

The

BrassBand Bridge



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

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SUMMER ISSUE 2000

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The Brass Band Bridge: Official Journal of the North American Brass Band Association

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

Having just finished our Summer-Fall Board of Director's meeting I find myself reflecting on where NABBA has come and more importantly, where it's going. What's NABBA today? It's a major international music organization dedicated to the fostering of brass bands in North America. But the heart and soul of NABBA lies not in its corporate activities but rather what goes on in many dozens of rehearsal rooms every week throughout the continent. What has been going on in those practice rooms? Obviously, some pretty extraordinary work. The 2001 test piece for the Challenge Section is *Rhapsody in Brass* by Dean Goffin. What's so notable about that? *Rhapsody in Brass* was the test piece for NABBA's Championship Section as recently as 1993.

NABBA's member bands have grown dramatically in their musical proficiency and their organizational sophistication. They are quality performing ensembles who have high expectations for the administration of NABBA and the way that we conduct our competitions and festivals. Your board has taken some dramatic and substantive steps to address these needs which I will describe later in this column.

Before going into the results of the board meeting, I'd like to share a bit about NABBA's strategic plan. Many of you are part of businesses or organizations that have used the strategic planning process. It can be a waste of time if it results in nothing more than slogans that no one pays any attention to - more form than function. However, if it's a dynamic and evolving road map to a mutually agreed upon future, it can help keep you on track and moving forward.

The foundation of a strategic plan is a vision, what we in the military call an "end state." It tells where you want to go. Our Vision for NABBA is for it to be "A growing and changing member-oriented

organization dedicated and indispensable to the advancement of brass bands in America." The next step in the process is to set goals. They serve as the basic building blocks of how you intend to realize the Vision. We have settled on five major Goals we need to strive for:

- Provide expanded service to members. NABBA should be indispensable to the success of brass bands and their musicians throughout North America.

- Evolve from a Mid-Atlantic/Midwest-oriented member base to a truly continental entity.

- Make full use of technology to serve our members.

- Take its place among the major international music organizations and be recognized on a par with the other major brass band associations.

- Be financially stable and vigorous.

In order for Goals to be meaningful, you have to set Objectives. Objectives must be measurable and verifiable. We need to be able to say, "how are we doing?" Our Objectives are:

- Create a members-only area on the Internet no later than 1 February 2001. It will include member rosters, an equipment exchange mart, bulletin boards, and an on-line version of *The Bridge*.

- Have the ability to accept credit card membership renewals and advertising payments by secure on-line means no later than 1 February 2003.

- Sponsor at least two regional brass band festivals per year with special emphasis on the Western US and Canada.

- Foster development of youth brass bands and have four competing youth bands by 2004.

- Commission at least one musical work for brass band each year.

- Cement relationships with other brass band organizations and with U.S. and Canadian wind band groups.

- Encourage NABBA band performances at major international music education events by means of advocacy and financial support. Make performances at the Midwest International Band & Orchestra Association Convention a priority.

- Expand individual and band memberships at a rate of 5% per year.

- Increase advertising revenues by 5% per year.

Are these goals achievable? We believe they are and following are some of the steps your Board approved to help us succeed:

1. Our website (www.NABBA.org) will soon expand and have a members-only section. The site will permit members to pull up band membership rosters and to search for individual members. It will have a menu-driven section where members can list instruments for sale and instruments they are looking for. It will include a message board and make it much easier for NABBA to communicate information to its members by e-mail and the Internet. In an exciting feature, members will be able to update their address, phone, and e-mail information themselves. *The Bridge* will be posted on the site in its entirety (more on that later).

2. NABBA's organizational leadership structure will be changed to reflect the increasing demands and expectations of our membership. Bert Wiley has

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assumed the great bulk of NABBA's administrative burden and has served us in an extraordinary fashion for many years. To recognize his value, to better define Bert's role, and to share some of his current duties to others, the Board has directed the following changes:

- Bert Wiley has been appointed as the first Executive Administrator of NABBA. All of NABBA's business will funnel through our office at: NABBA, P.O. Box 2438, Cullowhee, NC 28723-2438.

- Elmer Hall is now NABBA Secretary. Elmer will maintain minutes of meetings and be responsible for keeping by-laws up-to-date and reflective of the decisions of the Board.

- Robin Weatherall will chair the Membership Initiatives Working Group, developing programs to grow our membership and to foster the growth of brass bands.

3. As previously stated, bands expect and deserve a first-rate contest experience. NABBA has received tremendous service by all of the bands that have hosted us in the past. However, these hosts assumed huge financial risks and yet have received very little technical advice and support from NABBA. The following steps have been/are being taken to ensure our contests are as good as the bands that perform there:

- Vice-President Anita Hunt has assembled a detailed "how-to" guide for contest hosts.

- NABBA will send a two-person assistance team with expertise in hosting of contests to visit hosts several months before the competition to ensure the contest will meet NABBA standards.

- Band registration fees will increase to \$300. However, every registered mem-

ber of the band will receive a souvenir contest program and the host band will receive reimbursement for the programs out of the registration fee. This removes a major financial risk for hosts and ensures everyone gets a program, just like other major music organizations. Of course, this will mean I'll have nothing to talk about between performances (most would feel that's a good thing).

- NABBA will have at least one U.K.-based judge each year, funds permitting.

- NABBA will have additional adjudicators for Solos and Ensembles and at the least, include a percussion specialist to judge percussionists.

- Winning bands will receive banners and top-quality trophies (that will be theirs to keep, not returned to NABBA) in lieu of prize money. NOTE: All of the band representatives said they'd rather show a trophy to hometown crowds than a cancelled check.

- Solo and ensemble winners will receive plaques in addition to cash prizes.

- Bands will submit sealed confidential adjudicator evaluations to the Contest Controller after the contest so we may ensure adjudication is of the high quality you expect.

- All contest materials and membership renewals will go to a single address and have a single deadline. No more "where does this go and when is it due?" All materials must be postmarked no later than midnight, 1 February 2000 and sent to NABBA, P.O. Box 2438, Cullowhee, NC 28723-2438.

- NABBA will buy wireless headset radios for use at the contests. They will be available for loan to member bands for brass band festivals.

4. NABBA finished the past year with an operating loss of \$5,000 due to skyrocketing expenses. These have included needing six adjudicators instead of three and the cost of printing and mailing the ever-growing *Bridge*, all of which contributed to the red ink. Luckily, we had a small rainy day fund but we need to make some changes so we can continue to support festivals and also commission brass band works. The Board has approved the following changes in the dues structure:

- Student Membership is clarified to include all members age 21 and younger. Previously, Student members could not vote or hold office. That is no longer the case. If we are serious about encouraging youth bands, they need to be full-fledged members. Membership dues for Students are now \$20 if they elect to receive *The Bridge* by mail or \$15 if they receive it in an on-line format only.

- Individual Membership is clarified to include members age 22-61 years of age. Individual Member dues are now \$35 if they elect to receive *The Bridge* by mail or \$30 if they receive it in an on-line format only.

- Retired Membership is now called Senior Membership and is for all members 62 or older. Unlike the past, they will be members with full voting and office-holding privileges. Senior Member dues are now \$25 if they elect to receive *The Bridge* by mail or \$20 if they receive it in an on-line format only.

5. As previously mentioned, this year's Challenge Section was the Championship section test piece as recently as 1993. This is a testament to the great strides made by our Challenge Section bands, but makes it very tough for a new band to "break into" contesting. Accord-

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President's Podium

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ingly, we have added a fourth section. In 2001 NABBA will have an Explorer Section. This section will use the same test piece as the Youth Section and will have shortened minimum and maximum time requirements. This is a great way for newer bands to be part of an international brass band competition!

6. The Championship Section test piece for 2001 is a NABBA commission from Bruce Broughton and will be received in less than two months. The 2001 test pieces are .

Youth: *Suite - The Seasons* by Philip Wilby

Explorer: *Suite - The Seasons* by Philip Wilby

Challenge: *Rhapsody in Brass* by Dean Goffin

Honors: *A London Overture* by Philip Sparke

Championship: *Masters of Time and Space* by Bruce Broughton

7. In the next issue of *The Bridge* we will announce news of a major North American composer who has accepted a NABBA commission to provide a Challenge Section test piece for 2002.

8. We now have outstanding contest sites for the next several years. The U.S. Army Brass Band has in place plans to

stage a terrific contest experience for 20-21 April 2001. The Cincinnati Brass Band will be our hosts 12-13 April 2002. "Solid Brass" of Little Rock, AR will host NABBA "Down South," 11-12 April 2003, and you'll be invited to "Meet Me in St. Louis" in 2004. We already have at least one potential bid for 2005 so the future looks bright for contest sites.

Your board worked hard during their annual meeting and took many dramatic steps to position NABBA for future success. It's exciting to be part of an organization that is making such strides and you are the reason. Enjoy this issue of *The Bridge*, be a contributor to future issues, and then GO PRACTICE.

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The **Bainbridge British Brass Band** (Ed Mobley) from south Georgia received some significant publicity recently when they were featured in the June edition of Southern Living magazine in a three page article with photos that outlined the band's history, its sponsorship by the Post-Searchlight newspaper and interviews with its members.

The **Brass Band of Columbus** (Paul Droste) will be the first NABBA band to be featured in a new international brass band festival as part of this year's British Open Championships in Birmingham, England. They have secured their funding and will play two concerts, one on the morning of Saturday September 9 before the British Open in the lobby of Symphony Hall and a second on Sunday afternoon as part of "The World of the Brass Band" concert with other top bands from around the world. Their Sunday program is *Hail to the Spirit of Liberty* (Sousa), *Excursions* (Broughton) featuring Dan King as cornet soloist, *Accumulations* (Dougherty), *Swing Low* (arr. Susi), *Sinfonietta* first movement (Curnow), guest conducted by Geoffrey Brand, *American Civil War Fantasy* (Bilik/Himes) and an encore of Sousa's *The Stars and Stripes Forever*. The BBC leave on September 7; half of the band comes back on September 11 and the rest go to London on September 11 and return on September 15. Read more in the next issue of the *Bridge*!

The **Brass Band of Minot** (Daniel Hornstein) have just completed their sixth season of music making together, their most successful yet, and the completion of their **Fourth Annual Summer Brass Band Camp** with Paul Droste as guest conductor. Conductor Daniel Hornstein continues to inspire enthusiasm among the group including several news works by tuba player Wally Ost. His *Piano Concerto No. 2 with Brass Band* lasting 18 minutes and in three movements was premiered last Decem-

ber with Darcy Troxel as soloist (see Band Programs). Dr Droste conducted the premiere of his work *Noi Tan o' T Niat* at the Third Annual Brass Band Camp and it was repeated at the band's October 1999 concert. Other new plans by the band are the introduction of selected player biographies in concert programs and a series of newsletters to keep their patrons in touch with activities. Contact Wally Ost, 622 NW First Avenue, Minot ND 58703 if you want more details of next summer's brass band camp. Two of their younger cornet players, Nathan Wilson and Andrew Relton made first chairs in the ND All-State Band, and last year the band exchanged joint concerts with the Nodakords Barbershop Chorus

The **Cincinnati Brass Band** (Anita Cocker Hunt) combined with the **Ohio Valley British Brass Band** (Ed Nickol) for a February 20 Brass Band Spectacular. The concert was part of the Vesper Concert Series of Fairhaven Church, Dayton, OH. The band's combined at the end of the concert with an arrangement of *Russian Christmas Music* (Reed/Leppla), including the addition of a pipe organ! CBB also gave March concerts at St Mark's United Methodist Church, Fairfield, OH and Northminster Presbyterian Church in Finneytown, OH (see Band Programs).

The **Commonwealth Brass Band** (J. Jerome Amend) gave two widely different works their brass band premieres, thanks to the skill of two CBB members. *Stay With Us*, written by Egie Hovland, was arranged by trombonist Mildred Kemp, who was inspired by a performance of it by a large church choir. Her arrangement features the low brass at the beginning and the ending. The middle section "is dominated by the entire cornet section accompanied by a choral-type trombone trio", while the recapitulation of the melody was given "a fuller sound of the entire band." Her arrangement was first performed at an Indiana University South-

east concert in New Albany, IN, on May 31, 2000. The other new work, *Fanfare*, an arrangement by Commonwealth Music Director Jerome Amend of the opening movement of Leos Janacek's *Sinfonietta*, was given its premiere at the Fifth Annual Ashland, KY, Brass Band Festival on June 17, 2000. The orchestral piece calls for 12 trumpets, so CBB's cornet section gets a good workout in *Fanfare*. For the fourth straight year, Commonwealth provided the music for the Queen's Birthday Garden Party, which was presented by the Kentucky Chapter of the English-Speaking Union on June 4, 2000 in Louisville, KY.

Continuing Akron University's interest in brass bands, **Keith Wilkinson** directed a workshop there in early August. Topics covered included the study of several scores and a historical perspective on repertoire, an introduction to orchestration and a brief survey of the development of bands both in Britain and USA. The course was designed to have a practical emphasis and to that end included an Open Rehearsal by **Cuyahoga Valley Brass Band** (an Ensemble-In-Residence at the University). The course concluded with a CVBB concert (see Band Programs) in which all the featured soloists are past or present students at the University. Dr William Guegold, Director of the School of Music, is very enthusiastic about the developing links between the university and CVBB. Plans have already commenced to hold a similar workshop next year. CVBB was also delighted to learn that its CD, *Metamorphoses*, had been selected as the Choice CD Of The Day by the Cleveland Classical Radio Station (WCLV) on 3 days in August.

During the summer of 2000 the **Eastern Iowa Brass Band** (John deSalme) had their normal busy performance schedule

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that included playing for the Governor of Iowa and a trip to Missouri. As a part of his effort to reconnect Iowans with their government, Governor Tom Vilsack conducted a walking tour across the state this summer. One of his stops was in Mount Vernon, the home base of the EIBB. The band entertained the crowd as they waited for the governor to arrive and as he worked his way through the crowd. Two cities had the EIBB as a part of their concert series. The performance in Hannibal, MO on June 4 was well received and performed in a beautifully restored theater. West Branch, IA has an outdoor concert series through the summer and the EIBB performed there on July 28. Clarion, IA invited the band to be a part of their Teddy Bear Reunion. The band played while riding on floats during the parade and then performed a concert in a park that was standing room only. The Hooverfest Celebration, a birthday party for former President of the United States, Herbert Hoover, is held at his birthplace in West Branch, IA each August. Even though strong thunderstorms threatened to cancel the event, the band moved into an intimate theater on the grounds of the Hoover Museum and performed before an enthusiastic audience. The band also provided entertainment for a gathering of City Assessors from across the country that was held in Cedar Rapids, IA. All this was in addition to hosting their Sixth Grand Celebration Of Brass Bands on June 17. In an effort to entertain the widest possible audience at this wide variety of venues Music Director, John W. deSalme selected programs for every musical taste. The band made great use of Bertrand Moren's *Brass Presentation* to introduce the different sections of the band. Several soloists were featured at the concerts. Joan Force (soprano cornet) presented Howard Snell's arrangement of *Summertime*, Dave Huntley, percussion, performed Mitch Markovich's

Tornado, Connie O'Meara, percussion, presented the Ray Woodfield arrangement of *Helter Skelter* and Dave Parsons, trombone, performed the Bill Geldard arrangement of *Star Dust*. Music by Andrew Lloyd Webber was featured prominently during the concerts. Peter Graham's arrangement of some of Webber's more famous music, entitled *Aspects Of Andrew Lloyd Webber* and *Whistle Down The Wind* from Webber's latest show made it into most of the concerts. Following in a long-standing tradition, the band also performed at least one 'war-horse' piece at most concerts. This summer it was Rossini's *La Gazza Ladra*. Several of the concerts ended with a tribute to the big bands with the performance of Ray Woodfield's arrangements of *Boogie Woogie Bugle Boy* and *Sing, Sing, Sing*.

