

The

BrassBand Bridge



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

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POST-CONTEST ISSUE 2000

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Editorial Staff

Colin W. Holman, Editor
The Brass Band Bridge
31 Joseph Lane
Glendale Heights, IL 60139
Telephone (630) 665-4213
E-mail colin.w.holman@juno.com

Christine M. Fowkes
NABBA Web Page
1505 W. 3rd Avenue Apt. 13
Columbus, Ohio 43212
614 487-8944
614 854-1401 x6272
cfowkes@sarcom.com

Ron W. Holz
New Recording/Book Reviewer
Asbury College Music Department
Wilmore, KY 40390
Telephone (606) 858-3511, Ext. 2246
Fax (606) 858-3921
E-mail ronald.holz@asbury.edu

Ralph P. Hotz,
Advertising Manager
8144 South Oak Creek Drive
Sandy, UT 84093-6515
Phone (801) 733-4439
E Mail: rphotz@worldnet.att.net

Bert L. Wiley
NABBA Secretary
P.O.Box 2438
798 Pressley Cr. Rd
Cullowhee, NC 28723
Telephone (828) 293-7469
E-mail bernelw@gte.net

Cpt. Beth Steele
NABBA Contest Controller
U.S.Army Brass Band
204 Lee Avenue
Ft Myer, VA 22211
Telephone (703) 696-3647
E-mail b4wildcats@aol.com

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Editor's Notes

I begin this issue with an apology, since I unfortunately was hit with one of the minor computer viruses recently circulating and it has delayed the production of this magazine by several weeks. It's also likely that you may have submitted materials to me which do appear in this issue, either because of time constraints, or possibly because I have yet to retrieve them from the depths of my computer. To complicate matters, I leave for a two week tour of England with the IBB this week and so rather than delay production further, I'll be getting this issue to you as quickly as possible, and leave other remaining matters for the September edition.

Lexington Brass Band, Illinois Brass Band and (at my latest recollection) the Brass Band of Columbus will be in England over the summer months and there will be extensive coverage in the September issue. A more recent trip by Jericho Brass is discussed in colloquial depth in this edition! But the main material in this issue is the coverage of NABBA 2000, with the largest number of participating bands converging on Columbus Ohio for some great music making and sterling competitive performances.

Tom Palmatier hands to all members a challenge for the future growth of the organization in his President's Podium. The Commonwealth Brass Band have become the next in a line of NABBA groups developing formal associations with colleges and universities across the country. NABBA's Tenor Horn Society continues to make plans for its future growth, and the usual selection of other band news and programs are included.

By the next issue, the Board will have convened in Washington to conduct annual business and a nomination form is included in this issue. Is *your* band represented on the Board?

Please note that Ralph Hotz has taken over duties as Advertising Manager for the Brass Band Bridge, and all queries, comments and advertising leads should be passed in his direction.

In the meantime the Illinois Brass Band's UK2K trip is impending and no doubt we'll have some good coverage of our trip (especially our excursion into the Whit Friday competition) in the next issue. IBB has had some success in NABBA competitions, but can it march?

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

Colin Holman
Editor

As I've taken some time to reflect on our annual North American competition, a number of things have become clear. Several of those reflect where we've been, while several indicate where NABBA can go.

First, it was obvious to everyone present in Columbus this April that NABBA's bands continue to make dramatic progress in attaining musical excellence. Performances that would have won the Championship Section just a few years ago are now the standard in Honors. These improvements are present in every section. The result was spirited competition, but more importantly, some inspired and inspiring music. Second, we have been able to hold on to the collegial spirit that separates NABBA competitions from some others. When bands stand and cheer performances by their competitors, exulting in the musical achievement, rather than focusing on the contest, it is something we should be proud of and zealously preserve. Third, the performances of the test pieces continue to reflect a diversity of musical approaches. NABBA bands are not falling prey to the temptation to present "cookie cutter" performances where the focus is on "playing it safe." It was clear that each band and conductor had truly developed his or her own interpretation, rather than imitating the most popular recording. All of the above reflect where NABBA has been. It shows we have so far been successful in preserving our true amateur roots while attaining high musical standards.

The Championships also made clear NABBA is at a crossroads. When I accepted the presidency of NABBA, I told the board I believed NABBA soon had to make a choice. The choice is whether to remain largely unchanged in our way of doing business and growing gradually in members and bands but staying largely "mom and pop" in our organization. The "status quo" option

relies on the availability and expertise of volunteers and heavily relies on the host band to stage the annual competition with little NABBA infrastructure or support. This has been successful and has enabled NABBA to keep its membership dues and competition fees quite low. The limitations however are the shortage of able and available volunteers who are not involved in competition as well as the challenges for a host band in staging the ever-growing competition and presenting a world-class gala concert.

To demonstrate how fragile our current arrangement is, ask yourself, "What happens if Frank and Sara North can't come? What happens if no one wants to be Contest Controller?" What happens if a host band doesn't "get it together?" Another part of the "status quo" option has been the expense of adjudicators. We now require six judges and the amount of judging we require of them means their compensation must increase.

To hold expenses down, we have been limited mostly to "home grown" judges. Because many of the North American brass band experts are involved in the competition, our pool of judges is small. The result has been the use of the same judges several times and a predominance of Salvation Army judges. Our judges have done superb work as everyone would attest. However, our bands don't often get the expertise of a Frank Renton, Geoffrey Brand, Philip Sparke, James Watson, or any of a number of brass band experts from outside the U.S.

The second option available to us would involve a "contest staff" that would come in and organize the host band volunteers and supervise all aspects of the competition. Inclusion of judges from the United Kingdom and Australia would be considered. Incumbent in that would be the partial underwriting of the event with

NABBA funds. Also, as NABBA has grown, so too have been the demands on the officers and office holders. Secretary/Membership Chair Bert Wiley, Treasurer Sara North, Editor Colin Holman, Webmaster Christine Fowkes, and Advertising Manager Ralph Hotz at times have to set aside their "real jobs" and become defacto full-time NABBA volunteers. Maybe we must look at a paid executive secretary in order to improve our operations. All of these things sound great and have been suggested over the last few months. In most cases, the notes, calls and letters I've received have said "they" need to do this. Here's the rub: unless "you" volunteer to be "they," membership dues would have to go from \$25 to about \$150 in order to hire the paid staff.

So, our choices are "status quo", leap to the status of a true international organization, or some combination. All have advantages and disadvantages; costs and benefits. So how will we make those decisions? You must participate in the process. Contact your board members and give them your ideas. For every problem, suggest a solution and consider the cost. Board members come prepared to the August 25-26 meeting ready to tackle these issues! Do you know someone who should serve on the board? Contact Bert Wiley (bernelw@gte.net, telephone (828)293-7469) for information on nominating procedures. Board members must be prepared to be active, working, self-motivated members. Only with your ideas and your participation can we move forward and take the proper course.

Tom Palmatier
NABBA President

The **Chesapeake Brass Band** in Newark, Delaware has just completed its' second recording, *Holiday Brass*, to be released by Bernel Music in early June. The band has scheduled concerts June 3, Chestertown, MD., June 27, Wilmington, DE, July 2, Rebooth Beach, DE, July 15, Bethany Beach, DE and will be participating in the Gettysburg, PA Brass Band Festival on June 17. For more details contact Chessband@aol.com

The **Commonwealth Brass Band** (Jerome Amend) has accepted an invitation to become an in-residence ensemble at the University of Indiana Southeast in New Albany, IN. The band had been rehearsing Louisville, KY, in the gymnasium of a former parochial elementary school. This move gives Commonwealth use of modern facilities at the university, which has been broadly expanding its music program under the direction of Dr. Joanna Goldstein, IUS dean of humanities and professor of music. In addition to one other in-residence ensemble, *Ars Femina* -- a group dedicated to finding, playing and preserving music written by women in the 17th and 18th centuries - IUS has an orchestra, concert band, university singers and concert choir that have student, faculty and community involvement. Commonwealth gave its first concert in the school's Paul W. Ogle Cultural and Community Center on February 16 and has another scheduled for May 31. The Derby City Tuba Quartet, first place winners in the Adult Brass Ensemble competition at NABBA 2000 came to the rescue of their fellow Commonwealth musicians on April 2. The band had assembled for a concert at Bellarmine College, but a glitch in the delivery of the music folders threatened an embarrassing delay. The quartet, which had been scheduled to open the second half of the concert with its contest piece, stepped forward and entertained the audience until the band folders arrived. Quentin Sharpenstein and

Robert Coulter on tuba and David Centers and Robert Smothers on euphonium performed *Quartet for Brass* (Ramsoe), *The Cascades* (Joplin) and *Stephen Foster Jazz Suite* (arr. Niehaus). The other band members applauded gratefully along with the audience.

Cuyahoga Valley Brass Band (Dr. Keith M. Wilkinson), is pleased to announce the availability of its first CD, *Metamorphoses*. The CD was recorded at Springfield Baptist Church, in Akron, Ohio, in January by Ted Marshall of World Records, and produced by Ted Marshall and Keith Wilkinson. The CD includes the following pieces: *Fanfare and Flourishes* (Curnow), *French Military March* (Saint-Saens/Wilkinson), *Over the Rainbow* (Arlen & Harburg/Richards) featuring solo alto horn Debbie Wilkinson, *Indiana Jones and the Temple of Doom* (Williams/Farr), *Celestial Morn* (Condon), featuring solo Eb tuba Russell Tinkham, *Overture (Act I)*, *The Phantom of the Opera* (Lloyd-Webber/Wilkinson), *Morning Mood* (Grieg/Wilkinson), *Symphonic March* (Hindemith/Wilkinson), *Pantomime* (Sparke), featuring solo euphonium Joel Pugh, *Nicaea* (arr. Himes), *Jubilance* (Himes) featuring solo cornet Eric Dina, *Variations on Maccabeus* (Norbury). Contact Phil Lathrop, (w) 330-499-8666, plathrop@neo.rr.com for more information.

This past winter saw the **Golden State British Brass Band** at Disneyland, the Visalia Brass Band Festival and almost representing the British Consulate at the 150th Los Angeles birthday celebration in Hancock Park (which was cancelled at the last minute due to the very wet weather). Their Lynwood School District concert, which is usually held in February, did not materialize this year. The school district found themselves short in the money category and the concerts were cancelled. The band is seeking sponsors for school district concerts. If you or your company would consider

sponsoring these concerts please call : Norm & Linda Taylor (626) 339-2414 or Penny Dodd (626) 331-8360. On Sunday April 30 they performed for the Cypress Community Arts Festival which included dance, both ballet and folk, mime, pup-peteers and other such groups. The Arts Council also had many booths which contained pottery, paintings and other art for sale.

The sixth annual **Grand Celebration Of Brass Bands** will be Saturday, June 17 at Ushers Ferry Historic Village in Cedar Rapids, Iowa. Joining the host, **Eastern Iowa Brass Band**, this year will be the **Prairie Brass Band** of Illinois and the **Scioto Valley Brass and Percussion Company** of Ohio. Last year almost 1000 people attended the all-day event. Concerts begin at 11:00 in the morning and continue through 6:00. To close out the day, members of all the bands come together to perform a mass band concert that has thrilled audience members every year. Members of the audience last year had this to say about the event: Ray Berner of Traer, Iowa said, "A wonderful event. Will tell my friends and bring them next year." Barb Saks of Niles, Illinois said, "This is a lot of fun! I hope to come back again next year!" Margaret Maire of Cedar Rapids, Iowa said, "We enjoy coming each year and wish it would grow even larger. People don't know what they're missing!" While Doris Brown of Cedar Rapids said, "I've been to each concert. It gets better and better. Those that aren't here are missing something very special." Ushers Ferry Historic Village is located in the scenic Cedar River Valley in northeast Cedar Rapids, Iowa. The village contains buildings restored to look like a small Midwest town around 1900. Houses, stores and other buildings surround a central park area that contains a gazebo. While bands perform in the gazebo, the audi-

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ence sits in lawn chairs and on blankets on the surrounding grass. Audience members can also visit the buildings and talk with trained volunteers about what life was like 100 years ago. For more information contact Ushers Ferry Historic Village at: (319) 286-5763.

Bram Gregson's **Intrada Brass** celebrates Canadian music on Saturday April 15 with "The Canadian", a festival of music for brass and percussion by Canadian composers. The band's guest soloist will be soprano Lynn Janes with pianist William Way. The concert will open with Louis Applebaum's *Three Stratford Fanfares* and go immediately into Morley Calvert's *Introduction, Elegy and Caprice*, written for the first European Brass Band Championship in London in 1978. Robert Farnon's *Morning Cloud*, written for former British prime minister Edward Heath will receive its first Canadian performance, and David Woods' fiendishly difficult cornet trio, *Nine Busy Fingers* and Howard Cable's *The Banks of Newfoundland* will add to the excitement. The concert will also present the first performance of *Gaîté Canadienne* by Toronto composer Lothar Klein, commissioned by Intrada Brass with funds from the Ontario Arts Council. Working with the composer on this new music has been an exciting and satisfying experience for Bram Gregson and his musicians. Also on the program is music by John Weinzwieg and Gary Kulesha. The finale will be James Merritt's brilliant festival march, *The Canadian*. Lynn Janes' repertoire will include rarely-performed settings of folksongs from Ontario, Alberta and Quebec by John Beckwith. She will also sing early nineteenth-century parlour songs by William Eckstein and Edwin Gledhill. A month later, on Saturday May 12, Intrada Brass will present "Stars of the U.S. Marine Band", The President's Own from Washington, D.C., featuring

two principal players: Steven Kellner, euphonium and Bryan Bourne, trombone. This is the first occasion on which members of this world-famous band have been permitted to appear as uniformed marines on anything other than a charity concert. The program will include music by Charles Ives, Edward Gregson, Douglas Court, Ottorino Respighi, J. Clifton Williams, Gareth Wood and, of course, John Philip Sousa.

The **Illinois Brass Band** (Colin Holman) will perform at the Whit Friday contest in Saddleworth to begin their two week tour of England this summer. Their trip will take them to Basingstoke (hosted by the Basingstoke Male Voice Choir), Newbury (hosted by Watership Brass), Wigan (hosted by the Pemberton Old Band), Wakefield (hosted by the West Yorkshire Police Band) and Norwich (hosted by the Cawston Band) where they will be recorded for the BBC's Listen to the Band program. They will rehearse with David King (conductor of the Yorkshire Building Society Band) and give six schools concerts. Other more local concert venues on their return to the U.S. include Grayslake, West Chicago and at Wheaton where they will join the **St Louis Brass Band** to participate in a new band festival.

