

The

BrassBand Bridge



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

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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. Printed by Joe Dymit, **Parasol Printing**, Lombard, IL.

Greetings to all NABBA members.

First of all, I know there was a long delay in receiving your copy of the Fall issue of *The Bridge*. This was not the fault of any one person, but due to the major transitions we are going through, decided at the August Board meeting. All individual and band memberships and dues are now going to NABBA Membership, PO Box 82206, Columbus, Ohio. After February 1st, when all memberships are renewed at this address, everything should be in place, correct, and up to date. You will be notified a month ahead of time when your membership needs to be renewed. I know that many of you let your membership expire simply because you had forgotten about it and were not reminded. We never had any measures in place to notify you, and the NABBA Board is trying to rectify those problems, because we want and need you as members. In the past, we have had memberships and dues going to two or three different places, thus adding to the confusion. I apologize to those of you whose memberships have slipped through the cracks and you have not received copies of *The Bridge* or other materials. The Membership chairman, Robin Weatherall and Advertising chairman, Ralph Hotz are intent, as is the rest of the Board, about making this right.

Another big transition is the full production of *The Bridge* being edited and published in Chicago, under the competent and hard working Colin Holman. Unfortunately, we could not transfer the postal permit from North Carolina to Illinois, so Colin had to start over. Thanks to Bert Wiley who agreed to mail the last two issues from Culhooee, again. Also, a big thanks to Bert Wiley for his untiring efforts these past many years for recording memberships, publication of *The Bridge*, keeping historical records, and countless other things. Bert has recently, as you know, sold his business (Bernel Music) and taken up full time

responsibilities as a minister to a local church, but will continue as the Registered Agent/Historian being custodian of the records, books, reports, and archives. The NABBA Board awarded Bert Wiley with a Lifetime Membership.

Your band should now have received the materials and contest information from Secretary, Robin Weatherall. Please read everything in detail. There are changes. Again, I say to you that the NABBA Board is trying their best to make sure that the rules are clear, correct, and complete. Robin Weatherall has been great in sending these out to everyone, along with his phone and email if you have questions.

Get your reservations in soon to Little Rock!!! They continue to work hard there to make sure everything is in place and that we will have a great competition, hosting us with that wonderful Southern Hospitality!

In conclusion, Colin Holman asked if I would expound a little with regard to my NABBA travels. In February I traveled to Las Vegas, my first time there, where they would really love to have a competition and festival. We (various members from brass bands in the West) met at Pete Cooper's house, and had good discussions on the possibilities of an annual festival/competition. The West has some great brass bands and good people who want to see brass banding prosper and grow there.

The Brass Band of the Tri-State (Ashland, Kentucky) and The Mountain State Brass Band in Charleston, West Virginia stepped up to the plate for 2004. I traveled there to see site locations, facilities, and discuss the possibilities with CO-hosts, Jim Grate and Jack Hill and their team. They were super organized, eager, and happy at the prospects of possibly hosting the competition. Why, I even had breakfast with the Mayor of

Charleston, Jay Goldman, who was thrilled to meet the President of NABBA, or was it the other way around?!!! Since then, they gave a presentation at the NABBA Board meeting and have been approved to host.

Another spectacular event coming up will be the premiere performance of Athena, an all female brass band, at the International Women's Brass Conference at Illinois State University, June 17-21, 2003. The members of this band have been chosen from NABBA bands around the country, and is the brilliant brainstorm of Laura Lineberger, The Spires Brass Band. The well-known composer, Anne McGinty, has agreed to write a piece for this performance. Soloists will be Amy Nelson, cornet (Chicago Brass Band), Lisa Galvin, Eb horn (Brass Band of Columbus), and Stacey Baker, tuba (Morehead State University). I feel honored to have been asked to conduct this group, and I'm sure this will be an outstanding performance. Be watching for the date and time.

In addition, I have enjoyed visiting and conducting NABBA brass bands in various locations, and witnessing the tremendous growth and interest in brass banding. In the meantime, please let me know what Interest Sessions you would like to see again at the competition, in addition to the Reading Band, which is on the schedule for sure.

Thank you for being a NABBA member and a part of this exciting movement.

Anita Cocker Hunt

The **Commonwealth Brass Band** (Jerome Amend) presented the world premiere of an arrangement for brass band of Beethoven's Fifth Symphony at Indiana University Southeast, New Albany, IN, on Oct. 20, 2002. Bram Gay, a major musical figure in England who has served as a NABBA adjudicator, only recently completed the arrangement of the full symphony. An abridged version of it was prepared by Denis Wright and

he is credited on the new arrangement. In an earlier ground-breaking achievement, Gay, who was orchestra director of the Royal Opera House, Covent Gardens, for 21 years, transcribed an entire opera -- Mozart's *The Magic Flute* -- for performance with a brass band in the orchestra pit. Perhaps the "Fifth" was meant to be played by brass band, for in the work, Beethoven was the first to use a trombone in symphonic music. Strauss'

Festmusik der Stadt Wien and the symphony made up the first half of the concert. The final portion featured a variety of works and included dance instructors Patty Simmonds and Rick Wohrley performing on stage to *Opus One* (Oliver/Geldard).

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Brass Band of Columbus (Paul Droste) and the Grove City Community Winds. November 10, 2002; South-Western Educational Foundation Benefit Concert, Grove City, OH. *Navigation Inn* (Sparke); *Badinage* (Norbury), Tony Zilincik, Eb tuba soloist; *The Nutcracker "Sweet"* (Tchaikovsky/Freeh); *New World Dances* - 3. Sun Dances (Ellerby); *Armed Forces Medley* (arr. Heine); *God Bless America* (Berlin/arr. Leiden); *Call of the Cossacks* - 5. Cossack Wedding Dance (Graham).

December 8, 2002; Ascension Lutheran Church, Columbus, OH. *Star-Spangled Banner* (arr. Susi); *Navigation Inn* (Sparke); *Shipston Prelude* (Bulla); *Concerto for Cornet* - III. Allegro con brio (Sparke), Dan King, cornet soloist; *Overture for Brass Band-Henry the Fifth* (Vaughan Williams/Douglas); *New World Dances* - 3. Sun Dances (Ellerby); *That Old Time Religion* (arr. Susi); *National Emblem March* (Bagley); *Christmas Day* (Norbury); *Caroling, Caroling* (Burt/Bulla); *Good King Wenceslas* (Court); *Lo, How a Rose* (arr. Montgomery); *Adeste Fidelis* (arr. Montgomery); *The Nutcracker "Sweet"* (Tchaikovsky/Freeh); *Call of the Cossacks* - 5. Cossack Wedding Dance (Graham).

December 21, 2002; The Midwest Clinic, Chicago, IL., *with guest conductor Geoffrey Brand. *Navigation Inn* (Sparke); *Prelude "49th Parallel"* (Vaughan Williams/Douglas); *Concerto for Trumpet and Brass Band* (Sparke), III. Allegro Con Brio, Dan King, Cornet; *Largo* (Handel/Curnow); *That Old Time Religion* (arr. Susi); *Badinage* (Norbury), Tony Zilincik, tuba soloist; **Overture for Brass Band-Henry the Fifth* (Vaughan Williams/Douglas); *Shipston Prelude* (Bulla); *New World Dances* (Ellerby), 3. Sun Dance; *Lo, How A Rose* (arr. Montgomery/Cichy); *The Nutcracker "Sweet"* (Tchaikovsky/Freeh); *Call of the Cossacks* (Graham), V. Cossack Wedding Dance.