No matter who you talked to, it seems everyone had a great time at this year's **Grand Celebration Of Brass Bands**. More than 700 people attended the all day festival at Ushers Ferry Historic Village in Cedar Rapids on June 17. This year's event featured the **Eastern Iowa Brass Band** (John deSalme), the **Scioto Valley Brass and Percussion Company** of Ohio (Carol Hayward) and the **Prairie Brass Band** of Illinois (Dallas Niermeyer). The Cedar River Brass Ensemble, made up of talented high school age musicians from eastern Iowa also presented a concert at the festival. Again this year the weather was perfect, not too hot and no rain and the event was attended by about 750 people during the day. Judging by the crowd, many of them stayed for long periods of time. Each band performed two concerts during the day. Members of all the bands came together at the end of the day to perform three pieces in a mass band finale that had the crowd on their feet. Audience members were asked to fill out response forms asking about the festival. There were 163 forms returned. Of those, 90 said they had been to the

festival before. Many people, (38) said that a friend had encouraged them to attend. This type of response indicates people come back year after year and they encourage their friends to come with them. As a part of the response forms, 39 people wrote comments about the day and the festival. Some of the comments were: Kay Pech of Cerritos, CA wrote, "Bravo! I'm a professional violinist in a CA symphony orchestra & thoroughly enjoyed the quality of sound & variety of selections. Keep it going!"; Bettie Bernardy of Tama, IA wrote, "This is our 1st time here & we are enjoying it all very much. We shall return."; Bud Hanneman of Mt Horeb, WI wrote, "Was here last year-was musical highlight of the year"; Margaret Maire of Cedar Rapids, IA wrote, "We wouldn't miss it! It's thrilling and makes a perfect day!" Plans are already being made for next year's event. The date has been set for Saturday, June 16, 2001 and bands are being invited, hoping to make next year even better. Mark your calendars now for next year's event, June 16! You won't want to miss it! Pictures from the day are available on the EIBB website <http://soli.inav.net/~eibb>

The **Golden State British Brass Band** performed at a number of venues during their summer concert season, including The Rancho Santa Ana Botanic Gardens in Claremont CA, Memorial Park in Claremont CA, Suzanne Park in Walnut CA, and Temple City Park in Temple City CA. Their programs included *Calling Cornwall* (Richards), *Confection for Brass* (Richards), *Crimond* (arr. Richards), *Dem Bones* (Langford), *A Disney Spectacular* (Richards), *Fantasy on British Sea Songs* (Langford), *Selections from Robin Hood* (Kamen/Woude), *Salvation Army March* (Sousa), *Silver Hill* (Richard Holz), *Sure and Steadfast* (Ball), *Thine Be The Glory* (arr. Wilby), *Xylophonia* (Green/

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PERFECT PITCH MUSIC

Steve Sykes arrangements for Tuba in stock

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Snell), and *Valdres March* (Hanssen/Moller). In the past year, they have acquired 5 members from Scotland and England, and 1 from Norway. Some have moved to California permanently and others are there temporarily, studying at local universities. Since all of them have grown up in the Brass Band movement, they say they feel a little more authentic now! Two of their members display their dedication because they travel more than 100 miles each way to rehearse.

The **Hannaford Street Silver Band** recently featured the Canadian debut of Shoichiro Hokazono in its *Made in Japan* concert which was guest conducted by James Curnow. Their program included *The Great Revival* (Gordon); *Three Japanese Folk Songs* (Inagaki); *Canadian Folk Song Suite* (Calvert); *Legend for Euphonium and Brass Band* (Kentsubitsch/Koizumi); *Rocky Mountain Overture* (Burge); *March* (Uchida) *In the Garden Rain* (Takemitsu); *Rhapsody for Euphonium and Brass Band* (Curnow); *Meditation--The New Covenant* (Curnow), and *The Sword, The Jewel and The Mirror* (Harper). To conclude its international season of music making, they presented a concert *Brass Down Under* conducted by Australian native Ormsby Wilkins and featured the Canadian debut of multi-talented James Morrison. This program included *Millenium March* (Miller), *Hinemoa* (Wood), *Glasshouse Sketches* (Gott) and *Loaded Dog* (Lloyd).

The **Illinois Brass Band** (Colin Holman) completed a two week tour of England this June (see article in this issue) as well as performing in Grayslake, West Chicago and at the Wheaton Band Festival with the **St Louis Brass Band** (Keith Wilkinson) and four other concert bands. The band's latest (fourth) recording released in May 2000 entitled *Shakin' Not Stirred: A Jazz Collection* which

includes many popular lighter items composed and arranged for band (and the IBB's live performance of Philip Wilby's *Jazz* from NABBA 1998) has been selling exceptionally well. The IBB just celebrated its first "inter-member" marriage when cornettists Guy Clark and Laura Smith (Shea-Clark) were married in May.

Two years ago letters were mailed to 40 brass players in the St Louis area asking if they were interested in forming a British Style Brass Band. So, the **St Louis Brass Band** (Keith Wilkinson) now celebrate their second birthday! The first rehearsal was on October 4th 1998, and they will celebrate officially two years on October 4th, 2000. Since that time, they have performed 53 concerts, given 548 performances of 233 different pieces, played to over 250,000 people, been featured 7 times on TV News, given 2 radio broadcasts, were featured in a full page article by the St. Louis Post Dispatch, have had 68 players perform, have worked with 7 conductors and won the 'Challenge Section' at NABBA. They now own a complete set of Besson Sovereign instruments, a set of Premier Elite Symphonic Timpani, a Ludwig Concert bass drum, a music library of 536 works and 35 Music Stands, lights & chairs, a truly wonderful accomplishment in such a short time. Their future events include performing at the White House, National Cathedral, British Embassy and Canadian Embassy in Washington, DC, performing concerts with Sandy Smith and Crispian Steele-Perkins, performing a Gala with Patrick Stewart and recording *Tubby The Tuba* and *Carnival of the Animals* with him, performing at the Missouri Music Educators Conference, hosting NABBA in 2004 together with an International Festival of Brass Bands in 2004. Negotiations are also in progress to establish the Saint Louis Youth Brass Band and for the Saint Louis Brass Band to be "Ensemble in Residence" at a local University. They

plan to return to compete at this year's NABBA competition. Happy birthday!

John Aren, founder of the Motor City Brass Band has experienced a bit of success promoting the brass band in north-east lower Michigan. This time under the temporary banner of **Thunder Bay (MI) Brass**, Aren brought ten players together using cornets, F horns, baritone, trombone, euphonium and tubas to perform a number of brass quintets, sextets (including TSA's latest New York Brass Sextet Journal) and selections from the American Band Journal, thereby accommodating both the F horn and the bass clef players and helping to bridge the gap between community players and the brass band. Their July 4th performance was part of a two day festival sponsored by the Exchange Club at Alpena's band shell on the shores of Lake Huron. The God and Country performance included *The Star Spangled Banner*, *Eternal Father* (Bulla), *The Liberty Bell* (Sousa/Holcombe), *Sourwood Mountain* (Ostling), *Under the Double Eagle* (Wagner/Frackenpohl), *March Patriotica* (Bulla), *Washington Post* (Sousa/Holcombe), *Simple Gifts* (Douglas Court), *Armed Forces Salute* (Villanueva), *Columbia*, *The Gem of The Ocean* (Becket), *Semper Fidelis* (Sousa/Holcombe) and *God & Country* (Himes). As to whether or not this will be the foundation for Michigan's third brass band (outside of the great TSA bands of lower Michigan), Aren responds in typical northern Michigan style, "we'll just have to sit back and see."

NABBA Board Member **Ronald W. Holz** will shortly see his book *Brass Bands of The Salvation Army: Their Mission and Music* be published by Egon. The book, which will be published in two volumes totaling over 500 pages, will be released this October, both volumes available at

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the same time. The division is as follows: Volume 1 Covers Historical Overviews and Current Scene with a foreword by Ray Steadman-Allen and an initial chapter defining SA bands, their functions, mission, organizational structures. There are two chapters on the early history: 1878-1904; 1904-1939; a Chronological Table of Important Events with extensive regional, national, or territorial essays as follows: Sweden (Torgny Hanson); Canada (Wally Court); Australia (John Cleary); New Zealand (Warren Baas); UK and USA (Ron Holz). In Volume 2 Musical Study, there are chapters on Instrumentation and Scoring (Historical Development), Band Music List (all publications world wide since 1884), four chapters on repertoire, analytical in nature, with musical examples and a final chapter on assessing the present scene and future of SA bands, all with supportive appendices, bibliography, and index. Congratulations on completing this momentous task!

Utah Premiere Brass (Alan Boyer) will be performing a concert at Brigham Young University on October 25 as part of BYU's annual "Octubafest". The "Octubafest" is a festival featuring tuba performance and is organized by Steve Call, tuba professor at BYU and member of UPB. The program will include *Connotations* (Gregson), *Sweet & Low* (arr. Snell), *Cry of the Celts* (Hardiman/Graham) and the *Gregson Tuba Concerto*. Steve Call is soloist in the Gregson and other tuba/euphonium soloists will be presenting solo features. In the near future UPB will be performing at the new Conference Center of the Church of Jesus Christ of the Latter Day Saints in Salt Lake City. The concert will be a private function for "Family & Friends" of the band and the LDS community. The new Conference Center is an acoustical wonder which accommodates over 21,000 people when filled to capacity. Lee Gray, a member of the Utah Premiere Brass Advisory Board, is the architectural genius who headed up this massive

project for the Later Day Saint Church. UPB is planning to produce a CD recording incorporating local musical history and culture. At the beginning of the 20th century there were over 100 brass bands in the state of Utah. At beginning of the 21st century there are only two known brass bands in Utah. The CD will be entitled *Heritage*. The band and its members are accepting the challenge of the NABBA Board to guide and support youth brass banding in Utah. Preliminary plans are in place to offer a youth brass band in three different counties in Utah. UPB will support school instructors and assist young brass players by offering them an opportunity to share in the experience of the brass band movement. The future looks bright for the UPB with discussions scheduled to take place between the band and the world famous Mormon Tabernacle Choir. It is anticipated by both organizations that a collaboration will take place in the near future.

MARK YOUR DIAIRES!

NABBA XIX

April 20-2, 2001
Washington DC
Hosted by the
U. S. Army Brass Band

Gala Concert by the
U. S. Army Brass Band

NABBA XX

April 12-13, 2002
Cincinnati OH
Hosted by the
Cincinnati Brass Band

Gala Concert by the
Brass Band of Battle Creek

NABBA XXI

April 11-12, 2003
Little Rock AR
Hosted by
Solid Brass

NABBA XXII

Hosted by the
St Louis Brass Band
Dates TBA

Rosehill Music

The Vaults of Heaven (Andrew Lloyd Webber/Ray Farr), 1999. Moderately easy. Full score. Modest percussion requirements with cornets and trombones requiring cup mutes.

This is a short arrangement of a theme from *Whistle Down the Wind*, where the melody is passed around the band from cornets, flugelhorn, euphonium in a relatively straightforward fashion. There's only really two phrases to Lloyd Webber's tune and it's only really the contrasts in scoring that keep the music alive. This selection would be useful with others by the same composer if you are planning a tribute concert or for light summer listening. Few marks of expression on the page make the challenge one of making real music.

Gordon Music

Big Band Spirituals (William Gordon), 1999. Moderate. Full score. Includes trap set, mallet percussion and Latin percussion ad lib. Cornet and trombone parts are scored for SA bands.

This is a medley of spirituals each set in contrasting styles, including "Let Us Break Bread Together," "Nobody Knows the Trouble I've Seen," "He's Got the Whole World in His Hands," "Jesus Loves the Little Children," and utilizing Rock, Slow Ballad, Latin Rock styles. Despite the monochromatic packaging, all the parts come very cleanly notated and spaced out together with full score, so that all the syncopations are easy to read--a definite bonus. At first read through the medley seemed a little corny but by working through all the elements and with negotiating all the styles (details and rhythms for everyone to negotiate) together with a performance in the right setting, this one will prove really popular and worth the effort, especially if your percussion section are solid.

Wright and Round

Thriller (Rodney Temperten/Philip Harper), 1999. Full score. Moderate-moderately difficult. Three percussion parts for mostly rhythm percussion with lots of fills and ad lib and a vibraphone part that will only be heard in the softer passages.

This one's for all the Michael Jackson fans! Harper's arrangement is a great showpiece that introduces the sections of the band one at a time (starting with percussion) and with an opening that builds with tension and dramatic excitement as each group (presumably) comes on stage. The tubas fulfill the bass guitar roll with a series of ostinati throughout and the percussion section are given considerable freedom--a bonus if you have a set player that really understands the style. Above that, the band has a variety of rhythms and effects to negotiate with jazz solos (written out) for trombone and cornet. If this slick arrangement wasn't enough, the Vincent Price text is included in the score and could be read during the final section of the music. Philip Harper's arrangement and scoring are all sound, and it will be a hit for the right band in the right place at the right time. To inspire you further, the excellently produced parts each come complete with your own Michael Jackson Thriller photograph.

Black Squirrel Music

Excursions (Bruce Broughton), 1999. Full score. Trumpet soloist: difficult. Band: moderately difficult. Two percussion parts which keep both players busy.

This is the first time I have had an opportunity to review music from this company, only four years old and with Keith Wilkinson as its editor. The presentation of the product is excellent. Parts and score are cleanly and clearly notated and the set comes with addi-

tional parts for F horn and bass clef parts for baritones, euphoniums, trombones and tubas. *Excursions* was originally composed in 1995 for symphonic band and has been championed by not only the U.S. Air Force Band but also the NYSB of the Salvation Army with Phil Smith as the soloist. The program note in the score describes the work very well (another refreshing change from many other music companies):

Although not a programmatic piece, *Excursions* is based upon a tune that wanders in and out of various musical situations. After a short introduction by the soloist, the main theme is presented over a lightly ambling accompaniment. The theme travels this way and that, running into some interesting diversions along the way and eventually meeting itself where it began--at the introduction. Angular melodies and driving rhythms characterize the piece, permeating the various musical situations through which the trumpet leads the band. Broughton masterfully uses fragments of the opening material--including wide leaps, syncopations and a rising 16th note figure--in countless new combinations. The harmonic style is chromatic but tonal and the score is carefully detailed throughout. At a length of 7-8 minutes, this would be a great showcase for a talented guest soloist or principal player.

Novello Music

Attleborough Suite (Malcolm Arnold), 1961/2000. Moderate. Full score. Includes four percussion parts. 8 1/2 minutes.

With acknowledgements to Bram Gay for this information, *Attleborough Suite* is really Sir Malcolm's second Little Suite for orchestra. It was retitled when this version was made because of the three *Little Suites for Brass Band* al-

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ready in print. It has been scored for both wind and brass band currently, as part of a number of Arnold scores to celebrate his eightieth birthday, which is why it is not presently listed on the Malcolm Arnold Home Page and not recorded. The *Attleborough Suite* comprises of three nicely balanced movements, Overture, Ballad and Dance that contain all the hallmarks of the composers' distinctive style. The Overture is a series of short fanfare figures contrasted with a broad melody and jaunty ostinato figures. The slow movement Ballad in triple meter passes the melody from flugelhorn to solo cornet to euphonium, then to the middle of the band and back to the soloists before concluding quietly. There's the typical sustained chordal accompaniment (such as are found in the Cornish and English Dances of similar character) that swells dramatically and then dies away on numerous occasions. The final movement is fast triple meter though with lots of rhythmic impetus and ambiguity; hemiolas abound at ever rhythmic level. The work technically demands the same or slightly less than his popular *Little Suite* (No. 1) and would be a nice change of pace. Some compromises could be made for the percussion parts to be paired down to the more normal three players. Harmonically the music is engaging and the scoring from Arnold's pen sound throughout, with no range difficulties so that it should be within reach of most if not all NABBA bands.

