the first which appeared in the September 1999 issue providing a historical analysis of the quality and innovative nature of euphonium literature being written at the same time in history. The final section will appear in the March 2000 issue. 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.*

### SALVATION ARMY EUPHONIUM SOLOS WITH BRASS BAND ACCOMPANIMENT

<u>SA #</u>	<u>Pub.</u>	<u>Date</u>	<u>Title</u>	<u>Composer/Arranger</u>
FS 16 2	July	1924	True to Death	Weiss/Frederick G. Hawkes
FS 28 2	Jan.	1926	Trumpet Shall Sound	Handel/Frederick G. Hawkes
FS 34 1	Jan.	1927	Calvary's Stream...	Kristian M. Frstrup
FS 68 2	Jan.	1930	Honour and Arms	Handel/Frederick G. Hawkes
FS 124	Jan.	1938	The Warrior	Philip B. Catelinet
FS 136	July	1939	The Song of the Brother	Erik Leidzén
FS 152	Jan.	1948	Ransomed	George Marshall
FS 175	Jan.	1951	Hallelujah	Albert H. Jakeway
FS 188	July	1952	The Eternal Quest	Ray Steadman-Allen
FS 201	July	1954	The Ransomed Host	Ray Steadman-Allen
FS 228	July	1957	My Light and Song	G. Kjellgren
FS 292	July	1965	The Conqueror	Ray Steadman-Allen
FS 316	July	1968	Song of Triumph	Ray Bowes
FS 343	Mar.	1972	My Christ Is All In All	William Himes
FS 352	Mar.	1973	The Pathway	Ray Bowes
FS 359	Mar.	1974	The Swan	Saint-Säens/Steadman-Allen
FS 379	Sept.	1976	Symphonic Rhapsody	Edward Gregson
FS 398	Mar.	1979	Home on the Range	Erik Leidzén
FS 418	Mar.	1982	The Better World	Norman Bearcroft
FS 478	Mar.	1990	Harbour Light	Norman Bearcroft
FS 538	Sept.	1997	Glorious Liberation	Ivor Bosanko
FS 549	March	1999	My Unchanging Friend	Ivor Bosanko
GS 519 2	Sept.	1906	Great Salv. Grand Redemption	Unknown
GS 730 2	Mar.	1915	Entreaty	Frederick G. Hawkes
GS 873 2	Feb.	1922	If With All Your Hearts	Mendelssohn/Art. Goldsmith
GS 978 2	Mar.	1928	Reckon On Me	Frederick G. Hawkes
GS 993	Mar.	1929	Lift Up the Banner	James Merritt
GS 1039	Dec.	1931	Land Beyond the Blue	Albert H. Jakeway
GS 1120	Dec.	1936	In the Army	Eric Ball
GS 1122 2	Mar.	1937	Pleasure Complete	Fred J. Dockerill
GS 1207 1	June	1942	The Lord of the Tempest	arr. Albert H. Jakeway
GS 1228	Sep.	1943	The Happy Pilgrim	Albert H. Jakeway
GS 1264	Dec.	1945	We'll All Shout Hallelujah	Norman J. Audoire
GS 1280	Mar.	1947	A Starry Crown	Brindley Boon
GS 1308	Dec.	1948	Joyful Testimony	Courtney Bosanko

## Euphonium Solos II

SA #	Pub.	Date	Title	Composer/Arranger
GS 1687	Dec.	1976	Love Lifted Me	Smith/Ray Steadman-Allen
GS 1708	Aug.	1978	A Joy Untold	Terry Camsey
GS 1719	Aug.	1979	Allegro Spiritoso	Senaille/William Himes
GS 1819 2	Dec.	1987	All I Have I Am Bringing. . .	David Catherwood
GS 1840	Aug.	1989	Everybody Should Know	David Catherwood
GS 1871	Apr.	1992	Jesus, I Come To Thee	Norman Bearcroft
GS 1903 1	Dec.	1994	Thank You Lord	Ian Jones
GS 1915	Dec.	1995	Promises	Terry Camsey
GS 1939	Dec.	1997	Shepherd Song	Trevor Davis
GS 1942	Apr.	1998	Rondo alla Turca	Mozart/William Gordon
GS 1951	Dec.	1998	Spirit of Life	Dave Catherwood
TS 400	Jan.	1947	How Can I Keep From Singing?	Kenneth A. Elloway
TS 519	July	1954	What a Savior	John Pattison
TS 587	Oct.	1958	Victory Sure	John Pattison Jr.
TS 623	Sept.	1961	Soldier Fight On	John Pattison Jr.
TS 720	Sept.	1969	The Gladsome Call	John Pattison Jr.
TS 768	Nov.	1973	O Sinner Man	Robert Redhead
TS 820	Mar.	1978	A Song of the Fight	Erik Silfverberg
TS 983	Nov.	1991	He Wipes the Tear	Michael A. Babb
ABJ 39	June	1958	I Love To Tell the Story	Fisher/Milton Kippax
ABJ 137	Oct.	1988	Covenant	Thomas V. Mack
ABJ 169		1996	Infant Holy	Robert Redhead
SJ 19			His Love Remains the Same	Stephen Bulla
MSS			Allegro (Bassoon Concerto)	Mozart/Ian Jones
MSS			Arrival of the Queen of Sheba	Handel/Ian Jones
MSS			Call of the Seasons	Philip Catelinet
MSS			Euphony	Robert Redhead
MSS			The Flower Song (Carmen)	Bizet/Howard Snell
MSS			Hallelujah, Praise the Lord	M. Kirk
MSS			Journey Into Peace	William Himes
MSS			Locomotion	Norman Bearcroft
MSS			Lord of the Dance	Ray Steadman-Allen
MSS			Nessun Dorma	Puccini/Spicer
MSS			The Secret	Terry Camsey
MSS			Standing on the Promises	David Chaulk
MSS			Swing that Door	William Broughton
MSS			Variants on St. Francis	David Chaulk
MSS			Variations	Webber/Peter Graham
MSS			Youthful Pilgrimage	Stanley Ditmer
FS	Festival Series		Most advanced, technically challenging selections; often of greater length; full instrumentation (17 parts); originated 1923	
GS	General Series		Advanced, but not as difficult as Festival Series; full instrumentation; first SA series; originated in 1884 as transcriptions of vocal music; 1901 first selections appeared	
TS	Triumph Series		Intermediate level; geared for smaller bands (14 parts)	
ABJ	American Band Journal		Intermediate-moderately advanced; geared for smaller bands (14 parts); can be performed with fewer players than Triumph Series	
SJ	Sextet Journal		Smaller chamber setting; moderately difficult to difficult level	
MSS	Manuscript			

