

The BrassBand Bridge



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

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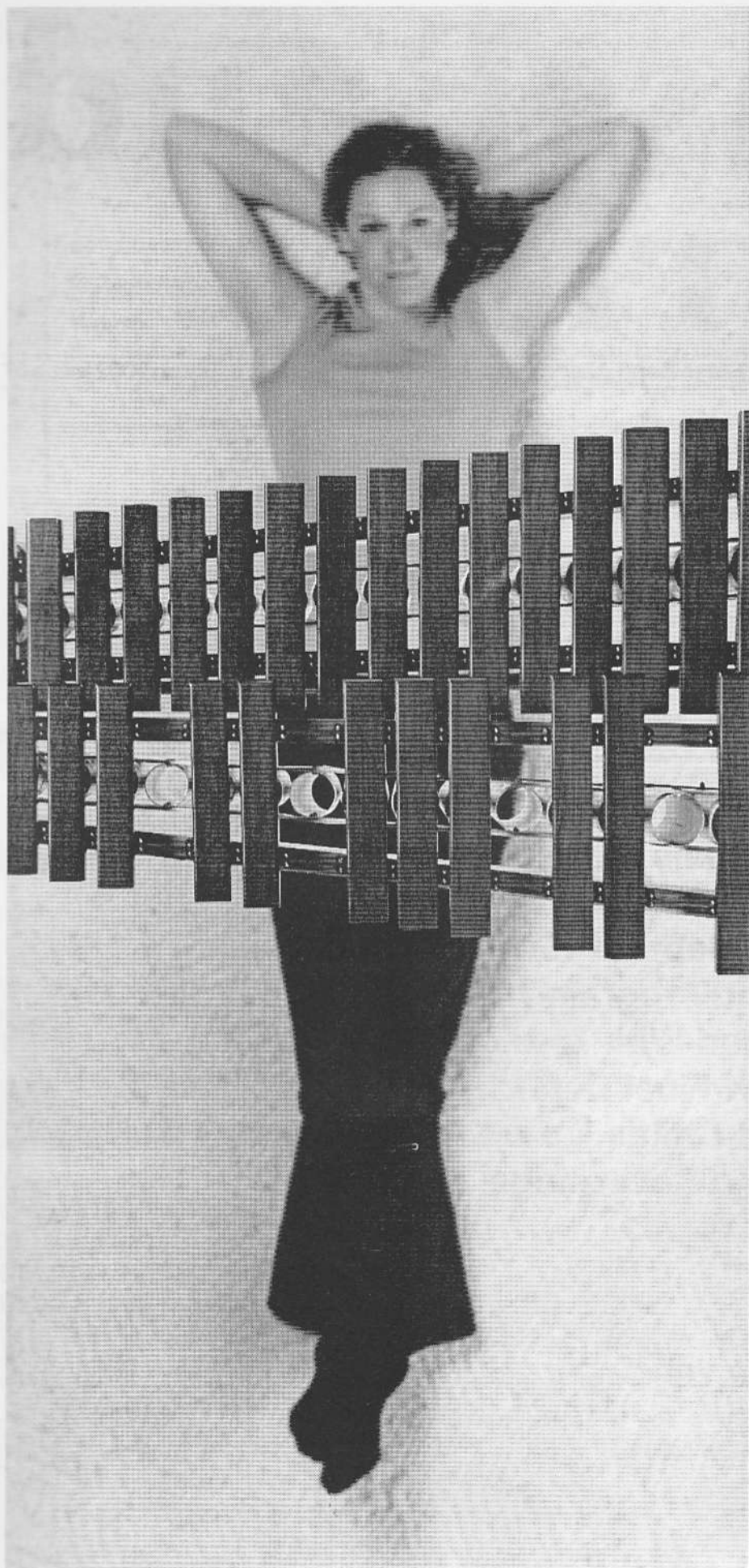
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The Brass Band Bridge: **Official Journal of the North American Brass Band Association**

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

Editor's Notes

This issue illustrates the continuing exchange (the Bridge!) between brass bands on either side of the Atlantic. Recently Black Dyke were on our shores and their visit was recorded faithfully and enthusiastically by Mark Freeh for you to enjoy. Congratulations to the **Atlantic Brass Band** for being able to host such a monumental event. Also one of England's finest soloists David Childs visited St Louis, Cleveland and Florida and his impressive performance in Orlando alongside that of Philip Smith is shared by Robert Quigley. In contrast to that, the **Lake Wobegon Brass Band** experienced the thrill of travelling to England and performing a concert tour, theirs with a Royal touch to it. I am sure that they were fine ambassadors; let's hope they enter the competitive arena as well in the very near future.

Congratulations to the **Triangle Brass Band** as they celebrate a season-long series of concerts marking their fifteenth anniversary with guest artists, soloists and other special events.

The twentieth year of NABBA competitions is about to be upon us, an exciting event to be celebrating in the history of our organization. To mark that, there will be twenty competing brass bands and a large host of solo and ensemble competitions to reflect the vibrancy of our movement. In addition to that, the **Lexington Brass Band** will give a Friday evening concert with stunning soloist Vincent DiMartino, and the **Brass Band of Battle Creek** will top off the weekend with a Gala Concert certain to entertain everyone in the audience. It will be another weekend not to miss! For those bands competing, my best wishes go to you, that you may be able to give your finest performances and that you may enjoy the very best that the spirit of competition and brass band camaraderie can produce. I look forward to seeing you there!

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

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President's Podium

The final countdown is now for NABBA XX, 2002 in Cincinnati. There are some first timer bands attending, and a record number of solos and ensembles. I know first hand that the Cincinnati hosts have been working diligently to cover every detail. This will be a great week end for everyone!!!

Remember the concert on Friday night, 7:00-8:15, at the Princeton High school auditorium, presented by the fabulous LEXINGTON BRASS BAND and the incomparable VINCENT DiMARTINO. Afterwards, from 8:30 to 9:45, will be the reading band at the high school, prepared by Dr. Ronald Holz, and at the hotel, the Interest Sessions. The sessions and presenters are as follows:

HOSTING A COMPETITION (Dwight Wages, John Woody, Lisa Barnes, Jeff Lyons)

STARTING A YOUTH BAND (Ralph Hotz)

FUND RAISING (Robin Weatherall)

ENTERING THE COMPETITION (Colin Holman)

RECRUITING AND STARTING A BRASS BAND (Paul Droste) and

WEBSITE (Christine Fowkes).

Plan to send some representatives, if you are interested in these areas.

Even though, hosting is a lot of work and planning, there are bands coming forth that want to be involved in the future. This is a great sign. At the OMEA convention, I spoke with Jim Gray of The Brass Band of Battle Creek, our Gala Concert band. The program looks fantastic and the soloists are the tops. Don't miss this concert!!!

The dates are set for meetings in the west, Las Vegas, February 23rd week end. This will be an important time for us to make future plans for our NABBA members, who are also an important part of this organization. If you would like to attend the meetings, contact Ralph Hotz, tenorhornsolo@aol.com. I'm looking forward to meeting our western members.

Can't wait to see all of you in Cincinnati for NABBA XX, 2002!!!

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**

Since the Lake Wobegon Brass Band was formed in 1992, members have talked about a "pilgrimage" concert tour to England, the home of the brass band. Through the year-long efforts of Dick Miller, LWBB Chairman and flugelhorn player, the tour became reality this past summer 2001. With the assistance of Karen Johnson's Preferred Adventures travel agency, Mr. Miller arranged concerts at six venues, three of which were with host brass bands. The complete tour schedule was as follows:

- * Thursday, July 19, Guild Hall, Winchester, England; a co-concert with the Bournemouth Concert Brass.

- * Saturday afternoon, July 21, Welsh National Folk Museum, Cardiff, Wales

- * Saturday evening, July 21, Bishop of Llandoff High School, Cardiff, Wales; a co-concert with the Tongwynlais Temperance Silver Band

- * Sunday, July 22, St. James Church, Birstwith, England

- * Monday, July 23, Stocksbridge Victory Club, Sheffield, England; co-concert with the ASDA Stocksbridge Band.

- * Wednesday, July 25, Sandringham Flower Show, Sandringham Estate, King's Lynn, England

On the evening of July 23rd, the fifth performance on the LWBB's England and Wales 2001 concert tour, the audience began arriving early at the Stocksbridge Victory Club (Sheffield, England), with many of the adults purchasing a pint of beer before finding empty chairs around the numerous small tables. By the start of the 8 p.m. concert, all the chairs were taken. The remaining audience members stood at the back of the hall.

