

The

# BrassBand Bridge



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

December 2000 Issue 82

## FALL/WINTER ISSUE 2000

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**President's Podium**

**Brass Band News**

**Brass Band Programs**

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**BBC play at British Open International Festival**

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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.

## Editor's Notes

As Christmas nears us, I imagine that many players and bands are busy bringing seasonal cheer to local communities, perhaps this year with the odd frozen valve or two to complicate matters! I wish you all a peaceful holiday and continued success in your various brass band plans for the New Year.

As you renew your membership for March 1 2001, please take note of the new dues structure, listed next to this column which reflect the options that future NABBA members have; to continue with regular membership or to have the choice of an online membership for a reduced rate. Executive Administrator Bert Wiley will address any questions you have about this.

Many of you will be thinking and making formative plans for NABBA 2001 in Washington and may have begun work already. Those contemplating participation in the Championship Section will be anxiously awaiting the parts to Bruce Broughton's commission *Masters of Space and Time*. Parts from Studio Music are expected sometime in January. Certainly everyone will be stretched by this year's musical selections and the competition is not to be missed!

What is missed in this issue is the lack of advertising. Contact Ralph Hotz if you have ideas and suggestions and remind your music dealers if you have seen their advertising in the Bridge in previous issues--encourage them to renew.

This issue includes the Brass Band of Columbus in Birmingham for the British Open Festival--part of more and more bands participating in exchange schemes. Thanks to all the regular submitters for information. Are you reading the Bridge? Are your band members receiving the Bridge?

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

Colin Holman, Editor

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### APPLICATION FOR MEMBERSHIP

*please complete clearly and in full*

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Mr/Mrs/Miss/Ms/Dr (please circle one)

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Band Name \_\_\_\_\_

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\*Regular membership includes the *Brass Band Bridge* mailed to your address  
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As the holiday season is fast upon us, like most of you I find myself with an ever-growing list of things to do and an ever-shrinking amount of time to do it. Regrettably, my official duties haven't left me as much time to devote to NABBA which leaves me thankful for some of the changes your board made this summer and we discussed in the last issue of *The Bridge*. The appointment of Bert Wiley as Executive Administrator gives us needed continuity and support to NABA's activities throughout the year. The revisions in our officers and committees have enabled NABBA to continue to forge forward even during this time when I'm diverted to working on the Presidential Inauguration.

Many of you have already begun work on your contest music. Those who hope to compete in the Championship Section were able to receive advance copies of the score to *Masters of Space and Time* by Bruce Broughton. The piece, jointly commissioned by NABBA and the British Open is currently at Novello/Studio

and published sets of parts will hopefully be available by the time you receive this issue.

Have you made your plans for the 2001 Championship? If not, you won't want to miss this contest. Our hosts, The U.S. Army Brass Band have assembled some terrific soloists and clinicians. Low brass aficionados won't want to miss appearances by Steven Sykes and Pat Sheridan. At last report, Scottish cornetist Russell Gray will be on hand as well. Our hosts are planning a Friday evening clinic with some details to be determined but the National Capital Band of the Salvation Army has offered to be the clinic band. Also, for the first time, Salvation Army Bands will be participating in NABBA festivities. Newer bands should consider competing in our brand new Explorer Section. NABBA welcomes bands of all ages and levels of experience and expertise!

Enjoy this issue of *The Bridge* and be a contributor to future issues. Look for

news on NABBA's website ([www.NABBA.org](http://www.NABBA.org)). Just a reminder, annual memberships and all contest materials are due to Bert Wiley by February 1st and reduced membership rates will be offered to those who opt to receive an on-line *Bridge*. This is to help us reduce the skyrocketing costs of printing and mailing *The Bridge* and leads me to some disturbing news. Several long-time advertisers, including Boosey & Hawkes and DEG-Willson no longer intend to advertise in *The Bridge*. They did not see any connection between their ads and increased business. Let them and others in the music industry know you do read *The Bridge* and their ads do make a difference.

The holiday season and a New Year provides us an opportunity to refocus our energies on friends, our families, and on our art. NABBA is a wonderful way for those parts of our life to come together.

Major Thomas H. Palmatier

---

## MARK YOUR DAIRES!

### **NABBA XIX**

April 20-21, 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

The **Brass Players Museum** is now open in Springfield, MA with a display of more than 80 historic and vintage musical instruments. Qualified brass players may have the option of playing many of the instruments on display. The museum is open from 4-6 on Thursdays or by appointment. Contact David Neill (413) 788-6831, by email [tdn@aol.com](mailto:tdn@aol.com), or through the web page [www.neillins.com/brass.htm](http://www.neillins.com/brass.htm)

The **Cincinnati Brass Band** (Anita Cocker Hunt) was selected to perform for the unveiling of Cincinnati's refurbished central landmark, the Tyler-Davidson Fountain on May 6, performing a 45 minute concert for City dignitaries and celebratory crowd estimated at about 5,000. The final selection of the program, *Civil War Fantasy* (Bilik/Himes) was coordinated with Rozzi's Famous Fireworks as the new Fountain was unveiled. Dr Grady Hallman, noted Texas cardiothoracic surgeon and euphonium virtuoso was soloist with CBB May 7 for a concert honoring donors to the Wesley Services Organization. On June 17, the CBB performed at the **Third Annual Brass Band and Hot Dog Festival** in Ashland. CBB also played a lunchtime concert in the Cincinnati Council Chambers at City Hall, after which they opened the Council's session with the *Star-Spangled Banner*, during which time it was resolved that CBB be named the "official" brass band of the city of Cincinnati. Further summer engagements included Edgewood's Presidents Park, and at the Otterbein Retirement Village. Performances in the latter part of 2000 have included a benefit concert for AIDS on October 14, a patriotic concert at the Syrian Shrine Temple on November 11 with the Syrian Shrine Chorus, a benefit concert for Habitat for Humanity, and a morning worship service at Kenwood Baptist Church.

The **Commonwealth Brass Band** (J. Jerome Amend) was joined by two aug-

mented choirs for its Christmas program on December 3, 2000. Singers from the host church, Edwardsville United Methodist, and the Tunnel Hill Christian Church, both in Georgetown, IN, recruited area volunteers, so that 65 voices were heard at the performance. Following through on the multiple-participation theme, two members of the Louisville Orchestra conducted. They were CBB Music Director Jerome Amend, principal trumpet, and Raymond Horton, bass trombonist and music director at the Edwardsville church. Horton, who also performed a euphonium solo, arranged brass band accompaniment for two choral works; *Child of Bethlehem* (Watson) and *Join With the Angels and Sing* (Mauldin). The Derby City Tuba Quartet, comprised of Commonwealth musicians, added a change of pace at two CBB concerts, and two of the four pieces were arranged by tuba players in the ensemble: *St. Louis Blues* (Handy), by Quentin Sharpenstein, and *If Thou Be Near* (Bach), by Robert Coulter. David Centers and Robert Smothers, on euphonium, are the other members of the quartet. CBB performed its fifth annual joint concert with the Oldham County (KY) High School Symphonic Band on November 12, 2000. Each band performed individually before combining for the final movement of the *Second Suite in F* (Holst) and *Them Basses* (Huffine).

The **Fountain Creek Brass Band** completed its Summer 2000 musicfest, performing seven outdoor concerts at the Soda Springs Park in downtown Manitou Springs, just west of Colorado Springs. The FCBB is a 32 member band, with Paul Curnow as its conductor and Debbie Baker as its Associate Conductor. The summer featured guest soloists Dr. Ritchie Clendenon, from California State University at Fresno, and Dr. Francis (Buddy) Laws, from Wright State College in Ohio. Band repertoire included *Carmina Burana* (P. Curnow), *Fanfare and Flourishes* (J. Curnow), *Praise* (W.

Heaton), *America the Beautiful* (Himes), *Quicksilver* (Graham), *Appalachian Folk Song Suite* (J. Curnow), *Army of the Nile* (Alford), *Stars and Stripes Forever* and *The Washington Post* (Sousa), *So Glad* (Himes, soloist Emily Yonce), *Concerto De Aranjuez* (Rodrigo, soloist Frank Hilligas), *Lassus Trombone* (Fillmore), *Irish Tune from County Derry* (Grainger/P. Curnow), *Amazing Grace* (Himes), and many others. In this year's formal concert season, FCBB will introduce a Young Artists Solo Competition for high school musicians as well as continuing their focus on educational institutions, offering concerts and clinics for student musicians. Fall repertoire included *Celebration* (Condon), *Never Give Up*, a double quartet (Ball), *The 49th Parallel* (Arnold) and *Symphony of Thanksgiving* (Goffin).