As **Lexington Brass Band** was getting ready for its England Tour and All England Masters performances, they were privileged to have two outstanding guests featured at their season finale, *Trumpetissimo*, held April 9, 2000, at Calvary Baptist Church. The program's title referred not only to the fact that one of the world's finest trumpeters was the featured soloist, this his third appearance with the band. In addition, 21 outstanding high school players from the surrounding area were also featured, once with band accompaniment (Leidzen's *The Trumpeters*, arranged by Mark Freeh) and once with pipe organ (Ron Holz's adaptation of the Finale from

Eric Ball's *The Kingdom Triumphant*). The concert opened in brilliant fashion, the Lexington cornet section divided into three choirs for Ray Farr's exciting *Intrada on A Mighty Fortress*. Geoffrey Brand had spent the previous week on a whirlwind tour set up for him, starting in Columbus, OH, where he worked with the **AllStar Bands, Central Ohio Brass**, and the **Brass Band of Columbus**, as well as several high school and college wind bands. He then headed south to work with **Cincinnati Brass** and **Commonwealth Brass**, before coming to Lexington, where he also worked with the University of Kentucky Wind Ensemble. At the same time, Philip Smith was in town to record a new CD of graded unaccompanied etudes for Curnow Music Press. This CD, #2 in this company's projected Phil Smith Series, features etudes by a wide range of excellent writers. Courtesy of Selmer Corporation and Lexington Brass Band, Smith also presented an outstanding master class in front of a large and keenly-interested group of brass musicians on the Saturday afternoon prior to the concert. The large and enthusiastic concert audience heard Smith present several new solo publications for trumpet and brass band, including Bruce Broughton's *Excursions*, Downie's *The Trumpet Call*, Curnow's setting of Be Thou My Vision, and Geoff Brand's effective transcription of Cecile Chaminade's *Summer*. Smith also presented Turrin's exciting duet *Arabesque* with Lexington's principal cornet, Nancy Taylor, as well as joining church organist Kevin Raybuck on several Bach works for trumpet and organ. One highlight of the program was Brand's leading of a new arrangement of John Barnes Chance's wind band work, *Incantation and Dance*, the score by Lexington's principal euphonium David Henderson, a work written for Battle Creek, but set to be a standard in LBB's England reper-

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toire. Lighter fare included the grand old Sousa march, *Hands Across the Sea*, and the intentionally nostalgic Tuba Fantasia on *Old Soldiers Never Die*. This tuba quartet was written back in the 1950s as a salute to Frank Fowler, who had played tuba for over 50 years in the New York Staff Band. A program list, however, cannot begin to indicate the high level of collaboration and musical communication that took place on this historic afternoon. The superlative in the program's title was not an exaggeration. *Trumpetissimo* has the LBB 'pumped' for a ten day tour of England, May 24-June 5. This is highlighted by their May 28th performances at the All England. On this day the band plays both a short judges' interval program prior to the announcement of the winners (talk about being among ravenous wolves), as well as the second half of the Gala Concert. Other stops will be in Chelmsford, Portsmouth, Torquay, Gloucester, Castleford, Norwich, and Stevenage. The band will record for the BBC Birmingham Listen to the band program as well as be part of the Norwich Music Festival, their program at East Anglia University scheduled for both radio and TV coverage. Full tour report will follow in a future Bridge!

The **Queen City Brass Band** (John Harding) enters its ninth year as a musical organization dedicated to the promotion of brass band music in the Charlotte, NC metropolitan area. The group meets Monday evenings at 7 p.m. on the campus of UNC-Charlotte. The Band is currently in need of Eb horn players but welcomes all interested brass players to attend rehearsals and learn more about the brass band venue. The QCBB is directed by Dr. John Harding, Professor of Music at UNCC and a distinguished brass player in his own right. Questions about the Band can be directed to the following e-mail address: QCBB@Mindspring.com The Band

periodically mails out concert information and other items of interest via e-mail. If you would like to be added to this e-mailing list, send an e-mail to the address above.

On April 15th Malcolm McDuffee resigned as Music Director of the **Saint Louis Brass Band**. The Board and band members thank Malcolm for his commitment to the band in its first 18 months and wish him well for the future. On April 16th Dr. Keith M. Wilkinson accepted the post of Principal Conductor. Dr. Wilkinson will conduct approximately 50% of the Saint Louis Brass Band's concerts as well as an upcoming Compact Disc. Dr. Wilkinson has worked frequently with the band over recent months and conducted them at NABBA XVIII. A search is underway to appoint a local 'Resident Conductor'. On October 5th the Saint Louis Brass Band will travel to Washington, DC, with the Legion of Frontiersmen where they will provide music for the Legion at the White House, British Embassy, Canadian Embassy and the National Cathedral. In January 2001 English actor Patrick Stewart will appear with the Saint Louis Brass Band in an evening of Shakespeare and Brass. Patrick will join the band for the suites from William Walton's film scores to *Henry V* and *Richard III*. There will be two performances in St. Louis (which will be recorded for broadcast by PBS) followed by two performances in New York. While in St. Louis Patrick Stewart will also record *Tubby The Tuba* and *Peter and the Wolf* with the band for release on CD.

The **Triangle Brass Band** has performed in some different venues this year besides their traditional concert settings. On New Year's Eve, the TBB performed at First Night Raleigh, a non-alcoholic celebration in the Convention Center, in many churches and buildings, and on the sidewalks and mall of downtown Raleigh. TBB performed in the Conven-

tion Center to the tune "My Feet Can't Fail Me Now." They were joined by the dancers of the Chuck Davis African American Dance Ensemble and the student dancers and percussionists of the Helping Hands Mission Marching Band. It was a rousing success and allowed the TBB members to interact positively with groups they have not worked with before. Discussions are underway for more collaborations between the groups. Their February 27, 2000 concert was a great success for both the adult TBB and the Triangle Youth Brass Band. They especially enjoyed performing *Amazing Grace* as a combined band to a very enthusiastic crowd and the bands were invited back before the afternoon was finished. On March 24 and 25, 2000 the TBB performed for the gala preview of the opening of the North Carolina Museum of Natural Sciences in Raleigh. On Friday night, the whole band performed in concert in Bicentennial Mall just outside the Museum entrance as distinguished guests arrived to preview the new museum. Seen in the crowd were our state's governor and senator, along with many local dignitaries. Later in the evening and just prior to dinner, an ensemble of the TBB performed a fanfare written for the occasion. On Saturday evening, the Museum hosted a preview party for museum members and their families. The Triangle Brass Quintet performed throughout the evening. All three groups were well received, and added a flair to the activities. On May 7, 2000 the TBB performs at the New Hope Baptist Church in Raleigh. This concert is a part of the church's Senior Adult Sunday activities. The program was selected as a preview of the CD the TBB will be recording in late May and early June. This CD is planned to be one of sacred songs.

Tom Palmatier's article on copyright issues which appeared in the March 2000 issue (Issue 79) of the Brass Band Bridge was an important clarion call to individuals and groups to comply with the U.S. Copyright Law. As one who has self produced three solo compact discs and has also been involved with the recording, production and release of The New England Brass Band's debut CD release, "Christmas Joy!", I was pleased to see the Bridge articulate clearly that it is important to give copyright holders and composers of musical compositions "their due" by compensating them for their efforts.

In one important regard, however, Tom's comments could use some further clarification, and that regards the necessity to get permission from a copyright holder before recording a composition.

While it is true that in most cases prior permission from a copyright holder is not required before recording a work (although there are other important steps that must be walked through, as we shall see), there is a very important exception, that being the first recording and subsequent commercial issue of a work. Obtaining permission before recording is absolutely required for first commercial recordings of a work, in accordance with the copyright holder's right to "first use". The copyright holder can refuse to li-

cense anyone where recording their piece for the first time is concerned. Once the first recording is made and a commercial recording is issued, the copyright owner no longer has exclusive recording rights and must, if need be, enter into "compulsory mechanical license" with anyone else who wants to record the piece (again, this assumes it has been recorded and commercially released previously). For first recordings, the mechanical royalties can be set by the copyright owner at any rate. Statutory rates do not apply to "first use."

It is also important to note that a work can be recorded without prior permission (after the first recording and commercial release of such) only if the person who records the work serves a "notice of intention" to the copyright holder before commercial recordings are distributed and within 30 days after the work was recorded. Anybody distributing works without such a license is breaking the law and could be prosecuted.

In addition, it is necessary for individuals and groups to print somewhere in the CD package the copyright information exactly as the copyright holder requires it to be listed. Some companies ask that only their name appear, while others require a more complex copyright notice (with date of copyright, the (c) notice, address, etc); there are also sometimes requirements on how large the notice must be, and where it must be placed. Unless a person contacts the copyright holder before putting the printed material to bed, it is not possible to know how the copyright holder wants his notice listed in the CD package. Such terms are always part of the mechanical license.

Improperly listing the copyright information can require the whole issue to be recalled and a penalty to be paid.

In sum, it is always best for individuals and groups to contact copyright holders

BEFORE turning on a microphone. By doing so, it ensures the most clear and up front expression of intentions, allows for the exchange of the important copyright notice information, and avoids any confusion as to whether or not a work has been previously recorded. All of us rely on the work of composers and arrangers and those who hold the copyrights to their work. When we use photocopied music, do not pay royalties when we make recordings, or make copies of copyrighted discs, we do not just break the law, but we contribute to a coarsening of society. As Tom mentioned in his article, the actual cost of "doing the right thing" is relatively small - for an run of 1000 CDs, royalties of approximately \$1400 or only \$1.40 per disc would be paid for about an hour of music - a small investment to be made to ensure that all involved in the creation of the music we record are duly compensated for their creative efforts.

While the copyright law may seem to be a complex and daunting thing, the basics are really quite simple: just ask.

Douglas Yeo, Bass Trombonist, Boston Symphony Orchestra, Music Director, The New England Brass Band, yeo@yeodoug.com

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Submitted by Major Tom Palmatier

NOTE: These reviews are drawn from notes I made during the performances. I have not altered these observations in response to the order of finish. I had scores for the test pieces but enjoyed the choice pieces without the benefit of score. Regrettably, I was unable to hear the Challenge Section.

YOUTH SECTION

The fresh-faced musicians of the **Junior Varsity All-Stars** took the stage to a thunderous ovation. As the first competing band of NABBA 2000, there was excitement in the hall that was augmented by the number of parents in this "home field" audience. The J-V's opened with a stirring rendition of *Americans We* by Henry Fillmore. It's great to hear marches being programmed - audiences expect bands to play marches! The brisk tempo added to the enthusiasm and the J-V's handled the technical demands well. A more nuanced approach to dynamics and more care in tuning would have made this even better. The test piece, *Diogenes*, by Jacob de Haan followed. The band handled the meter changes ably. Again, these young musicians have fine technique and a good full sound. More work on developing the low end of the dynamic range to achieve a sweet tone to go with their power would help. The band concluded with *Music from the 16th Century* by Gastoldi/Fernie. This is a nice piece for programs to contrast with more typical brass band fare. All in all a solid, if sometimes heavy, performance by the Junior Varsity.

EXHIBITION SECTION

NABBA was pleased to have the **Scioto Valley Brass and Percussion Company** perform in the Exhibition section.

Led by Carol Hayward, this is a fine ensemble. They opened with *Fanfare and Flourishes* by Jim Curnow. Powerful and yet controlled, this was a mature and stirring rendition. *Images for Brass* by Steve Bulla followed and received an excellent reading. *Nimrod* concluded Scioto Valley's performance and was quite lovely with a firm grip on intonation. This is a well-balanced band that plays intelligently. Ms. Hayward is a superb conductor who knows what she wants and how to get it.

CHALLENGE SECTION

Submitted by Ronald W. Holz

The Challenge Section bands had the lovely experience of having their contest take place in the elegant Palace Theatre, which later that day would hold the Gala Concert. For the most part, the acoustics were flattering to the bands. The judges were seated in the front row of the balcony; they heard the bands very well indeed, as did this reviewer while serving as Controller of the section. All four bands demonstrated marked improvement over their 1999 presentations; the bar seemed set on a higher level!

The neo-baroque *Symphonic Suite* proved an excellent choice for the four good bands that entered, providing just the right technical challenge, especially in full ensemble passages. The clear winner of the day was **Sunshine Brass**, whose clean lines and good intonation were matched by sensitive musicianship by their soloist and especially good interpretation by their conductor, Jim Cheyne. Their performance of *Elsa's Procession* (Wagner/Himes) unfolded with special care for detail and nuance but without the maudlin slowness that plagues so many readings of this old warhorse.

A true battle took place for the remaining positions, as a total of only 10 points

separated the lower three bands. As it happened, a shortfall in overall performance time cost **Brass Band of the Tri-State** 6 points, which thrust **NCSU British Brass Band** into second position. Host **Varsity All-Stars** were fourth, but a respectable fourth.

Besides the contest piece the bands offered a wide range of good literature, most of it very well chosen for each band. I mention a few personal highlights. NCSU pulled out an old favorite of mine, Albert Jakeway's transcription of Mozart's motet, *Ave Verum*, an excellent work for building good tone, line, and intonation. Tri-State gave a fine, energetic performance of Rimmer's lesser-known march, *The Carnival King*, while Varsity All Stars did the same on Hall's *New Colonial March*.

Not many NABBA supporters were able to catch these excellent programs due to the split venue, but those that did provided good enthusiastic response. In conclusion I want to stress what excellent progress these bands have made in just one year. This bodes well both for them and for NABBA.

Challenge Section Results: **Sunshine Brass**, 283; **North Carolina State University Brass Band**, 271; **Brass Band of the Tri-State**, 268; **Varsity All-Star Brass**, 263.4.

REVIEWS OF READING BAND MUSIC 2000

By Ronald W. Holz

The NABBA Reading Band 2000 met 8:00-9:30 p.m. on Friday evening of our championships. A good group of players were on hand throughout the 90-minute session. Our conductors were Guest Adjudicators James Anderson, Stephen

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Bulla, Brian Burditt, Paul Curnow, David Dietrick, Richard Holz, NABBA President Thomas Palmatier, and yours truly. I express both corporate and personal thanks not only to these gentlemen, but to the membership of the Scioto Valley Brass and Percussion, soloists from this band and Cuyahoga Valley Brass Band, as well as a great group of NABBA helpers who pitched in to fill in the gaps.

A wide range of publishers sent materials. I would especially point out the first appearance of Black Squirrel Music (Keith Wilkinson, editor) and Gordon Music (Bill Gordon editor), two American firms making their first appearance at NABBA.

Unless otherwise noted, the instrumentation supplied for each item follows traditional British brass band scoring. Most British publishers supply only treble clef versions for all parts except bass trombone, with exceptions noted. Most of the items were of relatively short duration. Estimated technical level of difficulty is also indicated using the following abbreviations: VE very easy; E easy; M moderate; MD moderately difficult; D difficult; VD very difficult.