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This special pullout section is intended as general information to enlighten those who are completely unaware of the brass band movement in North America, for those who know a little and wish to know a little more, and also for those who would like a good basic overview of what we are, what we do and how we have evolved. I hope that it will make for both fascinating and inspiring reading. Of course, if you wish more information, feel free to contact any of the NABBA board members listed on page 31.

### WHAT IS A BRASS BAND?

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

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

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

Two **B flat Second Cornets** and two **B flat Third Cornets** fill out the cornet choir.

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

One **B flat Flugelhorn** serves as a bridge to the horns. It is a frequent solo voice, and is often used as the top voice in the horn family.

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

Two **B flat Baritones** are often doubled with euphoniums but work best as lower extensions of the horn

section. As separate voices, their ability to blend and add a middle-low voice without heaviness is a unique feature of the brass band.

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

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

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

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

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

It might be worth stressing here that although brass band literature works most effectively with the appropriate instrumentation, a number of bands function quite successfully with the use of trumpets instead of cornets and french horns instead of tenor horns. The NABBA annual competition also has a section which permits more flexible instrumentation. And indeed several brass bands in North America perform popular repertoire that includes keyboards and electric bass.

### A BRIEF HISTORY OF BRASS BANDS

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

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

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

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

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

English brass bands are also popular in Japan, Australia and New Zealand; and in recent years a large number of brass bands have started in several European

countries. If you plan a trip to England, be sure to find a brass band concert to attend.

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

Although brass bands were an important part of life in nineteenth-century America, they were superseded by larger concert and marching bands. However, many fine historic brass bands are still actively performing today. During the course of this century the Salvation Army were predominantly responsible for maintaining the brass band tradition in America through their music ministry. Only in the last twenty years has a brass band resurgence begun in North America. The formation of the North American Brass Band Association (NABBA) has been crucial and influential in the renaissance.

sance.

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

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

### WHAT IS NABBA?

The North American Brass Band Association was established in 1983 by J. Perry Watson, based on the over one hundred and fifty year old brass band movement in England, one that has established itself in Australia, New Zealand, Norway, Sweden, Finland, Holland, Denmark, Belgium, Switzerland and Japan. In that same year, Watson also organized and hosted the first North American brass band competition held at North Carolina State University. Since that time, the brass band movement in North America has gone from strength to strength, and comprises both Salvation Army, amateur community and professional brass bands. There are presently nearly one hundred affiliated member bands and individual membership numbers nearly 2000 from Canada and the United States, bringing a whole new world of literature, performance, personalities, lore and history to enrich the musical life in North America.

### NABBA GOALS

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

To support and help further the music education of its members

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

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

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

### BENEFITS OF NABBA MEMBERSHIP

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

*Access to regional festivals sponsored by NABBA.* Recent festivals have been hosted in Cedar Rapids IA, Lexington KY, and Las Vegas NV.

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

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

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

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

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

### A BRIEF HISTORY OF BRASS BAND CONTESTS IN NORTH AMERICA

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

**1984**--The Second Division is renamed the Honors Division. NABBA starts reworking the contest rules adjusting to the needs of the North American bands. The competition was hosted by West Chester University School of Music in Westchester PA. Nine bands entered the competition.

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

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

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



to participate. Championship V was held in Columbus with 14 entries.

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

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

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

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

**1992**--Championship X was held in Dublin OH with eight bands entering, and the Ohio Collegiate Brass Band became the first band in NABBA history to win all three adult sections.

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

**1994**--Championship XII marked a return to the first competition location at NCSU. The Hawthorne City Band from Melbourne Australia were invited to participate as part of their North American tour.

**1995**--Championship XIII went to Toronto for the second time and was attended by fifteen bands. A solo competition was held for the first time.

**1996**--Championship XIV was held in Dublin OH. The solo competition was extended to distinguish between Youth and Adult, Slow and Technical selections. The Junior Varsity All-Star Band continued to distinguish itself as the leading competing youth brass band,

and other winners included first time entries from the Cincinnati Brass Band, the Old Dominion Brass Band.

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

**1998** Championship XVI was the best supported NABBA competition hosted by the Lexington Brass Band at the University of Kentucky. The Illinois Brass Band became only the second band to win the Championship Division three years in a row. A record nine bands competed in the Challenge Division, won by first time entrants Prairie Brass Band.

**1999** Championship XVII was hosted in Chicago by the Illinois Brass Band and included a new percussion ensemble competition. First time entrants St Louis Brass Band won the Challenge Division and the Brass Band of Columbus won the Championship Division for a record eighth time.

**2000** Championship XVIII will be hosted in Columbus OH.

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

**American Salute. JJB Sport Leyland Band** (Richard Evans). Doyen DOY CD 079. TT 72:07. Program: *Stars and Stripes Forever* (Sousa); *Overture to Marriage of Figaro* (Mozart); Cornet Solo-*Satchmo* (Maker/Morrison), soloist Mark Morrison; *Trumpets Wild* (Walters); *Finale from Symphony #4* (Tchaikovsky/Ashmore); Tuba Solo-*The Sun Has Got His Hat On* (Butlet&Gay/Sparke), soloist Gavin Saynor; *Tara's Theme* (Steiner/Catherall); *The Gael* (MacLean/Duncan); *Pride of the Wolverines* (Sousa); *Holiday for Strings* (Rose/Farr); *Famous British Marches* (Langford); *Irish Blessing* (Bacak/Bradnum); Euphonium Solo-*Rule Britannia* (Hartmann/Westwood), soloist Bill Miller; *At the Sign of the Swinging Cymbals* (Westwood); *One Voice* (Manilow/Farr); *Oklahoma* (Catherall); *American Salute* (Gould/Maldonado); *MacArthur Park* (Catherall).

