

The

BrassBand Bridge



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

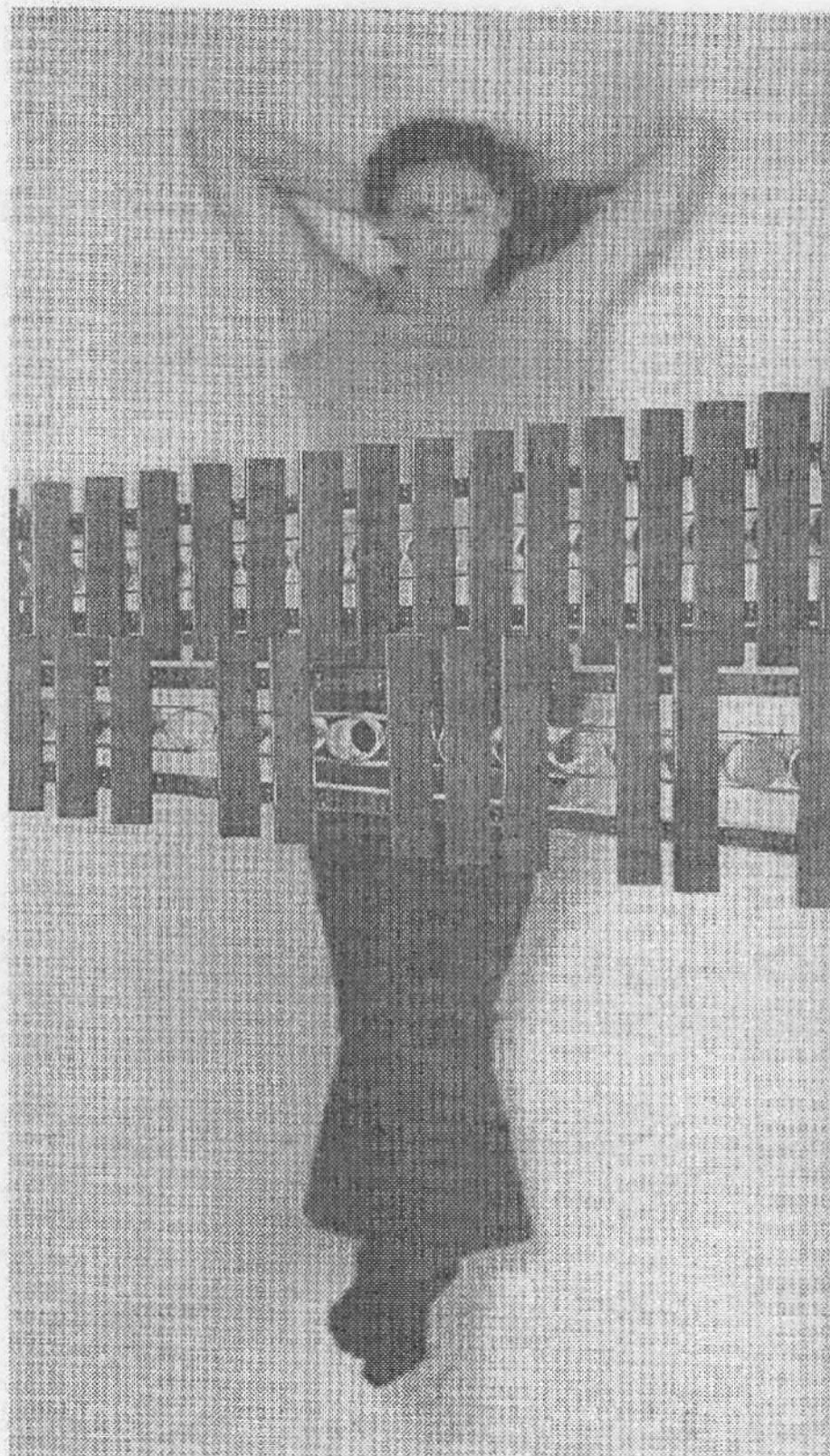
March 2003 Issue 91

PRE-CONTEST ISSUE 2003

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Scholarly articles should include footnotes and bibliography where appropriate.

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Just a couple of weeks ago I met John de Salme, Contest Controller, and members of the Solid Brass Band in Little Rock, Arkansas, for a final tour of the competition site, and review of the final details. It looks like we are going to have a great time at the NABBA XXI competition. David Rosen and his team have been working hard; they are excited, on target, and ready to go.

We have new bands competing this year, who I look forward to hearing. Those of you who are long time participants in the competition will, I know, make them feel welcome and a part of NABBA.

Make sure and check out the schedule on the Little Rock website. The Reading Band will be earlier, but still jam packed

full of new music. Grimethorpe Colliery Band will be terrific, and we'll have great fellowship at the barbecue.

I'm looking forward to seeing all of you in April. Thanks for being a NABBA member.