The **Golden State British Brass Band** were special guests of The Salvation Army Pasadena Tabernacle Band in presenting a Thanksgiving Festival on November 19, 2000 in Pasadena, CA.

The **Illinois Brass Band** (Colin Holman) recently collaborated with the Agape Bell Ringers, one of North America's finest ensembles of its kind in a Christmas concert and are making preparations for their Peoria IL IMEA performance in January, as well as future concerts in Chicago, Libertyville and Norridge IL.

Plans are afoot to resurrect the **Instant Band** (David Druce) for **NABBA XIX** in Washington DC in April 2001. The band would plan to meet two days before competition and rehearse. Music will be sent out ahead of time. David would like to get enough people to form two bands, each to be rehearsed together, but performing separately on stage. Come for the experience! An Instant Band was put

*continued on page 9*

continued from page 8

together for NABBA 1997 in Red Wing, and participants said it was great fun. You must be a member of NABBA to participate. Do you have the courage to take part? Come and meet some lifetime friends. Play great music! This is a great opportunity for performance experience if your whole band cannot go, but you want to. Reply to David Druce (MD, Maple Leaf Brass Band) with questions or indicating interest. [daviddruce@sympatico.ca](mailto:daviddruce@sympatico.ca)

**Intrada Brass** (Bramwell Gregson) began its fourth season in Toronto on November 18 with 'Brass On The Big Screen', a concert of movie music. The featured soloist was Paul Stevenson, performing just a week after a sensational solo trumpet appearance with Orchestra London in their 'Jeans and Classics' series. A rare live performance of the famous *Twentieth Century Fox Fanfare* opened the concert, leading straight into Malcolm Arnold's re-working of *Colonel Bogey* from *The Bridge on the River Kwai*. Original movie music included *Cavatina* from *The Deer Hunter*, *My Heart will Go On* from *Titanic*, the *March from Things To Come*, themes from *Forest Gump* and *The Mission* and a collage of John William's classics. **Intrada Ten** also performed, playing special arrangements by the multi-talented Jeff Christmas, another Londoner! Among the classical music that has been used in films, Intrada Brass played Wagner's *Ride Of The Valkyries* from *Apocalypse Now*, the *Prelude to Also Sprach Zarathustra* from *2001: A Space Odyssey* and Samuel Barber's *Adagio from Platoon*. The concert ended with George Gershwin's exciting *An American In Paris*, demonstrating the incredible riches and variety of music that has been inspired and utilized by films.

**Lexington Brass Band** (Ronald W. Holz) were joined by Geoffrey Brand and

**Saxton's Cornet Band** for their November subscription concert. Saxton's is ranked as one of the nations finest 'authentic performance practice' groups, experts in music of the Civil War and late-19th century. For the first part of the concert, Saxton's offered a wide variety of music written for the brass bands of the Civil War period. The band dressed in period uniforms and played upon original instruments from the time of that great conflict. In the second half of the concert, Lexington Brass presented great pieces written in response to the war, including the title piece by *Post Bellum Rhapsody* (Leidzen), Morton Gould's great symphonic treatment of "When Johnny Comes Marching Home" *American Salute*, and a spine-tingling new setting of *The Battle Hymn of the Republic*, conducted by Geoffrey Brand.

On September 24, **Motor City Brass Band** (Craig Strain) departed from its tradition of sharing the stage with world-renowned musicians to highlight the talents of our own skilled instrumentalists. "MCBB - A Closer Look" gave the audience an opportunity to see the depth of talent that comprises this outstanding group. Featuring solos and ensembles as well as the entire band, MCBB presented an exciting concert of music as diverse as the brass band tradition, including music by Leroy Anderson, Paul Hindemith, and many others. MCBB continues to impress audiences with its ability to authentically represent the brass band heritage while performing widely varied styles of music, from jazz to classical, pop, and sacred. Their program included a trombone trio, a tuba-euphonium quartet; a brass quintet; and solo performances on horn (Jennifer Kmet), cornet (David Dahl and Wilbur Jones), and marimba (Lynn Koch).

The **Triangle Brass Band** began its fall season with a very special performance -- the wedding of Shirley Drechsel and Wayne Vaughn. Shirley has been the

Band's most ardent supporter over the years and Wayne is a charter member of the Band. The wedding took place in a clearing on a hill above their farm west of the Triangle area. Guests travelled up the lane to the clearing to the sounds of the Triangle Brass Band playing *Jubilee Overture* (Sparke). The Band played several other works during the ceremony and ended with a recessional of *Peace Like a River* (Bulla). The first regular event of the fall season was the annual concert on October 22 at the Barn at Fearington Village, an idyllic retirement community located west of the Triangle. The large audience was overflowing with their praise of the Band, especially enjoying *Armed Forces Salute* and the encore of *Stars and Stripes Forever*. Another special event for the Band was a visit by Frederick Fennell during a rehearsal of the Band on October 25th. Fennell conducted the Band in *Moorside Suite* and then spent some time talking about leading wind ensembles throughout the world and his involvement with brass banding. The Band's next concert was on November 4 at Triton High School in Harnett County south of the Triangle, where trombonist Matt Edwards is the director of bands. The Band completed its fall season with a holiday concert at the Carolina Theatre in Durham on December 3, collaborating with the Triangle Youth Ballet in some of the dances from the Nutcracker to the great sound of a brass band. The Band is presently awaiting the completion of editing of their newest recording. *Instruments of Praise* is a CD/cassette of sacred works recorded this summer and fall.

The **Triangle Youth Brass Band** has begun its rehearsals. They began their fall season a little later since so many students in the area are involved in marching bands and competitions at their schools. The Youth Band is excited about making their first appearance at the NABBA competition. They plan to travel with the adult band to Fort Myer.



April 20-21, 2001  
Fort Myer, Washington DC  
Hosted by the **U. S. Army Brass Band**

[http://www.army.mil/armyband/fr\\_nabba.htm](http://www.army.mil/armyband/fr_nabba.htm)

The U.S. Army Brass Band is pleased to announce that it will be hosting the 2001 North American Brass Band Association (NABBA) Championships.

Now celebrating its twentieth year, the U. S. Army Brass Band continues to captivate audiences all over the nation with the artistry and charm of a musical tradition first established by the brass bands of nineteenth century Europe.

This years event will be a wonderful experience for all lovers of brass band music. We hope to see all of you.

If you have any questions or concerns feel free to let us know. You can e-mail event coordinator MSG Henry Sgrecci at [sgreccih@fmmc.army.mil](mailto:sgreccih@fmmc.army.mil) or call us at 703-696-3570. See you in 2001!

Gala Concert by the **U. S. Army Brass Band**

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## Brass Band of Columbus Plays Birmingham

When the Brass Band of Columbus was invited to be a part of The British Open weekend in Birmingham, England, we called it "the opportunity of a lifetime." The trip turned out to be "the experience of a lifetime."

Departing Columbus on Thursday, September 7, the BBC (the American brass band, not the British media) arrived in Birmingham early Friday morning. After a period of rest, the band rehearsed in Symphony Hall with guest conductor Geoffrey Brand, who promptly blew away all pretenses of jet lag and lack of energy. What a wonderful hall: stunning architecture, wonderfully live and honest acoustics, and located in an artsy neighborhood. Many people consider this to be the best concert hall in Europe.

As a non-competitive part of The British Open, the BBC played for an hour in the Foyer of Symphony Hall on Saturday

morning, as an informal prelude to the 148th Annual British Open Brass Band Championship. The band opted to play American music, practically all taken from the band's newest recording, "Americans We." Included on the program were the obvious and expected Sousa marches, and lighter music, much of it arranged by BBC members Les Susi, Marty Jenkins, and Brian Stevens.

The rest of the day found the BBC members and guests listening to 23 of Britain's finest brass bands play *Ceremony* by Michael Ball. Many NABBA members will remember Ball's *Whitsun Wakes*, the test piece of the Championship Section this past April. *Ceremony* was well-received and proved to be a very challenging test piece for the British bands. The playing of the bands was at an extremely high level, as one would expect. While some of us tried to pick out the top bands, the final results still

had a few surprises. The Buy As You View Cory Band, conducted by Bob Childs, edged the favorite Black Dyke Band, conducted by his brother, Nick. The other top placing bands, in order, were: Grimethorpe Colliery, Williams Fairey, Fodens Courtois, and Yorkshire Building Society. Some of us found the day to be a physical and mental strain and had to take frequent breaks. American audiences would not have the interest or patience to listen to one piece played 23 times in one day.