*American Salute* was released in connection with JJB Band's (formerly BNFL) most recent trip to the USA (1999). Typical of most tour albums, it offers a wide range of entertaining tunes and features a number of good soloists, as a quick review of the program will show. This is band with a vibrant sound, good energy, and tone. They are not as solid in terms of pitch and, at times, ensemble, as they have been on other discs; my impression is of a slightly rushed product, but exciting and captivating nonetheless, though are we hearing this top-level band at its best? One innovative piece includes the use of synthesizer, *The Gael*, an arrangement of music from the recent film *Last of the Mohicans*. It's an interesting experiment, but balance seems off and tuning just slightly askew at times. Several of Catherall's arrangements stand up very

well, including *Tara's Theme* from *Gone With the Wind* (Max Steiner). The band plays with great pizzazz on the Mozart and Tchaikovsky transcriptions, certainly highlights of the program. The title tune, Morton Gould's famous orchestral miniature, is given a solid reading, the version played being that Maldonado made for Brass Band of Battle Creek. Lots of good program ideas here, with 18 tunes and 72 minutes worth of music.

**Genesis. Brian Meixner**, Euphonium with Caryl Conger, Piano; University of Kentucky Tuba-Euphonium Ensemble+ (Skip Gray) and Wind Ensemble\* (Richard Clary). Bernel. CD 10011. TT 63:46. Program: *Concerto* (Ellerby); *Introspect*\* (Martino); *Reverie and Frolic* (Sibling); *Londonderry Air*+ (Garrett); *Vintage* (Gillingham); *Panache* (Dewhurst); *Hailstorm* (Rimmer).

*Genesis* establishes Brian Meixner as a major force in the euphonium world. This recording compares very favorably with those of better-known players. There is a wide variety of solo literature and it is all handled with a mature tone quality, impressive (bordering on effortless) technique, and the ability to keep the melody line moving in both fast and slow passages. This is a sound and a technique that should be emulated. The record jacket relates Meixner's winning performances at the 1998 NABBA Solo and Ensemble Competition. Of special note is his appearances as member and featured soloist with the Lexington Brass Band. The recording opens with Martin Ellerby's *Euphonium Concerto* accompanied by Caryl Conger on the piano. Caryl has accompanied many of the stars of the euphonium world in T.U.B.A. Conferences. Her playing is always top-notch with the ability to support without leading, yet stay on top of tempos and overall pacing. The concerto gives Brian a chance to do it all; play technical lines with accuracy and enthusiasm, and play

the legato sections with feeling. His dynamics range from a true *p* and *pp* (reminding me of the statement by Ralph Vaughan Williams that "a *p/pp* should still be full of meaning and of tension, not just soft") to *f/ff* with the tone and articulation appropriately bright and exciting. The third movement *Rhapsody for Luis*, written in memory of Luis Maldonado, is the most impressive musically. It also sounds familiar even on a first hearing. The performance is inspired, and a fitting tribute to Luis who gave so much to T.U.B.A. and the Brass Band of Battle Creek. *Introspect* is accompanied by The University of Kentucky Wind Ensemble, producing some absolutely atmospheric and ethereal sounds. The solo line in *Londonderry Air* projects well in spite of an accompaniment by The University of Kentucky Tuba-Euphonium Ensemble that occasionally goes above the pitch. Again, there are some beautiful sounds and rapport between solo and accompaniment. The CD closes with an impressive *Hailstorm* (one of the most recorded euphonium solos) with a rendition would make Rimmer proud, and send most euphonium soloists back to the practice room. The recording is also first-class in technical aspects with a sound and balance favor the euphonium (not an easy instrument to record) and a solid accompaniment throughout. The jacket notes are hard to read, but Bert Wiley has promised a new insert. Add this euphonium solo recording to those of Brian Bowman, Roger Behrend, the Childs Brothers and Steve Mead. It will not suffer by comparison. I am sure that we will be hearing about and listening to Brian Meixner for many years.  
[Reviewed by Paul Droste]

**Baker's Dozen. Brett Baker**, Trombone, with Flowers Band (Michael Fowles and Bryan Hurdley). Polyphonic QPRL

*continued on page 21*



continued from page 20

093D TT 75:10. Program: *Capriccio from Blues and Capriccio* (Barry); *Take Up Thy Cross* (Broughton); *The Haunted House* (Harper); *Concerto for Oboe* (Telemann/Hurdley); *Feelings* (Albert/Ashmore); *Concertino for Band and Trombone* (Leidzen); *Phantasm* (Newton); *I'm Gettin' Sentimental Over You* (Bassman/Geldard); *The Debutante* (Clarke/Smith); *Bolivar* (Cook/Ashmore); *Here's That Rainy Day* (Burke & van Heusen); *Trombone Concerto* (Duncan).

One of Brett Baker's first prizes in a solo contest setting was in the area of Slow Melody playing. His amazing legato style has been a significant factor in his rise to international fame as an outstanding soloist and clinician, most recently as the only European trombonist to be

featured at the 1998 Eastern Trombone Workshop in Washington, DC. In this his second solo album, backed up by a band he first played with back in 1989 at age 18, he continues to shine as a master of the smooth slide and smooth tongue! The program is remarkably diverse and will appeal to all brass lovers, not just trombonists. Much new music appears here, including Newton's 'haunting' *Phantasm* and Duncan's new *Trombone Concerto*, two works that I found attractive, intriguing, appealing. Flowers Band, a championship section band from Gloucestershire (Cheltenham), does a fine job in their accompaniments, something very apparent in the Leidzen *Concertino*, whose title order is intentional - *Concertino for Band and Trombone*! Leidzen might not have appreci-

ated Baker's occasional decision to put passages up or down an octave, but I bet he would have loved the overall approach, even if he might have scolded him a bit! The finale, with fast rising arpeggios that many players just gloss through, or fake, is very well played indeed. While this disc came out back in 1998, I recommend it to all trombonists, in particular - get it if you can! You will not be disappointed.