Anita Cocker Hunt

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Brass Band of Central Florida (Dr Michael Garasi), *with David Childs, euphonium soloist and + Phil Smith, trumpet/cornet soloist; January 2002: Visual Arts Auditorium, University of Central Florida, Tampa, FL. *The National Anthem* (arr. Himes); *Allegro Deciso The Water Music* (Handel); **Brillante* (Graham); **A Little Prayer* (Glennie); **Varied Mood* (Woodfield); *Rhapsody on British Sea Shanties* (Osgood); **Czardas* (Monti); **Gabriels Oboe* (Morricone); **Flight of The Bumble Bee* (Rimsky-Korsakov); *Folk Festival* (Shostakovich); *+Concertpiece for Cornet* (Curnow); *+Songs in the Heart* (Leidzen), Derek Smith, guest conductor; *Irish Tune from County Derry* (arr. Kreines); *+Excursions* (Broughton); *+Standing on the Promises* (Court); *Barnard Castle* (Richards); *+Arabesque* (Turrin); **+Gaelforce* (Graham). September 9, 2002; St. Margaret Mary's Family Life Center, Winter Park, FL, *with Steven Mead, euphonium soloist. *The National Anthem* (Himes); *Allegro Deciso from The Water Music* (Handel); **Brillante* (Graham); *Moon River* (Mancini/Morrison); **Carrickfergus* (arr. Roberts); *Little Suite for Brass* (Arnold); *Floral Dance* (Moss/Broadbent); *Miller Magic* (arr. Stephens); **Lark in the Clear Air* (arr. Catherwood); **Pantomime* (Sparke); *Amazing Grace* (arr. Himes); *Gaelforce* (Graham).

Brass Band of Columbus (Paul Droste), *with **The Central Ohio Brass Band** (Tony Zilincik). February 14, 2003; St. John's 38th Annual Triune Concert Series, Columbus, OH. *Navigation Inn* (Sparke); *Land of My Fathers* (Iago ap Iliuan/Jenkins); *Concert Galop* (Wilby), Scott Heath euphonium soloist; *Symphony in Brass 3. Allegro vivace* (Ewazen/Sherrill); *How Firm Thy Friendship* (Swearingen/Jenkins); *I Confrontate On You* (Porter/Susi); *Call of the Cossacks V. Cossack Wedding Dance* (Graham); **The Fairest of the Fair*

(Sousa); **Procession of the Nobles* (Rimsky-Korsakov/Curnow) February 16, 2003; NOW Music Festival, Capital University, Columbus, OH. *A Millennium Fanfare* (Nixon); *Z - Tuba Concerto*, (Reuter), Tony Zilincik, Eb tuba soloist; *In A Fine Frenzy Rolling* (Dougherty); *Symphony in Brass* (Ewazen/Sherill). March 1, 2003; The Southern Theatre, Columbus, OH, with guest soloists John Harner (trumpet), Dean Appleman (drumset) and Frank Gabrenya, narrator, *The Star-Spangled Banner, Coming to America* (Diamond/Fernie); *Breezin' Down Broadway!* (arr. Richards); *Suite from "Porgy and Bess"* (Gershwin/Fernie); *Send in the Clowns* (Sondheim/Tagenhorst), John Harner, soloist; *The Nutcracker "Sweet"* (Tchaikovsky/Freeh); *The Peanut Vendor* (Simons/Freeh); *Beautiful Ohio Waltz* (Earl/Heine); *I Saw The Light* (arr. Susi); *Malaguena* (Lecuona/Susi); *Two O'Clock Jump* (James, Goodman, Basie/Susi); *A Glenn Miller Medley* (arr. McCoy); *Spanish Eyes* (Kaempfert/Woodfield), John Harner, soloist; *Sing, Sing, Sing* (Prima/Colburn), Dean Appleman, soloist.

Brass Band of Minot (Shelley Smithwick). October 7, 2002; Central Campus Auditorium, Minot, ND. *Fanfare and the Star-Spangled Banner* (arr. Moffit); *Dedication to Youth* (Ost); *Don't Cry for Me, Argentina* (Lloyd Webber/Langford); *Concerto for Trumpet* (Glindemann/Ost), Joan Haaland Paddock, trumpet soloist; *Besame Mucho* (Velazquez/Schneiders); *Valdres March* (Hanssen/Moller); *Vocalise* (Rachmaninov/Langford), Paul Routledge, euphonium soloist; *Echo Waltz* (Goldman), featuring Joan Haaland Paddock, Patrick Hoffman, and Nathan Wilson; *L'il Darlin'* (Hefti/Thomas); *Elegi* (Wallin), Joan Haaland Paddock, flugelhorn soloist; *Raiders of the Lost Ark* (Williams/Sykes); *Brasileira from Scaramouche* (Milhaud/Snell).