On Saturday evening many of us attended The Quincentenary Concert of The Worshipful Company of Musicians, featuring Grimethorpe Colliery (Garry Cutt), and Yorkshire Building Society (David King), with guest conductor Elgar Howarth. How refreshing it was to hear

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Paul Droste and the BBC in Birmingham

This special pullout section is intended as general information to enlighten those who are completely unaware of the brass band movement in North America, for those who know a little and wish to know a little more, and also for those who would like a good basic overview of what we are, what we do and how we have evolved. Of course, if you wish more information, feel free to contact any of the NABBA board members listed on pages 8-9.

### WHAT IS A BRASS BAND?

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

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

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

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

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

Three **E flat Tenor Horns** (Solo, First and Second) often perform as a choir with flugelhorn and baritones. The solo horn is a frequent solo voice. Also commonly referred to as the alto horn in

the U.S., it is an upright three valve instrument with a lighter sound than the french horn.

Two **B flat Baritones** are often doubled with euphoniums but work best as lower extensions of the horn section. As separate voices, their ability to blend and add a middle-low voice without heaviness is a unique feature of the brass band.

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

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

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

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

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

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

### A BRIEF HISTORY OF BRASS BANDS

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

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

Contests are the lifeblood of the brass band world and rivalry has always been strong, cash prizes providing additional incentive. Nineteenth-century politicians hired bands to enliven campaigns and challenges often followed. By the 1840s, a thriving local contest circuit had grown. Today two major championship events are held each year in England; the National Championship and the British Open Championship. The National Championship is only open to bands from England, Scotland and Wales. This competition

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

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

English brass bands are also popular in Japan, Australia and New Zealand; and in recent years a large number of brass bands have started in several European countries. If you plan a trip to England, be sure to find a brass band concert to attend.

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

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

Original works from Holst and Elgar to modern-day composers such as Philip

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

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

### WHAT IS NABBA?

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

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### NABBA GOALS

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

To support and help further the music education of its members

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

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

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

### BENEFITS OF NABBA MEMBERSHIP

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

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

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

permitted to reenter for three years to ensure fair and even representation.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**1996**--Championship XIV was held in Dublin OH. The solo competition was extended to distinguish between Youth and Adult, Slow and Technical selections. The Junior Varsity All-Star Band

continued to distinguish itself as the leading competing youth brass band, and other winners included first time entries from the Cincinnati Brass Band, the Old Dominion Brass Band.

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

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

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

**2000** Championship XVIII was hosted in Columbus OH by the All-Stars organization and included a record twenty competing bands, seven of which were in the Championship section.

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If you want to play in a brass band  
NABBA can refer you!

If you want to form a brass band  
NABBA can advise you!

If you want to know more about  
brass bands  
NABBA can enlighten you!

Your involvement in NABBA both as a band and as an individual member empowers NABBA to be a strong organization, one that can take an aggressive, advocate role on behalf of, and in promoting brass bands and their achievements

## So why not join?

### MEMBERSHIP DETAILS

CATEGORY	DUES
	ONLINE/REGULAR
<b>Individual</b>	\$ 35/30
<b>Senior</b> (62 and older)	\$ 25/20
<b>Student</b> (21 and under)	\$20/15
<b>Family</b>	\$ 50/45
<b>Lifetime</b>	
(39 and under)	\$600
(40-49)	\$500
(50 and over)	\$400

Please send  
Name,  
Street Address,  
City,  
State,  
Zip,  
Country,  
Telephone Number,  
Membership Category,  
Instrument Played,  
Band Name,  
E-mail (where applicable)  
and make checks payable to **North American Brass Band Association**  
to:

Bert Wiley  
NABBA Executive Director  
P.O. BOX 2438  
Cullowhee, NC 28792

Further details of member bands are available upon membership to NABBA

## Brass Band of Columbus Plays Birmingham



BBC joins Black Dyke and Woolston for the Massed Bands finale

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an interesting variety of music played by each band, and three pieces and an encore played by the Massed Bands.

The main event for the BBC was The World of the Brass Band concert on Sunday afternoon. This concert was another marathon, starting at 1:00 p.m. and lasting until almost 8:00 p.m. The seven bands were, in order: Williams Fairey, Willebroek (Belgium), Woolston (New Zealand), Fodens Courtois, All-Star Girls of Brass, Brass Band of Columbus, and Black Dyke. The BBC program included Sousa's *Hail to the Spirit of Liberty*, *Excursions*, a new Bruce Broughton piece featuring cornet soloist Dan King, *Accumulations* by William Dougherty, Les Susi's arrangement of *Swing Low*, Jim Curnow's *Symphonietta* (first movement), guest conducted by

Geoffrey Brand, and *The American Civil War Fantasy* by Jerry Bilik (arranged by Bill Himes). The expected encore was *The Stars and Stripes Forever*, our National March. The audience reaction was quite warm and friendly to this American band playing American music. It culminated in a clap-along during the encore and enthusiastic applause after. The final number of the concert was Denis Wright's arrangement of *The 1812 Overture*, complete with cannons and bells. The BBC was selected to join Woolston and Black Dyke in forming the Massed Band.

On Monday morning about half of the band flew back to Columbus, with the other half busing to London for four days of sight-seeing, returning home on Friday. The reactions to the trip, short and intense as it was, were very positive. It was definitely a learning experience to hear the top bands of Great Britain, plus

superb bands from Belgium and New Zealand. The range of dynamics (loud and soft) had to be experienced to be believed. The technical mastery was a given, along with an absolute clarity of even the smallest details, but this never got in the way of the musical flow. We learned first-hand what can be done, and why we will continue to look to our British colleagues as models for American brass bands. One can only hope that this concert will become an annual part of The British Open, and that other American brass bands will have the opportunity to participate.

Paul Droste



**Buffalo Silver Band** (Pim Liebman). May 24, 2000. *Fanfare for NABBA* (Curnow); *Florentiner March* (Fucik/Barsotti); *The Wolf* (Shield/Round); *Don't Cry for Me Argentina* (Webber); *The Copper King* (Brown/Geiger); *Prelude and Celebration* (Curnow); *Serenade from Eine Kleine Nachtmusik* (Mozart/Ball); *A Light Came Out of Darkness* (Bowes); *Light Walk* (Gott); *Resurgam* (Ball); *Seventy Six Trombones* (Willson/Duthoit).

**Commonwealth Brass Band** (J. Jerome Amend). Aug. 11, 2000, LaGrange, KY and Aug. 18, 2000, Jeffersonville, IN, John Jones conducting. *Light Cavalry Overture* (F. Von Suppe/Greenwood); *Castell Coch* (Powell); *Carnival of Venice* (Bellstedt/Hopkinson); Bob Webb, cornet soloist; *Granada* (Lara/Broadbent); Bob Webb, Brian Cahill, Dee Pratt, Carl Reckelhoff, Samantha Chaney, Jerome Amend and Jackie Amend, cornet soloists; *All I Ask of You* (Lloyd Webber/Graham); *Somewhere Out There* (Horner, Mann, Weill/Barry); *Moon River* (Mancini/Morrison); *Ritual Fire Dance* (de Falla/Street); *Entry of the Gladiators* (Fucik/Langford); *American Civil War Fantasy* (Bilik/Himes); *Arabian* (Rimmer); *English Folk Songs Suite* (Vaughan Williams/Wright); *A Big Band Explosion* (arr. Fernie). The Derby City Tuba Quartet: *You Made Me Love You* (Monaco/Holcombe); *St. Louis Blues* (Handy/Sharpstein).

Oct. 1, 2000, Bethany Baptist Church, Louisville, KY and Oct. 18, 2000, Woodland Baptist Church, Louisville, KY, John Jones conducting. *God of Our Fathers Fanfare Prelude* (Himes); *Lord Divine, All Love Excelling* (Ord Hume); *Open My Eyes That I May See* (arr. Himes); *Moses Get Down* (Goff); *What A Friend We Have in Jesus* (Freeh); Bob Webb, cornet soloist; *Alleluia* (Mozart/Mortimer); Bob Webb, cornet soloist; *Canterbury Chorale* (van der Roost); *Jesu, Joy of Man's Desiring* (Bach/Rimmer); *Dem Bones* (Langford), featuring John

Albrecht, Mildred Kemp and Joe Spain on trombone; *Let Us Break Bread Together* (Jordan); *Pie Jesu* (Lloyd Webber/Steadman-Allen); *This Is My Father's World* (Shepherd/Himes); *Lobe den Herren Fanfare Prelude* (Curnow); The Derby City Tuba Quartet: *If Thou Be Near* (Bach/Coulter); *Achieved Is the Glorious Work* (Haydn).