Studio Music

Marchamba! (Goff Richards), 2000. Short score. Moderately easy. Includes Latin percussion.

One gets the feeling that this piece is two for the price of one, combining the march and the samba, though neither seem to show Goff Richards at his best. The

march includes quotations from "Rule Britannia" and the "Sailors Hornpipe" before segueing into the samba which has some discrepancies about the percussion demands between score and parts. Then the march returns again, and the samba music brings the work to its conclusion. With some imagination, the work would be a good way to show off the percussion section, but musically it seems less satisfying than other selections available. It would appear that to make the two contrasting styles into a satisfying whole would take some effort.

Cantabile (Goff Richards), 2000. Solo: moderately difficult; Accompaniment: moderate. Short score. Percussion of timpani, triangle, glockenspiel and suspended cymbal provides effective additional color.

If you liked *Song for Ina*, you will like this one equally. As another slow melody for euphonium complete with two short cadenzas (optional ideas given), this gives euphonium soloists a chance to be brave, or less so with equal musical effect. The solo part covers nearly three octaves and requires musical legato cantabile playing from the soloist and a sensitive accompaniment. This came off in reading as one of the more successful of recent publications and in the expert hands of your principal euphonium, the audience will respond well. Tutti euphonium parts are provided if you happen to be featuring a guest soloist. The music follows a ternary form with the main theme being continually embellished in new ways at each return. A throbbing romantic accompaniment of pulsating triplets provides the background and *Cantabile* should make a nice new addition to your band's solo repertoire.

Northumbrian Fresco (Darrol Barry), 2000. Moderate. Short score. Two percussion parts include a whip and mallet instruments in addition to timpani and drum set.

This is a newly published work, though it won 2nd place in the "Rothman's Brass In Concert" championship competition for a set piece in 1982. Darroll Barry has taken eight Northumbrian folk songs (Come You Not From Newcastle?, Madam I Will Buy You, Morpeth Lassies, The Oak and the Ash, Doon the Wagon Way, Bobby Shaftoe, I Drew My Ship and Billy Boy) and compiled them not so much as a medley but more in giving each tune a passing glance so that *Fresco* seems an appropriate title. The music moves fairly quickly from one tune to the next and it might be fun in a concert to talk about the different songs and their texts (maybe even with playing excerpts for the audience) to help them appreciate the way in which one tune is woven into the next. Various moods are incorporated into the score which is effectively constructed with interest for everyone, and the work would make both enjoyable playing and listening.

Ballad for Trombone (Eric Banks), 1981. Full score. Moderately easy. No percussion parts.

This is a delightful miniature, in which, following a brief introduction, the trombone takes the theme for the opening and then has counterpoint as the theme is taken up by the whole band. The theme returns and there is a quiet closing. There's an unpretentious air to the whole work, and although the rhythms are straightforward, the skill in making this work is having a soloist with the command of a cantabile style with a band that can sensitively accompany and sustain the phrases. There's an optional high E in the solo part but the ranges are not strained. Solid intonation and careful balance of parts would be essential. Reading the music is not a problem, but making music might be a great and worthwhile challenge.

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Fanfare to Planet Earth and Millenium March (David Fanshawe/Peter Graham), 1999. 6 minutes. Full score. Moderate. Three percussion parts which include tom-toms and tam-tam.

Fanshawe wrote this work to celebrate the dawn of a new Millenium and it is expertly scored by Peter Graham. The band gets a good physical workout and there is the need for considerable stamina to survive in a grand manner to the end. Most of the band play continually in the March with the solo cornets mostly above the staff throughout. In fact, this would surely work well as a grand finale for massed bands, to get us away from another *Procession to the Minster!* The *Fanfare* opens dramatically (concert G tonality) with heraldic cornets answered by sforzando strikes on deep percussion (somewhat in the manner of Copland's *Fanfare for the Common Man* I thought). The main theme with strong major/minor shifts develops antiphonally evoking a kaleidoscope effect and culminates in a chordal cluster to reflect the composers' feelings of optimism. The *March* propels us into concert Ab with a catchy theme derived from the *Fanfare*. Some interesting countermelodies take us into a sweeping middle section, distinctly English in character (deliberately so, notes the composer). Dramatic key changes and chromatic lines bring the work to its conclusion. A timely piece and powerful if your band has the chops for it!

Rondo alla Turca (Mozart/Martin Ellerby), 2000. Moderate. Three percussion parts of timpani, triangle and tambourine.

This is one of Mozart's most familiar of solo piano pieces, the final movement of K. 331 transcribed for brass band so that everyone except the trombones get a taste of the rondo theme. It will take

quite a bit of work to make this sound effortless and stylish though Ellerby's selection of concert Eb minor and major makes matters a little easier. Most of the rapid runs lie fairly well under the fingers though it will be a good test of any band to make them sound even as they pass from section to section (with some additional fingerwork for the soprano cornet). The difficulties of transcribing the grace notes are handled effectively and the work is economically scored so that it builds toward the climax. It would have been easy to overwhelm with percussion, but they are limited to tasteful Turkish colors. This is about 2 minutes (depending on your tempo) of quite difficult music, especially since the tessitura of the solo cornets at the end stays above the staff, but it will be fun trying!

You'll Never Walk Alone (Richard Rodgers/Martin Ellerby), 2000. Full score. Percussion includes timpani, glockenspiel and vibraphone.

This is the well known melody from *Carousel* arranged for any B flat solo, beginning in concert C and modulating to concert Db halfway through. The soloist only gets a brief break, and otherwise plays continuously. There's lots of interest in the accompaniment with harmonic, rhythmic and timbral variety, but so much so that the soloist has work hard to be heard above the band, even when great (in)discretions are being made in the accompaniment. With a fair amount of effort, a cornet soloist can just come through; other Bb instruments are likely to be lost along the way. However, the remedy might be to find a good vocal soloist who with some judicious amplification together with the colorful accompaniment may well pull this off to great effect.

Diversions (Philip Sparke), 1999. Moderately difficult. Full score. Three percussion parts.

Diversions was a commissioned work for the Canton of Solothurn brass band competition in Switzerland last year, and it would make a great choice for Challenge and Honors Division bands for NABBA competitions as well as a substantial concert piece that audiences would enjoy. The subtitle is *Variations on a Swiss Folk Song* and the work quotes the lilting 6/8 tune "Der Heimetvogel," a nineteenth-century folk song, several times throughout the work, though most often in fragmented form. Following an introduction which doesn't look too difficult but has a long awkward ostinati figure in the solo cornets, the theme is presented firstly in the horns, then muted trombones and cornets, then returning to the horns. The first variation is a *moto perpetuo* with continuous eighth notes at a fast tempo but with no awkward leaps; the theme is treated motivically here as in further variations. This leads into Variation II, a macabre 12/8 march with continuing attempts by the trombones to interject the folk song. Variation III is the slow heart and soul with those typical suspensions and yearning figures found in all of Philip Sparke's music. It concludes with a short tenor horn cadenza before launching into the final variation-- a fugue on a new theme which after going through the classical approach to fugue is presented in two-part counterpoint with the folk song (a similar device to that used by Edward Gregson in the conclusion of his *Variations on Laudate Dominum*). The music speeds toward an exciting finish. Technical demands throughout are manageable and interesting and the work is almost devoid of multiple tonguing (useful if your band fears this!). A good top level band would read this work down fairly quickly and it would be an interesting concert addition indeed. Lots of musical interest, to be expected from one of the most preeminent of British brass band composers.

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Championship Section:

Bruce Broughton's *Masters of Time and Space* is a joint commission between NABBA and the British Open 2001 and is expected to be completed by October 1. Broughton is a leading, established and versatile composer. His film scores include *Silverado* (which was nominated for an Oscar), *The Presidio*, and *The Rescuers Down Under*. He is an Emmy nominated and Emmy award winner for TV scores and has been commissioned by the countries' major orchestras. We should expect an exceptionally challenging work for this year's Championship Bands to tackle.

Honors Section:

The choice of Philip Sparke's *London Overture* as the testpiece in this section brings his name back into the NABBA contesting arena after several years of absence (since *Endeavor* in the Honors Section of NABBA 1997). *London Overture* was commissioned by the Dutch National Championships in 1984 and it contains pictorial elements to London city life that have caused parallels to be made with Vaughan Williams *London Symphony*. Following a broad grandiose opening, a series of carillon effects and difficult cadenzas for trombone, horn, cornet and euphonium, the music is thrown headlong into an allegro of great vitality that features a short lilting 7/8 section. After a sonorous slow middle section featuring solo cornet, the allegro returns (together with the 7/8 passage) and with a quick passing reference to the opening, a short coda brings the *London Overture* to a brilliant conclusion. The work challenges the abilities and confidence of the end chair players, requires great dexterity on the part of every player and needs a conductor who can shape and control the performance. Duration 12'41". Recommended recording by Britannia Building Society (Fodens) conducted by Howard Snell. Two percussionists required. Guaranteed good listening for everyone with lots of excite-

ment (and probably a few prayers needed for the soloists). Published by Studio Music.

Challenge Section:

Dean Goffin's *Rhapsody in Brass* is one of the classics in the repertoire, pointing back its heritage to the early original works by Fletcher and Jenkins and at the same time heralding the style prevalent in the fifties and sixties of clean, economical scoring, with minimal percussion. Consequently, a successful performance demands great attention to details of rhythm, pitch and timbre (and a carefully paced performance dynamically) while still placing technical demands on everyone. The first movement is an allegro in 6/8 where the main ideas are the opening euphonium theme and the ostinato in the cornets. Tutti interjections from the band provide rhythmic interest and there is some solo agility required for solo cornet. Stylistic unity in articulation is also a must. The slow second movement changes the mood and color of the music. The tenor horns begin the movement in unison leading to one of two main themes played by solo horn and euphonium. By contrast a slightly faster and lighter theme is introduced by cornets and trombones. A more expressive euphonium solo based on the first theme leads to the movement's climax with a series of scurrying sextuplets passing through the band before the main theme is played forte by the middle of the band (almost Wagnerian in style here). The music gradually and beautifully subsides to a sustained chord in the upper third of the band, requiring a controlled finish. More technical fireworks in the form of a scherzo are the feature of the final movement, again requiring light agile articulation (possible to single tongue at the tempo marked). All the fast runs are marked slurred. A contrasting legato theme provides for relief, and a more grandiose conclusion will begin to test stamina. More (brief) technical demands

for low brass at T and then the soprano cornet lead into a section of increasing tempo to bring the work to a dramatic conclusion. *Rhapsody in Brass* was written while Goffin was in the Middle East and commissioned for the 1949 British Open Championships. Duration 11'06". Recommended recording by Grimethorpe Colliery Band conducted by Garry Cutt. Published by R. Smith & Co. Ltd.

Explorer and Youth Sections:

Philip Wilby's *Suite: The Seasons* in his words "traces the year's change; from a cold, late autumn to an indoor winter; through a spring waltz to a final open-air march." His aim was to "provide music which is both enjoyable to rehearse and perform but not forbiddingly difficult to play." Composed in three movements, Wilby explores the changing colors of the seasons with many different instrumental colors. In the first movement - "Turn of the Leaf: Prelude and Dedication," Wilby uses muted colors offset by open solos. This movement demands great control from all the players as it ranges from delicate to a brief heroic statement and concludes quietly, further expanding different "muted" colors. The second movement, "Spring: Waltz," as the name suggests, has a playful and dancelike quality. Wilby carefully shifts the melodic figures throughout the band, helping to give a sense of forward motion. He ends this movement delicately with the melody in the solo horn. The third movement, "High Summer: Marziale," changes character quickly. As one might expect, the percussion plays a more prominent role in establishing the march. The movement loosely follows characteristics of a march. That is, several contrasting sections from martial music to more melodic sections. Although not technically over zealous, performers and audience alike should find *Suite: The Seasons* musically rewarding and challenging.

Lexington, the Masters, and All of England

A Summary Report by Ronald Holz,
Music Director

The main question that lingered in my mind when Lexington Brass Band took off from Cincinnati airport on Wednesday May 24 was whether we would 'measure up' when we arrived in the homeland of brass bands! We were an unknown--people would be asking WHICH Lexington, not really knowing a thing about us. I should not have worried. The band came through beautifully and they played with amazing consistency throughout the ten-day tour. The addition of Terry Everson, our former principal cornet, as guest soloist, sealed the offering. He added that extra touch of class that made our programs something beyond the ordinary for a culture saturated with brass band concerts. Our hosts were evenly split between contesting and SA bands--what great fellowship we had and what superb hosts they were. What follows is a brief summary outline of our stops, followed by press commentary concerning the central reason for our visit, our guest appearance at the All England Masters.

THURSDAY May 25th Chelmsford .
Having arrived at Gatwick Airport at 8:00 a.m., we gave our first Evening Concert at the SA hall with Festival Brass (see article this issue of this fine 15-piece group that came to the GABBF), Julian

Bright, director. Our busy host, Dr. Simon Schultz, Bandmaster of Chelmsford SA Band, even filled in on baritone for Bright's group. While we were a bit jet-lagged, it was a great start and the finale massed items really shook the roof. We got off to a good start and we knew our friends in Danville were in for a treat when Julian's group came in June.

FRIDAY May 26th Portsmouth. Evening Concert at The Salvation Army Portsmouth Citadel, the band of which here was founded in 1880 and still maintains an excellent standard! The monsoon-like rain--all day--did not dampen out spirits nor those of the enthusiastic crowd, as well as the Youth Choir at the corps that shared the program, a unique experience for us. During the day Band Secretary David Wheeler had set up a marvelous tour of the Admiral Nelson's flagship, HMS Victory. I met up with an old friend, bass trombonist Mike Parker, who had helped set up the concert, the kind of renewed fellowship that was to happen with me every day of the trip.

SATURDAY May 27th Cambridge. A day of sightseeing in Cambridge and a brief rehearsal at the local SA hall. In one 30-minute period we had four different kinds of weather. We can now claim to have been "hailed in Cambridge."

SUNDAY May 28th Cambridge. All En-

gland Brass Band Championship in Cambridge. We arrived at the contest site about 10:15 a.m. just in time to miss Fodens' performance, but hearing the last few bars in the lobby speakers. All of us had tickets to the contest--which would be a revelation and somewhat intimidating for most of the band. By late afternoon we were hearing the eventual winners Yorkshire Building Society from backstage! We had very brief time to take the stage for the Judges' Interval mini-concert of 25 minutes in late afternoon, our percussion section not even getting a chance to bang a note on new equipment before the downbeat! The place was packed--and our guys came through with incredibly energetic performances. Two lyrical solos by Terry (*Be Thou My Vision*, arr. Curnow, and *Summer*, Chaminade/Brand), and a jazz solo, *Praise to the Living God* (Nurock) by David Ashley were 'spot on.' Other lighter fare (the audience had heard 21 performances Heaton's *Contest Music* by this time of day) included *There's No Business Like Show Business* (Berlin/Richards), and the *Ellington Fantasia* (arr. Domek). *Stars and Stripes*, with a brilliant solo by soprano cornet Stephen K. Bottom, really got an ovation. We could breathe easier! During the Awards Ceremony Dr. Roy Newsome was honored for his great contributions to the brass band movements. The Gala Concert in the evening drew an almost entirely different crowd, nonetheless very supportive and enthusiastic. We were the second half--the comments below sufficing to cover our program, other than to say that after the second encore--and it was now well after 10:00 p.m., I got the nod from our announcer, Anthony Askew, that we should let them be content with that! What a day--we had not only survived, we had "acquitted ourselves well."