Rosehill Music, Harold Charles House, 64a London End, Beaconsfield, Bucks. HP22JD, United Kingdom; Tel: 011-44-1494-674-411; email: bb@britishbandsman.com

A Little Prayer. Evelyn Glennie/Robert Childs E. This chorale-like work was originally written for solo marimba and here well-scored for brass band by Robert Childs. An elegantly simple, diatonic tune and arrangement that will prove useful program items for developing tone and pitch.

Whistle Down the Wind. Andrew Lloyd

Weber/Ray Farr. E. An excellent setting of the title tune from a recent musical, this will also prove useful for tonal development but will also program well. Written in a light-rock style, the piece should be easily sight read by most bands, but playing it well will require good lyric playing.

Black Squirrel Music. Box 346, Kent, OH 44240-0006. Tel: 330-678-8885; Email: blksqmus@aol.com In all sets Bass clef parts supplied for all tenor and bass range instruments; F horn parts supplied as well

Radetsky Revelry. Johann Strauss/Keith Wilkinson M. This is a novelty adaptation of the famous Radetsky March and requires 3 percussionists on a variety of instruments, plus an extroverted Repiano cornet who also plays solo triangle! As Alex Mortimer once put it, this could be the piece that provides the suitable touch of humor every program demands. Pulling it off will take concentration; fortunately the score provides careful directions!

Trombone Solo: *Annie Laurie*. Arthur Pryor/Keith Wilkinson [soloist Kevin Peters, Scioto Valley Brass and Percussion] Solo D; Accompaniment M. Keith Wilkinson has reshaped the famous Arthur Pryor solo is a much needed modern brass band version and in the process supplies a previously unavailable finale variation. The new arrangement was recently recorded by Brett Baker. If you have a technically secure trombone soloist, this will be an excellent choice for upcoming programs. Wilkinson's scoring is right on target in terms of framing the sound of the trombone to best advantage.

Wright&Round. The Cornet Office. PO Box 157. Gloucestershire. GL1 1LW. UK. Telephone: 011-44-1452-524-438

Euphonium Solo: *When I Fall In Love*.

Victor Young/Derek Broadbent. Solo E; Accompaniment M. We had the whole euphonium section play the solo, as the solo part is the only euphonium part supplied. This grand old Victor Young tune has stood the test of time and gets treated respectfully in this new, short arrangement. The solo part is quite easy note-wise but will demand good projection and rich tone. The band accompaniment is straightforward, the exception being some sensitive melody-percussion interjections (glock and vibes) that will demand extra care.

Air Force One. Jerry Goldsmith/Rodney Newton. MD This modified title track score falls into an ABA pattern, the outer sections moving in a slow, majestic, heroic style, the B section contrasting in a fast allegro marked by alternating meters - 4/4-7/8-4/4-3/4-4/4-7/8, and so forth. The main challenge will be gaining rhythmically precise ensemble. You should have three secure percussionists (four can be used), with excellent snare drumming essential to the work's success. This is an effective program item skillfully arranged by Rodney Newton.

A Gaelic Blessing. John Rutter/Darrol Barry. M. A direct transcription of one of John Rutter's most popular choral partsongs, this fine arrangement begins by featuring the flugelhorn on the main melodic line. An optional vibes-glock part doubles much of the Alberti arpeggiation in the middle voices, which only gets difficult for a short time in the euphonium, upper divisi. The key to interpreting this beautiful work will be settling on a tempo that fits Rutter's expressive marking "Flowing and tranquil" - not too slow, not too fast! Rutter's modal harmonies can prove tricky, especially for intonation, so take care with this excellent transcription.

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The Salvation Army - Atlanta, 1424 Northeast Expressway, Atlanta, GA 30329; 404-728-1383; usasouth@aol.com. These items are from the American Instrumental Ensemble Series (formerly American Brass Ensemble Series) edited by James Curnow. The arrangements may be played by a group as small as a quartet (with 5th part optional and two percussion parts), or by a full brass band, concert band, or orchestra. Parts supplied in all appropriate keys and clefs. Provides full score and piano part/reduction.

Soon and Very Soon. Andrea Crouch/Stephen Bulla. E. It was amazing how full the Reading Band sounded on this simple four-part (plus 5th optional part) arrangement of a great Gospel standard. A Grade 3 in the AEIS series, the main challenge presented is one of style - getting the straight-eighths consistent

without ruining the lilt, or if you will, 'swing', of a great tune. This not just for church use!

E Flat Solo: *Amen.* Stephen Bulla [soloist Deb Wilkinson, Cuyahoga Valley Brass] Solo M; Accompaniment E. Also a Grade 3, this ABA-form solo contains the familiar spiritual in the mid-portion, and set in a moderate 3/4. The outer sections are original, though based on the interval of the fourth, so prominent in the tune. This will be an good choice for an emerging alto-tenor horn soloist, a work in which to get the feet wet without facing too rigorous a challenge. Should program very well in a variety of settings.

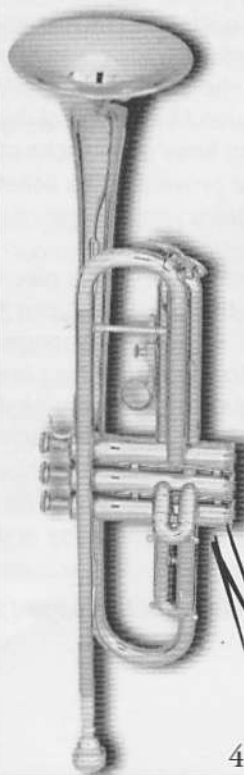
The Salvation Army - New York, 440 West Nyack Rd, West Nyack, NY 10994; Tel: 1-888-488-4882 or 1-914-620-7200; FAX: 1-914-620-7751. This piece is a special release in a the series entitled *Triumphonic Collection* (Primarily normal brass band scoring; in this case

calling no Repiano Cornet).

Praise the Lord with Drums and Cymbals. Karg Elert/Kevin Norbury MD. Kevin Norbury has scored this famous organ work so that a brass band may join an organist, or, with cues written into several parts, for brass band and small soli grouping, dispensing with the organ altogether. In neo-baroque style, the work echoes Bach, Handel, and Vivaldi, and does so with great success. Perhaps best understood as a flourish of praise, it resembles a cross between a toccata and a movement from a concerto grosso. This will be great piece for a band to do with pipe organ, or when doing a joint program with a smaller brass ensemble, like a guest quintet. The only criticism raise at the session was that several of the parts, due to the cross-cueing, were quite crammed and just a

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bit difficult to read at first sight. The moderately-difficult label is an apt one, though most NABBA bands will be able to tackle this fine piece without too much trouble.

Bernel Music. PO Box 2438, Cullowhee, NC 28723. Tel: 828-293-7469; Email: bernelw@gte.net

Euphonium Solo: *Introduction and Allegro*. Alan Fernie [soloist Dr. Joel Pugh, Cuyahoga Valley Brass] Soloist D; Accompaniment MD. I had the privilege of conducting an early performance of this solo with Brian Bowman, soloist, and found it to be a good addition to the solo euphonium literature. The opening contains a beautifully shaped rising line in the band (3/2 meter), with typical parallel chords reminiscent of much British symphonic music from the early 20th century, over which the euphonium adds a soaring, lyrical counterpoint. The exuberant allegro moves first in 9/8 time and at the rapid pace of dotted quarter notes equal 160+. It eventually reveals itself as a happy gigue. Midway through the allegro the music turns more reflective and a short Andante in 4/4 allows for more lyric singing from the soloist. A quick two bar retransition leads to a *dal segno* return of the allegro, followed quickly by a jump to the coda, which contains a short *canzona*. The gigue returns for a galloping and joyful ending. Band parts are not difficult and even the solo part contains alternate versions for those without an strong altissima register.

Holiday for Trombones. Rose/Arr Freeh. D. Mark Freeh's tongue-in-cheek transformation of David Rose's famous Holiday for Strings into a trombone feature brought many smiles and chuckles from all present. Yet this is a difficult arrangement that must be played very well in order to be considered more than a curiosity. It is not for the faint of heart.

There are many swift shifts of key and harmony that could prove quite a problem for the inattentive band. Getting the right light style will also be quite a challenge. Freeh provides two cuts, which I think should be followed when using this arrangement. The parts and score are in manuscript, though in a very neat, professional hand.

Curnow Music-DeHaske Publications. 100 John Sutherland Dr., Suite 1, Nicholasville, KY 40356. Tel: 1-800-7-CURNOW; Email: bshawims@mis.net OR timjims@mis.net

Cornet Solo: *Be Thou My Vision*. James Curnow [soloist Richard Scranton, Scioto Valley Brass and Percussion] Solo M; Accompaniment M. Curnow Music Press will soon release the first in a projected Phil Smith Series, a set of hymn settings for trumpet and keyboard. This truly excellent arrangement is drawn from that collection, and now has band accompaniment. The title refers to the intended associated hymn text, the tune being the ancient Irish tune most generally known as Slane. Thinly-scored, there is much detail to sort out, but truly worth the effort; a wonderful new addition to the tone solo repertoire.

A Sunrise Impression (Jan de Haan). E. A short tone poem on the given title, this accessible work - both in term of technical level and audience appeal - would be come together very quickly for most of our bands, something to bear in mind when there is not much rehearsal time. The solo flugel announces at the outset the first of two principal themes; these will gradually be developed over the course of a wedge-shaped piece that builds to a majestic climax. Three percussionists are essential, though the parts are easily handled. I found the piece slightly protracted, taking just a bit too long to have its say, though it is by no means a long piece. This would not only program well but would prove very useful

for a training piece in dynamic control.

Castle Music. Castle-of-Park, Cornhill, Banff. AB45 2AX Scotland. UK. Tel: 011-44-1466-751-357

America the Beautiful. Carmen Dragon/Robin Weatherall. D. NABBA Board Member Robin Weatherall transcribed this famous setting for the St Louis Brass Band. A short (just over 3 minutes) yet demanding treatment of one of our best patriotic songs, Weatherall's treatment is respectful of the original and could easily be played in combination with other organizations, like concert bands, a joint functions. Very useful piece that will need careful preparation.

Gordon Music. 274 Beard Road, Lynden, Wa 98264. Tel: 360-398-1689. Email: Fivedrsus@aol.com Both works are part of Gordon's new series *The Best in Brass*.

Divertimento: *Yankee Doodles*. Bill Gordon MD. Seven continuous variations or reflections upon that whimsical song of the American Revolution, Yankee Doodle. Much humor is present, and a lighter spirit prevails, as one would expect from a piece intended as a musical diversion. Gordon paints some fine sound portraits. His somewhat busy style will call for careful balancing of the various contrasting lines and blocks of sound. This might prove just the ticket on a patriotic program.

Fortress. Bill Gordon. D. If this piece were published by the Salvation Army, it would be labeled a Festival Arrangement, a symphonic allegro in which the arranger 'meditates' upon a hymn tune and text. Here the basic theme is Martin Luther's chorale, A Mighty Fortress, thus the title. Fanfares and toccata-like figures alternate with fugal passages and

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chorale portions for a brilliant program concert work. NABBA readers might get a better idea of the work if I suggest that it is similar to Bulla's *Chorale and Toccata* in its combination of fast-moving eighth-note patterns, contrasted with chorale and chorale-based gestures. I hesitated to label it Difficult (rather than Moderately Difficult) the rather contrapuntal nature (a somewhat new and welcome aspect of Gordon's music) of much of the music demands that label. An exciting, aggressive treatment of a well-known chorale tune.

The Salvation Army - Chicago. Music Department. 10 W. Algonquin Rd, Des Plaines, IL 60016. Tel: 847-294-2133; email: William_Himes@USC.Salvationarmy.org This is one of a set of three pieces in the latest American Festival Series. [Other two are Himes' transcription of Mozart's *Overture to Marriage of Figaro*, and Kenneth Downie's cornet/trumpet solo *Trumpet Call*]

Festival March: *The Southern Spirit*. James Curnow. MD. The Southern hymn tune How Firm a Foundation serves as the basis of much of this splendid march. This tune first appears in the 'second strain,' however it would be wrong to think the form of this work as of the traditional format - it is much more symphonic in design. The Trio of the march features a broad tune that is related to Foundation. The finale combines that theme, the hymn tune, and the opening motivic material of the first strain in an arranging tour-de-force. A final blast of Dixie reminds the listener of what part of the country is celebrated in this scintillating composition that has finally (and from my view point, gratefully) come into print.

HONORS SECTION

Submitted by Tom Palmatier

The first band out of the chute in what promised to be a hard fought section was the **Cincinnati Brass Band** (Anita Cocker-Hunt). The test piece for the Honors Section, *Music for the Common Man*, by Kenneth Downie was a superb choice for this section because it required not only expert soloists but also good ensemble work. CBB started with the test piece and set the standard for how to perform the opening chorale section. Tremendously sensitive dynamic shaping made this very special. The CBB plays within itself,

always producing a rich and polished sound. They took a very conservative approach to tempi, at times playing as much as 20 clicks below the marked tempo. It worked musically and was wonderfully clean and well rehearsed. CBB then performed *Canterbury Chorale* by Jan van der Roost. This piece played to their strength - good dynamic control and a shimmering sound. It also let their fine Eb soprano player show just how to play at 8:00 a.m! CBB wrapped up their performance with *Folk Dances* by Shostakovich/Hanson. While rhythmically tight and showing nice dynamic contrast, the tempo was slow and the piece did not have the sense of wild abandon it needs. While CBB got things going with a polished and very musical performance, there was room for another band to come in and really "stick it".

Next up was **Prairie Brass Band** (Dallas Niermeyer) who also opened with the test piece. They took a conservative approach to tempi as well but didn't quite match CBB's studied approach to dynamics. During the Allegro Vivace they generated some real

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excitement with spirited playing. Peter Graham's *Dimensions* was next. It's apparent the band really likes this piece. It was played with good cohesion and a sense of enthusiasm while muted cornet passages suffered a bit in intonation. PBB finished up with *Mephistopheles* by Shipley Douglas. The band seemed to be hitting its stride in terms of sound. They displayed a real power but without being forced. PBB performed well and proved they are well suited to this competitive section - they have firm technique, a fine conductor, and good players.

Saint Louis Brass Band under the baton of Principal Guest Conductor Keith Wilkinson was next. The band started with *Barnum and Bailey's Favorite* and it

was apparent this was going to be an exciting performance. Brisk tempo, a powerful sound, and unbridled enthusiasm woke up the audience. *Music for the Common Man* followed. From the start it was apparent this was going to be a brighter and more muscular version than we had heard previously. Some of the cadenza-like solos proved problematic but the band never stopped pushing up the excitement level. While I enjoyed the energy, a more subtle approach to some of the dynamics would have helped. *Plantaganets* by Edward Gregson followed. The band showed fine technique and excellent rhythmic control but occasionally went "over the top" in volume. This band likes to "rock and roll" and if the judges objected to CBB's slow tempi, SLBB could well be in the hunt.