Nov. 1, 2000, Indiana University Southeast, New Albany, IN, Jerome Amend conducting. *Whitehall, Grand March Triumphant* (F. Wright); *Academic Festival Overture* (Brahms/D. Wright); *The Queen of the Night's Aria* (Mozart/S. Smith), Jackie Amend, soprano cornet soloist; *Rhapsody on a Theme of Paganini, 18th Variation* (Rachmaninoff/Snell); *Concerto for Tuba, 1st movement* (Gregson), John Jones, tuba soloist; *The Music of George Gershwin* (arr. Sharpe); *Valdres March* (Hanssen/Moeller), Jackie Amend, soprano cornet soloist; *Vox Delecti* (Dykes/Ball); *Waltzing Matilda* (arr. Langford); *In The Hall of The Mountain King* (Grieg/Geldard), Joe Spain, bass trombone soloist, Nan Moore conducting; *Firebird Suite, Infernal and Final Dances* (Stravinsky/Farr); *Viva Birkinshaw* (Rimmer).

Nov. 12, 2000, Oldham (KY) High School, John Jones conducting. *Whitehall, Grand March Triumphant* (F. Wright); *Academic Festival Overture* (Brahms/D. Wright); *Vox Delecti* (Dykes/Ball); *Waltzing Matilda* (arr. Langford); *Second Suite in F, 4th movement* (Holst) and *Them Basses* (Huffine), with the Oldham County High School Symphonic Band.

Dec. 3, 2000, Edwardsville United Methodist Church, Georgetown, IN, with an augmented church choir, J. Jerome Amend and Raymond Horton conducting. *Christmas Triptych* (Curnow); *White Christmas* (Berlin/Himes); *The Holy Well* (Graham), Raymond Horton, euphonium soloist; *Christmas Song* (Himes); *Have Yourself a Merry Little Christmas* (Martin and Blane/Wormald); *In the Bleak Mid Winter* (Holst/Broadbent); Bob Webb, cornet soloist; *Three Kings Swing* (Bizet/

Himes), Quentin Sharpstein, tuba soloist, James Straub, flugelhorn soloist; *O Come, All Ye Faithful* (Wade/Broadbent); *Join With the Angels and Sing* (Mauldin/Horton); *A Christmas Fantasy* (Langford); *Child of Bethlehem* (Watson/Horton); *Silent Night, Holy Night* (Gruber and Mohr/Langford).

**Cuyahoga Valley Brass Band** (Dr. Keith M. Wilkinson). August 3rd, University of Akron, Akron, OH. *Strike Up The Band* (Gershwin/Richards); *Mr. Jums* (Hazell/Catherall); *The Magic Trumpet* (Burke/Freeh), Carolyn Curtis, cornet soloist; *Florentiner March* (Fucik/Renton); *The Lark in the Clear Air* (arr. Langford), Debbie Wilkinson, alto horn soloist; *The Shepherds' Song* (arr. Richards); *When the Saints Go Marching In* (arr. Langford); *The Cossack* (Rimmer); *Chiapanecas* (Mendez/Wilkinson), James Betts, cornet soloist; *Opus One* (Oliver/Geldard); *Deep Inside the Sacred Temple* (Bizet/Wilkinson), Adam Wilson and Jonathan Renner, euphonium soloists; *Born Free* (Barry/Catherall); *Stage Centre* (Richards).

September 24, Barberton H.S., Barberton, OH. *Strike Up the Band* (Gershwin); *Batman - The Movie* (Elfman/Catherall); *The Lark in the Clear Air* (arr. Catherall), Debbie Wilkinson, alto horn soloist; *Death or Glory* (Hall); *Mr. Jums* (Hazell/Catherall); *Excerpts from The Firebird* (Stravinsky/Farr); *America the Beautiful* (Ward/Dragon/Weatherall); *When the Saints Go Marching In* (arr. Langford).

October 7, Brass at the Palace, Palace Theatre, Canton, OH, joint concert with **Motor City Brass Band**. *Overture from Phantom of the Opera* (Lloyd-Webber/Wilkinson); *Batman - The Movie* (Elfman/Catherall); *Over the Rainbow* (Arlen & Harburg/Richards); *Opus One* (Oliver/Geldard); *A Nightingale Sang in Berkeley Square* (Maschwitz & Sherwin/

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Fernie); *Excerpts from The Firebird* (Stravinsky/Farr); \**Overture to Candide* (Bernstein/Snell/Strain); \**James Bond Collection* (arr. Richards); \**A Disney Fantasy* (arr. Richards); \**Way Down* (Strain); \**Riverdance* (Whelan/Farr). Joint items: *Born Free* (Barry/Catherall); *Slaughter on 10th Avenue* (Rodgers/Bernat); *Deep Inside the Sacred Temple* (Bizet/Wilkinson), Adam Wilson, Anthony Avitollo, Michael Schott and Mark Stephens, euphonium soloists; *Indiana Jones and the Temple of Doom* (Williams/Farr).

Nov. 5, Ellet Community Church of God, Akron, OH, and Nov. 19, Festival of Thanksgiving, Akron Salvation Army Citadel, Akron, OH. *Star Lake* (Ball); *La Danza* (Rossini/Langford); *Opus One* (Oliver/Geldard); *Canto Religioso* (Curnow); James Betts, cornet soloist; *Winter* (Vivaldi/Snell); *Tuba Concerto*, 3rd movement (Gregson), Russ Tinkham, E flat tuba soloist; *Excerpts from The Firebird* (Stravinsky/Farr); *When the Saints Go Marching In* (arr. Langford); *Rondo from Fourth Horn Concerto* (Mozart/Wilkinson), Debbie Wilkinson, alto horn soloist; *The Shepherds' Song* (arr. Richards); *The Harmonious Blacksmith* (Handel/Hume/Wilkinson), Adam Wilson, euphonium soloist; *Intrada, Ein' Feste Burg* (arr. Farr).

Dec. 1, Kent Roosevelt H. S., Kent, OH, and Dec. 16, A Celebration of Christmas, Umstattd Performing Arts Hall, Canton, OH. *Christmas Rejoicing* (Gordon); *The Christmas Song* (Torme & Wells/Sparke); *La Danza* (Rossini/Langford); *Winter* (Vivaldi/Snell); *White Christmas* (Berlin); *Riverdance* (Whelan/Farr); *Mr. Jums* (Hazell/Catherall); *Little Drummer Boy* (Simeone, Onorati & Davis/Sparke); *The Shepherds' Song* (arr. Richards); *Trepak* (Tchaikovsky/Wilkinson); *Who Is He?* (Hanby/Phillips); *Gaudete!* (Norbury); *A Christmas Fantasy* (Langford), with GlenOak High School Chorale.

**Illinois Brass Band** (Colin Holman) \*with the Agape Bell Ringers (David Weck). Waukegan High School, Waukegan, IL. \**Joy to the World* (Dobinski/Holman); *Seasons Greetings* (Anderson); *The Little Drummer Boy* (arr. Sparke); *Infant Holy* (arr. Redhead), John Meling, euphonium soloist; *Three Kings Swing* (arr. Himes); \**Go Tell It On The Mountain* (arr. Holman); *Sleigh Ride* (arr. Tomlinson); *The Christmas Song* (arr. Sparke); *Il est ne* (arr. Calvert); *Comin' to Town* (arr. Freeh), Guy Clark, cornet soloist; *Gaudete* (arr. Newton); \**Ode to Joy* (arr. Norman).

**Lexington Brass Band** (Ronald W. Holz). Post Bellum Rhapsody: Music from and about the American Civil War \*Guest Conductor, Geoffrey Brand; Guest Artists, Saxton's Cornet Band. November 5, 2000; Calvary Baptist Church, Lexington, KY. Saxton's Cornet Band: *Old Dog Tray* (Stephen Foster, arr. G.W.E. Friedrich [Peters Saxhorn Journal]); *Anvil Chorus* (Giuseppe Verdi, arr. G.W.E. Friedrich [Peters Saxhorn Journal]); *7th Regiment Quickstep* (Claudio Grafulla [25th Massachusetts Regiment band books]); *Theme and Variations* (G. Kehrhaan [Manuscript--Marine Band Collection]); *You Naughty, Naughty Men* (G. Bicknell [American Brass Band Journal]); *Fireman's Polka* (W.S. Ripley [Manuscript--New York Public Library]); Lexington Brass Band: *March: Battle of Shiloh* (C.L. Barnhouse); *Post Bellum Rhapsody* (Erik Leidzen); \**American Salute* (Morton Gould, transcribed Louis Maldonado); *Battle Hymn of the Republic* (Ray Steadman-Allen); \**Washington Grays* (Claudio Grafulla, modern adaptation James Curnow).

