

The



BrassBand Bridge

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

March 2000 Issue 79

PRE-CONTEST ISSUE 2000

Inside this issue . . .

President's Podium

Brass Band News--Brass Band Programs

Details of NABBA XVIII

Brass Band Recordings

The Development of the Salvation Army Euphonium

Solo with Brass Band Accompaniment III

Cuyahoga Valley named Artists-in-Residence

St Louis appoint Wilkinson as guest conductor

Illinois featured in PBS special

Cincinnati finalists in Post-Corbett awards

Georgia Brass Band completing its first season

Sheldon and Imperial CDs reviewed

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Official Journal of the



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Editor's Notes

As I complete the collation of this issue and after four years of having done so, I want to thank the many contributors to this magazine. One thing that has struck me over the past couple of years is how brass bands are becoming more and more successful at attracting, acclaiming and deserving public recognition through concerts, awards and increasing media coverage. This issue notes several more bands who have been brought into the public spotlight through their excellence in music making.

You will enjoy reading the third and final installment of Dr. Joel Pugh's DMA study which this time focuses on Salvationist euphonium players and their many contributions. Thank you Joel for sharing your many insights into this very interesting area of performance history for us all.

Many readers will be deeply involved in preparations for the upcoming competition in Columbus OH, April 14-15. Plan to come even if you are not participating and come and hear some of the finest brass band music making anywhere on the continent! Previous readers will know that I like to provide editorial coverage of every event for the post-contest

issue of the Bridge--the various sections of competitions, the Reading Band, Gala Concert etc. Because of my participation, it's very difficult for me to even begin to cover each and every aspect. So, if you consider yourself to be a (constructive) armchair critic, or are a professional writer, or would like to see your work in print, or would simply like to make a contribution to the next issue, please drop me a note (email colin.w.holman@juno.com). I'll provide guidelines where necessary and everyone will be appreciative of your contribution. Don't be shy! There's plenty to write about.

I also want to draw your attention in this issue to Tom Palmatier's suggestions, guidelines and information on recording royalty payments, and Ron Holz's ongoing CD reviews. Ron not only reviews the recording but continues to provide us all with insight into the music and the players--information I've personally found helpful at times when sharing concert notes with audiences. In the next issue, we'll be reviewing the NABBA Reading Band music as well as a number of other recently received items.

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

Colin Holman, Editor

By now, many of you are deeply involved in preparing to win your section at NABBA's annual championship in Columbus. What a thrill it is to uncover the inner music within the pieces you're preparing! The rigor of rehearsing for a panel of trained adjudicators hopefully causes each of us to dig deeper into the pieces than we might normally. By the time of your performance, your selections will feel like a part of you. In the midst of the hard work, take time before, during, and after the competition to appreciate the musical insight you've gained and the satisfaction from working so hard to produce something so meaningful.

Have you visited our website (www.nabba.org) lately? Christine Fowkes has assumed the duties of webmaster, ably assisted by Joel Pugh. There is a continuing flow of new information and fresh links on the site with many more changes in the works. We'll soon be offering space on our site to advertisers who rely on number of "hits" to determine the value. Want to help keep membership dues low? Go to www.nabba.org!

As we have in the past, NABBA will have a General Meeting of the membership concurrent with the reading band, Friday, April 14th, 2000. Also, during the

day between performances we will be soliciting your thoughts and ideas in an open forum. Come with your good ideas and solutions!

As always, enjoy this issue of the Bridge, expertly assembled by Editor Colin Holman. Keep giving Colin news of events in your band and other articles. Enjoy -- and then go practice!

Tom Palmatier
NABBA President

NOTE: **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 Brass Band Bridge where available

Contact Bert Wiley at:
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Cullowhee, NC 28723
Telephone: (828) 293-7469
E-mail bernelw@gte.net

The **Chicago Staff Band** of the Salvation Army (Bill Himes) invited the **Canadian Staff Band** (Brian Burditt) to participate as guests in their annual Thanksgiving weekend concert in November 1999 (See Band Programs). Both groups were in splendid form, as were soloists Randy Cox (cornet) and Kevin Hayward (trombone). Playing to over 2000 people, they dazzled the audience with uplifting and inspiring selections, and with the audience on their feet demanding more at the end, the concert closed with both bandmasters bantering about what the final item should be. The crowd were treated to an brilliant unattributed arrangement that dovetailed *The Canadian* and *The Stars and Stripes Forever*, complete with Uncle Sam, Canadian Mounties, and flag waving patriotism that would have upstaged Les Misérables.

An important event for CSB will take place on October 1, 2000 at 7 p.m. when the **Chicago Staff Band** of the Salvation Army will join forces with Maestro Eric Kunzel, the Cincinnati Pops Orchestra

and a one hundred voice gospel choir to present a *Celebration of Life Concert* at the Music Hall in Cincinnati OH. The concert is being promoted by the Wesley Services Organization who will also benefit for their charitable needs and further details can be obtained by calling (513) 744-3290.

The **Cincinnati Brass Band** (Anita Cocker-Hunt) performed a benefit concert for Habitat for Humanity (Millcreek Valley Chapter) November 20, 1999 at the Church of the Saviour, Montgomery OH. The concert was highlighted by the virtuoso performance of CBB euphoniumist and assistant conductor Mark Hensler performing *The Yellow Rose of Texas Variations* (Buckley). This program was repeated for a December 3rd concert at Cincinnati's historic Emery Theater and included the addition of several seasonal selections. The CBB's concert was chosen to be the last performance at the Emery before it closes for a two-year rehab project. The Omni Netherland Hotel's Hall of Mirrors was the scene for Cincinnati's prestigious Post-Corbett Awards dinner and ceremony sponsored by the Cincinnati Post. The 27 finalists (out of 47 nominees) in several categories including individual artists, arts organizations, volunteer organizations and businesses were invited to attend the black affair. The Cincinnati Brass Band (nominated by band member Dwight Wages) was honored to be one of five finalists in the arts organization category. Although not the ultimate winner in this category, the CBB's video presentation was impressive and well received by the 26 other finalists and the panel of judges.

For the fourth straight year, the **Commonwealth Brass Band** (Jerome Amend) joined the Oldham County High School Symphonic Band for a concert that included individual performances by

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.

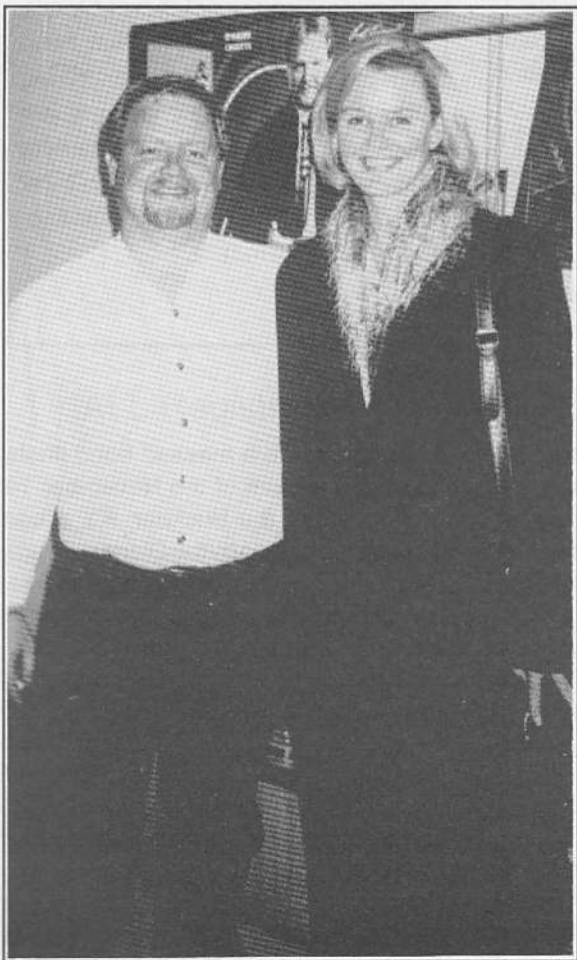
each group and a massed-band finale. An added feature of the November 14, 1999 event at the Buckner, KY school was a performance by the Oldham County Community Band. The closing presentation by CBB and the school band was led by Jerry Amend, Commonwealth's music director. CBB returned for the third year to St. Francis in the Fields Episcopal Church, Louisville, KY, for a Christmas concert on December 5, 1999. And the following night the band performed seasonal works at the Wall Street United Methodist Church in Jeffersonville, IN.

continued on page 6

*Send Your
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Please send your concert
programs and articles on recent
activities to *THE BRIDGE*
**We want to read
about your band!**

continued from page 5

The **Cuyahoga Valley Brass Band** (Keith Wilkinson) had the pleasure of welcoming Russell Gray during his recent world tour. The visit provided an opportunity for Keith and Russell, who had made music together on a number of occasions in England, to renew their acquaintance. While in the area he not only appeared with the band but also presented a master-class at the University of Akron. His visit concluded with a concert at the Palace Theater, Canton, Ohio and Russell amazed the audience with staggering performances of solos including *Jubilance* (Himes), *Trumpet Concerto* (James) and *Willow Echoes* (Simon/Wilkinson). For many the highlight was not the soloist's technical wizardry but the wonderfully controlled performance of Keith's arrangement of *Morning*



Russell Gray and his wife Mareika visit Columbus as part of his Yamaha World Tour

Mood (Grieg). Perhaps Russell's recent experience in Norway had an influence on his interpretation of Grieg's beautiful melody. Band contributions included *Symphonic March* (Hindemith/Wilkinson) and *Variations on Maccabeus* (Norbury). CVBB has accepted the invitation to become an Ensemble-In-Residence at The University of Akron. There are already strong ties between the band and the university with several past and present students of the university playing with Cuyahoga Valley. Dr. William Guegold, Director of the School of Music, commented about the arrangement, "I see many good things coming from this partnership." The band's first concert on campus will be on May 18 when Steven Mead, who will be spending a few days in the area as soloist and clinician, will perform with them. Among other exciting future plans are a Brass Band Summer Workshop to be hosted by the university on August 1-3. The course director will be Dr. Keith Wilkinson, Cuyahoga Valley's musical director, who will draw on his extensive brass band experience to present a brief overview of topics including brass band history, repertoire and orchestration. An open rehearsal with CVBB and a concert by the band are also included in the plans for the Workshop. Registration is not confined to Akron university students and further information can be obtained from the university (330-972-6919). The asso-

ciation is seen as being of tremendous benefit to both the university and the band and both parties look forward to the links continuing to develop.

The **Georgia Brass Band** (Joe Johnson/Christopher Priest) gave its premiere performance on September 26, 1999 (see Band Programs in Issue 78). Going from whim to reality in April 1999, the band came together as a result of networking in the metro Atlanta area. Present members include salespeople, computer programmers, teachers, accountants, office workers, recording engineers and military personnel. The band rehearses at Allgood Productions, owned by euphonium player Bill Allgood, and has received feature articles in *The Atlanta Journal-Constitution*, quickly developing a loyal and enthusiastic following. It has entered into a partnership with Boosey & Hawkes for a number of Sovereign instruments.

The **Illinois Brass Band** (Colin Holman) joined forces for the first time with the Chicago Swedish Men's Glee Club for two Christmas performances in December 1999 at St Scholastica Academy in Chicago. IBB are the subject of a short documentary to be presented on WTTW, the Chicago PBS network. The band have recently welcomed into its ranks bass trombonist Jeff Banyots, previously a member of several Ohio bands, following the retirement to North Carolina of founding member David Oakley (also an OSU grad!). This summer the band will undertake a two week tour of England including participation in the Saddleworth area Whit Friday competition. April will see the release of its fourth recording *Shakin' Not Stirred: A Jazz Collection* which includes a number of lighter selections as well as their acclaimed live performance of Philip Wilby's *Jazz: Symphonic Dances for Brass Band* from

continued on page 7

continued from page 6

NABBA 1998.

On May 12, **Intrada Brass** (Bram Gregson) will begin their new season with "Russian Festival", a concert of music for brass and percussion with a Slavic accent. Music by Prokofiev, Tchaikovsky, Borodin, Shostakovich, Mussorgsky, Britten and others will be presented in arrangements for authentic British-style brass band. The band's guest artists will be the Arkan Dance Company of Toronto under Artistic Director Danovia Stechishin, who will perform folk dances of Ukraine. This is the first time Intrada Brass has invited a dance company to share a concert.

Jericho Brass (Dan Bowles/Frank Hale) undertook a one week tour of England in November 1999 where they were hosted by the Elland Silver Band and also spent time in London. Their tour repertoire included *Hands Across the Sea* (Sousa), *Tennessee Salute* (Dawson/Hale), *Novarc* (Bulla), and they featured solo-

ists Janet Hale, Dan Hanson and Bill Kinnaman.

Motor City Brass Band (Craig Strain) concluded its first annual concert series with "Brasstastic," a brass band spectacular which featured individual and combined performances with guests Cuyahoga Valley Brass Band (Keith Wilkinson). MCBB went "south of the border" in October for a performance at Assumption University in Windsor Ontario. In November MCBB was invited to participate in the fiftieth anniversary of Birmingham Unitarian Church. The major work at this event was the performance of John Rutter's *Gloria* (arr. Strain) by band and church choir. A late but exciting addition to the band's Fall 1999 program was a benefit concert for Gilda's Club Metro Detroit which showcased international cornet virtuoso Russell Gray as part of his world tour for Yamaha. While in Detroit the band arranged for Russell to hold clinics at several schools. Peter McAteer has been elected band chairman.