Chicago Brass Band (Colin Holman).

November 3, 2002; Glenview High School, Glenview, IL. *Star-Spangled Banner* (arr. Himes); *Prelude for an Occasion* (Gregson); *Severn Suite* (Elgar); *The Goodbye Look* (Fagen/Brooks), Teralyn Trace Keith and Andrew Keith, percussion soloists; *The Tops* (Powell), Jay Cohen, Mike Brainin, Norm Chiodras, Jerry Lahti, and Stacy Knorr, cornet soloists; *Bill Bailey* (arr. Richards); *The Beaufighters* (Johnstone); *Champagne* (Richards); *The Three Musketeers* (Hespe); *Cartoon Music* (Graham), Teralyn Trace Keith, xylophone and glockenspiel soloist; *Watching the Wheat* (arr. Geehl), Brad Say, euphonium soloist; *Russian Sailors Dance* (Gliere); *Chicago* (arr. Guion).

December 15, 2002; North Shore Unitarian Church, Deerfield, IL, *with guest conductor Philip Sparke. *Christmas Greetings* (Anderson); *Gaudete* (Norbury); *Little Drummer Boy* (arr. Sparke); *Santa Claus-trophobia* (arr. Smith); **Four Dances from The Nutcracker* (arr. Sparke); *Three Kings Swing* (Himes), Guy Clark, soprano cornet soloist, Teralyn Keith, vibraphone soloist, and Tom Kordus, trombone soloist; *Christmas Suite* (Bulla); *The Kingdom Triumphant* (Ball); *White Christmas* (arr. Sparke); *Rhapsody on Hannukuh* (Bulla); *Sleigh Ride* (Anderson/Harper); *Have Yourself a Merry Little Christmas* (arr. Wormald).

Commonwealth Brass Band (Jerome Amend). My 31, 2002., Corydon, IN. *Strike Up the Band* (Gershwin/Richards); *I Got Rhythm* (Gershwin/Fernie); *American Civil War Fantasy* (Bilik/Himes); *Somewhere Out There* (Horner, Mann and Weill/Barr); *Manhattan* (Leiden); *The Music of George Gershwin* (arr. Sharpe); *Ravenswood* (Rimmer); *Fanfare and Flourishes* (Curnow); *Bugler's Holiday* (Anderson), Shawn Roark, Carl Reckelhoff and Jason Houghland, cornet soloists; *There's No Business Like Show Business* (Berlin/Richards); *Rondeau*

(Mouret/Graham); *Marching With Sousa* (arr. Langford); *Light Cavalry* (Von Suppe/ Greenwood).

June, 22, 2002; Ashland, KY, Brass Band Festival. *Fanfare and Flourishes* (Curnow); *Strike Up the Band* (Gershwin/Richards); *I've Got Rhythm* (Gershwin/Fernie); *Light Cavalry Overture* (Suppe/ Greenwood); *American Civil War Fantasy* (Bilik/ Himes); *Music of George Gershwin* (arr. Sharpe); *Whitehall* (Wright).

June 23, 2002; Indiana University Southeast, New Albany, IN, Super Pops Concert with the IUS Summer Singers, IUS Orchestra and IUS Concert Band. *Fanfares and Flourishes* (Curnow); *Light Cavalry Overture* (Suppe/ Greenwood); *Whitehall* (Wright); *Music of George Gershwin* (arr. Sharpe); *1812 Overture* (Tchaikovsky/Wright), performed with all the musical groups.

16 August, 2002, Jeffersonville, IN. *Night Flight to Madrid* (Leslie, Kermit and Waltz); *Serenata* (Anderson/Freeh); *Home Sweet Home* (Bishop/Hufford), Jackie Amend, soprano cornet soloist; *Over the Rainbow* (Arlen/Goff), Nikolai Hargreaves, tenor horn soloist; *Strathmore* (Nelson); *The Peanut Vendor* (Simons/Freeh); *Tico, Tico* (arr. Bourgeois), featuring Bob Spiegelhalter, trombone soloist; *Three Musketeers*, Fourth Movement (Hespe); *Floral Dance* (Moss); *Simoraine* (Barraclough); *Softly, As I Leave You* (Catherall), Jack Stewart and David McNeely, euphonium soloists; *When the Saints Go Marching In* (arr. Langford); *When the Saints Go Marching In* (arr. Freeh); *Seventy-Six Trombones* (Wilson/Duthoit).

Oct. 6, 2002, St. Paul's United Methodist Church, Louisville, KY. Jane Nalley conducting: *Toccata and Fugue in D Minor* (Bach/Ashmore); *Montreal Citadel* (Audoire); *Vox Delecti* (Arr. Ball); *What a Friend We Have in Jesus* (arr. Freeh), Bob Webb, cornet soloist; *Bring Him*

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Brass Band Programs

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Home (Schonberg/Wilkinson), Jackie Amend, soprano cornet soloist; *Let Us Break Bread Together* (arr. Jordon); *Floral Dance* (Moss/Broadbent); *Alleluia* (Mozart/Mortimer); *Nobody Knows the Trouble I See* (arr. Langford), Mildred Kemp, trombone soloist; *Dem Bones* (arr. Gordon), Bob Spiegelhalter, Mildred Kemp and Josh Bowman, trombone soloists; *The Light of the World* (Goffin); *Open My Eyes That I May See* (Scott/Ball); Jerome Amend conducting; *Variations on Terra Beata* (Shepherd/Curnow); *When the Saints Go Marching In* (arr. Freeh).

Oct. 30, 2002, Indiana University Southeast, New Albany, IN. *Festmusik der Stadt Wien* (Strauss/Banks); *Symphony No. 5* (Beethoven/Gay and Wright); *Bill Bailey, Won't You Come Home* (Cannon/Richards); *Nobody Knows the Trouble I See* (arr. Langford), Mildred Kemp, trombone soloist; *Fantasia on Tico Tico* (Bourgeois); *Variations on Terra Beata* (Shepherd/Curnow); *Floral Dance* (Moss/Broadbent), Jane Nalley conductor; *Opus One* (Oliver/Geldard); *When the Saints Go Marching In* (arr. Freeh).