The Anoka-based Lake Wobegon Brass

Band led by conductors Charles Olson and Michael Halstenson was set up on the stage. Directly in front of the LWBB on the audience-level floor was the host ASDA Stocksbridge Band (a brass band which appeared in the movie *Full Monty* playing a rousing rendition of "The Stripper" and, as of September, 2001, the current Section One National Champion of Great Britain). Both bands performed two sets. Highpoints of the evening included ASDA's performance of Joaquin Rodrigo's *En Aranjuez Con Tu Amor*-a selection featured in the movie *Brassed Off*-and the LWBB's rendering of conductor/composer Halstenson's composition: *The Hill Called Verbjerg*. The concert concluded with the combined bands performing Jan Van der Roost's *Canterbury Chorale* and John Philip Sousa's *The Stars and Stripes Forever*. The concert lasted until a bit past 10:30 p.m. with the majority of the audience members remaining until the last note was played.

Before the band members began the task of putting instruments away and packing up, the two bands exchanged gifts: the LWBB members presented each ASDA member with a Minnesota stick and the ASDA members presented each LWBB member with a souvenir ASDA necktie. The camaraderie continued as both bands (and audience members who remained) enjoyed sandwiches, meats, cheeses and a selection of English and Irish beer. There was time for talk amongst the players and many, many photos were taken.

The sixth and final concert was by invitation to perform at the 120th Annual Flower Show, Sandringham Estate (one of the Royal Family's summer residences). This was, indeed, a high honor, as the LWBB was the first-ever American band to perform at this grand event. This flower show is a favorite of the Queen Mother who makes an appearance each year. On the day of the show,

the organizers extended the LWBB an invitation for one of the band members to be introduced to the Queen Mother-then just a few days shy of her 101st birthday. The band selected the organizer of the tour and LWBB Chairman, Dick Miller for this high honor. Since that day, band members now refer to Dick Miller as Sir Richard!

The eight day, six concert tour would seem to have not left adequate time for sight-seeing and casual time, but quite to the contrary as there were two off days: one was spent visiting/descending into the Big Pit coal mine near Cardiff, Wales, and the other was used to explore historic Cambridge with its River Cam, punts (manually pole-propelled flat-bottomed boats) and Cambridge University, the 13th century "center of learning" known round the world.

Jerry Christensen
LWBB Manager/Percussionist

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.

The **Central Florida Band** (Michael Garasi) recently hosted and accompanied world-renowned soloists Phil Smith and David Childs in a challenging concert of music, performed to a near capacity audience at the University of Central Florida, Orlando. Also recently in attendance for a short visit and performance was Sandy Smith, solo horn with Grimethorpe who was joined by Robin Weatherall from St Louis and Ralph Hotz from Utah. Kevin Cramer writes that they gave an "arresting" performance. Cramer will be a featured soloist on their March 17th concert at a local retirement community, both vocally, visually and instrumentally as Dorothy in *Somewhere Over the Rainbow*.

During the past three years, **Motor City Brass Band** (Craig Strain) has produced a number of programs which have featured voices with brass band. These collaborative efforts have been made possible by band arrangements written by Craig Strain. MCBB has now completed a total of 13 programs with 7 vocal ensembles including the Madrigal Chorale of Southfield, Cantata Academy Chorale, "Macomers" Show Choir and the Brazeal Dennard Chorale. Characteristically artistic and high-energy, these programs have become very popular with MCBB audiences and many choral devotees are now brass band fans.

The **Triangle Brass Band** began their fall season by performing at the graduation ceremonies for the Weekend Executive MBA program at Duke University. This ceremony was special because Wes Tilley, one of the original members of the band, was one of the graduates. Wes took a leave of absence while he was in school, but TBB has recently returned. On November 3, the Band celebrated our Fifteenth Anniversary with a Gala Concert in Durham, North Carolina. This concert became a family reunion as music was selected to reflect our fifteen years. The concert

began with David Reed, the Band's first director, who flew in from California to conduct *Fanfare for NABBA*, the first piece the Band performed in its first concert. Jack Stamp, the director of the Band during the years of its first two appearances at the NABBA Championships, came from Pennsylvania to conduct *Connotations*, which they performed in the Honors Division in 1988. For the rest of the concert, Music Director Michael Votta, Jr. chose a variety of Salvation Army works, marches, and contest pieces that have all been performed by the Band during their history. Dr. Votta conducted the Band in the "Adagio" from *Concerto de Aranjuez* with Bob Peckham playing the flugelhorn solo, *Fantasia Brillante on the Air Rule Britannia* featuring Ed Mallet on euphonium, the Band's standard throughout its history *Amazing Grace*, along with other works. Brian Doyle, Resident Conductor led the Band in performing William Himes' *Fanfare* and Denis Wright's arrangement of *Men of Harlech*. The Band also recognized Mr. Jim Goodmon, President and CEO of Capitol Broadcasting Company. The A.J. Fletcher Foundation, established by Mr. Goodmon's grandfather, was responsible for purchasing the original instruments for the Band, and Capitol Broadcasting Company provided the funding for the first three years of the band's existence. The Triangle Brass Band performed on December 7 at the North Raleigh Church of the Nazarene. This Christmas concert was shared with the choir of the church and conducted by Brian Doyle. The Band was well received by this new community. It was a wonderful end to their fall season and they look forward to continuing our celebration of fifteen years throughout the spring. Upcoming performances include being featured at the International Tuba-Euphonium Conference in June 2002.

The **Triangle Youth Brass Band** began rehearsals on November 6 under the

direction of Tony Granados. The start of rehearsals was delayed so that students would not have a conflict with their schools' marching band programs. The Band has moved their rehearsals from Sunday afternoons to Tuesday evenings. This has improved the members' ability to consistently attend rehearsals. The Band currently has 46 members who were recommended by their school band directors and/or private lesson teachers. All-District auditions were held recently, and 26 of our members qualified to participate in the All-District Clinic. Half of those will participate in All-State Auditions in March. The Band's first concert of the year was at Sanderson High School on December 8. The first half consisted of classic brass band music and a percussion ensemble arranged by two of the band members. The second half of the concert had a holiday flavor and included a tuba-euphonium ensemble performing "12 Days of Housetops." The Band is now preparing for Brass Day on March 9. Terry Everson from Boston University and Mike Kris from the University of North Carolina - Chapel Hill will lead masterclasses during the day. That evening they will solo with the Youth Band at the Meymandi Concert Hall in Raleigh. Members of the Youth Band also committed to attending their second NABBA Championships. They are currently selecting music for this competition and are excited about participating in the solo and ensemble categories this year.

Send Your Band News & Concert Programs

Please send your concert programs and articles on recent activities to *THE BRIDGE*

**We want to read
about your band!**

Brass Band of Central Florida (Michael Garasi). January 12, 2002; University of Central Florida, Orlando, FL, with Philip Smith,* cornet and David Childs,+ euphonium. *The National Anthem* (Key); *Allegro Deciso from The Water Music* (Handel); *Rhapsody on British Sea Shanties* (Osgood); *Concertpiece for Cornet** (Curnow); *Songs in the Heart** (Leidzen); *Excursions** (Broughton); *Standing on the Promises** (Court); *Folk Festival* (Shostakovich); *Brilliant+* (Graham); *A Little Prayer+* (Glennie); *Varied Mood+* (Woodfield); *Czardas+* (Monti); *Gabriel's Oboe+* (Morricone); *Flight of the Bumble Bee+* (Rimsky-Korsakov); *Irish Tune from County Derry* (Grainger); *Barnard Castle* (Richards); *Arabesque**+ (Turrin); *Gaelforce**+ (Graham).