Pacific Brass (Gonzalo H. Viales), formerly the Watsonville Brass Band, began its ninth season on November 6, 1999 with a combined concert titled Evening of Brass with the Concord Band of the Salvation Army, continuing a five year tradition. They then performed a concert "Sounds of Brass" in Salinas the following week (see Band Programs). Last May they participated in a Middle School Band Festival in Soledad CA. Conductor Gonzalo Viales was in attendance at the Las Vegas Brass Band Festival in October 1999.

The **Saint Louis Brass Band** (Malcolm McDuffee) is pleased to announce that Dr. Keith M. Wilkinson has accepted the post of Music Advisor and Principal Guest Conductor. Dr. Wilkinson first worked

with the Saint Louis Brass Band as Guest Conductor for their Gala Concert last October. During an intensive weekend of rehearsal for that concert there was terrific chemistry between Dr. Wilkinson and the band. With his wealth of experience as a brass band musician, his knowledge of the brass band literature and consummate skills as a conductor, Music Director Malcolm McDuffee felt that Dr. Wilkinson's appointment will be of tremendous importance during the band's formative years and will play a major role in the development of the Saint Louis Brass Band. Dr. Wilkinson's will visit St. Louis several times over the next three months to prepare the Saint Louis Brass Band for the NABBA Competition. Dr. Wilkinson will conduct the Saint Louis Brass Band at the NABBA Competition in April with Malcolm McDuffee playing in the solo cornet section.

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Please send your concert dates for
the new millenium

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

April 14-15, 2000

Riffe Center Theatres, Capitol Theatre
Palace Theatre

Columbus, Ohio

For further information contact:

The All-Star Brass Bands

25 E. Mound St.

Canal Winchester, Ohio 43110

Telephone (614) 833-9795

Email aho.1@osu.edu

Also, visit our website at www.allstarbrass.org

Participating Bands (in alphabetical order by section):

- Exhibition: Scioto Valley Brass & Percussion Company
Youth: Junior-Varsity All-Star Brass Band
Challenge: Brass Band of the Tri-State, North Carolina State University
British Brass Band, Sunshine Brass Band, Varsity All-Star
Brass Band
Honors: All-Star Brass and Percussion, Central Ohio Brass Band,
Cincinnati Brass Band, Commonwealth Brass Band, Motor
City Brass Band, Prairie Brass Band, St. Louis Brass Band
Championship: All-Star Staff Brass Band, Atlantic Brass Band, Brass Band of
Columbus, Central Florida Brass Band, Cuyahoga Brass
Band, Eastern Iowa Brass Band, Illinois Brass Band

Youth and Exhibition Sections will perform on Friday evening, April 14, and all other Sections will perform on Saturday, April 15.

All Sections will perform in the Capitol Theatre at the Vern Riffe Center, 77 S. High St., except Challenge, which will perform in the Palace Theatre, 34 W. Broad St.

The GALA CONCERT will be held at the Palace Theatre, featuring The Canadian Brass. The All-Star Brass Bands will premiere *When Time is No More*, written and conducted by James Curnow.

NABBA XVIII Tentative Schedule

Friday, April 14, 2000

Start Time	End Time	Event	Location (Venue)	Room(s)
9:00 AM	9:00 PM	Final Band Rehearsals	Hyatt Capitol Square	Legislative A
9:00 AM	9:00 PM	Final Band Rehearsals	Hyatt Capitol Square	Legislative B
9:00 AM	9:00 PM	Final Band Rehearsals	Hyatt Capitol Square	Senate
9:00 AM	10:00 PM	Final Band Rehearsals	Ohio Theater	Rehearsal Room 1
9:00 AM	10:00 PM	Final Band Rehearsals	Ohio Theater	Rehearsal Room 4
10:30 AM	11:30 AM	NABBA Board Meeting	Hyatt Capitol Square	Judicial
12:00 PM	9:00 PM	Final Band Rehearsals	Hyatt Capitol Square	Judicial
12:00 PM	9:00 PM	Exhibits Open	Verne Riffe Center	Studio 2, Capital Theatre Lobby
12:00 PM	5:45 PM	*Solo/Ensemble Contest	Verne Riffe Center	Ensemble, Capital Theatre, Studio 3
4:00 PM	5:45 PM	*Solo/Ensemble Contest	Verne Riffe Center	Ensemble, Studio 3
6:00 PM	9:00 PM	Final Band Rehearsals	Verne Riffe Center	Studio 3
5:30 PM	5:58 PM	Contest Kick-off Event	Verne Riffe Center	Capital Theatre
6:00 PM	7:30 PM	Reading Band	Verne Riffe Center	Capital Theatre
7:45 PM	8:13 PM	Youth Band	Verne Riffe Center	Capital Theatre
8:15 PM	8:52 PM	Exhibition Band	Verne Riffe Center	Capital Theatre

Saturday, April 15, 2000

Start Time	End Time	Event	Location (Venue)	Room(s)
8:00 AM	6:00 PM	Exhibits Open	Verne Riffe Center	Capital Lobby, Studio 2
8:00 AM	8:37 AM	Honors 1/Challenge 1	VRC/Palace Theater	Capital Theatre/Palace Theater
8:38 AM	9:15 AM	Honors 2/Challenge 2	VRC/Palace Theater	Capital Theatre/Palace Theater
9:16 AM	9:53 AM	Honors 3/Challenge 3	VRC/Palace Theater	Capital Theatre/Palace Theater
9:53 AM	10:13 AM	Judges' Break	Verne Riffe Center	Judges' Lounge
10:13 AM	10:50 AM	Honors 4/Challenge 4	VRC/Palace Theater	Capital Theatre/Palace Theater
10:51 AM	11:28 AM	Honors 5	Verne Riffe Center	Capital Theatre
11:29 AM	12:06 PM	Honors 6	Verne Riffe Center	Capital Theatre
12:07 PM	12:44 PM	Honors 7	Verne Riffe Center	Capital Theatre
12:44 PM	1:15 PM	Lunch	Verne Riffe Center	Judges' Lounge
1:15 PM	1:54 PM	Championship 1	Verne Riffe Center	Capital Theatre
1:55 PM	2:34 PM	Championship 2	Verne Riffe Center	Capital Theatre
2:35 PM	3:14 PM	Championship 3	Verne Riffe Center	Capital Theatre
3:15 PM	3:54 PM	Championship 4	Verne Riffe Center	Capital Theatre
3:54 PM	4:14 PM	Judges' Break	Verne Riffe Center	Judges' Lounge
4:14 PM	4:53 PM	Championship 5	Verne Riffe Center	Capital Theatre
4:54 PM	5:33 PM	Championship 6	Verne Riffe Center	Capital Theatre
5:34 PM	6:13 PM	Championship 7	Verne Riffe Center	Capital Theatre
7:30 PM		Doors open for Gala Concert		Palace Theatre
8:00 PM	10:30 PM	Gala Concert		Palace Theatre

*Thanks to the continuing generosity of Boosey&Hawkes and the Yamaha Corporation, this year's solo and ensemble competition have been renamed the

NABBA/Boosey & Hawkes Ensemble Contest

-and-

NABBA/Yamaha Solo Contest

THE BRITISH BRASS BAND INVADES AMERICA

The following is an edited version of a recent presentation made by Keith Wilkinson at the Ohio Music Education Association conference held in Cleveland.

This talk is a commentary on the increased activity and interest in brass bands in USA in the last 20 or so years. Maybe not really an invasion - in fact British-style brass bands had been around for many years - but a gradual healthy development. I shall also make the proud (controversial?) claim - which I shall attempt to substantiate later - that Ohio is the brass band center of USA.

MY PERSPECTIVE

This talk will obviously represent a personal view of the state of the US brass band movement - a Brit's eye view if you like. Having moved to USA only 4 years ago my knowledge of the American scene is more limited than many, including some in today's audience. However as someone who has been surrounded by the sight and sound of brass bands since birth maybe I have something rather unique to offer.

I played a baritone as soon as I was big enough to hold one, moved to euphonium at the age of 10 and have played that instrument ever since. I commenced regular conducting while still a student and for several years prior to moving to USA was musical director of some of Britain's leading brass bands, making regular appearances at the major brass band events including National Finals at the Royal Albert Hall. I also traveled around Britain and Europe as guest conductor and adjudicator.

So I arrived in USA in 1996 knowing a considerable amount about the British

and European brass band scene but not a lot about the American picture. I had read about the leading bands and conductors but hadn't met or heard many of them. The only US bands I had heard were Salvation Army bands on tour in UK (Chicago Staff Band, Montclair Citadel Band, New York Staff Band). That soon changed! Within a few weeks of my arrival Paul Droste kindly invited me to do some work with Brass Band of Columbus and in April 1996 I attended the NABBA Championships where I had the opportunity to conduct the Reading Band and meet several of the personalities involved in American brass bands. The over-riding impressions gained from that event were of an extremely high standard of music-making and the excitement and enthusiasm of the participants.

Since then I have become more and more involved in the American brass band scene. I was an adjudicator at the NABBA Championships in 1997, have guest-conducted many of America's brass bands and been involved in the exciting development of a new brass band in this region.

A LITTLE HISTORY

Brass bands developed in UK (as they did in USA) in mid-19th Century. The development of valved instruments at that time was an important factor. These valved brass instruments became readily available at a time when the population was transforming from farming communities to densely populated industrial towns and cities. So gathering together to make music with the new instruments became an exciting possibility.

The "standard" instrumentation was developed by, among others, John Gladney, a Halle Orchestra clarinetist who became affectionately known as "The Father of Brass Bands". This was around the 1870's.

There has for many years been a strong interplay between industry and brass bands in UK. Sponsorship is an important part of the British brass band scene - the majority of leading brass bands receive business financial support. Until the 1960's there were a number of "works" bands - bands where all the musicians were employed at the same business concern which meant that these bands could rehearse during the day, do a broadcast at a moment's notice and go on extended summer tours. The coal-mining industry was very strong in this regard as depicted, with a certain amount of license (!), in the films "Brassed Off" and "The Full Monty".

Sponsorship these days covers costs like the purchase of instruments, music and uniforms, conductor's salary and, in some instances, traveling expenses for the musicians.

Contests have played a significant role in the development of brass bands, particularly with regard to raising standards of performance but also (to be developed later) in providing new repertoire. The major ones are:

British Open (established in 1853)

Nationals (established in 1900)

All-England Masters (established 1989)

These contests require each band to play a single prescribed test-piece only. The British Open is held in September. Each year 2 bands are dropped from the line-up of the British Open and replaced by 2 bands who qualify from the Grand Shield Contest held earlier in the year. For many years these two contests were administered by the legendary Harry Mortimer. The Nationals divide bands into 5 Divisions (Championship, first, second, third and fourth) and this categorization of bands is used by several other contest organizers. Qualifying

continued on page 12



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continued from page 10

Contests are held in 8 regions in the spring of each year, finals (of each Division) in the Fall - the Championship Section Final being held at London's Royal Albert Hall. It is not uncommon for a "name" band to fail to qualify at the regional event and consequently not appear in the Finals. The Regional Contests also determine promotion and relegation between the Divisions, so as well as determining the bands who will appear at the Finals the placings at the Regionals are important especially for bands seeking promotion or wanting to avoid relegation. In recent years Boosey and Hawkes have been responsible for organizing these events.

The Masters, held in Cambridge in May, is an invitation contest, the organizers taking note not only of placings at previous Masters contests but also the record in other competitions.

Entertainment Contests had a strong influence on bands in the 1970's and 1980's. Many of these were televised and at these contests bands had a time limit during which they were given a free choice of short program. This made bands think much more about the word "entertainment" and as a result they started to give greater consideration to factors like choice of repertoire, balance of programs and presentation. The first Granada TV Band of the Year Contest in 1971 saw 3 or 4 bands finish their programs with the finale from the William Tell Overture but over the years the bands turned to a much wider repertoire including works by Hindemith (March from Symphonic Metamorphoses), Moussorgsky (Pictures at an Exhibition), Ravel (Daphnis and Chloe), Respighi (The Pines of Rome) and Stravinsky (Firebird). It is fair to say that these events played a large part in a radical rethinking of brass band orchestration.

As mentioned earlier contests (both test-piece and entertainment) have played an important part in the development of brass band literature. The early test-pieces were mainly operatic selections, the first original test-piece appearing in 1913. (Labour and Love by Percy Fletcher - a piece which is also very operatic in style.) Since then contest organizers have done a great deal to enhance the repertoire of original music especially by looking outside the brass band movement when commissioning test-pieces.

There have also, especially since 1940's, been several composers who, while not writing exclusively for brass band, have made a considerable contribution especially in the area of writing test-pieces. These include Eric Ball, Gilbert Vinter, Edward Gregson, Philip Sparke, Peter Graham and Philip Wilby.

Away from contests other significant commissions include Harrison Birtwistle (*Grimethorpe Aria*), Hans Werner Henze (*Ragtimes and Habaneras*), Michael Tippett (*Festival Brass With Blues*) and William Walton (*The First Shoot*).