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Moving or Moved?

The *Brass Band Bridge* cannot be forwarded because it is mailed third class. So, please be sure to mail to NABBA Executive Secretary 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!

Lexington, the Masters, and All of England

continued from page 18

MONDAY May 29th Norwich. Two clinics at University of East Anglia in the afternoon drew small but keen audiences, the purpose of which was to also help Cawston Band, our hosts, gain academic respectability and a residency, which they did shortly after our visit: 1) Master Class with Terry Everson; 2) Ron Holz lecture demonstration on American brass band composers and their music--with full band. In the evening we were joined by Cawston Band, conducted by our chief host Alan Broadbent, who provided a 30-minute program before our portion.

TUESDAY May 30th Torquay. We had quite a trip to this resort area, due to last minute problems in another location, but we were glad we went. The Evening Concert was held at the Riviera Centre and Totnes Band, our hosts, played a prelude and joined us for several massed items at the end of the show. We had a particularly good time meeting the folks in the large audience that had gathered in this fine, but rather dry hall. Our host, David Wilkinson, was so pleased with the evening he made special presentation of a large libation to our second baritone, Claude Christian, promised at the hotel pub party that evening, and delivered faithfully in the a.m. as the bus pulled out!

WEDNESDAY, May 31 Gloucester. Most of the band toured the beautiful Cathedral during the afternoon, while some did laundry! In the evening Gloucester SA Band (BM Cliff Matthews) hosted a splendid evening, with several key players from Flowers Band as well as friend Brett Baker in the audience. Band Secretary John Stubbings had done splendidly for us. A true highlight of the tour!

THURSDAY, June 1st Birmingham. We were honored with an invitation to record

a 30-minute program for "Listen to the Band", BBC 2 Radio, the third most popular radio show in the UK! The site was an elegant 18th-century church, St. Pauls, set on an isolated green in the heart of the old jewelry district. Producer Cali Snook and Recording Engineer Nick Childs were most gracious and efficient in every aspect of the compact, 2-hour session. The program aired after we left the country, and was announced by Frank Renton: *Stars and Stripes* (Sousa); *Trumpet Call* (Downie), Terry Everson, soloist; *Incantation and Dance* (Chance/Henderson); *Jubilation* (Curnow); *There's No Business Like Show Business* (Berlin/Richard).

FRIDAY, June 2nd Castleford Another rainy day ended with a warm, satisfying concert, here in Civic Centre, Castleford. Another SA band founded in 1880 joined us, Castleford SA Band, BM Graham Woodhead. They really accepted the challenge to join us on the concert, reaching a new peak in their playing. The massed items were really quite fantastic, here listed so as to highlight the kind of items we did on other occasions with the other bands mentioned as well: *Procession of the Nobles* (Rimsky-Korsakov/Curnow); *Shenandoah* (Ballantine); *Hands Across the Sea* (Sousa); *Elsa's Procession* (Wagner/Himes).

SATURDAY--SUNDAY, June 3-4 Stevenage The evening concert on our final official day was in the Gordon Craig Theatre, the program sponsored by the Rotary Club of Baldock. We shared the stage with Shannon Express, a 60-voice men's choir of the Barber-shop variety. It was a hot show, in many ways, and we even were able to throw together a finale item for both groups, New York, New York a la Sinatra! On Sunday the Rotary Club held a huge Barbecue during which we were taught that unique game cricket, played "football," and ate-and-drank to our hearts content. A truly restful,

celebrational end to a great tour! John Street, Egon Books, felt that we had delivered exactly what the club wanted, both at the concert and at the picnic, during which some of our guys formed an excellent jazz and dixieland ensemble. We could really relax--and these folks were so kind to us. A very special way to end a remarkable trip.

MONDAY, June 5th Traffic and directional challenges nearly made us late for our flight, but we got on the Delta Flight unscathed and arrived back in the USA safe, sound, and secure. I would be glad to talk to any NABBA band about how we set up our tour as well as put them in touch with our Tour Manager: Rayburn Tours; Contact: Julian Edwards Juliane@rayburntours.co.uk Tel: 011-44-1332-347-828 Fax: 011-44-1332-371-298

.....
Excerpts from commentary about LBB performances at the All England, May 28, 2000.

Brass Band World, June 2000 Issue
Lexington Delight With Their American Way of Brass (Robert Mulholland)

The printed programme intimated that the Lexington Brass Band of Kentucky, USA, was founded in 1992 by a group of college professors "keen to explore the riches of the British brass band repertoire." What exactly happened to the exploration is undisclosed for the band's contribution to the All England Masters Festival consisted almost entirely of riches from the vast repertoire of American music, which was delightfully refreshing.

The 35-strong band presented a brief programme before the announcement of the results. It was immediately apparent that these guys could play--a stunning Duke Ellington trombone item [sic--mean-

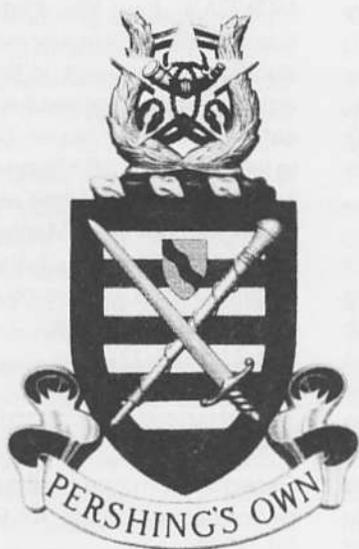
continued on page 21

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Lexington, the Masters, and All of England

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ing *Praise to the Living God* jazz solo by David Ashley], some wonderful cornet playing, and a characterful soprano obbligato in *The Stars and Stripes Forever* served to whet the appetite for their appearance at the gala concert. The evening audience was not to be disappointed.

The band's conductor, Dr. Ronald Holz, compiled a wide-ranging programme featuring in particular the brilliant playing of Terry Everson, trumpet, and Brian Meixner, euphonium. Everson, who played cornet in the afternoon in an expressive version of the hymn tune *Slane*, produced some real fireworks in the evening in *Excursions* by Bruce Broughton and *Trumpet Call* by Kenneth Downie. Meixner starred in Lloyd Webber's cello piece *Variations* as arranged by Peter Graham. All the band solo items were delivered with real panache and without recourse to music.

The band's major final item was Stephen Bulla's Symphonic Suite *Images for*

Brass, a four-movement piece written for the 50th anniversary of the World War II Battle of Iwo Jima--a moving work which might well appear in the repertoire of British bands.

(article continues to discuss Backbeat Percussion and Wardle HS Band)

British Bandsman, June 3, 2000
Anglo American Spectacular (Philip Morris)

Last Sunday evening, after an exciting day at the All-England Masters Championships, audiences were treated to a spectacular Gala Concert starring Wardle High Youth Band, conducted by Stuart Marshall, Simone Rebello's percussion group, Backbeat, and guest band Lexington Brass, conducted by Dr. Ronald Holz. [Then first half is discussed]

Following the interval, it was Lexington Band's turn to delight and entertain, beginning appropriately with the march *Kentucky*, which is home to the band. The audience was then introduced to a demanding trumpet solo played by Terry Everson, who demonstrated his com-

plete mastery of his instrument. In contrast, trombone soloist Dale Warren's gentle style negotiated Eiliv Herikstad's *Norwegian Legend*, which led to *Rainbow Rhapsody*, arranged by one of the band's players, David Henderson and featuring many of its sidemen. It was played in a light-hearted style, although with this type of arrangement, which encompasses lots of different styles and tempi, it is sometimes difficult to get things to gel. Euphonium soloist Brian Meixner was next off his feet, with the Lloyd Webber/Peter Graham arrangement of *Variations*. He coped with all the technical and lyrical hurdles expected of a player of his calibre before [the band] launched into *Incantation and Dance*, featuring some driving percussion and a soprano player who somehow managed a few top high "Z's". Finally, Kenneth Downie's *Trumpet Call*, followed by *Jubilation*, and *Symphonic Suite* brought to an end a memorable day of music-making to be remembered by all who attended.

Clinch River Brass Launched

On the weekend of August 11--13 about 30 brass enthusiasts gathered in Norris, TN, to help launch a new brass band, The **Clinch River Brass**. Brain child of Lloyd Farrah, a noted musicologist and instrument collector, the weekend was led by Dr. Ron Holz, conductor, and guest clinician Dr. Ken Kroesche, euphonium soloist. Several key players from **Georgia Brass Band**, headed up by Joe Johnson, also played a major role in the success. The ground work for the band had been laid by the visit of Festival Brass back in June; the community was curious to see if they could get their own band going. The clinic had support from Yamaha Corporation, who sent some instruments, thanks to help from Mike

Swaffar. Throughout the weekend band rehearsals alternated with brass history demonstrations on such instruments as ophicleides and serpents, as well as fine master classes by Ken Kroesche. By Sunday morning, though not everyone could stay, a 20-piece band gave a 9:00 a.m. sacred concert on the village green.

Farrah had asked Ron Holz to feature SA sacred brass, the ensemble being called (temporarily) Redeeming Brass. The music studied ranged from the SA 4-part+ American Instrumental Ensemble Series and progressively up through to full-scale scores. The pieces that were presented at the Sunday a.m. concert included:

From A.E.I.S: *Come Thou Fount* (Curnow); *For All the Saints* (Cheyne); *Leanin'* (Himes). From SA New York A.B.J: *God and Country* (Himes); *As the Deer* (Press); From DeHaske/Curnow: *Sanctus* (Schubert/Curnow). From Rosehill: *Rhapsody for Euphonium and Brass Band* (Curnow). The low brass players also played a transcription of Bruckner's motet *Locus iste*. Lloyd Farrah intends to have the band join NABBA this Fall as they commence their regular season. Anyone in the Knoxville area interested in playing with Clinch River should write Lloyd Farrar at PO Box 637, Norris, TN 37828.

George Foreman chose an international theme for the GABBF 2000 and groups came from all over the globe, most notably from Japan, Germany, Denmark, England. There was no NABBA band present as we were supposed to have a band from the UK, but Flowers Band had to pull out just a few months before the event. However, Steve Sykes and SA brass ensemble for the year, Festival Brass, more than adequately represented the UK brass band movement.

Festival Brass is a 15-piece brass ensemble of exceptional 'young' players (in their 20s and 30s) drawn from a wide range of SA corps, from Yorkshire to London to East Anglia and Kent. Under the direction of Julian Bright (brother to trombonist Dudley Bright) they handled a wide range of excellent brass band music--and presented it with real panache and class. Prior to coming to Danville, they undertook a mini-tour, which included a concert with the BBC in Columbus, OH, and a 2-day stop in the Knoxville area, centered at Norris, TN, but range to a variety of spots and Rotary Clubs in the region. The following list of personnel by instrumentation may deceive as to what they could cover. They could play full Festival Series works, minus the low tuba octave, very well indeed due to a small cornet-flugel section that just would not quit. Five guys who sounded like 10! Most of the time they played without conductor, but occasionally, like during the marvelous operatic vocal solo "Largo al factotum" by bass trombonist Mark Norwood, Julian took up the baton. cornets: Julian Bright, Anthony Thompson, Mark Martin, Andrew Blyth; flugel: Paul Munday; horns: David Winch, Richard Craik; baritone: Wesley Carroll; trombones: Paul Graham, Guy Peverell, Mark Norwood; E flat bass: Martin Blessett; percussion: Tim Farmer.

Getting a standing ovation for a lecture is a rare occurrence for a musicologist, but this is exactly what happened to me at the end of my presentation at the Band History Conference at the GABBF. No doubt that had a great deal to do with the fact that I had Festival Brass and Tivoli Brass, a ten-piece brass group from Denmark using British instrumentation, plus Steve Sykes, as my demo group. The lecture was entitled *A Short History of the British Brass Band Movement, 1850--1930*, the first paper at this fine conference to address our area of brass band culture. Other presenters included such notable scholar-musicians as Frederick Fennell and our own Paul Bierley--we were in honored company.

It was the excellent reading of the March from Holst's *Moorside Suite* that actually brought the audience to their feet. We had only had an hour the evening before to put it together. Tivoli Brass, which was a last minute fill-in for a Swedish Sextet, Stockholm Rotary Brass, was led by British expatriate Paul Cook, formerly of the contesting scene, though the majority of the members were Danish. In their own good contributions to the GABBF, Tivoli featured a fine array of 10-piece arrangements, mostly of a lighter and entertaining style.

My lecture included live musical examples of brass band music dating from the 1870s to the pivotal Holst work in the late 1920s. Here is the short list of compositions--mostly as excerpts- this great pick-up band played

[Anyone wishing handouts--including bibliography, chronology, please contact me]:

A Short History of the British Brass Band Movement, Dr. Ronald W. Holz Band History Conference June 9, 2000; Great American Brass Band Festival. Centre

College, Danville. Kentucky

#1 Hymn: "Nearer My God To Thee" (Tune: Horbury) Referenced to Hymns Ancient and Modern #277. Wright&Round Sacred Series Set #1. Late 1870s

#2 Short Transcription: "O Father Whose Almighty Power/And Grant a Leader Bold" (Handel, from *Judas Maccabaeus*). Wright&Round Sacred Series Set #1 Late 1870s.

#3 Selection: *Reminiscences of Scotland* (Fred Godfrey/scored for brass band by Shipley Douglas). Chapell, 1904.

#4 Fantasia: *An American Tour* (Henry Round). Manuscript, first decade of 20th century.

#5 March: *Punchinello* (William Rimmer). Published by Wright and Round in 1904.

#6 Test Piece #1: *Grand Selection from 'Rienzi'* (Richard Wagner/Arranged Sam Cope). Published by R. Smith, for 1908 National Brass Band Championships Contest.

#7 Test Piece #2: *Eugen Onegin* (Tchaikovsky, arranger unattributed). Published by Wright&Round for 1911 Open Brass Band Championships; revised with full score 1925.

#8 Test Piece #3: *An Epic Symphony* (Percy Fletcher); Published by R. Smith in 1926 for Nationals

#9 Test Piece #4: *A Moorside Suite* (Gustav Holst); Published by R. Smith in 1928 for Nationals

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Reviewed by Ronald W. Holz unless otherwise noted

An American Journey. **USA Southern Territorial Band** (Richard E. Holz) USA South CRD 051. TT 52:55. Program: *Faith Is the Victory* (Curnow); Two Vocal Solos featuring David Boyer--*Now I Belong to Jesus* (arr. Wm Broughton) and *On Higher Ground* (arr. Wm Broughton); *An American Journey* (Cheyne); Cornet and Trombone Duet--*Freedom* (Gates), soloists Lars-Otto Ljungholm and Dorothy Gates; *The Kingdom of God* (Alexander); Cornet Solo--*Be Thou My Vision* (Curnow), soloist Lars Otto Ljungholm; *Knoxville 1800* (Curnow).