Commonwealth Brass Band (Michael Giangarra) took the stage next and started with *Symphonic Sketch - Atlantic* by Dennis Wright. After a rather shaky start, the band settled in for a well-turned rendition of this infrequently played selection. A quick glance at my watch when they finished made it clear CBB would probably come up a bit short on time. Launching into the test piece, CBB did a nice job on the opening chorale, if lacking a true pianissimo. A spirited Allegro Vivace section led to a few rough solo interludes. CBB is developing a nice sound and a good mix of power and polish. However, their slow tempi, combined with a few rough patches, and probable penalty for time probably left them out of the running for a top spot.

Craig Strain led the **Motor City Brass Band** into the fray, leading off with Clive Barraclough's *Simoraine*. Their version showed dramatic dynamic contrast, an aggressive and fat sound, and the ability to play delicately when needed - a good start. The test piece was up next, and their opening chorale showed more rubato than the other bands, an effect that was

quite pleasing. MCBB stuck very close to the marked tempi and created a lot of excitement. Balance was not always all it could be, with the band sometimes a bit thin in the middle. The band lost some focus during the cadenza-like section but regrouped at the Presto. MCBB ended up with *Henry the Fifth* (Vaughan-Williams/Douglas). There were some lovely moments but intonation was really starting to be a problem. MCBB turned in some very convincing playing with some aggressive tempi and some fine musical ideas. While not flawless, I enjoyed listening to this band play.

The **Central Ohio Brass Band** (Tony Zilincik) was the next to enter the stage. From the first phrase of *The Florentiner March* (Fucik/Barsotti), it was apparent this group was going to play with flair. The trend continued with the test piece, *Music for the Common Man*. Mr. Zilincik and the band clearly have great communication and a great zest for the music. While not always impeccable, this was never boring and never lacking in musical inspiration. COBB finished with *Festive Overture* (Shostakovich/Kitson). While well played, I just don't care for this piece for brass band. So much of what makes the original orchestral version so effective is the timbral contrast of the orchestral trumpets. The homogenous sound of the brass band takes away that area of musical interest. In my opinion, many orchestral works are tremendously effective when played by the brass band, but this isn't one of them. COBB is a skilled group and with Mr. Zilincik at the helm, they will be a force to reckon with.

The final band in the Honors Section was the **All-Star Brass and Percussion** led by the omnipresent Eric Aho. From the first to the last chord, ASBP left no doubt there would be no holds barred. The

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band plays aggressively, with great energy, and some impressive technique. To really contend in this section, the band will need to expand its lower dynamic ranges and learn to stop short of going "over the top" at fortissimo.

As I reviewed my notes from the Honors Section, I was happy I didn't have to judge it. Any one of four bands could win. My preference was the Cincinnati Brass Band because of their musicality and dynamic control, although I wished they had been more aggressive with their tempi.

Honors Section Results: Cincinnati Brass Band, 275.6; Central Ohio Brass Band, 271.6; Prairie Brass Band, 264.4; Motor City Brass Band, 254.8; St Louis Brass Band, 254.4; All-Star Brass and Percussion, 251.8; Commonwealth Brass Band, 245.

CHAMPIONSHIP SECTION

Submitted by Tom Palmatier

The Championship Section opened with the Cuyahoga Valley Brass Band with Keith Wilkinson returning to the stage. A relatively new band, CVBB would be tackling *Whitsun Wakes* by Michael Ball, a test piece in the truest sense. The conductor, the ensemble, every section, and many soloists would be challenged. CVBB seemed to start with a bit of a heavy approach to the piano passages. After some slight shakiness in the muted cornet passages, there was some sparkling euphonium playing at the start of the fugal passage at [13] followed by some equally good entrances by the other soloists, although the coordination of the fugal statements got a bit disjointed. The section from [20] to [22], with its exposed passages would be the crucible for all of the bands in this section. CVBB launched into this section

CONGRATULATIONS TO ALL THE PARTICIPANTS AND WINNERS IN NABBA 2000 SOLO AND ENSEMBLE COMPETITION EVENTS

Youth Solo:	John Bourne (All Star Brass and Percussion) Doug Arbogast (All Star Brass and Percussion) Emily Quick (All Star Brass and Percussion)
Adult Slow Melody:	Amy Nelson (Illinois Brass Band) Joan Force (Eastern Iowa Brass Band) Brad Say (Prairie Brass Band)
Adult Technical:	Scott Heath (Brass Band of Columbus) Andy Loeffler (Illinois Brass Band)--tie-- Jeralyn Schwab (Prairie Brass Band)--tie-- Cyndi Scoglio (Prairie Brass Band) (Hon mention)
Youth Percussion Ensemble:	The Three Amigos (Varsity All Stars)
Adult Percussion Ensemble:	Sticks St Louis
Youth Brass Ensemble:	All-Star Brass and Percussion Trombone Quartet
Adult Brass Ensemble:	Derby City Tuba Quartet (Commonwealth Brass) Cuyahoga Valley Tuba Quartet Prairie Brass Quintet;

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with a truly wonderful trombone solo - the best of the day on this passage. They balanced the test piece with *Connotations* by Edward Gregson. This piece displayed CVBB's massive but well modulated sound - impressive for a band with a new pedigree. The fugal passages in *Connotations* also showed some problems with vertical integration. Overall, CVBB's test piece had some fine mo-

ments but enough rough passages that it was apparent there would be room for others to place above them.

Next to take the stage was perennial power, the **Brass Band of Columbus** with Dr. Paul Droste at the helm. Start-

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ing with *Accumulations* (Dougherty), BBC showed a massive and full sound but also great control and delicacy when needed. Their performance of *Whitsun Wakes* was impressive for how clean and well conceived it was. The traps that would plague other bands' soloists were mostly well handled by the BBC's soloists. This test piece performance would be tough to top. The only weakness was the ending which seemed to "let the foot off the gas," shying away from really nailing the ending. The BBC closed with the first movement of Jim Curnow's *Sinfonietta for Brass Band*, commissioned by The U.S. Army Brass Band during this reviewer's tenure. They nailed the difficult opening. At a few moments, the band seemed to sag rhythmically but Dr. Droste promptly "cracked the whip." The BBC had set the standard. They performed with tremendous technical facility, great musicality, and fine control. Only the slightly lackluster ending to the test piece marred an awe-inspiring performance.

The **Central Florida Brass Band** (Joseph Kreines) took the stage and opened with Malcolm Arnold's *Little Suite for Brass*. This was nicely played in every respect. They followed with Grainger's *Irish Tune* arranged by the conductor. This was also played musically and with great insight. To be determined would be how these pieces would be rated by the judges because they were clearly not of Championship Section difficulty. CFBB presented a fiery and very musical reading of *Whitsun Wakes* but had enough difficult moments that it probably would not place them near the top of the section. CFBB and Mr. Kreines are clearly fine musicians who enjoy the artistic shaping of phrases. They might want to consider competing in the Honors Section where there would not be quite as much emphasis on selecting Championship level choice pieces.

The **Atlantic Brass Band**, under the skilled baton of Salvatore Scarpa opened with a thrilling rendition of *The Cossack* (Rimmer). Great dynamic contrast, a rich sound, and fine rhythmic clarity really woke up the audience. Their test piece was well constructed and overall quite musical. A few "flameouts" in exposed sections probably brought ABB down in the order but they had impressed the audience with their sound and musicality. Their rendition of Gregson's *Laudate Dominum* was quite clean and exciting, but probably not enough to overcome a few of the problems in the test piece. ABB, in recent years, has always brought us innovative and interesting interpretations and superb performances. They didn't disappoint this year but probably had a few too many slip-ups to place highly.

The **Eastern Iowa Brass Band**, with their distinctive attire, and skilled conductor John DeSalme was next. They opened with the test piece and were the first band to really achieve the haunting feeling of the opening and played the first true piano of the section. Their version showed some marvelous shaping and well-controlled playing. The minefield of [20] to [22] turned out to be the EIBB's downfall as it had for so many others. A few shaky moments in the 6/8 transition also caused them to wobble a bit until DeSalme pulled the band together. Vinter's *Triumphant Rhapsody* was also wonderfully musical and well prepared. As fatigue set in, some soloists "shot blanks" which probably pulled them down in the order. EIBB is in my opinion, a NABBA success story, having worked their way up through the sections, mastering one before moving up. Their performance was nuanced, intelligent, and musical. A few weak moments would probably keep them from placing in this highly competitive section, but they really made music and played admirably.

The **All-Star Staff Brass Band** (Eric Aho) opened with Curnow's *Fanfare and Flourishes*. This opened with great impact and excitement. A bit more exploration of the lower dynamic levels would keep the audience from getting desensitized by this band's powerful approach. The trend continued in the test piece, with everything a few notches louder than their predecessors in the section. The ASSBB took some aggressive tempi and while not always clean, it was always exciting. They closed with Arnold's *Fantasy for Brass Band* which played to their strength - strength.

The final group of the day was the **Illinois Brass Band** (Colin Holman). Their test piece was well conceived and clean while staying aggressive. The IBB's intonation was not as good as this superb band is capable of but they ably handled all of the minefields. One thing they definitely did do was absolutely nail the ending. The finale of *Whitsun Wakes* was so exciting it was hard to stay in one's seat. If the judges went with last impressions, IBB left them with a great one. IBB then attacked *Harmony Music* at a breathtaking tempo. Dazzling technique and startling dynamic range was only marred by continuing intonation shakiness. IBB and BBC were clearly in a real battle in this section.

As I reflected on the Honors and Championship Sections, it occurred to me that in both cases, a very fine band would finish as low as fourth. There had been decidedly different approaches to programming of the choice pieces and to interpretation of the test pieces. How wonderful! Instead of reproducing cookie-cutter versions of the test piece, each band found its own musical truths and proved there is more than one "right" way to perform works as rich and varied as *Whitsun Wakes* and *Music for the Com-*

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mon Man. What a great day!

Championship Section Results: Illinois Brass Band, 286.4; Brass Band of Columbus, 281.8; Cuyahoga Valley, 279.6; Eastern Iowa Brass Band, 278.4; Atlantic Brass Band, 271.6; Central Florida Brass Band, 264.8; All Star Staff Brass Band, 264.4.

GALA CONCERT

The emphasis for the entire weekend's activities had been on youth brass bands with the All-Star organization hosting the event and so it was appropriate that the Gala Concert provide a feast of youth brass band performances together with the Atlantic Brass Quintet who brought to the stage a youthful fire and energy all of their own.

The JV All-Stars opened the concert with Fillmore's stirring march *Americans We* which set the tone for the evening; a pleasing and substantial blend of encore performances (items previously played during the weekend's competitive events) as well as some familiar and popular concert items. In the first half of the concert the Atlantic Brass Quintet played selections from the more traditional arena of musical arrangements selected from the Renaissance and Baroque.

During the Awards Ceremony and Intermission, a well-deserved Lifetime Achievement Award was presented to Ronald W. Holz. This is NABBA's highest award, which has only been given to four other individuals in the history of the organization. Ronald Holz has served as the President [1995-1999], Vice President [1991-1994], and Contest Controller [1988-1999; assistant controller 2000] of the North American Brass Band Association, as well as editing the organization's journal, *The Brass Band*

Bridge [1991-1995]. He continues to write the CD and Book review sections of the *Bridge*. Dr. Ronald Holz, Ph.D. holds the position Professor of Music Literature and Instrumental Music at Asbury College, where he oversees the music history and chamber music programs and conducts the college orchestra. A noted music historian, in the field of brass music, and a world-traveled conductor/clinician, the brass bands he currently directs include the Lexington Brass Band and the Salvation Army Student Fellowship (SASF) Brass Band. His books in the brass band field include *Heralds of Victory: A History of the New York Staff Band* (The Salvation Army), *Erik Leidzen: Band Arranger and Composer* (Mellen Press), and *Brass Bands of The Salvation Army: Their Mission and Music* (Egon, Ltd), the latter to be released in June 2000. He has written extensively for various brass band recording labels, including Egon-SP&S, Polyphonic Reproductions, and Triumphonic Recordings.

The second half of the concert, though much more sparsely populated by the audience was both the emotional and musical focal point of the evening. Paul Droste poignantly introduced James Curnow's commissioned work *When Time Will Be No More*, written in memory of All-Star cornet player Peter Swanson (1983-1998). The performance was one which the members and the Swanson family could be justly proud, played with passion and commitment, qualities evident and testified to in this young man's brief life.

The return of the Atlantic Brass Quintet brought them out at their best; more relaxed and playing music that clearly speaks to their personality and their flexibility as an ensemble.

One can hardly go wrong with a grand finale featuring Respighi's *Pines of Rome*, but it was played in a grandiose manner,

bringing together the combined forces of the entire evening's musicians. Probably NABBA's longest Gala Concert, the best was in the second half which unfortunately too many attendees missed.

Program: **JV All Stars:** *Americans We* (Fillmore); *Diogenes* (de Haan). **Varsity All-Stars:** *The New Colonial March* (Hall); *American Civil War Fantasy* (Bilik/Himes). **Atlantic Brass Quintet:** *La Rejouissance* (Handel/Luke); *Suite in A* (Albinoni); *Two Pieces* (Byrd); *Prelude and Fugue in E minor* (Bach/Luke); *Three Dances* (Praetorius/Luke). **All-Star Brass and Percussion:** *Laude* (Curnow). **All-Star Staff Brass Band:** *Fanfare and Flourishes* (Curnow). **All-Star Brass Bands:** *When Time Will Be No More* (Curnow). **Atlantic Brass Quintet:** *Two Pieces* (Zappa/Nelson); *Huapango* (Moncayo); *Zvonce Kolo* (arr. Luke/Nelson); *Use Your Brain* (Dirty Dozen Brass Band). **Massed Bands with the Atlantic Brass Quintet:** *The Pines of Rome* (Respighi/Snell/Palmatier).

JUDGES COMMENTS

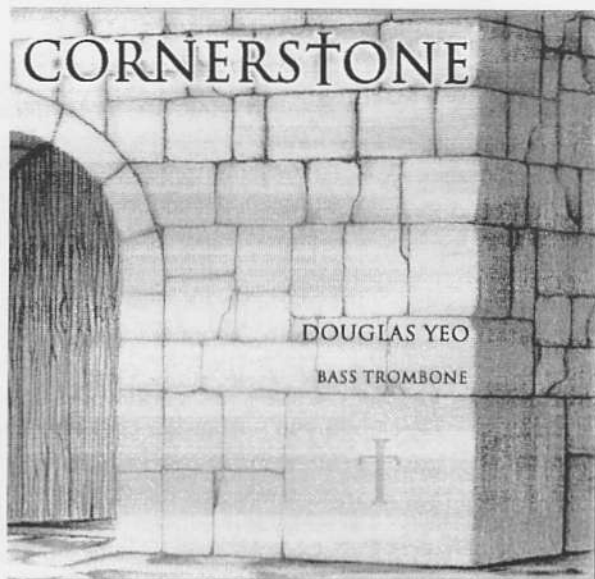
[Several of the judges were kind enough to share their thoughts on the weekend of music making and are printed below]

The NABBA 2000 contest held this year in Columbus Ohio was yet another success. The friendliness and rapport of the musicians gathered there was good to see. It is obvious that each player gets great personal enjoyment from their participation in each of their bands. Making music is a unique challenge - on the one hand the performer has to be individually prepared to play their part to perfection. On the other hand, teamwork is an absolute necessity if the ensemble is to perform at its optimum level.