And in case anybody thinks that I am implying that the influence of brass banding is all one way let me mention that a number of American composers, all with a Salvation Army background, have had an impact on brass band repertoire all round the world. The list includes Bruce Broughton, Stephen Bulla, James Curnow and William Himes.

BRASS BANDS IN USA

So having told you a little about brass bands in general let me give you the promised Brit's eye view of the American brass band scene. One thing I have observed is that the people who have become involved in brass bands, whether as musicians or followers, have found them to be addictive, developing a strong sense of loyalty and commitment. I have

found this to be a very exciting feature of brass bands in America.

As already mentioned there were several brass bands around in USA in 19th Century but whereas the UK continued to develop its brass bands the banding scene here was largely taken over by larger symphonic bands. The American brass band movement was to a large extent restricted to The Salvation Army and it is an interesting irony that at a time when there is an upsurge in secular brass band activity The Salvation Army appears to be losing its appetite for its bands.

Of course these numbers can only serve as an indicator of the health of the American brass band scene. Many bands choose not to enter the championships possibly because of distance - the NABBA Championships so far have taken place mainly in central and eastern USA, (also in Toronto twice) - or preferring to concentrate solely on presenting concerts. An interesting development in the Fall of 1999 was a Brass Band (non-competitive) Festival held in Las Vegas which featured 4 bands who would not normally travel east for the NABBA Championships and there are plans for a western championship in 2001. The current membership of NABBA is approximately 100 bands.

Looking locally, 1984 saw the formation of Brass Band of Columbus, the band which has been the inspiration for so many other bands (including my own Cuyahoga Valley Brass Band formed in 1997).

So what of my claim that Ohio is the center of brass banding in USA? (Rather like the claim of Yorkshire and Lancashire in UK). Look at the 1999 NABBA Championships. Of the 16 bands which partici-

continued on page 13

A Brit's Eye View

continued from page 12

pated 6 were from Ohio (measure of quantity). 3 out of the 4 Divisions were won by Ohio bands (measure of quality). Furthermore with their win in 1999 BBC recorded their 8th success in the Championship Division of the NABBA Competition. A remarkable record in a competition which has been running for only 17 years! There are now, to my knowledge, at least 10 quality secular brass bands in Ohio. So whether my claim is true or not we should be very proud of the healthy state of brass banding in this state.

FOR THE FUTURE

This is simply a personal list:

***More brass bands being formed. It's hard work but great fun. The formation and continued development of CVBB

has been one of the most exciting brass band activities I have been engaged in. ***Encourage the formation of youth bands to provide an outlet for the many High School brass and percussion players. (This has already been successfully achieved in Columbus.)

***Encourage local composers to write for brass band.

***Many universities and colleges in Britain now offer courses in brass band studies. Encourage a similar development in USA.

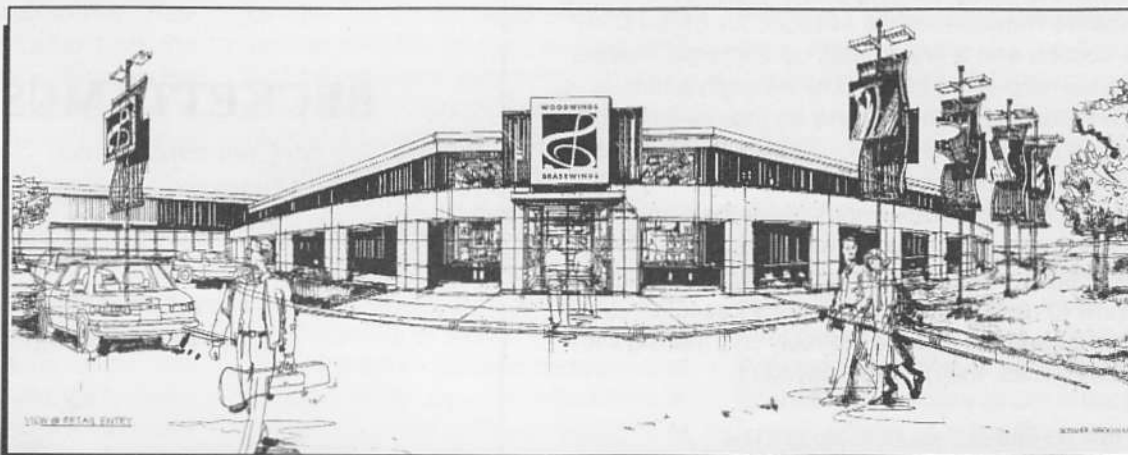
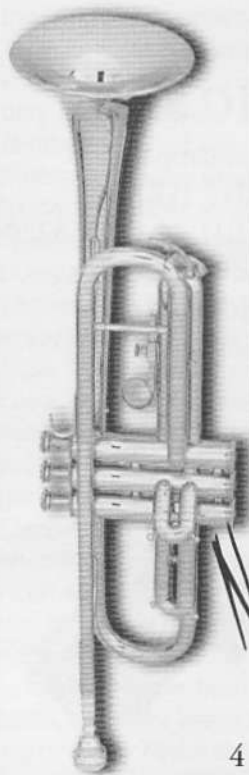
High Schools could consider developing a brass band in addition to their symphonic band.

SOME SIGNIFICANT TEST-PIECE COMMISSIONS

Holst *A Moorside Suite* (1928)
Bantock *Oriental Rhapsody* (1930)

Elgar *Severn Suite* (1930)
Ireland *A Downland Suite* (1932)
Bantock *Prometheus Unbound* (1933)
Howells *Pageantry* (1934)
Ireland *Comedy Overture* (1934)
Bliss *Kenilworth* (1936)
Vaughan Williams *Variations for Brass Band* (1957)
Rubbra *Variations on The Shining River* (1958)
Howells *Three Figures* (1960)
Bliss *The Belmont Variations* (1963)
Simpson *Energy* (1971)
Arnold *Fantasy for Brass Band* (1974)
Simpson *Volcano* (1979)
McCabe *Images* (1983)
Horovitz *Ballet For Band* (1983)
McCabe *Cloudcatcher Fells* (1985)
Lloyd *Diversions on A Bass Theme* (1986)
Lloyd *English Heritage* (1990)
McCabe *Salamander* (1994)
Horovitz *Theme and Cooperation* (1994)

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So You Want to Make A Recording?

With the decrease in costs and proliferation of digital technology, more and more bands are producing CDs. In many cases, bands are not complying with U.S. Copyright law (found in Title 17, U.S. Code). That's unfortunate because the cost of complying with the law is relatively small and the penalties for not doing so are quite large. Let's start by answering a few questions.

Q: Do I need a copyright holder's permission to record their work?

A: No. By publishing a piece, the copyright holder puts it out there to be recorded.

Q: Do I owe anything if I record someone's copyrighted work?

A: Yes. The copyright holder is due what is referred to as mechanical rights. Mechanical rights payments are a standard payment based on the length of the recording and the number of copies to be reproduced.

Q: Do I have to pay? We're a nonprofit group!

A: It makes no difference. However, many copyright holders will waive their payment for nonprofit groups.

Q: How do I pay mechanical rights?

A: There are two ways. First, you can use a clearinghouse. They will come up with one bill for all of the pieces and distribute the money for you. The best known is the Harry Fox Agency. They have a very informative website that has a Frequently Asked Questions section and a link to look up copyright holders. Find their site at <http://www.nmpa.org/hfa.html> and click on Site Map. The second way takes a bit more effort but is usually cheaper. Send a letter on band letterhead to each copyright holder. Explain that you are a nonprofit organization and provide them the details of which of their pieces you wish to record and in how many copies. Request they waive payment or advise you how to make payment. In many cases, because you are a nonprofit and are probably only making a few thousand discs, they'll waive payment.

Q: How do find out about copyright law? A: You can hire a lawyer, or read it yourself at <http://www4.law.cornell.edu/uscode/17/>.

Q: Why should I bother with this? They won't bother us.

A: The companies do in fact go after violators. The penalties include: seizure of the recordings, fines, penalties, court costs, and even incarceration. More important is to pay the composer what they have earned for their product. Again, many will waive the payment

but we owe composers the respect their creative efforts deserve.

Q: What about foreign composers? Does the U.S. Code apply?

A: Yes. The U.S. has treaties with most countries extending reciprocal protection.

Q: How much is this going to cost?

A: For recordings made and distributed after January 1, 2000, the current statutory mechanical royalty rate is 7.55 cents per CD for compositions that are 5 minutes or less. For songs over 5 minutes, the rate is 1.45 cents per minute or fraction of playing time, whichever is greater. A 15 minute test piece with 2,000 CDs would be: 15 minutes x \$.0145 x 2000 CDs = \$435. A 4-1/2 minute piece would be: \$.0755 x 2000 CDs = \$151. If you go 15:01 it's considered to be 16 minutes. That extra long ritardando might cost you \$29!

Bottom Line: If you're releasing a recording, you can't afford to not comply with the law. Ask for the waiver of fees!!



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Current Releases Reviewed in Alphabetical Order By CD Title

Reviews by Ronald W. Holz (unless otherwise noted)

Concertino. Steven Mead, Solo Euphonium with Lillestroem Musikorps (Gert Buitenhuis). Polyphonic QPRM 131D. TT 65:19. Program: *Concertino* (Wilhelm); *Peace, Please* (Thingnaes); *Fantasy* (Sparke); *Vintage* (Gillingham); *Lento from Concerto* (Horovitz); *Russian Dance* (Boehme/Smith); *Concerto* (Bourgeois).

Concertino is the first of five euphonium recordings reviewed this issue, two of which feature that outstanding musician, Steven Mead. In the title piece, composer Rolf Wilhelm offers a lush, neo-romantic vehicle ideal for the euphonium. The three-movement work, just over ten minutes in length, beautifully opens a disc in which a very good wind band provides masterful accompaniments to the current master of the euphonium. Brass band students will be intrigued by the wind band versions of Sparke's *Fantasy* and the elegant Lento from the Horovitz *Concerto*. *Peace, Please* is the only truly light-weight work recorded, a short pop-ballad style piece that nonetheless is another fine vehicle for Mead's lyricism. Another short crowd-pleaser is *Russian Dance*, a work usually heard on trumpet programs, but here in a fine transcription for euphonium and winds. I enjoyed most David Gillingham's *Vintage*. The excellent pick-up on the percussion and piano allowed me to really savor this gifted American's excellent score. The disc closes with an excellent performance of Bourgeois' *Trombone Concerto*, a work the composer had encouraged Mead to play on the euphonium as early as 1982, around the time the work was penned for Christian Lindberg. This is a first-class production -- fine sound for both soloist and wind band, excellent interpretations, interesting notes by Mead on the making of the

recording, including his personal views on this interesting program.

Earth Fire Water. Sheldon Theatre Brass Band (W. Larry Brentzel). Westmark Productions WCD 29975. TT 65:12. Program: *Fanfare and Flourishes* (Curnow); *Earth Wind Water* (Bulla); *Amazing Grace* (Himes); *Georgia On My Mind* (Carmichael/Morrison), cornet soloist Lance Paulson; *Cross of Honour* (Rimmer); *Jubilee Prelude* (Sparke); *Our Love Is Here To Stay* (Gershwin/Roberts), flugelhorn soloist Ken Roberts; *Sweet Georgia Brown* (Pinckard/Richards); *The Liberty Bell* (Sousa/Hume); *David of the White Rock* (Willcocks); *Ticket To Ride* (McCartney/Fernie); *Cry of the Celts* (Hardiman/Graham).

Commissioned for their tenth anniversary, Steve Bulla's forward-looking *Earth Fire Water* provides the rich center of gravity for this milestone recording by Sheldon Theatre Brass Band. Those of us who heard their performance of the work at NABBA '99 realized that Bulla was taking a new path in his compositional style. This is confirmed upon revisiting it in this recording done several months later. When compared to some of Bulla's recent 'neo-classic' efforts (*Concertante*, *Sinfonietta*, *Chorale and Toccata*) *Earth Fire Water* is much more dissonant, aggressive, though still with that Bulla skill of subtly connecting the work to great brass band composers of the past, in this case via veiled hints of Gregson and Vinter. The work is broadly programmatic, an almost cinemagraphic, panoramic evocation of native North American folklore, yet without specific story line. I found the long unison passages particularly appealing. The band provides some convincing playing, though one can tell this is a work that really stretched them and as a result, provided just what they needed at this celebratory time in their history. Sheldon Theatre

provides a wealth of entertaining music throughout the album, most of it much more immediately accessible than the title work, as a quick overview of the program will show. Two of the band's soloists are heard to good effect on short popular items. Lance Paulson provides a bittersweet 1920s-style cornet sound on *Georgia On My Mind* (a la Satchmo) and Ken Roberts offers a full dark flugel sound on *Our Love Is Here To Stay*. The sound of the band has been captured well, with good balance between the various choirs of the band, and the highs and lows of the group. This disc provides confirmation of a flourishing NABBA band, a band that projects enjoyment and energy through their playing. Congratulations, Sheldon Theatre!

Essential Steven Mead. Steve Mead, Solo Euphonium with Williams Fairey Band (Howard Snell). Polyphonic QPRL 095D. TT 73:26. Program: *Variations* (Webber/Graham); *Drigo's Serenade* (Stephens); *Variations on 'Annie Laurie'* (Heaton); *Serenade* (Schubert/Wilkinson); *Home On the Range* (Leidzen); *Varied Mood* (Woodfield); *Grandfather's Clock* (Doughty); *O My Beloved Father* (Puccini/Smith); *Carnival of Venice* (Remington); *Kol Nidrei* (Bruch/Gay); *Variations on 'Drink To Me Only'* (Snell).