Motor City Brass Band (Craig Strain). July 24, 2002; Dearborn Summer Music Festival, Ford Community and Performing Arts Center, Dearborn, Michigan. *Olympic Fanfare* (Williams/Graham); *Gaelforce* (Graham); *Espana* (Chabrier/Langford); *West Side Story* (Bernstein/Wright); *Trumpets Wild* (Walters), David Dahl, Ryan Dolan and Jamie Bostek, cornet soloists; *Wind Beneath My Wings* (Henley-Silbar/Barry), Steve Feltner, trombone soloist; *America* (arr. Strain); *Armed Forces Salute* (arr. Bulla); *Fanfare from La Peri* (Dukas/Strain); *Malaguena* (arr. Freeh); *Deep River* (arr. Broughton); *Oye Como Va* (Puentel/Strain); *God and Country* (Himes); *There's*

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Brass Band Programs

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No Business Like Show Business (Berlin/Richards); *God Bless America* (Berlin/Leidzen); *The Stars and Stripes Forever* (Sousa/Graham)

The Mountain State Brass Band (Robert M. Leighty, Director; *Dr. Ronnie Ingle, Associate Director). November 17, 2002; Scottish Rite Auditorium, Charleston, WV. *The Star Spangled Banner* (Helfrich); *Fanfare from Brass Miniatures* (Curnow); *Clog Dance* (Marcangelo/Charleston); *Nicaea* (Himes); **Celebration Of Contemporary Gospel Song* (Himes); **America the Beautiful* (Bates/Trevarthen); **Armed Forces Salute* (Bulla); **The Stars And Stripes Forever* (Sousa); "The Music Of The Night" from *The Phantom Of The*

Opera (Webber/Himes); *Variations On The West Virginia Hills* (Williams); **Okla-homa* (Rodgers and Hammerstein II/ Wright); *March Of The Cobblers* (Barratt and Siebert).

The New England Brass Band (Douglas Yeo, Music Director). March 17, 2002; British School of Boston, Dedham, MA. *Fanfare* (Leidzen); *The National Anthem of the United States of America*; *The National Anthem of the United Kingdom of Great Britain and Northern Ireland*; *Honour and Glory* (Bath); *Simple Gifts* (arr. Goff Richards); *Share My Yoke* (Webb/Bosanko), Terry Everson, cornet soloist; *In Tudor Days* (Geehl); *Selections from The King and I* (Rodgers/ Wright); *Jerusalem* (Parry/Herbert); *Unity Fanfare* (Bolter); *The British Grenadiers* (arr. Langford); *The Passing Years*

(Cook), Douglas Yeo, bass trombone soloist, Sven D. Wiberg, conductor; *The Light of the World* (Goffin).

April 7, 2002; First Congregational Church, Rockport, MA. *Fanfare and The Star Spangled Banner* (arr. Erik Leidzen); *Honour and Glory* (Bath); *Simple Gifts* (arr. Richards); *On Zion's Hill* (Bowes), Alistair Stickland, trombone soloist and Steve Piercey, baritone horn soloist; *In Tudor Days* (Geehl); *Selections from The King and I* (Rodgers/Wright); *Unity Fanfare* (Bolter); *Amazing Grace* (arr. Himes); *The British Grenadiers* (arr. Langford); *The Passing Years* (Cook), Douglas Yeo, bass trombone soloist, Sven D. Wiberg, conductor; *The Light of the World* (Goffin); *Patriotic* (Cope).

June 2, 2002; Hope Church, Lenox, MA. *Praise to the Lord, the Almighty* (arr. Bricault/Horne); *The Kingdom Triumphant* (Ball); *I'd Rather Have Jesus* (arr. Himes), Terry Everson, cornet soloist; *The Light of the World* (Goffin); *Elsa's Procession to the Cathedral* (Wagner/ Himes), Sven D. Wiberg, conductor; *Simple Gifts* (arr. Richards); *The Passing Years* (Cook), Douglas Yeo, bass trombone soloist, Sven D. Wiberg, conductor; *Amazing Grace* (arr. Himes); *Reflections in Nature* (Redhead); *Just As I Am* (Heaton); *God Be With You* (Vaughan Williams/Gordon).

June 7, 2002; Queen Elizabeth II Golden Jubilee Celebration, Westwood, MA. *Patriotic* (Cope); *Jerusalem* (Parry/ Herbert); *Selections from The King and I* (Rodgers/Wright); *Simple Gifts* (arr. Richards); *Royal Standard* (F. Stanton) *Excelsis* (J. Foulds); *The Heralds* (Catelinet), Terry Everson, Dennis Caron and John Appleby, cornet soloists; *Yeomen of the Guard* (Sullivan); *On To Victory* (R. S. Thornton); *Commemoration* (Cope); *The British Grenadiers* (arr. Langford); *God Save The Queen* (traditional).

June 29, 2002 (conducted by Sven D.

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Wiberg, Associate Conductor); The Salvation Army Pavilion, Old Orchard Beach, ME. *Fanfare and The Star Spangled Banner* (Leidzen); *Under Two Flags* (Coles); *Just As I Am* (Heaton); *The Heralds* (Catelinet), Dennis Caron, Stephanie Watts and John Appleby, cornet soloists; *Simple Gifts* (arr. Richards); *The Kingdom Triumphant* (Ball); *Jerusalem* (Parry/Herbert); *On Zion's Hill* (Bowes), Allister Stickland, trombone soloist and Steve Piercey, baritone horn soloist; *Elsa's Procession to the Cathedral* (Wagner/Himes); *A Disney Fantasy* (arr. Richards); *The Light of the World* (Goffin); *God Be With You* (Vaughan Williams/Gordon).

St Louis Brass Band (Colin Holman). October 13, 2002; University of St Louis-Missouri, St Louis, MO. *Star-Spangled Banner* (arr. Himes); *Trailblaze* (Richards); *Land of the Mountain and the Flood* (MacCunn); *Pantomime* (Sparke), Jeff Binns, euphonium soloist; *Fantasy on British Sea Songs* (Langford); *Punchinello* (Rimmer); *Chorale and Toccata* (Bulla); *Concert Piece for Cornet* (Curnow), John Korak, cornet soloist; *Let's Face the Music and Dance* (arr. Richards); *L'il Darlin'* (Hefti); *Death or Glory* (Hall); *St Louis Blues* (Handy). December 13, 2002; Florissant Civic Center, St Louis, MO, with guest conductor John Bell. *Festive Variations on Adeste Fidelis* (Barry); *In the Bleak Midwinter* (Holst Broadbent); *Three Kings Swing* (Himes); *A Christmas Suite* (Bulla); *Four Dances from the Nutcracker* (Tchaikovsky/ Sparke); *A Christmas Fantasy* (Langford); *A Coventry Carol* (Fernie); *White Christmas* (Berlin/ Sparke); *Away in a Manger* (arr. Graham); *The Little Drummer Boy* (arr. Sparke); *A Christmas Festival* (Anderson/Gordon); *We Wish You A Merry Christmas* (arr. Rutter).

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The **Eastern Iowa Brass Band** is pleased to announce the appointment of Earle W. Dickinson as Music Director and Principal Conductor effective December 12, 2002. Earle W. Dickinson recently retired as Director of Bands after 23 years of teaching at Jefferson High School in Cedar Rapids, Iowa. He also taught in Tripoli, Tipton and at Wilson Junior High in Cedar Rapids. Earle has performed under Jack King, F.E. Mortiboy and has studied trombone with Ralph Paarmann. He graduated from the University of Northern Iowa with a Bachelor of Arts in Music in 1969 and a Masters in Music in 1972. While teaching at Jefferson High School, the Jefferson High Wind Symphony and Marching Band received Division I ratings in State Contest each year. Jefferson band students earned an average of 35-plus Division I ratings in State Solo and Ensemble Contest each year. The Jefferson Marching Band appeared in the State Football playoffs several

times, the Orange Bowl Parade twice, the Fiesta Bowl Parade and the Tournament of Roses Parade. The Wind Symphony appeared at the Cyclone Honor Band, the Northern Festival of Bands as well as the Iowa Bandmasters Association annual conventions. Mr. Dickinson became Editor of the Iowa Bandmaster journal in the spring of 1982 and continued through the summer of 2002. He was elected President of the Iowa Bandmasters Association for the 1987-1988 school year and in 1989, was awarded the Karl King Distinguished Service Award—Active. In 2000, School Band and Orchestra magazine recognized him as one of "50 Directors Who Make A Difference". Upon retirement, the Jefferson Band Parents Association created a scholarship in his name. In addition, a piece was commissioned to be composed by Andrew Boysen, Jr. as a retirement gift. In addition to directing the Eastern Iowa Brass Band, Earle is the Facilitator for Band and runs the All-City Music Contest for the Cedar Rapids School District. He also teaches low brass lessons and lives on a farm near Shellsburg with his two Welsh Corgis Aria and Etude.