December 3, 2000; 4:00 The Salvation Army, Lexington, KY, with the **Asbury SASF Brass** and Vocal Ensemble. *Prelude on "We Three Kings"* (Neil Silfverberg); *Two Carol Settings: Away in a Manger and God Rest You* (Leslie Condon); LBB Trombone Quintet: *Walk Together Children* (Eric Alexander); Vo-

cal Ensemble: *The Hills are Bare at Bethlehem* (Early American Hymn Tune, arr. Ralph Johnson) and *Go Tell It On the Mountain* (George Mabry); Timbrels and Band: *The Carolers* (Richard Holz); Lexington Brass: *Troika from Lieutenant Kije Suite* (Prokofiev/Blyth); *Adeste Fidelis* (C. L. Barnhouse), Bill Jones and H.M. Lewis, cornet soloists; *Suite: An Australian Christmas* (William James/James Curnow); Trombone Quintet and Band: *Peace Like A River* (Stephen Bulla); ECU Brass Quintet and Lexington Brass Band: *Praise the Lord With Drums and Cymbals* (Sigfrid Karg Elert/Kevin Norbury); *Saints Hallelujah* (arr. Brian Bowen)

**Triangle Youth Brass Band** (Randy Guptill). May 28, 2000; St. Francis of Assisi Catholic Church. *Holy, Holy, Holy* (Dykes/Curnow); *To a Wild Rose* (MacDowell/Ball), Jennifer McVey, trombone soloist; *Serenade from "Les Millions D'Arlequin"* (Driego), Frank Blazich, euphonium soloist; *Concertino in Eb* (Sachse/Glover/Lewis), Kevin Crotty, soprano cornet soloist; *Air and Rondo* (Heath), Michael Hrivnak, tenor horn soloist; *Solo Pomposo* (Hayes), Tim Kohring, tuba soloist; *Serenade for a Picket Fence* (Leyden), Ryan Sturmer, xylophone soloist.

**Triangle Brass Band** (Michael Votta, Jr.) November 4, 2000; Triton High School, NC. Brian Doyle, Resident Conductor. *Fanfare and Flourishes* (Curnow); *Jubilee Overture* (Sparke); \**Adagio* from *Concierto de Aranjuez* (Rodrigo/Bolton), Bob Peckham, flugelhorn soloist; *Laude* (Curnow); *Sunburst March* (Hosay); *Fanfare for the Common Man* (Copland); \**Hoe Down* from *Rodeo* (Copland); *Capriccio for Eb Horn and Brass Band* (Sparke), Robin Gorham, tenor horn soloist; *The Second Dawning* (Hosay); *Armed Forces Salute* (Bulla); *Peace Like a River* (Bulla).

Listed in Alphabetical Order by Title. Reviews by Ronald W. Holz, unless otherwise noted.

**Americans We.** **Brass Band of Columbus** (Paul Droste). BRC Recordings BRC CD 1009. TT 68:19. Program: *American Overture for Band* (Jenkins/Sarsany); *Americans We* (Fillmore); *Prospect* (La Plante); *Accumulations* (Dougherty); *Hail to the Spirit of Liberty* (Sousa); *Swing Low* (Susi); Mvt 1 from *Sinfonietta* (Curnow); *Amazing Grace* (Himes); King Cotton (Sousa); *Pavanne* (Faure/Jenkins); *Robinson's Grand Entree March* (King); *Emancipation Blues* (Susi); *As Summer Was Just Beginning* (Daehn/Stevens); *Ancient and Honorable Artillery Company* (Sousa); *Armed Forces Salute* (Bulla); *American Civil War Fantasy* (Bilik); *The Star-Spangled Banner* (arr. Susi).

This past September the BBC was selected to represent the USA at the British Open's "The World of the Brass Band" super concert. This unabashedly patriotic CD was recorded several months prior to their trip and contains many of the tunes they featured with such success in Birmingham. The band is in first rate form and the program is a joy to hear. They open with a new transcription of an old wind band classic, *American Overture* (Jenkins), which sets the energetic tone of the whole disc. As in the their previous CDs, the BBC excels playing marches, with five gems included here, both familiar and lesser-known. At NABBA 2000 the BBC presented the newly commissioned original work *Accumulations* by William Dougherty. This fine reading allows us more time to absorb and access this bracing, ascerbic music, played with great conviction by a band that indeed shows us the gradual accumulation of tension, and eventual release, the musical argument pushing forward in unrelenting drama. A similar energy is present in their fine reading of movement 1 of Curnow's *Sinfonietta*, a

work they played under Geoffrey Brand's baton in the UK. The percussion section and mellow middle of the band (altos-baris-euphs) are particular impressive here. Pierre La Plante's meditation of the hymn tune *Prospect* (Southern Harmony, 1835) receives sensitive treatment by both the arranger, BBC's Repiano Cornetist Brian Stevens, and the band. Two other BBC arrangers are featured. Percussion Martin Jenkins has written a effective setting of Gould's understated *Pavanne*. Associate Director Les Susi's contributions ranges from two pop-style swing tunes, *Swing Low* and *Emancipation Blues*, to the final straight-forward setting of the national anthem. He even solos on the blues tune, sharing a series of choruses that starts with effective use of plunger mute. The grand finale, *American Civil War Fantasy*, is given a sweeping and unhurried interpretation, one sure to have impressed the audience at the Open, the band's rich depth of sound and personnel very much in evidence. Kudos and congratulations to Paul Droste and the BBC for another fine compact disc that compliments their historic achievement in the UK!

**Anthony Thompson Collection.** **Anthony Thompson**, Trumpets, with Murray Greig, Trumpets, Graham Eccles, Piano and Organ, and Gordon Lorenz, Narration. AT Records. AT CD 001. Program: *Toccata* (Martini); *Sonatina #69* (Pezel); *Dido's Lament* (Purcell); *Rondo for Lifey* (Bernstein); *Suite in D* (Clarke); *A Happy Day* (Leidzen); *Summertime* (Gershwin); *Animal Ditties* (Plog); *Aria* (Peeters); *Eiffel Tower Polka* (Poulenc); *Red, White, and Blue* (Bernstein); *Sonata* (Ewazen); *I'd Rather Have Jesus* (Himes).

Anthony Thompson is a British, freelance professional trumpet player whose roots are in the SA. For a few years he worked in the USA as an assistant DMD in the Texas Division before returning to England, doing most of his work in the

Yorkshire--Lancashire area. He plays principal cornet in the Castleford SA Band, and has been known to help out area contesting bands at First and Championship levels. His first CD is a splendid package of trumpet literature from many periods and styles, from natural trumpet works of the Baroque to jazz inflected and challenging recital pieces from the late twentieth century. Anthony excels on the valveless trumpet used during the Pezel *Sonatina* and Clarke *Suite*, playing a reproduction of a trumpet made circa 1670. A nice switch takes place when he plays *Dido's Lament* by Purcell on flugelhorn, as well as wisely using modern piccolo for the opening Martini *Toccata*. I liked least aspects of Thompson's cornet playing, or rather certain interpretive gestures on Leidzen's *Happy Day*. Otherwise, he is right on track and shows himself to be a very versatile musician and an aggressive, exciting trumpeter with wide expressive range. His supporting cast members are first rate - even the witty narration by Murray Greig on Plog's whimsical *Animal Ditties* making a substantial contribution to the disc's success. The inclusion of a solid, well-thought out reading of the Ewazen *Sonata* rounds out a program of great depth. For each CD sold, a donation will be made to the work of the SA in Castleford, which is in the process of building its new hall. The disc may be ordered in the USA from the Texas Divisional Music Department of the SA: PO Box 2608, Dallas, TX 75221; 214-353-2731, Ext. 132; \$15.00 plus shipping and handling.