Chicago Brass Band (Colin Holman). Feb 21, 2003: First United Methodist Church, Crystal Lake, IL. *Star-Spangled Banner* (arr. Himes); *Toccata from Symphony No. 5* (Widor/Sparke); *The Undaunted* (Ball); *Tea for Two* (Snell), Andrew Keith, Teralyn Keith and Mark Taylor, percussion soloists; *Slavische Fantasie* (Hohne/Kerwin), Amy Nelson, cornet solo; *Punchinello* (Rimmer); *Spirit of Adventure* (Norbury); *Gaelforce* (Graham); *Cavatine* (Saint-Saens/Gourlay) Marc Donatelle trombone soloist; *Northem Festival* (Richards); *Pines of the Appian Way from The Pines of Rome* (Respighi); *Chicago* (arr. Guion). March 21, 2003; Glenview South High School, Glenview, IL., and April 3, 2003; Vandercook School of Music, Chicago, IL. *Star-Spangled Banner* (arr. Himes); *Death or Glory* (Hall); *William Tell* (Rossini/Hawkins); *Flowerdale from Hymn of the Highlands* (Sparke), Guy Clark soprano cornet soloist; *Hot Toddy* (arr. Geldard); *Montage* (Graham); *Chain* (Swerts); *Stubernic* (Ford), Andrew Keith, Teralyn Keith and Mark Taylor, percussion soloists; *Peanut Vendor* (Kenton/Freeh); *Carrickfergus* (arr. Roberts), Bob Reifsnnyder, baritone soloist; *Ritual Fire Dance* (De Falla/Street); *Chicago* (arr. Guion)

Commonwealth Brass Band (Jerome Amend). February 2, 2003, United Methodist Church, Jeffersonville, IN; Pam Fleitz, associate conductor. *Pastime With Good Company* (Henry VIII/Roberts); *Berceuse de Jocelyn* (Godard/Langford), Mildred Kemp, trombone soloist; *Standing on the Promises* (Carter/Court), Jerome Amend, flugelhorn and trumpet soloist; *Resurgam* (Ball); *Montreal Citadel* (Norman); *When the Saints* (arr. Freeh). February 23, 2003, Indiana University Southeast, New Albany, IN, Amend and Fleitz, conductors. *Pastime With Good*

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Brass Band Programs

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Company (Henry VIII/Roberts); *Les Preludes* (Liszt/Rimmer); *All the Way* (Van Heusen/Freeh), Robert Spiegelhalter, trombone soloist; *The Last Spring* (Grieg/Steadman-Allen); *Standing on the Promises* (Carter/Court), Jerome Amend, flugelhorn and trumpet soloist; *British Bandsman* (Broadbent); *Resurgam* (Ball); *Old Soldiers* (Richard Holz), John Jones, Steve Lasher, Dennis Akers and Nathan Lynch, tuba soloists; *Softly, As I Leave You* (DeVital/Catheral), Jack Stewart and David McNeely, euphonium soloists; *Flying Fingers* (Richards) and *12th Street Rag* (Bowman/Perberdy), Shawn Roark, Carl Reckelhoff and Brian Lamkin, cornet soloists; *Blue Rondo a la Turk* (Brubeck/Edwards); *Suite in F Major* (Holst/Herbert); *When the Saints* (arr. Freeh).

St Louis Brass Band (Colin Holman). February 9, 2003; Bellville, IL. *Star-Spangled Banner* (arr. Himes); *Intrada on Regent Square* (Downie); *Little Suite* (Arnold); *Meditation from Thais* (Massenet), Erica Bough, soprano cornet soloist; *Crimond* (arr. Richards); *Introduction, Elegy and Caprice* (Calvert); *Ellacombe* (arr. Himes); *Intrada* (Barry), Thomas Bough, tuba soloist; *Kenilworth* (Bliss); *Dem Bones* (Langford), George Manning, Chris Hoelzer, Steve Wyatt and Gary Lipsutz, trombone soloists; *Amazing Grace* (arr. Himes); *Praise* (Heaton). April 6, 2003; Scottish Rite Cathedral, St Louis, MO. *Star-Spangled Banner* (arr. Himes); *Prelude for an Occasion* (Gregson); *Slavonic Dance #8* (Dvorak); *Trombone Concerto* (Ellerby), Tim Myers, trombone soloist; *Montage* (Graham); *Berne Patrol* (arr. Howarth); *Partita* (Sparke); *Fantastic Polka* (Pryor), Tim Myers, trombone soloist; *Dance of the Tumblers* (Rimsky-Korsakov/Ashmore); *Instant Concert* (Walters); *The Contestor* (Powell); *St Louis Blues* (arr. Geldard).

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In January 2002 the **Brass Band of Central Florida** hosted Philip Smith & David Childs as guest soloists and gave one of the bands most challenging and rewarding concerts to date which included twelve solo and duet items to a packed house at the Visual Arts Auditorium at the University of Central Florida. A special highlight was Phil Smith's father, Derek Smith conducting the band as his son played Eric Leidzen's *Songs in the Heart*, originally composed for Derek Smith in 1960. Phil Smith's playing was simply superb, his effortless style was something to behold and he is clearly at home whether it be on the trumpet or cornet. His Florida connections were evident with a large contingent travelling over from the Tampa area where his parents live. David Childs was making his Florida debut, displaying complete mastery of the euphonium. His virtuosity was clearly evident with his chosen solos, played with such emotion and excitement that they brought the audience to their feet, many of whom were seeing Mr. Childs for the first time. David was kind enough to ask his friend Craig Roberts to arrange a special version of *Gaelforce* for this concert which was

played with great energy and excitement, concluding a performance that would not be forgotten quickly. Selections from the concert were played on WMFE Public Radio "Central Florida in Concert" series, and both Mr. Smith and Mr. Childs gave master classes.

