

The

BrassBand Bridge



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Foster at the Nationals



MUSIC

must be

emotional

FIRST

and intellectual

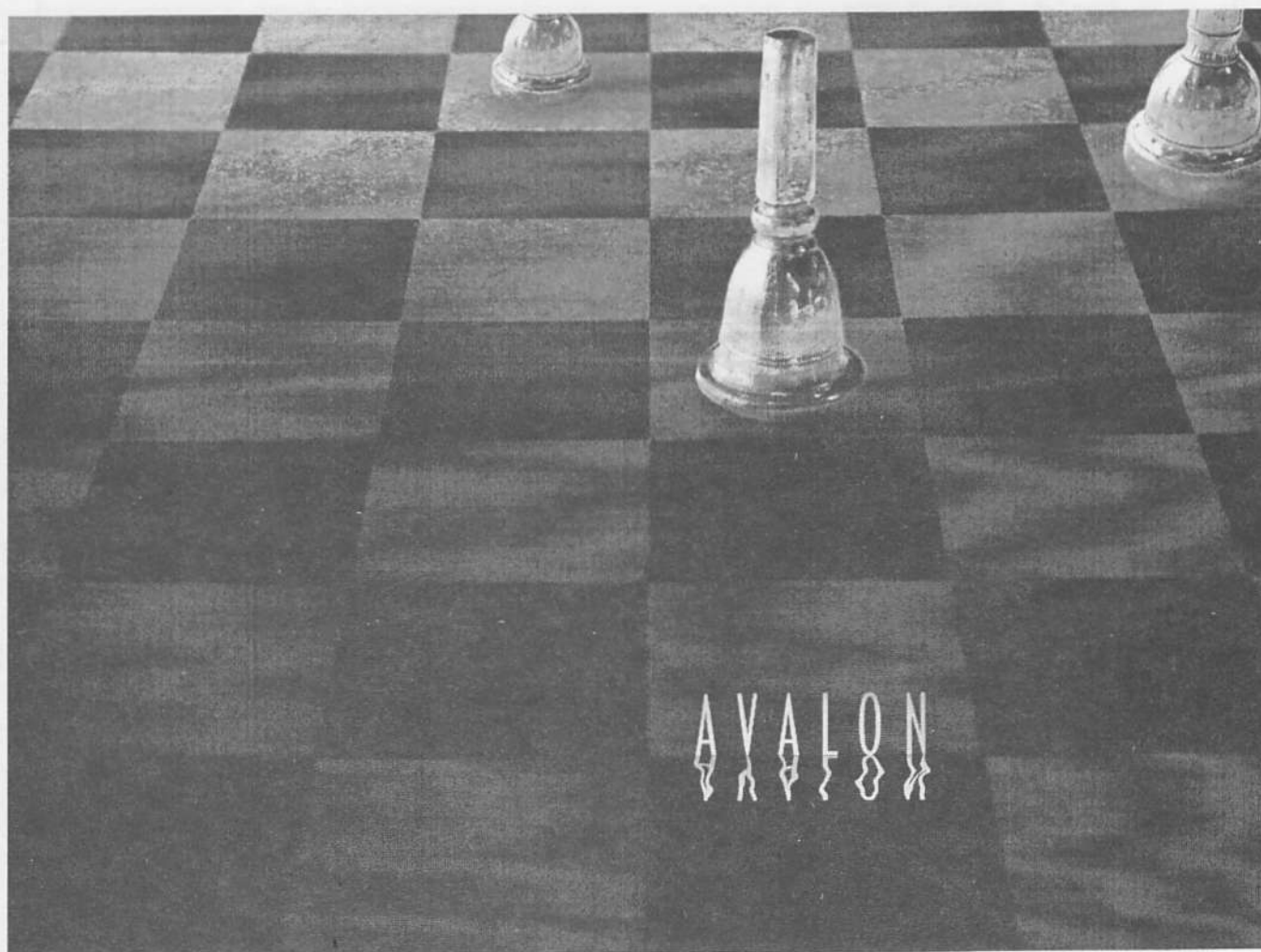
second - MAURICE RAVEL

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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.

As we head toward another competition in Cincinnati this upcoming April, I hope your year of brass banding is progressing successfully, and that this magazine helps you keep in touch with others in NABBA. The recent brass band news has two prominent bands with new directors, MCBB performing in Washington DC as state representatives and new music commemorating 9/11.

This year's National Brass Band Championship testpiece in Britain, *Albion* by Jan van der Roost is reviewed by George Foster after his trip to hear the competition and the annual feature article for you to share in programs and at local and state music conventions appears beginning on page 18.

An astounding list of brass band reviews appears in this issue also—a great many ways to spend those Christmas gift tokens! They come with a personal apology, since two paragraphs were transposed in the previous edition of the Brass Band Bridge within the Brass Band Recordings section and those affected have been reprinted in their entirety to prevent confusion.

Please don't forget to support our advertisers, and mention that you saw their advert in the Bridge. Has your band taken advantage of their offers in this magazine yet?

We hope that very shortly the Bridge will be available online, and that you will receive news of this as it becomes available. As part of the new intranet site, this will make NABBA a much more financially efficient organization.

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

Colin Holman, Editor

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*Regular membership includes the Brass Band Bridge mailed to your address
 Online membership includes access to an electronic copy of the
 Brass Band Bridge

Greetings once again to NABBA Bands and members. At this moment, The Cincinnati Brass Band is working hard to make the 2002 competition an exciting and rewarding experience for everyone. Be looking at the web site for schedules. Just as a preliminary---on Friday evening The Lexington Brass Band and Vincent DiMartino will be performing a concert from 7:00-8:15 at the Princeton High School auditorium. Immediately following will be the reading session from 8:30-9:45. During this time will be Interest Sessions; something new this year, at your request. I am working on inspiring and knowledgeable leaders for these areas: HOSTING A COMPETITION, STARTING A YOUTH BAND, FUND RAISING, ENTERING THE COMPETITION (first timers), RECRUITING, and WEBSITE. Maybe 1 or 2 people from your band could be a representative at these sessions, if this is an area you need to focus on. I'm sorry that some of you will have to miss the reading band in order to attend these, but it was the best time we could work out.

John W. de Salme has been through the ropes with these competitions, and will be an excellent Contest Controller. He has already secured a panel of top notch judges, and is working hard to make sure that 2002 is the best ever.

Take advantage of Torgny Hanson and Geoffrey Brand to do a rehearsal for you. I spent 10 days in rehearsals at Star Lake Musiccamp with Torgny Hanson and he was terrific. Geoffrey Brand did a rehearsal with our band two years ago and we learned so much, in addition to being inspired by his excitement on the podium. Neither one of these guys seems to slow down!!!

New bands are springing up all over the country and Canada. I walked into our local sheet music store yesterday and they couldn't wait to tell me, "Great news---Warner Brothers Publishing Co. is going to be distributing brass band music. Other large publishing companies might follow their lead." Now before

we get too excited, this will be a slow process and in the future. We need to continue supporting the faithful brass band music distributors and publishers that have helped us along the way. It is just great to see that brass banding is really being recognized in this country.

One final note to end on. We are looking to the west for things to progress further. There are preliminary plans to hold another workshop week end and a future competition. With distance as a problem for attendance at competitions in the east, the board officers would like to include our western NABBA members and have something happening there. Keep listening for details about that. If you are attending Midwest in Chicago, please look me up. I'll be there, and would love to find out what you're doing in your city. This is a wonderful time to be involved in brass banding. Thank you for your interest, dedication, and efforts in helping NABBA and brass banding continue to grow in North America.

Anita Cocker Hunt, President

MARK YOUR DIARIES!!

NABBA XXI

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

Gala Concert by the
Grimethorpe Colliery Band

NABBA XXII

April 16-17, 2004
St Louis MO
Hosted by the **St Louis Brass Band**

In collaboration with a
**Gala International
Brass Band Festival**

English composer Bob Lennon has just completed a new piece for band composed as a direct response to the tragedies in the US. The title is *Fallen Citadel*. It is probably playable by Honors bands upwards and lasts ca. 7.5 minutes. It is in a fairly uncompromising contemporary style and is not for those who require 'entertainment'. The score should soon be visible and (playable if you have 'Scorch' software) on www.sibeliusmusic.com Band parts will be supplied free provided that a concert performance is intended, and that a donation and/or collection will be organised in aid of a bona fide New York relief charity. Anyone who is interested in considering it for a performance can obtain a free inspection score by contacting the composer at 1 Heath Hall, Halifax, HX1 2PN or by phoning 011-44-1422 383202 or by email at bob.lennon@lineone.net

The **All-Star Brass Bands** (Eric Aho) held auditions on November 10 for the 2001-02 season. Approximately 100 middle and high school musicians were selected to perform in the Junior-Varsity, Varsity, and All-Star Brass and Percussion bands. Plans for the next few months include a December potluck dinner with Christmas Caroling. Concerts are planned for February, March and April.

The **Brass Band of the Tri-State** (Chip Lewis) hosted the 6th Annual Ashland Brass Band Festival at Central Park in Ashland, KY on June 23 and 24, 2001. The BBTS kicked off the two day event with a forty-five minute concert, followed by eleven outstanding brass bands, making this the largest brass band festival in the nation. By invitation the band played a Fourth of July concert at Camden Park in Kenova, WV. An encore presentation was presented during the fireworks display with plenty of patriot music. On November 15, the BBTS performed as part of the Point Pleasant

"Artist Series" in West Virginia. DeNeil Hartley, Patrick Hunt and Rhonda Kessler were highlighted in *Trio Con Brio* (Langford), and Dewey Dowdy was the xylophone soloist in *Helter Skelter* (arr. Woodfield). The BBTS will finish its concert season with a Christmas concert at Ashland Community College on December 15. Currently the BBTS is busy making ready for the NABBA competition and securing preparations for the 7th Annual Ashland Brass Band Festival which will be held on June 22 and 23, 2002.

The **Cincinnati Brass Band** (Anita Cocker Hunt) performed with the Cincinnati Pops Orchestra (Eric Kunzel) on September 23rd at the Cincinnati Music Hall. The occasion was a benefit for organ donors organizations, with organ recipient Jim Nabors as a guest performer. The CBB performed with the Orchestra on several patriotic selections and has become a favorite supplement for Maestro Kunzel and Cincinnati audiences and will perform again with the CPO on two subscription concerts in February, 2002. The Band also played a concert on September 30th at the Village Green of Terrace Park (a Cincinnati suburb). The program was in honor of those lost in the terrorist attacks of September 11th. CBB concert played a benefit concert for the local chapter of Habitat for Humanity on November 3rd. The joint performance with England's Desford Colliery Band scheduled for November 13 was, unfortunately, canceled due to questions of security relative to international travel to the USA. There are high hopes this can be rescheduled for the near future.

The **Commonwealth Brass Band** (J. Jerome Amend) marked another first, playing before, during and after a double wedding ceremony on September 28, 2001. The main event took place in a hilltop field at a commercial family farm in Starlight, IN – a setting that was good

and bad. Good because of the site's serenity; bad because there was no shelter from a breeze that, coupled with the sun's setting, sent the temperature toward the night's low of 44 degrees. But while the many guests and the musicians shivered a bit, they had an abundance of sympathy for the bridesmaids in their low-cut and sleeveless gowns. Special features of Commonwealth's performance were welcoming fanfares from third cornetist Andrew Esarey, whose sister, Virginia, was one of the two brides. Clarke's *Voluntary* was chosen for the brides' processional and his *Rondeau* was played for the recessional. Then Commonwealth presented a variety of popular tunes at the reception in a large, warm hall at the farm. CBB took part in a program honoring military veterans on November 10, 2001, at Indiana University Southeast in New Albany, where the band is an ensemble in residence. Also performing were the IUS Concert Choir and Brass Ensemble, university communication students who presented a compilation of stories from interviews with local Korean War veterans and a VFW post color guard. Commonwealth performed its sixth straight joint concert with the Oldham County (KY) High School Symphonic Band on November 11, 2001. Each group played a short program and then combined for *Little Suite for Brass* (Arnold). On November 18, 2001, the CBB performed one of its major concerts of the year at IUS. It featured Pam Fleitz with a xylophone solo, the *Black and White Rag* (Botsford/Snell); David Centers, playing Phillip Sparke's euphonium solo, *Pantomime*; trombonists John Albrecht, Mildred Kemp and Joe Spain on *Bunch 'O Bones* (Fote); and cornetists Bob Webb, Shawn Roark, Carl Reckelhoff, Dee Pratt and Alex Blanford in the first movement of *Concertante for Band* (Bulla). In closing out its performance schedule for 2000,

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Commonwealth took part in a Christmas concert on Dec. 9 with the choirs of Edwardsville United Methodist Church of Christ and the Tunnel Hill Christian Church of Georgetown, IN, and singers from seven other area churches. The 50-voice Festival Choir was led by Raymond Horton, music director of the host Edwardsville church. CBB music director Jerome Amend conducted CBB in a program of traditional holiday music and patriotic tunes on which the audience joined in. Horton took the baton after a brief intermission and led the choir and band in three works and the closing *Silent Night, Holy Night* (Gruber and Mohr/Langford).

The **Eastern Iowa Brass Band** is pleased to announce the appointment of Thomas L. Nelson as Music Director and Principal Conductor. Mr. Nelson is a graduate of the University of Iowa, earning a Bachelor of Music degree in 1986 and a Masters degree in trombone performance and brass pedagogy in 1995. He studied conducting with Dr. Myron Welch and trombone with Professor George Krem. Presently on staff as Director of Instrumental Music at the Regina Educational Center in Iowa City, Iowa, Mr. Nelson has several years experience as a music educator in Minnesota and Iowa. His career has included an active performing schedule with the Cedar Falls, Iowa Municipal Band, The Quad Cities Symphony, the Minnetonka, Minnesota Symphony, the Medalist Concert Band in Bloomington, Minnesota, the University of Iowa Symphony Band and Johnson County Landmark Jazz Band, and the Iowa City Jazz Orchestra. Tom has also performed as a trombonist with the Eastern Iowa Brass Band for the past 5 years, and he replaces John W. de Salme, who retired in April of this year.

The **Fountain Creek Brass Band** of Colorado Springs, CO, has had a very

busy late summer and fall season. On August 4th, the FCBB hosted a new music reading session, featuring James Curnow. The morning brass band session had 64 musicians playing and listening. Frank Hilligas, principal cornetist with the FCBB, performed *Concertpiece for Cornet* by James Curnow. The afternoon session, featuring new concert band music, had 89 in attendance. Sponsoring the daylong reading session in addition to the FCBB was Graner School Music, The Little London Winds, and Curnow Music Press. Publishers contributing music were Curnow Music Press, Bernel Music, Hal Leonard, Alfred Music and Barnhouse Music. In late September, The Fountain Creek Brass Band joined the Golden Eagle Brass Band of Denver in a Kaleidoscope of Music, at the Lakewood Cultural Center, Lakewood, CO. In a decidedly patriotic and reflective concert, music for the FCBB included: *Olympic Theme and Fanfare* (Williams/Graham), *The Washington Post* (Sousa), *Canadian Folk Song Suite* (Calvert), *Amazing Grace* (Himes), *Armed Forces Salute* (Bulla), and *Light Walk* (Gott). During the Christmas season The Fountain Creek Brass Band presents its annual "Coventry Christmas". This year, the Summit Ensemble of the Colorado Springs Children's Chorus joins the FCBB in concert on December 2nd. Christmas music performed included *Carmina Burana* (Orff/P. Curnow), *The Carolers* (Holz), *Christmas Triptych* (Curnow), *Have Yourself a Merry Little Christmas* and *White Christmas* (arr. Himes), *Christmas Joy* (Leidzen), *The Christmas Song* (Torme/Gordon), and *The Festive Season* (Calvert) along with a carol sing. The winter concert season includes the Heritage Concert in February, which features the winning soloist from the Celebrating Excellence young artist contest for high school musicians. March and April will focus on encouraging and assisting local music education programs with clinics and concerts with area schools.