*Christmas For Brass*. Featuring Arrangements by Bill Gordon. **Amsterdam Staff Band** (Don Jenkins). Gordon Music GM 1999-3. TT 65:01. Program. *A Christmas Fanfare*; *Carol of the Bells*; *A Christmas Bolero*; *The Christmas Song*; *Deck the Halls*; *A Christmas Canon*;

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## Brass Band Recordings

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*Jingle Bells; Huron Carol; O Little Town of Bethlehem; Il est ne; Greensleeves; God Rest You Merry Gentlemen; Still, Still, Still; Let It Snow; Angels Melody; Lo, How a Rose; Twelve Days of Christmas; Away in a Manger; Rudolph; Silver Bells.*

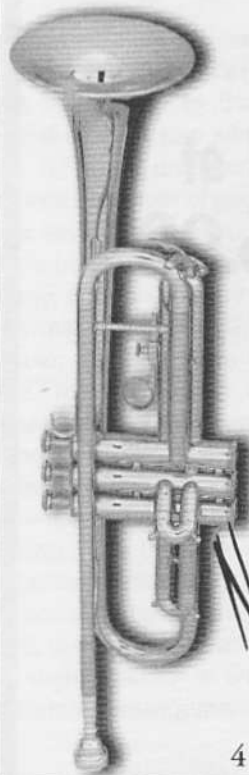
By now, nearly every NABBA member band will have received a copy of this promotional CD from Gordon Music. This disc has a dual purpose: 1) a demonstration album containing 20 arrangements by Bill Gordon, most them ranging 2-3 minutes in length; 2) a Holiday album for home listening. The product does this quite successfully. I was personally pleased to hear the

Amsterdam Staff Band, now under Don Jenkins, a famous corps bandmaster from the UK, continuing to make progress in all musical parameters. They do struggle a bit with jazz styles or jazz inflected pieces; rhythmic ensemble is ragged, not being as tight as it could be, but the general musicianship is at a good level throughout the album. Certainly bands using this CD as a performance guide will find much to help them and conductors will also be happy to have such a collection of useful arrangements so readily at hand. Gordon demonstrates a very wide range of styles within this set. Among the unique items is *Christmas Canon*, a clever blending of Pachelbel's Canon in D and the carol The First Noel. His humoresque on *Jingle Bells* and several of the swing-style items - *Deck the Halls* and *Let It Snow* - bring

to mind that other, similarly witty collection Bill Himes put out quite a few years ago, *Christmas Short and Suite*, though Gordon has his own distinct arranging voice here. Several of these arrangements have short improvisational solos, though Gordon provides tastefully conceived, written out suggestions. My personal favorites in the set of 20 were the opening and closing cuts - a *Fanfare on We Wish You a Merry Christmas* and a very atmospheric, almost impressionistic, setting of *Silver Bells*. Others might like the almost 'camp' rock version of *God Rest You*, a delightful twist on a great old tune. The arrangements can be bought as an entire set, or individually, each tune being modestly priced in the \$25 range. A great resource for all NABBA bands and bandmasters! Contact Gordon Music, 274 Beard Rd,

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*Courtois Showcase.* Various Soloists with **Fodens Courtois Band.** Doyen DOY CD 098. TT 73:17. Program: *The Cosack* (Rimmer); *On With the Motley* (Leoncavallo/Farr), soprano cornet soloist Nigel Fielding; *Car-nival of Venice* (Arban/Del Staigers/Johnson), cornet soloist Richard Marshall; *Our Love Is Here To Stay* (Gershwin/Roberts) flugel soloist Shelley Ball; *Hailstorm* (Rimmer), cornet soloist Mark Williamson; *Over the Rainbow* (Arlen/Farr), flugel soloist Gry Rian; *The Nightingale* (Moss), cornet soloist Helen Fox; *Allegro* (Mendelssohn), alto horn Soloist William Rushworth; *Deep Inside the Sacred Temple* (Bizet/Wilkinson), baritone duetists Jonathan Webster and Bob Blackburn; *Blue Bells of Scotland* (Pryor/Broadbent), trombone soloist John Barber; *We've Only Just Begun* (Geldard), trombone soloist John Barber; *A Wanderin'*

*Star* (Frost), bass trombone soloist Mark Frost; *Grandfather's Clock* (Doughty), euphonium soloist Glyn Williams; *Be My Love* (Brodsky/Farr), euphonium soloist Nicholas J. Childs; *Largo al Factotum* (Rossini/Farr), E flat tuba soloist Stale Johansen; *In the Hall of the Mountain King* (Grieg/Geldard), B flat tuba soloist Dean Morley.

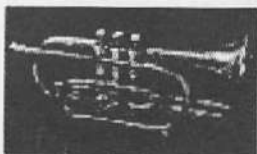
This promotional CD highlights both the instruments and UK clinician--soloists who play these brass instruments manufactured by Antoine Courtois Corporation of Paris, France. Not surprisingly, the superb Fodens Courtois Band supplies the excellent accompaniments. The program runs from top to bottom in the brass band score - from soprano cornet on the first cut to B flat bass on the final, 16th item. The CD booklet provides information on the model of instrument being used as well as a short profile on each of the soloists. This is a very impressive line up! Each player does his or her job very competently, and so they are indeed 'showcasing' the horns they play. I was particularly struck by the excellent flugel playing by two

women, Gry Rian of Eikanger and Shelley Ball of Fodens. Another female player with refined tone and restrained, controlled vibrato, is Helen Fox of Marple Band, a very tasteful player who will appeal to those of us for whom the wide vibrato of some British players is an immediate 'turn-off.' You hear one virtuoso after another, but perhaps William Rushworth on alto horn, Simon Johnson on trombone, and the two euphoniumist (Williams and Childs) are the real head turners here. The literature is a little disappointing, in that it is stuff one sees recorded or played all the time, but it is very well played here, especially with good backing from this fine band. The use of two baritones rather than two euphoniums on Wilkinson's Bizet excerpt made me reflect that we do not nearly use this instrument enough in solo or chamber settings! There are occasional cuts that seem to have been done in different locations (The Rushworth *Mendelssohn Concerto* gets a little scary at times due to resonant hall they seem

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## Brass Band Recordings

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to be playing in), but generally the engineering is excellent. A showcase it is!