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NEW from DOUGLAS YEO

Bass Trombonist, Boston Symphony Orchestra



Douglas Yeo has obviously crafted a recording that is a labor of love. This collection serves as an evangelical witness to his deeply held Christian beliefs and as a fine example of his lyrical musicianship. The goal is to provide simple, yet beautiful, performances of simple tunes with a straightforward and a non-apologetic message of hope and promise. In the prodigious craft of Yeo, the bass trombone is an instrument capable of lyrical playing on the level of the cello of Leonard Rose. His is a rich, velvety tone with immaculate phrasing.

-The OnLine Trombone Journal (review)

**With Patricia Yeo, Stephen E. Gerber, Wes Ross and Beatrice Bush Bixler, piano
and readings by Bill Pearce (host of "Nightsounds" radio program)**

This **NEW** compact disc features 16 tracks of hymns and songs, many especially created for this album:

- **Cornerstone** (Lari Goss/arr. Hugh Livingston, Jr.)
- **I'd Rather Have Jesus** (George Beverly Shea/arr. Don Marsh)
- **Jesus, The Very Thought of Thee/Be Thou My Vision** (John B. Dykes/traditional/arr. Wes Ross)
- **O Come, O Come, Emmanuel** (Anonymous 12th century/arr. Stephen E. Gerber)
- **He Touched Me** (William Gaither/arr. James Curnow)
- **I Am Not Worthy** (Beatrice Bush Bixler)
- **Cast Thy Burden Upon The Lord** (Benjamin Harlan)
- **As The Deer/There Is None Like You** (Martin Nystrom/Lenny LeBlanc/arr. Wes Ross)
- **His Eye Is On The Sparrow** (Charles Gabriel/arr. Fred Bock)
- **Were You There?/O Sacred Head, Now Wounded** (traditional/J.S. Bach/arr. Stephen E. Gerber)
- **Jesus Paid It All** (John Grape/arr. Bill Pearce)
- **It May Be Today** (Beatrice Bush Bixler)
- **People Need The Lord** (Greg Nelson & Phil McHugh/arr. Tom Fetteke)
- **The Love of God** (Frederick M. Lehman/arr. Bill Pearce)
- **Come Unto Him** (Stephen E. Gerber)
- **'Tis So Sweet To Trust In Jesus** (William Kirkpatrick/arr. Harold DeCou)

To order **CORNERSTONE**, use the order form below. For additional information about **CORNERSTONE** and Douglas Yeo's other CD recordings, **PROCLAMATION** (with Britain's Black Dyke Mills Band), **TAKE 1**, and **CHRISTMAS JOY!** (with The New England Brass Band), including extensive program notes, reviews and mp3 audio clips, visit the **Douglas Yeo Web Site** at:

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Brass Band Recordings

Reviewed by Ronald W. Holz unless otherwise noted

Cornerstone. Douglas Yeo, Solo Bass Trombone, with Patricia Yeo, Wes Ross, and Beatrice Bush Bixler, piano; readings by Bill Pearce. Die letzte Posaune. CD 83175. TT 50:52. Program: *Cornerstone* (Goss/Livingstone); *I'd Rather Have Jesus* (Shea/Marsh); *Jesus, the Very Thought-Be Thou My Vision* (arr. Ross); *O Come, O Come Emmanuel* (Corber); *He Touched Me* (Gaither/Curnow); *I Am Not Worthy* (Bixler); *Cast Thy Burden* (Harlan); *As the Deer-There Is None Like You* (arr. Ross); *His Eye Is On the Sparrow* (Bock); *Where You There?-O Sacred Head* (arr. Gerber); *Jesus Paid It All* (arr. Pearce); *It May Be Today* (Bixler); *People Need the Lord* (McHugh/Fettke); *The Love of God* (arr. Pearce); *Come Unto Him* (Gerber); *'Tis So Sweet* (arr. DeCoul)

In his third solo CD Doug Yeo, bass trombonist of the Boston Symphony Orchestra and conductor of The New England Brass Band, shares a personal testimony in sound of his Christian faith via a medley of 16 hymn and gospel song arrangements of primarily meditative character. Four different pianists accompany him, each very much a complementary partner in this rich-toned program. There is even some overdubbing on a few tunes so that Doug plays trios, with himself and the pianist, one of whom

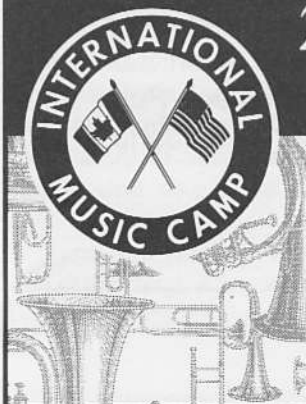
is his wife, Patricia! On at least three cuts scriptural readings by Bill Pierce, a famous solo trombonist in his own right, add to the reverent focus. The pickup on the soloist is very good indeed, so much so that you regularly hear Yeo taking the great amounts of air that allow him to get such an excellent, warm sound. While this album may seem to have most appeal to the "converted," brass players in general will greatly benefit from studying Yeo's handling of long, lyric phrases. So few young brass players understand phrasing, how to maintain a full-voiced, intense line. Well, here's a good clinic in that art. The insert has complete hymn texts and extensive notes, making the total package a class product. Further information on all of Yeo's fine recordings and his career can be checked out on The Douglas Yeo Web Page, www.yeodoug.com

Metamorphoses. Cuyahoga Valley Brass Band (Keith Wilkinson). Cuyahoga Valley Brass Band CVBBCD 001. TT 73:39. Program: *Fanfare and Flourishes* (Curnow); *French Military March* (Saint-Saens/Wilkinson); *Alto Horn Solo-Over the Rainbow* (Arlen/Richards), soloist Debbie Wilkinson; *Indiana Jones and the Temple of Doom* (Williams/Farr); *E Flat Bass solo-Celestial Morn* (Condon), Soloist Russell Tinkham; *Overture-Phantom of the Opera* (Lloyd-Webber/Wilkinson); *Cornet Solo-Morning Mood* (Grieg/Wilkinson),

soloist James Betts; *Symphonic March* (Hindemith/Wilkinson); *Euphonium Solo-Pantomime* (Sparke), soloist Joel Pugh; *Nicaea* (Himes); *Cornet Solo-Jubilance* (Himes), soloist Eric Dina; *Variations on 'Maccabeus'* (Norbury)

Cuyahoga Valley Brass Band makes its recording debut with the same kind of aggressive spirit that has made it a contender in its very short history as a NABBA band. A great deal of this success is due to the equally aggressive and competitive spirit - positively speaking - exhibited by their energetic conductor, Keith Wilkinson. This album proves him to be a superb band trainer, as well as confirming his skill as a wide-ranging writer and scorer of brass band music. What has been wrought in just over two years is quite commendable - nay, more than that, quite laudable. The CD contains fine, balanced program, with a good array of soloists, with particular merit going to the final two heard, Joel Pugh and Eric Dina. Even the lighter items are not of the 'fluff' kind, but have real appeal, including some of Wilkinson's own arrangements, like the Saint-Saens and Hindemith transcriptions, the latter being the finale from the *Symphonic Metamorphosis of Themes* by Carl Maria von Weber. Cuyahoga delivers a full, well-balanced sound that

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is only rarely out of focus, due to faulty intonation or imbalance (Oddly enough, the middle of the band tends to overplay or distort on occasion). They play aggressively, with excitement, and take no prisoners along the route. This comes through especially on the album finale, the Norbury variations, the major work of the CD and a cut in which they prove their mettle. What I come away with in listening to the band is that here is a band that enjoys playing, exults even in the experience. There is very much a "live" sense to the program, as dangerous as that might be in a day when save editing can take the life out of performances. There is much to commend here besides the overall program and performance. This is a handsome product, with informative liner notes on each item. My only technical criticism would be that several of the soloists get covered by the band from time to time, but that is also an aesthetic reaction on my part. This choice of balance may reflect an honest attempt to reproduce a more realistic listening experience. Congratulations, Cuyahoga for a fine debut album filled with quality music and music making. The album may be ordered from music dealers, or directly from the band. Phone: (330) 535-7327; 47 Dodge Avenue, Akron, OH 44302.

Touch of Brass. Syracuse University Brass Ensemble (James T. Spencer). Cornucopia Music Press CM-110. TT 56:55. Program: *Festive Overture* (Shostakovich/Gott); *Milestone* (Himes); *Rondo Marziale* (Frackenpohl); *Jesu, Joy of Man's Desiring* (Bach/Spencer); *Gloria from Magnificat* (Bach/Spencer); *Finale from Konzertstück* (Schumann/Spencer), French Horn soloists Jeff Stockham, Dickson Rothwell, Stephanie Przybylek, Bruce Peacock; *Galop* (Shostakovich/Spencer); *Jurassic Park* (Williams/Kernen); *Herzogowina Marsch* (Fucik); *"Stoptime" Rag* (Joplin/

Frackenpohl); *Bill Bailey* (Cannon/Frackenpohl); *Junk Man Rag* (Roberts/Frackenpohl); *Fizz Water* (Blake/Frackenpohl); *Liberty Bell March* (Sousa)

One of our newest NABBA-member bands, Syracuse University Brass Ensemble had their first taste of British-brass-band comradery at the Montclair Brass Band Festival this past March. Much of their program shared at that event is also featured on this new CD. The group's instrumentation consists of a variety of trumpets, french horns, euphoniums, trombones, tubas, and percussion. They are a cross between a brass choir and a brass band. The album is a kind of promotional package of their kind of programming; the tray card only contain the front photo and the play list, no membership list or band bio is included. By the way, they are not connected with Syracuse University in any formal way, so don't be surprised if they come up with a new name for this unique, fun-loving new group. With their unique approach to the large brass ensemble they have wisely relied primarily on two talented arrangers, their conductor James

Spencer, and Arthur Frackenpohl. There are many fine players in the group, and several top-level soloists, like the four hornists heard here on the famous Schumann Fantasy piece. They have some fine trumpeters, like Leroy Strickland on piccolo trumpet during the Shostakovich *Galop*. Even more amazing is principal hornist Jeff Stockham picking up a B Flat trumpet on Bill Bailey and knocking out a vivid improvised, and stylistically hip, solo. The trumpet blend, however, also creates few problems for the otherwise good ensemble sound. They sound their best on the specially-made arrangements while are not heard to best advantage on works, like the two that lead the CD, that call for blended cornets. Ten cornets blend easily-ten trumpets do not without a great deal of hard work. Nevertheless, our new NABBA band offers much that is admirable and engaging, and the program portends well for an excellent future. Whether they go the cornet route, or the hybrid River City route, or keep to their own unique sound, I wish them the very best. I enjoyed the program and I enjoyed meeting these fine people in person.

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.

Hands Across the Sea Tour
November 20-28, 1999

The parking lot at the Salvation Army Citadel on Moore Road looked like a yard sale as the members of Jericho Brass struggled to get way too much stuff onto a 43-passenger chartered bus. It was a sunny but cool Saturday afternoon, and expectations were high. The group had been working for over a year to raise funds and save for personal expenses. Plane tickets were purchased, passports updated, film and cameras made ready, and instruments carefully polished. The little bit of surplus cash had been distributed as "pocket" money. The mystery of "pounds and pence" had been thoroughly discussed but little understood. Now, the departure day was here- Jericho Brass was headed for England! The first "Hands Across the Sea" tour was officially underway. Every square foot of space on the bus seemed to be occupied by a horn, a suitcase, or a body. Those bodies were especially "fluffy" as a result of the burgers Major Street fixed prior to departure.

The trip down I-75 gave time for each individual to reflect on the upcoming week and their individual expectations. We were going as performers, tourists, and ambassadors from the people of Chattanooga. A few had never flown before, much less across the North Atlantic. Many were planning to spend two nights in the homes of people they had never met. All knew we were going to play brass band music for the people who invented brass bands. What a challenge for a novice group like ours! What a wonderful opportunity this was to learn, to make new friends, and to create lifelong memories. Included in our itinerary were some of the most notable cities in the history of Western culture: York, Oxford, and, as a finale, London.

A brand new Boeing 777 waited at the end of the ramp. After overcoming some

serious problems with the size of our tuba cases, the group began to board. We all found the seat that would be our uncomfortable perch for the next nine hours. Lucky ones had an aisle, the less fortunate a cramped center seat. We left friendly and familiar Atlanta for the 4200-mile run to "Jolly Old."

As we crossed over Ireland, dawn began to break. The sun brightened, and so did our spirits. At this point, we were all ready to GET OFF THE PLANE and to have a little fresh air. Upon landing, we did the "foot's asleep" shuffle over to the next hurdle: Customs! Would they find my passport in order? Will they ask me any questions that have tricky answers? Customs was a piece of cake. Why was I worried?

A few instruments suffered from the crossing, and there were some repair issues to take up with the fine folks at Delta. One bag failed to appear (it did finally about four days later) so at least one member lived with borrowed, bought, and makeshift clothes for the start of the trip. At least all players, horns, and music did arrive in reasonably good order.

Bernard waited in the drive with a beautiful Mercedes-Benz bus (a "coach" he called it.) He was to be our tour guide, driver, teller of Yorkshire tales, and counselor on all things British. He was also to become our friend (except when he interrupted a needed nap with a 145-decibel announcement over the coach PA system!) Safely on board, we made our turns onto the motorway and the adventure really began. A gray and drizzly day began to clear some as we made our way toward Huddersfield and our first stop.

The bus seats were a lot like the airplane seats, but at least we did have some scenery. London suburbs and industrial parks gave way to English countryside,

and those who stayed awake caught an occasional glimpse of a farmhouse or building that looked positively Medieval! Off to the left, we actually saw through the mist the faint outline of Windsor Castle. If the Queen was at home, she failed to wave big enough for us to see. Bernard cruised northward smoothly and soon made a stop for breakfast. That was an interesting challenge! What is that stuff? How much is a pound again? Oh, boy...Cheerios! Try this, it is not that bad. This is the strangest tasting coffee. Wonder if they have Egg McMuffins? Why do they serve so much tea? What...no grits?