After the excitement of this concert settled, the band began to plan for its annual pilgrimage to the NABBA 2002 competition. Since entering its first championship in 1999 the band has made significant progress in its growth as a band. The NABBA championships is a focal point to help maintain a healthy and complete band. The BBCF strongly feels that by committing to enter the competition it serves to keep the band sharp both musically and personnel wise. Entering this competition forces the band to address musical and personnel concerns that might otherwise slip down the order of importance, and the results can be used as a barometer of the bands progress or lack of it.

In February, the band began holding sectionals prior to their main Sunday night rehearsals which was invaluable and certainly helped iron out some issues. On top of this, the band increased full rehearsals to twice-weekly to help better prepare the group for the music ahead.

As well as preparing for NABBA, the band had to rehearse a program for what would also promise to be another milestone concert. On March 17th the band gave a concert to a standing room only crowd at the "Hawthorne Retirement Community" in Lake County, FL. The concert was completely sold out which made for a fiscally successful event. Secondly, the band got to see the "other side" of their solo horn player Kevin Cramer. Kevin was wearing red, knee length chiffon dress, complete with blonde wig, white socks and scarlet shoes for the first time in public as he performed the horn solo "Over the Rainbow". As a result of the bands' entertaining and professional performance, the Hawthorne Series Committee indicated interest in having the band return in 2004.

March was a work month with rehearsals dedicated to mastering the test piece "Cambridge Variations" along with a most challenging own choice piece "Odyssey". By the time April rolled around the band was just about ready for the annual NABBA contest in Cincinnati, OH. A few more gruelling rehearsals and some final touches to the contest pieces and off we went to test our skills against some of the

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finest brass bands in the country. BBCF gave an impressive performance of *Cambridge Variations* and *Odyssey*, receiving a rousing standing ovation at the completion of *Odyssey* and third place in the Championship Section, the band's best outing at a NABBA competition and with it placed the BBCF firmly on the brass band scene in the U.S.

The summer months of May, June, July and August were relaxed by comparison to the NABBA prep and were spent reading new material and redefining our goals for the rest of the year as well as deciding on a play list for the bands debut CD *Brass A-Peel*. The band lost a few good players through to re-location of their jobs & marriages, etc. but through some aggressive recruiting, the gaps have now been filled. The CD became the band's main focus throughout the summer months and BBCF went into the 'Full Sail' recording studio on Labor Day weekend for four 2 1/2 hour sessions to complete their recording together. [The CD is now available to the general public].

August saw the band prepare for another milestone concert, featuring Steven Mead the world class euphonium soloist. Mead enthralled the band and the audience at a concert given at St. Margaret Mary's Family Life Center in Winter Park, FL. Steven performed four solos with the band and an unbelievable unaccompanied solo at the conclusion of the program. The audience was wanting more and that was supplied by both the band and Steven in Sousa's *Stars & Stripes*. Steve joined the band for a stirring version of this classic march, joining BBCF soprano player Dee McAfee for the soprano solo at the end, leaving the band thirsting for more soloists to bring in. Steven was also very gracious with his time even visiting a local middle school band rehearsal to give an im-

promptu 30-40 minute master class. The kids loved it and Steve has many new young fans as a result.

October saw the band prepare for a concert that was to be a dedicatory performance for the new St. Margaret Mary's Family Life Center. This concert was on October 13th and was the band's way of saying thank you to the church for providing us a place to rehearse during the year. November was a quiet month with rehearsals geared around Christmas music and the annual election of Officers: President: Dee McAfee - Vice-President: Dale Edwards - Treasurer & Personnel Manager: Mark Griffin - Business Manager: Kevin Cramer - Librarian: Steven Hewitt.

December saw the band present a Christmas Concert in the St. Margaret Mary Church, Winter Park, FL. The concert was well attended and was recorded by WMFE Public Radio for future broadcast on the "Central Florida in Concert" series.

Taken as a whole, the season was enormously successful including with five concerts, three top level soloists and the band's first CD. Plans for the new year include the announcement of a youth brass band hopefully by the end of the summer.

The Weston Silver Band, Toronto, Ontario held its annual Slow Melody Contest on Tuesday, January 28, 2003 at Central United Church located in the heart of what was the old village of Weston, long since subsumed into the city of Toronto. This is an opportunity for any member of the band to play a slow melody and to have his or her playing adjudicated. In the past it has uncovered fresh talent and motivated many of our players to strive for greater achievement. This year's adjudicator was Ivor Snell, just retired from many year's service as principal euphonium of the Salvation Army Canadian Staff band.