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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.

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Motor City Brass Band (Craig Strain) finished the year with a performance of it's annual "Sounds of the Season" program at the Macomb Center for the Performing Arts. MCBB's guest for this performance was the 65-voice Madrigal Chorale of Southfield. This was the band's 28th performance of the year. In January, MCBB joined with the Capitol City Brass Band and the Northern Michigan Brass Band in "Brass Band Extravaganza". This new brass band festival/clinic was produced by the Capitol City Brass Band of Lansing and held in Haslett, MI. Bram Gregson was the guest conductor and clinician. The event concluded with an evening concert program and massed band finale.



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by Chris Helme

The concept of the James Shepherd Versatile Brass was said to have been born out of Jim Shepherd's enthusiasm for playing in the Black Dyke Mills Band Octet. Whilst he liked playing in and rehearsing the Octet almost as much as the full band itself however, not everyone saw its importance in the same light as he did. Certainly not when it came to how much time should be devoted to rehearsing this eight-man ensemble.

The origins of the Black Dyke Octet date back to 1958 when it was first formed to attend the World Youth Festival in Moscow and following the success of that first outing they were in almost constant demand ever since.

In 1972 a small group under Jim's direction began taking jobs independently from Black Dyke under the title of James Shepherd Versatile Brass. Jim had stressed that it had not and would not interfere or cause any problems or conflict of interest with his and the other members' commitments with Black Dyke and they certainly had no intention of taking any engagements knowing they would clash....

As the work began to come in thick and fast after the early concerts, the members' individual situations and commitments came down to a straightforward choice in the end to either continue playing exclusively with their own band or resign and take up with the Versatile Brass ensemble full time. Jim decided that having led Black Dyke through one of its most successful periods in its long history it was time to probably move on and continue developing what had been called 'The James Shepherd Versatile Brass' into a full time high quality brass ensemble.

The last engagement for Jim at Black Dyke was in the summer of 1973 at

Cheltenham Town Hall when he played second man to the band's new principal cornet Philip McCann.

It was after this engagement that David Horsfield, Colin Aspinall and the late Harvey Whiteley also decided to leave and join Jim in his new venture on a more permanent basis. The original members of the James Shepherd Versatile Brass in 1972 were:

James Shepherd – Cornet & Trumpet

Jim Shepherd was born in Newbiggin-by-the-Sea in Northumberland and began playing when he was 13 years old and like many other young aspiring players he too was taught initially by his Dad. As a youngster he joined his local band - Newbiggin-by-the-Sea Junior Band, he made steady progress and it was not long before he moved up into the senior band. At the age of 18 National Service beckoned and was able to join the RAMC Staff Band and was soon appointed as its principal cornet. Having completed his National Service he then returned home and joined the Pegswood Colliery Band as their solo cornet player.

He was 'spotted' by the scouts from Carlton Main & Frickley Colliery Band where he was appointed as their principal cornet and then in 1963 he was invited to take the coveted '...end chair...' at Black Dyke. During his tenure as their principal cornet he led them through one of the band's most successful periods. He was the Champion Soloist of Great Britain for 1962/63 and 1964 and in 1971 was presented with the Insignia of Honour.

During his career he has also established and then nurtured and trained many young bands which he has then achieved remarkable success with them on the contest platform. Countless numbers of his students have also gone on to join many of the leading brass bands, service bands and orchestras in the

country. Today Jim is still teaching and has recently been appointed as the conductor of the Ripon City Brass Band and is still regularly being asked to perform guest solo performances.

David Horsfield (Flugel Horn/Cornet/Trumpet)

David came from a musical family, his Dad playing the Violin and Mum being a good singer. David might have picked up the clarinet if his Dad had got his way – hoping he would then join him playing in local orchestras. It turned out to be a piece of good fortune when they found there was no clarinet tutors in the area – taking up the trumpet seemed a good alternative at the time.

He began his playing career with Clifton and Lightcliffe Band his local band at the age of 11 and was to make rapid progress, after two years he joined the Brighouse & Rastrick Band and by the time he was 16 had been promoted to being their principal cornet player.

One of his memorable moments at Brighouse was when Alex Mortimer conducted them at Belle Vue and David was on the 'end chair' – they drew number 15 and once they had finished playing Alex stayed on stage to conduct CWS (Manchester) Band – who went on to win that year with David and B & R coming in a creditable 4th place. Another proud moment was when he was the Solo Cornet player for the B & R quartet and was awarded the Champion Quartet of Great Britain title in 1962. He stayed with B & R for nine years during which time he was Principal Cornet four of those years.

In 1966 he was invited to join Black Dyke Mills Band and for seven years he played Repiano but in 1973 he decided to leave and became a founder member of JSVB. Although the group had been formed in

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1972 during that first year he was playing with both but his commitments to Black Dyke always came first.

From 1972 to 1984 he played Flugel Horn for JSVB – during this time he came to a cross roads in his life after being made redundant from the printing trade, his occupation since leaving school. He and his wife took the big decision to set up their own company - Kirklees Music – a business which now not only prints and publishes music but also has a brass band recording arm as well, where over the years they have produced many fine CD's. The business is now run by the whole family and has become very successful. Since he retired from playing full time he turned his hand to conducting and is now also in demand as an adjudicator both in this country and in Europe.

The only playing he has done in recent years was as a member of the highly acclaimed 'Kings of Brass'. David recalls many happy and memorable concerts and tours with JSVB to many parts of the world.

Peter Ferris - Trumpet

Peter Ferris is still living in the West Yorkshire area – musically he was brought up through the world of brass bands. His father had played with both Black Dyke and Brighouse & Rastrick. Peter was with JSVB on that first day and was the specialist trumpeter of the team – he had a phenomenal range which he had gained from his many years of experience as the lead trumpeter with the Jose Loss Orchestra, Geraldo and many other famous names from the world of dance orchestras. He was the player well able to play those notes that were way above the top ledger lines.

Brian Wood – Horn

Brian Wood was the horn player for the group when it first started but in 1973 he was still the Solo Horn player with Hammonds Sauce Works Band as well. His early years in brass bands go back to the Black Dyke Junior Band where he was to become their Solo Horn and was then promoted into the senior band as Second Horn. Following the retirements of Gordon Sutcliffe and Wally Shaw, the two senior horn players in Black Dyke at the time, Brian was then appointed to the Solo Horn position. Brian seems to have dropped out of the band scene these days but is still believed to be living in the West Yorkshire area and is self employed in the retail trade

David Moore – Euphonium

David was born in Grimethorpe and began his playing following an announcement at school by the headmaster saying that the local brass band was starting a junior section. If anyone was interested they must go with a parent to the miners institute the following evening. David was lucky because whilst his father was not in the least interested in brass bands he did work with the man who was to conduct the new junior band.