Back on the coach, we moved northward, enjoying the changing and still green English countryside. Many members enjoyed the backside of their eyelids, and some snored loudly enough to amuse others. Finally, Bernard turned off the motor way and set off to the west on some impossibly narrow roads. At one point he proudly announced that we were passing through the village of his birth. Most of the buildings were built of stone or brick, and many were old when Chattanooga was founded. The construction had the appearance of permanence. Everything appeared to be old, but never shoddy or lightly built. Across stone fenced fields, we saw many scenes that could grace a picture calendar. England is in a northern clime, but fields and woods look rich and fertile.

We climbed through the town of Huddersfield to the top of a ridge and turned into the lot of the Hilton. What a welcome sight! A bed! A shower! The welcoming committee from our host band (Elland Sliver) stood under a banner announcing Jericho's arrival. Just how sweet and welcoming these people really were would become very evident over the next few days. They saw to it that

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there were no glitches, no disappointments, and many laughs awaiting our novice band. Even with their 125-year history of banding, they greeted us as equals.

Setting foot on historic West Yorkshire soil for the first time, most did the expected thing: they took a nap! After all, it had been over 24 hours since Moore Road, and fatigue was catching up. Some went for a brief walk among the cottages and pubs above the hotel and found the view down into Elland and the Calder Valley well worth the effort. There was little time for much of anything, as we had a gig: the members of the Dobcross Band Club were waiting. Out of overstuffed bags came the navy blazers, the gray pants, and some slightly wrinkled white shirts. Everyone was running on nervous energy and caffeine as we enjoyed a filling supper in the dining room.

Back on the bus and onto the road! Our guide pointed out many historic sights which we would have enjoyed more had it been light enough to see. (Darkness came by five p.m.) Through several tiny villages we drove, including one which appeared in *Brassed Off*, the bandsman's *Gone With the Wind*. When Bernard finally parked, we were perched in a tiny lot above a dark alley leading to what was obviously the local "hot spot"...the historic Dobcross Band Club! What a place it was: half rehearsal hall, half bar. On that evening, one half was enjoying more activity than the other. (A hint: there was very little rehearsing going on.) A rowdy crowd welcomed us, brew in one hand, cigarette in the other. To make us feel at home, a large Rebel flag was tacked above our stage. We were all amused, but still appreciated the sentiment.

Time to play! Fatigue, nerves, a smoky hall, a cramped stage, and travel tension notwithstanding, we played our first

concert in England. Jericho Brass had played better, and we had played worse. Those attending clapped and cheered like we were champions of Albert Hall (though we sounded a little more like Robert Hall.) We taught Yorkshiremen how to speak "southern," delighted them with a piccolo solo, assisted in prize drawings, and- all considered- did ourselves proud. Some "rebels" even managed to sample a local malt beverage or two. We came through the door as strangers from far away. We left as musical comrades, with an invitation to perform under our "smashing" banner at the local Whitsunday celebration in the near future.

Back at the hotel, there was very little socializing. We were whipped! Time for bed.

Breakfast was an adventure. Bacon certainly did not look like bacon. The cereals were strange but tasty. And that coffee! One individual even had the guts to try a bite of "haggis." This strange Scottish dish actually appeared on the breakfast bar! Ingredients vary from region to region, but the fact that they consist mostly of various organ meats boiled with oatmeal in a sheep's stomach give a hint to its taste. The less adventurous stuck to toast and tea. The British don't seem to care for low-fat anything, and we all rediscovered how wonderful real butter and jam could taste.

By this time, many of us (creatures of habit we are) had established a favorite seat on the coach. Most reoccupied those seats as we set off for the Royal Armory at the great factory city of Leeds. This was a fairly new attraction, a museum really, that housed a wonderful collection of arms and armor from Roman times up to the current era. Of particular interest was a four-story tower completely "decorated" on the inside with sinister looking weapons of all de-

scription: swords, bayonets, pikes, axes, helmets, and muskets. They were so artfully arranged that they almost looked like wreaths or floral arrangements (with really big thorns!) We also marveled at the beautiful jousting armor from the late Renaissance. Some pieces were designed to cover not only the knight, but his horse as well. The Armory also offered our first chance to do a very typical American thing- buy trinkets and souvenirs.

The group (minus a few who went to a music store) then did another very American thing. We went to the mall. There were stores that were very familiar in format if not in name: department stores, Christmas stores, electronic shops, card shops, shoe retailers. At the food court, several of us lined up to buy fish and chips. A few were bold enough to try that typical English dish with the "gravy" (or whatever that green stuff was?!?) Shoppers looked like shoppers in any mall in the USA, except the fashion and dress seemed to date from about 1982. Our bellies full and some gifts bought, we drove back to the music store to retrieve those who opted for that stop. Some were successful there in finding some great brass band music and CDs at giveaway prices.

Visiting someone's home for an overnight stay is sometimes awkward at best. Planning a 2-day stay with someone you have never met can be a real challenge. What will their home be like? What will they serve to eat? What are the bathroom priorities? Will they be responsible enough to get me where I am supposed to be on time? Those questions and others stimulated some to just stay at the Hilton for a couple of extra nights. The rest of us went to the Elland Silver Band rehearsal hall to meet our fate.

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The Elland Band Hall is a place that makes up in history and tradition what it lacks in plushness. The building itself is a tiny structure located next to a boarded-up woolen mill, circa 1900. On the other side is a vacant lot that appeared to be sub-divided into small garden plots (cabbages and turnips still in evidence.) All about the painted block walls are photographs, plaques, banners won in competition, and other memorabilia from Elland's 125 years of brass band history. Black and white photos of their recently deceased director were intermingled with concert posters. We practiced with reverence, knowing that many had occupied these chairs before us.

The worries about our hosts proved to be completely needless. After our short practice session and some wonderful tea and cookies (biscuits, as they are called there), we lined up to meet our hosts. The next two days were filled with interesting experiences and some wonderful times for the "home stay" group. We were more than "housed"; we were adopted! For the next several months, we were able to entertain each other with anecdotes regarding what we did, what we ate, how late we stayed up, and how hard we laughed. Some adopting families sat local records for malt beverages consumed during a two-day period.

There was time for a quick supper, and it was off to the Brighouse Salvation Army hall for a joint concert with the Elland Youth Band. (Here is a key as to how these little town bands get to be so good. They treat youth band like we do baseball or soccer in this country. Kids grow into it.) We were pleased to enter a rather large hall, complete with balcony and a place for instruments. We were also excited to meet Mr. Derek Broadbent, a composer/arranger of considerable note in brass band circles. He would later

conduct us in his rendition of Floral Dance. (Following our concert, Maestro Broadbent asked if "Jericho Brass would fancy their own march?" The implications of this comment were realized several months later: Jericho received a hand-written manuscript to a new march called Southern Star.) Another brass band "star," Dr. Roy Newsome, was also in attendance and offered many compliments.

The Elland Youth Band was wonderful and set a high mark for Jericho to reach. Of particular note was a 12-year old cornet soloist who brought down the house with some "plunger" solos in a true Dixieland style. Jericho took the stage and set toes tapping with several selections. Once again, our piccolo solo was unique and much appreciated. Without being prompted, the crowd clapped along as we ripped through Rocky Top. The lovely wife of the Mayor of Calderdale was in attendance and graced us with warm applause after each piece. Richard, our director's son, continued to make the most of his birthday--which seemed to go on all week. He was getting gifts at every turn! (Jericho members actually celebrated three birthdays while on tour.) Our band also enjoyed the services of a loaned E-flat cornet player, as our regular soprano was unable to make the trip.

While on tour, several of us (males, mostly) noted a particular phenomenon which may or may not be coincidental. British towns seem to find the best looking girl in the community and then they make her play flugelhorn. This seemed to be the case in each band we heard, including the Elland Youth Band. If there is a scientific, rational, or musical reason for this, it is lost on us. Someone should certainly do a study. A beautiful instrument well played by a beautiful girl makes a very appealing combination.

The next morning dawned cool and rainy.

Fortified with a good host family or hotel breakfast, we set out for a day touring the ancient and noble city of York. Romans, Vikings, Celts, and English kings had all walked the streets of this pivotal walled city, and its cathedral rivals Westminster in London for beauty, sheer size, and historical significance. Cameras at the ready, we pressed on through a clearing morning. The walls surrounding the town provided a great walking trail as some JB members strolled the entire circle. Others climbed the hill to the great cathedral and enjoyed a detailed tour. This church was started in the 1300s and features some of the largest and most beautiful stained glass windows in the world. At least one member toured the British Railroad Museum, where many historic steam engines are housed. Several visited a Viking excavation and saw a diorama of York as it looked some 1200 years ago. The Viking tour even included smells one might have enjoyed (or avoided) in 850 AD. A bit of lunch, a stroll through the "Shambles," and it was time to go. This experience was one of several where our tour master's prediction came true: this trip will help you make a list of places you want to go back to. York is certainly one of these places.

On the bus back to Elland, some caught a glimpse of reconstructed signal towers along beside the motorway. These stone towers were originally constructed in the Middle Ages (or earlier) and offered a spot to build a huge bonfire which could be seen for many miles--at least as far as the next tower. Think of a very primitive cell phone/microwave tower.

Showered, changed, and fed, it was off to St. Mary's Church in Elland and our joint concert with the Elland Silver Band. This church, built in 1900, was perhaps the coldest building on earth at that particular moment. We were all wishing we had

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The contesting pieces chosen for this year's competition were not easy and I wondered about the wisdom of the choices. Yet, there were bands in every category that gave noteworthy performances of these works. The 'rest of program' selections provided interest and variety for the listeners.

In spite of the fact that the bands get together for a contest, it is worth noting the encouragement that the musicians showed to the performances of the bands they were in competition with. Here we had assembled hundreds of musicians all striving to do their best, but all still able to appreciate the music making of the other bands. This doesn't always happen in competitions and it is a plea-

sure to see.

[Brian Burditt]

My participation in the NABBA Championship Weekends has been intermittent during the 1990s, and this has influenced my perception of a dramatic and remarkable development of the musicianship and technical proficiency of the competing NABBA bands. I participated as a judge in the NABBA Championships IX in 1991 in Cedar Rapids, Iowa - the championship section testpiece was William Himes' suite *Aspects of Praise*. The NABBA 1991 included an opportunity for me to hear for the first time the wonderful United States Army Brass Band under the leadership of the then-Captain Thomas H. Palmatier. The band presented an outstanding Gala Concert that included the world premiere of Stephen Bulla's *Firestorm*.

In April 1996, I traveled to Columbus with the Southern Territorial Band for the NABBA Championship XIV. The Southern Territorial Band participated with the Brass Band of Columbus in the Gala Concert that was also the annual God and Country Concert. There was opportunity that weekend to hear some of the contest performances and I clearly recall that the standard of the bands at all levels had increased significantly.

Serving as a judge at the Championship and Challenge Levels for NABBA 2000 provided an opportunity to hear many of America's leading brass bands and it was obvious that the competing NABBA

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Jericho Invades England

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an overcoat and warm boots as part of our uniform. Everyone fought for a seat near a heat vent. It was here that we noticed another interesting British banding tradition. The Elland Band has a traveling uniform and a concert uniform. It was very clear that band members go to the concert in the traveling uniform, change to the concert uniform to play, then change back into the traveler to go home. And change they did! All modesty aside, males and females shucked clothes and made the changes right in the warm up room, open-mouthed Jericho members notwithstanding. We all saw enough British undergarments to last a lifetime. The reality of the situation is that these people have lived side by side and played music side by side for generations. They are all "family." Really, everyone's BVDs look pretty much the same.

The Mayor and his wife were both in attendance on this evening. We played first and delivered perhaps our best concert of the trip. Once again, Tennessee Salute was a favorite, and "Chattanooga Choo-

Choo" brought forth much applause. We practiced together how to say "yo' mama 'n 'em," confusing some and amusing others. The Elland Band followed and demonstrated why English people love brass bands. Their sound was mature, mellow, rich, and infused with much color and dynamic contrast. Plaques and banners were exchanged, and we elicited a collective gasp from the Elland Band and from the audience with our promise of a 2000-pound contribution to their travel fund for "Hands Across the Sea- The Rebuttal."

The next morning, it was time to give our wonderful hosts a goodbye hug. We were wearing our concert uniforms and, despite a rainy and overcast day, looking as spiffy as we could. It was off to officially meet the Mayor and Mayoress of Calderdale. A rather modern, politically fabricated institution, Calderdale is named after the River Calder, an historic waterway running through this particular valley. Nine townships, including Elland, Huddersfield, and Halifax, are included in the political entity. Their town hall, located in Halifax, is a rather grand neoclassical structure designed by the same architect who designed the Houses of Parliament in London. We all waited patiently in the central hall for the Mayor to make his entrance. He did shortly and looked splendid with his seven-pound gold necklace about his neck. We learned that this particular bauble was not actually his, but went with the job—a symbol of his office. He and his lovely wife graciously accepted our small gifts, then entertained us with a tour of the building, some wonderful historical tidbits about the area, and some excellent refreshments. We saw the official guest book, complete with the Queen's signature, sat in the chair built for the Prince of Wales, and even had a nice group photo made in the council chamber. The Keeper of the Door showed us the official town mace, an impressive scepter-like wand that the Queen held while sitting for official business. Young Richard was presented with a late birthday gift: a basketball (just the thing for a kid who was going to be cooped up on a bus or in a hotel for the next several days.) He and the Mayor did go a little "one on one."

At the previous evening's concert, the Mayoress had attended. She mentioned to the audience that we were coming for a visit to the town hall. She went on to joke that if our playing was not too "keen" (as she put it), we would not be allowed any tea. The performance must

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have been good enough, for the tea was excellent.

For almost 1000 years, the village of Oxford has been one of the most important cities of learning in the world. The average IQ of the town was about to suffer, as Jericho was on its way! A four hour trip down the motorway and a brief lunch stop, and we were on the outskirts of that famous town, ready to enjoy what it offered. Much of Oxford falls into the category of "quaint," with centuries old buildings at every corner. Playing tourist would have to wait, however, as we had one more performance to play. We checked into our hotel, made a brief exploratory run up the main street, then dressed for the concert. Our hotel (perhaps the nicest of the trip) had prepared a wonderful meal for us which we unfortunately had little time to enjoy. Gobbling what we could, we convinced them to save our dessert until later that evening. It was back on our bus and to the Oxford Salvation Army for our last concert of the trip.