Stephen Mead must have a great work ethic! His pacing setting World of the Euphonium series (three volumes for Polyphonic to date) is here succeeded by another showcase album at the same time his excellent *Concertino* is reviewed. Part of that overlap was due to the late arrival of some review copies, but nevertheless it is an impressive achievement, making him perhaps the most prolific recording artist on the euphonium in recent memory, if not of all time. The combination is indeed, as the

continued on page 16

continued from page 15

unattributed liner notes put it, a "dream team" made up of Mead, Snell, and the excellent Fairey Band. While there are several standard fare items here in a good mix of styles, the highlights include premiere recordings of euphonium solos or arrangements for the instrument and brass band. Among these are the Webber *Variations* (originally for cello and rock band), a recently unearthed set of variations by Wilfred Heaton, and a fine transcription by Bram Gay of Bruch's *Kol Nidrei* (originally for cello, but also frequently played by violinists). The Heaton *Annie Laurie* is a sophisticated pot-boiler, to use Leidzen's self-deprecating term he used when referring to these kinds of works he shaped so well himself (like *Home On the Range* that appears here). The variations follow in traditional manner, but they are lovingly connected in seamless fashion. The Bruch transcription demands much of soloist, band, and conductor -- the results are satisfying, and lift the recording above the ordinary. I was not as taken with this Mead album as I was with *Concertino* reviewed above. I am not sure why, other than to say that I sensed an uneven approach to some of the music, particularly in the accompaniments; great care on some cuts-- hurried effort, or matter-of-fact on others. That may be unfair, for this is a fine recording that should be in all euphoniumists' library, especially in light of some of the fine new arrangements contained therein.

Euphonium Songbook. Riki McDonnell & Mike Kilroy* Solo Euphonium with Marple Band (Garry Cutt); with Pamela Harrop, harp; Maxine Mullins, piano. Polyphonic QPRL 097D. TT 73:56. Program: *Be My Love* (Brodsky/Farr); *Jean-Elizabeth* (Richards); *Shadow of You Smile* (Mandel/Maunders); *Bless this House** (Brahe); *Serenade* (Romberg/Oswin); Low Brass Quartet: *All the*

Things You Are (Kern/Maunders); *Cantabile* (Paganini/Richards); *Myfanwy* (Parry/Maunders); *In Dixieland** (Rimmer/Kerwin); *Ave Maria* (Bach-Gounod/Denny); *Call of the Seasons* (Catelinet); *Jeannie With the Light Brown Hair** (Foster/Howarth); *All I Ask of You* (Webber/Mowat); *Anna Karenina* (Johnstone); *I Dreamt I Dwelt in Marble Halls* (Balfe/Kerwin); *Turn Your Eyes Upon Jesus* (Denny).

New Zealand Euphonium star Riki McDonnell has teamed up with Mike Kilroy on two previous recordings, both released by Studio -- *Midnight Euphonium* and *Operatic Euphonium*. Both received good reviews in the Bridge, with each having something unique about it that lifted beyond the ordinary solo album. In the present case the title is well chosen, highlighting again McDonnell's interest in the lyrical side of the instrument, most of the items of shorter duration, and definitely song-like. The new twist is the addition of harp and piano to some items. On *I Dreamt I Dwelt*, the piano sounds intentionally old-fashioned, and we are drawn back into a mid-nineteenth century drawing room for this charming Balfe classic. Yet the styles run the gamut, from recent Broadway show tunes to the classics. The Marple Band was an excellent choice as the backup group, for they are a highly controlled, elegant sounding band well-suited to the role of accompanist. Standout arrangements include Goff Richards' new *Jean-Elizabeth* and Mowat's *All I Ask*. The tragic figure of Anna Karenina is evoked in a manuscript solo by Helen Johnstone that alternates between Russian melancholy and a Cossack dance! The highlight of the album for me was a fine performance of Philip Catelinet's *Call of the Seasons*, a work that, after nearly fifty years, still remains in manuscript. Shaped as a variation suite on an original song by the composer, the four movements (theme acting as movement 1) outline the four

seasons of the year, or perhaps equally so, the four temperaments, combining to shape hymn of praise to the Creator. One disappointment for some might be that there are just three duets in which Kilroy joins McDonnell, but don't let that dissuade you from this interesting exploration of the lyric, melodic euphonium.

Highlights of the 1998 Great American Brass Band Festival. 1 Advocate Brass Band (George Foreman); **2 California Gold Rush Band**; **3 The USMA Hellcats**; **4 Lexington Brass Band** (Ronald Holz); **5 Louisville Mandolin Orchestra** (Jim Bates); **6 Olympia Brass Band**; **7 River City Brass Band** (Denis Colwell); **8 202nd US Army Band** (Gregory N. Stepp); **9 New Columbian Brass Band** (George Foreman); **10 Southern Territorial Staff Band of the SA** (Richard Holz); **11 The Dixie Kings**; **12 Rhythm&Brass**. GABBF 1999. TT 73:04. Program: *7 Gopak* (Mussorgsky/Langford); *9 The Billboard* (Klohr); *10 Celebration* (Condon); *2 Pacific Railroad Galop* (Gung'l/Mayse); *12 Polka* (Shostakovich/Thompson); *6 Back Home in Indiana* (Hanley/Batiste); *4 Pastime With Good Company* (Henry VIII/Roberts); *8 Armed Forces Salute* (Lowden); *9 Elephantine Polka* (Laurendeau), tuba soloist Marty Erickson; *5 Kansas City Star* (Liberati/Henlein); *1 Artful Artie* (Pryor); *11 Bye Bye Blackbird* (Henderson); *2 Maysville March* (Williams/Charple); *4 Cleopatra* (Damare), cornet soloist Terry Everson; *1&3 The Official West Point March* (Egner); *12 The Tao of Heavy D* (Richardson); *6 Just a Little While* (Batiste); *1 The Rooster Lay Eggs in Kansas* (Lake); *7 Old Man River* (Kern/Freeh).

Having still strong and fond memories of my first visit to the GABBF this past

continued on page 17

continued from page 16

summer, it would be fair to say that this recording provides a good representative overview of the variety of music on display at this festival which attracts tens of thousands of people each year. Both NABBA bands invited to play at the 1998 festival, the Southern Territorial Band and the Lexington Brass Band make (the most) significant musical contributions, as do the two highlighted soloists Marty Erickson (tuba) and Terry Everson (cornet) who acquit themselves very well indeed. The album reminds both the familiar and the unfamiliar listener that groups performing at this festival represent the term "brass band" in the broadest sense, both historically and colloquially, with perhaps the Louisville Mandolin Orchestra providing surely the most unique item on the recording. The musical selections chosen for this recording, which is as much an enjoyable reminiscence as well as a historical document, span 450 years and the CD is not without instilling the sense of fun, entertainment and novelty with the inclusion of *The Rooster Lay Eggs in Kansas*. It cannot be easy to record such an event (I certainly now know how difficult it is to perform here), but the "outdoorsy" realism aspect is captured through the inclusion of unedited audience intrusions and performers commentaries which add to the atmosphere of the recording. The CD shows (as it does each year) how the function and repertoire of the American brass band have compared to each other over the past 150 years and as such makes interesting listening.

[Reviewed by Colin Holman]

Jude Gotrich: *This Same Jesus*. **Jude Gotrich** Solo Soprano, with Melbourne Staff Band* ((Ken Waterworth), International Staff Band+ (Stephen Cobb), and other musicians. Scandia Productions. TT 65:01. Program: *How Great Thou Art** (Steadman-Allen); *He's Been Faithful*

(Malchow); *Trust In God* (Ahnfelt/Malchow); *A Mighty Fortress** (Gaither); *Jesus Paid It All** (Hall/Press); *They Could Not* (Harris/Bowen); *This World Is Not My Home* (Gotrich/Wm. Broughton); *This Same Jesus* (Malchow&Gotrich); *Who Will Call Him King of Kings** (Nelson/Hogg); *With All My Heart* (Mason/Malchow); *O Boundless Salvation** (Wm. Broughton); *I Am Your Servant* (Norman/Malchow); *Amazing Grace*+ (Ballantine).

The reason I included this solo vocal album in a NABBA journal is due to the fact that the majority of the tunes are for soprano with brass band accompaniment. You have here an excellent model for how to go about putting such an effective combination to good use. The soloist is a world-class singer whose range, expressive power, emotional energy, and ability to capture the essence of a song's meaning have made her in high demand within The Salvation Army. She is a classically trained soprano, but one with fine stylistic flexibility, handling operatic and contemporary/gospel genres with equal success. The majority of the voice--brass band items represents a collaboration with the excellent Melbourne Staff Band and includes several fine arrangements by Steadman-Allen, Bill Broughton and two Aussie Salvationists, Graeme Press and Brian Hogg. The album concludes with an exciting live recording from the Royal Albert Hall of Len Ballantine's *Amazing Grace*. Gotrich, the ISB, and the International Staff Songsters must have really pushed some ears with a decidedly blues-inflected version of this great Christian anthem. The remaining tracks were done in a Minneapolis studio, using a smaller ensemble of instrumentalists and some backup vocals. The concerns with recording any singer over large brass band are balance and possible distortion when the singer's track must be cranked just a bit. The engineers seemed to have solved that quite well, and you always have the singer out front, the band only

rarely, if ever, overwhelming at top levels. The program is decidedly Christian and evangelical, an unequivocal assertion of Gotrich's ministry. I can recommend the album on technical and musical reasons alone. If you share the soloist's faith, you will find this a truly inspiring recording.

Imperial Brass Highlights. **Imperial Brass** (Patrick Burns and Brian Bowen*). Produced by Imperial Brass Band. TT 71:04. Program: *Minneapolis IV* (Soderstrom); *Appalachian Mountain Folk Song Suite* (Curnow); *A Norfolk Summer* (Poulton); *Star Lake* (Ball); *The Trumpeters* (Leidzen); *Marche Militaire Francaise* (Saint-Saens/Kenyon); *Dimensions* (Graham); *My Heart's Desire* (Bowes); *Blaydon Races* (Langford), euphonium soloist Andrew Thomsley; *Shepherd's Song* (Richards); *Hadleigh Camp* (Steadman-Allen); *Plantagenets** (Gregson); *Finale from Italian Symphony** (Mendelssohn/Goffin); *Blenheim Flourishes* (Curnow); *Rhapsody In Brass* (Goffin).

Imperial Brass is based in New Jersey and has been making good brass band sounds since 1991. Only recently a member of NABBA, they will host a regional conference of NABBA bands in early March 2000. The guiding force behind this fine band is well-known arranger Mark Freeh, who is front-and-center on this disc as the band's bass trombonist. The program represents a variety of live and studio-produced cuts from the period 1994---1996, including two fine live performances led by their former director Brian Bowen, when they won the Northeastern Brass Band Championships, an event which this band hosted in 1994 and 1995. Under their current director Patrick Burns they continue to make progress in the art of brass

continued on page 18

continued from page 17

band playing. They are an aggressive band, take no prisoners, and deliver exciting performances. It will be most interesting to see them enter our NABBA Championships, most likely at the Championship Section level. The heart of the program are three test pieces, quite a feat for any recording -- *Dimensions* (Graham), *Plantagenets* (Gregson), and *Rhapsody in Brass* (Goffin). The first-named deserves to be used in NABBA, perhaps at the Challenge--Honors level. Written when Graham was 21, it contains the seeds of his gift for writing challenging and interesting music for brass band. Imperial faces the same sound concept problems all NABBA bands face -- getting the cornets to blend better, less brightness; getting a true saxhorn mix in the middle that balances the highs and lows of the band. You can sense the band gradually reaching for these illusive goals throughout this exciting album. The band's presence is quite out front, which adds to the brilliance of the effect. I particularly liked the energy of the band on items like the cornet quartet *The Trumpeters*, or the march *Hadleigh Camp*. There's very little fluff on this album in terms of repertoire -- lots of good solid arrangements played with conviction. Congratulations to another NABBA band for a fine premiere compact disc.

Phenomenon. Brett Baker, Solo Trombone, Ian Porthouse, Solo Cornet with Flowers Band (Michael Fowles, Bryan Hurdley, and David Barringer). Polyphonic QPRL 203D. TT 75:02. Program: *Twister* (Lovatt-Cooper); *Bubbles Was a Cheerleader* (Williams/Farr); *Love's Enchantment* (Pryor); *Whirlwind* (Graham); *Meditation* (Massenet/Harper); *Intermezzo* (Mascagni/Langford); *Annie Laurie* (Pryor/Wilkinson); *Coming Home* (Dewhurst); *Misty Eyes* (Broadbent); *How Great Thou Art* (Wood); *Stardust*

(Carmichael/Geldard); *Printemps* (Andre/Bielby); *Dick Turpin's Ride To York* (Newton); *Blues* (Barry); *Concertpiece for Cornet* (Curnow); *The Guardian* (Graham).