The **Illinois Brass Band** has announced that Peter Lipari is to be their new Music Director. Mr. Lipari is currently conductor of the West Suburban Symphony Orchestra and the Wheaton Symphony Orchestra in the USA, and he is Principal Guest Conductor for the London Gala Orchestra in the UK. He also acts as Music Director for Northern Illinois University's Opera Theater.

The **Motor City Brass Band** (Craig Strain) represented the State of Michigan in a performance at the John F. Kennedy Center for the Performing Arts in Washington, DC, on October 2nd. The band was invited to participate in this special program which is part of the Kennedy Centers "Millennium State Day Program" series ... designed to showcase performers from every state in the U.S. MCBBB was nominated by Congressman Joe Knollenberg. The band (35 members) flew to Washington and presented its "Spirit of America in Brass" program to a very responsive and appreciative audience. The performance was also broadcast worldwide over the internet. The band's original program was changed following the events of September 11 to uniquely American selections to support the mood of the country *American Civil War Fantasy* (Bilik/arr. Himes), *March - God and Country* (Himes), *Deep River* (arr. Broughton), *Strike Up The Band* (Gershwin/Richards) and *Motown Plus One* (arr. Strain). According to Pete McAteer, MCBBB Board Chairman, "Rep. Joe Knollenberg nominated our band to perform this summer and we were delighted and thrilled to represent the Detroit area. However, recent events cast doubt on whether the performance would go on. Our band unanimously determined that we would make the date, by air, despite current security challenges. We're proud to

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represent Southfield and the Detroit area and contribute to the patriotic support of our country." JFK was the encore to MCBB's summer concert schedule of 16 performances, which this year included the Armed Services Day program at the Michigan State Fair. Earlier in the year, MCBB was honored to perform at the 56th Midwestern Conference on School Vocal and Instrumental Music at University of Michigan Hill Auditorium in Ann Arbor. MCBB recorded and released its first CD, *TAKE 5*, celebrating the MCBB fifth anniversary. The recording contains a wide variety of musical styles including *Jubilee Overture* (Sparke) and *James Bond Collection* (arr. Richards). MCBB soloists showcased include Lynn Koch, marimba and Michael Schott, euphonium. *Reel Around the Sun* (Whelan/arr. Strain) spotlights solos by violin (Kelly Garver Nieto) and Irish Whistle (Tyler Duncan).

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.

Rosehill Music

Our Kind of Love (Andrew Lloyd Webber/Farr), 2000. Full score. 4 1/2 minutes. Two percussion parts, including set, vibes, glock., and tambourine. Medium easy.

This is a song from the musical *The Beautiful Game*, scored in concert C and modulating down to concert Bb two thirds of the way through. The lilting 6/8 melody begins as a series of short solos for solo horn, euphonium and flugel before being taken up by the full band. The B section of the theme features some effective juxtaposition of moving eighth note and duplet passages. Some of the accompanying figures repeat for many measures, but they are doubled in several voices and so some careful work will have to be done to stagger the breathing between parts to complete a seamless phrase. This is a playable item by most, if not all NABBA bands and will be a useful concert item, especially for those bands planning theme concerts.

Agincourt Song (arr. Elgar Howarth, trans. Farr), 2001. Full score. 2 minutes. Two percussion parts, tenor drums, to be positioned either side of the stage. Medium.

This great melody was supposedly sung at the Battle of Bosworth in 1415 and has been previously featured in music for Henry V by both Sir William Walton and Ralph Vaughan Williams. Howarth's arrangement divides the percussion and cornet sections into two groups; both are to be positioned on either side of the stage to provide antiphonal effect, while the remainder of the band provides harmonic and melodic support together with some bold unison statements. Dramatically and musically this is a good concert item, though have some pity for the repiano cornet, whose part is written like a second soprano cornet!

Studio Music

Tallis Variations (Philip Sparke), 2000. Full score. Three percussion parts; 4 timpani, side drum, tam-tam, suspended and crash cymbal, triangle, xylophone, vibes, bass drum, and glockenspiel. Difficult.

Philip Sparke was commissioned to write this work by the British Federation of Brass Bands for the April 2000 European Brass Band Championships. The hymn tune on which these variations are based is the third of nine that Thomas Tallis wrote in 1567 as part of a psalter for the first Anglican Bishop of Canterbury, Matthew Parker. It was later used by Vaughan Williams in the English Hymnal and as the basis for his *Fantasia*. After a turbulent introduction, the first half of the theme is stated by the middle of the band. Variation 1 is based on the first two notes of the theme, exploring the E minor tonality with repeated 16th note activity. Variation 2 contains a gentle solo for flugelhorn and a varied statement of the theme in chorale form. Variation 3 starts with a series of short solos before a serene melody appears in the solo cornet. The theme then reappears, reharmonized, before the variation closes peacefully. The final variation is ebullient in character, starting with cornet fanfares, and evolves around a fugue-like theme first presented by the euphoniums. Eventually music from Variation 1 returns to herald the final, fiery statement of the theme, accompanied by figures from the fugue. But the piece ends quietly, the serene beauty of the Tallis chorale unshakeable, and makes for the notable ending, much in contrast to the traditional "barn burner" conclusion. This piece is at a technical challenge level of our Championship and best Honors section bands. But the true challenges lie with the musical and col-

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NABBA XX

April 12-13, 2002

Hosted by the **Cincinnati Brass Band**
in Cincinnati, OH

see the competition website for all information
<http://w3.one.net/~jwclymer/nabba/>

Gala Concert by the **Brass Band of Battle Creek**

**Geoffrey Brand, Frank Renton, James Curnow,
Steve Bulla, Bram Gregson and Colin Holman,**
adjudicators

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oristic aspects to make this wonderful piece truly effective. Well worth considering by our better bands for both concert and competition performance.

Northern Festival (Goff Richards), 2001. Short score. 6 minutes. Three percussion parts that include wind chimes, xylophone, glockenspiel and timpani. Medium difficulty.

This is another clever and effective medley of "north-country songs" from northern England that includes well-known tunes such as *Blaydon Races*, *Ilkley Moor*, and *Keel Row*. One melody is unknown to me, but it sounds remarkably like the main theme (the slow modal one) from *Brassed Off*. The scoring, as always, is excellent, and the ideas flow effortlessly from one to another, with musical opportunities for everyone. Another highly recommended concert item from the gifted pen of Goff Richards.

Hora Staccato (Dinicu/Richards), 2001. Short score. 2 minutes. Three percussionists; set, sleigh bells and timpani/xylophone.

It's nice to finally have in print a stunning arrangement that bands have been playing in manuscript for some time. This is a feature for the entire cornet section. When BNFL toured the U.S. in 1995, they had their cornet section stand around the back of the band and play from memory. The Illinois Brass Band featured this in their NABBA 1999 Welcome Concert with the cornets out front. In both instances, the 10 solo parts were memorized. It's an impressive item to have the entire cornet section imitating the virtuoso encore item that featured in the concerts of Jascha Heifetz, and all cornets share in the virtuosity. In a short interlude, the middle of the band and the xylophone take up the dashing theme, so few escape the treacherous 16th

notes. Speaking from experience, it's a great piece to have in your band's repertoire and it lies well within the fingers and tongues of the cornettists. Recommended for those with bold, brave and capable dexterous players!

March from The Great Escape (Elmer Bernstein/Elberby), 2001. Full score. 2 minutes. Three percussionists.

Elmer Bernstein's prolific film and TV credits as composer of scores extends from 1951 to the present day. This is the well-known march from the 1963 movie starring Steve McQueen, James Garner, and Richard Attenborough and Charles Bronson in which several hundred Allied POWs plan a mass escape from a German POW camp. It's a cheeky little march with a whimsical character to it. An eight bar introduction leads to the main theme on solo cornet in concert Db with the walking bass line in the Eb tuba. Halfway through the music modulates up a whole step with the middle of the band taking the theme. Only some brief but more challenging flourishes in the cornet parts and a generally high tessitura for the solo cornets might make one give pause for thought. This would however be an enjoyable addition to any concert program.

I'll Walk With God (Nicholas Brodsky/Richards), 2001. Short score. 2 1/2 minutes. Three percussionists including mark tree, glockenspiel and tam-tam. Medium.

Did Nicholas Brodsky promote the career of Mario Lanza through his music, or did Lanza promote the career of Brodsky through his singing? I'm not sure, but this magnificent song comes from one of their collaborations and this arrangement by Goff Richards will require a sensitive and expressive rendition for it to be truly successful. Following a five measure introduction, the big tune launches itself in concert F and it gradually works its

way to its conclusion which is the exultant climax of the arrangement. Stirring music with plenty of nostalgia for those Lanza fans in the audience and a great piece to build and develop or test the finest of legato phrasing from any band, but well worth the effort.

Largo from The New World Symphony (Antonin Dvorak/Elberby), 2001. Full score. 4 1/2 minutes. Timpani. Moderate.

Here Elberby has taken the main theme from the slow movement of Dvorak's Ninth Symphony "From the New World", omitted the contrasting middle section and strung together the outer parts to make a seamless version of this beautiful, haunting and much-loved melody. Purists might wince at that, as well as the "arranged" ending rather than leave Dvorak more or less alone. Those objections aside, the scoring is rich and warm, with the english horn theme given to the solo cornet. Although most NABBA bands will handle all the notes with relative ease (it is conveniently pitched in concert Db), it will take mastery of control, both technically and musically, to produce a really successful performance. And it is no easier to conduct! But the familiarity of the tune will make it a popular concert item that will probably be requested again and again.

Barcarolle (Jacques Offenbach/Elberby), 2001. Full score. 2 1/2 minutes. Three percussionists. Moderately easy.

This arrangement is of the most famous music from the 1881 opera *fantastique* of Offenbach, first performed the year after his death. The famous Barcarolle (which Offenbach himself had 'borrowed' from his grand romantic opera 'Die Rheinnixen') is sung in the Antonia Act (Act 2 or Act 3, depending on which version of the

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opera you are seeing or hearing). Knowing that fate decrees Hoffmann must choose between his love for the Muse and his love for her rival, Stella, the Muse calls upon the spirits for help. When the students tease him about his current infatuation with Stella, he offers to tell the story of three past loves.... Only the Muse remains behind with Hoffmann at the conclusion of the opera, who belongs to her at last. Ellerby's arrangement provides lots of color, with the theme mainly resting in the middle of the band and the ostinato figures entrusted to the solo cornets throughout the entire piece with no breaks. Tubas and trombones provide harmonic filler. Perhaps the glockenspiel could be more effectively utilised to more accurately portray the mood of the original version. Aside from the arduous solo cornet parts 1 & 2, this will be another popular operatic excerpt for your concert programs.

Camberley (Goff Richards), 2001. Short score. 3 minutes. Three percussionists. Moderately easy.

This is a rollicking march, commissioned for the Charles Church Camberley Band in Camberley, Surrey, England. If you like and know Barnard Castle by Richards, then you will surely like this one, written in the same manner; extrovert, joyous, playable and in the best Goff Richards tradition. It should appeal to most brass band musicians and it is also very playable. Only the opening strain is not repeated, but it is the standard march (concert Ab) and trio (in the subdominant). Another great march addition for your concerts!

Commonwealth Brass Band (J. Jerome Amend). Sept. 28, 2001, Starlight, IN, John Jones, associate conductor. Service music: *Fanfares and Flourishes* (Curnow); *Light of the World* (Goffin); *Alleluia from Jubilate Deo* (Mozart/Mortimer); *Wachet Auf* (Bach/Bantock); *Music for the Royal Fireworks* (Handel). Wedding ceremony: *Jesu, Joy of Man's Desiring* (Bach/Ball); *Trumpet Tune and Air* (Purcell); *Voluntary* (Clarke); *Rondeau* (Clarke); *La Rejouissance* (Handel). Wedding reception: *Strike Up the Band* (Gershwin/Richards); *Someone to Watch Over Me* (Gershwin/Fernie); *All I Ask of You* (Lloyd-Webber/Graham); *You'll Never Walk Alone* (Rogers/Snell); *Somewhere Out There* (Horner/Barry); *There's No Business Like Show Business* (Berlin/Richards).

Nov. 10, 2001, Indiana University Southeast, New Albany, IN, as part of a program honoring veterans; Joanna Goldstein, guest conductor. *Armed Forces Salute* (Bulla); *American Civil War Fantasy* (Bilik/Himes).

Nov. 11, 2001, Oldham County (KY) High School, Amend and Jones conducting. *The Star Spangled Banner* (Keys/Tom Tucker); *Navigation Inn* (Sparke); *Pantomime* (Sparke), David Centers, euphonium soloist; *American Civil War Fantasy* (Bilik); *The Three Musketeers* (Hespe); *Little Suite for Brass* (Arnold), with the Oldham County High School Symphonic Band.

Nov. 18, 2001, IUS, Amend and Jones conducting. *Festival Fanfare and The Star Spangled Banner* (Keys/Leidzen); *American Civil War Fantasy*; *Bunch O' Bones* (Fote), featuring trombonists John Albrecht, Mildred Kemp and Joe Spain; *Canterbury Chorale* (arr. Van der Roost); *Pantomime* (Sparke); *Navigation Inn* (Sparke); *Armed Forces Salute* (Bulla); *The Champions* (Wilcocks); *Concertante*

for Band (Bulla), featuring cornetists Bob Webb, Shawn Roark, Carl Reckelhoff, Dee Pratt, Steve Palmquist and Alex Blanford, Nikolai Hargreaves, tenor horn, Adam Cannello, baritone and James Straub, flugelhorn in the second movement and trombonists Albrecht, Kemp and Spain in the third movement; *Black and White Rag* (Botsford/Snell), Pam Fleitz, xylophone soloist; *The Three Musketeers*; *Disney Fantasy* (Richards).

Dec. 9, 2000, Edwardsville United Methodist Church, Georgetown, IN, with the Festival Choir, Amend and Raymond Horton conducting. *America* (Samuel Smith); *Christmas Triptych* (Curnow); *Christmas Song* (Himes); *Have Yourself a Merry Little Christmas* (Martin and Blane/Wormald); *In the Bleak Mid Winter* (Holst/Broadbent), Bob Webb, cornet soloist; *American Civil War Fantasy* (Bilik/Himes); *Pie Jesu* (Lloyd Webber/Steadman-Allen); *O Come All Ye Faithful* (Wade/Broadbent); *Shepherd's Pipe Carol* (Rutter/Graham); *Child of Bethlehem* (Watson/Horton); *Jesus Child* (Rutter/Wilson); *Silent Night, Holy Night* (Gruber and Mohr/Langford).