*The Dancing King.* Dale Warren, trombone, with Nan McSwain, piano. Bernel CD 10005. TT 73:55. Program: *Colloquy* (Goldstein); *Meditation from Thais* (Massenet); *Ballade* (Bozza); *Studies in English Folk Song* (Vaughan Williams); *Concerto in E flat* (Neruda); *Esquisses* (Porret); *The Guardian* (Graham), accompanied by Lexington Brass Band (Skip Gray); *Aria, Scherzo, et Final* (Aubain); *The Dancing King*, for Trombone and Electronic Tape (Ayers).

Dale Warren is University of Kentucky Professor of Trombone and this recording is a project that has been "in progress" for the past two years, plus the inclusion of a live track taken from a Lexington Brass Band concert in 1994. There are two great reasons that every trombone player should have this CD in their collection: firstly Warren displays the fine art of consistently warm lyrical playing, especially in the Vaughan Williams and Porret items (the CD could be called "The Singing King"); secondly, the CD is a wonderful series of new and newer recorded works, and the repertoire selected is both varied and a good reference. Warren's warm vibrant sound is evident throughout and his fluent technique in evidence to tackle the many stylistic challenges placed before him. The variety means that not every item will appeal to everyone (to be expected) and the title track *The Dancing King* which appears as the final piece on the CD has a synthesized accompaniment which does not add much to the composition (piano would have been fine!); there probably were better pieces waiting to be recording used mixed media than this. It is Warren's ability to play a legato phrase that is his strength as a trombonist and musician, and the Bozza *Ballade* (with its blend of song-like and Gershwin-esque elements), Porret *Esquisses* and Aubain *Aria, Scherzo and Final* items (especially the *Final*) were the most consistently engaging pieces and performances. One also gets the sense that Warren had really studied the texts to the Vaughan Williams songs; his phrasing is so exquisite that you really feel he's singing the words through the melody line--all the inflections and characters are in place. Small criticisms are that the font for the liner notes (neatly and concisely compiled by Ron Holz) are hard on the eyes and the Massenet *Meditation* doesn't quite have the intimate or meditative qualities of the



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original (especially the use of the pedal tone at the end which seems quite out of place). Lexington Brass Band play well in their accompaniment of Graham's *The Guardian* but are not recorded to their fullest effect; the sound is woolly and lacks clarity. A cautious tempo is selected for the Neruda *Concerto*, originally for horn and now a regular item of the trumpet repertoire; here it will be a welcome addition for trombonists. The CD opens in an impressive manner with Goldstein's *Colloquy*, originally with concert band accompaniment, and an attractive work I would want to program with a concert band and a top-level soloist such as Dale Warren at some time. Accompanist Nan McSwain is always comfortable in her dialogue and balance throughout, with Warren to the fore in all items. This is a recording that will appeal to many because of its example; a great sound to emulate, beautifully phrased throughout and repertoire selections with something for all.

[Reviewed by Colin Holman]

## Upcoming Brass Band Concerts

Illinois Brass Band	December 18, 1999	3.00 and 7.30 p.m. St Scolastica Academy, Evanston, IL
Motor City Brass Band	December 12, 1999	3.00 p.m. Southfield Centre for the Arts, Southfield, MI
Lexington Brass Band	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)
Prairie Brass Band	December 4, 1999	7.00 p.m. Egyptian Theater, DeKalb, IL
	December 16, 1999	7.30 p.m. Women's Club 526 Ashland Ave, River Forest IL
	March 19, 2000	3.00 p.m. John Hersey High School, Arlington Heights, IL
	May 29, 2000	3.00 p.m. Memorial Day Parade, River Forest, IL
	June 11, 2000	3.00 p.m. John Hersey High School, Arlington Heights, IL
Brass Band of Tri-State	December 14, 1999	Ashland Community College, Ashland, KY
Sunshine Brass Band	December 12, 1999	Brandon Community Center, Brandon, FL
	December 13, 1999	John Knox Village, Temple Terrace, FL
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## Brass Band Recordings

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*The Debutante*. **Richard Marshall**, cornet soloist, with Grimethorpe Colliery RJB Band (Garry Cutt) and Darius Battiwalla, Piano\*. Doyen DOY 078. TT 72:50. Program: *Slavische Fantasie* (Hoehne/Kerwin); *Adagio* (Rachmaninov/Farr); *\*The Debutante* (Clarke); *Kim* (Street); *Softly Wakes My Heart* (Saint-Saens/Langford); *\*From the Shores of the Mighty Pacific* (Clarke); *Rusalka's Song to the Moon* (Dvorak/Langford); *Carnival of Venice* (Arban/Del Staigers/Johnson); *\*Meditation from Thais* (Massenet/Bennett); *Life's Pageant* (Camsey); *Oh My Beloved Father* (Puccini/Langford); *The Amazing Mr. Arban* (Howarth).