Imperial Brass (Patrick Burns). October 28, 2001; St Peter's Episcopal Church, Morristown, NJ, and November 18, 2001; First Presbyterian Church, Red Bank, NJ. *The Star-Spangled Banner* (arr. Leidzen); *Heralds of Victory* (Holz); *Amazing Grace* (Himes); *Appalachian Mountain Folk Song Suite* (Curnow); *Trumpeter's Lullaby* (Anderson), David Dash, cornet soloist; *My Country 'Tis of Thee* (Broughton/Freeh); *Manhattan* (Leidzen); *Lyric Pieces* (Grieg/Freeh); *America the Beautiful* (Dragon/Freeh); *Liberty Fanfare* (Williams/Freeh); *Prayer* (Cheyne); *Serenata* (Anderson); *Blaydon Races* (Langford), Gerald Wells, euphonium soloist; *Renaissance* (Graham). December 16, 2001; United Methodist Church, Woodbridge, NJ, and Bishop Janes United Methodist Church, Basking Ridge, NJ. *Joy to the World* (arr. Freeh); *The Carolers* (Holz); *Away in a Manger* (Banks), Karen Shaffstall, flugelhorn soloist; *Joy to the World* (Ayma); *Noel* (Bowes); *The Christmas Song* (arr. Sparke); *The Festive Season* (Calvert); *America the Beautiful* (Dragon arr. Freeh); *Farandole from L'Arlesienne* (Bizet/Wright); *O Holy Night* (arr. Wilkinson), Gerald Wells, euphonium soloist; *Sleigh Ride* (Anderson); *My Coun-*

try 'Tis of Thee (arr. Broughton/Freeh); *Two Lyric Pieces* (Grieg/Freeh); *Renaissance* (Graham).

Motor City Brass Band (Craig Strain). October 28, 2001; Southfield Centre for the Arts, Southfield, MI. "2001" from *Also Sprach Zarathustra* (Strauss/Horton); *Toccata in D Minor* (Bach/Farr); "Mars" from *The Planets* (Holst/Roberts); *Dem Bones* (arr. Langford), Joe Grekin, Richard Polk, Steve Feltner, Mike Case, John Martin, trombone soloists; *Disney Spectacular* (arr. Richards); *Procession of the Nobles* (Rimsky-Korsakov/Curnow); *Helter Skelter* (Lemon/Woodfield), Lynn Koch, marimba soloist; *Cave of the Winds* (Peck/Bonnie Kline); *Danse Macabre* (Saint Saens/Huckridge); *In The Hall Of The Mountain King* (Grieg/Strain).

Spokane British Brass Band (Mark Williams). December 11, 2001; SFCC Auditorium, Spokane, WA. *Arsenal* (Van der Roost); *Overture in D minor* (Handel/Elgar/Langford); *Pavane* (Faure/Langford); *Hymne d'Adieu* (Berlioz/Williams), Eugene Johnson, trombone soloist; *The Girl I Left Behind Me* (arr. Langford); *Beau Soir* (Debussy/Langford); *Impromptu for Tuba* (Barry), Jerry Olson, tuba soloist; *Winter Wonderland* (Bernard & Smith/Langford); *Waltzing Matilda*

(arr. Langford); *The Holy Well* (Graham), Leon Vostrez, euphonium soloist; *Dies Natalis* (Golland); *Mary's Boy Child* (Hairston/Dewhurst); *The Nutcracker "Sweet"* (Tchaikovsky/Freeh); *Rudolph the Red Nosed Reindeer* (Marks/Fernie).

Triangle Brass Band. November 3, 2001; Carolina Theatre, Durham, NC. *Fanfare for N.A.B.B.A.* (Curnow), David Reed, Conductor; *Festival Fanfare* (Himes), Brian Doyle, Conductor; *Fantasy on British Sea Songs* (arr. Langford), Michael Votta Jr., Conductor; "Adagio" from *Concerto de Aranjuez* (Rodrigo/Bolton), Bob Peckham, flugelhorn soloist; *Year of the Dragon* (Sparke); March Paraphrase: *Men of Harlech* (German/Wright), Brian Doyle, Conductor; *Connotations* (Gregson), Jack Stamp, Conductor; *Fantasia Brillante on the Air Rule Britannia* (Hartman/Holtz), Ed Mallett, euphonium soloist, Michael Votta, Jr., Conductor; *Amazing Grace* (arr. Himes); *Famous British Marches* (arr. Langford).

December 7, 2001; North Raleigh Church of the Nazarene, Raleigh, NC. Brian Doyle, Resident Conductor. *Christmas Triptych* (Curnow); *Greensleeves* (Kerkorian/Guptill); *A Christmas Suite* (Bulla); *The Christmas Song* (Torme & Wells/Sparke); Four Dances from *The Nutcracker* (Tchaikovsky/Sparke); *Amazing Grace* (arr. Himes); *Sleigh Ride* (Anderson/Tomlinson); *Oh Come All Ye Faithful* (Trad.).

Triangle Youth Brass Band (Tony Granados). December 8, 2001; Sanderson High School, Raleigh, NC. *Also Sprach Zarathustra* (Strauss/Pearce); *Finlandia* (Sibelius); Percussion Ensemble: *Marimba Spiritual* (Miki/Wood & Shelley); *Death or Glory* (Hall); *Armed Forces Salute* (Bulla); *Prelude on Three Welsh Hymn Tunes* (Vaughan Williams); Tuba-Euphonium Ensemble: *12 Days of Housetops!* (arr. Canter); *Russian Christmas Music* (Reed/Fraser); *A Christmas Festival* (Anderson/Wood).

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NABBA XX April 12-13, 2002

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Gala Concert

featuring

the **Brass Band of Battle Creek**

April 13, 2002, 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.

This post-Gala reception will cost \$7.50 and tickets must be purchased in advance
and will not be available that weekend.

Bands will have this information sent to them for pre-ordering
as part of their advance mailing of NABBA information from the host band.

Smith and Childs Wow Floridians

The **Brass Band of Central Florida** (Michael Garasi) hosted two world-renowned soloists, Philip Smith (New York Philharmonic), cornet, and David Childs, euphonium, in a concert on January 12, 2002, at the University of Central Florida, Orlando which was MC'd by Dave Glerum of 90.7 WMFE-FM, a public radio station in Central Florida.

Philip Smith is currently the Principal Trumpet of the New York Philharmonic, and has been a soloist with the Philharmonic, as well as many other orchestras and bands. Mr. Smith has appeared as Bandmaster with the Göteborg Brass Band, Black Dyke Mills, Hannaford Silver Band, and numerous Salvation Army bands. He is also a former member of the New York Staff Band of the Salvation Army. **David Childs**, 20 years old, received the award, "International Euphonium Player of the Year 2000". At 16 years of age David became Principal Euphonium of the world famous Brighouse & Rastrick Band in England. As a soloist, David has been accompanied by world class ensembles including the BBC Philharmonic Orchestra, RNCM Symphony Orchestra, National Swiss Army Band, and the Black Dyke Band. He has also toured Europe, America, Canada, the Middle East and

Bermuda as a soloist.

Philip Smith displayed his technical mastery of the cornet and trumpet, together with a warm, singing style of playing. His artistry and skill were evident in the variety of styles of music that he performed. *Concertpiece for Cornet* displayed Mr. Smith's virtuosity in double-tonguing and rapid sixteenth-note passages, contrasted by more lyrical sections. His father, Derek Smith, directed *Songs of the Heart*, a piece originally written for Derek Smith, cornet soloist, in the 1950's. *Excursions* was written by Bruce Broughton, a composer of many film scores. In this piece, Mr. Smith deftly played the unconventional time signatures and percussive, driving, rhythmic motifs. *Standing on the Promises*, a latin-style arrangement of this well-known gospel hymn, featured Mr. Smith on the flugelhorn in the beginning section, and then on the trumpet in the triumphant final section.

David Childs had a close rapport with the audience from the start, with his clear and engaging comments on his music. He played in a relaxed and confident manner, smiling with joy and enthusiasm after performing each piece. His technical ability was unsurpassed, and yet he maintained a very sensitive and lyrical style of playing, with a large warm sound which filled the concert hall. It was amazing to hear such a young musician play with complete command of his instrument, and in such a mature style. In *Brilliant*, a fantasy on "Rule Britannia", Mr. Childs displayed rapid tonguing over the entire range of the euphonium. Evelyn Glennie composed *A Little Prayer* in memory of her late friend, who was killed in a tragic climbing accident. Mr. Childs played the simple beautiful melody in a delicate and sonorous hymn-like style. *Gabriel's Oboe*, from the film "The Mission", featured the exceptionally lyrical and sensitive playing, for which Mr. Childs is so famous. In *Varied Mood*, David played a variety of different styles music, starting with a light jazz melody, followed by an extended cadenza, and concluded by a rapid technical section. His virtuosity was aptly demonstrated in *Czardas & Flight of the Bumble Bee*, in which he played the highly technical and chromatic passages flawlessly, and received a standing ovation from the audience.

The audience sat enthralled for over two hours, captivated by the technical virtuosity & lyricism of these two performers. This concert was a memorable experience not only for brass enthusiasts, but for all who attended, and was probably the best concert ever given by the BBCF. [See Band Programs for a complete listing].