I was immediately engaged by the theme of this CD--one that takes a look back at American "psalms, hymns and spiritual songs" (something of a personal interest of mine) and presents some of the most familiar in a series of new and established settings and styles. In essence, the band take us on a wonderful musical, historical and spiritual journey. The playing throughout the CD is at a consistently high level (including omnipresent powerful bass trombone playing), which opens and closes with two established items by James Curnow--*Faith is the Victory* march based on Ira D. Sankey's gospel song and *Knoxville 1800* (variations on "Holy Manna."). Two solo vocal items by Dave Boyer are terrific--Sinatra meets big band gospel music! And soloists Lars-Otto Ljungholm (cornet) and Dorothy Gates (trombone) evoke nostalgia through her own *Freedom*, a work that exploits their own cultural folk-song heritage. Alexander's *The Kingdom of God* is a beautiful meditation on McKee which I also enjoyed. It exhibits the amazing variety and flexibility of sound color on this disc--a tribute to the composers and the conductor, Richard E. Holz. Unquestionably the highlight was the title track *An American Journey* by James Cheyne. This uses the hymn tune "How Firm A Foundation" consis-

tently throughout the "journey;" as a bitonal bugle call at the opening and closing, as a cantus firmus, and as both brief and full reminders during the fifteen and a half minute work. The music has a distinctly and engaging American character (occasionally Coplandesque at times) and is obviously not very easy to play. Yet Cheyne's sound is individual with lots of independent lines and rhythms providing captivating interest. The slow middle section features glorious, glowing colors of composition and colors of band sound. A third fast section evokes some stereotypical images but does so again with coloristic and rhythmic individuality. The bugle call comes back at end together with a majestic conclusion. I think this is a piece we will (hopefully) hear and frequently. It serves as the pinnacle of an inspirational recording. Reviewed by Colin Holman

Battle of Britain 60. **Central Band of the Royal Air Force** (Rob Wiffin) and The Squadronaires+ Big Band (Matthew Little) Polyphonic QPRM 135D TT 72:48. Program: *Battle of Britain Suite* (Walton); *Knightsbridge March* (Coates); *South Rampart Street Parade* (Dorsey); *Songs That Saw Us Through* (Wiffin); *Elegy* (Hingley); *Scramble* (Hess); *Fighter Command March* (Alwyn); *Calling All Workers* (Coates); *The Galloping Major* (Jacob); *Pennsylvania 6-5000+* (Sigman&Gray); *In the Mood +* (Razaf&Garland); *Tuxedo Junction+* (Hawkins); *Songs of Rodgers and Hart* (Martindale); *Royal Air Force March Past* (Davies&Dyson).

This CD is subtitled "Highlights of a concert commemorating the sixtieth anniversary of the Battle of Britain" which was first held at the Barbican concert hall in London, though the album itself was recorded at the Royal Air Force Uxbridge, March 2000. The program will appeal to any students of the era and anyone ready for a good dose of nostalgia. The playing is solidly competent, and by one of the better British military

units. There are a few special gems here, including Walton's *Battle of Britain Suite*, compiled from material written for the 1969 United Artists film of the same name. Additionally, the performance of Gordon Jacob's witty *Galloping Major* might be considered a collector's item. There are two big medleys that take you down memory lane: *Songs That Saw Us Through*, and *The Songs of Rodgers and Hart*, the first nearly eleven minutes long and the second a massive 14 1/2. Those eager to reencounter this great epic in British history via the music of that day will thoroughly enjoy this disc.

Centenary Brass. **Fodens Courtois Band** (Nick Childs), with guest soloist James Morrison, trumpet and flugelhorn. Double CD; Doyen DOY CD 100; TT 2:31:46. CD #1 (featuring historic recordings from Foden Archive, 1930--1966) Program: *The Cossack* (Rimmer); *Zampa* (Herold); *The Warrior* (Windsor), Harry Mortimer, cornet soloist; *Lorenzo* (Keighley); *The Whistler and His Dog* (Pryor); *Drinking* (Mortimer), Alex Mortimer, euphonium soloist; *Kenilworth* (Bliss); *Intermezzo* (Mascagni), Joe Brookes, soprano cornet soloist; *Roll Away Bet* (Hume); *March of the Toys* (Herbert); *Diadem of Gold* (Bailey/Wright); *Cleopatra* (Damare), Edwin Firth, cornet soloist; *Poet and Peasant* (von Suppe); *Medallion* (Moreton). CD #2 Program: *Goldcrest* (Anderson); *Nabucco* (Verdi); Trumpet Solo: *We've Only Just Begun* (Watkins); *Gaelforce* (Graham); *Tristan Encounters* (Ellerby); *Chicago* (Forgie); Flugel Solo: *Our Love Is Here To Stay* (Gershwin/Richards); *Battle of Trafalgar* (Elms/Darwi); Trumpet Solo: *Old Rugged Cross* (Morrison); *Concerto #1 for Band* (Bourgeois)

What a feast of the past and present is presented in this outstanding double CD! CD #1 contains archival recordings of the

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Fodens under legendary members of the Mortimer family, father Fred and sons Harry and Rex, as well as pre-World War I performances under Tom Hynes. The recording of *Kenilworth* under Fred Mortimer captures all that we have been told about the famous Fodens sound of that time period, with the listener putting up with just a bit of unavoidable surface sound. There is so much good stuff here that I hesitate to isolate anymore--just a treasure trove of fine playing from men who shaped the course of the brass band movement as both soloists and conductors. CD #2 even peaks the historical package. You will hear Fodens at its peak under Nick Childs (now with Black Dyke) as well as the amazing trumpet-flugel soloist James Morrison. Their reading of *Tristan Encounters* (All England test in 1999) is among the best I have heard. The excellent playing by all the principals in the treacherous 12th Transformation (or variation) is but one high point in an elegantly shaped performance. Even more amazing is their live winning performance, October 1999, at the Nationals, on *Bourgeois' Concerto #1 for Brass Band*. What an intriguing piece, the subtitles of the individual movements giving you just a flavor of what is involved in this stimulating, complex, yet engaging piece: 1) "Le Tombeau d'Arthur Benjamin" [including quotes from Benjamin's popular *Jamaican Rumba*]; 2) "Mr. Bolt goes for a ride and Monsieur Ravel turns in his grave"; 3) "The War March of the Ostriches". It sounds like it reads--half serious/half comic! One unusual item on the second disc is the *Battle of Trafalgar*, a dramatic piece of 10 1/2 minutes length that contains a narration on the famous naval battle, spoken by Brass Band World writer Alan Jenkins. Graham's excellent arrangement of *Gaelforce*, Riverdance take 2, is also highly entertaining. And James Morrison has to be "heard to be believed"--he's one of the best, heard here

in a variety of jazz styles. This double CD deserves high honors!

Family Portrait. Point of Ayr Band (Michael Fowles). Polyphonic QPRL 204D. TT 71:47. Program: *Malaguena* (Keating/Freeh); *Salute to Sinatra* (Harper); *Waltz from Murder on the Orient Express* (Bennett/Snell); *Family Portraits* (Wilby); *Russian Dance* (Boehme/Kerwin), Michael Jones, cornet soloist; *It's a Lovely Day Tomorrow* (Berlin/Snell); *Diversions* (Sparke); *Star Lake* (Ball); *Beneath the Willows* (Harper), Keith Jones, flugelhorn soloist; *Victory for Me* (Heaton); *The Man I Love* (Gershwin/Snell); *Fantasia Originale* (Picchi/Bale), Adam Frey, euphonium soloist; *Triumphal Entry of Spartacus* (Khachaturian/Snell)

Located in North Wales (town of Prestatyn) Point of Ayr Band has in recent years become a Championship-level band that was declared 1997 Welsh Area Champion and in 1998 placed a distinguished Third Place in the 1998 European Championships. In their first solo compact disc the band maintains a fine standard throughout a varied and entertaining program. The recording may reflect a brilliant aggressive approach brass band performance that has been of benefit to them. Only rarely do they go over the top, and overplay. Otherwise, this is an excellent program played convincingly. The band plays with just the right amount of restrained jauntiness, for instance, on Heaton's *Victory For Me*. Yet they also dig into the great old march *Star Lake* (Eric Ball) with the just right fire and at the correct tempo. Michael Fowles does not fall in the trap of so many young conductors - taking marches like this at absurdly fast tempos, ruining the spirit of the work. Some of their best playing--very fine playing indeed--comes on the Family Portraits movement from Wilby's *Lowry Sketchbook*, suitably chosen as the title track. A new work by Philip Sparke,

Diversions, subtitled "Variations on a Swiss Folk Song" (see New Music for Brass Band Reviews in this issue) anchors the program. Of moderate technical demands this test piece would appeal to many of our NABBA Bands in the Challenge or Honors category (published by Studio); the recorded performance last 14 1/2 minutes. Overall, I am impressed with this program, this band and its good array of soloists, and sensitive conductor--all wrapped in a Polyphonic recording of excellent presence and quality.

Images In Brass. Lexington Brass Band (Ronald W. Holz). LBB CD 002 TT 73:12. Program: *Jubilee Prelude* (Sparke); *Hands Across the Sea* (Sousa); *Escapade* (Turrin), Terry Everson, trumpet soloist; *Symphonic Suite: Images For Brass* (Bulla); *Panache* (Dewhurst), David Henderson, euphonium soloist; *Procession of the Nobles* (Rimsky-Korsakov/Curnow); *Norwegian Legend* (Herikstad), Dale Warren, trombone soloist; *Finale from Symphony #2* (Tchaikovsky/Gordon); *Cleopatra* (Damare), Terry Everson, cornet soloist; *Tuba Quartet: Fantasia on Old Soldiers* (Holz); *Ellington Fantasia* (Domek); *Listen to the Mockingbird* (Leidzen), Stephen K. Bottom and HM Lewis, cornet soloists; *Jubilation* (Curnow); *Huron Carol* (Norbury), Terry Everson, cornet soloist; *Comin' To Town* (Freeh), Vincent DiMartino and Terry Everson, trumpet soloists.

This is the band's third CD with all items recorded live and taken from concert programs during 1997-2000 and I'm thrilled to be able to add this to my personal listening library as a result of reviewing it. The CD contains a good selection of items (especially as it relates to a historical record of the band's achievements), with almost all American or

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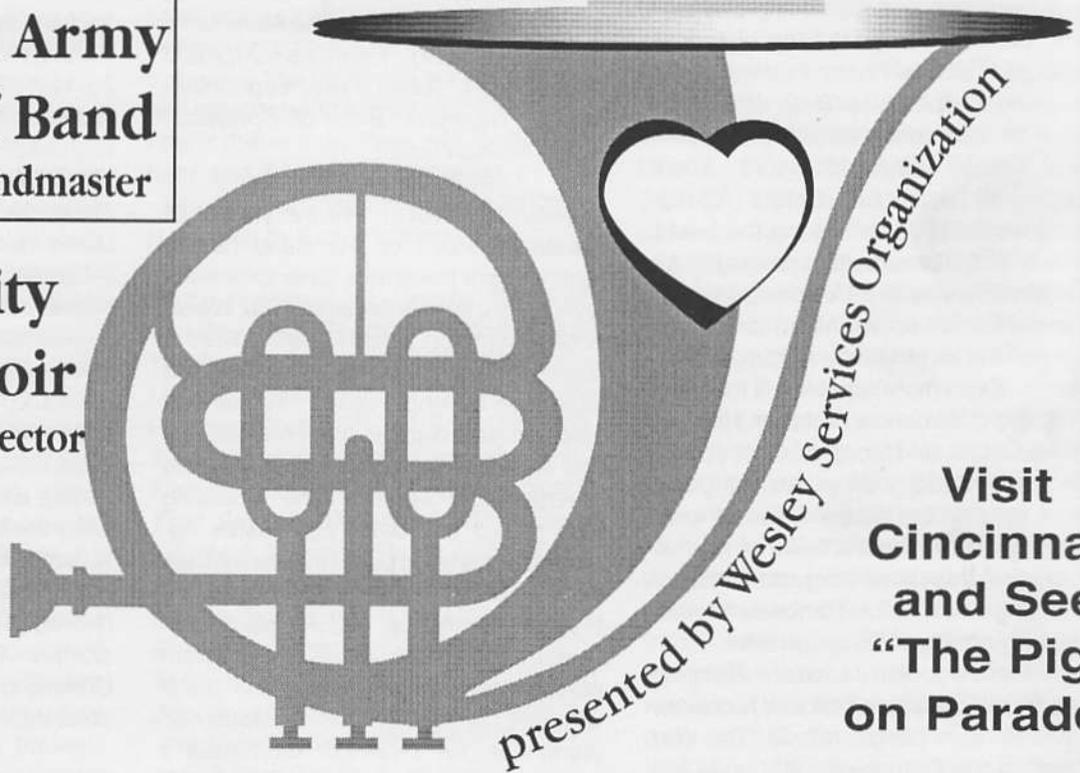
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American-arranged pieces. There's good clarity and unity to sound throughout, good ensemble playing and consistently good attention to rhythm and pitch. I heard the first and final items live at the Midwest Conference and the CD sounds even better. *Jubilee Prelude* has lots of energy and well-captured sound, clean playing from all sections, and very little to fault. *Comin' to Town* featuring soloists Terry Everson and Vincent DiMartino is simply outrageous--this is how it's meant to go! Terry Everson gets four solo outings on the CD, a hallmark of how he has expertly led the band both musically and technically until his recent move to Boston. Turrin's *Escapade* sparkles with sensitive dialogue from the band; *Cleopatra* is given a very fine (abbreviated) rendition (the polka is slightly slower than traditional but with a certain engaging gracefulness); his controlled performance of Norbury's *Huron Carol* (where the sound gets a bit too close to the microphone once) holds the listener spellbound for its beauty. The depth of soloists in LBB is also notable. David Henderson's sound is quite captivating and characteristic in *Panache* and Dale Warren lends his expertise in two further items--*Norwegian Legend* was a delightful discovery.. If there is a blemish it's on the Tchaikovsky transcription which takes too many formal and tonal liberties, and the band (which plays the work very well indeed) still isn't quite up to the consistently high level of the other tracks. There's a stately *Hands Across the Sea*, and a secure title-track *Images for Brass* (very well played but the recording misses some of the atmosphere written into the slow movements). Two guest conductors are included; Skip Gray conducts the *Ellington Fantasia* (one of the most distinctive of newer commissions for American brass bands in recent years, in my opinion) and James Curnow leads his own *Jubilation*, a work that could and should be tackled by many NABBA

bands. I was personally delighted by the *Fantasia on Old Soldiers* composed by conductor Ronald W. Holz's father, Richard Holz. How many tuba quartets with brass band accompaniment were there 50 years ago? Readers will tell me few or any, I think. And how refreshing to hear the work again, and now on CD with expert soloists Tony Granados, David Kirven, James Willett and James Allen. One of the most impressive aspects of selecting over seventy minutes of music from live performances over a three year period is how consistently high the quality of playing is, how unified the sound, how careful are the details, and what a great selection has been compiled for listening pleasure; *Images for Brass* is a tribute to the fine leadership of this band and its membership.

Reviewed by Colin Holman

Norwegian Brass Band Championships 2000. Live Highlights Double CD with eight bands and all sections represented. Doyen DOY CD 113. Program #1: *Contest Music* (Heaton); *English Heritage* (Lloyd); *Montage* (Graham); *A Dove Descending* (Wilby) TT 63:19. Program #2: *Tristan Encounters* (Ellerby); *Spectrum* (Vinter); *Trittico* (Curnow); *Variations on a Ninth* (Vinter); *Music for a Festival* (Sparke) TT 67:09.