**Army of the Brave:** Army Heritage Volume II--Favourites of the 78 rpm Era. Various British SA Bands and Choirs, 1930--1955. SP&S, originally released on Regal Zonophone. SPS 131 CD. TT 65:30. Program: *Danforth Citadel* (Coles); *The Divine Pursuit* (Coles); *My Jesus*

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(Kitching); Choral Item--*Angel Voices* (Rance); *A Sunbeam* (Catlinet); *Concertino for Band and Trombone* (Leidzen), Maisie Ringham, trombone soloist; *Dovercourt Citadel* (Merritt); Choral Item--*The World So Deceiving* (Ball); *Tucker* (Leidzen), Tom Giles, cornet soloist; *The Light of the World* (Goffin); *Army of the Brave* (Marshall); *Deeds of Valour* (Coles).

Growing up in the 1950s I listened to my father's 78 rpms so much that I can find myself even now expecting a short delay in the middle of work like Leidzen's *Concertino* so that the record changer could drop the next disc! Well, I exaggerate, but that famous recording from 1955 took three discs, on the back side of which was Vaughan Williams' *Prelude of Three Welsh Hymn Tunes*, also divided onto three sides. Maisie Ringham, the soloist for whom the work was written, was at the height of her career as principal trombone of the Halle Orchestra, Manchester. SA music was reaching a high water mark, indeed! We might find the playing on these historic recordings a bit brittle, but for musical vitality and immediacy (rarely, if any, editing here - nowhere to hide) they are a wonderful window into our brass band heritage. The remastering is excellent, so much so you can just hear those saxophones and french horns in Punchard's famed Chalk Farm Band of 1930. Other legendary bands heard here are the Rosehill Band (Yes, Rosehill Music is named after this band) under Albert Jakeway, Tottenham (later Enfield) under Edwards, and SP&S under Eric Ball. Two choral items do intrude into the mix, but they are short-lived and amusingly diverting. This well-documented (highly informative, accurate liner notes) and produced disc should appeal to more than just the history buff. Anyone interested in studying how brass band styles have changed

within the century will find this recording to be an enlightening experience. I am anxious for Volume III!

*Essays for Brass: Volume III. Yorkshire Building Society* (David King). Polyphonic. QPRL 202D. TT 75:14. Program: *Born To Battle* (Broadstock); *A Pilgrim Song* (Rive); *Festivity* (Condon); *In Perfect Peace* (Downie); *Rhapsody on St Aelred* (Broadstock); *Hymn For Diana* (Turrin); *Resurgam* (Ball); *My All Is On the Altar* (Calvert); *Song of the Eternal* (Condon).

Most brass band aficionados will be familiar with the remarkable *Essays* series that has emerged under the guidance of conductor David King. The project has taken on the best of the Salvation Army's huge band catalog and produced ear opening revelations of musical depth and technical brilliance. There seems to be little detail left unturned once again with this, the third CD of the series. This time the program includes a stronger nod toward the modern works, particularly from the pen of Australian composer Brenton Broadstock. He has found a voice in these scores that is thick in scoring and orchestral in scope. His *Born to Battle* is a marvelous opening to the disc with unrelenting counterpoint twisting all over the Eric Ball hymn tune "Pilgrim Song." Later in the program Broadstock's *Rhapsody* uses a lesser known tune (St. Aelred) to develop a work of strong dynamic contrasts. David King's deft touch with balance control produces an incredible range of sonority from his players. This is very effective writing, revealing the depth of sound that the YBS Band can produce. The occasional burst of heavy cornet vibrato seems out of place with the symphonic style of this music. For the traditional palette, the band turns to a variety of evergreens. New Zealand composer Thomas Rive wrote his *Variations--A Pilgrim's Song* on the 'Monk's Gate' tune. This is an elegant, melodic work that blooms here

like never before. Listen to the scope and breadth of King's interpretation...smooth, long phrases that continue without interruption. The controlled vibrato here seems totally appropriate. There is subtle shading throughout the performance. Likewise the two song arrangements in the program are easy on the ear with effective scoring a common theme. Morley Calvert's *My All Is On The Altar* and Ken Downie's *In Perfect Peace* use thematic development to turn these simple melodies into thoughtful meditations...with only a little over the top emotional affectation. It would be hard to hear these songs harmonized any other way after this. From American composer Joseph Turrin we are treated to an elegant *Hymn for Diana*, his introspective work of depth and stately character. At six minutes this is a fine program piece that provides musical rest for contrast while stimulating the astute listener with a depth of harmonic color not often heard in modern band works. It is followed by Eric Ball's classic Tone Poem *Resurgam*. If you do not know this work you have somehow missed one of the milestones of the brass band movement. If you are familiar with it you may wonder why it has been recorded yet again. Suffice to say that the performance here has all the characteristics that have made this series a stand out. The relaxed, thoughtful tempi give the music room to breathe and sustain. The confident soloists are all top notch, with just a few intonation slips getting through. The ensemble passages are brilliant and controlled to the point of near perfection. Did it move me again after so many years of familiarity? Yes. Bridging the gap between Ball and Broadstock lies the creative mind of Leslie Condon. Two fine examples of his late work reveal intensely engaging music of programmatic content. *Festivity*, originally a brass quintet and later scored

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for band, is a ten minute concert work that includes the Handelian tune 'Gopsal' in a variety of moods and stylized settings. It includes a brilliant Scherzo section. *Song of the Eternal* is a larger scale work (lasting over thirteen minutes) that delves into polytonality, abrasive dissonance, and extended lyrical soliloquy (take note, euphonium players). Somehow Condon is able to take these disparate elements and mold them into a work of beauty involving the hymn tune 'Lobe den Herren' - and this music is exquisite. Again credit must be extended to David King for breathing new life into these dramatic scores (from the 1970s!) that have been attempted - with varying success - by other bands. The space allotted this review does not allow for an in depth analysis of the programmatic basis for these masterworks. It is well known that all SA music seeks to justify its performance with a legitimate scriptural or spiritually related text. That side of the program is fully explored in the comprehensive CD notes written by Dr. Ronald Holz. The sound quality of the recording is very good with a reasonable mix of large room ambiance and close miked detail. All in all this package (and the previous two in the series) is a 'must have' for every collection and not to be missed.

Reviewed by Stephen Bulla

**Eternal Brass. Enfield Citadel Band** (Richard Phillips). SP&S. SPS 138 CD. TT 63:36. Program: *Shine Down* (Blyth); *Victorious* (Goffin); David Daws, cornet soloist; *Churchbury* (Phillips); *Variations on 'Maccabeus'* (Norbury); *Pressing Onward* (Leidzen); *Concertino for Band and Trombone* (Leidzen); Andrew Justice, trombone soloist; *Farandole* (Bizet/Phillips); *The Light of the World* (Goffin); *Chanson de Matin* (Elgar/Kendrick); *The Eternal Presence* (Ball).

Two outstanding solo performances by

David Daws and Andrew Justice, men who are principals in both the ISB and their local corps band, are top highlights in another fine recording by the renowned Enfield Citadel. Daws' interpretation of Goffin's *Victorious* is broadly drawn and delivered with both dignity and panache - perhaps the best recording I have heard of this solo in which Goffin pays homage to the music style of his friend, Erik Leidzen. Also well shaped, and convincing is Justice's rendering of the Leidzen *Concertino for Band and Trombone*, a title order that was intentional, the band playing an equal role to the soloist throughout. This observation allows me to stress what fine detail has been given to the accompaniments by the band. On the other Leidzen work, *Pressing Onward*, the band shows lots of pizzazz, though for me they deliver this great classic in a slightly hurried manner. Two new classical transcriptions come off very well, a new version of the Bizet *Farandole* and an unusual choice for brass band, Elgar's *Chanson de Matin*, one in which David Daws' lyrical gifts are to the fore once again. Kendrick's arrangement is thankfully not too heavy-handed. Two major works serve as pillars of the program, Norbury's effective series of variations on Handel's chorus "See the conquering hero" from the oratorio *Judas Maccabeus*, and Eric Ball's late masterpiece, *The Eternal Presence*. Enfield's brilliant, aggressive style of playing is ideal for the Norbury. I was delighted to see the Ball tone poem providing the finale; it is a work the composer considered to be among his finest efforts. The band plays this challenging music well - at times brilliantly - but in my opinion the interpretation lacks the necessary breadth and insight this introspective music demands. The definitive reading of this music is still to be undertaken. Perhaps when it does a high soprano voice (as the composer preferred) will be used in place of the soprano cornet at the 'angel voices' passages that unite the tripartite structure.