After a couple of wrong turns, Bernard finally spotted a Salvationist waving enthusiastically to indicate "here we are!" We parked and began to move ourselves into the building to play for the quickly growing audience. (By this time, we were experts at unloading our equipment and setting up to play.) The program had to be delayed for a few minutes while we waited on a busload of folks from a nearby town. (To make a bus excursion to hear the Jericho Brass was certainly a leap of faith for some of those people.) The local Army band played first, entertained us with some vocal numbers, and even provided a short comedy routine. Their group was a little reluctant to play for fear of being "shown up." Considering their limited instrumentation, they did an excellent job. Jericho took the stage and elicited much enthusiastic applause for

our efforts. The "speak southern" bit caused some hearty laughter and even more stares of non-comprehension. After all, this was Oxford, and those trifling with the Queen's English do so at some considerable risk.

Largely a Salvationist crowd, this audience seemed to have a greater appreciation and understanding of many of our selections. There was certainly a warm familiarity with the musical literature of the Army. We were no longer in the heart of brass band country, but we were in the center of Salvation Army mission work in England. There was perhaps less understanding of the musicianship than in previous concerts, but more love for the music itself. The vast array of brass music available to the Army bands was only made available to non-SA groups within the last few years. We hope we performed those selections in the proper spirit and attitude.

One interesting trade was proposed during the concert. It was suggested by the local Citadel bandmaster that we swap our one drummer for their two. We declined, as that would have been akin to trading a shiny, new BMW sports car for two 1966 Rambler station wagons. We kept ours, and they were stuck with theirs.

Weather assisted in making the next day one of the most enjoyable of the trip. We had bright sunshine, 55 degrees, and most of the day to see what we could of Oxford. Some of our group took a bus tour, some headed immediately for the antique shops, and others struck out on foot to see the sights. Highlights included a climb up to the steeple of an 800-year-old church, several open-air markets, an art museum, and a close-up look at many of the dozens of colleges which make up the town. A few Jericho members even got to see the original of the painting that inspired one of our favorite arrangements, The Light of the

World. We all managed to assemble at least a small shopping bag. The spring-like weather encouraged strolling over the canals and waterways that criss-cross the town. There seemed to be beautiful courtyards and historic views on every corner. After lunch, we were back on the bus and headed for London, where we would wrap up "Hands Across the Sea." With no more performances scheduled, we were free to become strictly sightseers, buyers of trinkets, and snappers of photographs. The blazers and ties were packed away for the duration, and the jeans and walking shoes came out. The London hotel turned out to be very nice and was situated just a couple of blocks from the subway station ("mind the gap.") After checking in, we assembled in the café in the basement for the dinner we had ordered two days previous while we were still in Halifax. No one seemed to remember what he/she had ordered, but it all turned out to be very tasty. It was an interesting spectacle: Asian and Hispanic waiters serving Tennessee hillbillies in a South Seas-theme restaurant in the basement of a London hotel! What seasoned travelers we had become in just a week.

The next day it was off to see two of the most significant buildings in all of England. The morning was to be spent at Westminster Abbey where the kings and queens of England have been crowned, married, and buried for many centuries. The afternoon was given over to a tour of the Tower of London. Here royalty keeps their crown jewels, and lops off the heads of those incurring their wrath (at least, they used to.)

Our final day in London was a buffet of activities. Some made the trip to Windsor Castle, while others went in the opposite direction to visit Greenwich and the Royal

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Tenor Horn Society of NABBA

The Tenor Horn Society of NABBA held an informal meeting in Columbus on Friday the 13th of April. The turnout was good with horn players from different bands stopping by as their time and rehearsal schedules permitted. In attendance were horn players from many different bands. Preliminary discussion took place regarding a visit to the United States over Christmas and New Year this December and January by Sandy Smith, . Sandy is the solo horn with the world renowned Williams Fairey Band. He also teaches horn and composition

at the Royal Northern College of Music. Kevin Cramer, solo horn with Central Florida Brass Band, will be coordinating a day with Sandy in the Orlando area right after New Years. Mark Griffin, manager of Central Florida BB, is hoping to feature Sandy at a concert during this time frame.

Robin Weatherall, manager and horn player with Saint Louis Brass Band, will host a day with Sandy in the Saint Louis area around the 5th and 6th of January. Robin is in the preliminary stages of

promoting a concert featuring the tenor horn with the Saint Louis Brass Band. He plans to feature Sandy in solo and also with a massed horn feature with all participating NABBA horn players who are available to come to Saint Louis.

In the fall we will be asking all interested horn players to commit to one or both of these events. The opportunity to hear Sandy and also experience his teaching methods in person is not to be missed. Sandy is recognized as the leading horn player and teacher in the world today.

Vice President's Baton

Dear members:

I have had time to reflect on our weekend in Columbus, and came up with some thoughts and reflections. Guess what--I have come away with more good thoughts than bad!! This was our band's fifth year in competition, and my seventh year in attendance, at competitions. Having been raised in brass banding (The Salvation Army), it is exciting for me to see how this movement has caught on in North America. I enjoy seeing and talking to all of you about your bands and what you are doing. This is probably my favorite part. It's also uplifting to see

serious listening going on, along with your encouragement given to each other. We all had to begin someplace, didn't we?

Tom Palmatier, in his usual entertaining manner, provided humor when needed and brought us back into the game of competition when it was time to get things rolling again. The contest team, behind the scenes, made everything happen, just as normal. Whenever I had a question, which was often, I asked the people with stars on their shirts, and they were very pleasant and helpful. If you have suggestions, especially regarding the competitions, please let me

know. We have already begun planning for Cincinnati 2002, and Washington D.C., 2001, is looking good already. I am working on a manual that should be helpful for anyone hosting a competition in the future, so am trying to get as much information as I can from past hosts.

It is a pleasure to serve on the board and as your Vice President. Congratulations on your hard work and excellence in brass banding.

Sincerely,
Anita Cocker Hunt

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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!

Cuyahoga Valley Brass Band (Dr. Keith M. Wilkinson). April 8, 2000; Springfield Baptist Church, Springfield, OH. *Fanfare and Flourishes* (Curnow); *French Military March* (Saint-Saens/Wilkinson); *Morning Mood* (Grieg/Wilkinson), James Betts, cornet soloist; *Amazing Grace* (arr. Himes); *Jubilance* (Himes), Eric Dina, cornet soloist; *Connotations* (Gregson); *Overture (Act 1) from Phantom of the Opera* (Lloyd-Webber/Wilkinson); *All I Ask of You from Phantom of the Opera* (Lloyd-Webber/Graham); *Over the Rainbow* (Arlen & Harburg/Richards), Debbie Wilkinson, alto horn soloist; *Nicaea* (arr. Himes); *Pantomime* (Sparke), Joel Pugh, euphonium soloist; *Nimrod* (Elgar/Goffin); *Indiana Jones and the Temple of Doom* (Williams/Farr).

May 18, 2000; University of Akron, Akron, OH, and May 20, 2000; Firestone High School, Akron, OH with special guest Steven Mead*. *Fanfare and Flourishes* (Curnow); *Pantomime* (Sparke);* *A Nightingale Sang in Berkeley Square* (Maschwitz & Sherwin/Fernie); *Euphony* (Redhead);* *Nessun Dorma* (Puccini/Wilkinson); *Jubilee Overture* (Sparke); *Rosehill* (Jakeway); *Timepiece* (Bearcroft), Steven Mead and Keith Wilkinson, solo euphoniums; *Overture (Act I) from Phantom of the Opera* (Lloyd-Webber/Wilkinson); *Amazing Grace* (arr. Himes); *Carrickfergus* (arr. Roberts); *Lyric Variations/Lord of the Dance* (Steadman-Allen);* *Indiana Jones and the Temple of Doom* (Williams/Farr).

St Louis Brass Band (Wm. Shane Williams, guest conductor). May 25, 2000; St. Louis Symphony Community Music School. *Marching With Sousa* (Langford); *Hollywood* (Richards); *Lassus Trombone* (King); *Virtuosity* (Baker), Andy Tichenor, cornet soloist; *Tea For Two* (Youmans/Snell), Rodney Paglialong, Jim Guglielmo and Lynne Steinkamp, percussion soloists; *Disney Spectacular* (Richards); *Malaguena* (Lacuona/Freeh); *Entry of*

the Gladiators (Fucik); *Intermezzo from Carmen* (Bizet/Kerwin), Mary Weber, soprano cornet soloist; *London Celebration* (Graham); *Serenade For Horns* (Sparke), John Thomas, Bill Hammond, Robin Weatherall, tenor horn soloists and Jason Harris, flugelhorn soloist; *Independence Day Suite* (Arnold/Smith); *Sabre Dance* (Khachaturian/Gordon), Jim Guglielmo, xylophone soloist; *Keep Smiling Through* (Barry); *O.R.B.* (Anderson); *Elsa's Procession to the Minster* (Wagner/Snell); *Folk Festival* (Shostakovich/Snell); *St. Louis Blues* (Handy/Geldard).

May 7, 2000; Ronnie's 20 Cinema Grand Opening. *Barnum & Bailey's Favorite* (King); *Indiana Jones & The Temple of Doom* (Williams/Farr); *Seventy Six Trombones* (Wilson); *Disney Spectacular* (Richards); *Lassus Trombone* (King); *Entry of the Gladiators* (Fucik); *Star Wars, Main Theme* (Williams); *Stars & Stripes Forever* (Sousa/Graham); *St. Louis Blues March* (Handy/Geldard); May 20, 2000; Confederate Air Force Museum, Smartt Field, St. Charles (Greg Fox, conductor). *Star Spangled Banner* (arr. Himes); *Barnum & Bailey's Favorite* (King); *633 Squadron* (Goodwin); *Colonel Bogey* (Alford); *Keep Smiling Through* (Barry); *The Dam Busters* (Coates); *America The Beautiful* (Ward/Weatherall); *Those Magnificent Men In Their Flying Machines* (Goodwin); *Armed Forces Salute* (Bulla); *Eagle Squadron* (Alford); *Normandy Veterans* (North) *A Nightingale Sang in Berkeley Square* (arr. Alan Fernie); *Old Comrades* (Teike); *Lil' Darlin'* (Hefti); *Stars & Stripes Forever* (Sousa/Graham); *St. Louis Blues* (arr. Geldard).

May 28, 2000; Tower Grove Park, St. Louis (Greg Fox, conductor). *Star Spangled Banner* (arr. Himes); *Colonel Bogey* (Alford); *Eagle Squadron* (Alford); *Lambeth Walk Fantasy* (Sparke); *Keep Smiling Through* (Barry); *The Dam Busters* (Coates); *Miller Magic* (arr. Stephens); *633 Squadron* (Goodwin); *Trumpet Blues and Cantabile* (James); *The Valiant Years-*

Main Theme (Rodgers); *A Nightingale Sang in Berkeley Square* (arr. Fernie); *Midway March* (Williams); *Mood Indigo* (Ellington); *Boogie Woogie Bugle Boy of Company B* (Kaye); *Normandy Veterans* (North); *Old Comrades* (Teike); *Armed Forces Salute* (Bulla); *Stars & Stripes Forever* (Sousa/Graham); *St. Louis Blues* (Handy/Geldard).

Sunday May 29, 2000; Jefferson Barracks National Cemetery (Greg Fox, conductor). *Star Spangled Banner* (arr. Himes); *Marching With Sousa* (Langford); *Battle Hymn of the Republic* (arr. Broadbent); *A Nightingale Sang in Berkeley Square* (arr. Fernie); *Crimond* (Irving/Weatherall); *Old Comrades* (Teike); *Keep Smiling Through* (Barry); *Normandy Veterans* (North); *America The Beautiful* (Ward/Weatherall); *Armed Forces Salute* (Bulla); *Stars & Stripes Forever* (Sousa/Graham).

Friday June 2, 2000; Missouri Botanical Gardens (Greg Fox, conductor). *Star Spangled Banner* (arr. Himes); *Barnum & Baileys Favorite* (King); *Keep Smiling Through* (Barry); *Intermezzo from Carmen* (Bizet/Kerwin), Mary Weber, soprano cornet soloist; *Floral Dance* (Moss); *3-Bone Rag* (Golland), B.J. Fullenkamp, Tom Vincent, Mel Jernigan, and Gary Lipsutz, trombone soloists; *Marching With Sousa* (Langford); *Battle Hymn of the Republic* (Broadbent); *Entry of the Gladiators* (Fucik); *A Nightingale Sang in Berkeley Square* (arr. Fernie); *Sabre Dance* (Khachaturian/Gordon), Jim Guglielmo, xylophone soloist; *Serenade For Horns* (Sparke), John Thomas, Bill Hammond, Robin Weatherall, tenor horn soloists, and Jason Harris, flugelhorn soloists; *Mood Indigo* (Ellington); *Boogie Woogie Bugle Boy of Company B* (Kaye); *Lil' Darlin'* (Hefti); *Cute* (Hefti); *Trumpet Blues & Cantabile* (James); *Toccata in D minor* (Bach/Farr); *Stars & Stripes Forever* (Sousa/Graham); *St. Louis Blues* (Handy/

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Geldard).

June 4, 2000; Tower Grove Park (Matt Frederickson, conductor). *Star Spangled Banner* (arr. Himes); *Army of the Nile* (Alford); *Espana* (Chabrier); *London Celebration* (Graham); *Londonderry Air* (arr. Weatherall); *Belle of Chicago* (Sousa); *Maple Leaf Rag* (Joplin); *American Patrol* (Meachum); *Manhattan Beach* (Sousa); *Bluebells of Scotland* (Pryor), Tom Vincent, trombone soloist; *Skye Boat Song* (arr. Wears); *Tijuana Brass* (arr. Siebert); *Out of Africa* (Barry); *European Fantasy* (Langford); *French Military March* (Saint-Saens/Wilkinson); *Blue Rondo a la Turk* (Brubeck); *St. Louis Blues* (Handy/Geldard).

June 11, 2000; Tower Grove Park and June 22, 2000; Bluebird Park, Ellisville (Ross Bell, conductor). *Star Spangled Banner* (arr. Himes); *Barnum & Bailey's Favorite* (King); *Aspects of Lloyd Webber* (Graham); *Teddy Bear's Picnic* (Bratton); *Bandology* (Osterling); *3 Bone Rag* (Golland); *Music of Gershwin* (Sharpe); *Ravenswood* (Rimmer); *Toccata in D minor* (Bach/Farr); *Folk Festival* (Shostakovich/Snell); *Marching With Sousa* (Langford); *Bugler's Holiday* (Anderson), Andy Tichenor, John Korak, Dallas Blair, cornet soloists; *Floral Dance* (Moss); *Mood Indigo* (Ellington); *Boogie Woogie Bugle Boy of Company B* (Kaye); *Lil' Darlin'* (Hefti); *Cute* (Hefti); *Trumpet Blues and Cantabile* (James); *Stars & Stripes Forever* (Sousa/Graham); *St. Louis Blues* (Handy/Geldard).