Spires Brass Band (John Slezak). October 20, 2001; Kussmaul Community Theatre, Frederick Community College, Frederick, MD. *Star-Spangled Banner* (arr. Himes); *Dies Irae and Tuba Mirum from Requiem* (Verdi/Ashmore); *On With the Motley* (Leoncavallo/Farr), Luke Spiros, euphonium soloist; *March to the Scaffold* (Berlioz/Wilkinson); *Funeral March of the Marionette* (Gounod/Huckridge); *Slaughter on Tenth Avenue* (Rodgers/Smith); *Hymn to the Fallen* (Williams/Woude); *Toy Symphony* (L. Mozart/Larch); *Duet for Two Cats* (Rossini/Snell), Terry Sparks and Ann-Lynn Gross, soprano soloists; *Variations on a Kitchen Sink* (Gillis/Larch); *Salute to Spike Jones* (arr. Larch); *God Bless the USA* (Greenwood/Taylor), Scott Johnson, vocal soloist.

Jazz 'n Brass: Weston Silver Band with Alastair Kay

On Saturday, October 27, 2001 Weston Silver Band in Toronto was pleased to host Al Kay as guest soloist in a concert labelled Jazz 'n Brass.

The concert was well received by a good audience which always makes those of us in the band feel good. It is difficult to write a critique or review of a program that you played in but from where I sat in the trombones, it was obvious that Al Kay lived up to his reputation as one of North America's top trombone players.

Al Kay, lead trombone of the Boss Brass, trombone in the True North Brass, a member of the pit for almost every show that ever played Toronto, a teacher at Humber College and a soloist with many orchestras was absolutely superb. He played his own arrangements of *Laura*, *In a Mellow Mood*, and *Memories of You* as well as Colin Dewhurst's arrangement of *Brasilia* and Gareth Wood's original composition, *Dance Sequence*. As might be expected, the ballads were superb as was *Dance Sequence*. This piece which I have not heard before, is extraordinarily demanding on both band and soloist. Not only were the challenges met, but my spies in the audience tell me that the band never covered up the soloist, despite a very heavy accompaniment. This may be as much a tribute to Al's strength as a player as it was to Weston's accompaniment but it was good to hear. Too heavy accompaniments are a common failing from almost all the brass bands I hear.

Weston played *Let's Face the Music and Dance*, *Moses Get Down*, *The Music of George Gershwin*, *Daniel* and *Sweet Georgia Brown* in keeping with the theme and *Prelude for an Occasion* just because it's a good piece. Since I was playing, I have to rely on those in the audience whose ears I trust. Colonel Cliff

Hunt, former Director of Music for the Canadian Armed Forces and a member of the American Bandmasters' Association told me he thought the band sounded better than the last time he heard us and was especially pleased with our young front row cornets, our horns and baritone/euphoniums. Olive Bebbington, the wife of the late Bill Bebbington, one of the finest trombone players I have ever sat beside, loved Al Kay, was amazed that our three person bone section could balance up with the band and said the trombones at times were brilliant.

Weston Silver Band also gives a Christmas concert on Saturday, December 8th with vocal soloist Joyce Sullivan and are held in the Central United Church on Weston Road South of the 401 in Toronto. We'd like to see you there!

March Madness: Hannaford Street Silver Band (Harry Pinchin, Guest Conductor).

I must admit I did not expect much from a program made up mostly of marches, including the 4 finalists from Hannaford's march contest given on Sunday, October 21, 2001. However I was pleasantly surprised by what turned out to be an enjoyable afternoon. The four contesting marches proved to be interesting and creative with the winner being a real barn burner. Titled *Mischievous Spirit* and written by a young Ottawa composer, this should find a place in the repertoire of all bands with the technique to play it. It has lots of notes but is remarkable free of cliches while still being a march. Let's hope it gets published soon and used on both sides of the pond. The 2nd prize winner, *Castlefrank* by Keith Ketteringham is also an interesting and useful addition to the repertoire although not as technically challenging as the winner. Members of the Young Ambassadors will remember it as one of the massed items on their program with Weston Silver Band in the summer.

Keith is a member of Weston, presently playing tuba but equally adept on trombone, euphonium and baritone. I was not as impressed with the 3rd place winner as I was with Ty Watson's march, *Strength and Honour* which was 4th but it was suggested that Ty's piece was not quite as martial, as it might have been. Ty will be consoled by the fact that the CD by Doug Yeo and Nick Hudson to be out soon will contain 2 of his compositions.

A tribute to Johnny Cowell, retiring at 75 from Hannaford's flugel chair ten years after his first retirement as principal trumpet with The Toronto Symphony, was a moving celebration of a 70 year career as a soloist, orchestral musician and composer extraordinaire. After the playing of his composition *The Olympians*, Johnny proved he can still keep up by joining Stuart Laughton and Ray Tizzard for the trio, Rollercoaster and the solo encore, Man with a Horn.

The band's playing was as usual technically adept but they once again showed their unwillingness to attempt a real piano or pianissimo. Too bad. That and the dry acoustics of the Jane Mallett Theatre keep this band from achieving real greatness. Having said that, they have developed an audience by unique and creative programming that extends beyond the typical brass band aficionados. The band was under the assured direction of Harry Pinchin of Edmonton Wind Band fame, subbing at the 11th hour for Jim Curnow. I particularly enjoyed Curnow's *When Time Will be No More* and the transcription from the original strings of Don Coakley's *Celebration*. The commissioned *A Northern Suite* by Andrew Agar seemed to run out of musical ideas long before it ran out of notes. That's the risk of commissions I suppose, but Hannaford are to be commended for their efforts.

Dave Buckley is a trombonist with Weston Silver Band.



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NABBA XX

April 20-21, 2001

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Directions

The competition will be held in Sharonville, OH which is 20 minutes north of downtown Cincinnati, 45 minutes north of Greater Cincinnati Airport (located in Kentucky!) and 40 minutes south of Dayton OH airport. All Friday events (solo/ensemble, Youth/Exhibition/Explorer band competitions) and the Challenge band competition and reception (on Saturday) will be held at the Radisson, Chester Rd, Sharonville. The Honors and Championship band competition will be held at Princeton High School, less than a half-mile from the Radisson.

Accommodations

Main Hotel: Radisson Hotel Cincinnati, 11320 Chester Rd, Sharonville OH 45246
Telephone: (513) 772-1720 • Fax: (513) 772-6466 • Reservations: (800) 333-3333
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Gala Concert

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8:00 p.m.

Tri-County Assembly of God

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Members of the BBBC will be in attendance at the post-Gala reception at the Radisson following the concert.

Contact Executive Administrator Bert Wiley
if your band has not yet received a copy of the Contest Rules and Regulations

George Foster attended the 2001 National Brass Band Championship of Great Britain, Royal Albert Hall, London England held on October 20 and generously offered to share his observations.

It was an uncommonly warm October day for the National Brass Band Championship Finals this year and it was rather warm inside the hall by the end of the afternoon. The Royal Albert Hall is undergoing a major reconstruction which will include installing air conditioned and should be completed by the Nationals next year.

Some may find it an formidable task to listen to twenty bands play the same test piece, but it is quite interesting to listen to the many different interpretations of the same music. And, in fact, it is difficult to hear all bands since a break is usually needed somewhere along the way and the experienced audience carefully plans these breaks prior to the start.

The hall is usually full only during the performances of the top six or eight bands. Lunch is also hard to come by, many bring sandwiches and snacks for fortification during the listening day.

The National Brass Band Championship is really several days of concerts and great brass band music. There are events on Thursday evening, all day Friday, and on Saturday - the Championship plus Gala concert. The events at Regent Hall (Salvation Army) have become a standard tradition associated with the National Finals. We heard the excellent brass quintet *Sandstorm* which is composed of players from some of the top brass bands and uses cornets and a tenor horn as part of the instrumentation. A talk about the 2001 Nationals test piece *Albion* was given by Jan van der Roost, the composer, and was quite informative about the meaning and structure of the music. The Friday evening

concert by Brighouse and Rastrick featured the music of Kenneth Downie. Brighouse, Champions in 1997 and 1998, played up to their usual high level of performance.

The day of the National Brass Band Competition begins with the posting of the draw. The trade show was also opened at 8 o'clock which left plenty of time to look over the music, instruments and other music items.

Twenty Bands were in attendance in an attempt to capture the coveted Championship. Each of the eight regions: London & Southern Counties, Midlands, North of England, North West, Scotland, Wales, West of England, and Yorkshire are permitted two entries each. An additional four bands qualify as a result of a top four finish the previous year. The bands participating this year were: Aveley & Newham, Black Dyke, Brighouse & Rastrick, Buy as You View Cory, Camborne Town, CWS Glasgow, E.Y.M.S., Fishburn, Flowers, Fodens, Kidlington Concert, Leyland (JJB Sports, BNFL), Point of Ayr, Ransome, Thoresby R.J.B., Travelsphere Holiday, Tredegar, Whitburn, Williams Fairey, and Yorkshire Building Society. The top favorites going in to the contest had to be Yorkshire Building Society after their win in the Open Brass Band Championship in September, Black Dyke (second place in the Open), and Buy as You View Cory (third in the Open, winner of the Open and the National in 2000). Other bands expected to have a strong chance of slipping into first place were: Brighouse, Williams Fairey, and Fodens.

Many and most of the best brass band conductors in England are conducting on this day. A breakthrough event occurred with the Kidlington Concert Band who were conducted by Catherine Underwood, the first woman to conduct a band in a National Finals.

The composer of the test piece for this year was Jan van der Roost who was born in Duffel, Belgium in 1956. As a very young man was introduced to wind, fanfare, and brass bands and now composes for those groups and orchestra.

Mr. van der Roost was an adjudicator for the Championship and in this appearance he missed the premiere of his Trumpet Concerto which was performed on October 20 in Sweden. Jan van der Roost studied at the Lemmens Institute, Royal Conservatories of Ghent and Antwerp.

The test piece *Albion* is the last major brass band piece in a trilogy of brass band pieces that van der Roost has composed resulting from his interest and inspiration by the Middle Ages. The pieces are *Excaliber*, *Stonehenge*, and *Albion*. The name *Albion* is from the latin word *Albius* and is thought to be the oldest name for the British Isles and inspired by the White Cliffs of Dover. *Albion* is a most unusual and interesting piece in many ways and is written as a symphonic tone poem in four sections. The first section starts with the cornet and percussion section split into three groups at different positions behind the band and represent three different armies approaching the battlefield. After a period and a relocation of the three groups, a conflict evolves and the battle begins. The interesting part is that all three cornet groups are playing fanfares each at their own tempo and tonality. This produced an interesting effect - bands used different approaches and locations to produce the desired effect of the three approaching armies. The most inventive approach was by the Ransome Band under Russell Gray who positioned part of the cornet section at either side in the back of the hall. This section of the piece paints a picture of the conquest of the British Isles. The listener is taken

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back to the period of King Arthur and the Knights of the Round Table. The beginning section reflects the turbulent times of the Middle Ages represented by the use of contrasting tonalities and tempi.

The drums evolve into united rhythm and the band sounds the Albion theme. As the pace quickens and much energy created, it is followed by warlike themes. Often these themes are prominently stated by the trombones. In the calm middle section there are opportunities for brief solo sections by the cornet, flugel, euphonium, and Eb tuba, though the composers' goal was to produce a piece for band and not for soloists. The calm section represents the peace and stability that resulted from the King Arthur period. The band is scored to sound like an organ as a more peaceful time evolves. The Albion theme appears regularly throughout the piece and again near the end as the piece builds to big conclusion and ends with the eternal hope contained in a final major chord.

On this day three bands seemed to bring out the best in this magnificent piece of music. It was clear to most listeners that Black Dyke and Fodens presented the most musical performances of the day. Yorkshire Building Society also played clinically very well but did not reach the musical level of Black Dyke and Fodens. Black Dyke has been building for this win so it was no surprise that conductor Nicholas Childs had the band in great shape on this day. Fodens (Bramwell Tovey) was a little of a surprise since they slipped to seventh in the Open last September. Another surprise performance was by Leyland under Gary Cutt with a very fine musical performance and indicating a band that is on the way back to the top in the brass band world. Albion is a conductor's piece that requires skill to bring out the best in the music.

The top six finishers were;

1. Black Dyke
2. Fodens
3. Yorkshire Building Society
4. Williams Fairey
5. Buy as You View Cory
6. Leyland.

Gala Concert:

The Gala concert was given by Black Dyke, The International Staff Band and The Symphonic Brass of London. The highlights were the magnificent performance by Black Dyke of Berlioz's *Corsair* and Peter Graham's *Brilliante* that was brilliantly performed by the euphonium soloist of the year David Thornton.

Also outstanding was the International Staff Band's performance of Kenneth Downie's *Rejoice! The Lord is King*.

During the massed band segment an outstanding and unforgettable performance of Wilfred Heaton's *Wonderful Words* was presented by Roger Webster and David Daws. The encore by the two soloists found Roger Webster and David Daws in an audience captivating lighter mood.

The exhibits by various music related businesses also gives all an opportunity to participate in the British economy. For anyone who enjoys brass band music, a trip to the British Open, Masters Brass Band Championship, or the National Brass Band Championship is a most musically rewarding experience, and an experience not soon forgotten.

George Foster is founder and baritone player with the Illinois Brass Band

By Ronald W. Holz

Mathie, Gordon. *Brass Drudgeries*. Crane Institute For Music Business: Potsdam, NY, 2001. 48 pages of musical exercises preceded by a short introduction. Paperback, spiral binding. Produced in five versions: Treble Clef C, B Flat, E Flat, and F; Bass Clef.

Gordon Mathie, now a member of the Brass Band of Columbus, has had a very distinguished career as a professional trumpeter player and college studio brass teacher. In this short, compact, and handy paperback, conveniently spiral bound for easy use on a music stand, Mathie provides a logical series of exercises of the kind that are essential for any developing or established player. He calls it 'a kind of Czerny for wind players', and he is right! The order of presentation is as follows:

- 1) stepwise scales (major/minor/modal);
- 2) scales by interval (thirds, fourths, etc);
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The print is large and bold, and the booklet easy to use. You will find these kinds of exercises spread around all kinds of brass method books. The convenience of having it all together for a daily technical and mental tune up is a great advantage.

The book sells for a reasonable \$12.95 and may be ordered from Crane Institute for Music Business, Crane School of Music, Potsdam College, Potsdam, NY 13676. Be sure to specify the desired version.

This special section which can be copied as necessary 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 9 or via www.nabba.org. Anyone wishing an electronic copy of this article for use in concert programs or for NABBA member band publicity should contact the Editor directly.