Brett Baker has received considerable press in the Bridge, but his partner on this album is mostly known for his outstanding end-chair stunts with such bands as Black Dyke and YBS. The combination makes for a good medley, the two of them combining for my favorite on the disc, Robin Dewhurst's jazz waltz *Coming Home*. The program is not, in my opinion, 'phenomenal' but the performance is solid, by two excellent soloists and a good band. It is indeed a 'light' recording. On this disc Porthouse plays cornet, trumpet, E flat trumpet, piccolo trumpet, and flugelhorn; it is on cornet that he excels. He has a very pronounced vibrato, one that traditionalists will enjoy, others will find annoying. My personal favorite was Porthouse's reading of Curnow's *Concertpiece*, perhaps because there was not as much chance for his -- in the words of one of his mentors (David King) -- 'fruity' style. In addition to the Curnow and Dewhurst work mentioned above, I was attracted to the opening piece, *Twister* (Paul Lovatt-Cooper), a musical portrayal of a small mid-Western American town under cyclone attack. I also enjoyed *Dick Turpin's Ride* (Rodney Newton), a diverting piece that is above the mundane in interest and musical wit. Some of our readers will adore this album. Despite some of fine playing, I just never got excited about it.

New York Snapshots. New York Staff Band (Ronald Waiksnoris). Triumphonic TRCD 1062. TT 74:04. Program: *High Council* (Steadman-Allen); *The Good Old Way* (Broughton); *The Noble Trombone* (Bowen), trombone soloist Dudley Bright; *Shine as the Light* (Graham); *Deep River* (Wm. Broughton); *Celestial Morn* (Condon), Eb tuba soloist Al

Honsberger; *New York Snapshots--Wonderful Town!* (Graham); *Hymn for Diana* (Turrin); Male Chorus--*Ride the Chariot* (Smith); *Manhattan* (Leidzen); *Swing That Door* (Wm. Broughton), trombone soloist William Broughton; *Blessed Assurance* (Bulla), trumpet soloist Philip Smith; *Resurgam* (Ball); *Pines of the Appian Way* (Respighi/Graham).

If you ever missed some of the excellent NYSB CDs from the past dozen years or so, -- *Principals* (featuring Phil Smith and Dudley Bright), *Music of the Broughtons*, *Star Lake Premiers* -- this neat compilation of some of the best cuts from those recordings is a great package to have. Only one of the cuts is new, an exciting performance of the march *High Council* that opens the program. Fine solo playing tops the attractions list, with not only Smith and Bright, but trombonist Bill Broughton, and tubist Al Honsberger, a name NABBA readers might recognize as the person in whose memory Peter Graham wrote *Shine As the Light*, a piece that gets a great reading here. Just having Phil Smith play *Blessed Assurance*, if you never got *Principals*, is worth the purchase price. Most of the cuts come from the band under the baton of Ronald Waiksnoris, an energetic, imaginative bandmaster who has done wonders with this band both in terms of ensemble and repertoire/programming. Several come from the Brian Bowen era, as well, as these show Bandmaster Bowen to have been a conductor very respectful of the full score, a man who desired clarity and accuracy from his band. *New York Snapshots* can be hailed as both a fine repackaging of previously-released performances and a marvelous historical summary of this excellent band for the period 1988--2000!

Thatsum Rag! New Columbian Brass

continued on page 19

continued from page 18

Band (George Foreman). Dorian Records DOR 93165. TT 62:20. Program: *Razzazza Mazzazza* (Pryor); *Bunch O' Blackberries* (Holzmann); *Kansas Two-step* (Pryor); *Geo'ge Washin'ton's Birthday Party* (Barnhouse); *Fan-Tan* (Anthony); *At a Georgia Campmeeting* (Mills); *Sarazan* (Garner); *Creole Blues* (Lampe); *Watermelon Club* (Lampe); *Warm Doughnuts* (Losey); *Good Gravy Rag* (Belding); *An African Smile* (Eno); *Cubanola Glide* (Tilzer); *Artful Artie* (Pryor); *The Smiler--A Joplin Rag* (Wenrich); *Sweetmeats* (Wenrich); *Kentucky Sunrise* (King); *The Walking Frog* (King); *That Tired Rag* (Blake); *Zampede* (Fuhrer); *Thatsum Rag* (Pinard).

From the outstanding liner notes by leading ragtime scholar Edward A. Berlin we learn that 'Ragtime' became this nation's first widely-known indigenous music and formed the rhythmic basis of jazz and so many popular styles that were to follow. This recording documents in superb fashion the close connection between the emergence of Ragtime in the 1890--1910 period and the brass-wind band culture that was at its height during the glory days of Sousa, Pryor, and King, to name three of the most prominent featured here. Amazingly, there are no Scott Joplin rags; the one in the program list refers to Joplin, Missouri! You will note other important band figures like Holzmann, Barnhouse, and a host of others long since forgotten until this project brought their music back to life. The playing by these professionals is outstanding. Taken in small quantities, the repertoire is charming, engaging. I personally found listening to more than 5 or 6 at a time "too much of a good thing" -- my aesthetic reaction somewhat reinforced by a subdued presence in the sound of the band, which belied just a bit their excellent rhythmic drive and precision. This recording is a must for anyone interested in the history of

American popular music. You will not be disappointed -- this is a classy production, the kind we have come to expect from George Foreman and New Columbian. *Thatsum Rag!* (the title, by the way, of the final 'cut' on the disc) contains quality playing, interesting music, and superb research and notes backing up the effort. It's the kind of CD you browse through time and time again. The nostalgic impulse is balanced with intellectual and musical rigor. And I can't get *At a Georgia Campmeeting* out of my head!

Travelling With Tuba 2. **Gavin Woods**, tuba, with Stewart Death, piano, and other musicians. Polyphonic QPRL 022D. TT 66:41. Program: *Hungarian Dance* (Brahms/Woods&Death); *Dance of the Blessed Spirits* (Gluck/Woods&Death); *Minuet&Bandinerie* (Bach/Woods&Death); *Romanza&Rondo from Concerto #4* (Mozart/Woods&Death); *Carnival of Venice* (Clarke); *Concerto for Tuba and Piano* (Lebedev); *'Ol Man River* (Kern/Death); *Rhapsodic Fantasie* (Liszt/Edwards); *Capriccio* (Penderecki); *The Man I Love/I Got Rhythm* (Gershwin/Parkin); *From the Shores of the Mighty Pacific* (Clarke); *Sonatine* (Casterede); *It Don't Mean a Thing* (Ellington/Chambers).

Not having reviewed *Traveling With Tuba 1*, I was wary of another 'sequel' CD, but was pleasantly surprised with this diverse program. The main soloist is an orchestral--chamber brass musician with strong credentials and a strong musical personality and accurate technical delivery. He is backed up by a fine pianist I have heard on other solo albums (for Roger Webster, among others) as well as the occasional addition of Simone Rebello on percussion and Jeffrey Box on String or Electric Bass. The use of the latter two instruments along with solo tuba makes for some unique sounds.

I was especially drawn to low string bass, bowed (arco) notes sounding underneath soaring tuba lines! I was personally attracted to the more serious tuba pieces here -- the Penderecki, Lebedev, and Casterede, but others will enjoy the tongue-in-cheek aspect of the project. One really 'cute' seque occurs from the end of the earnest and unaccompanied *Capriccio* and the beginning of *The Man I Love* -- you can tell these guys are having fun! Unaccompanied brass solos rarely come off well on disc -- they are much better as live drama. That is the case here, thought Woods plays a very accurate version of Penderecki. The closing suite was more to my liking, filled with Gallic humor, and, to a degree, restraint; all of it wrapped up in that 'wrong-note' style one associates with the French neoclassicists, from Ibert forward. Much to enjoy here, particularly for tuba fans, but not exclusively so.

Tyrone Breuninger: The Classical Euphonium. **Tyrone Breuninger**, euphonium soloist, with Davyd Booth, piano. Regional Music Service RG 28512. TT 60:07. Program: *Wee Cooper of Fife* (Drover); *Andante and Rondo* (Capuzzi/Catelinet); *Aubade* (Sparke); *Euphonium Concerto* (Horovitz); *Romance* (Ewald/Reed); *Rhapsody* (Curnow); *My heart At Thy Sweet Voice* (Saint-Saens/Larendeau); *Fantasy* (Sparke).

Tyrone Breuninger retired from the Philadelphia Orchestra after a successful orchestral career on euphonium and trombone in that distinguished ensemble. This past Spring he was appointed to NABBA's Board of Directors and now co-conducts the Atlantic Brass Band, which is in residence at Rowan University, a school where Breuninger serves of the music faculty. I wondered how Tyrone

continued on page 20

continued from page 19

would survive being compared to the host of fine British euphonium players also profiled this issue. The big differences come down to his classical approach and his much straighter, 'American' concept of sound and use of vibrato. British exponents would say that his sound is thinner, not as robust; Americans would call it full-bodied without being overstated. His vibrato is well-controlled and used with discretion. Still, he is a careful craftsman, and does not emote as powerfully as some of his UK brothers. He plays with great care and accuracy. This album will be valuable to all aspiring euphoniumists because most of them will deal with the fine literature recorded here not with brass band, but with piano accompaniment. Here are some good models to study! How few would be able to do the Horowitz in its original? Tyrone's accompanist is very fine in his own right. You will find here a fine musical collaboration, and a good program played with restraint and finesse.

Vitae Lux. Yorkshire Building Society Band (David King). Polyphonic QPRL 096D. TT 61:41. Program: *Spirit of Celebration* (Downie); *Adagio* (Rachmaninov/Farr), cornet soloist Ian Porthouse; *Part of Your World* (Manken&Ashman), vocal soloist Helen Massey; *Dance Fever* (Downie); *A Gaelic Blessing* (Rutter/Barry), flugelhorn soloist Iwan Williams; *Tonight* (Bernstein/Freeh); *Capriccio Brillante* (Bellstedt/Smith), horn soloist Sheona White; *My Father's World* (Downie); *Share My Yoke* (Webb/Bosanko); *Vitae Lux* (Alnaes/Aagaard-Nilsen); *La Califfa* (Morriconi/Pullin), soprano cornet soloist Peter Roberts; *Two English Folksongs* (arr. Watson), vocal soloist Catherine James; *Be My Love* (Brotsky/Farr), euphonium soloist Morgan Griffiths; *Shine As the Light* (Graham).

This is a wonderful recording in every regard -- great sound, tight ensemble, variety of program and soloists, emotionally charged playing, dynamic control. *Vitae Lux* documents why this band was at the top of the brass band world in 1999 -- European, All England, Open Championships. The theme, translated 'Light of Life', is broadly spiritual in nature without any sense of a more specific goal or focus, a reminder of how successful this band has been in recording SA literature (Essays 3 is in production). The title track is an effective, attractive rock-style setting by Aagaard-Nilsen of a hymn-like tune by Frode Alnaes; while no words are present, you sense the spirit of celebration -- celebration of the joy in living focused, enlightened lives. If I point out but a few aspects, let me assure you that this is one of those very special brass band recordings -- one to cherish for quite some time. Among the highlights would be the new arrangements by the band's composer-in-residence, Ken Downie, effective use of vocal solos with band accompaniment, and a fine array of brass soloists. The latter include Sheona White on tenor horn (alto horn) and flugelhornist Iwan Williams, standouts amidst a wealth of talent (Porthouse and Griffiths receive attention elsewhere in this issue via solo recordings). The two vocalists provide nice contrast in pop and more traditional styles, Helen Massey's (former BBC Choir Girl of the Year) Little Mermaid tune balances well with the folksong settings delivered by Catherine James. Ken Downie is profiled in three new pieces written specifically for this band. The most compelling is his daring meditation on the hymn tune Terra Beata (*My Father's World*); here is an arrangement I would like to study in more depth. *Dance Fever* sounded to me on first hearing like it was based on Dixie and American banjo technique, only to find out from the liner notes that the tune under development is an old British tune, Dashing White

Sergeant, the first phrase of which sounds uncannily like Dixie. This is a real barn burner arrangement that showcases the band in remarkable ways. Downie's opening *Spirit of Celebration* calls to mind his marches of the early 1970s (*Joybringer*, etc.), though the "trio" section bears a strong resemblance to a Soviet marching song -- I could not get Hunt for Red October out of my mind, though the connection is mere coincidence. This outstanding disc closes with a very fast, aggressive reading of the outer portions of *Shine as the Light*, yet containing a very beautiful, and very slow interpretation of the middle tune. King's approach again belies those who say 'outside' bands can not understand SA music. King has an instinctive understanding of the linguistic, referential nature of this music, and he pulls off remarkably exciting, convincing performances. This is one of the most entertaining and well-played brass band recordings of the year -- Highly recommended.

Voice of the Euphonium. Morgan Griffiths, Solo Euphonium, with Yorkshire Building Society Band (David King). Polyphonic QPRL 098D. TT 66:21. Program: *Euphony* (Redhead); *Be My Love* (Brotsky/Farr); *Rule Britannia* (Hartmann); *Shepherd Song* (Davis); *Allegro fr. Bassoon Concerto* (Mozart/Henstridge); *Valse* (Mendez/Freeh); *The Holy Well* (Graham); *Introduction and Allegro* (Ferne); *Mattinata* (Leoncavallo/Langford); *Largo al Factotum* (Rossini/Langford); *Vocalise* (Rachmaninov/Langford); *Symphonic Rhapsody* (Gregson).