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On the Road with Black Dyke

What a wonderful opportunity to hear England's premier band in action! Sponsored by the **Atlantic Brass Band**, Black Dyke Band (no more "Mills") made a three-day stopover in New Jersey on their way to Bermuda.

After their arrival from the Philadelphia Airport, a bus ride to the hotel and a quick meal, Black Dyke went directly into a rehearsal. I immediately felt like I was back in England as I sat back to drink in the amazing brass band sounds that would fill the next couple of days. The band was in great form. It was a different band that had played in Carnegie Hall in 1993. This band had a very relaxed Nick Childs at the helm which seemed to create a very happy "Dyke." From the beginning strains of a young 19 year old lad, their new 1st baritone player, playing *Napoli* with astounding technique to *West Side Story*, they romped through the rehearsal. After a "social time", as only the English know how to do, it was off to bed as the jet lag began to set in.

After a casual breakfast Sunday morning, the band boarded a bus for a journey to the University of Delaware to play a clinic/demonstration. This clinic was hosted by The Chesapeake Brass Band, The University of Delaware and their director Ed Hockersmith and Rich Fischer.

After a short rehearsal and sound check, they opened the doors to enthusiastic students and brass band lovers who filled the beautiful recital hall. During the next 2 ½ humor filled hours, the audience was treated to another display of Black Dyke's wizardry.

The clinic opened with *Midwest March* at breakneck speed with dazzling double tonguing in the trio section. Roger Webster and Ben Rapp (repiano) followed this with a discussion on "Warm Up" techniques. A lovely performance of the *Queen of the Night Aria* (Mozart) was then heard by Michelle Ibbotson on Eb soprano cornet which led into "Breathing and Sound". The old chestnut *Bugler's Holiday* caught everyone's attention played by the back row cornets. Brett Baker then joined Roger Webster to speak about "Production."

Robert Richardson presented a flawless rendition of *Napoli* on the baritone, a very underrated and misunderstood instrument in the brass band. "Technique" was the next topic and was displayed by the flugelhorn player and band stand up comic, John Doyle with the help of David Thornton on euphonium. Just how much technique do two guys need . . . this was overwhelming. A change of pace brought John Doyle back with the tenor horn section to entertain us with a ragtime piece arranged by solo horn player, Leslie

Howie. A gorgeous section sound. Various types of "Vibratos" were demonstrated by Brett Baker and No. 2 man, Chris Turner. Chris Turner illustrated this by bringing the house down with a Mendez type solo, *Spanish Eyes*. Nick Childs, also of the Childs Brothers' fame, joined Roger Webster and David Thornton to talk about "Presentation and Nerves" of the soloist. This led into "Tricks of the Trade" which finished the clinic.

The awesome playing of Bernstein's *Somewhere* and *America* inspired many questions from the audience. The last exhilarating number was *Toccata in D Minor* (Bach/Farr). What a great ending to a very informative afternoon. Not being too concerned with the Super Bowl which was in progress, "Dyke" went into another rehearsal. Another bus ride, a stop for dinner at the "Country Kitchen" and more socializing brought the day to an end.

On Monday morning, after an early breakfast, the band departed for Williamstown High School where they were greeted by about 500 young high school musicians from bands from all over the area. In no time Black Dyke had these kids in the palm of their hands. Again, a similar and very thorough clinic was on the way. The band again delivered a fast moving humorous presentation. The attentive young people responded with intelligent questions as they lined the aisle to speak into the microphone. You could hear a pin drop as Roger Webster demonstrated how soft he could produce a note. The 2 ½ hour session ended with cheers after the final number, by Peter Graham *Gaelforce*.

Most bands would have rested after that but not Dyke. They went into yet another rehearsal to put the finishing touches on

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the evening's performance.

Back on the bus, a wonderful Italian dinner and the band was headed back to Williamstown High School to present the concert that everyone was waiting for. Dyke enthusiasts came out of the woodwork and as far as from California to hear the reigning 2001 British National Champions. As the doors opened, the

hall quickly filled to near capacity, everyone scampering to get a good seat. You could feel the anticipation and electricity in the air as Black Dyke filed into position. Nick Childs gave the downbeat and they were off. *Queensbury March*, Dyke's signature tune, filled the hall as smiles appeared on the faces of the excited crowd.

Straight into *Ruslan and Ludmilla*, Dyke didn't lighten up for a second with incredible technique and only 3 solo cornets. (Roger Webster was waiting in the wings for the next item) They were like a whirlwind giving any orchestra a run for their money. Next was *Cornet Concerto* by Torstein Aagaard Neilsen. Roger Webster didn't miss a thing as he displayed true artistry in this fairly long, modern and taxing concerto. In one section there was a septet playing from the back of the hall which created a great effect. Next up was Gregson's *Laudate Dominum*, a Salvation Army classic keenly anticipated by the SA bandsmen sprinkled throughout the hall. It was an excellent performance with unbelievable Eb soprano cornet work by petite Michelle Ibbotson who poured it on all night. *Symphonic Dances from West Side Story* (Bernstein/Creese) ended the first half of the program with class. The dynamic range of the band was breathtaking right up to the stirring powerful ending.

During the Interval there was a buzz in the air as people mobbed the CD table to make purchases.

The second half opened with cornets and trombones surrounding the back of the band. John Williams would have loved the sound and performance of his *Olympic Fanfare and Theme*, an appropriate choice at this time. Twenty-four year old David Thornton took center stage and roared through Philip Sparke's difficult euphonium work, *Pantomime*. Watch out, Mr. Mead! Actually Steven would

have been quite proud of his virtuosic student. Next was the Salvation Army "gem" by Ray Steadman-Allen, *The Eternal Quest*. Although played impeccably by star trombonist Brett Baker, this writer felt that band's interpretation and tempos were not quite on. For some reason, that sometimes happens when contesting bands play SA music. Joseph Cook, a humorous twenty-four year old Eb bass player wowed the audience with his flare and virtuosity in Rossini's *Largo Al Factotum* and even singing "Figaro" "Figaro" - very funny....

The band changed positions again for a very sensitive rendering of the ever popular *Air From Suite in D* by J.S. Bach (arr. Snell) with such control. *Cartoon Music* was a "hoot!" The band let out all the stops on this Peter Graham tour de force. Technique, style, precision, humor ... it had it all. A very very clever piece of music and played fantastically. Finally the last number, and Dyke really poured it on with *Procession to the Minster*. The audience was already on their feet during the final chord. A magnificent performance!

Did I say last number? Not a chance! This audience would never leave without hearing more. A marvelous performance of *Gaelforce* by Peter Graham only whet everyone's appetite for the last encore, the *Lucerne Song* by Elgar Howarth, a humorous bit leaving Phil Goodwin, the principal Eb bass player on stage alone until the band rejoined him with a knockout ending. Although everyone were again on their feet, Black Dyke had finally finished with notes still ringing throughout the hall.

It doesn't get any better than this!!

Congratulations to Atlantic Brass Band for sponsoring this unforgettable concert.

NABBA RENEWAL DATE!!

March 1

This date holds for all members and member bands.

ALL Registrations at NABBA will be based on Executive Administrator Bert Wiley's Listing.

Be sure you and your band are renewed. You may be charged a registration fee at NABBA if you are not registered by that time.

New members registering during the year may be eligible for back issues of *The Brass Band Bridge* where available

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NABBA XX

April 12-13, 2002

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cincinnati.brassband.com*

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.

Performance/Competition Venues

The competitions will be held at the Radisson Hotel (Chester Rd., Sharonville) and at Princeton High School, which is located less than a half-mile from the Radisson.