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 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,

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

Contests are the lifeblood of the brass band world and rivalry has always been strong, cash prizes providing additional incentive. Nineteenth-century politicians hired bands to enliven campaigns and challenges often followed. By the 1840s, a thriving local contest circuit had grown. Today two major championship events are held each year in England; the National Championship and the British Open Championship. The National Championship is only open to bands from England, Scotland and Wales. This competition ran sporadically in the nineteenth century from 1856, but was firmly established by Sir Arthur Sullivan in 1900. The Open Championship invites bands from 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 and inclusive, 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

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

WHAT IS NABBA?

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

NABBA GOALS

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

To support and help further the music education of its members

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

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

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

BENEFITS OF NABBA MEMBERSHIP

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

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

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

The sharing of ideas and resources within NABBA, its archives and other member bands. Some of the most significant accomplishments in NABBA have occurred with the building of friend-

ships 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.

Listed in Alphabetical Order by Title
Reviews by Ronald W. Holz except as
otherwise noted

Since our last issue I have received 32 - that's right - THIRTY TWO recordings for review; and a new pile for our March issue is already building. Whether that is a mark of health or not in the brass band community, it certainly represents an active subculture. Some of these CDs are promotional products hailing the publications of a given firm. As a result I have not given these very detailed coverage, though that does not mean they are not very excellent resources; in fact, that is their great strength. You will note, also, that I have begun to separate the reviews by category, as that would seem to be the best way to both break up the bulk of the material and also allow the reader to zero in on areas of interest. Special note must be made again of the fine strides our NABBA bands are making in this field, with three bands well represented: **New England**, **Salt River**, and **Triangle**.

Let me state how pleased I was to have the eminent Paul Bierley take on the review for the Saxton's Cornet Band CD, as I was involved as a consultant for its production. This long-standing NABBA member is now Dr. Paul Bierley thanks to the honorary doctorate that is being confirmed on him this month by Ohio State University. Congratulations, Paul!

Some Further Observations About Reviewing and a Request for NABBA Members

With late release of our September issue readers have hardly anytime to respond to my request for feedback on our recording reviews before I am finished with the next set. Please let us know what it is you like or dislike about these reviews, whether you wish to see them continued, or, with no response at all, perhaps a silent judgement that it matters not at

all! We list all the contents, for instance, so you are not guessing at what is included in a release. That also allows us to avoid the 'running-commentary' review where everything has to be mentioned in a shallow manner and nothing of substance gets said. In our current system, the reviewer can focus on the essence of the program while highlighting several representative aspects. But perhaps that is not what you wish. Thank you for taking the time to reflect on what you would like to see in the Bridge.

Please contact me at 859-858-3511 Ext 2246; or ronald.holz@asbury.edu

Ronald Holz

Live Brass Band Concert Recordings

Highlights from European Brass Band Championships 2001. Various Bands including ***Yorkshire Building Society** (King) and **+Buy As You View Cory Band** (R. Childs). Doyen DOY CD 125. Double CD; TT 2:5:41, CD #1 59:02; CD #2 63:39. Program CD #1: **Montage* (Graham); *Festive Impressions* (Waespi); Trombone Solo: *Concerto Olympique* (Newsome), soloist Hannes Hoelzl; *Symphonic Music* (Huber); *+Montreux Dances* (Rutti). Program CD #2: *Cambridge Variations* (Sparke); **Gaudette* (Norbury); **Hymn for Diana* (Turrin); **Gaelforce* (Graham); **For the*

Love of a Princess (Horner/Duncan); **Soprano Cornet Solo: "Vesti La Giubba"* from *I Pagliacci* (Leoncavallo/Farr), soloist Peter Roberts; **Force of Destiny* (Verdi/Wright); *+Harrison's Dream* (Graham).

The two Peter Graham works that serve as the bookends for these two CDs, *Montage* and *Harrison's Dream*, receive simply stunning live performances by Yorkshire Building Society (European Champions) and Cory respectively; these readings represent our tradition at its finest level, both musically and technically. YBS also profiles in some wonderful Gala Concert material, providing the bulk of the album. David King and company are in first rate form. However, there are many other fine things to savor here! Fourteen-year-old Hannes Hoelzel proves why he was chosen European Soloists' Competition winner, via Roy Newsome's seldomly heard *Concerto Olympique*. What a characteristic, majestic sound at such a young age! The band that accompanies him, **Berner Oberland**, does a very creditable job, in the midst of giants, on their solo item, *Festive Impressions*. Further value comes in excellent interpretations of several recent test pieces, like Ruetti's *Montreux Dances* (championship sec-

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tion test, played here by Cory) and Huber's *Symphonic Music*, a decidedly more conservative work than the former. The Swiss brass band community that hosted this event had much of which to be proud, in both performance and compositions recorded. For our own bands tackling Sparke's *Cambridge Variations* this April, **Brass Band Trois Etoiles** provides another musical view of this exciting music. My, they rip through that final section with blinding speed! Doyen has done it again, and provided a wonderful aural document of a great event, and they have included only high quality material. Highly recommended!

Norwegian Brass Band Championships 2001. Various Bands including winning performances by **Eikanger Band** (Nicholas Childs) Doyen DOY CD 123. Double CD TT 2:05:08; CD#1 64:46; CD#2 60:22. Program CD #1: *Seid* (Aagaard-Nilsen); *Masquerade* (Wilby); *Quintessence* (Redhead); *Labour and Love* (Fletcher); *Montage* (Graham). Program CD #2: *Concerto Grosso* (Bourgeois); *Tristan Encounters* (Ellerby); *Journey Into Freedom* (Ball); *Triptych* (Sparke).

Nine test pieces from the four divisions or sections of the Norwegian 2001 championships receive solid live readings in this fine chronicle of another outstanding milestone in brass band history. Both this and the above-reviewed 2001 European double CD would set up anyone coming new into the brass band scene with a fine overview of both classic (*Labour and Love* and *Journey Into Freedom*) and modern repertoire as well as modern performance practice. It is Eikanger that shines most brightly, with double-winning performances of challenging modern works, *Seid* and *Concerto Grosso*. *Seid*'s dark, brooding sounds do indeed embody the spirit of some ancient Nordic or Viking rite, and Eikanger convinced

me of their true understanding of Scandinavia's finest brass band composer, Aagaard-Nilsen. From the most aggressively violent sounds of the composer's modernist pallet through to his more impressionistic, haunting softer finale, you always feel you are in the presence of an original, musical imagination - great stuff if you give it time and thought! *Concerto Grosso* unfolds in a more accessible style, but one that pushes players to the limits. No wonder this band can push some of the top British bands for the prize on any given day! Another outstanding Norwegian Championship level group, **Stavanger Band**, this time conducted by Frank Renton, pulled off the best performance of the day in their own-choice category, Graham's *Montage* (incorrectly labeled twice in the production as a work by Wilby). All in all, this is another excellent live double CD with no light weight material filling in the timing; solid all the way!

NABBA Member Band Recordings

Honour and Glory. **New England Brass Band** (Doug Yeo). New England Brass

Band NEBBCD 102. TT 53:33. Program: *Honour and Glory* (Bath); *Jerusalem* (Parry/Herbert); *The British Grenadiers* (Trad/Langford); *Praise to the Lord, Almighty* (Bricault/Horne); *In Tudor Days* (Geehl); Bass Trombone Solo: *The Passing Years* (Cook), soloist Doug Yeo; *Reflections in Nature* (Redhead); *The White Rider* (Wright); Cornet Solo: *Share My Yoke* (Webb/Bosanko), soloist Terry Everson; *Henry the Fifth* (Vaughan Williams); *Patriotic* (Cope). Order from The NEBB. PO Box 046, Wilmington, MA 01887; or website: www.newenglandbrassband.org

Homage to the great British brass band tradition via several lesser known, seldom heard works is the hall mark of this second CD by New England Brass Band. Doug Yeo and friends have resuscitated pieces from the golden age of brass bands between the First and Second World Wars, works by Hubert Bath, Henry Geehl, Denis Wright, and Vaughan Williams. While we might know *Henry the Fifth*, we certainly did not know the Bath and Geehl works, both of which deserve wider play. I am not as enamored of Wright's *The White Rider* - just a bit protracted and uninspired, the one work here in which history's verdict may have been correct, although I know that is my aesthetic judgement only. Doug Yeo dug even further back to an old march, *Patriotic*, by Samuel Cope, one of the heros of the early twentieth century; this is another chesnut to bear in mind! The band's solid readings, marked with careful regard for score markings, allow us to not only have recordings of historical significance, but also let us reevaluate one of the most dynamic periods in brass band literature. New England has made great strides since their first CD, a Christmas album. The acquiring of Terry Everson as principal cornet plays no small part in the artistic

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!

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growth of the band. His musical leadership is evident throughout the items recorded after his arrival in the band. He and Doug Yeo provide outstanding solos, the two highest musical points on the disc. Everson's gorgeous sound and artistry shine forth during *Share My Yoke* or, in typical solo passages, such as the beginning of *Jerusalem*. Yeo is equally masterful in Kenneth Cook's witty, whimsical *The Passing Years*, in the middle of which the soloist launches into a quote from *On With the Motley* from the opera *Pagliacci*. Does this gesture mean more than just a bad day in the midst of generally happy life remembered by the soloist? Whatever the meaning, it is wonderful to have a CD recording of this fun-filled bass trombone solo. The band is in excellent form, by the way, in the accompaniment, some of their finest playing! Only occasionally does band tuning cause some concern, for example (unfortunately, considering the superb solo playing) in the accompaniment to Everson's solo. The band's pitch, ensemble, and musicality have taken a quantum leap in the last year or so, something very evident in a careful listening to this engaging album. New England has a host of SA or former SA players in their midst, so it is fitting that they have also included a fine sample of music from that repertoire as well. I commend to you Doug Yeo and New England on a variety of levels in this well-produced disc: program content, consistent performance, careful musical shaping. Hats off and 'honour' to this fine NABBA band for a milestone recording, one that marks, I believe, their coming-of-age as a performing unit.

Instruments of Praise. **Triangle Brass Band** and *Brass Sextet (Michael Votta and Brian Doyle). Triangle Brass Band. TT 63:18. Program: *Psalm 100* (Curnow); *Nicaea* (Himes); *Aspects of Praise* (Himes); **The Heavens Declare*

(Marcello/Ridenour); *Amazing Grace* (Himes); **Coronation* (Steadman-Allen); *Fanfare of Praise* (Redhead); *Salvation Is Created* (Tchesnokov/Hile); *Dunlap's Creek* (Bernat); *Laude* (Curnow); *Be Thou My Vision* (La Reau). Order from TBB, PO Box 14344, Research Triangle Park, NC 27709; website: www.trianglebrass.org

Sacred brass music, both by SA arrangers and non-sallies, is the theme of Triangle's first commercial release on CD (their other CD reviewed in the Bridge a few years back was drawn from various live performances). Three modern classics of extended SA repertoire receive solid readings, Curnow's demanding *Psalm 100*, his variations on "Lobe den Herren," *Laude*, and Bill Himes' *Variant Suite: Aspects of Praise*. In the latter, Himes' builds a true symphonietta based on the hymn "O For a Thousand Tongues," using each phrase of the hymn tune as the source for his symphonic argument over four movements that last nearly 20 minutes. As many NABBA bands have only tackled movements 1, 2 and 4, it is good to have Triangle's version of movement 3, *Praise in Sadness and Persecution*, a fine moment in brass band music. Himes demonstrates a combination of broad musical rhetoric along the lines of Shostakovich with rigorous contrapuntal intensity rarely heard in music of this nature. Triangle plays the whole suite with determined energy, with the final goal of celebration and praise always in front of them. Their two musical leaders are guiding them along the right path and so it has been very gratifying to see them return to NABBA last year after an extended absence. The band's Brass Sextet, personnel of which is unfortunately not listed in the jacket, provides contrast to the heavier program via several items from the SA's New York Brass Sextet Journal. This is an excellent idea, for such a group can represent the band in many situations where the full group

can not go. It doesn't hurt them if they decide to compete at NABBA's Solo and Ensemble Contest if they have a year-round group like this connected with the band! Of the non-SA pieces recorded, I enjoyed especially the band's performance of Bob Bernat's *Dunlap's Creek*, this containing some of their most consistent, accurate, and truly 'inspired' playing. I also commend to you Jim Hile's transcription of the short Russian Orthodox anthem *Salvation Is Created*. This would be a challenge in tone production and phrase shaping for any band. Kudos to another fine NABBA band for their successful CD, *Instruments of Praise*.

Pride of Arizona. **Salt River Brass** (Ralph Pierce). Salt River Brass (Bernel) TT 54:16. Program: *Pride of Arizona* (King/Pearce); *Concerto for Trumpet* (James/Howarth), soloist Roger Webster; *Cornet Solo--Idyll On an Irish Folk Hymn* (Pearce), soloist Roger Webster; *Ballyhooley* (O'Leary/Pearce); *Dueling Tubas* (Pearce), soloist Bryan Altheer and Mike Fay; *Finale from Piano Concerto #2* (Rachmaninov/Himes), soloist David Dunsford; *All Through the Night* (Langford); *Trombone Solo--Rhapsody on an American Folk Hymn* (Pearce), soloist Jason Malloy; *Ave Verum* (Mozart/Jakeway); *Zacatecas* (Codina/Pearce). Available from Bernel

Our third NABBA band to send in a CD this quarter is fortunate to have a multi-talented musical director, Ralph E. Pearce, whose considerable arranging skills are profiled in Salt River's first, to my knowledge, commercial CD, *Pride of Arizona*. Over half of the program comes from his pen. What is not immediately apparent from a quick overview of the album is that this recording also contains two short, excellent performances by Roger Webster as guest soloist with

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the band. Roger is in top form! Several other band soloists deliver the goods as well, as does guest pianist, David Dunford. His and the band's performance of the Finale from Rachmaninov's Second Piano Concerto (transcribed by William Himes) must be considered the highlight and centerpiece of this good and varied program. The greatest challenge in this adaptation is pitch accuracy of the band in relationship to the piano; the band does this quite well, with only a few intonational lapses. The performance has the appearance of a live recording, or a composite of several live readings (?), such is the drive to the finish! The piano is always heard in excellent relief, a real joy to hear all of the music. In contrast to the New England and Triangle recordings reviewed above, this album is marked with quite a bit of reverb, a wash of sound so to speak. The recording took place in two different locations, and so the mastering process has come up with a fine match that is flattering to the full rich sound of the band. In summing up Salt River's achievement here, perhaps the title of their scintillating opening march, *Pride of Arizona*, says it all. We in NABBA can also have justifiable pride in this fine representative of our Western region. The last time I heard this band was during the now-defunct NABBA video contest. They have made, simply put, excellent progress under the able leadership of Ralph Pierce. Another feather in the cap for a fine NABBA band!

Brass Band Recordings (Non-Salvation Army)

Countryside and Common People. Brassband De Bazuin Oenkerk (Klaas van der Woude). Obrasso. CD 874. TT 72:41. *Olympic Fanfare and Theme* (Williams/Graham); *The Essential James Bond* (Barry/Barry); *Hymn to the Fallen* (Williams/Woude); *Countryside and Common People* (Fernie); *Sing, Sing,*

Sing (Prima/Woodfield); *Tell Him* (Foster/Woude), Welmoed Kemkert and Reinier Veening, cornet soloists; *Symphonic Soul* (Mancini/Fernie); *Crimson Tide* (Zimmer/Woude); *Abba Goes Brass* (Andersson/Fernie); *Still Time* (Richards); *My Heart Will Go On* (Horner/Fernie); *Viva La Bamba* (Woodfield); *One Moment in Time* (Hammond/Fernie); *When the Saints* (Richards); *Time to Say Goodbye* (Sartori/Fernie).