My personal opinion aside, Enfield and Richard Phillips have done a great service in preserving this excellent music, music too often ignored because of the time and effort required to play it well. *Eternal Brass* can be set beside many of the excellent recordings this world-class band has made. The musical program and playing are worthy of the band's great legacy and may be considered a quality product in every regard. I recommend it highly.

**Highest Praise. Pendel Brass and Singers\*** (Harold Burgmayer). The SA Pendel Division. TT 64:08. Program: *A Psalm of Praise* (Curnow); *\*Make His Praise Glorious* (Wolover/Lojeski); *\*Hallowed Be Thy Name* (Kenoly/Ballantine); *A Victor's Palm* (Curnow); Jeremy Duperee, xylophone soloist; *Such Love* (arr. Phillips); Michelle Castillo, piano soloist; *Lumina* (Burgmayer); Derek Lance, trumpet soloist; *\*Jesus Paid It All* (Grove/Sterling); *\*Come Just as You Are* (Sololick/Burgmayer); *Shine Down* (Blyth); *Altissimo* (Burgmayer); *\*Savior Like a Shepherd* (Burgmayer); Horn Feature--*Reflectors* (Silfverberg); Drum Feature--*Sing, Sing, Sing* (Prima/Burgmayer); *\*When You Believe* (arr. Norbury); *\*Revelation 19* (LaValley/Schroder); *Praise to the Lord* (Gordon).

Pendel Brass hails from the Eastern Pennsylvania-Delaware Division of the SA and is made up of high school and young adult musicians drawn from across that region. They have been ably led by their Divisional Music Director, Dr. Harold Burgmayer, for over twenty years. The band doubles as a choir, with seven additional singers joining the 35-piece ensemble. To get the heart and spirit of this energetic group, start with track 10, *Altissimo* ('The Most High God'), an effective Latin setting of Lord I lift Your Name on High by Burgmayer. The band

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plays with great spirit and drive - you sense that they enjoy playing in this fine youth band. The recording pick-up on both the band and choir is excellent. [Note: this album has been produced in two versions, Spanish and English, an acknowledgement of the SA's multi-cultural ministry.] Burgmayer's good arranging skills are also showcased in several other choral and brass tracks. In *Lumina* the band's cornet soloist, Derek Lance, a student at Curtis in Philadelphia, demonstrates that he is an up-and-coming performer of stellar potential. Burgmayer's score allows him wide room to display his considerable flexibility, yet the work maintains a clear focus on inward spiritual guidance in the midst of the individual pilgrimage. Xylophonist Jeremy Duperee and pianist Michelle Castillo also are heard to good effect in their respective tracks. The album is half choral, and in many ways the choir may be the stronger of the two ensembles, taking nothing away from the band, however. What depth of talent is evident throughout the album. Just take one combined band-choral track, Kevin Norbury's arrangement of Schwartz' *When You Believe* as an example. It includes excellent cello playing by Carissa Burgmayer, a fine instrumental backup by various members of the band, and even a younger singing company singing in Hebrew. This was for me the album highlight! As a youth band, the brass group exhibits great vitality, enthusiasm, stylistic consistency, with but occasional ensemble and pitch inconsistencies. However, when you listen to them leap into Burgmayer's version of *Sing, Sing, Sing* - with effective and boisterous percussion work by Jeremy Duperee and Jeffrey Cain - you are not thinking about any age group - you're hearing solid playing. Both groups project a true sense of sincere intention to minister through their music, the entire album designed as an act of worship, not

a display piece. The album notes highlight the associated texts of the instrumentals, while the choir's good diction allows the message to come across in clear, unequivocal fashion. I heard these groups several years ago on a tour through the Southern USA. With the turn-over expected in such age-restricted groups, they have made very considerable musical progress since then and this album is a credit to the consistently high-level of the music education program Burgmayer administers in the Pendel Division. 'High praise', indeed, to Pendel Brass and Singers for an inspiring, well-produced album! [For ordering information, contact the Pendel Music Department, 701 North Broad Street, Philadelphia, PA 19123; Telephone (215) 787-2878 [Hburgmayer@use.salvationarmy.org](mailto:Hburgmayer@use.salvationarmy.org)]

**Laudes. Stockholm Vasa Band** (Fredrik Andersson). Festival. FACD 0015. TT 53:48. Program: *Fanfare for Boscombe* (Hanson); *Swedish Festival March* (Blomberg); *First Swedish Rhapsody* (Leidzen); *Spirit of the Living God* (Ake Pettersson); *Andres Fridberger*, cornet soloist; *Koral* (Johanson); *Finspang 100* (Pahlsson); *Herren gar pa angen* (Allan Pettersson/Hanson); *Trombones and Rhythm Feature: Blott en dag* (Holmlund); *The Cleft of the Rock* (Leidzen); *Marsch a la Rondinetta* (Ostby); *Skona advent* (Aberg/Olsson); *Fanfare: Med flygande fanor och klingande spel* (Sture Petersson); *O, jag vet ej en van lik Jesus* (Bilhorn/Froden); *Laudes* (Gothé).

This fine Swedish corps band makes their CD debut by providing a sweeping aural view of Swedish brass music of the twentieth century. Bandmaster Andersson has chosen works that range from Klaus Ostby, early Scandinavian SA musical pioneer, through to modern works written within the last few years. In the process you meet nearly every major figure in SA Swedish music -

Leidzen, Blomberg, Froden, et. al. - and a fine group of young developing writers, many of them connected with or playing in Vasa Band. The title piece, *Laudes*, recognizes another track of Christian brass banding in Sweden, that of the Christian Mission Church, for whom the piece was first written. The band plays with more of an American sound - symphonic in concept - rather than British, with very little unnecessary vibrato present. On some items they play spectacularly well, with rich tone, and fine balance. At other times their main fault is in the area of intonation. However, I enjoyed their playing throughout. Of the early works recorded I responded well particularly to the majestic *Swedish Festival March* by Blomberg and the pace-setting *Marsch a la Rondinetta* by the Ostby, the latter perhaps being the first SA piece of instrumental music that can be labeled 'absolute' music, with no tune or textual references. Right in the middle of the disc come two surprises. First, Track 7, *Herren gar pa angen*, is a short, elegant sacred art song by the Swedish symphonist Allan Petersson sensitively transcribed by Andreas Hanson. Then comes quite a switch of styles, the trombone section backed up by a solid rhythm section on the swing-style setting of Ahnfeldt's evergreen sacred tune *Blott en dag*. This comes off as the Swedish equivalent of *Spirituals to the Bone!* The playing is excellent, indeed professional level. Here the bandmaster takes up his trombone, as that is his job in real life, one of the leading free-lance trombonists in the Stockholm area. The thirty band members of Vasa Corps Band can be justifiably proud of their achievement, a program that will stand as both pleasing music and a document chronicling their rich brass band culture. The large, handsome CD booklet provides notes in both Swedish and English. To order this CD, contact Fredrik

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Andersson, Observatoriegatan 4, 113-29 Stockholm, Sweden;  
freddan.andersson@stockholm.mail.telia.com

*March Past: Marches of The Salvation Army. Hendon Band* (Stephen Cobb). SP&S. SPS 132 CD. TT 59:14. Program: *Departed Heroes* (Coles); *Army of Immanuel* (Gullidge); *Victorious* ((Gullidge); *In the King's Service* (Leidzen); *Heroes of the Combat* (Coles); *Hadleigh Camp* (Steadman-Allen); *Comradeship* (Kirk); *Alderney* (Goffin); *Wisbech Citadel* (Gay); *Silver Star* (Steadman-Allen); *Vanguard* (Bearcroft); *Temple 85* (Bearcroft); *Collaroy* (Gott); *Faith Is the Victory* (Curnow); *Exeter Temple* (Condon); *Assignment* (Bright); *Washington Salute 125* (Bulla); *Powerpoint* (Anderson).

Designed as a short 'history of Salvation Army marches,' *March Past* contains 18 fine marches published within the period 1923--1993. The music is played with vibrant spirit and disciplined control, all that you could ask for in such a program. Norman Bearcroft's concise liner notes prove a helpful guide to this splendid repertoire. The more recent marches were penned by names familiar in NABBA - Anderson, Bulla, Curnow - but some of the real treasures date from the pre-1960 era. Among my favorites would be the two Gullidge marches, *Army of Immanuel* and *Victorious*. Gullidge was a talented Australian composer whose life was cut tragically short when a Japanese prisoner-of-war transport on which he and his entire SA band (by then an Australian military unit) was torpedoed during WW II. The SA 'Sousa', Bramwell Coles, is well represented, as are lesser known British writers known for just a handful of fine pieces, like Albert Gay's *Wisbech Citadel*; Gay was also the mayor of that town at the time the march was written. Sometimes the publication dates can be

somewhat deceiving about the historical record. Erik Leidzen's *In the King's Service*, composed in 1922, first appeared in the Swedish SA Festmusik band journal under the title *Nattan Flytta* a decade prior to its release in 1942 (SP&S, London) with a new, enlarged scoring completed by Eric Ball. This hour-long disc will bring much pleasure to lovers of the march form. Rhythmic precision and control are matched with stylistically correct interpretations - a disciplined, uplifting series of performances!