Once he was accepted into the Grimethorpe Colliery Junior Band in 1960 he was presented with a silver cornet which was the beginning of his musical career along with one or two other lads who were also destined to make a name for themselves in the world of brass bands – Peter Roberts and Stan Lippeatt.

Discovering that the cornet was not the instrument for him he was moved firstly onto the Baritone and then onto Euphonium. In 1966 he was invited to the senior band on Second Euphonium but was soon promoted up to the Solo position. In 1969 and 1970 he was the Solo Champion of Great Britain and was runner up

in 1971. David was still with Grimethorpe when Jim Shepherd told him he was intending to form a small band of top soloists – the idea struck home with David and was keen to become involved. He became a founder member of JSVB which saw his brilliant skill as a Euphonium player being heard and appreciated by a much wider audience – his talent on the Trombone would also come in handy as well.

In those early days they would have an engagement most Saturday nights then back rehearsing again on Sunday mornings and on top of all that they were still playing with their own bands as well.

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February 1

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At the first rehearsal at Outwood once they began to play he too realised they had created something special and little did he nor any of the other founder members realise that this was only the start the group were going to be seen by audiences not only throughout the United Kingdom but as far away as Australia as well.

The first invitation to play at the Royal Albert Hall will always be something to savour. JSVB at that time were playing to bigger and bigger audiences and with a successful disk out on release life could not be better. Jim had been asked to play a solo at the Festival Concert but 'Dyke' were not taking part in the massed bands concert which left Jim left looking for a band to accompany him – it was the organisers who invited JSVB to accompany him and play for about twenty minutes. It was thanks to Elgar Howarth who offered and then wrote the first item 'Red Syke at Night' – David had told Elgar Howarth to include lots of percussion because it would be good show off the skills of Harvey Whiteley – unfortunately on the day Harvey was ill and the group had to find someone else to take his place. The show went on and brought the house down – this was the day the group was finally accepted and a major turning point.

These days David only plays his Euphonium for teaching purposes and is the conducted a number of local brass bands in the South Yorkshire area. He has many fond memories of his days with JSVB – the camaraderie which ran through the group was terrific. When they were performing for an audience each of them always wanted to play to their absolute best not just as an individual but as a cohesive team.

David lists Jim Shepherd very high on his own personal list of players who he has

the highest regard for both as a person and a fellow musician. One particular example stands out above many others – Jim was playing Variations of a Tyrolean Theme from the Arban, in the third and fourth variations his own part was resting but he would just sit and watch Jim as he played the most amazing triple tonguing one would ever hear.

David summed up those days by saying – '... The whole JSVB experience was great and I wish I could do it all again...'

Derek Southcott - Trombone

Derek was about 10 when he was introduced to the world of brass bands through Louis Swinger (the ex-Black Dyke horn player c: 1930) who worked at Dean Clough the Crossley Carpet Mill in Halifax and someone who was actively involved with the Crossley Carpets Junior Band. His first instrument was the Baritone but then moved onto the cornet before moving on to play the trombone, after it was suggested by a neighbour.

He moved from playing with the Crossley Carpets Junior Band to playing with the Friendly Band based on the outskirts of Halifax. He next teacher was John Harrison who was the musical director of the senior Crossley Carpets Band. Derek still only 14 was becoming a regular winner on the slow melody circuits and was beginning to get himself known in all the right places and was then appointed as 2nd Trombone at the Crossley's senior band.

He was now being taught by Grenville Richmond the Solo Trombone player at Black Dyke. In 1961 he auditioned for the vacant 2nd Trombone position at Black Dyke and at the age of 16 he got the job and then in 1964 he became the Champion Trombone of Great Britain.

It was Christmas 1969 when perhaps destiny or luck but an unfortunate acci-

dent was going to change his life and future musical direction. Whilst leaving home he slipped on a patch of ice which resulted in his leg having to be set in a full length plaster cast for several weeks. Naturally he was unable to sit on the band coach and travel to engagements and then perform with the rest of the band on stage with his leg in that condition – mobility was practically impossible.

Whilst recovering from his accident and enforced break from Black Dyke he was offered the opportunity of playing in a pit orchestra for an amateur show in Huddersfield. It was here that he met the trumpet player Brian Tann a player who introduced him to the world of professional musicians at the Batley Variety Club. Whilst working at the club as and when he was required he came into contact with Stuart Atkins the lead trombone player in the club's small band and someone who Derek was to 'dep' for on occasions. It was also through his contact with Stuart that he was able to become a member of the club's 'amalgamated band' – this was an enlarged band formed on the occasions when the internationally famous stars of the day had been booked.

It was now 1972 and Derek's work commitments were becoming congested and so he took the big step to try and earn a living as a professional musician, a decision that prompted him to resign from Black Dyke after nine years.

It was also the year that and he and Jim Shepherd had been discussing the possibility of forming a small group. The group would not simply play brass band music but would need to expand its repertoire to cover a wider range of music – the idea was talked about but neither took the giant leap to get it on the road. Eventually with Derek now a profes-

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sional musician it was he who went to have another meeting with Jim to discuss getting the group off the ground - now the decision was made - but who would want to join them.

Once the team had been put together they met on Sunday's at the Outwood Memorial Hall on the outskirts of Wakefield. Jim remembers those days well and also adds that it was Derek Southcott who suggested they should have a conductor - not that they needed one but it felt right.

Shortly after their first successful concert at Uppermill, Derek was offered a full time position at the Wakefield Theatre Club so after being there for the birth of the group he left - his position was taken by John Pollard from Grimethorpe.

It was whilst playing with the BBC Radio Orchestra that he received the call from Jim asking if he would help them out with a series of concerts in Australia. After that trip Derek stayed with JSVB whilst he was also still playing with the BBC Radio Orchestra. This was also a time when Derek was being asked to 'dep' on occasions in the Syd Lawrence Orchestra, events that led to him being invited to join on a full time basis - and now after twenty-two years Derek is still with the orchestra.

He has made numerous visits to Switzerland and Norway which opened another doorway for him - teaching. After his first visit to Norway some eighteen years ago he was invited to become a tutor with the Manger Folk School and then a six year teaching post at the Strensall Army base with the Army's King Division made him an honorary Professor of Brass. His new teaching role has taken him to the Leeds College of Music, the Calderdale Education Authority and as a consultant when he

visited as many as 200 schools, now he is currently working regularly in seven schools in Lancashire and Yorkshire.

Over his many years as both an amateur and professional musician he has had many happy and memorable moments and would certainly say that the very first rehearsal with JSVB from the sound they created he knew then they had something special to offer.

Donald Bowes - Bass Trombone

Don Bowes first brass instrument was the cornet but he went on to be the Principal Trombone player for the former Lofthouse Colliery Band. During his National Service he was attached to the Prince of Wales Regiment of the Yorkshire Band and then for three years he was with the Crossley Carpet Band under the baton of John Harrison before he went on to play for the Hammonds Sauce Works Band in 1969 initially as tenor but later as their bass trombonist.