The winner is presented with the Jack and Trudie Thomas trophy. Jack, now retired from the band, played for many years beginning in 1920. Players competing came from almost every section of the band. The winner of the trophy was Weston's principal cornet, Ryan Baker who gave an outstanding performance of *O For The Wings of a Dove* (Mendelssohn). Ryan is a fourth year student in music performance at the University of Toronto who, in addition to Weston, plays in a number of other

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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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Baker Wins at Weston

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groups and has shown significant growth as a player and a musician since joining Weston five years ago.

Much to his surprise, but well deserved, was the second place finish of Dave Pearson, our E flat tuba player. Dave played his own arrangement of "O Isis und Osiris" from *The Magic Flute* (Mozart). Obviously, given Dave's placing, this proved to sit very nicely for the tuba and was played with Dave's considerable artistry and sensitivity.

Third place went to Theresa MacDonald with the traditional Welsh melody *Watching the Wheat*. Theresa's principal instrument is trombone but she plays first baritone in Weston and played her solo on her euphonium proving both her skill

and her flexibility.

Other participants were, Christian Veenstra (trombone), Graham Young (soprano cornet), Mary Anne Pearson (bass trombone), Mark Doughty (cornet), Cathy Webb (flugel horn), Alan Black (cornet, who has been playing for 65 years), and Jo Krommenhoek (cornet).

The band begun the program with the Alford march *Voice of the Guns*. After the contest the band played Ballantine's *Mid All the Traffic* and brought the audience back from a short intermission with *Hello, Dolly*. That was followed with Himes' arrangement of *Nicaea*, dedicated to the memory of the late Colonel Clifford O. Hunt, former Director of Music for the Canadian Armed Forces

and the Canadian National Exhibition, past president of the American Bandmasters' Association, a holder of the Sousa Medal and The Queen's Golden Jubilee Medal. The Colonel was a tremendous supporter of bands in Canada, including the Weston Silver Band. The program concluded with the march *Ravenswood*.

This concert was conducted by David Buckley, principal trombone, because Weston's Musical Director, Rob McGubbin, was away on business for most of the January rehearsals. Robin capably filled in on trombone at the contest.

Weston's next concert "Voices of Spring", is on Saturday April 12, 2003 at the same location.

Dave Buckley.

Brass Band News

The tuba section of the **Commonwealth Brass Band** (Jerome Amend) grabbed the spotlight in a February 23, 2003 concert at Indiana University Southeast, New Albany, that featured two soloists and three ensembles. Tubists John Jones, Steve Lasher, Dennis Akers and Nathan Lynch performed *Old Soldiers*, *Fantasia for Tuba Quartet* by Dr. Richard Holz. The cornet trio of Shawn Roark, Carl Reckelhoff and Brian Lamkin dazzled the audience with *Flying Fingers* (Richards) and earned an encore, *12th Street Rag* (Bowman/Peberdy). A euphonium duet, *Softly, As I Leave You* (DeVita/Catheral), was performed by Jack Stewart and David McNeely. The two soloists were Robert Spiegelhalter, trombone, *All the Way* (Van Heusen/

Freeh), and Music Director Amend, flugelhorn and trumpet, *Standing on the Promises* (Carter/Court). Pam Fleitz, Commonwealth's new associate conductor, shared the podium with Amend.

The Fifth Annual **Northeastern Brass Band Festival** (formerly the Montclair Brass Band Festival) will be hosted by Imperial Brass on May 3, 2003, at the First United Methodist Church, 24 North Fullerton Avenue, Montclair, New Jersey. For more information, go to http://www.imperialbrass.org/ne_festival.php

Twenty Brass Band enthusiasts from southeast Michigan gathered to present a program entitled "The Salvation Army's Music of the Cross" at St. Paul's Methodist Church in Monroe, MI. Under the

direction of John Aren, several members of the **Motor City Brass Band**, the Royal Oak Citadel Band (TSA), the Dearborn Heights Citadel Band (TSA), the Monroe High School Band and other friends gathered to present a variety of Lenten selections written by Salvation Army composers. Features included *When I Remember* (Catherwood) with soprano cornet soloist Wilbur Jones, and *I Walked Today Where Jesus Walked* (Graham) with euphonium soloist Major Dallas Raby. Matt Coombs conducted stirring interpretations of Erik Leidzen's *Take up Thy Cross* and Douglas Court's *What Wondrous Love*. The evening finished with a powerful power point presentation towering over Morley Calvert's *For Our Transgressions* prior

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by Bram Gregson

I was privileged to be the guest conductor and clinician at the recent BRASS BAND EXTRAVAGANZA in Lansing, Michigan and thought it appropriate to record my impressions of the weekend for Bridge. Three bands participated. They were: The Northern Michigan Brass Band (NMiBB) – music director Ralph Schweigert (organized in January 1999); Capital City Brass Band (CCBB) – music director Jim Schoensee (organized January 2001); Motor City Brass Band (MCBB) – music director Craig Strain (organized about six years ago). For me, this was a truly inspiring visit!