Friday Band rehearsal times are as follows: Times given are set-up times - Rehearsals begin 15 minutes later

Radisson Hotel:

- 5:15 Triangle Youth Brass Band Marquis North, Radisson
- 6:30 Tri-State Brass Band - Princeton Ballroom, Radisson; Brass Band of Columbus - Marquis North, Radisson
- 7:45 Illinois Brass Band - Princeton Ballroom, Radisson; St Louis Brass Band - Marquis North, Radisson
- 9:00 All Star Brass and Percussion - Princeton Ballroom, Radisson; Brass Band of Central Florida - Marquis North, Radisson

Princeton High School:

- 2:30 Central Ohio Brass Band - Princeton HS Bandroom; Syracuse Brass Ensemble - Princeton HS Matthews Auditorium
Solid Brass of Little Rock - Princeton HS new choir room; Cuyahoga Valley Brass Band - Princeton HS orchestra room
- 3:45 Atlantic Brass Band - Princeton HS Bandroom; Commonwealth Brass Band - Princeton HS Matthews Auditorium
All Star Staff Brass - Princeton HS new choir room; Junior Varsity All Stars - Princeton HS orchestra room
- 5:00 Eastern Iowa Brass Band - Princeton HS Bandroom; Sunshine Brass Band - Princeton HS Matthews Auditorium
Motor City - Brass Band - Princeton HS new choir room; Varsity All - Star BB - Princeton HS orchestra room
- 6:15 Lexington - Princeton HS Bandroom; Spires Brass Band - Princeton HS orchestra room

Saturday Competitions

Band Competition times are as follows:

Warm-up - Princeton Ball Room - begins 45 minutes ahead of performance time given:

Competition - Grand Ball Room-Radisson Hotel

8:45 Explorer Band 1

9:30 Youth Band 1

10:15 Youth Band 2

11:00 Open Band 1

BREAK 30 Min

12:15 Challenge Band 1

1:00 Challenge Band 2

1:45 Challenge Band 3

2:30 Challenge Band 4

3:15 Challenge Band 5

Warm-up - Princeton HS Orch. room - begins 40 min. ahead of performance time given
Competition - Matthews Auditorium - Princeton High School

8:00 Honors Band 1
8:40 Honors Band 2
9:20 Honors Band 3
BREAK 20 Min
10:20 Honors Band 4
11:00 Champ Band 1
11:40 Champ Band 2
BREAK 40 Min
1:00 Champ Band 3
1:40 Champ Band 4
2:20 Champ Band 5
BREAK 20 Min
3:20 Champ Band 6
4:00 Champ Band 7
4:40 Champ Band 8

Specific information on the solo/ensemble warmup and performance times will be available on the host website (see above) by 3/3/02.

Accommodations

Main Hotel: Radisson Hotel Cincinnati, 11320 Chester Rd, Sharonville OH 45246 Telephone: (513) 772-1720 " Fax: (513) 772-6466 " Reservations: (800) 333-3333 Special Room Rate: \$89 (plus tax). Use code: NABBA to get this rate. This includes a full hot breakfast buffet and Free Parking. A free shuttle to and from Princeton HS is available for Radisson guests. There will be NO shuttle service to the Gala Concert.

Events Schedule

Friday 12 April:

9.00 a.m. **NABBA Board Meeting**
11:30 a.m. **Solo and Ensemble Competitions** commence. Each soloist/ensemble will have a 15 minute reserved warmup period which will be 30 minutes prior to their performance time.

7.00 p.m. **Concert** by the **Lexington Brass Band** (Ronald W. Holz) and guest soloist Vincent DiMartino

8.45 p.m. **NABBA Reading Band and Interest Sessions.**

Specific topics for the Interest sessions are: 1) Entering a NABBA Competition (Holman), 2) Hosting a NABBA Competition (Wages/Lyons/Barnes), 3) Starting a Youth Band (Aho/Kohring), 4) Fund Raising (Weatherall), 5) Recruiting (Droste), 6) Web Site Design (Fowkes). The organizers of the Interest sessions would like each band to send an email to Anita Cocker Hunt: achuntband@aol.com to let her know what sessions you will have someone attend from your band, and how many personnel will be attending. This will help greatly with planning of logistics.

Saturday 13 April:

Band Competitions

Geoffrey Brand, Frank Renton, James Curnow, Richard E. Holz, Bram Gregson and Colin Holman, adjudicators

8.00 p.m. Gala Concert with the **Brass Band of Battle Creek**. Tri-County Assembly of God, 7350 Dixie Hwy (Rt 4), 1/2 mi. north of I 275, Fairfield, OH. Members of the BBBC will be in attendance at the post-Gala reception at the Radisson following the concert. This post-Gala reception will cost \$7.50 and tickets must be purchased in advance and will not be available that weekend. Bands will have this information sent to them for pre-ordering as part of their advance mailing of NABBA information from the host band.

Listed in Alphabetical Order by Title
Reviews by Ronald W. Holz

Live Brass Band Concert Recordings

Bridgewater Hall Live: 2001 Great Northern Brass Arts Festival. Various Bands and soloists, including **Black Dyke 1**; **Fodens Courtois 2**; **St. Helens Youth 3**; **Williams Fairey 4**; **Royal Northern College of Music Brass Band 5**. Egon SFZ 106. TT 75:59. Program: *Overture to Ruslan und Ludmilla 1* (Glinka/Hargreaves); *The President 2* (German); Tuba Solo—*Sweet Georgia Brown 3* ((Richards), Soloist, Steve Sykes; *Mr. Jums 3* (Catherall); *Borage 3* (Hazell/Barry); *Folk Festival 4* (Shostakovich/Snell); Euphonium Solo—*Carnival of Venice 5* (Remington), Soloist Derek Kane; Euphonium Solo—*A Little Prayer 5* (Glennie/Childs); *Symphonic Dances from West Side Story 1* (Bernstein/Crees); *Ovation 5* (Ellerby); Cornet Solo—*Caprice for Cornet and Band 2* (Himes), Soloist Carl Saunders; *Overture to The Force of Destiny 4* (Verdi/Wright); *Gaelforce 1* (Graham); *The Irish Blessing 2* (Bacak/Bradnum).

We used to hear complaints in the British brass press about Bridgewater Hall, a spot quickly abandoned for the Open Contest but still used for the popular Great Northern Brass Arts Festival, of which this live-CD is a document of 12 hours of non-stop brass music in September, 2001. Whatever those may have been problems, the recording engineers have solved any difficulties they may have faced and have come up with a splendid, brilliant program featuring several top bands, a great youth band, and outstanding soloists. It must have been quite a challenge to choose who and what got featured. Black Dyke gets the most play time, but Fodens and Fairey don't take a back seat in what they deliver. Much of the material is familiar, yet at least one work stood out

to me, Bill Himes' *Caprice for Cornet and Brass Band*, given a warm, enthusiastic interpretation by Carl Saunders. We've heard it on other recordings, but this one leaps out with great verve. There is much to commend throughout the disc. You won't be disappointed!

Epic Brass: Highlights of the 2001 National Finals Gala Concert plus winning test piece performance. **Black Dyke Band 1** (Nicholas Childs); **International Staff Band 2** (Stephen Cobb); **Symphonic Brass of London 3** (Eric Crees); **Black Dyke and ISB Massed Band 4**. SP&S Ltd. SPS 153 CD. TT 71:31. Program: *Toccata in D Minor 1* (Bach/?Farr); Euphonium Solo—*Brillante 1* (Graham), Soloist David Thornton; *Toccata from Suite Gothique* (Boellmann/Ball); *I Know Thou Art Mine 2* (Ballantine); *Rejoice! The Lord Is King 2* (Downie); *Dance Episodes from On the Town 3* (Bernstein/Crees); *Albion 1* (Van der Roost); Cornet Duet—*Wonderful Words 4* (Heaton), Soloists David Daws and Roger Webster; *Pines of the Appian Way from Pines of Rome 4* (Respighi/Snell); *The Lost Chord 4* (Sullivan/Langford).

This excellent live recording gives solid evidence that the lamented loss of the Gala Concert following the National Brass Band Championships may be more short-lived than predicted. The true stars of the recording are Black Dyke, who not only play the brilliant winning performance of *Albion*, but also deliver the goods at the Gala Concert in grand style [This is Black Dyke's 17th National Championship!]. The ISB also show itself a top-class outfit. What a simply gorgeous, classic sound and style they offer on Ballantine's elegant setting "My Jesus Love Thee", this being a tune by Isaac Unsworth. The cornet duet team of Roger Webster (Black Dyke) and David Daws (ISB) adds a wonderful bit of fun that you can follow even though you were not there. You cannot see Webster and

Daws switching band tunics but the lovely brochure-like sleeve jacket contains photos to confirm the antics, as well as containing Peter Wilson's fine overview of the day, republished from *The British Bandsman*. You won't want to miss Roger's singing debut in the middle of Heaton's *Wonderful Words*! The only disappointment for me was the minimal involvement on the recording of Symphonic Brass of London, just one short Bernstein excerpt. For while they play solidly, professionally, in contrast to the other two bands, I was not as impressed; I expected more and better (these are the best symphonic players in the London area). One has to wonder at how quickly they put their program together! Of the two new large-scale works, the Downie symphonic variations on the hymn-tune, *Gopsal*, (*Rejoice the Lord Is King*) appears to be the better work and one that should last, become part of the regular repertoire, not fated as many test pieces are, to just one day in the sun. Downie speaks much more boldly here, and with some new twists to his imaginative harmonic and scoring gifts. The climax of the work, just before the return of the main tune, is rather startlingly different and must have surprised quite a few who thought they knew this composer's style. *Albion* is a fascinating work, with all kinds of wonderful color combinations, including distance-managed fanfares. If you know Van der Roost's *Stonehenge*, this work is a continuation of a series exploring early British history. A very atmospheric piece, it recalls many effects from recent film scores. I did not warm to it; others no doubt will. There is a great succession of program "chestnuts" on the disc, even to the opening Richard Strauss fanfare to *Zarathustra*, which starts marvelously with an incredible organ and tuba octave pedal, only to be marred some rather untuneful opening notes from a few cor-

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nets or trumpets! After that, it's what great massed efforts are all about and it gets your brass band adrenalin gets flowing. This production is one to savor over and over again. May it serve as further impetus for the revival of the Gala Concert in the Royal Albert Hall. The smart combination of two top-flight brass bands from the two great traditions, along representatives of the symphonic scene, is a great combination, especially if they keep the programming balanced, as they certainly have in this disc. Highly recommended.