Colin Aspinall - Tuba

Colin was born in Oldham and at the age of 10 he joined the Shaw Salvation Army Band. He stayed at Shaw until he joined Wingates Temperance Band some 11 years later, where he stayed until he was invited to join Black Dyke in 1970.

It was whilst he was at Black Dyke that he met and became associated with many players he had listened to and admired over the years. He lists Jim Shepherd and their professional musical director Geoffrey Brand as two people he considers to have influenced his own brass band career. During his three years with Black Dyke he did play with the band's octet and it was probably this that played a part in his interest and subsequent invitation to join what was eventually to become known as the James Shepherd Versatile Brass in 1973.

Throughout his twenty years or so as a member of the group he has many happy memories - playing at the Royal Albert Hall and all the other great venues where they were asked to play. Performing with and meeting many of his own musical heroes - the late John Fletcher and his old friend Gordon Higginbottom. One thing JSVB never achieved was a tour of the Far East - on reflection this was something he wished they'd had the opportunity to do.

Colin admits it was a low point when he finally decided to leave but looking back he feels it was the right decision at the time. Reflecting over his role and position with the group he would like to think that he helped to establish JSVB on the musical map and now its place in the history books. In those early days it was often difficult getting all the players together but perseverance did finally pay.

Colin finally put his tuba out to pasture a few years ago and doesn't play at all now but nevertheless, he is still kept very busy in the world of business with his two companies. Colin says '...Although I don't play these days it is still nice to meet up with a few friends from the old days and be nostalgic...'

A small point to note is that Colin was one of the few players to appear on all the celebrated 'Virtuoso Band' recordings from the 1970's.

Harvey Whiteley - Percussion

The late Harvey Whiteley began playing with the City of Wakefield Band and in later years went on to study percussion in Berlin under the tutelage of the Berlin State Opera. On his return to England he joined the Yorkshire Imperial Metals Band and in 1969 he was invited to join the Black Dyke Mills Band - he too stayed

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until 1973 when he left to become a founder member of JSVB.

At their first rehearsal they didn't have a conductor, not that they couldn't get one but initially they thought that perhaps they didn't need one. It was Derek Southcott, a prime mover in helping to set the group up who first suggested that they should have one.

Dennis Wilby – Musical Director

Dennis Wilby a respected musician, conductor and composer in brass band circles and David Horsfield's brother-in-law seemed the appropriate choice as the Musical Director for the new ensemble and when asked he was pleased to accept the invitation and joined them at their second rehearsal.

Dennis was born in Horbury and was introduced to the unique sounds of a brass band as he stood in awe watching and listening for the first time to a brass band taking part in a church procession not far from his home. The sight of that band marching and the music they made was enough to make young Dennis want

to join in. It was after this experience that his parents encouraged his interest and when he joined his local band he was given a cornet.

During his National Service he became the Principal Cornet with the Band of the Royal Army Service Corps. On completion of his two years service he was appointed the Principal Trumpet with the BBC Northern Ireland Orchestra a position he held for ten years. He was able to complement this role with his position as brass teacher at the Belfast School of Music.

On his return to England and his native Yorkshire he soon became immersed in the brass band scene and in particular with conducting and musical composition. During the early 1970's he was appointed to the post of Resident Conductor at Grimethorpe Colliery Band and towards the end of the 70's he was the Musical Director for the Wingates Temperance Band. Along side these two prestigious posts he was a full time peripatetic brass tutor for the West Riding Education Authority.

Dennis remembers his first rehearsal with JSVB vividly – as the Musical Director it was simply a matter of running through what at that time was a very limited repertoire. In those very early days it consisted of music which would 'work' with a ten-piece, taken direct from the brass band library.

Throughout his involvement with JSVB there were many memorable moments – the inaugural concert at Uppermill Civic Hall was a concert he will never forget. Just how would the audience take to this new style of ensemble – the reception and then applause from an audience that initially might have been a bit sceptical about this new concept were soon won over by what has since been described as a fabulous concert performed by a group of top class brass players. Further

success followed at Dewsbury and Mansfield, it soon became apparent that this new brass ensemble was of a very high standard and attracted further bookings throughout the country and in the years to follow as far away as Australia.

A major break through came when Geoffrey Brand invited them to take part in the massed band gala concert at the Royal Albert Hall following the national finals in 1973. What to play was the immediate thought for Dennis – as soon as the invitation was accepted he started preparing a suitable programme, as they all knew that the eyes of the band world would be on them. Their performance began with a new work 'Red Skye at Night' which had been written specially for the group by Elgar Howarth and a title given in 1981 to one of their many records. They closed that performance with an arrangement of Shostakovich's Waltz No.1 written by Dennis.

It was without doubt this invitation and the response from the audience that the group's novelty tag, traitors to the true tradition of brass banding, a flash in the pan was finally laid to rest. It saw a group of musicians who through their special talents, progressiveness and to some extent being a serious novelty in so far as their unique presentation skills being accepted by not only the general public but the brass band movement which ensured the group was to have a rewarding and more importantly a lasting future.

The group went on to be invited to perform at the Royal Albert Hall again in 1976 and 1979. The second visit to the Royal Albert Hall is without doubt one of their most memorable musical moments when the audience were determined to keep them on stage and the satisfaction that the group had finally been accepted.

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The audience went wild with programmes thrown in the air, a standing ovation and wild enthusiasm so much so that the Massed Bands had to wait in the wings until they finally came off stage.

Today Dennis is as busy as ever adjudicating both home and abroad, still producing his brass arrangements and of course his role as editor of Kirklees Music's 'Brass Review' magazine.

Dennis wrote what was pioneering work back in those days building the group's repertoire, which meant arranging new material for practically every rehearsal. He has been able to keep in contact and friends with some of the original members of the group from what is now thirty years ago.

One person who does remember those early days is Geoffrey Brand. I asked Geoffrey what prompted him to invite what was an almost untried brass ensemble at what was for many the highlight of the brass band calendar in 1973. His answer was succinct and to the point – 'Quality and high artistic standards endure and James Shepherd, who had been the principal cornet during my time as professional conductor of Black Dyke Mills Band, exudes these qualities in profusion. Now he had gathered around him other brass players of rare abilities, all of whom were well-known and experienced performers, highly regarded in brass band circles'.

But JSVB was different – 'Yes, they had embarked on a different approach, as members of an ensemble which was intent on embracing a repertoire calling for a wider stylistic and divergence. Achieving this they had to invite writers of high musical skill to arrange for the group. Altogether, it signalled an ensemble of the highest entertainment potential'.

Yet still there was the other element of acceptance – 'Yes, in this context they did have something to prove, and where better, I thought, than in the very heart of the brass band scene, as part of the Gala concert at the Royal Albert Hall following the National Brass Band Championships of Great Britain. At the very venue in which they had displayed their brass playing skills over the years. Suffice it to say that they carried it off magnificently - and continued doing so for years afterwards'.

Was it a risk, did it live up to expectations – 'For me - it wasn't - and it did - as I said at the beginning - quality and high artistic standards endure'.