Firstly, the organization was superb. It is no mean feat to arrange for three bands from the north and southeast to arrive at the state capital and be seated for their rehearsals promptly at the appointed hour. The fourth rehearsal for the combined bands was in a nearby auditorium and on my arrival for that rehearsal almost 100 musicians were seated in predetermined chairs, ready for action!

There was some concern about the audience for the concert but the organizers need not have worried. Several hundred showed up for a new experience – massed brass bands – and from the outset displayed their enthusiasm and appreciation for the delightfully varied program that had been prepared.

This was particularly poignant for me because in Ontario, interest in the brass band seems to diminish with each passing year. In fact, it seems inversely proportional to the rapid growth of interest in the movement in the States. The Salvation Army has long been the backbone of the brass band movement in Canada but now it seems that the importance of the band in church life is being relegated. Bandmasters and band members are wondering just what the future holds! Of course, it is their challenge to



Jim Schoensee, Ralph Schweigert, Bram Gregson and Craig Strain

promote and create interest but this is easier said than done. Intrada Brass, which I am privileged to conduct, has significant problems in attracting audiences and it is alarming that so few brass band members in the Toronto area seem to be interested in attending our concerts. Can hockey really be that important? And if the reader will pardon my immodesty Intrada is a pretty good band! But back to the Brass Band Extravaganza!

It is quite normal to have disparity in the level of talent available for the amateur band. Certainly it has always been my experience and these bands were no different. But their enthusiasm was both revealing and refreshing for me. The important thing is that men and women, boys and girls are involved in music and these enthusiasts in Michigan are showing that the brass band is a wonderful outlet for their musical interests as well as a meaningful avenue for developing friendships.

The attention and cooperation at the four rehearsals I conducted was impressive and rapid progress was evident in the preparation of the music. My thanks is extended to the three directors who obviously had done sterling work with their bands. It is heartwarming to

experience such dedication and excitement for the brass band in Michigan. Such a contrast to the gathering gloom so evident in our part of the world!

I was the guest at the inaugural events for NMiBB and MCBB (four and six years ago respectively) so I was looking forward to hearing the progress that these bands had made. Along with CCBB they displayed a really good grasp of the brass band concept and one can only conclude that they all have a bright future.

Professor William Campbell (University of Michigan) was the brilliant trumpet soloist.

Program:

NMiBB: *Olympic Fanfare and Theme* (Williams/Barry); *Fantasia* (Bach/Horne); *Variations on Laudate Dominum** (Gregson).

MCBB: *Dear Lord and Father of Mankind* (Parry/Bolton and Banks); *French Military March** (Saint Saens/Wilkinson); *Gaelforce* (Graham); *There's No Business Like Show Business* (Berlin/Richards).

CCBB: *Mars Der Medici* (Wichers); *Concerto in Eb for trumpet* (Sachse); *Little Suite No. 1 for Brass Band** (Arnold).

Combined Bands* *Homage Hymn* (Gordon); *The Lord of the Dance* (arr. Broadbent); *Elsa's Procession to the Cathedral* (Wagner/Himes).

* Conducted by Bram Gregson

Studio Music

Jesu, Joy of Man's Desiring (Bach/Philip Sparke), 2002. Full score. No percussion. 3 1/2 minutes. Moderately easy.

This arrangement was made for the Harry Mortimer Memorial Concert held at the Barbican Center on 12 April 1992, with the first performance given by the massed bands of Britania Building Society, Black Dyke Mills, and Williams Fairey. A recording is available on Polyphonic QPRL 50D "A Tribute to Music." The music is most effectively scored, dividing the band into two choirs; the repiano, flugel, tenor horns, trombones and euphoniums carry the chorale melody, and the second choir plays the remaining material. Given the popularity of this piece, it is flexible enough in Philip Sparke's hands to be performed antiphonally, and just as effective even if the odd player is missing, because of the manner in which the parts are doubled (it could be played by as few as eight players). There are also directions for dividing up the musical lines. Tasteful playing with careful intonation and style are crucial, but there's hardly a brass band that doesn't get asked to play a church service, wedding or special occasion and this arrangement should be in everyone's library.

Courtly Dances from Gloriana (Britten/Nigel Hall), 2002. Full score. Two percussion parts requiring three players. Moderate.

The opera *Gloriana* was written for the coronation of the present Queen Elizabeth II in 1953, but the subject matter was Elizabeth I and her romance with the Earl of Essex, and Nigel Hall has arranged the Courtly Dances that evoke the English royal court of the sixteenth century. The six dances titled March, Coranto, Pavane,

Morris Dance, Galliard, Lavalta, and March (reprise) form a continuous suite of some substance. After the bold music of the March and the lively Coranto, the Pavane features the horns and trombones, giving the cornets a rest before they tackle the challenges of the Morris Dance. The Galliard is lightly scored with chamber effects (tubas and percussion are tacet) before the music builds through the last two dances to its climax. Sensible key centers have been selected, and triple tonguing is required for 2nd and 3rd cornets, baritones and trombones. This would make a fine addition to the concert repertoire, and perhaps even really adventurous bands might work to have this choreographed with dancers.