NABBA Member Band Recordings

Around the World. Cuyahoga Valley Brass Band (Keith Wilkinson). Marshall Arts Productions WRA8-1823 [VCBBD 002]. TT 70:31. Program: *When the Saints* (Langford); *American Civil War Fantasy* (Bilik/Himes); *Waltzing Matilda* (Langford); *Capriccio Espanol* (Rimsky-Korsakov/Wilkinson); Euphonium Solo—*Carnival of Venice* (Arban/Wilkinson); *Pines of the Appian Way from Pines of Rome* (Respighi/Snell); *Greensleeves* (Snell); *Famous British Marches* (Langford); Alto Horn Solo—*The Lark in the Clear Air* (Langford); Soloist Debbie Wilkinson; *Trepak from Nutcracker Suite* (Tchaikovsky/Wilkinson); *The Shepherd's Song* (Richards); *Norwegian Dance #2* (Grieg/Wilkinson); Flugel Solo—*Song of India* (Rimsky-Korsakov/Barry); *God and Country* (Himes); *Themes from The New World Symphony, Mvts 2 and 4* (Dvorak/Steadman-Allen).

Cuyahoga's second commercial compact disc recording contains ample evidence of their meteoric rise in just a few years from Challenge to Championship level band. Much of that credit goes to their dynamic music director, Keith Wilkinson, who is also on display here as a gifted arranger and transcriber for the brass band. One fourth of the pieces

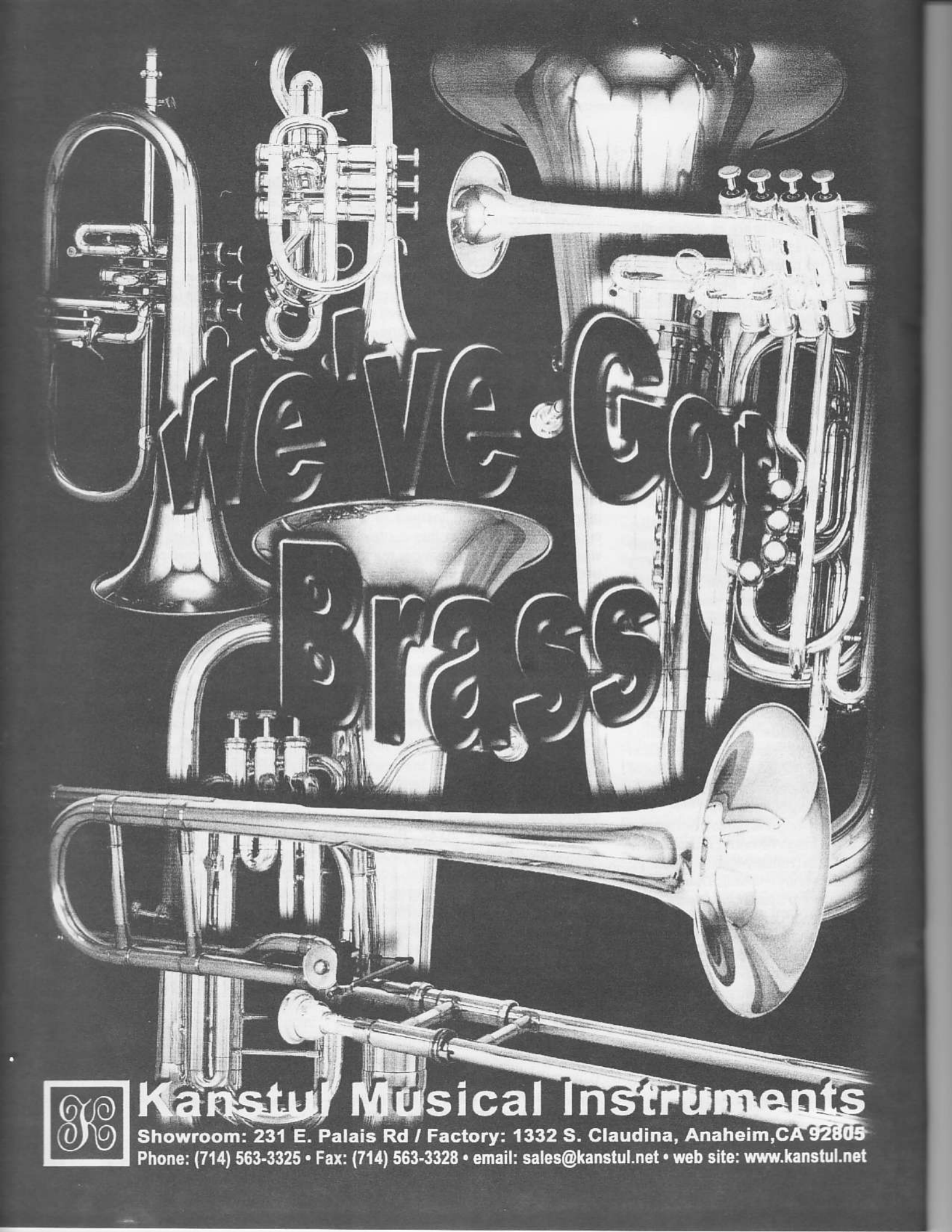
came under his pen's control. The *Capriccio Espanol* excerpt is a tightly compact summary of the original, lasting just about 5 minutes. The band is truly brilliant here. Three band soloists, including the director's daughter, are heard to good advantage, with excellent presence. The final two cuts will continue to be special treats for me, two movements (2 & 4) from Steadman-Allen's *Themes from the New World Symphony* (Dvorak). Published nearly 40 years ago, the Finale mvt is still a great representative of the brass band's approach to the classics, so often in condensed form, but satisfying nonetheless. If historical accuracy is sometimes stretched - like the final chord being held fortissimo instead of the original diminuendo, in this context it works. Why, I even remember the ISB under Bernard Adams inserting an additional, loud trombone chord, just before that final note (and many bands imitated that sacrilege!). Ted Marshall's recording wizardry really let's this aggressive band leap out of the speakers. All in all, this is a very satisfying production. Congratulations to Cuyahoga and Keith Wilkinson for a fine new program of good, varied brass band music played with real razzle-dazzle!

Brass Band Christmas. Brass Band of Columbus (Paul Droste). BRC Recordings CD 1016. TT 70:47. Program: *Intrada on "Regent Square"* (Downie); *The Bells of Christmas* (Bulla); *Lo, How a Rose* (Montgomery); *Adeste Fidelis* (Montgomery); *Gaudete* (Norbury); Trombone Solo—*Angels On High* (Bulla); Soloist Jeff Keller; *Jingle Bells* (Ashmore); *Carol of the Drum* (Davis/Susi); *White Christmas* (Berlin/Sparke); Tuba Solo—*Frosty the Snowman* (Smith); Soloist Tony Zilincik; *God Rest You* (Montgomery); *Three Kings Swing* (Himes); *Variations on a German Carol* (Curnow); *Carol of the Bells* (Montgomery); *Good King Wenceslas* (Montgomery); Cornet Soloist Tony Philipp; *Christ-*

mas Rejoicing (Gordon); *Winter Wonderland/Let It Snow* (Arr. Susi); Bass Trombone Soloist Todd Cunningham; *Veni, Veni* (Galvin); *The First Noel* (Montgomery); *The Christmas Song* (arr. Sparke); *Hallelujah Chorus* (Handel/Wright); *Season's Greetings* (Anderson).