One particular performance which called for the group and particularly Jim to be ice cool and have nerves of steel was on the occasion when they were asked to perform at the Berlin Philharmonic Hall in front of a capacity audience. Not only was the concert hall packed but it was heard live on German national radio and also went out live on the B.B.C's Friday Night is Music Night radio programme. Playing the old favourite 'Pandora' many have said it was one of Jim's finest solo performances under what could only be described as the ultimate in pressure.

In 1993 after twenty-five years Jim Shepherd took a two-year break from the group as a planned move to retire from top class playing. Throughout this period he was kept busy as the group's Chairman. In 1996 he was back - not only as Chairman but back as a full time playing member.

Throughout its long history the group's personnel has changed and have included some of the finest players and conductors from the world of brass bands including: Ray Woodfield; Michael Antrobus; Frank Renton; John Golland; Frank Bryce; Ray Farr; Geoffrey

Whitham; David Loukes; Peter Sumner; Bill Charleson; Stephen Thornton; Chris Wormold; Kevin Bolton; Bill Millar; Stan Priestley; Colin Randle; Brian Evans; J. Graham Walker; Gordon Higginbottom; Ian Copland; Robert Atkinson; Kevin Edwards; David Hirst; Alan Widdop; Angelo Bearpark; Ray Payne and probably many others that I have missed including the composers, arrangers concert organisers and many others who all contributors to their success and not least the audiences who listened to them over the years. You all have helped to ensure that the James Shepherd Versatile Brass will retain its place in history.

In 1997 Jim Shepherd finally retired which brought an end to his connections with the group – the group did carry on and is still playing today and is known just as 'The Versatile Brass'. The current secretary David Dransfield says they are still very active performing at all kinds of events from corporate, public, private functions up and down the country and are regularly engaged to perform in theatres, churches at festivals and something relatively new and an area they are currently looking to expand are music workshops. Of course they are still playing high quality music from orchestral arrangements to modern popular music and of course cater for all musical tastes.

©Chris Helme is a retired member of the West Yorkshire Police and a writer for the 4barsrest web site.

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The venue is Royal Albert Hall, the date is October 19th, 2002, and the occasion is the British Brass Band Championships. The test piece is Dr. Philip Wilby's *Masquerade*.

The atmosphere is electric, and the tension is palpable, although curiously mixed with fraternity and mutual respect, as the reviewer noticed when talking to participants throughout the day.

As you approach the hall from the street, buses lining the side provide the first hint of the day's activities. As one goes past the buses, we notice people in travel uniforms carrying instrument cases into the hall. Our pace quickens.

Coming to an entranceway, we have the good fortune to spy John French, the fine second euphonium player for Black Dyke, and he provides the first unofficial welcome, along with information on where we might find the membership away from the venue throughout the day. More on that later.

Our seat was in the grand tier, quartering behind the trombones, about 30 or 40 yards away. It was a nice surprise to run into Dr. Paul Droste, also in attendance. The hall is cavernous, and I wonder just what will be heard, and what will be lost in this acoustic environment. We've heard negative comments about the hall, and our initial view of the hall, while stunning in its beauty and grandeur, seems to support the concern. However, I'm pleased to report that the defects do not outweigh the good points of the hall. The balance is flawless, and one can hear each section of the band in its proper proportion. The echo seems to have an effect on the lower range of the band in the clarity of line. Melodic treatment given to the basses in the test piece seems to be unfocused with some of the bands, and for this reviewer, provided one of the "separators" among the bands.

The more successful bands were able to overcome the hall and make those parts clear. Another spot where the hall hurt the sound was during the euphonium quartet at the gala. Otherwise, the hall permitted the music to be heard nicely.

The standard of play was what you would expect, i.e., stunning. We had the good fortune to be able to discuss the performances with Dr. Wilby, who felt that the piece was being very successfully performed in the main. When the piece was first performed in 1993, it was felt that most of the bands were not handling its problems very well, but in the view of many, the standards have risen during the intervening decade.

While every band in attendance played very well (to say the least), the top bands seemed to differ in two respects: first, they seemed to obtain a comfort level with the piece, and give a performance that created its own "inevitability", and a strong sense of the rightness of the musical line. As you listened, you were impelled along the piece by the musical flow created by a strong performance. I did not hear one band that created that effect throughout the entire piece, but the top bands sustained the "magic" for long stretches. For example, this reviewer thought that the last 8 minutes of Black Dyke's performance was astonishing. Similarly, Pay As You View Cory performed a dynamic opening and an astonishing finish. Those sustained and glorious efforts rewarded them with high placements.

The full results are available on a number of websites and readers may examine them as their interest suits them. The intention of this review is to try and convey the impressions of the day as they might be useful to the American reader.

The gala concert featured with ISB of the Salvation army along with Black Dyke

Band, as well as a set by the Don Lusher big band. It was quite a treat to see four of the finest euphonium players in the world as multi-soloists, and then as a special surprise, a musical phoenix in the form of the Childs Brothers, performing the *Flight of the Bumblebee* magnificently.

The evening concluded with the 1812 Overture, very well played but marred by detonating "cannons" so loud as to be completely out of context with the wonderful playing. A case of "best intentions", but really the only flaw in the entire day.

Dr. Wilby is delightful in conversation, enthusiastic about the music, but we learned with regret that he has retired from writing test pieces. However, we can take solace in the wonderful body of great music that will be played by good bands for decades to come. At a contest of this nature, the test piece not only tests the bands, but itself is tested for its merit, and for this reviewer, Wilby's music easily sustained interest, and subsequent hearings yielded increased understanding and appreciation. Most would agree that Dr. Wilby's music has placed him among those special few who create the standard for brass band literature, and the brass band fraternity worldwide owes him its gratitude.

In addition to the activities at the hall, there is a wonderful scene just a few blocks away. After each band's performance, many of the members repair to the Queen's Arms and the huge number of bandsmen spill out into the street, and so you are presented with dozens upon dozens of the finest brass players in groups of 6 or so, all in their travel uniforms, in a purely social setting. As once said, "Before we perform, it's daggers drawn, but afterwards, it's respect

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and friendship."

We were delighted to run into Robert Woods, the solo euph player for Travelsphere, formerly GUS. We had met him almost 20 years earlier when Jaguar Cars visited Atlantic Brass Band for a week. This meeting reinforced the idea that the brass band fraternity is very rich and long lasting. Again, it was delightful to meet the friends we had made when Black Dyke visited us earlier in the year. This reviewer would strongly urge that NABBA bands and members take the opportunity to form the strongest social and musical relationships with our British friends. As superb as their musicianship is, it is surpassed by their hospitality and warmth, and that's saying something!

This reviewer would like to take the opportunity to thank the wonderful members of the Black Dyke Band, Geoffrey Whitely, Nicholas and Alison Childs, and Christine and Murray Booker for all their kindnesses and friendship.



NABBA 2003 Contact Information:

Solid Brass of Little Rock
5611 Kavanaugh Blvd.
Little Rock, AR 72205
(501) 666-0814
RosenMusic@aol.com

Schedule

April 11, 2003

- Solo and Ensemble Contest
 - Brass Band Rehearsals
 - Reading Band
- Grimethorpe Master Class
 - Barbecue Dinner

April 12, 2003

- Band Competitions
- Grimethorpe Gala Concert

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Combination Package: \$50

Includes the Solo and Ensemble Contest, Master Class, Barbecue, Saturday Competition, and Gala Concert.