Fundador . . . and more Champagne! (Goff Richards), 2002. Short score. Three percussion, including castanets. 4 minutes. Moderately difficult.

I revealed my ignorance and had to discover for myself that *Fundador* is a Spanish brandy, and so it is not surprise to see this latest addition to the suite *Homage to the Noble Grape* (presumably the final one?) containing lots of Spanish rhythms and characteristics. To be played at a furious tempo, and with appropriate marks of expression throughout (including "Menacing and Drunk"), the piece starts out in the manner of a *pasa doble* and then proceeds into a waltz. In the final section, the music reprises material from *Champagne!* As one expects from Goff Richards, the music keeps every section busy and challenged, and the audience well entertained. Also helpful is the care taken with all the stylistic details of dynamics and articulations that make this music roll along, assuming that all the fingers can keep up!

Barabarian Horde (Zimmer/Sandy Smith), 2000. Full score. Four percussion. Moderately difficult.

Hans Zimmer was one of three composers contributing music to the recent movie *Gladiator* (2000) about a Roman general's revenge for his betrayal and murdered family. Hans Zimmer has contributed music to over 100 films including *Spirit*, *Mission Impossible II* and *The Prince of Egypt*, and this excerpt arranged by Sandy Smith contains music with a strong primitive element featuring numerous driving rhythms, a number of meter changes and some highly evocative writing. It will take a little while to sort out the rhythmic complexities (imagine "Stravinsky meets Riverdance"), but technically it is more straightforward. Bands without four percussionists could still play this music well—the 4th part is for tubular bells and could be omitted without too much loss to the overall atmosphere. Challenging but effective concert music with skill and stamina required for it to be performed to its fullest effect, and certainly not the kind of piece a conductor would want to program without some homework done well in advance. Typically I am full of praise for the quality of printing from Studio Music, but the score I received had the pages printed in the wrong order.

New World Dances (Martin Ellerby), 2000. Full score. Four percussion. 9 minutes. Difficult.

New World Dances was commissioned by the National Youth Brass Band of Great Britain while Martin Ellerby was its composer-in-residence between 1995 and 1996, and the first performance was given by the NYBB (Roy Newsome) at the Hoey Auditorium, Western Carolina University, Cullowee, NC on July 24, 1996. The work endeavors to recreate the pioneering spirit of the journey across North America, the then New World, as this vast continent was opened up and its wonders explored. The three dance

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episodes that make up the suite are symbolic in an analogous sense to this 'reaching' principle. The first *Earth Dance* is a vigorous overture, pushing out the frontiers. It is a movement of energetic rhythms, and a single theme that appears in both augmentation and diminution. The interlude *Moon Dance* contemplates the huge distinction to be crossed and features predominantly the middle of the band in melodic material that is in Ellerby's best tradition supported by effective mallet percussion. The *Sun Dance* represents the realization of the American dream, rhythmic and full of energy. The work was rather symbolically completed on July 4! Although this music will challenge the best Championship level bands in NABBA, it could and should find its way into the library of serious Honors level bands who might program it at NABBA for own choice material. The subject matter makes the music of interest to us, and Ellerby's imaginative scoring and engaging music will provide interest for everyone. Difficult music, but certainly recommended.

New Music for Brass Ensemble

MUSIC FOR TUBA QUARTET

All music reviewed here is for two euphoniums and two tubas, with the tuba parts being provided in both treble and bass clef. Each item was published in collaboration with the British Tuba Quartet and the musical and technical demands placed upon each member of the quartet are at the highest level. Each of the items have been recorded by BTQ, and each publication comes with helpful historical and performance notes.

Studio Music

Three Pieces from The Nutcracker (Tchaikovsky/Peter Smalley), 1999. Consists of the March, Dance of the Sugar Plum Fairy and the Trepak.

Finale from William Tell Overture (Rossini/Peter Smalley), 1999. Here the popular galop has been transcribed in concert Eb, sensibly and brilliantly.

Tuba Sauce (Peter Smalley), 2000. This original work comes in four movements; Ketchup, Gravy, Caramel and Custard. Lighter in vein and more accessible from a technical viewpoint, the first movement is rhythmically varied with some interesting syncopation, and marked tempo di squashed tomato. The second movement, inspired by an outrageous West Indian cricketer is claimed as the first piece of reggae music for tuba quartet. The slow third movement places the most musical demands on the players and the final movement in swing style provides an opportunity for improvisation. Accessible by both players and audience

Episodes (John Reeman), 1999. A five-movement work that challenges the technique and stamina of the quartet, complete with imaginative scoring and an inventive harmonic language. Three slow movements are interspersed with two slow movements, and independent part writing makes putting this piece together a rhythmic challenge, but worth the effort.

Fireworks (John Frith), 1999. An original work for tuba quartet that captures the excitement and color of a firework display at a moderately difficult level.

Flower Duet from Lakme (Delibes/Steven Mead), 1999. A transcription that works surprisingly well, with the euphoniums taking the role of the vocal soloists in this abbreviated version.