The art of 'classic cornet' playing is alive and well in the UK, thanks to talents like Russell Gray, David Daws, Roger

Webster, and now, Richard Marshall. Since January 1996 Marshall has served as the principal cornet of Grimethorpe and has made a distinguished name for himself in that role. In his first solo album he can receive more high marks. Marshall is a secure, restrained player with a light, elegant sound; his vibrato is not, at least to my ears, a distracting ornament, but an aptly applied stylistic device. Like all great cornet players, he has an excellent sense of timing in his phrasing, particularly in rubato sections—never overdone! This is evident in the two Clarke solos, highlights of the album that will compare favorably to the old Gerard Schwarz recordings. This is a thoroughly enjoyable album of traditional favorites, standouts among which are *Slavische Fantasie*, *Life's Pageant*, and the popular aria from *Samson and Dalilah*, *Softly*

*Awakes the Heart*. On this latter piece the band, which is excellent throughout, offers a beautifully gentle background for Marshall. He rarely pushes the cornet, an instrument which can easily be overblown and, as first observed by Berlioz, can easily sound "vulgar". Another excellent cornet solo album worthy of emulation by aspiring players, and one with fine band and piano accompaniments.

*Fireworks: Music Composed by Elgar Howarth, Volume III*. **Eikanger-Bjorsvik Band** (Elgar Howarth), with Hakan Hardenberger\*, cornet soloist. Doyen DOY CD 088. TT 71:17. Program: *Fireworks*; *Cornet Concerto\**; *Canto\**; *Mortimer's Dream*; *Cappricio\**; *Hymns at Heaven's Gate*.

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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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One of the aspects in brass banding that I've noticed, since my retirement, is the wonderful sharing of ideas and concepts that take place in the brass band world. I have had the privilege to listen and have personal contact with two of the finest brass players from the UK. Sandy Smith, solo horn with the Williams Fairey Band, initially reminded me of some basics which I had not really concentrated on for some years. Then last summer Philip McCann reiterated some

of the same things that Sandy had said, but in a different way. We, as brass players, must always be ready to listen and investigate what many of our colleagues, both within our bands and the visiting artists who we hear, do physically when they play.

For years, and I hate to admit this, I felt that since I was already in the orchestra, making a living, it was not appropriate to ask and seek answers of fellow musicians. Actually some of the problem was that it wasn't "cool" to ask questions in the orchestra in which I spent the majority of my career. What a mistake!

Since coming into the brass band world I have lost my inhibitions about seeking answers to "how" others "do" it. I have gone back to visit my first teacher, Charles R. Bubb JR., 87 years young and former solo trumpet with the San Francisco Symphony from 1945-1960, and I am able to learn so much now that I have an

open, more mature mind.

In closing I'd like to stress how important it is to learn, both by observation and by asking, from the people around us and available to us in the brass band world. I learned, or maybe the correct phrase is reinforced, so much in the past few years of brass playing that it makes me wish that I had my wonderful career to do all over again! Actually, through the brass band movement in North America, I am being given this chance and I'm having the time of my life!

Commit yourself to "Life Long Learning" and see how much your "career" in brass banding improves!

More on the particulars of what I've actually learned in the next issue. Also make sure to check the Tenor Horn Society of NABBA web page at <http://home.att.net/~rphotz/nabbatenorhornpage.html>

## Brass Band Recordings

*continued from page 26*

Elgar Howarth deserves better press for his music than he usually receives! I was captivated by this recording and this literature; I know I will come back to it time and time again. To me this is the best of the three volumes issued so far, one reason being the excellent contributions of guest cornet artist Hakan Hardenberger, who I usually associate with the trumpet. He has a lyric approach to that instrument anyway, so the switch onto cornet does not seem to have caused him any difficulties (though you will hear a slightly brilliant tone). The choice of both a Norwegian band and soloist was fortuitous, as these musicians seem to understand contemporary music better than their British coun-

terparts. The album opens with a festive, brilliant reading of *Fireworks*, the brass band equivalent of Benjamin Britten's Young Person's Guide to the Orchestra. *Fireworks* was written for the 1975 Open and it is piece I hope gets played more frequently! The other major brass band work is the almost cinemagraphic *Hymns at Heaven's Gate*, a work in which earlier Howarth pieces like *Ascendit in Coeli* and *Bandsman's Tale* are quoted in the manner of a Mahler symphony or an Ives collage. I think the reason this piece has proven more popular than works like *Songs for BL* is the seemingly programmatic, or linguistic origins of the music, to which Howarth is very willing to add graphic descriptions. This brings up the matter of the excellent notes provided by Paul Hindmarsh, which go a long way in assisting the listener with this challenging, yet in many ways, accessible mu-

sic. The middle solo works played Hardenberger are thrilling in every respect - compositionally, musically, technical--emotional delivery by soloist and band. The reader should know that *Capriccio* started out as an unaccompanied solo trumpet piece commissioned by Philip Jones, which was revised by Howarth to include an accompanying group of one soprano cornet, 3 B flat cornets, and percussion. The most endearing piece is the short, wistful tribute to Harry Mortimer, *Mortimer's Dream*, during which everything from *Alpine Echoes* to *Happy Birthday* show up - enchanting! I think even the most conservative of our readers would find much to enjoy in this outstanding collection by an fine modern writer who has

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done so much for brass band culture and literature.

**Master Brass: Volume 9.** 1998 All England Master Champions **Brighouse & Rastrick** (Allan Withington); **Stockport Schools' Band\*** (Colin Duxbury); **Wingates Band#** (Norman Law); **Fodens Courtois Band+** (Nicholas Childs); Tuba Soloist James Gourlay. Polyphonic QPRL 094D TT 71:52. Program: *The Cossack\** (Rimmer); *The Corsair+* (Berlioz/Brand); Euphonium Solo *Brillante+* (Graham), soloist Glyn Williams; *Festmusik der Stadt Wien#* (Strauss/Banks); *Murder on the Orient Express#* (Rodney-Bennett/Snell); Winning Performance *Dances and Arias* (Gregson); *Light As Air\** (Richards); Xylophone Solo *Spinning Wheel+* (Mendelssohn/Snell), soloist Simone Rebello; *Concertino for Tuba and Brass Band+* (Sparke); *Someone to Watch Over Me* (Gershwin)#; *Royal Hunt of the Sun from Evocations#* (Ellerby); *Entry of the Gods into Valhalla+* (Wagner/Snell).