Located in the northern part of the Netherlands, this Dutch band has gained an international reputation in recent years for consistently high contest results and good musical presentations. Small wonder, then, that Obrasso chose them as the band to feature a series of recent publications by this Swiss brass band publisher. The disc begins with a stately version of John Williams' *Olympic Fanfare and Theme* (arr. Peter Graham) and then launches into Darrol Barry's 9-minute *The Essential James Bond* medley. Some very lovely playing takes place during the band's conductor's arrangement of the theme from the movie *Saving Private Ryan*, *Hymn to the Fallen*, an elegant, tasteful version indeed. Another van der Woude movie score arrangement that is nicely put together is *Crimson Tide* (Hans Zimmer), which ends quietly with the entoning of the U.S. Navy Hymn ("Eternal Father Strong To Save"). Title piece, *Countryside and Common People* takes the form of an easy, original pop-rock style work of 7 minutes length, divided into an ABA - Fast/Slow/Fast format; very suitable for developing bands, if slightly repetitive for my taste. Two solid Goff Richards' miniatures are included, his original *Still Time*, and his energetic arrangement of *When the Saints*. The Scandinavian pop group ABBA receives an 8:41-minute medley, a bit too much for me, but just the ticket for fans of this highly popular group. All in all, this is a worthy representation of Obrasso's popular arrangements catalogue and a credit to this relatively re-

mote band that maintains such a fine standard. The short insert notes make it clear that the title tune fits the band well, and with the most positive of meanings. Contact Obrasso directly concerning this CD and publications: Phone: 011-41-(0) 32-636-37-27; Email--
obrasso@bluewin.ch

Eric Ball: The Undaunted. Grimethorpe Colliery RJB Band (Elgar Howarth). Doyen. DOY TT 69:46. Program: *Morning Rhapsody*; *Tournament for Brass*; *Cornet Overture--The Undaunted*; *Conchita*, Richard Marshall, cornet soloist; *Four Preludes*; *Free Fantasia*; *Resurgam*.

This is a disc to treasure! Elgar Howarth, guest conductor, Paul Hindmarsh, producer and author of the excellent program notes, and Grimethorpe Band deserve high praise for this outstanding document that provides first rate performances of both well-known, and undeservedly forgotten works by the dean of brass band composers in the twentieth century, Eric Ball (1903--1989). Doyen's sound quality is excellent throughout, so kudos to recording engineer Richard Scott, as well. We hear only second recordings of two masterworks on CD, the concert overture, *Undaunted* and the three movement *Tournaments For Brass* - definitive readings, indeed. Taking these two works alone, you are provided with the two sides of Eric Ball's creative skill. *Undaunted* is marked by musical and spiritual struggle, brooding, leading ultimately projection of positive hope. *Tournaments* unfolds as sheer delight in sound and in the lyrical/technical resources of the brass band medium Ball knew so well. While we have used *Tournaments* in our NABBA contests, *Undaunted* has not been featured, but it is beginning to appear again

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over in the mother country at a number of contests. To my limited knowledge, four works receive their premiere CD recordings: *Morning Rhapsody*, *Free Fantasia*, *Four Preludes*, and the cornet solo, *Conchita*, the latter given a graceful interpretation by Richard Marshall. The album closes with a very creditable *Resurgam*, which now has received three outstanding CD recordings in just the past few years - ISB, Yorkshire Building Society, and now Grimethorpe. While I have my personal favorite (YBS), there is much to commend in Howarth's interpretation, which just goes to show that one of the marks of a true masterpiece is its ability to sustain multiple interpretations as it stands the test of time. I would like to recommend the unfamiliar works to all our NABBA bands. *Morning Rhapsody*, a companion work to Ball's equally lovely *Sunset Rhapsody*, runs almost 9 minutes and is quintessential Ball, with a hint of Strauss and Elgar, two composers, as pointed out by Hindmarsh, to whom Ball was strongly attracted. It is of moderate difficulty, dating from 1949, having been set as an area test for the Nationals. Even more accessible from the technical viewpoint are the *Four Preludes*, the order of the subtitles being 1) 'Prelude for a Solemn Occasion'; 2) 'Prelude to a Comedy'; 3) 'Prelude to a Tragedy'; 4) 'Prelude to Pageantry'. The final movement has been excerpted on a number of earlier vinyl recordings; in fact, each short movement could stand alone, though at 11:31 this non-championship level test would be an outstanding choice for any NABBA band in both competition or for concert use. *Free Fantasia* dates from 1946, just a few years after Ball had left the ranks of SA and had begun his successful career as a brass band conductor. It is in fact a short theme and variations work of about 6 minutes length that, as Hindmarsh observes, is reminiscent of SA symphonic variations like *The Old Wells*. It also shows a newly emerg-

ing voice in Eric Ball, one that would lead in just a few years to *Resurgam*, *Tournaments*, *Festival Music*, and eventually *Journey Into Freedom* or *High Peak*. Everyone connected with this disc must be congratulated for outstanding service in reinvigorating our understanding of our heritage via the music of Eric Ball. I truly hope and urge for future volumes. First class all the way!!

Butterworth: The Music of Arthur Butterworth. Black Dyke Band (Nicholas J. Childs). Doyen DOY CD 130/ TT 61:13. Program: *Three Impressions for Brass; Passacaglia on Theme of Brahms, Op. 87; Sinfonia Concertante*, featuring Alto Horn soloist Lesley Howie and Baritone Soloist Robert Blackburn; *Variations and Fugue on a Theme of Handel, Op. 24* (Brahms/Butterworth).

This album came as a complete and welcome surprise! All four works receive premiere recordings. Arthur Butterworth (b. 1923) is better known for his orchestral compositions and in the UK for his career as an orchestral conductor, rather than for his few, but fine compositions for brass band. Black Dyke's excellent recording devotes time to just three original works, only one of which is in the standard repertoire, *Three Impressions*, and one masterful and difficult transcription. Subtitled 'Scenes from 19th-Century Northumberland,' *Three Impressions* conveys, as the fine program notes state,

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the spirit of interaction between the impact of industrialization of the rural north and the emerging brass band movement within the same time period and region. The dramatic program music is divided into three movements: 1) Wylam Colliery; 2) Deserted Farm; 3) The Royal Border Bridge, Berwick-on-Tweed. The sounds are anything but romantic, indeed grim and dark at times, but a measure of 'progress' in spite of change, victory of the human spirit in the midst of upheaval, comes through in the grand design. In the Passacaglia on a Theme of Brahms, Butterworth drew his musical material from the opening series of chords from the fourth movement of Brahms Symphony #4, this series itself the basis of that passacaglia. The connection is not readily apparent, and only later in this 16-minute work is that connection made clear. That Brahms had a J.S. Bach source for his chord series is not missed by Butterworth, and the band is taken on quite a 'classical' tour, homage to both great writers, spoken with respectful skill by both composer and band. The variational process is not dissimilar to that found in other works by British symphonists, such as Arthus Bliss's Meditations on a Theme of John Blow, but without any direct programmatic or autobiographical referencing. The matching of this work with Butterworth's transcription of Brahms' Variations and Fugue on a Theme of Handel is an inspired choice, shaping quite a 'high brow' effort, but still that one that appeals to the average listener. I know of no other recent larger brass band transcription of a major work of art music, unless it be Eric Ball's masterful handling of Elgar's Enigma Variations. Evidently Butterworth first set on this task on reviewing the short fragment of Variation 5 contained in Denis Wright's book Scoring for Brass Band. According to Paul Hindmarsh several judicious cuts were made, especially Variations 15--18 and part of the

fugue, in order to make it more manageable, at just over 21 minutes, for both band and audience. What a wonderful achievement for arranger, conductor, and band - it really works! In between the two Brahms related works comes perhaps the most unexpected work, a Sinfonia concertante for the two quintessential, yet much ignored, brass band instruments, the alto and tenor ranged saxhorns (E flat horn and B flat baritone).

NABBA RENEWAL DATE!!

March 1

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Here Butterworth relaxes, at least on the surface, his academic rigor. The four movements are symphonic in general outline and form, but perhaps also meant to be heard in picturesque manner, to evoke a gentler side of the British landscape than that encountered in Three Impressions: 1) Pastorale; 2) Scherzo; 3) Night Music; 4) Rondo alla caccia. The last movement's title, caccia, refers to the hunt, and so the band chases, so to speak, the solo foxes who form the concertante grouping. This is an elegant addition to symphonic brass band literature and is given excellent performance by the two soloists. The entire production team is to be highly commended, not the least conductor Nick Childs and the breathtaking Black Dyke Band, for a great service in honoring a gifted musician and for making rather technically challenging music available to all of us.

Diadem of Gold. Buy As You View Cory Band (Robert Childs). Doyen DOY CD 120* TT 68:59. Program: *Fest Musik der Stadt Wien* (Strauss/Banks); *Diadem of Gold* (Bailey); Cornet Solo: *Chipaneacas* (Mendez/Kenny); *Sosban Fach* (Wood); *Sing Sing Sing* (Prima/Twitchings); *Trombone Concerto* (Wood), soloist Christopher Thomas; *Fugue From Graduation Day* (Sparke); *Men of Harlech* (Langford); Euphonium Solo: *Little Red Bird* (Richards), soloist Nigel Johns; *Toccata in D* (Bach/Farr); *Ceremony* (Ball).

From the brilliant Strauss fanfare that open the disc to the live winning performance of *Ceremony* (Michael Ball) from September 2000 Open (Birmingham) Cory Band will capture your undivided attention! The title test piece, *Diadem of Gold*, was first used at 1953 National Championships, Frank Wright having 'arranged' a work by an obscure 'French' composer, the exact identity of which seems to have never been clearly estab-

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lished. Its a romantic tone poem of the old school, in line with Fletcher, Jenkins, and Geehl, or even, shall we dare to say, early Eric Ball. Gareth Wood provides the meaty center of the program, first in his wonderful setting of the Welsh 'treasure' tune, *Sosban Foch*, and then via his dramatic *Trombone Concerto*. Christopher Thomas and Cory Band play the concerto with great aplomb and flare; one should never forget how important the band is in such a venture! The work unfolds in the traditional 3-movement design, though the stylistic diversity is anything but traditional, the final movement having a decidedly Latin American inflection, some clever scoring for full percussion section, and a rather irreverent, exhilarating finish! *Graduation Day* by Philip Sparke was written for the 1994 University of Salford Brass Band, the Fugue recorded here forming the final movement. Starting out in dignified neo-baroque fashion, ala Bach, Sparke very quickly shifts gears and a variety of jazz styles try to take over, much as if after the formal occasion of graduation the real celebration begins. Cory is technically excellent on the swing sections, but not quite 'relaxed' enough to truly swing; swing is not what they are best at playing! The two styles blend successfully (Sparke enjoying himself to the max) at the close of this imaginative short concert work. The other lighter fare is played with great pizzazz - who can play *Men of Harlech* better than this superb group of Welshmen? Michael Ball's complex new work that honors the new millenium via the juxtaposition of sudden fanfares and quiet atmospheric evocations of various hopes and expectations concludes Cory's fine program. The live performance is no hindrance here, in fact a fitting celebratory capstone for the band at the peak of its musical powers. Another well-rounded brass band recording by an outstanding band.

Five Blooms in a Welsh Garden. **Seindorf Beaumaris Band** (Gwyn M. Evans). Doyen DOY CD 116. TT 68:07. Program: *Belford's Carnival March* (Alexander); *Scottish Rhapsody* (Fernie); Cornet Solo--*Londonderry Air* (Richards), soloist Paul Hughes; *That's a Plenty* (Pollack. Richards); *Sweet Shepherdess* (Richards); *Make His Praise Glorious* (Wolaver/Gordon); Alto Horn Solo--*Over the Rainbow* (Arlen/Richards), soloist Nia Wyn; *Riverdance* (Whelan/Farr); *Trumpet Blues and Cantabile* (James/Geldard); Percussion Section Feature--*Tea For Two* (Youmans/Snell); Soprano Solo--*On With the Motley* (Leoncavallo/Farr), soloist Bari Gwilliam; *Malaguena* (Freeh); Euphonium Solo--*Jeanie With the Light Brown Hair* (Foster/Howarth), soloist Aled Williams; *Postcard from Mexico* (Snell); *Five Blooms in a Welsh Garden* (Wood).

Beaumaris Band is located in Anglesey, Wales. They are relatively unknown outside the UK, a situation that should change once this recording gets some wider play. They are a very solid outfit, having represented Wales in the 1990s at the U.K. Championships on several occasions. Their program is fairly standard stuff, the exception being the closing test piece, Gareth Wood's unusual suite *Five Blooms in a Welsh Garden*, first written for the European Championships when held in Cardiff, 1992. Ostensibly, the five movements represent musical scents or portraits of five flowers: 1) Fanfare of Daffodils; 2) Witch Hazel; 3) Pinks; 4) Lily of the Valley; and 5) Bluebells. This is anything but a 'tiptoe through the tulips', however, and what emerges is more a portrait of Welsh character via these symbolic representations - rare blooms, indeed. The work and the performance are marked by a breath of fresh air as far as test pieces go. The version of *Riverdance* heard here also involves the William Mathias Schools County Youth Choir and Harp Consort, solo recorder, and solo voice - a nice

approach to what is now a standard arrangement. The band fronts some fine soloists, too, and so there is much to enjoy here. I am glad to have encountered this band, one that especially impressed me on the Wood score.

Granville Bantock. **Salford University Brass Band** (Roy Newsome). Doyen DOY CD 109. TT 66:40. Program: *King Lear*; *Kubla Khan*; *Prometheus Unbound*; *The Land-Of-The-Ever-Young*; *The Frogs*; *Orion*; *Festival March*.

Sir Granville Bantock is best known in the brass band world for his masterpiece *Symphonic Prelude, Prometheus Unbound*, the title referring the epic poem by Shelley. In the word chosen by conductor/scholar, Dr. Roy Newsome, this disc is a 'celebration' of the main portion Bantock's contribution to brass band literature, much of it undeservedly neglected in recent years. The music ranges in date from the Edwardian-style *Festival March* of 1914, his first contribution the brass band, through to a work of the mid-1940s, the light-classical Hebridean Sea Poem, *The Land-Of-The-Ever-Young*. Of the seven works recorded here the overture *The Frogs of Aristophanes* is the only one, according to Newsome, not scored for brass band by Bantock himself. Frank Wright transcribed the orchestral work in 1952 by for the Championship section of the National Brass Band Championships. Since that date it has seen numerous revivals for major contests, and rightfully so. What hinders use of the brass band works from the early part of this century is, of course, the highly restricted percussion parts, percussion not being allowed in contests at that time. However, to ignore such works for that reason would be a rather close-minded decision. Not all these works are up the standard of *Prometheus* or *Frogs*; how-

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ever, Bantock's warm, romantic spirit pervades the rich harmonies and colorful scoring that mark so much of his music. Bantock's interest in the Oriental and exotic is very apparent, as well. His musical style is late-romantic, in the Liszt-Wagner mold and process. This is heartfelt, 'red blooded' music that would have spoken directly and immediately to the bandsman of Bantock's day and still can when well performed and interpreted. With Bantock's major orchestral works finally receiving excellent modern recordings, allowing us to reconsider his considerable contribution to British orchestral music, we can rejoice with Newsome in this initial effort to similarly study his brass band achievements. Bantock was a musical patron of the brass band community, serving as first President of the Bandsman's College of Music, as well as Vice-President of brass band associations in Birmingham and Oxford. He understood the brass band subculture. The University of Salford Brass Band, for a student ensemble, is a 'crackerjack' outfit; many of these players sit in top section bands. Their playing and Roy Newsome's comprehensive notes of the man and his music elevate this fine recording to one of lasting, as well as historical importance.