The Norwegian Brass Band Association offers up another stunning array of winning test piece performances at all levels of their annual contest. For those of us not at the event, the main reason for purchase would be to get to know some new music and to receive new insights into some classics, as a quick glance at the program above will tell. I will just focus on one performance, Eikanger's (Nick Childs) on *A Dove Descending*, which gained them the highest point total on this their own choice text piece, while placing second overall in the elite division just behind Sandefjord (Garry Cutt). Thanks to a score given to me by Bram Gay I could carefully follow this fine

reading of a truly beautiful new work. The score calls for 10 separate cornet parts, each player having their own line in the score. During the performance the cornets are required to stand behind the sides of the band in two choirs in order to play the two fanfares at the start and finish. In addition, at the beginning each trombone play solo lines, standing, each successive player further apart from the band and aimed in different directions. During the pivotal euphonium cadenza at the heart of the work the soloist stands in front of the band. During this, the soloist must play high runs above the staff with only the fourth valve engaged, creating an enchanting Lydian sonority, a scale which is central to the work. Thus Wilby incorporates similar techniques first seen in *The New Jerusalem* and in *Revelation*. But he also calls for recorded bird sounds in movement 2, something that brought to mind the spirit of the French composer Messiaen, in addition to the obvious allusion to the dove of the Holy Spirit referred to in the title. The work falls into two movements or parts, which can be understood to be a 'sonata in Open Tones' as well as a reflection of Wilby's spiritual beliefs. In part 2 there is an exquisite section--which can be excerpted--entitled *The Nativity*--the only direct reference or clue beyond the title that this is musical art unfolding on a variety of levels. While we are too close for a definitive judgement, this new work by Wilby may be one of the finest pieces written for brass band within the past 25 years. Many of the other pieces on this disc are also towards the top of the list, so you can't go wrong here as a resource for good music.

My Song of Songs. Philip Smith, cornet and trumpet soloist, with **New York Staff Band** (Ronald Waiksnoris). Triumphonic Recordings TRCD 1063. TT 62:55. Program: *Excursions* (Broughton);

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My Song of Songs (Hallett/Turrin); *Joshua* (Marvin/Bulla); *Glory to His Name* (Ball); *Trio: The Victors* (Broughton), with Gordon Ward and Michael Baker; *Only One Intention* (Steadman-Allen); *Concertpiece* (Curnow); *Duet: Arabesque* (Turrin), with Michael Baker; *Georgian Song* (Balakireff/Pearce); *Trumpet Call* (Downie); *They Shall Be Mine* (Catherall); *Rhapsody on Negro Spirituals* (Steadman-Allen); *Blessed Lord* (Lohr/Scott); *Standing on the Promises* (Court); *A Gaelic Blessing* (Freeh). Order from either the New York Staff Band; Tel 845-620-7443; FAX: 845-620-7777; or Dillon Music Tel: 732-634-3399; FAX: 732-634-4932.

Words will fail here, so you may not want to read, but merely take by suggestion--buy this incredible disc! Smith is at the peak of his form and the NYSB is also at a high water mark in its famed history. The combination is magnificent, electric. The title of the CD does not only refer to a lovely sacred song by Johnny Hallett from the late 1950s, a period of time when Phil's dad first joined the New York Staff as cornet soloist. It signifies, emphasizes Phil Smith's priorities. His Christian faith comes first and underpins, motivates all else he does in music as a trumpeter at the top of the orchestral profession. Phil tells you all about this in his excellent liner notes, notes that especially help you understand some of the deeper works recorded as well as personal information about Smith's relationship with his father and this excellent band. Fittingly, Derek leads the final item, *A Gaelic Blessing*. I commend the whole album to you, but it was a personal joy to hear two old classics brought so splendidly back to life: *Glory to His Name*, and *Rhapsody on Negro Spirituals*. For developing cornet players in the early 1960s--like conductor Ron Waiksnoris, myself, or way down in Australia, David King, who has talked to

me about this -- Derek Smith's performance of this Rhapsody (under my father's baton on the Word Records album *Symphony in Brass*) was to us THE model of 'classic cornet playing'. Now comes Philip, who lays down his own definitive version! I could go on and on, but the superlatives overwhelm me. Smith will also overpower you with technical brilliance on such pieces as *Excursions* or *Concertpiece*, or amaze you with his handling of contemporary styles--*Joshua*, for instance. Yet ultimately the heart of Smith's excellence is his lyrical legato playing on song-like material that allows this album to transcend the merely virtuosic. Would I be exaggerating to say that if you only had one brass performance disc to buy this year--this would be it? I don't think so. [When you order, be guided by the information supplied above]

Prodigy. **David Childs**, euphonium and trombone soloist, accompanied by **Brighouse & Rastrick Band***, pianists Joanne Sealey and John Wilson, harpist

Tiziana Tagliani, and String Quintet+. Doyen DOY CD 104; TT 70:08. Program: **Caelidh* (Newton); *The Swan* (Saint-Saens/D. Childs); *Carnival of Venice* (arr. D. Childs); **A Little Prayer* (Glennie/R. Childs); *Tarantella* (Squire/R. Childs); **Londonderry Air* (arr. Iveson); *Swedish Hymn* (arr. Graham); *La Belle Americaine* (Hartman); **Carrickfergus* (arr. Stephens); *Peace* (Golland); *Nessun dorma* (Puccini/Childs); **Spread Your Wide Wings* (arr. Baker); *Grandfather's Clock* (Doughty); *+Air from Suite in D* (Bach/D. Childs); *Concert Variations* (Lusher); *Softly As I Leave You* (De Vita/Catherall); **Varied Mood* (Woodfield)

BBC Brass Young Musician of the Year for 2000, David Childs, son of euphonium virtuoso Robert Childs (who here guest conducts Brighouse) demonstrates prodigious talent on both euphonium and trombone throughout this lovely solo album. Childs avoids the lack of variety that can occur on euphonium albums by providing good contrasts in the accompaniments--brass band, piano, string quintet, even harp--while offering mostly shorter items under 6 minutes in length. Yet this is still 70 minutes worth of playing! Our young hero even steps forth as an arranger on several of the classical adaptations, his father supplying several others of varying styles. His euphonium sound is not a complete copy of his father, but all the warm, dark richness you hear in Robert can also be attributed to his son. David's trombone playing--on *Londonderry Air* and the Lusher *Concert Variations*--is equally smooth. When you get this fine recording you will understand why David was chosen as the first euphonium player ever to have won the Brass Young Musician of the Year. In paraphrasing David's fine liner notes, David Childs will indeed take the Childs euphonium dynasty into the new millennium. He certainly has taken a great leap forward in this program, during which he is given excellent support by all involved.

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Fifth Annual Ashland Brass Band Festival

The Ashland Brass Band Festival celebrated its fifth anniversary on June 17, 2000 in Ashland's historic Central Park. The park is celebrating an anniversary of its own this year having just reached its 100th birthday. It provides a lovely setting for the festival, which has rapidly become one of the premier brass band events in the U.S.

The festival is organized and hosted by the Brass Band of the Tri-State. Each year it features outstanding NABBA bands from throughout the region. This year's performers included the **All-Star Staff Band**, **Cincinnati Brass Band**, **Commonwealth Brass Band**, **Mountain State Brass Band** and the **Brass Band of the Tri-State**. The USAF Wright Patterson Brass Quintet and the Valley Brass Quintet were also featured.

A reception was held for performers and guests on the evening prior to the festival at the Ashland Plaza Hotel, host hotel for the event. The reception was well attended and provided an excellent opportunity for NABBA members to meet and socialize. It was especially enjoyable to meet and talk with Dr. Keith Wilkinson and his wife Audrey, special guests at this year's festival. Dr. Wilkinson graciously agreed to guest conduct the Brass Band of the Tri-State as well as the massed band on the following day.

The opening performance featured a cornet choir consisting of the combined cornet sections from each band. They performed Brass Fanfare for Festival 2000, arranged by Chip Lewis, followed by two other selections. The cornet choir is a new addition to the festival and will likely return next year given their sterling performance and a very positive crowd response.

All of the bands gave excellent performances and were well received by those

in attendance. Despite threatening skies and an occasional light sprinkle, the audience was the largest ever, growing each year, just as the festival itself has grown. In view of this continued success the festival will be expanded to two full days beginning next year, June 23 and 24, 2001. Please mark your calendars and plan to attend.

The day concluded with a massed bands performance as is customary at the festival. It was almost as if the glorious sound of one hundred plus brass players was simply too much for the clouds to absorb, for just as the first downbeat was given the skies opened up to release a torrential downpour. This sent most of the wet but happy audience scattering for their cars while the band played on under the protective cover of the gazebo.

Thanks to all who participated in and/or attended the festival. We look forward to seeing all of you again next year.

Programs:

Festival Cornets: *Brass Fanfare for Festival 2000* (arr. Lewis); *Star-Spangled Banner* (arr. Lewis); *My Old Kentucky Home* (arr. Lewis)

Mountain State Brass: *God of our Fathers* (Himes); *Men of Harlech* (arr. Langford); *Fidelity* (Hogestein); *True Comradeship* (Cresswell); *Praise My Soul* (de Haan); *Camp Conrri* (Graham); *Appalachian Mountain Folk Song Suite* (Curnow); *Cum Laude* (Laseroms); *Disney Fantasy* (arr. Richards); *Dem Bones* (Langford); *Sing Hosanna* (Silverberg);

Commonwealth Brass Band: *Fanfare from Sinfonietta 1926* (Janacek/Amend); *There's No Business Like Show Business* (Berlin/Richards); *Belford's Carnival March* (Alexander/Smalley); *Capric-*

cio Espagnol (Rimsky-Korsakov/Hutchridge); *Mr Lear's Carnival* (Howarth); *A Disney Spectacular* (Richards); *Mock Morris* (Grainger/Wright); *Star Dust* (arr. Geldard); *Mildred Kemp*, trombone soloist; *Trumpet Blues and Cantabile* (James&Matthias/Geldard); *Opus One* (Oliver/Geldard); *The Avenger* (Rimmer).

All-Star Staff Band: *Fanfare and Flourishes* (Curnow); *Midway March* (Williams); *Miller Magic* (arr. Stephens); *James Bond* (Norman/Ralton); *Batman* (Elfman/Catherall); *Theme from Schindlers List* (Williams/Haan); *Dances with Wolves* (Barry/Bernaerts); *Slaughter on Tenth Avenue* (Rodgers/Bernat); *Seventy-Six Trombones* (Willson/Duthoit);

Cincinnati Brass Band: *Pressing Onward* (Leidzen); *Swiss Festival Overture* (Sparke); *New York, New York* (arr. Velde); *Spirituals! Spirituals!* (arr. Ares); *The Yellow Rose of Texas* (Buckley); *Disney Spectacular* (arr. Richards); *The Southern Cross* (Bowen); *Dem Bones* (arr. Langford); *Washington Grays* (Grafulla/Curnow); *Folk Dances* (Shostakovich/Hanson); *American Civil War Fantasy* (arr. Himes).

Brass Band of the Tri-State: *National Emblem March* (Bagley); *12th Street Rag* (arr. Peberdy); *Rendezvous* (Hadermann); *The Carnival King* (Rimmer); *Procession of the Nobles* (Rimsky-Korsakov/Ashmore); *Amazing Grace* (Himes); *Goldcrest* (Anderson); *Lassus Trombone* (Fillmore); *Praise My Soul* (de Haan); *Malaguena* (arr. Freeh).

Massed Bands: *The Washington Post* (Sousa); *Death or Glory* (Hall); *El Capitan* (Sousa); *The Stars and Stripes Forever* (Sousa).

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Second Annual Montclair Brass Band Festival

by Craig Evans

Some of the finest brass bands in the northeastern part of the United States gathered recently at Montclair, NJ to celebrate the growing brass band movement at the Second Annual Montclair Brass Band Festival. Seven bands, some not so traditional, participated in the day-long event, capped by an evening gala festival at the First United Methodist Church in a community known for its avid support of the arts.

The festival was greatly enhanced by the presence of guest soloists Douglas Yeo and Chris Jaudes, who both performed during the evening concert. Also adding to the event was the participation of Dr. Ronald W. Holz who provided insightful commentary throughout the day.

Sponsors of the festival, including Dillon Music Inc., and host band Imperial Brass are hopeful that next year's program will include The Salvation Army's Enfield Citadel Band who will be touring in the greater New York area at that time. If the success of this year's festival is any indication, the annual Montclair Brass Band Festival may quickly become a tradition for brass band enthusiasts. Much of the credit for the organization of the program goes to Sam Bennett, Mark Freeh and Aaron Wanderweele.

The day began with a non-traditional brass band, Danbury Brass, led by Alan Raph, who also arranges many of the pieces performed by the band. Their rather eccentric approach to banding was nonetheless entertaining, highlighted

by a performance of *Rodrigo*, Raph's tribute to the late composer Joaquin Rodrigo, most noted for his composition for classical guitar and symphony orchestra.

Danbury was followed by **New England Brass Band**, conducted by Boston Symphony Orchestra's bass trombonist Doug Yeo. Many former and present Salvation Army bandsmen and bandswomen are members of this group, which delved into the heritage of brass banding on this occasion with a performance that included Hubert Bath's *Honour and Glory*.

Representing the Philadelphia and South Jersey area was the **Atlantic Brass**, led by another symphony orchestra trom-

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Second Annual Montclair Brass Band Festival

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bonist, Tyrone Brueniger, formerly of the Philadelphia Orchestra. Brueniger led the band through a number of pieces from the Salvation Army repertoire, including Gregson's *Variations on Laudate Dominum*.

The afternoon portion of the program began with another non-traditional group, the **Syracuse University Brass Ensemble**. Although the ensemble is led by a faculty member of the university, Dr James Spencer, most of the members of the group are local school teachers and professional musicians from the Syracuse area. The ensemble featured french horns and trumpets, creating a distinctive sound. Works by the Syracuse ensemble included compositions by Arthur Frackenpohl, and an arrangement of the finale from Tchaikovsky's *Fourth Symphony*.

The first of two Salvation Army brass bands at the festival followed the Syracuse group, the Greater New York Youth Band,

led by Bandmaster Gordon Ward. This was also the only youth band on the program and it distinguished itself with polished playing and a sensitivity that belied the ages of its members. Two of the highlights of the band's segment was Ray Steadman-Allen's innovative *Trombone Vespers* which featured perhaps the strongest section of the band, and Kenneth Downie's suite *Majesty*. The segment also included the only vocal solo of the day as Ray Livingston delivered a spirited rendition of Peter Graham's swing piece *Dreams Come True*.

The host band **Imperial Brass** performed several arrangements by its gifted bass trombonist/composer Mark Freeh, including *Malaguena*. The varied program included some longtime brass band favorites such as *Bees a Buzzin* made famous by the CWS Manchester band, *Rondo a la Turk*, and the *Corsair Overture*. Imperial Brass was led by Ray Wheeler.

Concluding the afternoon portion of the event was the hometown group, the Montclair Citadel Band, which meets regularly as part of the Salvation Army's worship ministry in their community in addition to performing at festivals. The band is led by Charles Baker, principal trombonist with the New Jersey Symphony Orchestra and a well-known soloist in the Salvation Army world. Montclair's skill and experience was evident throughout its segment. Cornet soloist Michael Baker (*Glorious Fountain*) and euphonium soloist Aaron Wanderweele (*Ransomed*) both provided exemplary performances. Their program opened with a brisk and riveting interpretation of Shostakovich's *Folk Festival*. Montclair has established a reputation as one of the finer brass bands in the United States and it did nothing to tarnish that reputation in its performances of Goffin's *The Light of the World* and Steadman-Allen's *The Holy War*.

Those that stayed for the evening gala festival were treated to some fine solo performances by Doug Yeo on *Rhapsody for Trombone* with the NEBB and Broadway trumpeter Chris Jaudes who was accompanied by Imperial Brass. Jaudes displayed his incredible range and power on the arrangements of Bernstein's *Tonight, Maria* and *Onward Christian Soldiers*. To round out the evening program, Imperial Brass and the Syracuse University Brass Ensemble performed two massed band items; *The Shepherd's Song* and the *Finale from The New World Symphony*, conducted by Dr. Holz. For brass band enthusiasts from the northeast, their band appetites were amply filled on this day.