Individual Tickets:

- Master Class: \$10
- Barbecue: \$15
- Saturday Competition: \$10
- Gala Concert: \$25 [Call for special student information.]

Please call (501) 666-0814 for ordering information.

Photography

Washburn Photography will be the official photographer for the competition. All bands will be photographed. Group 8x10s will be available for \$15 plus \$4 shipping and handling. All photos will feature the NABBA logo. Order forms will be mailed in the band information packets.

Merchandise

Long-sleeve T-shirts and polo shirts featuring the NABBA 2003 logo are now available. Please send a \$35 check or money order (includes shipping) to:

Solid Brass of Little Rock
5611 Kavanaugh Blvd.
Little Rock, AR 72205

Please indicate size M, L, or XL. For XXL, please add \$2.

Order your band and individual caricatures today!

Airline Discounts

Delta is offering a 10% discount on roundtrip coach rates for the event. Save an additional 5% by booking your ticket 60 days prior to the departure date. Call 1-800-241-6760, Monday -Saturday, from 8 a.m.-11 p.m., Eastern Time. You must refer to File Number 193651A to receive this discount. Travel must occur between April 7 and 15. Southwest offers a 10% discount for groups of 10 or more traveling on the same flight and day. Call 1-800-433-5368 for group reservations

Warm-up/Competition Schedule: April 12, 2003

Exhibition Hall

Open Section 9:30 a.m.

Honors Section 10:15 a.m.--3.15 p.m.

Music Hall

Challenge Section 8:45 a.m.--10 a.m.

Championship Section 12.30 --4.15 p.m.

Lodging

The DoubleTree is located adjacent to Robinson Music Hall, the site for the competition: 1-800-222-8733

Please mention NABBA.

DoubleTree Room Rates:

\$86.00-Single or Double/\$96.00-Triple/\$106.00-Quadruple

The Peabody Little Rock is a three minute walk from the DoubleTree:

1-800-PEABODY

Peabody Little Rock Room Rates:

\$125.00-Single or Double; \$130.00-Triple or Quadruple

The Radison Little Rock is five blocks from the competition site:

\$79-All Rooms; (501) 374-9000

A Band Is Born

The Chicago Brass Band (CBB) with Musical Director Colin Holman performed its Inaugural Concert on November 3rd. The band's performance ended with a standing ovation led by none other than the renowned, retired principal trumpet player of the Chicago Symphony, Bud Herseth. The larger than one would expect audience was treated to a band that included many of NABBA's finest musicians who fill many key positions in this wonderful new band. CBB also includes some fine players who are new to the American brass band stage.

Colin Holman has auditioned and put together another winner. Leading the cornet section are stars Amy Nelson and Guy Clark, winners of many NABBA solo competitions. In the front row was another familiar face, Laura Shea-Clark,

and added to these three is very able newcomer Don Cagen. Appropriately all four of these players played featured solos during the concert.

From the baritones, lead by another newcomer Bob Reifsnyder, and ably supported by Brian Shelton, 2nd baritone, the band gets stronger and stronger. These two Baritone players are stars in their own right; no weak step-brothers, they. Moving to their left to euphoniums Brad Say, Michael Fath and Tom Kordus, the quality remains very high, with impressive technique and musicality evident. The trombone section of Marc Donatelle, Grant Lauinger, and Greg Malovance is outstanding, though for my ears a bit restrained in their louder dynamics. Bass trombone, David Peterson completed this section

and very tastefully provided the "bite" which is so necessary to the total brass band sound.

Moving to the bass Section, the band's foundation is very strong with Eb basses Clint McCanless and Kent Beernink. Steve Marcus and Jason Lyons provide the bottom to this potentially great section on Bb bass. This is not to imply that this isn't a fine section already, but after they've been together awhile, look out, they will be outstanding.

The percussion section is led by Teralyn Trace Keith. She is ably teamed with her husband, Andrew Keith, and non-family member but former student of Teralyn,

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Christa Jacobsen. Teralyn is a star of CBB already. Her mallet work was just great.

Of course, every band has sections that are still developing at this early stage. The tenor horns with Tabatha Pingitore, as solo horn, and Roger Menning and Rick Nelson filling out the section will become a strong section given time. Tabatha played many wonderful solos during the course of the evening. Flugelhorn, Joe Dymit also provided a good tone to this section.

Every band has to grow, and there is really only one section in the band that will have to step to the fore to bring itself up to the band's already stellar level. The back row of the cornet section will undoubtedly grow and improve given time and the leadership of the aforementioned front row of the cornet section.

Prelude for and Occasion by Gregson, was the opening piece of the concert and was followed by the 1930 edition of the *Severn Suite* by Elgar. Band members took their turn to introduce each concert item. Colin's spoken program notes added information about this wonderful piece. Holman obviously choose this piece to immediately train the band in his insightful flexibility of tempos and nuance. He is not afraid to require the Chicago Brass Band, right from its inception, to move tempos as required by the musical style of a work.

The Goodbye Look by Fagen/arr. Brooks followed and lightened the afternoon. The percussion feature of this piece showed off the marvelous musicianship and technique of Teralyn Trace Keith's playing with the challenging mallet part. Continuing on, the back row of the cornet section was challenged to step to the fore by *The Tops* by T. J. Powell. Holman expects the whole band to be soloists,

and as time goes by this section will become stronger and stronger with this type of exposure. To round out the first half of the concert the CBB played Goff Richards' arrangement of *Bill Bailey* and featured a solo by Don Cagen, the fourth member of the front row of the cornet section. Every band should have the intelligence to involve all four or five members of the front row of the cornets in the cornet solo work. By sharing of the solos, the band provides interest and variety to the musical impression of the band. But more importantly, by doing this the section develops confidence and pride of "ownership." Maurice Johnstone's *The Beaufighters* solidly rounded out the first half of the concert.

The second half opened with popping corks and Goff Richards' *Champagne*. In this piece the baritones, euphoniums and trombones showed to be in excellent form. *The Three Musketeers* by George Hesper followed. Adding to the

interest of this piece were Holman's spoken program notes. Again the front row shared some marvelous solos between Amy Nelson and Guy Clark. What a luxury to have this front row! Again Colin required tremendous flexibility and style. Chicago BB showed considerable panache during the four movements of this seldom-played piece. The audience was then treated to the Evelyn Glennie version of *Cartoon Music* by Peter Graham, and was given another opportunity to enjoy the marvelous mallet work of Teralyn Keith. There was also excellent work displayed by the trombones in this piece.

Brad Say, solo euphonium very ably, and musically performed the solo *Watching the Wheat* (arr. Henry Geehl). Say is another one of the young soloists of this band who will become an American star on the euphonium. He possesses a tone and musically suave approach to the instrument, which will enable the band to play demanding test piece literature with ease. Finishing and rounding off the concert was the *Russian Sailor's Dance* and as an encore the band played *Chicago*.

As a whole the entire concert was extraordinary, the musicians were magnificent and the future of the CBB is bright, in both the performance and the competition venues. Very rarely does a newly formed band burst forth onto the musical scene with such force. We can expect many great performances from the band in years to come.

Reviewed by Ralph Hotz and Susan Witter

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