*Reflective Music...A Life Worth Living. Hendon Band* (Stephen Cobb) with Vocal Soloist Roger Cobb\* SP&S. SPS 134 CD. TT 49:27. Program: *People Need the Lord* (arr. Davies); *Colne* (Rive); *\*Contentment* (Bulla); *Reverie* (Downie); *Consecration* (Morrison), Gordon Hill, trombone soloist; *Come Beautiful Christ* (Phillips); *\*Forgiven* (Webb); *I Bring Thee All, fr. The Chief Musician* (Himes); *Ochills* (Rance); *\*The First Step* (Webb); *In Perfect Peace* (Downie); *I'll Follow Thee* (Phillips); *Excerpt from E're the Sun Goes Down* (Downie).

Taken from previous Hendon recordings range from 1987--1999, this meditative program balanced *March Past* in the band's disc offerings during the summer 2000 International Congress of the SA in Atlanta, GA, where this band performed with great skill and consistency. Consistency over the long haul is a hallmark of the Cobb family's contribution at this corps. This recording documents but a portion of Stephen Cobb's great success with the band within the past two decades. Unlike the march album, liner notes are virtually nonexistent. Those with SA background will identify more quickly with these meditations-in-sound, but the inclusion of several vocal solos, sung expressively by Roger Cobb (same family!) bring an immediacy to the message that might elude some unfamiliar with SA hymns and songs. The band's lyrical gifts come through admirably.

Their shaping of line and phrase can provide a fine model, even if the listener is not in sync with the spiritual focus of the disc. Stephen Cobb desired that the sympathetic listener would be "soothed, blessed, and uplifted" by the atmosphere created in this good program. He and Hendon Band more than meet that goal in this fine "reflective music."

*Renaissance. International Staff Band* (Stephen Cobb). SP&S. SPS 135 CD. TT 64:37. Program: *Laudes Domini* (Gordon); *Galop* (Kabelevsky/Gilbert); *From Earth's Confusion* (Davis); *Fiesta* (Graham), Paul Graham, trombone soloist; *A Gaelic Blessing* (Rutter/Steadman-Allen); *Keep Me Praising* (Mackereth); *Song of Courage* (Ball); *Dance Before the Lord* (Graham); Cornet/Euphonium Duet--*Time and Eternity* (Bosanko), Soloists David Daws/Derick Kane; *Millennium Flourishes* (Mackereth); *I Vow To Thee, My Country* (Holst/Steadman-Allen); *The Father's Blessing* (Downie); *Renaissance* (Graham).

From the quasi-John Williams fanfare (*Laudes Domini*) that opens this excellent CD to closing title track, *Renaissance*, you will receive a powerful, inspiring program of outstanding brass performance and quality music. There can be no question that the ISB is THE premiere brass band of The Salvation Army. They are also among the finest amateur brass bands, period! Stephen Cobb unites his forces for music making that is never heavy handed, overblown, or exaggerated - music and the message behind it are their primary concerns. Virtuosity is certainly present, as in the taxing Kabelevsky *Galop*, as is stylistic diversity, Peter Graham's Latin-based solo for his brother Paul, *Fiesta*, a perfect blend of both technique and finesse. The center-piece of the album is a terrific performance of Eric Ball's still-challeng-

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ing tone poem, *A Song of Courage*, a work first premiered in 1960 and which remains a test for any band. I consider this among the finest readings I have ever heard of this excellent work. Cobb has true understanding of the middle portion, a setting of Ball's own sacred part song, *A Prayer for Courage*. As a result, his interpretation transcends the ordinary and you are drawn into Ball's vision for moral and spiritual strength in the midst of evil. Peter Graham's new work *Re-naisance*, which he considers a sequel to *Shine As the Light*, parallels and compliments the Ball tone poem. Once again Graham uses several new SA songs by Joy Webb and Chick Yuill to effectively extend the journey begun in *Shine As the Light*. The inclusion of the hymn tune *Laudes Domini* in the finale marks a compositional tour-de-force and, within this recording, a nice symmetrical balance, because that same declaration - 'May Jesus Christ Be Praised' - opened the disc. While there is much "flash-and-dash" in some of the contemporary arrangements recorded --- rock tune *Keep Me Praising*, or Graham's tongue-in-cheek pastiche *Dance Before the Lord*, for example --- I found I was more attracted to the band's superb lyrical, melodic gifts, as demonstrated on the Rutter *Gaelic Blessing*, and the two song meditations by Trevor Davis and Kenneth Downie. This is simply beautiful playing. The cornet-euphonium duet by Ivor Bosanko allows Daws and Kane ample room for their expressive gifts - what a lush arrangement, too. I also commend the production team this time, for we not only get helpful liner notes, we also get a list of band personnel, both of which have been lacking in some previous productions by this excellent band. The sound production is first rate, as well. For me, this is a "block buster" CD, one I will turn to time and again for inspiration and example.

*Salvation Army Music. International Staff Band* (Bernard Adams). SP&S, originally released on EMI, 1960. SPS 123 CD. TT Program: *Motondo* (Osgood); Trombone Feature--*None But the Lonely Heart* (Tchaikovsky); *Heroes of the Faith* (Skinner); *Rondo: Praise the Lord* (Leidzen); *French* (Osgood); *Universal Message* (Condon); *A Robe of White* (Leidzen); *Songs of the Seasons* (Cook); *Redeeming Love* (Rive); *To Regions Fair* (Bearcroft).

When first released by EMI in 1960 this famous 33 rpm vinyl recording set the standard for playing and recorded sound throughout the SA music world. SP&S has done us a great service by bringing this excellent band back to life. The Bernard Adams' era of the ISB is still spoken of with great reverence, a peak in the band's history some feel has only recently been surpassed by the band under Stephen Cobb. Well, here is the band with Stephen's father as cornet soloist, and his uncle, John, in the trombone section! The program plays in the order of the original two-sided disc. Among the sadly forgotten, or infrequently heard works are two excellent ones by Leidzen - his classical rondo on a Swiss air, *Praise the Lord*, and the compact selection *A Robe of White*. In addition, there is a wonderful suite by Kenneth Cook, *Songs of the Seasons*, which definitely deserves revival. A brain disorder cut short this talented music educator's career, one that had showed such promise. The middle movements are especially noteworthy, *Autumn* being a symphonic blend of harvest songs (*Bringing in the Sheaves*, *Come, Ye Thankful People Come*), and *Winter* a forward-looking meditation on *See Amid the Winter's Snow*. Several other pieces still get good play - Rive's elegant song setting *Redeeming Love*, Condon's great processional march, *Universal Message*, and Osgood's two short masterpieces, the hymn tune arrangement, *French* and the sparkling march *Motondo* (Osgood

had the rare college position as a lecturer in brass band scoring!). Skinner's *Heroes of the Faith*, a tone poem that plays like a cross between Eric Ball and Henry Geehl, still has much to commend to modern brass band students. For those of us who grew up on this recording, having it in CD format will prove more than a nostalgia trip. Adams' band has much to tell us about ensemble precision, fine blend, and expressive playing. Plus, there is not a poor piece in the program, so despite its relatively short length, a good investment all the way round for the brass band collector.

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## Upcoming Events

### Lexington Brass Band

February 3, 2001. Cumberland College, Williamsburg, KY. 8.00 p.m.

February 25, 2001. Calvary Baptist Church, Lexington, KY. 4.00 p.m.

April 8, 2001. Calvary Baptist Church, Lexington, KY. 4.00 p.m.

### Illinois Brass Band

March 14, 2001. First Presbyterian Church, Libertyville, IL. 3.00 p.m.

April 1, 2001. Norridge Citadel of the SA, Norridge, IL. 4.00 p.m.

May 20, 2001. Chicago Temple, Chicago, IL. 2.00 p.m.

May 27, 2001. Norridge Citadel of the SA, Norridge, IL. 7.00 p.m.

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