The All England has become one of the most popular brass band events in the UK. Well-organized, well-supported, and capped off with a brilliant Gala Concert, it is the highlight of the Spring contesting season. In 1998 Brighouse & Rastrick were riding the wave in what would be a remarkable series of contest successes. In Cambridge they pulled off a brilliant reading of Gregson's *Dances and Arias*, an invigorating and abrasive modern work that suited this aggressive band quite well; this is a good reading to study. In the evening the show-stoppers were Fodens under Nick Childs, with some brilliant playing of their own, including a fine group of soloists. The Berlioz alone will "slay"

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you! On top of that James Gourlay is front and center with a energized performance of Sparke's delightful *Concertino*, a work marked with all the best trademarks of this talented writer's gifts. Organizer Philip Biggs has been promoting school bands in recent years, so Stockport Schools Band makes a very creditable showing, as does another fine contesting band, Wingates. The live recording is all one could ask - you feel you are right there and order of play is a good one.

**Master Brass: Volume 10.** 1999 All England Master Champions **Yorkshire Building Society Band** (David King); **Wardle High School Band\*** (Stuart Marshall); **Eikanger Band+** (Ray Farr). Polyphonic QPRL 201D. TT 70:39. Program: *Olympic Fanfare and Theme+* (Williams/Graham); *Death or Glory\** (Hall); *Stage Centre\** (Richards); *Adagio+* (Barber); Winning Performance *Tristan Encounters* (Ellerby); Trombone Solo *Dance Sequence+* (Wood), soloist Grethe Tonheim; *Dog Breath Variation* (Zappa/Farr); Flugelhorn Solo *Nordic Night+* (Groven), soloist Gry Rian; *Finale from Indian Summer\** (Ball); Trombone Ensemble *Swinging Bones\** (Dake); *Artic Funk+* (Aagaard-Nilsen); *Finale from Year of the Dragon+* (Sparke).

I had the privilege of attending the 1999 Masters and I can truthfully say the judges got it right and Polyphonic has hit a home run with this chronicle of the event. YBS is simply stunning, particularly all their end-chair players, in what was one of finest live performances of a piece of brass music I have ever heard. Ellerby "encounters" music from Wagner's Prelude to Tristan (and other operatic excerpts) in a fascinating approach to continuous variation form that did not tire me through all those bands - I heard them all! In the end, YBS had men and women with ice in their veins but warmth in their hearts; and they were superbly led by the dynamic David King. In the evening, a representative high school band proved a good introduction to another spectacular band, Eikanger, who put on a great show. From the open Williams fanfare you could tell these folks know how to play, and to play with great stylistic subtlety. Much excellent, quality music on this disc; very little "fluff." Their soloists are first rate; the music is 'out-of-the-ordinary' and recording quality very fine indeed. While there have been many excellent Master Brass Volumes, this may one of, if not the, best yet. Highly recommended!

**Millennium Salute: Music of Ray Sciberras.** **Yorkshire Wind Orchestra** (Frank Renton). Doyen DOY CD 091. TT 62:35. Program: *Millennium Salute*; *Atticism*; *Poets of Hatred*; *Preludio*; *L-Gholja tal-Gonna* (*The Garden's Hill*); *Lament*; *Dance of the Goblins*; *Allegiance Suite*.

Ray Sciberras hails from the island of Malta, and his music reflects the many facets of the multitude of cultures that have been blended on that Mediterranean isle. If not a 'multi-cultural' composer in every respect, Sciberras certainly blends music and ideas of Greek origin (both ethnic and classical) with Western art music and pop styles (blues, jazz, rock, etc). This wind

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presents an International Guest Artist Event:

## The Black Dyke Band - Brilliant, Brassy & Bold

Monday, February 7th, 2000, 8:00 p.m.  
John Grabb Theatre, Cedarbrae Collegiate  
550 Markham Road (at Lawrence)



The HSSB is pleased to present a concert by the world famous Black Dyke Band under the baton of their charismatic Music Director, James Watson. This will be the first appearance of the Black

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HSSB subscribers will receive a 20% reduction off the cost of tickets to this memorable event. Tickets may be ordered by calling the St. Lawrence Centre Box Office at (416) 366 7723.

### TICKET PRICES

Front Orchestra	\$60
Middle Orchestra	\$50
Rear Orchestra	\$40
Front Balcony	\$50
Rear Balcony	\$40

Prices include GST



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ensemble has as one of its objectives the promotion of music by contemporary writers. In that, they have succeeded quite well in providing this sampler of a relatively unknown musician. Among the more compelling work to me was the short *Preludio*, a work connected with an on-going dramatic piece Sciberras is shaping entitled *Tu Es Petrus* (Latin translation of the words of Christ to the disciple Simon, when he receives his new name, Peter). The style is more conservative than most of the other selections, but there is a compelling, lyric beauty in the score that portends well for the full cantata. Much of these Sciberras scores seem very playable by moderate-level groups. Frank Renton has an excellent grasp of the emotional-expressive aspects of this music, though his ensemble is somewhat limited technically, and especially suffers from high woodwind intonational problems. This disc will particularly appeal to wind band directors and students of recent twentieth-century music.

*Prince Bishops. Ever Ready Band* (Nicholas Childs and Stephen Malcolm). Doyen DOY CD 096. TT 58:11. Program: *Stars and Stripes Forever* (Sousa/Graham); *America from West Side Story* (Bernstein); Euphonium Solo-A *Little Prayer* (Glennie/Childs), soloist Andy Marsh; *Puttin' On the Ritz* (Berlin/Roberts); Tuba Solo-*The Sun Has Got His Hat On* (Butler&Gay/Sparke), soloist David McKay; *Star Wars* (Williams/Farr); *There's No Business Like Show Business* (Berlin/Richards); Flugelhorn Solo-*Evergreen* (Hamlisch/Catherall), soloist Nicola Williamson; *Olympic Fanfare and Theme* (Williams/Graham); Trombone Solo-*Concert Variations* (Lusher), soloist Chris Bentham; *Whickers World* (Catherall); *Post Horn Galop* (Koenig/Herbert), soloist Bryan Tate; *Suite-Prince Bishops* (Newton).