Declared Euphonium Player of the Year for 1999 in Great Britain, Morgan Griffiths offers up a fine banquet of solos accompanied by the excellent YBS Band under David King that confirms that laurel

continued on page 21

continued from page 20

wreath. The book end, large-scale works from the SA repertoire (Redhead and Gregson) receive good accounts, as does everything else in between. Among the newer, worthwhile items is Alan Fernie's *Introduction and Allegro*, which opens with some haunting tuba lines from this fine band. There are many high quality moments -- the breathtakingly quiet ending of Graham's *The Holy Well* among the most memorable. Griffiths considers himself a student of the euphonium legends Geoff Whitham and John Clough, as well as David King as a musical mentor. The youngest person to ever be named principal of Black Dyke (under King), he has served YBS as principal since its reorganization under that name in 1992. Perhaps Philip Sparke put it best in his liner notes: "If you appreciate musical integrity combined with a fabulous technique which enables playing of the utmost fluidity, listen on." I second the motion.

Webster's Choice. Roger Webster, Cornet Soloist, with CWS [Glasgow] Band (Brian Allen) and *The Wallace Collection. Polyphonic QPRL 099D. TT 66:30. Program: *La Napolitaine* (Boehme/Pearce); *Song and Dance* (Sparke); *Idyll On An Irish Folk Hymn* (Pearce); *L'ete* (Chaminade/Brand); *Emmanuel* (Colombier/Freeh); *The Lost Chord* (Sullivan/Smart); **Carnival of Venice* (Arban/Farley); *Georgian Song* (Balakireff/Pearce); *The Reason* (Rance/Bulla); *Hejre Kati* (Mendez/Freeh); *Aye Waukin 'O* (Drover); *Concerto* (Aagaard-Nilsen).

You may recall Webster's Bandsmen's Choice, from a few years back, where he had listeners send in votes for the pieces he was to record. Well, here comes his own choices, and I think you will be pleased, or in some cases, challenged by most of them. The great achievement

of the disc is the premiere commercial recording of the Aagaard-Nilsen Concerto. I had the privilege of conducting the American premiere of this fascinating work with Webster at the 1998 ITG Conference (with Lexington Brass Band). The three movements are vastly different from each other, each having many technical and music hurdles to leap over, but the end result is bracing and satisfying. Webster, whom you normal think as a gifted, lyrical singer on the cornet, here embraces the modern style with great verve, energy, and passion. The result is exhilarating. In complete contrast to the Concerto would be delightful, bon-bon type works like Geoffrey Brand's adaptation of the Chaminade *L'ete* (Summer). Ralph Pierce, conductor of Salt River Brass Band, has three fine lyrical arrangements included on the disc, as well. The only disappointment in the album is the quality of parts of the accompaniments provided by the Wallace Collection. They play on two nineteenth-century arrangements, using original, or at least, reconstructed instruments of the day. They are still struggling with pitch and the sound is very bright for such a homogeneous grouping of instruments. Still, there is some remarkable individual playing. That is 'small potatoes', as they say, in what is otherwise a fine production. Webster shows himself a man always seeking new ideas, new music, and new techniques -- not content with the merely expected or the traditional in cornet performance practice. Well worth the investment!

Sykology. Steven Sykes, accompanied by Brendan Ashe. PM Sound. Program: *Escapade* (Turrin); *Ave Maria* (Schubert/Sykes); *Carnival Cocktail* (arr. Sykes); *Syrinx* (Debussy); *Leibesfreud* (arr. Sykes); *Una Furtiva Lagrima* (Donizetti/Sykes); *Variations on a Welsh Theme* (Kneale); *Berceuse de Jocelyn* (Godard); *Swing Rag* (Jackson); *Lullaby* (Wood); *Czardas* (Monti/Sykes).

I was attending an early morning workshop at the Midwest International Band & Orchestra Clinic in Chicago when ahead of me in the sea of gray suits I saw a brightly colored Hawaiian shirt adorning a large blonde man. Who else could it be, but Steve Sykes? After a pleasant talk with Steve, he graciously gave me a copy of his latest recording effort, entitled "Sykology." The disc features Steve performing both unaccompanied selections and compositions in partnership with Brendan Ashe, a superb accompanist if this disc is any evidence. The CD opens with *Escapade* by Joseph Turrin. Originally composed for the piccolo trumpet, the result is very satisfying. Both soloist and accompanist perform nimbly and with great rhythmic precision and coordination. Schubert's *Ave Maria* follows in an arrangement by Steve. It is here that his consistently lovely tone is displayed along with fine breath control. Quite a contrast is Steve's composition, *Carnival Cocktail*. Sort of a happy hour version of *Carnival of Venice*, the piece displays Steve's well-known sense of humor and huge range. While this is a fine recording (marred only by a less than finely tuned piano), after seeing Steve perform this in person, you certainly miss the visual presentation. The disc continues with *Syrinx* by Claude Debussy. A haunting unaccompanied piece, it wonderfully demonstrates the use of vibrato in shaping a phrase. Fritz Kreisler's *Leibesfreud* follows substituting Sykes' tuba for Kreisler's violin in a lilting and charming fashion. Next is one of my favorite selections of this disc, "Una Furtiva Lagrima" from *L'Elisir d'Amore* by Donizetti and arranged by Sykes. The soloist and accompanist work wonderfully in tandem performing this tender aria. Just when you think the music can't get any lovelier Sykes and Ashe perform Peter Kneale's *Variations*

continued on page 24

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Chicago Staff Band	October 1, 2000	7.00 p.m. Music Hall, Cincinnati, OH
Lexington Brass Band	April 9, 2000	4.00 p.m. Calvary Baptist Church, Lexington, with Philip Smith and Geoffrey Brand
Prairie Brass Band	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
Jericho Brass	March 6, 2000	7.00 p.m. Pathway Bookstore, Cleveland, TN
	March 11, 2000	1.00 p.m. Northgate Mall, Chattanooga, TN
	April 10, 2000	6.00 p.m. New Lookout's Stadium, Chattanooga, TN
	April 29, 2000	7.00 p.m. Country Place Rest., Shallowford Rd, Chattanooga, TN
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Third Annual British Tenor Horn Society Convention

On Sunday 30th January around forty tenor horn players from all over the country gathered at Northampton Music Centre in England for the Third Annual British Tenor Horn Society Convention. The initial idea for setting up the society came from a discussion between Sandy Smith and the legendary Gordon Higginbottom who were looking for ways to pool ideas and resources for all grades of tenor horn players and to generally encourage the promotion of the instrument and its repertoire. This is a labour (sic) of love for all those concerned with running the society and teaching on these convention days who all give of their time and expertise freely to help the cause of the Tenor Horn.

The day began early with registration under the capable supervision of Sue Bathgate and Alison Childs followed by a short recital featuring Sandy Smith and Melvyn Bathgate, accompanied by Stuart Pullin on the piano, playing an arrangement of a Vivaldi 'Double Horn Concerto' which had been done especially for the occasion by Colin Randle. Melvyn then followed this with a solo performance of Albinoni's famous 'Adagio'.

The delegates then broke up into groups for workshops on the forthcoming National Area test - pieces. These were taken by the days tutors - Melvyn Bathgate, Sandy Smith, Rob Fulcher and Alison Childs. During the morning session there was also opportunity to hear Gordon Higginbottom's thoughts on playing the Tenor Horn.

After lunch all the delegates gathered in the main hall for a massed blow directed by Sandy Smith and worked on music in three, four and eight parts. Most of this music had originated as music for trumpet ensemble but came just as easily be used by any group of equal treble clef

instruments.

One of the highlights of the day was the visit of composer Rodney Newton who gave a talk on his horn solo 'Four Gems for Gemma' which was written for the winner of last years conventions junior solo contest Gemma Howley. His fascinating talk illustrated the thought process behind the composition and we were treated to a performance of the work from Gemma accompanied by our resident pianist Stuart Pullin.

The rest of the afternoon was given over to individual and small group teaching before everyone convened back in the main hall where Sandy, Melvyn and Rob rounded off the playing aspect of the day

with a trio performance of 'Spanish Dance' by Bryan Kelly before a general discussion took place, led by President Gordon Higginbottom on the days events and ideas for the future. Many delegates expressed a wish for more regular get togethers - perhaps twice yearly but this may prove difficult with so many busy individual schedules.

It is hoped that a regular newsletter will be issued this year detailing forthcoming events of interest and continuing to promote new repertoire, both original and arranged, for the Tenor Horn of all levels of difficulty to help the future generations of players to come.

Sandy Smith

Brass Band Recordings

continued from page 21

on a Welsh Theme. It is on gorgeous ballads such as this that Sykes truly shines. *Berceuse de Jocelyn* by Godard follows displaying the same sensitive interchange between soloist and accompanist as was found on the Donizetti aria. Contrast is provided by Andrew Jackman's *Swing Rag*, a cute and quirky piece of humor. The prolific Gareth Wood composed *Lullaby* for euphonium. Sykes again provides a clinic on the delicate use of vibrato and in good breath control. The disc concludes with one of Sykes' signature pieces, Czardas. There are few who can match Steve's mix of lyric artistry, fiery technique, and astounding range. While world-class performers like Steve Sykes are often best known for dazzling technique or a great range, this disc clearly shows that the playing of beautiful melodies sensitively is what sets Steve apart. The accompaniment by Brendan Ashe is truly wonderful. The only criticism of this delightful disc is the very slightly askew tuning of the piano. The disc can be obtained through most distributors of brass band recordings, to include Bernel Music.

[Reviewed by Major Tom Palmatier]

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

Buffalo Silver Band (Pim Liebmann). October 24, 1999; Lockport Alliance Church, Buffalo, NY. *Fanfare for NABBA* (Curnow); *The Lone Eagle* (Edwards/Trevarthen); *Eine Kleine Nachtmusik* (Mozart/Ball); *Sir Duke* (Wonder/Richards); *Montreal Citadel* (Audoire); *Ragtime for Horns* (Joplin/Curnow); *A Sunbeam* (Catelinet); *Americana Suite* (arr. Trevarthen).

Chicago Staff Band (William Himes) and the ***Canadian Staff Band**. November 27, 1999; Edman Chapel, Wheaton College, Wheaton IL. *Spirit of the West* (Bright); **Brass Presentation* (Moren); **Toccata* (Boellmann/Krutz); *Caprice for Cornet* (Himes), Randy Cox, cornet soloist; **Joshua* (Pierce/Hayward), Kevin Hayward, trombone soloist; *Symphonette* (Bulla); **Odyssey* (Norbury); **Three Kings Swing* (Himes). Combined Bands: *Cairo Red Shield* (Raikes); *Procession to the Covenant* (Himes); *Dance of the Comedians* (Smetana/Rayner).

Cincinnati Brass Band (Anita Cocker Hunt). November 20, 1999; Church of the Saviour, Montgomery, OH. *Pressing Onward* (Leidzen); *Hello New York* (Evers); *Trio Con Brio* (Langford), Ron Lutterbie, Laurel Hinkle and Bill Harvey, horn soloists; *Folk Dances* (Shostakovich/Hanson); *The Yellow Rose of Texas Variations* (Buckley), Mark Hensler, euphonium soloist; *A Disney Spectacular* (Richards); *The Red Shield* (Goffin); *Dem Bones* (Langford); *Praise* (Heaton).

Commonwealth Brass Band (Jerry Amend). Nov. 14, 1999; Oldham County High School, Buckner, KY, led by Amend and Associate Conductor John Jones. *Fest Musik Der Stadt Wien* (Strauss/Banks); *Wonderful Invention* (Stratford); *Big Band Explosion* (Fernie); *Egmont Overture* (Beethoven/Ball); *1812 Overture* (Tchaikovsky/Wright), with the Oldham County High School Symphonic Band.

Dec. 5, 1999, St. Francis in the Fields Episcopal Church, Louisville, KY, and Dec. 6, 1999, Wall Street United Methodist Church, Jeffersonville, IN, led by Amend and Guest Conductor Mike Giangarra. *Christmas Joy* (Leidzen); *Variations on a German Christmas Carol* (Curnow); *Frosty the Snowman* (Himes); *March of the Toys* (Herbert); *White Christmas* (Berlin/Sparke); *Have Yourself a Merry Little Christmas* (Martin/Blane/Wormald); *Sleigh Ride* (Anderson/Tomlinson); *Christmas Triptych* (Curnow); *Away in a Manger* (Banks); *March Melody - Season's Greetings* (Anderson); *In the Bleak Midwinter* (Holst/Broadbent), Bob Webb and Brian Cahill, cornet soloists; *Christmas Song* (Torme/Himes); *Rocking Carol* (arr. Broadbent); *Infant Holy* (Redhead); *O Come All Ye Faithful* (Broadbent); *Three Kings Swing* (Himes), James Straub, flugelhorn soloist, Edwin DeLeon, cornet soloist, and Quentin Sharpenstein, tuba soloist; *Silent Night* (arr. Langford); *Hallelujah Chorus* (Handel).

Cuyahoga Valley Brass Band (Keith Wilkinson). June 30, 1999, The Chapel, Akron, OH. *God and Country* (Himes); *God Bless America* (Berlin/Losik); *Over the Rainbow* (Arlen & Harburg/Richards), Debbie Wilkinson, horn soloist; *Lil' Darlin'* (Hefti/Sparke); *Malaguena* (Lecuona/Freeh); *The Red Shield* (Goffin); *Armed Forces Salute* (Bulla); *Bass In The Ballroom* (Newsome), Russ Tinkham, Eb bass soloist; *Nicaea* (arr. Himes); *Indiana Jones and the Temple of Doom* (Williams/Farr).