Purcell Variations: The Music of Kenneth Downie. Brighouse and Rastrick Band (David Hirst and Stephen Cobb). Egon SFZ 101. TT 66:39. Program: *Bridgewater Intrada; St. Austell Suite; Lord of All Hopefulness; Princethorpe Variations; Make Jesus King; My Father's World; Choose Freedom; Deep Harmony; Purcell Variations.*

Kenneth Downie's star is in the ascendancy as far as his brass band writing is concerned! This well-played disc contains an excellent overview of his recent works published by a variety of publishers. They range from extended test

pieces to short sacred arrangements written for SA bands. The producers chose to use two conductors, one from each brass band tradition - Stephen Cobb from the SA, David Hirst for the contesting scene. This proved a fortuitous choice, as each director brings his own approach to bear on this excellent band. Brighouse is equal to the task in responding to both, with Cobb getting a lovely, lyrical melodic style of play, and Hirst bringing lots of dynamic, energy to the pieces he leads. The merit of this disc, beyond just the fine playing of good music, is having a concentrated package of 'Downie' to examine. Many of these works have been recorded before, some multiple times, and so I would like to concentrate on just a few pieces not as well known. *The St. Austell Suite* was written for the St Austell Brass Band and is of moderate technical level, flowing in three movements: 1) A jaunt around town; 2) Holy Trinity Churchyard; 3) St Austell Band. This is uncomplicated music of wide appeal. In Downie's *Princethorpe Variations* he returns to a hymn tune, Princethorpe, that was used for the first large-scale symphonic piece of SA music, Klaus Ostby's meditation on the same tune, which in its original version from before World War I was of massive proportions. Downie is content to shape another one of his successful series of variations marked by great variety of mood, rich harmonic interest, and 'fun stuff' for the band to play. He does not plumb the depths in this one, like he did in his superb *Majesty*. No associated text seems to have a strong bearing on the music's shape - an exercise in almost absolute music, except that Downie would stress that all his art is intended first and foremost as an act of worship and praise. One of my favorite readings comes on Downie's unusual festival march, *Choose Freedom*, a work in which Cobb gets the very best out of the band's exciting style of playing. More extended than most marches of this type, *Choose Freedom* reaches sym-

phonic proportions and contains some of Downie's most imaginative sounds, harmonies, and tonal schemes. Within it he uses his own choral work, *The Mighty River*, as the basis of the trio. Yet Downie's craft is best understood, as pointed out by Peter Wilson in his fine liner notes, by a close study of his shorter preludes, such as the small masterpieces on the hymn tunes *Slane* ('Lord of All Hopefulness'), *Terra Beata* ('My Father's World'), or *Deep Harmony*. It is no surprise Downie has emerged as a highly popular brass band composer/arranger. He has a great ear for harmonic color, great control of rhythmic constructs, and is a deft handler of the brass band score. He speaks with a

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down-to-earth immediacy without watering down the intellectual, musical content. This a fine product from every angle, with excellent information supplied on the composer, his music, and performers. Highly recommended.

Rock Around the World. Oberaargauer Brass Band (Manfred Obrecht). Obrasso Records CD 879. TT Program: *New York, New York* (Kander/Richards); *Elvis Rocks!* (Richards); Flugel Solo: *What A Wonderful World* (Douglas/Fernie), soloist German Meyer; *See You Later, Alligator* (Guidry/Fernie); *Vivo per lei* (Mangali/Fernie); *Rock Around the Clock* (Freedman/Fernie); *Chanson d'amour* (Shanklin/Richards); Cornet Solo: *Sugar Blues* (Williams/Morrison), soloist Martin Roesch; *Everybody Needs Somebody* (Burke/Oud); *No Matter What* (Webber/Farr); *Hallelujah* (Orr/Broadbent); *Take a Chance On Me* (Andresson/Fernie); *Sweet, Sweet Smile* (Newton/Mortimer); *I Just Called To Say I Love You* (Sterland/Broadbent); *Moon River* (Mancini/Fernie); *Hey Jude* (Lennon&McCartney/Fernie).

I do not have a lot to say about this good program of lighter music other than this is just solid, competent, fun playing by a good Swiss band. The longest piece of the 17 recorded here lasts just over 4 minutes. Lots of program ideas in various popular styles for those NABBA bands needing some ideas and some models to follow. The production is 'bare-bones' (no notes) but does include a personnel list and a brief bio on the band.

Test Pieces for Regionals 2002. Various British Bands (see below). Doyen DOY CD 128. TT 67:35. Program: *Suite in B flat for Brass Band* (Jacob), **CMS Glasgow**; *St. Austell Suite* (Downie), **Brighouse and Rastrick**; *Symphony for Brass* (Ewald/Hopkinson), **Cory**

Band; *Royal Parks* (Lloyd), **CWS Glasgow**; *Whitsun Wakes* (M. Ball), **Fodens Courtois**.

This Doyen disc arrived just before I sent off these reviews to the Bridge, and so I thought it needed immediate attention due to the fine literature recorded by some of Britain's best units. The title tells the function of the disc, a resource of model performances at various levels for the 2002 UK regional contests for the National Brass Band Championships. Some of these readings come from previous discs, such as Brighouse's handling of *St. Austell Suite* (see Downie review shown above) or Fodens' performance of *Whitsun Wakes* from their CD of the same title. The pieces are placed in order of difficulty, from Section 4 through Championship. The pleasant surprise, at least for this reviewer, are the Jacob and Ewald works. Having always been a fan of Gordon Jacob's music - right from the first time I played his *Music for a Festival* - I found delight once more with his Suite in B flat. How very difficult it is to compose good music at an easy technical level; just think of how few really great pieces there are in this category. This piece dates from 1956 and must be one we resurrect over here for NABBA. Which of us brass players have not hacked through the first of the three Ewald brass quintets? Here we have a full brass band version by Michael Hopkinson, who has added judicious percussion parts, never overdone or a hindrance to the original. You may recall that in the well-known Robert King edition that this Symphony could be played by an expanded brass choir, with multiple players per part. This is the principle here, but not a slavish doubling, but a reworking for British style brass band. This composite CD has much to commend it, including Roy Newsome's good liner notes on each of the pieces.

The Saints! **St. Helens Youth Brass Band** (Linda Nicholson), plus **Training**

Band and Beginners Band. Egon SFZ 103. TT 70:37. Program: *The Saints!* (Richards); *O Fortuna* (Orff/Wilkinson); *Winter* (Vivaldi/Snell); *Bone Idle* (Morton); *On With the Motley* (Leoncavallo/Farr); *Essay* (Gregson); *Three Renaissance Dances* (Fraser); *Swing Low* (Gott); *Softly as I Leave You* (Catherall); *Jeanie With the Light Brown Hair* (Foster/Howarth); *Trumpet Blues and Cantabile* (James/Geldard); *Czardas* (Waites); *Flight Time* (Burke); *Charleston* (Waites); *Norwegian Song* (Rimmer/Howarth); *Clog Dance* (Marcangelo/Charleson); *L'il Darlin'* (Hefti/Sparke); *Elsa's Procession* (Wagner/Himes).

I commend this CD for any NABBA bands or music directors that are developing a youth band program, folk who are taking the time to set up a feeder program that works towards the ongoing health of their organization. Here you will witness an exemplary, tiered youth band program, with three levels of groups featured. Obviously the top group delivers a more polished sound, but the whole experience is uplifting and contains a good sampler of brass band music at various educational levels. St. Helens Youth Brass Band is a large unit - 3 sopranos for instance - but a group that plays with discipline and enthusiasm. They were originally an educational program, but due to various financial and political exigencies in the UK, they turned private (we would say non-profit) and have gone from strength to strength, once again capturing the coveted title of National Youth Brass Band Champions. The jacket contains a listing of personnel for all three groups and a good write up on this success story.

Salute to the Cory. **Buy As You View Cory Band** (Robert B. Childs). Obrasso TT 65:02. Program: *Salute to the Count* (Basie/Fernie); Euphonium Solo--*Eupho-*

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ria (Woodfield), soloist Nigel John; *One Note Samba* (Jobim/Fernie); *Xylophonia* (Green/Woodfield), xylophone soloist David Mitchel; *Bel-Air* (Richards); Cornet Solo--*Fantasy On Negro Spirituals* (Fernie), soloist Ian Williams; Bass Trombone Solo--*I Only Have Eyes For You* (Warren/Fernie), soloist Andrew Williams; *Rocky--Gonna Fly Now* (Conti/Fernie); Alto Horn Solo--*I'll Still Be In Love With You* (Hazzard/Fernie), soloist David Cornelius; *Old English Dances* (Fernie); xylophone Solo--*Kitten On the Keys* (Confrey/Woude), soloist David Mitchel; *Glasgow Overture* (Fenire); *Polka 2000* (Hudec); *Triumph* (Heusser/Woodfield). All titles published by Obrasso.

This is an Obrasso publications showcase, though the disc jacket only relays information about the band and its skilled leader, Robert Childs, as well as contact information for how to access Obrasso products. Obrasso's stable of writers includes some of the best or most prolific, including Goff Richards, Alan Fernie, and Ray Woodfield. Among the more substantial tunes is Richards' moderate level, 10-minute *Bel-Air*, in NABBA coming in well at Youth or Explorer level. Fernie's shorter *Glasgow Overture* shows this writer does best when writing about his homeland, as in his equally interesting *Scottish Rhapsody*. The range is wide here, and having it your band's resource file would be prove useful, especially with these solid, journeyman readings by an excellent band. Frequently such endeavors come off as rushed products without a high degree of playing finesse and sometimes slightly shoddy mastering, yet there is some excellent full band and solo playing here for you to admire while thinking about choosing some new literature. This is not high brow stuff - just lots of useful material to consider.

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Skyliner! Williams Fairey Band (Brian Grant). Polyphonic QPRL 208D. TT 60:24. Program: *Thunderbirds* (Gray/Green); *Chanson de Matin* (Elgar/Wright); *Hora Staccato* (DinicuHeifetz/Richards); Cornet Solo: *The Watermill* (Binge), soloist Brian Taylor; *Shepherd's Hey* (Grainger/Wright); *Romance* (Shostakovitch/Broadbent); Alto Horn Solo: *Capriccio Brillante* (Bellstedt/Smith), soloist Owen Farr; *An Irish Blessing* (Bacak/Bradnum); *Hoe Down* (Copland/Snell); Soprano Cornet Solo: *The Nuns' Chorus* (Strauss II/Kerwin), soloist Kevin Crockford; *Olympic Fanfare and Theme* (Williams/Graham); *Procession to the Minster* (Wagner/Snell); Euphonium Solo: *Peace* (Golland), soloist Steven Miles; *Trumpet Blues and Cantabile* (James/Geldard); *Light Walk* (Gott); *Skyliner* (Barnett/Geldard); *Pines of the Appian Way* (Respighi/Snell).

Williams Fairey is one of the most technically assured and, in terms of players, deeply talented bands - in all chairs. Their wonderful sound leaps out at you right from the opening movie score march by Barry Gray. In this broadly entertaining program dating from January 2001 (personnel listed!) Fairey prove themselves once again masters of many styles. Many of these pieces have been recorded often, but there is much to commend here, from their graceful handling of Elgar's salon piece *Chanson de*

Matin to three great program closers - the Copland, Wagner and Respighi transcriptions by Howard Snell that have proved so popular. Nothing comes off as a 'toss-off'; the lightest bon-bon, or old chesnut - like Binge's nostalgic *Watermill* - gets careful, proper treatment (It would have been nice to have confirmation who the excellent cornet soloist was - one presumes Brian Taylor?). The *Capriccio Brillante* by Bellstedt is not for the expected cornet soloist, but is Sandy Smith's adaptation for E flat alto horn, played well by Owen Farr. There are no weak links in this band and so we find ourselves taking all the music seriously. Like Ellington said, there are only two kinds of music - good music and bad music! What a sound Grant gets out these guys - and what an excellent recording by engineer Michael Moor! The production is top-notch, in which we find Martin Ellerby in the role of producer, and perhaps writer of the fine notes. Quality product marked by great verve in the band's playing.

Spectacular Classics, Volume 2. Black Dyke Band (Nicholas J. Childs). Obrasso Records CD 876. TT 67:15. Program: *Overture to La gazza ladra* (Rossini/Lorrman); Cornet Solo: *Cavatine from Pearl Fishers* (Bizet/Fernie), soloist Roger Webster; *Finale from Faust Ballet Music* (Gounod/Newsome); *Wachet Auf* (Bach/Newsome); Cornet Solo: *Slavische Fantasie* (Hoehne/Kerwin), soloist Roger Webster; *Suite from Porgy and Bess* (Gershwin/Fernie); Euphonium Solo: *Return to Sorrento* (De Curtis/Newsome), soloist John French; *Deep Harmony* (Parker/Fernie); *Old Swiss Tune* (Fernie); *The Millers' Dance* (de Falla/Fernie); *Sabre Dance* (Khachaturian/Woodfield); *Le petit negre* (Debussy/Fernie); *The Jolly Robbers Overture* (von Suppe/Lorrman). All Obrasso items

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Like Salute to Cory, reviewed above, this second Spectacular Classics CD by Black Dyke Band is an Obrasso products showcase played brilliantly, as might be expected. I am glad Obrasso divided their albums this way, as I would think that way myself when choosing repertoire. Some of the arrangements belong on the Cory disc, but how can you not consider *Return to Sorrento* a classic (Well-played by John French)? There are some outstanding new transcriptions here, from Newsome's short Finale from the Faust Ballet Music of Gounod to Lorrimer's versions of the overtures *The Jolly Robbers* by von Suppe and *The Thieving Magpie* by Rossini. Several soloists step confidently front and center, especially Roger Webster. On this album you soon forget it is a promotional product and begin rejoicing in the band and the music. What more can I say?

Summon the Heroes. Kirkintilloch Band (Frank Renton) with Glasgow Phoenix Choir. Egon TT 56:10. Program: *Summon the Heroes* (Williams/Ramsey); *Hymn to the Fallen* (Williams/Smith); *Local Hero* (Knopfler/Morrice); *Imperial March* (Williams/Smith); *Born on the Fourth of July* (Williams/Smith); *Rocky* (Conti/Fernie); *Braveheart Suite* (Horner/Duncan); *Soul Bossa Nova* (Jones/Morrice); *Schindler's List* (Williams/Smith); *The Ludlows* (Horner/Sykes); *The Gael* (McClean/Jones/Duncan).