Several of our NABBA-member bands have been coming out with Christmas CDs in recent years. The BBC's Brass Band Christmas ranks at the top of these efforts, providing 22 contrasting carol and seasonal song arrangements played with care and classic restraint. The styles range from country Christmas to Mannheim Steamroller's version of *Veni Veni* (arranged by BBC's fine solo hornist, Lisa Galvin with the permission of Chip Davis). Over 10 years ago Paul Droste gave me a vinyl record of the OSU Brass Choir playing, among other items, several carol arrangements by Edward Montgomery. Six of these are here included, as adapted for British brass band by Roger Cichy. This gives the album a true Columbus voice. Four soloists (see above) play in a wide range of styles, from Tony Zilincik's tuba swing on *Frosty* to Jeff Keller's noble sound on Bulla's neo-classic *Angel's On High*. The penultimate track is a live recording of the band and three area church choirs on Handel's *Hallelujah Chorus*, as transcribed by Denis Wright (written in D flat major for obvious reasons). Paul Droste received from Wright's widow Wright's complete arrangement of *Messiah*. How nice to include this community-type effort which so many of our NABBA bands are involved in each year. The choir is never overwhelmed, good balance prevails. The recording of the band on the remainder of the album is a bit distant and at a softer dynamic than I expected, though it certainly avoids the close-microphone effect that mars some brass band albums. Yet the restrained style of the band's playing

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is therefore enhanced. The BBC has never been a loud, brash group; they have always played with restraint and good style. That is no exception here in this fine Christmas album. Another winner by a Championship-level NABBA band!

Brass Band Recordings (Non-Salvation Army)

Ambassadors of Brass. Goeteborg Brass Band (Bengt Eklund). Doyen. DOY CD 117. TT 61:54. Program: *The Champions* (Wilcox); *Overture to The Force of Destiny* (Verdi/Wright); Piccolo Trumpet Solo—*Trumpet Voluntary* (Bennett), Soloist Viktor Kisnitchenko; *I Know Thou Art Mine* (Ballantine); Trombone Quartet—*Round Midnight* (Monk/Hampton); *Attleborough Suite* (Arnold); Flugelhorn Solo—*Pie Jesu* (Faure/Gay), Soloist Ulrika Holm; Euphonium Solo—*Glorious Liberation* (Bosanko), Soloist Patrik Randefalk; *Paganini Variations* (Wilby).

It has been quite a few years since the last CD by this excellent Swedish brass band located near the border of Sweden and Norway. A championship-level group that wowed the international brass community a few years ago at the ITG—Summit Brass Conference. Goeteborg usually "holds its own" at such prestigious contests as the European. The *Paganini Variations* performance contained here is a very exciting, secure, live presentation from the 2000 European in Birmingham. The band sports excellent players in all the key spots. Their reading of *The Force of Destiny* overture is just not another "same-old, same-old" event in the world brass band discs. The *Trumpet Voluntary* is also not the expected Clarke tune, but by another British contemporary, John Bennett, played beautifully on piccolo trumpet by Kisnitchenko. Another unexpected cut

is the excellent trombone quartet version of *Round Midnight*. The bass trombone, Anders Hellman, I remember as a fine developing player back in 1989 when I was guest conductor of the SA's Norwegian National School of Music. He and his companions really can play! The album has the mark of the classical about it, quality music and performance at every turn. The Malcolm Arnold *Attleborough Suite* was new and of much interest to me, as was Bram Gay's excellent arrangement of the Faure's lovely *Pie Jesu* (not to be confused with the Lloyd Webber *Pie Jesu* that pays homage to it). Their excellent flugelhorn player really shines on this tune and in the Paganini, a work you can not play unless you have the finest of flugelhornists. This is a classy CD. I hope we don't have to wait so long for their next recording.

*Dove Descending: Music of Philip Wilby. *Fodens Courtois Band* (Nicholas Childs), **+Royal Northern Wind Orchestra** (James Gourlay) with Choir of Lincoln College, Oxford. Doyen. DPY CD 106. TT 56:32. Program: *+A Passion For Our Times*; **Dove Descending*.

This "composer's choice" disc contains only two large-scale works by the acclaimed British composer, Philip Wilby. The second item might be familiar to our readers, as it has been used as a test piece in the last few years. Here, however, the composer adds to performance the optional organ part that would not have been heard on the day of a contest. Wilby is a deeply religious man, whose faith comes forth in his works, nearly everyone of which for brass band has some level of meaning related to his beliefs. In this work he reflects on the mystery of the Incarnation of the Christ via the descent of the Holy Spirit, symbolized by a dove. In a previous review of this work I mentioned how the Nativity section of this challenging piece, the fifth part of a seven-part work divided into two

large sections, is especially beautiful and may be played separately, something I hope to do one Christmas season. Nicholas Childs and Fodens provide a con amore live performance, and in the presence of, and we must imagine, the blessing of the composer. The other work is a 38-minute sacred work, *A Passion For Our Times*, which is really intended for liturgical use, with the sacred Mass to follow it. However, the *Passion* has been given several times as a concert work, and it would be in this context that most of us would experience it, though we would not see the dance or visual art that is a major part of the complete experience. Wilby calls for wind ensemble, choir, organ, vocal soloist, and spoken narration. It is a powerful, modern work. The recording, which is live, is not as clear as I would like it to be, much of the instrumental color and articulation being slightly blurred. Fortunately the narration is very clear and distinct. It may be a very difficult work to record, but I am not convinced I have heard a definitive reading of this *Passion*. Hats off to Doyen for making the effort, for this is the kind of homage to a living writer that so rarely happens in this day of profit-driven recording industry.

Images for Brass. Williams Fairey Band (Phillip McCann). Anglo Records AR 002-3. TT 74:23. Program: *Gala Fanfare from Five Festive Fanfares* (Sparke); *Navigation Inn* (Sparke); Cornet Solo—*Canzone and Caprice* (Bulla), Soloist Brian Taylor; *Panis Angelicus* (Franck/Sparke); *Feeling Young* (Moen); *Time Remembered* (Sparke); *Fanfare Britannica* (Hosay); *South Down Pictures* (Sparke); *Shipston Prelude* (Bulla); *Flying the Breeze* (Sparke); *Fanfare and Jubilo* (Curnow); Euphonium Solo—*Joshua Fit the Battle* (Court), Soloist Steve Miles; *Images for Brass* (Bulla).

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This disc contains excellent readings of new music from Philip Sparke's new publishing firm, Anglo Music, as well as from his American counterparts in a new collaborative effort, Curnow Music Press, all recorded by DeHaske Sound Services. Philip is represented by a fine short fanfare, a great new march (*Navigation Inn*) with some traditional swagger, and several good, short concert works and arrangements. His elegiac *Time Remembered*, written for NSKRHP Band's 60th anniversary, should stand the test of time, and *South Down Pictures* joins that wonderful group of Sparke's moderate-level works that all our bands enjoy playing. Remember *Celtic Suite*? Well, here is a portrait of the Sussex countryside that all bands will find very useful and playable. *Flying the Breeze*, written for the professional Japanese Breeze Brass Band is a bit more of a stretch, but not beyond many of our NABBA bands. Stephen Bulla appears in the two longest works, a fine new cornet solo of extended length (12 minutes) and the newly revised version of *Images In Brass*. While mostly original music, the *Canzone and Caprice* does use the Welsh tune "Suo Gan" in the slower mid-portion. The whole emphasis of the work is on the lyrical side of cornet playing, avoiding technical display; this is a fine new offering of moderate difficulty. Bulla's sound portrait of the Battle of Iwo Jima, *Images*, has attracted much attention and Stephen has made some subtle changes in the published version (the final measures, for instance). This is inspired music, bands and audiences warming to it easily. Better have a good percussion section! Try Steve's lovely offertory-like *Shipton Prelude*, a four-verse setting of an English hymn tune first collected and arranged by Vaughan Williams. I've used Steve's orchestral version of *Shipton* to good effect with my college orchestra; it

works very well!. The album only contains one movement of Doug Court's *Spiritual Fantasy* for solo euphonium and band, but this one sample should whet the appetite of many players, and again, like the Bulla cornet solo, of moderate technical challenge. Perhaps the one work that might catch the most attention is Jim Curnow's *Fanfare and Jubiloso*, a sequel to his best-selling *Fanfare and Flourishes*. Using the same basic formula, Jim selects this time, instead of the Baroque master Charpentier (his *Prelude to Te Deum* was the main tune in *Flourishes*), a grand dance tune by the Renaissance composer Tilman Susato, a melody that you may recall from Dello Joio's *Scenes from The Louvre*. Another best seller seems to be the result! This disc contains 16 fine new pieces or arrangements and Fairey Band does an excellent job giving you performances that will help you decide what you want to feature. That's a problem, because there is so much good material on this disc.