July 4, 1999, Trinity Lutheran Church, Akron, OH. *God and Country* (Himes); *God Bless America* (Berlin/Losik); *Over the Rainbow* (Arlen & Harburg/Richards), Debbie Wilkinson, horn soloist; *Lil' Darlin'* (Hefti/Sparke); *Malaguena* (Lecuona/Freeh); *The Red Shield* (Goffin); *Armed Forces Salute* (Bulla); *Bass In The Ballroom* (Newsome), Russ Tinkham, Eb bass soloist; *Nicaea* (arr. Himes); *Indiana Jones and the Temple of Doom*

(Williams/Farr); *Finale from William Tell Overture* (Rossini/Goffin); *Armed Forces Salute* (Bulla); *The Stars and Stripes Forever* (Sousa).

July 11, 1999, Hudson Bandstand, Hudson, OH. *Death or Glory* (Hall); *Armed Forces Salute* (Bulla); *Over the Rainbow* (Arlen & Harburg/Richards), Debbie Wilkinson, horn soloist; *Lil' Darlin'* (Hefti/Sparke); *Malaguena* (Lecuona/Freeh); *The Red Shield* (Goffin); *Nicaea* (arr. Himes); *Indiana Jones and the Temple of Doom* (Williams/Farr); *All I Ask of You* (Lloyd-Webber/Graham); *Home on the Range* (Leidzen), Joel Pugh, euphonium soloist; *God and Country* (Himes).

July 22, 1999, Kent Bandstand, Kent, OH. *Fanfare and Flourishes* (Curnow); *French Military March* (Saint-Saens/Wilkinson); *Armed Forces Salute* (Bulla); *Over the Rainbow* (Arlen & Harburg/Richards), Debbie Wilkinson, horn soloist; *Lil' Darlin'* (Hefti/Sparke); *Malaguena* (Lecuona/Freeh); *The Red Shield* (Goffin);

continued on page 26

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.

continued from page 25

Nicaea (arr. Himes); *Finale from William Tell Overture* (Rossini/Goffin); *Indiana Jones and the Temple of Doom* (Williams/Farr); *All I Ask of You* (Lloyd-Webber/Graham); *Home on the Range* (Leidzen); Joel Pugh, euphonium soloist; *Overture - Act 1 from The Phantom of the Opera* (Lloyd-Webber/Wilkinson); *Rosehill* (Jakeway); *Amazing Grace* (arr. Himes).

August 9, 1999, Pro Football Hall of Fame Festival Drum Corps International Competition Preshow, Massillon, OH. *Death or Glory* (Hall); *French Military March* (Saint-Saens/Wilkinson); *Malaguena* (Lecuona/Freeh); *Rosehill* (Jakeway); *Finale from William Tell Overture* (Rossini/Goffin); *Indiana Jones and the Temple of Doom* (Williams/Farr); *The Stars and Stripes Forever* (Sousa). September 25, 1999, Brasstastic, Joint Concert+ with Motor City Brass Band*, Detroit, MI. **Barnum and Bailey's Favorite* (King/Strain); **Overture, Henry the Fifth* (Vaughan Williams); **Hoe Down* (Copland/Snell); **Allegro from Music for the Royal Fireworks* (Handel/Skinner); **American Civil War Fantasy* (Bilik/Himes); **Motown Plus 1* (arr. Strain); *Overture - Act 1 - from The Phantom of the Opera* (Lloyd-Webber/Wilkinson); *All I Ask of You* (Lloyd-Webber/Graham); *Indiana Jones and the Temple of Doom* (Williams/Farr); *Over the Rainbow* (Arlen&Harburg/Richards), Debbie Wilkinson, horn soloist; *Variations on Maccabeus* (Norbury); +*Fanfare for the Common Man* (Copland/Snell); +*Cornet Carillon* (Binge); +*Armed Forces Salute* (Bulla); +*Nimrod* (Elgar/Goffin); +*The Stars and Stripes Forever* (Sousa/Graham).

October 9, 1999, Howland United Methodist Church, Warren, OH and November 21, 1999, Salvation Army Akron Citadel, Akron, OH. *Fanfare and Flourishes* (Curnow); *French Military March* (Saint-Saens/Wilkinson); *Over the Rainbow* (Arlen&Harburg/Richards), Debbie

Wilkinson, horn soloist; *Jubilance* (Himes), Eric Dina, cornet soloist; *Amazing Grace* (arr. Himes); *Indiana Jones and the Temple of Doom* (Williams/Farr); *Symphonic March* (Hindemith/Wilkinson); *All I Ask of You from The Phantom of the Opera* (Lloyd-Webber/Graham); *Morning Mood* (Grieg/Wilkinson), James Betts, cornet soloist; *Caprice in the Style of Offenbach* (Rossini/Wilkinson); *Nicaea* (arr. Himes); *Variations on Maccabeus* (Norbury).

October 18, 1999, Joint Concert with the Cleveland State University Concert Band, Cleveland State University, Cleveland, OH. *Fanfare and Flourishes* (Curnow); *Symphonic March* (Hindemith/Wilkinson); *Pantomime* (Sparke), Joel Pugh, euphonium soloist; *Nicaea* (Himes); *Celestial Morn* (Condon), Russ Tinkham, Eb tuba soloist; *Variations on Maccabeus* (Norbury).

November 7, 1999, Brass at the Palace, Palace Theatre, Canton, OH. Guest cornet soloist: Russell Gray+. *Fanfare and Flourishes* (Curnow); *French Military March* (Saint-Saens/Wilkinson); +*Napoli* (Bellstedt); +*Sugar Blues* (McCoy); *Overture (Act 1) from The Phantom of the Opera* (Lloyd-Webber/Wilkinson); *All I Ask of You* (Lloyd-Webber/Graham); +*Jubilance* (Himes); *Indiana Jones and the Temple of Doom* (Williams/Farr); *Symphonic March* (Hindemith/Wilkinson); +*Morning Mood* (Grieg); *Caprice in the Style of Offenbach* (Rossini/Wilkinson); *Amazing Grace* (arr. Himes); +*Trumpet Concerto* (James); *Variations on Maccabeus* (Norbury); *Posthorn Galop* (Koenig).

December 18, 1999, A Celebration of Christmas, Joint Concert with the GlenOak H. S. Chorale, Umstadt Hall, Canton, OH. *The Shining Star* (Graham); *Christmas Triptych* (Curnow); *O Holy Night* (Adam/Wilkinson), Jonathan Renner, euphonium soloist; *Indiana Jones & the Temple of Doom* (Williams/Farr); *Christmas Bolero* (Little Drummer Boy) (arr. Gordon); *Trepak* (The Nutcracker Suite) (Tchaikovsky/Wilkinson);

Christmas Joy (Leidzen); *A Christmas Suite* (Bulla); *Who is He?* (Hanby/Phillips); *White Christmas* (Berlin/Sparke); *Radetsky Revelry* (Strauss/Wilkinson); *A Christmas Fanfare* (We Wish You a Merry Christmas) (arr. Gordon).

January 29, 2000, Ohio Music Educator's Assoc. Convention, Cleveland, OH. *Fanfare and Flourishes* (Curnow); *Symphonic March* (Hindemith/Wilkinson); *Pantomime* (Sparke), Joel Pugh, euphonium soloist; *Amazing Grace* (arr. Himes); *Celestial Morn* (Condon), Russ Tinkham, Eb tuba soloist; *Variations on Maccabeus* (Norbury).

Georgia Brass Band (Joe Johnson and Christopher Priest). October 21, 1999; Stillwell Theatre, Kennesaw State University, GA. *Fanfare and Flourishes* (Curnow); *Appalachian Mountain Folk Song Suite* (Curnow); *Are You Washed* (Bulla); *The Kingdom Triumphant* (Ball); *Amazing Grace* (Himes); *Purcell Variations* (Downie); *Swingtime Religion* (Gott).

Pacific Brass (Gonzalo H. Viales) with **The Concord Band*** of the Salvation Army (James Black). November 6, 1999; Henry J. Mello Center, Concord, CA. *Castell Coch* (Powell); *Trepak from The Nutcracker* (Tchaikovsky/Wilkinson); *The Irish Washerwoman* (Newsome); **Dance Before the Lord* (Graham); **So Glad* (Himes); **Entry of the Redeemed* (Gullidge); *How Great Thou Art* (Ball); *Simple Gifts* (arr. Richards); *A Disney Spectacular* (arr. Richards); **On A Hymnsong of Philip Bliss* (Holsinger/Gott); *I Vow To Thee My Country* (Holst/Steadman-Allen); *In the Light* (Rayner). Combined Items: *Raymond Overture* (Thomas); *Deep River* (arr. Broughton); *The Australasian* (Rimmer); *Symphony "From the New World" mvts. 2&4* (Dvorak/Steadman-Allen); *Variations on Laudate Dominum* (Gregson).

continued on page 27

continued from page 26

November 14, 1999; Northminster Presbyterian Church, Salinas CA. *Castell Coch* (Powell); *Crimond* (arr. Graham); *The Irish Washerwoman* (arr. Langford), Rich Macleod, Dick Blonigan, Henry Menezes, David Johnson, trombone soloists; *Nessun Dorma* (Puccini/Beringen); *Raymond Overture* (Thomas); *What A Friend We Have In Jesus* (arr. Leidzen); *Clog Dance* (Marcangelo); *The Standard of St George* (Alford); *Bass in the Ballroom* (Newsome), Howard Miyata, tuba soloist; *Deep River* (arr. Broughton); *How Great Thou Art* (arr. Ball); *A Disney Spectacular* (Richards).

Saint Louis Brass Band (Malcolm McDuffee). November 27, 1999; St Louis Planetarium. *Eagle Squadron* (Alford); *Four Scottish Dances* (Arnold/Farr); *Star Wars Main Theme* (Williams); *Lil' Darlin* (Hefti/Sparke); *I Vow To Thee My Country* (Holst/Sparke); *Hailstorm* (Rimmer), Jeff Binns, euphonium soloist; *Nobles of the Mystic Shrine*

(Sousa); *B.B. & C.F.* (Orde Hume); *French Military March* (Saint-Saens/Wilkinson); *Star Trek-The Voyage Home* (Rosenman); *Star Trek Deep Space Nine* (McCarthy); *Stardust Fantasy* (Carmichael/Ord Hume); *America The Beautiful* (Ward/Weatherall); *The Christmas Song* (Torme/Weatherall); *The Stars & Stripes Forever* (Sousa); *St. Louis Blues* (Handy/Geldard).

December 16, 1999; E. Desmond Lee Concert Hall, St. Louis, MO (Wm.Shane Williams - Guest Conductor). *Christmas Fanfare #1* (Richards); *Fantasy on Good King Wenceslas* (Newsome); *Four Dances from The Nutcracker* (Tchaikovsky /Sparke); *The Little Drummer Boy* (Simeone, Onorati & Davis/Sparke); *Have Yourself a Merry Little Christmas* (Martin & Blane /Wormald); *Away In A Manger* (arr.Graham), Jason Harris, flugelhorn soloist; *Festive Variations on Adeste Fidelis* (Barry); *March of the Toys* (Herbert/Hanmer); *In The Bleak Mid Winter* (Holst/Broadbent); *White Christmas* (Berlin/Sparke); *Christmas Fanfare #2* (Richards); *Santa Claus-trophobia* (Smith); *Christmas Piece* (Richards); *Nativity for Brass* (Barry); *The Christmas Song* (Torme/Weatherall); *Silent Night* (Gruber/Broadbent); *Coventry Carol* (arr. Woodfield); *A Christmas Festival* (Anderson/Gordon);

January 27th, 2000; E. Desmond Lee Concert Hall, St. Louis, MO. *The Great Little Army* (Alford); *Jubilee Overture* (Sparke); *Rhapsody in Brass* (Goffin); *Washington Grays* (Grafulla); *The Floral Dance* (Moss); *Irving Berlin For Brass* (Duro); *I Got Rhythm* (Gershwin/Fernie); *Punjaub* (Payne); *Duet from Lakme* (Delibes/Curnow), Dallas Blair, cornet soloist and Jason Harris, flugelhorn soloist; *Over The Rainbow* (Arlen/Richards), John Thomas, horn soloist; *Big Band Explosion* (Fernie); *On The Quarterdeck* (Alford); *South Rampart Street Parade* (Baudac/Harries); *Y2K* (Horn); *Barnum & Bailey's Favorite* (King).

February 24, 2000; E. Desmond Lee Concert Hall, St. Louis, MO. *The Thin Red Line* (Alford); *Prelude For An Occasion* (Gregson); *Plantagenets* (Gregson); *The Gallant Seventh* (Sousa); *Salute To Sinatra* (Harper); *Entry of The Huntresses* (Delibes/Pearson); *El Abanico* (Jovaloyes); *3-Bone Rag* (Golland), B.J. Fullenkamp, Mel Jernigan, Gary Lipsutz, trombone soloists; *Georgia On My Mind* (Carmichael); *Four Cats* (Hazell); *The Crusader* (Sousa); *Toccata from Organ Symphony #5* (Widor/Sparke); *Barnum & Baileys Favorite* (King).