What wonderful, uplifting playing by this fine Scottish band! Frank Renton, guest musical advisor and conductor, has teamed up with musical director Allan Ramsay to structure a solid package of heroic music from recent film scores. The straightforward playing is so solidly symphonic at times I was not sure at times that I was hearing a British brass band! The opening trumpet solo in Ramsay's arrangement of Williams' *Summon the Heroes* I consider among some

of the most memorable, reliable playing I have heard on a brass band CD. Frank Renton told me the soloist was Stephen Stewart, who was not credited on the disc for that solo, but deserves to be, though he is credited for another fine solo in *Born on the Fourth of July*. The addition of chorus on items like *Hymn to the Fallen* from Saving Private Ryan adds significantly to the program's success. I was captivated throughout the program such was their serious, deeply felt approach to these famous excerpts. They are not all razzmatazz pieces, and that also made the overall effect even more impressive. While most of the scores are easily recognized from their titles, several may not be. *The Ludlows*, in Steve Sykes fine arrangement, comes from Horner's score to *Legends of the Fall*, while *The Gael* has been extracted from the McClean/Jones *Last of the Mohicans* soundtrack. This was a real dark horse of an album because, while I knew Kirkintilloch Band was a solid outfit I was unprepared for how extremely well they play. This goes to warn all of us of judgement based on some prejudiced or bias preconditioning or expectation. This is one of those rare brass band albums that I will come back to time and time again for years to come. In light of 9/11/01 so many of our bands will be asked to play this kind of music; I can't think of a better recent source for inspiration and modeling of some fine music of heroic, epic sweep. Highly recommended! Postscript: Somehow Allan Ramsey finds the time to be both musical director of this band and be bandmaster the famous Govan SA Band, something of an historic feat in brass band history.

Salvation Army Brass Bands

Aubade. Staines Band (Tim Parker). SP&S Ltd. SPS 149 CD. TT 65:25. Program: *The Grand Celebration* (Blyth); *In Perfect Peace* (Downie); *Prayer of Thanksgiving* (Himes); Euphonium Solo - *Spirit of Life* (Catherwood), soloist An-

drew Monteith; *The Light of the World* (Goffin); Soprano/Flugel Solo - *Blessed Assurance* (Bulla), soloist Andy Weekes; *Mid All the Traffic* (Ballantine); *Just As I Am* (Heaton); *Keep Me Praising* (Mackereth); *The Suppliant Heart* (Bowen); *Aubade* (Norbury); Cornet Solo - *I'd Rather Have Jesus* (Himes), soloist Bramwell Taylor; *Procession to Covenant* (Himes); *Anthem of the Free* (Goffin); *A Gaelic Blessing* (Rutter/Steadman-Allen).

Staines Band hails from just outside London. It is a very large band of 48 players! In the old days, if an SA band exceed 50, the corps had to seek special clearance! Two bands in one, so to speak. Yet when listening I did not think it was a ponderous, heavy unit, though you could certainly tell it was big group that had to work hard at getting a focused blend and pitch center. The members range from young rising teenagers to retired professional, including Maisie Wiggins, former principal trombone of the Halle Orchestra; she is one of four Second Trombones! The title piece is a lovely, short prelude by Kevin Norbury, a morning song of praise in the British symphonic tradition (ala George Butterworth) that combines Morning Has Broken with Eric Ball's part-song Morning Song. While there is a good range of expressive style in the program, the band has stressed more meditative music, which they handle in fine fashion. Both old classics - Heaton's masterpiece *Just As I Am*, or Goffin's great march *Anthem of the Free* - and more contemporary items - Blyth's *Great Celebration* or Mackereth's *Keep Me Praising* - round out a well-balanced package of good quality SA music. A handsome production, with good information supplied on the music and the musicians.

Glory! Glory! The International Staff

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Band (Stephen Cobb). SP&S. Ltd. SP&S 147. TT: 69:30. Program: *The Proclaimers* (Norbury); Baritone Horn Solo: *My Story and Song* (Foster/Steadman-Allen), soloist Simon Birkett; *Exultate!* (Downie); Euphonium Solo: *The Great Adventure* (Bearcroft), soloist Derek Kane; *Exodus* (Ball); Cornet Solo: *Just Like Him* (Camsey), soloist David Daws; *Praise's Power* (Ayma); *Truth Aflame* (Norbury); Trombone Solo: *My Refuge* (Broughton), soloist Andrew Justice; *Standing Somewhere in the Shadows* (Downie); *Glory! Glory!* (Heaton).

Eric Ball's tone poem from the 1930s, *Exodus*, provides the meaty center of this excellent CD by the SA's premiere band. One dramatic portion of the work later served at a pivotal spot in his masterpiece *Resurgam*, another work symbolic of passing from death to life. If you have never heard this dramatic music may I say *Exodus* alone is worth the price of the CD? The band is at its very best in this score, a truly magnificent and inspiring reading. But you will get much more than that, including some fine new SA music played with great skill and conviction. Their approach to *Truth Aflame*, a dynamic new overture already given a great recording by the NYSB, brings forth other aspects of the work that may begin to prove that Norbury's piece will transcend its time and become a classic worthy and capable of multiple interpretations. Stephen Cobb always produces a musical performance, a graceful, classical approach to the brass band, but never lacking in fire or verve when needed. For the first time in several ISB recordings under Cobb, however, I detected just a few times of faulty intonation. Certainly not all pervasive, but enough to surprise me for a band at this highest level. At other times they are consistently superb. They are, in many ways, my band of first choice in the British scene because in their full,

rich band sound they never allow vibrato to be a distraction, though their outstanding cornet and euphonium soloists are beginning to be more pronounced in this parameter than in the past. That is not a problem in Andrew Justice's absolutely driven performance of Bruce Broughton's demanding *My Refuge*. The extremely fast tempos in the allegro sections are just on the edge of the manageable by all concerned, yet that seems a calculated choice by soloist and conductor, the listener being taken for a kind of spiritual white-knuckle ride. Riveting! The ISB always impresses me as a band in which everyone is listening, then thinking about the end musical result, not just the momentary effect. It is this aspect of their music making that makes them such a special band. While above I mentioned a slight concern (only the finest groups get held to the highest standard), this is still a most outstanding disc played with great panache and skill, and produced with great care and artistry. Their concluding reading of Heaton's *Glory! Glory!* shows this to be the best recording so far (musical interpretation, technical handling, etc) and is representative of why they are still the premiere SA band. Highly recommended.

His Glory Proclaim. London Citadel Band (John Lam). London Citadel and World Records Group SA-LCB-24. TT 55:20. Program: *Call of the Righteous* (Condon); *Deep River* (Broughton); *Overture to The Magic Flute* (Mozart/Kenyon); *I Vow To Thee* (Holst/Steadman-Allen); *Overture to a Joyous Occasion* (Calvert); *Army of God* (Soderstrom); *Hymn for Diana* (Turrin); *There Is a Redeemer* (Ballantine); *His Glory Proclaim* (Rayner); Cornet Solo--*In the Love of Jesus* (Hammond/Steadman-Allen), soloist Darrin Tilley; *Procession to Covenant* (Himes); *Motivation* (Himes); *Morecambe* (Green).

London Citadel Band brought this recording to the Great American Brass

Band Festival last June. It proved a fine souvenir for those at the event that wanted to take a little of this band home with them. Continuing in the long line of superb recordings by one of the finest corps bands in North America, *His Glory Proclaim* maintains a good standard of both repertoire and performance. The opening festival arrangement, *The Call of Righteous*, unfolds with great clarity and confidence and that approach continues similarly from there on. One rarity is an unpublished work, *Overture to a Joyous Overture*, by Morley Calvert, written for the band in 1983 as the SA celebrated 100 years in Canada. There is much of interest here, though as an 'occasional' work it is not up some of that composer's best compositions. I am pleased to see a SA band still playing Emil Soderstrom's great march, *Army of God*, the winner of the SA's 1930 National Composers Competition in the USA. Published a year later in the short-lived first version of the American Festival Series, it was 'rescored' for the UK's General Series decades later, in an editing job that did not enhance the original and even eliminated the last note or 'stinger'! If you can ever get the original festival series scoring, do so. London is best at the dynamic, brilliant piece, while slightly at ill ease in more sensitive lyrical passages where problems occasionally occur, but never of an obvious nature. John Lam is developing into a fine band trainer and conductor. He and the band have achieved something very worthwhile in this thoughtful, balanced, and well-played program of primarily sacred music. If you have not heard London Citadel in a few years (say, since NABBA in Toronto), may I commend this recording to you? You will not be disappointed.

Laudate. Norwich Citadel Band (Ron Young). SP&S Ltd. SP&S CD 148. TT

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66:38. Program: *Praise Him!* (Bulla); *Spirit of the Living God* (Gullidge); *I Love You, Lord* (Klein/Davies); *The Liberator* (Marshall); Trumpet Solo: *Holy, Holy, Holy* (Bulla), soloist Richard Woodrow; Band Chorus: *A Heart Steadfast* (Mack); *Vallfickans dans* (Alfven/Hanson); *Melody in A flat* (Brahms/Jakeway); Euphonium Solo: *Locomotion* (Bearcroft), soloist Daniel Beattie; *Marche Militaire Francaise* (Saint-Saens/Kenyon); *Do, Lord!* (Mackereth); *Laudate Dominum* (Gregson); *Come Alive In Christ* (Bosanko).

The opening *Fanfare Prelude* by Stephen Bulla by this Norfolk-based band will capture your attention, convince you that this is a serious group of players! Actually, they are a band with a great tradition, one that continues under Ron Young, who took over this venerable local corps band in 1995. Among the highlights is a very creditable rendition of Leidzen's demanding alto solo, *The Old Rustic Bridge*, the only CD version I can point to in my collection. Congratulations to soloist David Winch, and band for bringing this work back to life! One of the most attractive items is Torgny Hanson's transcription of the Hugo Alfven's (Swedish symphonist) evocation of native folk fiddlers, *Vallfickans dans*. The band is disciplined, well trained. There are lapses in pitch, but rarely in ensemble. Their good effort on *Laudate Dominum* would be representative of this observation, the end result competent, convincing. The overall impression is a very favorable one, the band excelling more in marches and brilliant arrangements than in lyrical, legato music. The program is laid out well, providing good contrasts in the listening flow. This is another good SP&S profile of a representative corps band of considerable talent and skill. Check out Norwich Citadel at their website: www.norwichcitadelband.org.uk

Where Duty Calls: Favourites of the 78rpm Era, Volume III. Various SA Bands and Choirs, 1948--1957, including **ISB** and **Rosehill Band**. SP&S Ltd. SPS 141 CD. TT 69:51. Program: *Minneapolis IV* (Soderstrom); *Go Down Moses* (Steadman-Allen); *The King of Kings* (Ball); Choral Item--*The New Jerusalem* (Boon); *Wells of Gladness* (Steadman-Allen); Trombone Solo--*The Priceless Gift* (Audoire), Soloist Cyril Brisley; *In Quiet Pastures* (Steadman-Allen); Euphonium Solo--*Ransomed* (Marshall), Soloist Josh Walford; Choral Item--*Mercy's Light* (arr. Leidzen); *Scottish Gems* (Jakeway); *Where Duty Calls* (Jakeway); *Crown of Conquest* (Steadman Allen).

The great worth of this third in the historic recordings of UK SA bands is the performance of two key soloists of the International Staff Band (under the legendary Bernard Adams): euphoniumist Josh Walford and principal trombone Cyril Brisley. Brisley played 47 years in this famed band, from 1929 to 1976, a fact gleaned from the excellent notes supplied by Deryck Turton. That same ISB under Adams recorded Ball's *King of Kings* in 1953; we capture Adams guiding what became one of the finest bands of any era. While most of the SA bands recorded by Regal Zonophone came from the general London area, this program contains a rare recording of the Edinburgh Gorgie Band under their great leader, Alex Thain, a man who befriended me during his retirement. He had been in charge of certain aspects of the famed Edinburgh Festival and Tattoo, this in addition to his volunteer work in leading this large, famous band. Jakeway's charming selection *Scottish Gems* is just delightful in this context! There are a few vocal items included, but they can be quickly skipped over. You can hear a young Ray Steadman-Allen conduct Regent Hall Band in his selection *Wells of Gladness* or hear Kettering Band

(about as far north as they usually went for bands to record) under another legend, A.E. Munn, play that same composer's fine march *Crown of Conquest*. In a nice twist of history, Ray now resides in Kettering. The same volume has an older Captain Steadman-Allen leading Totenham Band (later Enfield Citadel) in his imaginative variations, *Go Down Moses*. The title tune, *Where Duty Calls*, is a tone poem by Alvert Jakeway, a work that was all the rage when I was about 10--11 years old. I remember traveling with my father one summer to about four different SA music camps, playing it in the top band each session. Boy, did I know that one by August, especially the great fanfare setting of "Stand Up Stand Up for Jesus" that wraps it all up in grandiose style! This is straightforward unsophisticated but at the same time very appropriate martial music that stirred a generation of Christian musicians. Listen to it conducted by the composer and his own fine-tuned Rosehill Band.

In the Firing Line: Favourites of the 78rpm era, Volume IV. Various SA Bands and Choir, 1927--1957, including **ISB** and **SP&S Band**. SP&S Ltd. SPS 151 CD. TT 54:20. Program: *Old Campaigners* (Jakeway); *Horbury* (Marshall); Choral Item--*This Is the Day* (Grant); Cornet Duet--*Always Cheerful* (Jakeway), soloists Derek Smith and James Williams; *The Central States* (Soderstrom); *The Triumph of Peace* (Ball); *The Gospel Story* (Goffin); Choral Items--*A Song of Grateful Praise* (Piper) and *If Thou Be Near* (Boon); *We Will Fight* (Ball); *To Realms Above* (Jakeway); *In the Firing Line* (Coles).

These worthwhile 'clean ups' of old 78 recordings provide us not only with a grand way of studying brass band performance practice - this volume stretching

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50 years, from 1927 to 1957 - but also serves to dust off several pieces that deserve the light of day. Among these is George Marshall's grand meditation on the hymn tune *Horbury*, wherein he shows himself a true harmonic innovator and manipulator of thematic transformation. Yet I think the most interesting cut included is the cornet duet *Always Cheerful* (Jakeway) by young Derek Smith and James Williams (later great SA bandmasters). Recorded in 1950 with the Rosehill Band, it is a fascinating document of two players at the beginning of their illustrious musical careers. Another revelation was Eric Ball's matter-of-fact conducting of his own *Triumph of Peace*; years later he would do much more with it, but it is amazing how

straight-ahead he is with the expressive elements in one of his finest, most compact scores. Here he leads the famed pre-World War II SP&S Band and would soon take over the ISB. If you are at the least interested in the history of brass bands, these two albums will not disappoint you. Just listening to the changes in articulation over the decades is an education in itself. Don't miss these careful, thoughtful revivals of bygone eras in our heritage.