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Brass Band of Minot (Daniel Hornstein). October 17, 1999; McFarland Auditorium, Minot State University, Minot, ND. *The National Anthem* (Smith/Key); *Noi Tan o'T Ni* (Ost); *Introduction to Act III Lohengrin* (Wagner/Wright); *The British Grenadiers* (arr. Langford); *Allegro moderato from Unfinished Symphony* (Schubert/Jenkins); *That's Entertainment* (Schwartz/Broadbent); *Grand March from Aida* (Verdi/Twichings); *The Rose of Tralee* (arr. Fernie); *Stephen Foster Fantasy* (Langford); *Glenn Miller Special* (Ashmore/Hallamshire).

December 12, 1999; McFarland Auditorium, Minot State University, Minot, ND. *The National Anthem* (Scott/Key); *And the Band Played On* (Ward&Palmer/Richards); *Frosty the Snowman* (Nelson&Rollins/Smith), Curt Kumpf, bass trombone soloist; *Sempre Fidelis* (Sousa/Stephens); *Concerto for Piano and Brass Band* (Ost), Darcy Troxel, piano soloist; *When the Saints Go Marching In* (arr. Langford); *Belle of the Ball* (Anderson/Tomlinson); *Greensleeves* (arr. Langford); *Suite of Carols for Chorus and Brass Band* (arr. Dooley and Trevarthen).

March 5, 2000; McFarland Auditorium, Minot State University, Minot, ND. *The National Anthem* (Smith/Key); *Psalm 100* (Ost); *Dam Busters March* (Coates/Dawson); *Meditation from Thais* (Massenet/Fernie), Todd Cresup, cornet soloist; *Cute* (Hefti/Sparke), John Spitzer, percussion soloist; *Tocatta and Fugue* (Bach/Ashmore); *The Entertainer* (Joplin/Hammer); *Hey Jude* (Lennon and McCartney/Broadbent); *Festival March* (Ost); *Kalinka* (arr. Woodfield); *Pomp and Circumstance March No. 1* (Elgar/Allen).

Cincinnati Brass Band (Anita Cocker Hunt). February 20, 2000; Fairhaven Church, Dayton OH, with the #Ohio Valley British Brass Band. *Pressing Onward* (Leidzen); *Canterbury Chorale* (Van der Roost); *A Disney Spectacular* (Richards); *Folk Dances* (Shostakovich/

Hanson); *#Liberty Fanfare* (Williams/Gallehue); *#The Pioneers* (Broadbent); *#Die Fledermaus Overture* (Strauss/Winter); *#Slaughter on 10th Avenue* (Rodgers/Smith); *#The Melody Shop* (King); *Massed Bands: Salvation Is Created* (Tschesnokoff/Gallehue); *American Civil War Fantasy* (Bilik/Himes); *The Salvation Army* (Sousa); *Russian Christmas Music* (Reed/Leppla).

March 19, 2000; Northminster Presbyterian Church, Finneytown, OH. *Pressing Onward* (Leidzen); *Canterbury Chorale* (Van der Roost); *Dem Bones* (Langford); *Music for the Common Man* (Downie); *Spirituals! Spirituals!* (arr. Ares); *A Disney Spectacular* (Richards); *Folk Dances* (Shostakovich/Hanson); *The Salvation Army* (Sousa); *Russian Christmas Music* (Reed/Leppla).

Commonwealth Brass Band (Jerome Amend). May 31, 2000; Indiana University Southeast, New Albany, IN. *There's No Business Like Show Business* (Berlin/Richards); *Belford's Carnival March* (Alexander/ Smalley); *Capriccio Espagnol* (Rimsky-Korsakov/Hutchridge); *Mr. Lear's Carnival* (Lear/Howarth); *The Avenger* (Rimmer); *Disney Spectacular* (arr. Richards); *Mock Morris* (Grainger/ Wright); *Miller Magic* (Miller/Stephens); *Trumpet Blues and Cantabile* (James and Mathias/ Geldard), Bob Webb, Dee Pratt, Samantha Chaney, Carl Reckelhoff and Jackie Amend, cornet soloists; *Opus One* (Oliver/Geldard); *Opus 99* (Prokofiev /Brand).

June 17, 2000, Fifth Annual Ashland (KY) Brass Band Festival. *Fanfare* (Janacek/Amend); *There's No Business Like Show Business* (Berlin/Richards); *Belford's Carnival March* (Alexander/ Smalley); *Capriccio Espagnol* (Rimsky-Korsakov/Hutchridge); *Mr. Lear's Carnival* (Lear/Howarth); *Disney Spectacular* (arr. Richards); *Star Dust* (Carmichael/ Geldard), Mildred Kemp, trombone soloist; *Trumpet Blues and Cantabile* (James and Mathias/Geldard), Bob Webb, Dee Pratt, Samantha Chaney, Carl Reckelhoff

and Jackie Amend, cornet soloists; *Opus One* (Oliver/Geldard).

June 23, 2000, Conrad Memorial Bandstand, Corydon, IN. *Fanfare* (Janacek/ Amend); *There's No Business Like Show Business* (Berlin/Richards); *Belford's Carnival March* (Alexander/Smalley); *Old Comrades* (Rimmer); *Three Blind Mice* (Lotter); *The Avenger* (Rimmer); *Opus 99* (Prokofiev/Brand); *Ravenswood* (Rimmer); *Disney Spectacular* (arr. Richards); *Cross of Honour* (Rimmer); *Trumpet Blues and Cantabile* (James and Mathias/Geldard), Bob Webb, Brian Cahill, Dee Pratt, Carl Reckelhoff and Jackie Amend, cornet soloists; *Star Dust* (Carmichael/Geldard), Mildred Kemp, trombone soloist; *Opus One* (Oliver/ Geldard).

Cuyahoga Brass Band (Keith Wilkinson). July 2, 2000; Hudson Green, Hudson, OH: July 4, 2000; Trinity Lutheran Church, Akron, OH: July 5, 2000; The Chapel, Akron, OH: July 9, 2000; Fawcett Stadium, Canton, OH: July 20, 2000; Home Savings Concert Series, Kent, OH: July 27, 2000; Pro Football Hall of Fame Festival Fireworks Concert, Canton, OH. *Strike Up The Band* (Gershwin/Richards); *Mr. Jums* (Hazell/Catherall); *The Magic Trumpet* (Burke/Freeh), Carolyn Curtis, cornet soloist; *The Florentiner* (Fucik/Renton); *The Lark In The Clear Air* (arr. Langford), Debbie Wilkinson, alto horn soloist; *The Shepherds' Song* (arr. Richards); *Pel Mel* (Lear); *The Cossack* (Rimmer); *Greensleeves* (arr. Snell); *Armed Forces Salute* (Bulla); *The Cossack* (Rimmer); *Opus One* (Oliver/Geldard); *Born Free* (Barry/Catherall); *God Bless America* (Berlin/Losik); *Stage Centre* (Richards); *God And Country* (Himes); *America The Beautiful* (Ward&Dragon/ Weatherall); *The Stars And Stripes Forever* (Sousa).

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Georgia Brass Band (Joe Johnson/Christopher Priest). April 30, 2000; Salvation Army International Corps, Atlanta, GA. *Fanfare and Flourishes* (Curnow); *The Kingdom Triumphant* (Ball); *Celebration* (Condon); *Pavane* (Faure/Norbury); *Resurgam* (Ball); *Korean National Hymn* (arr. Priest); *Memory from Cats* (Webber/Priest); *Think of Me from Phantom of the Opera* (Webber/Bulla); *Swingtime Religion* (Gott).

June 14, 2000; Renaissance Music Camp at Shorter College, Rome, GA. *The National Anthem* (arr. Himes); *Fanfare and Flourishes* (Curnow); *Celebration* (Condon); *Bugler's Holiday* (Anderson, arr. Barsotti) Scott MacDonald, Gary Cosler, and Suzanne Scott, cornet soloists; *Appalachian Mountain Folk Song Suite* (Curnow); *The Old Rugged Cross* (arr. Prince) Bruce Silva, trumpet soloist; *Partita* (Gregson); *Pavane* (Faure, arr. Norbury); *Deep River* (Broughton); *The Call of the Righteous* (Condon); *Swingtime Religion* (Gott); *Theme from Star Wars* (arr. Priest); *The Stars and Stripes Forever* (Sousa).

Intrada Brass (Bram Gregson). January 22, 2000; Music for Yorkminster. *The Red Shield* (Goffin); *The Pilgrim Song* (Rive); *Share My Yoke* (Webb/Bosanko), Julia Meyers, cornet soloist; *St Agnes* (Calvert); *Variations on Laudate Dominum* (Gregson); *Music for a Brass Band* (Dalby); *Pantomime* (Sparke), Robert Miller, euphonium soloist; *Morning Cloud* (Farnon); *Russian Sailors Dance* (Gliere/Christmas); *Polotsvian Dances* (Borodin/Snell).

February 12, 2000; Glenn Gould Studio, Toronto. *Russian Funeral* (Britten/Farr); *Themes from Symphony No. 2* (Tchaikovsky/Gordon); *None But The Lonely Heart* (Tchaikovsky/Steadman-Allen), Susan Dustan, John Bebbington, Steve Webb, Don Rayment, trombone soloists; *Four Dances from The Nutcracker* (Tchaikovsky/Sparke); *The*

Great Gate of Kiev from *Pictures at an Exhibition* (Mussorgsky/Howarth); *March Op. 99* (Prokofiev/Brand); *Romance from The Gadfly* (Shostakovich/Broadbent); *Russian Sailors Dance* (Gliere/Christmas); *Vocalise Op. 34 No. 14* (Rachmaninov/Langford), Robert Miller, euphonium soloist; *Polotsvian Dances* (Borodin/Snell).

Lexington Brass Band (Ronald W. Holz). November 14, 1999; Calvary Baptist Church, Lexington, KY. *James Curnow, guest conductor. *Hands Across the Sea* (Sousa); *The Star Spangled Banner* (arr. Himes); **Tribute* (Curnow); **Jubilation* (Curnow); *To A Wild Rose* (Macdowell), Nancy Taylor, cornet soloist; *Armed Forces Salute* (arr. Bulla);

Images for Brass (Bulla); *King Cotton* (Sousa); *Arabesque* (Turrin), David Henderson and Terry Magee, euphonium soloists; **Sinfonietta for Brass Band*, first movement (Curnow); **The Stars and Stripes Forever* (Sousa); *The Irish Blessing* (Bacak/Bradnum).

December 5, 1999; Central Christian Church, Lexington, KY. Joint Concert with #SASF Brass Band. #*Christmas Rejoicings* (Gordon); #*Joy in Bethlehem* (Condon); #*Infant Holy* (Redhead), Ben Howard, euphonium soloist; #*Christmas Spirit* (Graham); *Farandole from L'Arlesienne* (Bizet/Wright); *Flourish* (Norbury), Dale Warren, trombone soloist; *Adeste Fidelis--March of the Three Magi* (Liszt/Holz); *Praise to the Living God* (Nurock); Massed Bands: *Christmas Joy* (Leidzen); *Hallelujah Chorus* (Handel/Wright).

February 20, 2000; Calvary Baptist Church, Lexington, KY. *There's No Business Like Show Business* (Berlin/Richards); *Listen to the Mockingbird* (Leidzen), Stephen Bottom and H. M. Lewis, cornet soloists; *St Louis Blues March* (Handy/Fernie); *Ellington Fantasia* (Ellington/Domek); *Laura* (Hefti/Freeh), Jonathan Martin, flugelhorn soloist; *Boogie Woogie Bugle Boy* (Andrews Sisters/Freeh), Richard Byrd, Bill Jones and Nancy Taylor, cornet soloists; *Stella By Starlight* (Washington and Young/Geldard), Louis Bourgois, bass trombone soloist; *Walk Together Children* (arr. Alexander), Dale Warren, David Henderson, David Ashley, Brad Kerns, Louis Bourgois, trombone soloists; *Variations* (Lloyd Webber/Graham), Brian Meixner, euphonium soloist; *Magic Flea* (Basie-Nestico/Henderson); Harold Arlen Songbook (Arlen/Henderson).

April 9, 2000; Calvary Baptist Church, Lexington, KY. *Philip Smith, guest trumpet soloist. #Geoffrey Brand, guest conductor. *Intrada on Ein Feste Burg* (Farr); **Excursions* (Broughton); #*Hands*

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Free Ad Space Available for NABBA Member Bands!

The *Brass Band Bridge* offers a free Quarter Page Ad on a first come, first served basis to member bands. The ads will only be used if there is unused space available in the *Bridge* and the Editor reserves the right to revise the ad to fit the available space.

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

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Across the Sea (Sousa); #*The Trumpeters* (Leidzen); **Arabesque* (Turrin) with Nancy Taylor, trumpet; *#*Summer* (Chaminade/Brand); *Tuba Fantasia on Old Soldiers* (Richard Holz), Stacy Baker, L. B. Oliver, Chris Combest, Jim Willett, tuba soloists; *Processional on Helmsley from Kingdom Triumphant* (Ball/Holz), Philip Smith, guest conductor; #*Incan-tation and Dance* (Barnes Chance/Henderson); *#*Trumpet Call* (Downie).

SASF Brass Band (Ronald W. Holz). December 4, 1999. Wilmore Methodist Church. *Christmas Rejoicings* (Gordon); *Echo Carol* (arr. Leidzen); *It Came Upon A Midnight Clear* (arr. Willcocks); *Spirit of Christmas* (arr. Graham).

April 1, 2000; Asbury College, Wilmore, KY. *Diademata* (Bowen); *Trumpet Voluntary* (Clarke/Jakeway), Jamie Bell, soprano cornet soloist; *Shine Down* (Blyth); *Love Cannot Fail* (Larsson/Babb), Jeff Barrington, cornet soloist; *Fantasia on Lobe den Herren* (Ball); *Journey Into Peace* (Himes), Ben Howard, euphonium soloist; *Big Little Light* (Broughton); *Nattan Flytt--In the King's Service* (Leidzen).

Spokane British Brass Band (Mark Williams). March 19, 2000; The Met, Spokane, WA. *Fanfare for a New Age* (Richards); *Love Theme from Sheherazade* (Rimsky-Korsakov/Langford); *Carrickfergus* (arr. Roberts), Larry Lindel, baritone soloist; *Elegy from Downland Suite* (Ireland); *Sister Kate* (Piron/Williams); *The International Rag* (Berlin/Williams); *Pantomine* (Sparke), Kit Cutler, euphonium soloist; *I Got Rhythm* (Gershwin/Fernie); *Blues, Why Don't You Let Me Alone* (Porter/Blake/Williams); *I'd Give a Dollar for a Dime/We'll Meet Again* (Razaf/Blake/Williams and Parker/Charles/Williams); *Some Boy* (Buck/Stamper/Williams); *Waiting for Robert E. Lee* (Gilbert/Muir/Williams); *The Lost Chord* (Sullivan/Langford); *Hinemoa* (Wood).

The Illinois Brass Band completed a fourteen day tour of England during the last two weeks of June with great success. This undertaking had been dreamed about since the band was founded in 1991 and diligently planned for two years before the band left Chicago for London's Heathrow airport on June 14.

Even the best laid plans can be scuppered, and three members travelling on a separate flight from the main party had their flight cancelled, their baggage lost and no promise of a flight to London for two more days. However the main party arrived on the morning of June 15 minus two percussionists and a second trombone, and met their coach which took them five hours north to Chadderton in the northern suburbs of Manchester.