June 29, 2000; Tower Grove Park (Roger Oyster, conductor and euphonium soloist). *Star Spangled Banner* (arr. Himes); *Hollywood* (Richards); *Tara's Theme* (Steiner); *The Good The Bad and the Ugly* (Morricone); *The Godfather* (Rota); *Waltz from Murder on the Orient Express* (Bennett); *Carnival of Venice* (Del Staigers), Roger Oyster, euphonium soloist; *Batman, The Movie* (Elfman); *Superman - Main Theme* (Williams); *E. T. - Main Theme* (Williams); *Schindler's*

List - Main Theme (Williams); *Jurassic Park - Main Theme* (Williams); *Indiana Jones and the Temple of Doom* (Williams); *Star Wars - Main Theme* (Williams); *A Disney Spectacular* (Richards); *New York, New York* (Kander); *Gonna Fly Now from Rocky* (Conti).

June 30, 2000; Eureka City Square (Shane Williams, conductor). *Star Spangled Banner* (arr. Himes); *Fanfare Americana* (Gordon); *Hail To The Spirit of Liberty* (Sousa); *American Landscapes* (Copland/Gordon); *American Patrol* (Meachum); *Liberty Bell* (Sousa); *Summertime* (Gershwin/Snell), Mary Weber, soprano cornet; *Independence Day Suite* (Arnold/Smith); *Invincible Eagle* (Sousa); *America* (Diamond); *Tribute To A Nation* (Pearce); *Bugler's Holiday* (Anderson), Andy Tichenor, John Korak, Dallas Blair, cornet soloists; *Loyal Americans* (King); *From The New World* (Dvorak/Rimmer); *Semper Fidelis* (Sousa); *America The Beautiful* (Ward/Weatherall); *Battle Hymn of the Republic* (arr. Broadbent); *St. Louis Blues* (Handy/Geldard); *Stars & Stripes Forever* (Sousa/Graham);

Illinois Brass Band (Colin Holman). May 13, 2000; Arlington Heights, IL. *Brass Presentation* (Moren); *B.B. & C. F.* (Ord Hume); *Childs Play* (Golland), John Meling and Tom Runte, euphonium soloists; *Barn Dance and Cowboy Hymn* (Sparke); *Shepherd's Song* (arr. Richards); *Harmony Music* (Sparke); *And the Band Played On* (Ward & Palmer/Richards); *Concertante* (Bulla); *The Whistler* (Green), Lisa-Ann Barnes, xylophone soloist; *Variations on Laudate Dominum* (Gregson); *Castell Coch* (Powell).

Triangle Youth Brass Band (Randy Guptill). December 12, 1999; St. Francis of Assisi Catholic Church, Raleigh, NC. **Valdres March** (Hanssen/Møller); *Chorale "Was Mein Gott will" from St. Matthew Passion* (Bach/Ball); *Pavane* (Fauré/Langford); *Overture - The Marriage of*

Figaro (Mozart/Himes); *This is My Father's World* (Sheppard/Himes); *The Teddy Bear's Picnic* (Bratton/Yoder/Guptill).

February 27, 2000; First Baptist Church, Durham, NC. *Festival Fanfare* (Himes); *Nicaea* (Dykes/Curnow); *The Teddy Bear's Picnic* (Bratton/Yoder/Guptill); *This is My Father's World* (Sheppard/Himes); *Overture - The Marriage of Figaro* (Mozart/Himes); *Amazing Grace* (arr. Himes)

Triangle Brass Band (Brian Doyle, associate conductor). February 27, 2000; First Baptist Church, Durham, NC. *A Fanfare of Praise* (Redhead); *Folk Dances* (Shostakovich/Hanson); *Adagio* (Barber/Gordon); *Tone Poem: Psalm 100 A Psalm of Praise* (Curnow); *Little Suite No. 2* (Arnold); *Be Thou My Vision* (arr. La Reau) *Riverdance* (Whelan/Farr); *Amazing Grace* (arr. Himes).

May 7, 2000; New Hope Baptist Church, Raleigh, NC. *Fanfare of Praise* (Redhead); *Little Suite for Brass No. 2* (Arnold); *Nicea* (arr. Himes); *Japanese Slumber Song* (Wood); *Aspects of Praise* (Himes); *Amazing Grace* (arr. Himes); *Be Thou My Vision* (arr. La Reau);

Weston Silver Band. April 8, 2000; Central United Church, Toronto. *Weston Express* (Ketteringham); *The Sound of Music* (Rodgers/Wright); *The Nightingale* (Moss), Ryan Baker, cornet soloist; *Canadian Folk Song Suite* (Calvert); *Marching the Blues* (arr. Wilby); *A Pilgrim Song* (Rive); *Che faro senza Euridice* (Gluck), Mary Ann Pearson, bass trombone soloist; *Appalachian Mountain Suite* (Curnow); *Praise* (Heaton); *Jamie's Patrol* (Dacre); *Seventy Six Trombones* (Willson).

Programming the "Nutcracker Suite" for a Christmas concert has become as traditional as Santa Claus. But to add that bit of extra panache consider using a narrator doing the wonderful verses of Ogden Nash which were written to coincide with each movement of the suite.

To acquire the music to program the entire suite is something of a challenge since no single company has published the entire suite. The following list of arrangers and publishers should make locating individual movements considerably easier. Where Philip Sparke is cited, the movement is from his "Four Dances from the Nutcracker" published by Studio Music. The price list for each of the three arrangements I did can be obtained from me at 6147 N. Santa Monica Blvd., Milwaukee, WI 53217.

1. "Overture Miniature" - arr. and pub. Wayne Becker.

2. "March" arr. Philip Sparke; arr. and pub. Keith Wilkenson available through Bernel.

3. "Dance of the Sugar Plum Fairies" arr. Philip Sparke; arr. Stephen Hollamby, pub. Maecenas Music; arr. and pub. Wayne Becker, features an electric keyboard set on celesta as soloist with brass accompaniment for a change of pace and to give brass players a bit of a rest as playing the entire suite is an endurance test.

4. "Russian Dance" arr. Sparke

5. "Arabian Dance" arr. Sparke

6. "Chinese Dance" arr. and pub. Wayne

Becker.

7. "Dance of the Toy Flutes" arr. Bill Williams, pub. Maecenas Music.

8. "Waltz of the Flowers" arr. Cecil Bolton and Eric Banks, pub. Studio Music. Editing out some of the repeats is recommended.

Because it will probably take you some time to get the music for the entire suite, a good start would be the aforementioned Sparke's arrangement of "Four Dances from the Nutcracker." I hope this information will be useful in getting and performing this wonderful work in its entirety. Your audience will love it.

Wayne Becker
Festival City Brass, Milwaukee

East Meets West in Toronto

The star of the Hannaford Street Silver Band concert in Toronto on Sunday was clearly Shoichoro Hokazono, the euphonium soloist of the Japan Air Self-Defense Force Band. But not far behind was the program concept of East meets West thought up by Artistic Director Ray Tizzard.

Hokazono showed us a warm, mature, rich and full euph sound with a firmly controlled and sensitive vibrato. He has as fine a euphonium sound as I have heard and maybe the best. This sound was matched by brilliant technique in all registers. The piece *Legend for Euphonium and Brass Band* by Marcel Kentsubitsch, which started life for euph and piano and has also been arranged for military band and euphonium giving rise to the question of the real name of the piece, demonstrated all aspects of this young man's remarkable artistry. A wonderful addition to the repertoire. The

soloist also brought new insight to James Curnow's *Rhapsody for Euphonium and Band*, a much more traditional composition. For the horn fanatics in the crowd, he played on a Yamaha instrument proving that Yamaha has mastered the euphonium along with the rest of their line.

Ray Tizzard consistently comes up with program ideas that are refreshing and also accessible. They have resulted in the development for Hannaford of a core audience that is much broader than that of a traditional brass band. This program while presenting such traditional band items as Bill Gordon's march *The Great Revival*, Morley Calvert's *Canadian Folk Song Suite*, Curnow's *The New Covenant* and the encore *Blaze Away* also introduced us to *Three Japanese Folk Songs* by Takuzo Inagaki and *Garden Rain for Brass Ensemble*, originally written for the Phillip Jones Brass Ensemble by Toru Takemitsu. The *Sword, Jewel and Mirror* while based on a Japanese folk tale was written as a test piece by

Philip Harper but is not in the least in the test piece mold. *Rocky Mountain Overture* by John Burge was originally written for orchestra but loses nothing in its recoring by Burge for brass band at the instigation of Tizzard.

Michael Reason, a young orchestral conductor filling in for an injured Jim Curnow, kept things tight and controlled. Hannaford seemed to me to show more dynamic range than has usually been the case. Whether that was due to Reason or the the band having recently hosted Black Dyke Mills, the exploration of true pps and ffs was welcome.

Thanks Ray for your continuing efforts to show that there is more to brass banding than contesting. It does surprise me a little that more brass guys do not attend but I guess, even in Canada, brass can be a little insulating.

Reviewed by Dave Buckley

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bands had once again "raised the bar". I was especially impressed with the musical, lyrical playing of the best bands and the musical teamwork that was in evidence in some wonderful ensemble playing.

Congratulations to all participants in the NABBA 2000 Championships. I will look forward to hearing from you. [Richard E. Holz, Territorial Music and Music Education Secretary]

Once again I am pleased to observe the growth in the North American brass band movement. Mostly I see stronger bands appearing, with advances in technique and apparently better clues about style. The days of brass ensembles (trumpets and french horns) playing brass band literature seem to be growing scarce. This is good news.

I was a bit disappointed to see just one Youth Band in its section. There really should be more activity in this area, and not just for the sake of competition. Many of the great British bands have their own feeder groups, made up of players that are being groomed for the front line organization. It's the same with baseball in fact. So where are the training camps for the brass band movement?

The NABBA band roster continues to show great signs of life. This was noticeable in the first-time groups appearing, or those following last year's first appearance. Perhaps the top 2 or 3 bands should start taking notice of who's closing the gap. I'm not sure what the trend is, but some veteran bands were conspicuously absent this year. On the other hand, Florida suddenly came up with two very enthusiastic and first class

groups displaying high standards of musicianship.

Lastly, I would like to congratulate all the fine soloists whose contest I judged. Every participant revealed a lot of preparation effort and all nineteen deserve to be commended. It was very unfortunate that their 'recital hall' was little more than a broom closet and nearly as well hidden!

The good news is that NABBA is healthy and prospering. It's only a matter of time before the 'rogue' bands appearing now and then around the country find their way into the organization and become a part of this great annual event.

[Stephen Bulla]

Jericho Invade England

continued from page 29

Observatory. We walked to Buckingham Palace, saw the famous Elgin Marbles at the Royal Museum, strolled through the shopping and theater districts, and photographed Piccadilly Circus.

Early the next morning, a tired, broke, and well traveled JB said our goodbye to Bernard, boarded an L-1011, and settled in for the marathon ride back to Atlanta.

Our bus rolled into the Moore Road Citadel to find a large and noisy welcoming committee. It was a rather wilted looking group that staggered off the bus and into the waiting arms of loved ones. Jericho had traveled almost 10,000 miles, played 100,000 notes (92.3% of which

were correct) spent about \$50,000 dollars, and returned with a cool million \$\$ in memories. We said a fond goodnight to fellow band members we knew much better after the experience, and scattered into the night and to our own beds. Each individual returned to Chattanooga with specific memories. Our pictures looked much the same: churches, the mayor, Westminster, Bernard, the Elland Band Room, Kathleen. All were in agreement that the trip was far too short, and that we missed too much not to go back in the future. No one asked for his money back.

If there are fundamental lessons to be learned from such a trip, we would perhaps agree that these things are true:

1. People are people, regardless of what

they eat for breakfast and what accent they use when they greet a friend.

2. Music is music. Good music is appreciated in any culture.

3. The discipline exercised in attempting to produce good music is a very positive thing. Succeeding in producing good music is magical.

4. There are wonderful things outside of Chattanooga that call to the wanderlust and curiosity in all of us. We should make more effort to find and enjoy those things.

5. Jericho Brass is a good thing. We can and will make it even better.

NABBA Board Nominations

Form to Nominate A Member of the Board of Directors
(Please Print or Type)

Name of Nominee _____
Address (Street) _____
(Town, State, Zip) _____
Telephone (____) _____
Email _____

Note: Nominee must be member in good standing of NABBA

Statement of Nominee's background and brass band experience (or attached vita):

I agree to my name being placed in nomination for a position as Member-at-Large on the North American Brass Band Association, Inc., Board of Directors. If elected, I agree to serve at least three years, attending as many NABBA functions as I possibly can, attending at least one board meeting a year, and will fulfill committee work and other assignments as may be required. I will hold valid membership in NABBA throughout my three-year term on the Board.

Signature of Nominee _____ Date _____

First Nominator's Signature _____ Printed Name _____

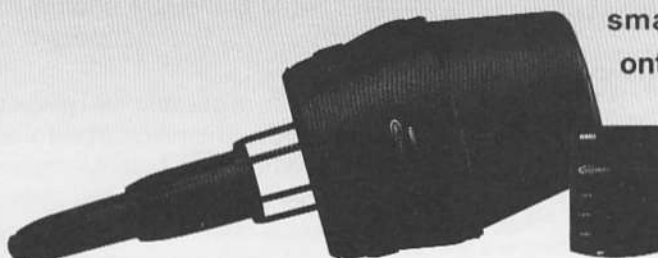
Second Nominator's Signature _____ Printed Name _____

This form may be duplicated as needed. Return the application by July 31, 1999 to: Bert Wiley, NABBA Membership Chair, PO Box 2438, 798 Pressley Cr. Rd, Cullowhee, NC 28723, marked BOARD NOMINATION FORM

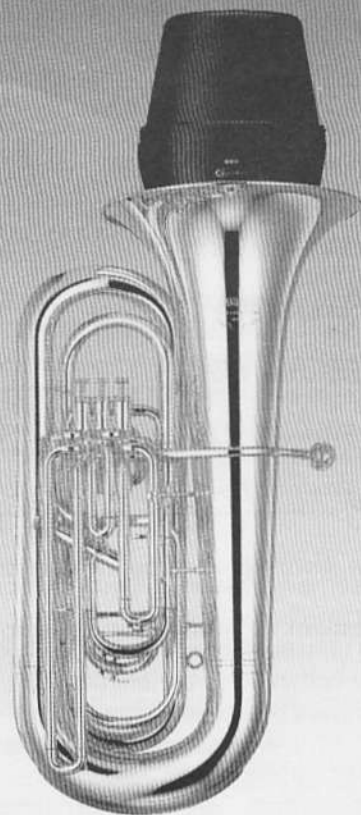
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The Brass Band Bridge
Colin W. Holman, Editor
31 Joseph Lane
Glendale Heights, IL 60139
U.S.A

Anita Cocker Hunt
5593 Autumn Wynd Lane
Milford OH 45150

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