Salvation Army Brass Bands

Emblem of the Army. Chalk Farm Band (Michael Clack). Doyen DOY CD 180. TT 73:46. Program: *Emblem of the Army* (Gullidge); *The Greatest of These* (Bright); Cornet Solo—*Tucker* (Leidzen); Soloist Daniel Newell; *Sanctuary* (Ball); Euphonium Solo—*Harbour Lights* (Bearcroft); Soloist Jonathan Evans; *Constant Trust* (Ball); *Renaissance* (Graham); *Serenity* (Ball); *Undaunted* (Coles); Brass Quartet—*Jewels* (Ball); *Triumphant Faith* (Ditmer).

Chalk Farm Band, one of the most illustrious in the history of SA music, has recently was one time the most traveled band in the SA, racking up an incredible record of international touring. This may be the band's "Last Hurrah", a final poignant memory of a great band, who were led back to the heights of in recent years by their esteemed director, Michael

Clack, a gifted organist and musical academic. Clack retired as bandmaster last Spring, but not before completing this good recording. Eric Ball had a close association over the years with this corps band, including a memorial vinyl album with him conducting. There are four wonderful Eric Ball pieces recorded here, including his meditative masterpiece *Sanctuary*, a work based on his own choral part-song *In the Secret of Thy Presence*. Ball's *Constant Trust* is among finest examples of the longer selection form in SA music. The reading of *Jewels*, Ball's chamber masterpiece for 2 cornets, alto, and euphonium, is a joy to have now in my collection. Two rousing marches from days past are unearthed and revived; they are by two of the finest brass band march writers, Gullidge and Coles. Two concert works round out the program, Ditmer's forward-looking suite *Triumphant Faith* that dates back to 1950 and Peter Graham's very recent *Renaissance*, the sequel to *Shine As the Light*, both played solidly here by Chalk Farm. A pair of good soloists round out the program including solo euphonium Jonathan Evans, who also plays second-chair euphonium in the ISB. I understand Evans is now acting bandmaster at Chalk Farm, so there are indications the band will still be in good hands. This disc is one particularly for students of Eric Ball's music and SA music/music history.

Sjuans Muskar. Stockholm Citadel Band (Torygyn Hasnon). Festival FACD 011. TT 64:24. Program: *Fanfare, Hymn, and Thanksgiving* (Bright); Cornet Solo—*Heavenly Gales* (Langworthy); Soloist Ove Ericson; *French* (Osgood); *Variations on "Terra Beata"* (Curnow); *Star Lake* (Ball); Euphonium Solo—*The Conqueror* (Steadman-Allen); Soloist Richard Kendrick; *Vallflickans dans* (Alfven/

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Hanson); *Take-Over Bid* (Steadman-Allen); *In Perfect Peace* (Downie); *Songs of the Morning* (Ball); *Xylophone Solo—A Victor's Palm* (Curnow), Soloist Henrik Stahlberg; *Victory Parade* (Downie).

As I am writing this review Torgny Hanson is about to get on a plane, come to USA, and launch into a series of guest conducting appearances with a wide-range of NABBA bands. Here is evidence of his excellent work with one Sweden's finest brass bands, one with a great and long tradition, Stockholm Citadel, which was formerly called Stockholm VII. The album has been out for awhile, but I thought it deserved a quick mention in the Bridge. While most of the music will be of more particular interest to

Salvationists, there are a number of items with wider appeal, such as Hanson's challenge Alfven transcription, the *Herdsmaiden's Dance*, a piece that evokes the spirit of the Swedish folk fiddler. Jim Curnow's *A Victor's Palm* for solo xylophone and brass band is now published by Curnow Music Press under the title *Scherzo for Xylophone and Band*. It's a charming work that dates back to the late 1970s, written for Jessica Swan when Jim led the SASF Brass Band at Asbury College. Ball's *Songs of Morning* will appeal to all brass band enthusiasts, Sally or not. Check your local SA Trade Department for this well-rounded recording.

Solo Albums

Song of Exuberance. *Joseph Alessi,

Trombone Soloist, with Metro Brass (Charles Baker). Dillon Music. WRA8-1779. TT 71:21. Program: *Olympic Fanfare and Theme* (Willaims/Graham); **Song of Exuberance* (Condon); *Folk Festival* (Shotsakovitch/Cordner); **Let the Beauty of Jesus* (Wm. Broughton); *Partita on "St. Theodulph"* (Norbury); **The Eternal Quest* (Steadman-Allen); *Beaumont* (Dickens) **All I Ask of You* (Webber/Mowat); *He Is Exalted* (Cordner); **Morceau symphonique* (Guilmant/Steadman-Allen); **Since Jesus* (Ballantine); *The Day Thou Gavest* (Wilby); *Renaissance* (Graham).

Joseph Alessi, principal trombone of the New York Philharmonic, teamed up with

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a talented group of younger Salvationist players from the greater New York City area to collaborate on a dynamic, engaging musical program that both showcases Alessi's superb solo skills and the talents of these rising musicians. The title tune, *Song of Exuberance*, is symbolic of the entire disc: great verve, vitality, energy. Condon's solo dates from the late 1960s and had slid into relative obscurity; not any more! Here is the innovative Condon in timbre, harmony, and rhythm. This is one of the earliest SA works to reflect jazz styles, especially with a Latin inflection. The other great pace-setting solo recorded here is Steadman-Allen's *Eternal Quest*. Alessi's intriguing interpretation allows us to see this work in a new light, not via a procession of "official" interpretations, starting with John Cobb back in the 1950s. He makes his own personal statement of pilgrimage, and we hear the work differently. The power of Alessi's sound is what captured me, power not just in volume, but of depth and strength. Yet he is capable to the most subtle, elegant phrases at the softest dynamic. This will become a treasured album for all brass players for the solo playing alone. Then you take into account this fine band, led by an excellent conductor—professional trombone player of no mean repute himself, Charles Baker (no stranger to NABBA)! Their performances on the two majors works by Norbury and Graham are riveting, with *Renaissance* coming off with a sparkle I have rarely heard before. What the band also captures well, however, is the old SA march style in somewhat obscure, but good march, *Beaumont*, by George Dickens, his one claim to compositional fame. This an excellent disc and special credit must go to Gordon Ward, Divisional Music Director for the SA in Greater New York (and regular conductor of Metro Brass) and band manager Aaron VanderWeele, for having the vision to see this project

through to completion. While such a band can't play all the time, many of the members being in the New York Staff Band or area corps bands, I certainly hope they keep reaching musical heights like this disc demonstrates. Available at the reduced cost of \$9 (US) by ordering from Dillon Music, 325 Fulton Street, Woodbridge, NJ 07095; Te Orders: 732-634-3399; Fax orders: 732-634-4932; Mail orders: jay@mail.dillonmusic.com

Wind Band and Brass Ensemble Recordings

Profiles. Band of the Coldstream Guards (Ian McElligott). Doyen DOY CD 124. TT 59.24. Program: *Cole Porter Symphonic Portrait* (Robinson); *Mancini Spectacular* (Mancini); *Trumpet Concerto* (James/McElligott), Soloist Rod Franks; *Portrait in Time* (Brubeck/Smith); *Flugelhorn Solo—Round Midnight* (Monk/Nestico), Soloist Rod Franks; *Sinatra in Concert* (Nowak); *Symphonic Beatles* (Cacavas); *Gershwin* (Barker).

Just review the contents of the disc and you get the general idea of this Broadway and Pop oriented program, a series of profiles of eight of the top Pop music icons of the twentieth century. The hidden treats here are the solos by Rod Franks, co-principal trumpet of the London Symphony Orchestra since 1990. A product of the brass band scene (early stints in Hammonds, Brighthouse, and Black Dyke), Franks has a lovely sound, doesn't overplay or force his sound, even on the Harry James Concerto, and comes across as a consummate professional. The James Concerto recorded here is an extended version, with an improv section added to what you normally hear on brass band recordings, and not just by the trumpet soloist. Some of the long medleys slowed down my interest, but the medleys are generally good, if the interpretations lag a bit (the Brubeck medley just didn't make it - have they heard those old albums?). This disc will

appeal to those of our readers who also lead wind bands and are in search of some good popular arrangements at an advanced level, and also for those interesting in catching another fine trumpet player with cornet roots - quite a combination.

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