Though Ever Ready Band maintains its title derived from the battery company that sponsored them in the period 1968-1992, they are now a self-supporting band, considered one of the top bands from the north of England, located near the cathedral city of Durham. Stephen Malcolm serves as resident conductor of the band, with Nick Childs frequently

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The following is a synopsis of a lecture/clinic given by Russell Gray in Chicago during his recent visit. Russell began his lecture by reminding everyone that his comments were not intended as gospel or definitive; simply that these ideas had worked for him and he hoped that they might be of benefit to others. He recommended *The Trumpet* (Howard Snell) as a useful text that covers all aspects of performance.

## The Framework:

Russell cited the following ten (unprioritized) aspects as fundamental to brass performance;

- 1) Tone
- 2) Dynamics
- 3) Breathing
- 4) Articulation
- 5) Sight Reading
- 6) Range
- 7) Finger/Slide Technique
- 8) Lip Flexibility
- 9) Transposition
- 10) Rhythm

A 30-minute warmup (ideally) should cover ALL of the above.

Before the practise session itself begins, Russell then recommended placing the above in a personalized priority list, from biggest problem an difficulty (#1) to area of greatest skill (#10). A practise session should then place greatest and primary emphasis on #1 and the least on #10. The prioritized list should be reassessed each month.

## The Fundamentals:

Why am I Practising? What am I trying

"There is no time limit to being a good player"

to achieve?

- 1) Always cover the fundamentals (above)
- 2) Think breathing, breathing, breathing
- 3) Always set yourself a goal; never practise unless you know what you are trying to achieve
- 4) Practise to get better, not to get tired
- 5) Give yourself thinking time; there's a need for constant critical analysis
- 6) Listening is more than 50% learning; learn styles and make artistic decisions based upon style
- 7) Practise things you cannot do
- 8) Have the courage and discipline to practise the difficult things
- 9) Balance your practise time (between high/low, loud/soft, fast/slow etc)
- 10) Push your limits; more so than you will be required to in public
- 11) Have fun! Your livelihood is based on your relationship with your audience
- 12) Warm down

## Focus on Breathing:

Are you taking in enough air? Take in a deep breath for a *ff* attack, then see if you can take in a 2nd, 3rd, and 4th breath without exhaling; if you can, then you are not breathing efficiently

Can you inhale efficiently? Find a space on the floor and get down on your hands and knees with your back parallel to the floor. Breathe in over 4 counts through your nose and make belly button move toward the floor. It is difficult to breathe incorrectly in this position. Learn this sensation and try to recreate in normal posture.

Can you exhale efficiently? Lie flat on your back with your hands behind your neck. Breathe in over 4 counts through your nose (recreate sensation above) and then breathe out over 4 counts through mouth, simultaneously pulling head and shoulders off the floor.

How can good breathing aid feelings of

"Amateur players practice until they get it right; Professional players practice until they cannot get it wrong"

performance anxiety? Use the following yoga technique. Close eyes (for focus). Breathe in through nose over 10 counts. Hold for 10 counts, keeping throat open. Breathe out through mouth for 10 counts. Hold empty for 10 counts. Repeat as many times as necessary.

## Tricks of the Trade:

Learn to **trust** yourself

**Envision** success ("I just played it really well")

**Attack** is the best form of defense; be assertive, not tentative

Eat light and drink lots of **water** beginning hours prior to the performance

Stay **cool** by licking your fingers and rubbing behind the ears

Thinking reduces performance; keep mind clear and **stay in "self #1"** (as defined in the *Inner Game of Tennis* [Music])

Develop a performing **character**; find a blend of your favorite top three performing artists

The more you can do without your instrument (lip buzzing or mouthpiece **buzzing**), the more you can do with your instrument

**Slow down** daily events prior to a performance to help reach "real time" in the performance

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

## Brass Band Recordings

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stepping in as the man to take the band to contest. This combination seems to have proven fruitful, though the jacket unfortunately does not tell us who conducts which piece! I was impressed by the sound the band is able to deliver, and there is much spirited playing on this well-balanced program. Their reading of *Stars and Stripes* is to be preferred to that by JJB on *American Salute* (reviewed this issue) though both readings fall into the trap of abusing the tempos at the Grandioso final strain! The highlight

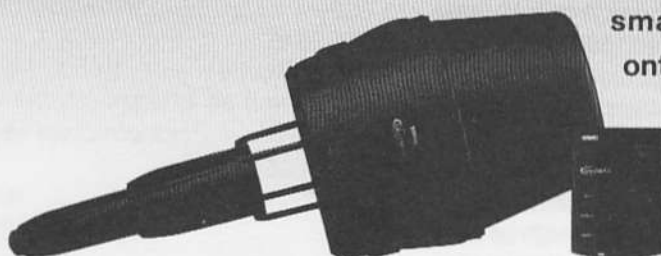
of the disc is the title piece, *Prince Bishops*, a four-movement symphony for brass band by Rodney Newton that lasts nearly 20 minutes. Each movement refers to a famous bishop from Durham Cathedral, and conjures up a wide range of historical pictures and moods, from the early 11th century to Elizabethan times. The opening movement is quietly contemplative; movement two is sharply dissonant and abrasive; movement three takes the form of a humorous scherzo, while the finale starts in "elegiac" mood, but ends in triumph and a projection of hope. The composer is given ample space in the booklet to describe his work, an added plus. The symphony is

well-scored, well-played, and solidly written, if in a rather conservative, almost predictable manner. However, I do not mean that in an entirely negative way. Newton may have deliberately chosen this approach for a work that had to appeal to a wide audience in the Durham area. In this he has succeeded admirably. It is not a difficult work technically, though the violent second movement does have some nasty pitfalls. I was pleased to have a recording of this band to add to my collection, and I found myself deciding to program one of the many entertaining arrangements - Richards' fine setting of *There's No Business Like Show Business* - as a result of the review process.

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