Solo Albums

Oration. **Stephen Mead**, Euphonium, with **Williams Fairey Band** (Howard Snell). Polyphonic QPRL 209D. TT 72:38. Program: *Pequena Czarda* (Iturralde/Woude); *Aria* (Bozza/Woude); *Euphonium Concerto* (Wilby); *Walther's Prize*

Song (Wagner/Bale); *Fantasia di concerto* (Boccalari/Meredith); *The Lark in the Clear Air* (Catherwood); *Mr. Euphonium* (Moren); *Introduction, Theme, and Variations* (Rossini/Brennan); *Oration* (Snell).

Stephen Mead never seems to slow down. Here we have him in full stride, at the peak of his abilities, and in a program that may be his best yet in his wonderful series of solo euphonium programs, especially the series released on the Polyphonic label. There is no question that the highlight of the disc is the magnificent performance of the Philip Wilby *Euphonium Concerto*. Band and soloist are here at the top of their game. The

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Concerto is divided into two parts, each containing two movements. You may have heard Part 1 on some previous recordings, or at least the Greek dance sequence, Zeibekikos, which ends Part 1 with the smashing of a dinner plate! The whole work is 'smashing' or stunning and I recommend the album for these 19 minutes alone, though there is so much more to savor. Older style technical displays are handled with ease, the Rossini and Boccalari filling that need quite well. After the Wilby, however, two new slow melody solos stood out for me, the Bozza *Aria* and the title tune, Howard Snell's *Oration*, composed as a memorial to two friends. Van der Woude has revived the familiar recital piece *Aria* in a lovely setting. Snell's elegiac song brings the program to a fitting, emotionally charged, and satisfying close. This is a top-flight program, played by an outstanding soloist backed up by a superb band and conductor. Highest commendation for all involved in *Oration*. This is a CD for everyone, not just euphonium players.

Elegie. Thomas Ruedi, euphonium soloist, with **Brassband Burgermusik Luzern** (Ludwig Wicki). Obrasso-Bauer. CD 875. TT 60:58. All arrangements/transcriptions by Thomas Ruedi, unless noted otherwise. Program: *Elegie*, op. 30 (Vieuxtemps); *Zigeunerweisen* (Sarasate); *Variations on a Rocooco Theme* (Tchaikovsky); *Chants Russes* (Lalo); *Fantasie Originale* (Picchi/Bale); *Nocturne*, Op. 19 (Tchaikovsky); *Banjo and Fiddle* (Kroll); *Meditation* (Bridge); *Danse du Diable vert* (Cassado); *L'Heure exquise* (Hahn).

Thomas Ruedi may be ranked among the best of the rising young generation of euphonium soloists. In this wide-ranging recital of classical transcriptions, this Swiss virtuoso offers a high quality package - literature and perfor-

mance. The disc is co-sponsored by Yamaha (Ruedi plays the YEP-642 model) and Obrasso, the publishers of all the arrangements except the Picchi *Fantasie* and the final item, a manuscript arrangement of a Hahn art song for the unusual combination of just euphonium and marimba. Brassband Buergermusik Luzern provides fine accompaniments throughout, many times taking on rather challenging material. The tour-de-force for both soloist and band on the disc must be the Tchaikovsky *Rocooco Variations*, which runs a whopping 18:38 minutes. Originally for cello and string orchestra, the work stands up well in Ruedi's own transcription, the all-brass version complimenting the original all-string version. The other string works that have been transformed here include those for solo violin (Lalo, Kroll, and Sarasate), viola (Vieuxtemps), and cello (Cassado). While the title suggests an emphasis on the lyric and melodic, there is ample contrast provided by some fiendishly difficult work. Among my favorites that highlight this contrast are the Frank Bridge (mentor and teacher of Benjamin Britten) *Meditation*, a beautiful vehicle for Ruedi's tight, warm sound, and the contrasting Cassado *Danse du Diable vert* - diabolical indeed! Let me repeat that this handsomely produced disc (a three-fold box, with good notes in German and English; fine recording sound and balance between soloist and band) contains excellent playing by both soloist and band. It is a joy to discover a new player of this caliber and to also hear a fine band from Switzerland, a telling document of that country's fine brass band culture. To contact Thomas Ruedi directly about this disc and/or his transcriptions, write via email to: tomruedi@bluewin.ch - or - Obrasso@bluewin.ch

Wind Band and Brass Ensemble Recordings

Adventures for Band. Band of the Royal Marines (Barrie Mills/JM Camps). Obrasso Records. CD 878. TT 61:41. Program: *New York, New York* (arr. Woodfield); *Miller Magic* (arr. Woodfield); *Hava Nagila* (Woodfield); *Strike Up the Band* (arr. Fernie); *12th Street Rag* (arr. Woodfield); *The Pink Panther* (arr. Richards/Woodfield); *Be a Clown* (arr. fernie); *A Groovy Kind of Love* (arr. fernie); *Variations in Blue* (Broadbent/Woodfield); *Adventures for Band* (Farr/Woodfield); *Helter Skelter* (Leom. Woodfield); *Jambalaya* (arr. Fernie); *When the Saints* (arr. Woodfield); *Music* (Miles/Woodfield); *See You Later, Alligator* (arr. Woodfield); *MacArthur Park* (arr. Fernie).

Many of our NABBA members have a second life as concert band directors, and so the inclusion of brief reviews of wind bands can be of good benefit especially when there is great overlap in the repertoire. Such is the case here, with this well-played sampling of Obrasso wind band arrangements of a popular nature. Most, if not all, these arrangements also exist in brass band versions. You may have seen these tunes listed in other brass band recordings. Sometimes comparing versions can give new insight, even in these lighter, entertaining settings. Solid arrangers are showcased in some of their best stuff of this genre: Richards, Fernie, and Woodfield. The band has a solid, well-balanced tone, and plays with clarity and correct style. If you are not yet getting Obrasso marketing materials, you should begin to check out their Cds, like this good one. Email Obrasso at obrasso@bluewin.ch

Dreams and Fancies. Royal Norwegian Navy Band (Nigel Boddice), with guest tuba soloist *Stephen Sykes. Doyen DOY CD 115. TT 67:03. Program: *Freefall* (Goodwin); **Four Temperaments*

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for Tuba (M. Brand); Suite--*Jeux d'enfants* (Bizet/G. Brand); *Carnaby Street* (Hart); Horn Solo--*Sunrise* (Hart), soloist Mariel Minutella; *The Defenders* (Newton); *Skyrider* (Hart); *Dreams and Fancies* (M. Brand).

The work of greatest interest to NABBA members will be Michael Brand's (son of Geoffrey) *Four Temperaments*, a 14-minute work for tuba and wind band, which also exists, I am told, in a brass band version. NABBA favorite Stephen Sykes shines forth as the soloist capable of taking us through a series of variations that investigate the traditional 'tempers' of mankind, a musical subject that has been embraced by composers like Hindemith and Nielsen. Michael Brand might be labelled a modern-day Kurt Weill, at home with blending Broadway and classical music gestures that transcends a trendy, crossover efforts. The other two composers, Paul Hart and Rodney Newton, share some of that approach, both writing music marked by wit, humor, and much graceful charm. Geoffrey Brand is represented in an excellent transcription suite of three movements from one of Bizet's finest works, *Jeux d'enfants*. We tend to forget in NABBA that Geoffrey has quite the career in the wind band field, as both conductor and arranger, perhaps with an even greater reputation and range than in our own subculture. Nigel Boddice and this fine military band interpret this array of recent wind band music, original or arranged, with care, accuracy, and much expressive zeal. This allows us to make a careful assessment of much fine new music in highly accessible modern style, much of which will also be available in brass band format.

Flash! Sandstorm Brass Quintet. Egon SFZ 104; TT 62:42. Program: *The Flash* (Mora/Smith); *Ain't Misbehavin'* (Waller/Norris); *Five Elizabethan Dances* (Fernie);

Gymnopedie #1 (Satie/Smith); *Struth!* (Hazell); *Folk Song Fantasy* (Horovitz); *Suite for Brass #1* (Goodwin); *Two Spirituals* (Fernie); *Harlem Rag March* (Turpin); *Songs of the American Dream* (Ellerby).

The first thing to clarify is that Sandstorm Brass Quintet is a brass band type quintet, and a model for such groups formed within NABBA bands. The personnel includes top-level players with marked success in the brass band arena: Cornets Richard Marshall, Alan Morrison; Alto Horn Sandy Smith; Trombone Nick Hudson; Tuba Shaun Crowther. The repertoire ranges from familiar quintet fare first shaped for groups like the Canadian Brass and Philip Jones Brass Ensemble, to works designed for Sandstorm, especially those by member Sandy Smith. The opening tune, a Sandy Smith version of Mora's 1869 galop, convinces us we are in the presence of five virtuosi. The cornets are capable of sounding like trumpets whenever it is appropriate, and the same is true, in terms of orchestral horn, of the amazing Smith on Alto Horn. I didn't feel like I was listening to a 'brass band' quintet - but just an excellent quintet with added color dimensions, especially in the upper three voices, something not always present in the symphonic version. For those looking

for brass ensemble music for this combination the well-produced package lists the various publishers, which range from Sandstorm Music itself, to Chester, Rosehill, Obrasso, and other well-known firms. One unexpected aspect of the program is the inclusion of arrangements by Martin Ellerby and Joseph Horovitz, noted composers of original music. The recording faithfully reproduces the group without emphasizing a 'close mike' effect that can mar chamber brass recordings. We hear each individual quite clearly but also gain a fine blended sound, as if you were seated about 4 rows back, dead center. A solid chamber brass recording I can heartily commend on several levels!

The Music of Buxton Orr. **Royal Scottish Academy of Music Wind Orchestra and Academy Brass** (Bryan Allen and Nigel Boddice). Doyen TT 68:58. Program: *Tournament for Ten Piece Brass Ensemble*; *Trombone Concerto*, Soloist Ian Bousfield; *Narration for Symphonic Wind Orchestra*; *A Caledonian Suite*. Buxton Orr (1924--1998)

Buxton Orr (1924--1997) contributed

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widely to brass band and wind band literature, but those were by no means his main areas of composition. This recording was compiled from a concert in homage to this Scottish talent shortly after his death in December 1997. The two brass choir items are scores for PBJ style group: 4 trumpets; 1 horn; 4 trombones; 1 tuba. The wind ensemble works truly reflect an approach to instrumentation that follow what the composer chooses, rather than a preset voicing set by a publisher. Orr's style is biting modern, but primarily tonal. The heavy-weight work here is the 20-minute *Trombone Concerto*, played convincingly by Ian Bousfeld. Both ensembles from the Royal Scottish Academy of Music are a credit both to that excellent conservatory and a tribute to the fine work by the two conductors, Allen and Boddice. My only slight complaint on the production is that while we get a short note by Orr on his interesting *Narration*, as well as the opening *Tournament*, no information is supplied on the *Concerto* nor on the attractive *Caledonian Suite*. While this last piece is not programmatic in nature, Orr certainly reaches into the heritage of Scottish folk music and dance for his inspiration. A fine tribute to Orr and his music, marked by solid playing in the brass choir, fine wind band sound, and by an outstanding soloist at the peak of his career.

Norwegian Wind Band Championships 2001. Live Recording/Double CD. Various Wind Bands. Doyen. TT CD #1 60:50; CD #2 58:25; Total TT 1:59:15. Program CD #1: *Konzertmusik fuer Blasorchester* (Hindemith); *Fanfare and Choral* (Hovland); *Dawn Flight* (Wilby); *Armenian Dances* (Reed); *Affinity and Fellowship* (Brakstad); *Stabsarabesk* (Thommessen). Program CD #2: *In Memoriam* (Maslanka); *Blue Shades* (Ticheli); *Illyrian Dances* (Woelfenden); *Overture for a New Age* (de Haan); A

Jubilant Overture (Reed); *Short Ride On a Fast Machine* (Adams).

Another fine collection of live performances of wide-ranging and mostly contemporary wind band music representing all five divisions or sections. Notable recordings by the elite division units: Sarpsborg Janitsjarkorps of Hindemith's *Konzertmusik* (not the Symphony of Band) and Lillestrom Musikorps of the wind band version of Adams' *Short Ride*.

You Naughty, Naughty Men. **Saxton's Cornet Band**. Produced by Saxton's Cornet Band. TT 57:01. Program: *7th Regiment Quickstep*; *Magnolia Polka*; *Dearest Spot on Earth*; *Tiger Quickstep*; *Daughter of the Regiment Overture*; *Scenes That Are Brightest*; *Dixie's Land Medley Quickstep*; *Anvil Chorus*; *Our Quickstep*; *Finale from Lucia di Lammemoor*; *You Naughty, Naughty Men*; *Barber of Seville*; *Yankee Doodle Variations*; *Silver Moon Quickstep/Farewell My Lilly Dear Medley*; *General Taylor Storming Monterey*; *Brin d'Amour (Dance of Love) Polka*; *Wood Up! Quickstep*.


Here's a dandy. Dandier yet if you like Civil War era music. Saxton's Cornet Band, of Lexington, Kentucky, usually a feature group at the Great American Brass Band Festival, hits the bull's-eye with this interesting and diverse collection of eighteen mid-19th century pieces selected from a variety of historic books. Most are arrangements actually played by bands of the day, and although they are a century and a half old, they are most refreshing. Adding to the authenticity, the band plays on period instruments. And in tune, no less, which is quite an accomplishment. The list in the booklet is enough to make a collector's eyes pop out. The booklet is clever, complete with some amusing photos that might lead one to believe these guys might really be naughty. See for yourself; this CD is a winner, with superb playing and a very well balanced record-

ing. Reviewed by Paul Bierley, noted Band Historian. To order contact: Saxton's Brass Band/1430 Union City Rd./Richmond, KY 40475/(859)625-0846/Website: www.brumfield.com

Jazz Ensemble Recordings

Evidence. **BBC Big Band** (Jiggs Whigham). Doyen DOY CD 111. TT 60:01. Program: *Deed I Do* (Clayton); *Dindi* (Wiester); *Yes Sir, That's My Baby* (Barone); *Lester Went Out* (Juutilainen); *The Touch of Your Lips* (Wilkins); *Thou Swell* (Wiester); *Clair Obscur* (Boland); *Evidence* (Clayton); *Blues for Clare* (Ferguson); *You'd Be So Nice To Come Home To* (Albam); *Shout Me Out* (Clayton).

Trombone soloist and band leader Jiggs Whigham drives his crew through an exciting program of excellent big band music. They play with great verve and accuracy, with lots of energy, but always under control. The group maintains a fine array of soloists beyond the up-front man. The styles of the arrangements are up-to-date without being inaccessible to the average listener. The standout arrangements are by John Clayton, including the title composition by Thelonious Monk, *Evidence*, in which Clayton does not take a condescending approach, but respects the 'genius' of the original. The album closer, *Shout Me Out*, takes the form of a high-energy shout chorus interspersed with solid blues chorus solos. No wonder the British Broadcast Corporation Big Band band was voted four times "Best Big Band" in the UK during the 1990s. This was the first CD I have received on Doyen's Jazz series; this portends well for their future efforts. Very enjoyable jazz album that I recommend to those NABBA members who enjoy big band jazz.



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