The first musical commitment of the tour was participation in the Saddleworth district Whit Friday competition on June 16, and so the band spent the 15th acclimatizing to the new time schedule, some good weather, a local hostelry and entertaining the locals by preparing for Whit Friday by marching around the hotel playing *Castell Coch* (T. J. Powell). On the morning of June 16 many of the band ventured into Manchester for some sightseeing, and the band reconvened in the afternoon for some more march practise (we needed it!) before heading off to the Whit Friday event, despite still being three players short.

For those unfamiliar with the Whit Friday contests, it's a hard to describe phenomenon. Fourteen villages in the Saddleworth area host individual contests where the common element is brass bands being judged for marching through the village one at a time playing a Quick Step March (closely followed by the coach and often led by police escort on horseback). Then the band is taken to a separate cordoned-off area to be judged for playing a Contest March. The

cash prizes in each village are quite substantial and the top bands use the day as an opportunity to "pot-hunt," while the less serious use each village as an opportunity to be refreshed by the local beverages. Despite the stereotype, most bands seemed quite intent on focusing on performance. Negotiating the village course is tricky and requires skilled coach drivers to maneuver around the narrow roads and lanes. Certainly the first stop in Delph required some patience, and with only one player previously experienced in this within the band (and borrowed from Prairie Brass Band!), cornettist Christine Moore was invaluable to us. We were the second band to play in Delph at 4.35 p.m., and even then the crowds on the streets were enthusiastic and supportive--certainly inspirational. The beauty of each village was overwhelming, and hard to take in while focusing on marching and playing, but once the first village had been completed, everyone quickly got into some momentum and we were off to Dobcross. There, various members were interviewed and the band's march taped for BBC's *Songs of Praise* program as we marched down the steep hill playing *Castell Coch*. For the contest march in each location we performed Powell's *The Contestor*. Then it was off again to Lydgate where we marched up a steep hill to play at the top with a fantastic view across the moors. As the evening wore on, the waiting time at each location got a little longer so we had opportunities to chat with members of other waiting bands. Contrary to what is often portrayed in the press, everyone was very friendly and we received a warm welcome at each location. At the Scouthead location, we were greeted after completing the march portion and presented with a limited edition print of the event as a special memento of our visit. By this time the food being cooked outdoors was close to where the

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bands were playing and the great smells were wafting across the playing venue; we realized it was getting close to dinner time! The wait was determined to be about 45 minutes at Grotton so we drove on to our final venue. Lees was our best performance, our best welcome, and having completed five contests it was time to soak up some of the atmosphere, feed and water ourselves. Fortunately for us, almost immediately after our performances were those by Brighthouse & Rastrick and the Grimethorpe Colliery bands which were stunning to say the least, and it was no surprise to me that by the end of the evening they were placed second and first respectively. To hear two world class bands almost back-to-back was an inspirational and uplifting beginning to the tour! Incidentally, this year's Whit Friday contests were the best attended and we believe that we were the first NABBA band to be represented at this incredible event. Contrary to all the criticism that British brass band adjudicators are getting in the press, we received very helpful and constructive written criticism. Members are even talking about making a yearly sojourn, and perhaps a scratch band could be made up of NABBA members for future contests!

The following day we were off to the south for another five hour bus journey (with a short stop in Oxford for some sightseeing) which took us to Basingstoke in Hampshire where we were warmly hosted by the Basingstoke Male Voice Choir. Basingstoke might not seem like the most likely place to visit but it does have one of the best concert halls in southern England and it is in the heart of the Hampshire downs. On June 18 we had an afternoon rehearsal (now with a full band) and then joined the choir in the evening for their annual concert at The Anvil. Although the choir gives up to 20 concerts a year, this concert was their

focal point and we played to nearly 1000 people, almost all who were hearing an American brass band for the first time. Again the band were well received in an almost three hour concert. I was able to conduct the choir in a lollipop *The Farmer's Boy* and we joined them in the "Peers Chorus" from *Iolanthe* and the British flags came out for the grand final of Elgar's *Pomp and Circumstance No. 1* ("Land of Hope and Glory"). The band got a touch of true British patriotism as the choir and audience stood and sang together.

On Monday June 19, we began our busiest musical day of the trip. Band members got a taste of English school life for the first time when we gave two schools concerts at Richard Aldworth School. Both band and audience were packed into a black box theatre (the schools' halls were being used for end-of-year examinations) on one of the warmest days of the summer to entertain students aged 11-16. I think we were all reminded how fortunate the quality of equipment is in American schools in comparison to many English schools. But their enthusiasm and friendliness was notable, and school band members joined with IBB in both concerts playing *The Stars and Stripes Forever*. Then it was off for a school lunch of mostly sandwiches before we loaded up the coach and drove 17 miles to Newbury for the great privilege of an afternoon Civic Reception with the Mayor, Councillors, and the Town Crier who officially welcomed the band. Here we were hosted by Watership Brass (who visited North America last year) and who with their gracious MD Zander Greig accorded us a most generous welcome. Following refreshments and more presentations, we played a 40 minute concert in the town square, and then travelled further down the road to the local Baptist Church (a beautiful building) where we gave a two hour concert in the evening to a packed church. Proceeds were donated to char-

ity and many audience members came from surrounding town and village bands to hear us. Members of Watership Brass and many local friends from other bands put us up for the night (including composer Kenneth Downie who was in the audience).

The following morning we had an early start since Watership Brass themselves had a concert that morning at the Millennium Dome (or Millenium Doom as our compere humorously misspoke!). As a respite from our music we had several hours en route to Chester which we spent visiting Warwick and Warwick Castle, magnificent tourist attractions. Arriving in Chester late in the afternoon, we stayed in a hotel with sponsorship from a major pharmaceutical company, Bristol-Myers Squibb. Another tour highlight was an evening's rehearsal with David King (Yorkshire Building Society Band and possibly the most widely respected of present day British brass band conductors) in the Chester bandroom. His experienced insight into rehearsal and performance which he shared with the band was an invaluable evening, and a time where he lifted the IBB to new heights of music making. One hundred minutes of intense, demanding music making, questions and answers, was balanced with a visit to one of 22 pubs in Chester to see England be knocked out of the European Cup on the TV surrounded by depressed locals!

On Wednesday June 21, the band played their second outdoor concert of the tour at a beautiful bandstand on the banks of the River Dee to a sparse audience, but with Malcolm Brownbill present who placed an entire page feature in the Brass Band World on Rick Nelson--probably the only time a major magazine has devoted an entire page to a second tenor horn player. Chester was another

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great city to have time to explore during the afternoon with its Tudor buildings, (English) Civil War history and great views from the city walls. Late in the afternoon we were back on the coach and off to Wigan, a suburb of north Manchester where we met with the Pemberton Old Wigan Band and their conductor John Maines for a joint rehearsal in their band room. Many British brass bands have band rooms--a place to store music, to handle administrative matters, to keep instruments and other equipment, and to socialize. As we sat down to rehearse, the euphoniums were within arms reach of the bar, the conductors and trombones not much farther. Cornets were considered here to be underprivileged instruments because they actually had to leave their seats for refreshments. The joint rehearsal went very well and included William Rimmer's march *Punchinello* which was written for the Pemberton Band almost one hundred years ago though no-one seemed to know from where the title came.

Thursday June 22 took us to another distinctive performance venue, St Matthew's Church in Highfield, where several hundred school children packed the nineteenth-century building while the band entertained, and members of the Pemberton Band sat appreciatively and listened attentively while we put ourselves through our paces. Here there were some interesting exchanges of musical ideas. We brought our American sound, style and music and we were in the heartland of brass bands with one hundred and fifty years of tradition. There seemed to be mutual admiration and a healthy attitude all round. That evening, we performed our first joint concert with an English band on their turf. Formby Hall in Atherton sounded like a grand name for a concert venue, yet when we arrived, it was nothing more than a large club with tables (a la Boston Pops), a very long bar and a small stage for the percussionists. If the acoustics weren't

perfect, the packed audience certainly were, who listened with rapt attention, absolute silence during performance (far better than most Chicago audiences) and with discerning appreciation. Both bands played a set of individual items and then combined for the grand finale. In the audience was composer Darroll Barry who had cancelled his band's rehearsal so they could come and hear us play. IBB received a standing ovation, a rarity in British concert halls, and a performance deserving of high appreciation. Following the concert we all returned to the band rehearsal room for post-concert refreshments and a post mortem of the relative aspects of US vs. UK brass band performance.

The following morning we were off again, this time to Leeds and the heart of Yorkshire to play a schools concert at St Chads School in a small hall but to the best behaved audience of children one could ever hope for. The school principal was Chris Leatham, bass trombonist with the West Yorkshire Police Constabulary Band and our next hosts, and for the next two days we knew WE had to be on best behavior! Following the concert and a brief reception we drove to Wakefield and the Police Training Headquarters where we were billeted for two nights and fed like policeman (who, it seems, eat reasonably well). Another brief and smooth joint rehearsal that evening with the WYPB dissolved into more social time with members, only of which a third are now directly employed by the police.

Saturday June 24 was a quieter day with most of the band sightseeing in York, another tourist attraction with its Minster, history, and character, all of which can be seen from the City walls as well as from walking the narrow streets. In the evening, we travelled to Featherstone to perform our well advertised joint concert with the Police Band in a local high school. Again, both bands played a set

before combining for a grand finale. In the audience was cornet virtuoso Roger Webster, whom we had the pleasure of playing with in Chicago in March 1997 and it was nice to reacquaint ourselves with him again. In a local pub following the concert, both bands exchanged vocal traditions of various kinds, though theirs seemed to have more history and be better rehearsed than our meagre attempts. We definitely play better than we sing, but we have resolved to improve that from now on.

A quieter Sunday morning was followed by a farewell from many members of the WYPB who saw us off to our final stop, Norwich, via a couple of hours of sightseeing in Cambridge. One can only get a brief taste of a city in a short stop, but many seemed to be able to do so, before we bundled back on the coach to our hosts the Cawston Band, just outside Norwich and their new conductor Alan Broadbent. Cawston had just hosted the Lexington Band on their trip, and seem hungry for new ideas, for fellowship, and a general good time. The band has made great musical strides recently as a result of this renewed enthusiasm, and we were embraced for our entire three day visit. Before our reception formally got underway, I had the opportunity to conduct the Cawston Band in several items and we watched them rehearse for a while longer and listened to how they rehearse before we were introduced and started to get to know them better. Again here, the bar was "fifteen paces from the Bb tuba;" the social atmosphere was just as important as the musical one.

The next day we spent travelling the Norfolk coastline by coach before returning to play an afternoon concert at Reepham High School. Here the behavior was good but a little more strictly

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enforced. Yet every student audience was polite and had good concert etiquette. We were able to engage the audiences easily through various methods of participation and they responded well to musical selections. Just as important as giving ourselves publicity for upcoming concerts, we were able to do the same for our hosts. The evening was spent in joint rehearsal with the Cawston Band, putting the finishing touches to our joint items before our final concert of the tour the following evening. And this left our final tour day to explore the beautiful city of Norwich, again with its magnificent cathedral and history. A brief final rehearsal in the Norwich Playhouse Theatre ushered our final (and probably finest) concert of the tour with a packed audience and a BBC compere that had everyone rolling in the aisles (mostly with jokes about Americans) before anyone had played a note. It was satisfying to end a tour on a high performance point and to reap the benefits of playing together every day for thirteen days.

We left Norwich at 4.30 a.m. the following morning to get back to Heathrow in time for our morning flight; most of us never even went to sleep that night!

We had a great time. What could we share with other NABBA bands trying to do the same thing?

1. Determine what subs you need and get them committed early enough so they can be on the same flight as the rest of the band. We were grateful to be able to "borrow" members from Eastern Iowa Brass Band, Prairie Brass Band and Regent Brass (London) to cover for those in IBB who for personal or professional reasons weren't able to go or able to attend the entire two weeks.

2. Have gifts for the hosts. We took large

commemorative plaques for host bands and individual members took individual gifts which were most appreciated.

3. Make deadlines for paying for the trip well in advance of airline ticketing deadlines, so people are committed or subs can be committed.

4. Be sure everyone understands the full financial commitment of the tour, including hotel costs. Be prepared for the fact that although hosts might promise you accommodations, they might not always come through for you and you may be obliged to find alternatives at additional cost.

5. If you only have a short time to tour a city, eat on the run or buy something at the end and eat it on the bus. Service in pubs and restaurants is more leisurely than in America.

6. Use your check card to get cash along the way. We generally found it easier to get cash from ATM machines (cashpoints) than carry travellers checks.

7. Adjust to the acoustics of whatever room you're in. Be prepared for wildly different performance conditions, music stands, percussion equipment (if you are lucky enough to be able to borrow it).

8. Watch for pick pockets in crowded cities.

9. Have copies of your itinerary to pass out to people you meet. They may be able to come to other concerts.

10. Be prepared to be flexible with times, arrangements and situations.

11. Have fun!

Concert Programs: We mostly selected American composers or American themes on which to base our concert programs. David Guion from Prairie

Brass Band graciously loaned us his arrangement of *Chicago, That Toddlin' Town* and Ken Norman specially arranged *The Storm King* for the tour.

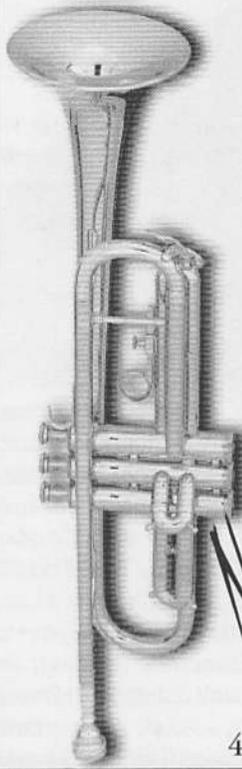
Formal Repertoire:

Brass Presentation (Moren); *Let's Face the Music and Dance* (Berlin/Richards); *Georgia on my Mind* (Carmichael/Morrison), Mike Harloff, flugelhorn soloist; *Belford's Carnival March* (Alexander/Smalley); *Stephen Foster Fantasy* (Langford); *Barn Dance and Cowboy Hymn* (Sparke); *Chicago, That Toddlin' Town* (arr. Guion); *Appalachian Mountain Folk Song Suite* (Curnow); *Hymn for Diana* (Turrin); *Ellacombe* (Himes); *Images for Brass* (Bulla); *Jubilance* (Himes), Guy Clark, cornet soloist; *Concertante* (Bulla); *Amazing Grace* (Himes); *Steadily Onward* (Leidzen); *And the Band Played On* (Ward&Palmer/Richards); *Disney Fantasy* (Richards); *Death or Glory* (Hall); *Stars and Stripes Forever* (Sousa/Bernat).

Schools Concerts:

Marriage of Figaro (Mozart/Himes); *Summertime* (Gershwin/Snell), Jim Sobacki, soprano cornet soloist; *Polka Brillante* (Hughes), Amy Nelson, cornet soloist; *Variations on a Welsh Theme* (Kneale), Phil Klickman, tenor horn soloist; *I Masnadieri* (Verdi/Holman), John Meling and Tom Runte, euphonium soloists; "Chicago" from *Skylines* (Uber), Jeff Banyots, bass trombone soloist; *The Storm King* (Ringelben/Norman), Paul Haughan, Eb tuba soloist; *The Whistler* (Green/Holman), Erin Walker, xylophone soloist; *Trailblaze* (Richards); *Stars and Stripes Forever* (Sousa/Bernat).

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