March 30, 2000; E. Desmond Lee Concert Hall, St. Louis, MO. *Imperial Echoes* (Safroni); *Fanfare for the*

continued on page 28

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continued from page 27

Common Man (Copland/Weatherall); *Music For The Common Man* (Downie); *Ravenswood* (Rimmer); *Cute* (Hefti/Sparke); *Lambeth Walk Fantasy* (Gay & Furber/Sparke); *There's No Business Like Show Business* (Berlin/Richards); *The Chieftain* (Jubb); *Weber's Last Waltz* (Rimmer); Jeff Binns, euphonium soloist; *Prelude to Tristan and Isolde* (Wagner/Weatherall); *Trumpet Blues & Cantabile* (James/Geldard); *National Emblem* (Bagley); *Sabre Dance* (Khatchaturian/Walker); *Barnum & Baileys Favorite* (King).

Spires Brass Band (John Slezak). March 20, 1999; Weinberg Center for the Arts, Frederick, MD. *Star Spangled Banner* (Himes); *Amparito Roca* (Texidor); *The Blue Danube Waltz* (Strauss/Richards); *Marching Through Georgia* (arr. Richards); *Zeibeikikos* (Wilby); Luke Spiros, euphonium soloist; *Cry of the Celts* (Hardiman/Graham); *Crown Imperial* (Walton); *Parade of the Charioteers* (Rozsa/Larch); *La Danza* (Rossini/Langford); *Symphonic Concert March* (Bonnelli/Himes); *Grand Duchess Galop* (Offenbach/Seymour); *St. Louis Blues March* (Handy/Fernie); *Dance of the Comedians* (Smetana/Newsome). May 22, 1999; Kussmaul Theatre, Frederick Community College, Frederick, MD with *Vincent Di Martino, trumpet/flugelhorn soloist.. *Star Spangled Banner* (Himes); *Ol' Man River* (arr. Freeh); **Lightwalk* (Gott); **My Old Kentucky Home* (arr. Rimmer); *L'il Darlin'* (arr. Sparke); **La Virgen de la Macarena* (arr. Freeh); *Peanut Vendor* (arr. Freeh); James Nee, trombone soloist; *Miller Magic* (arr. Stephens); *Satin Doll* (arr. Fernie); **Sing, Sing, Sing* (arr. Freeh); *Salute to Sinatra* (arr. Harper).

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

This is the final (third) installment of excerpts (the first two appeared in Issues 78 and 79) from Dr. Pugh's DMA document; providing a historical analysis of the quality and innovative nature of euphonium literature being written at the same time in history. 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.

THE SALVATION ARMY EUPHONIUM SOLOISTS

The importance of the brass band within The Salvation Army is manifested at virtually every organized level by some semblance of a brass ensemble. These range from a handful of brass instruments assisting in worship at the smallest churches (corps), to actual corps bands at the larger establishments. With the Army's original philosophy of urban outreach, it is only logical to think that the largest concentration of corps or citadels would be located in the major metropolitan areas of the world. In several of these locations, Staff Bands have been formed.

These Staff Bands, comprised of the finest players from each of the regional corps bands, represent some of the highest levels of musicianship in the entire Salvation Army infrastructure. They have a storied history, have been integral in helping the Army spread its gospel message, and have established a truly unique niche in its musical medium.

Given the high musical quality of the Staff Bands, it is reasonable to assume that the finest euphonium players in the Army's musical system would reside in these ensembles. This is true, but outstanding performers were outside of this system too. Several fine euphonium players have served The Salvation Army solely at the level of their local corps bands due to location or time constraints. Currently, eight staff bands exist worldwide in the following cities: London, New York, Chicago, Toronto, Melbourne, Berlin, Amsterdam, and Tokyo.

This study will examine the euphonium soloists of five of the most prominent staff bands, and will specifically target a select few that have gained great prominence in Salvation Army music. Since little of the euphonium information is documented, and the majority has been obtained via personal interviews, the format will be different for each band.

International Staff Band (1887)

The International Staff Band, located in London, is The Salvation Army's oldest and most prestigious ensemble. Because of its location in the heart of London, as well as at The Salvation Army International Headquarters, this ensemble continues to draw from the best resources in the British Brass Band movement while also utilizing the Army's strengths to its best advantage.

Most notable amongst euphonium soloists of the International Staff Band are Josh Walford and Derick Kane. Walford, remembered as the first significant British Salvationist euphonium soloist, performed with the band from the 1930's until the mid-1960's. It was Walford who set the standard for early Salvation Army euphonium playing and he was the player

continued on page 29

continued from page 28

who many SA euphoniumists emulated. Marshall's *Ransomed* was thought to have been composed for him. He also gave one of the early documented performances of Steadman-Allen's *The Ransomed Host*. In addition, Josh Walford was known for performing many of the early classics such as Eric Ball's *In the Army* (though published for Eb Bass) and Leidzén's *The Song of the Brother*.

Derick Kane is thought of within Salvation Army circles in a manner similar to that of Steven Mead in the secular world. Kane is a euphonium player who has performed and recorded almost all of the significant Salvationist euphonium music. Born in Hamilton, Scotland, he attended The Salvation Army's Star Lake Music Camp in New Jersey as the 1972 recipient of the Erik Leidzén Scholarship.

In 1976, he joined the International Staff Band and soon became its euphonium soloist, making his solo premiere playing *The Song of the Brother*. Brindley Boon describes this occasion: "[Kane's] presentation of *The Song of the Brother* on the euphonium earned immediate superlative praise and soon eager listeners were comparing him with the great Josh Walford." In recent years, Derick Kane has garnered international acclaim for his exciting style of euphonium performance. Some of his premiers with the International Staff Band include Norman Bearcroft's *Locomotion* and *Jesus I Come to Thee*; Ivor Bosanko's *My Unchanging Friend*; David Catherwood's *Everybody Should Know* and Trevor Davis' *Shepherd's Song*.

One additional euphonium player, Trevor Groom, is one of the most well-known Salvationist euphonium players who has links to the contesting brass band world. Though never a member of the International Staff Band, Groom played a vital

role as a leader in the British Salvationist movement of the euphonium. Raised in Kettering, a town rich in Salvation Army tradition, he became associated with the famed GUS Band. He was fortunate to be able to study with Bert Sullivan, the renown euphonium soloist of this ensemble. It was in 1966, when Sullivan retired, that Groom assumed the position of principal euphonium. Groom premiered the euphonium duet *Time-piece*, which Norman Bearcroft composed for Groom and Derick Kane. Brian Bowen also wrote his *Euphonium Music* for Groom while he was playing with GUS.

New York Staff Band (1887)

Similar to the manner in which William Booth conceived The Salvation Army in London, New York City provided the genesis for the organization in the United States. The New York Staff Band has a rich history, and with that, many fine euphonium soloists listed below with solo selections and dates of performance:

William Slater

Beautiful Colorado (1928)

Harold Jackson

Lift Up the Banner (1935)

Land Beyond the Blue (1937)

Song of the Brother (1937)

Milton Kippax

The Warrior (1944)

We'll All Shout "Hallelujah" (1947)

Robert McNally

Home on the Range (1958)

Ransomed Host (1959)

Neath Starry Skies (1961)

Call of the Seasons (1962)

[*Call of the Seasons* was never published; Philip Catelinet wrote as solo for his son Barry, it also saw early performances by William Carter but length and

scope kept it from being published]

Lawrence Robertson

The Conqueror (1967)

Song of Triumph (1969)

Thomas Mack

Youthful Pilgrimage (1971)

Allegro Spiritoso (1982)

Tell the World (1985)

Aaron VanderWeele

We'll All Shout "Hallelujah" (1993)

Home on the Range (1993, 1994)

A Joy Untold (1994-1997)

The Better World (1996)

Jesus, I Come to Thee (1996)

Czardas ala Broughton (1996)

Flight of the Bumblebee (1998)

Shepherd's Song (1998-1999)

Euphony (1998-1999)

The Song of the Brother (1999)

Robert McNalley set a standard for American euphonium playing, in a manner similar to what Josh Walford had accomplished in England. McNalley was probably the first euphoniumist to duplicate the classic English euphonium sound. At this time, under bandmaster Richard Holz, the New York Staff Band switched from bell-front baritones to euphoniums. In addition to playing many of the standard early euphonium solos, Erik Leidzen's *Home on the Range* was composed for McNalley.

Aaron VanderWeele received his early musical training in The Salvation Army Torrance Corp, in greater Los Angeles. His early influence was Chris Mallett, a Welsh SA euphoniumist, who had recently relocated to this same Corp. VanderWeele gained experience as a euphonium 'professional' when he had the opportunity to tour with the Torrance Corp's Songsters. Though a vocal ensemble, they used VanderWeele, and

continued on page 31

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Euphonium Soloists

continued from page 29

cornet player Terry Camsey, extensively as instrumental soloists.

VanderWeele joined the NYSB in 1993, and in 1994 had the opportunity to tour Australia with The Salvation Army. At this time he recorded an album with the Preston Citadel Band. Included on this album were the solos *Harbor Lights* (Bearcroft), *All I Have I Am Bringing to Thee* (Catherwood), *Jesus, I Come to Thee* (Bearcroft), and the premier performance of *Promises* (Camsey). VanderWeele has had the opportunity to perform virtually all of The Salvation Army's euphonium solos and gave the premier performance of Bearcroft's *My Unchanging Friend*.

Chicago Staff Band (1907)

The Chicago Territorial Band became the second band to be founded west of the Atlantic Ocean. Like the other staff bands, it has a rich history of local community service, and has performed all over the world in a variety of settings. William Himes, a versatile composer and gifted euphoniumist, has served as its bandmaster since 1977. He has also written numerous euphonium solos. Other distinguished players include the following:

Robert Getz c. 1967-1970; soloist in the Josh Walford style

Art Shoults c. 1970-1975; great technician

Dallas Rabie c. 1976-1980; lyrical sound; flashy technique; operatic tone; natural; self taught

David Chaulk c. 1980-1984; great all-around player; gifted composer

Karl Strand c. 1984-present; beautiful dark

tone

William Himes; though director of the Chicago Staff Band, has been extremely active as a soloist; Bachelor of Music in Music Education, Masters of Music in Euphonium Performance at the University of Michigan, he studied with Glenn Smith; internationally featured soloist with virtually all major Salvation Army Bands including an appearance at 90th Anniversary of the New York Staff Band at Lincoln Center

Melbourne Staff Band (1891)

Since 1880, when The Salvation Army expanded to Australia, the Australian brass bands have been an active force within the organization. The Melbourne Staff Band has been the most visible. Its current bandmaster, Ken Watterworth, previously served as its euphonium soloist.

Euphonium Soloists

Ken Waterworth c. 1984-1994; recorded *Variants on St. Francis*; *Fantasia* (Bulla)

Nigel Atwill 1994-present; recorded *Home on the Range*; *My Unchanging Friend*

Canadian Staff Band (1969)

Originally formed in 1907, the Canadian Staff Band served the Army well and rapidly gained a solid reputation. However in 1914, when the Canadian Staff Band was en route to the International Congress in London, the ship transporting the band collided with a Norwegian collier in the night fog. Nearly everyone on board perished, including almost the entire band. Over the years, several attempts were made to reconstruct the ensemble, but it was not until 1969, under the leadership of Norman Bearcroft, that the Canadian Staff Band was at last

successfully reshaped.

Euphonium Soloists (and dates served in CSB)

William Brown (1969-1977)

Curtis Metcalf (1978-1985); currently soloist with Hannaford Street Band, a professional brass band in Toronto

Ivor Snell (1986-present); performed in his prime with the British Salvationist band, Tottenham Citadel, which later became The Enfield Citadel in 1970; performs many of the older solos including *The Ransomed Host* and *The Song of the Brother*; joined the Canadian Staff Band later in his career after playing with numerous smaller Salvation Army Bands

David Chaulk (1991-1993); wrote many of the pieces he performed, including *Standing on the Promises* and *Variants on St. Francis*;

Robert Miller (1998-present)

Wilf Mountain; never officially played in Canadian Staff Band; Played in service bands in Britain; immigrated to Hamilton, Ontario; performed in Walford tradition; relocated to Los Angeles and was member of Hollywood Tabernacle; eventually became bandmaster; retired and moved back to Hamilton; Redhead composed *Euphony for Mountain*.

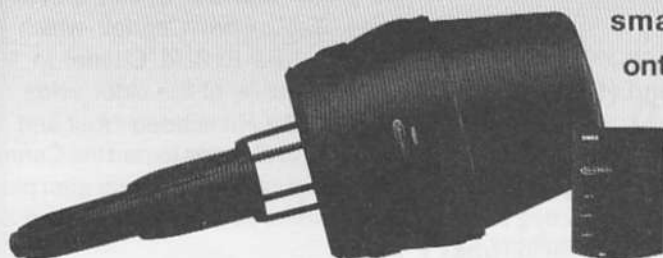
[NYSB details from Ronald W. Holz, *Heralds of Victory: A History Celebrating the 100th Anniversary of the New York Staff Band & Male Chorus 1887-1987* (New York: The Salvation Army, 1986), 222.

Chicago Staff Band details from William Himes, interview by author.]

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