The Force of Destiny (Verdi/Peter Smalley), 1999. The program notes say

it all: "Peter Smalley's impressive score doesn't leave much out; neither does it spare the performers from the traditional demands of the band version of this overture. The only difference is that the tuba quartet plays all the string/woodwind/trumpet/cornet/trombone parts in addition to all the low notes." A supreme challenge to any tuba quartet.

Perpetuum Mobile (Strauss/Peter Smalley), 1999. Another popular favorite, requiring great agility from all the players and with scant regard to the upper registers of the euphoniums. In the hands of Steven Mead, it sounds easy.

Sonatina (John Reeman), 1999. This three movement work commissioned by BTQ is another significant addition to the repertoire with a variety of textures and meters in the first fast movement, a beautiful slow second movement that would stand alone for a concert performance, and a virtuoso third movement that will test the finest.

Brass Band Recordings

Reviewed by Robin Weatherall

Overtures. Fodens Band (Russell Gray). Egon STZ 109. *Candide* (Bernstein/Howard Snell); *Le Domino Noir* (Auber); *Poet and Peasant* (Von Suppé); *The Thievish Magpie* (Rossini); *Light Cavalry* (Von Suppé); *The Magic Flute* (Mozart); *Egmont* (Beethoven); *Morning, Noon and Night in Vienna* (Von Suppé); *Le Roi d'Ys* (Lalo).

This disc offers an excellent collection of popular arrangements that have with-

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Making Instruments Easier to Play: Reprinted with permission

MN: What is an Acousticoil?

DN: An insert of the bore designed for woodwind and brass instruments to improve their response acoustically.

MN: It goes *inside* the instrument?

DN: Yes.

MN: What does it look like?

DN: It's coiled in the shape of a compressible sleeve, made of tough, resilient industrial polyester. This unique design permits a "spring fit" and adaptability to the various bore sizes of instruments.

MN: Won't something like that "blow-through" an instrument?

DN: No. Actually, contrary to what one would think from the many references to the air "stream" in wind and brass instruments, an instrument's air column moves through it quite gradually. You can observe this by exhaling smoke through an instrument as you play; it exists several seconds later.

MN: So there's not much "force" to the air inside an instrument?

DN: No, not in a lateral sense. As soon as sound is produced, the air column is vibrating *rapidly*, true, but like a *solid mass* from the point of initial impulse (mouthpiece), to the point of no pressure (bell or tone hole). Also, as the speed of the air column's vibration determines pitch, it divides into long and short longitudinal "standing" waves (alternate regions of high impulse pressure/non-pressure). This rapidly vibrating air column, then, *slowly* displaces itself.

MN: Why improve response on an instrument?

DN: With improved response, instruments play with better focus, projection and resonance. It's the difference between "professional" and "student" line instruments. The more expensive professional level instruments invariably play with better response than the less costly student models. Different articulation, dynamics, intonation and range problems are lessened and endurance is

improved with better response. The player doesn't have to work as hard!

MN: How does the AcoustiCoil improve response?

DN: By "constructive interference" . . . That is, this is what happens to waves on water when they intersect each other . . . they're taller at that point and therefore their interference is said to be "constructive." Similarly, the AcoustiCoil's patented edge technology increases the strength of the standing waves in instruments. It's the same thing as an "impedance loop" in electronics, which matches impedance and produces more power.

MN: What's that . . . impedance, that is?

DN: In electronics (and acoustics), impedance is the ratio of input to resistance. And . . . when you transfer this equation to making music with a wind or brass instrument, the player is obviously the input and the instrument the resistance. Now, if we match impedance (add input and resistance simultaneously), as the AcoustiCoil does, up to a certain point the player doesn't have to exert as much input to play his/her instrument.

MN: You mean, it makes it easier?

DN: Yes!

MN: How did you ever come up with this?

DN: Back in 1973 I discovered a way to make interference constructive to the standing wave in horns. I had often wondered why one particular valve combination on my trumpet seemed to play better before it was "fixed" with new felt piston pads. Contrary to what every repair man had every told me about this situation, my experience was always that A flat (2nd and 3rd valves down) appeared to lose some of its presence each time I had the valves repaired with new felts. This is routinely done to re-align piston and valve casing ports when the pads become worn, to "return the horn to playing like new." However, in the case of my A flat, it played better "like old!" Intrigued, then, by this disparity between a common repair practice and my "old A flat," I set

about to research the whole field of interference in physics and acoustics.

MN: Did your research then reveal new information?

DN: Actually, it revealed old information! A 1953 research report from the Defense Research Institute at the University of Texas proved years earlier that interference caused by an abrupt change in a cylindrical acoustical system (like that of a trumpet) can produce a matched impedance (added input from mismatched ports, as in my "old A flat")! Knowing this, I then established the "AAIIRR"—Power custom repair for better response on piston-valve brasswind instruments; the AAIIRR logo derived from the *Acoustically Adjusted Interference for Improved Response through Research*, patented in 1976.

MN: How did the AcoustiCoil come about, then?

DN: A friend who is both a trombonist and a doctor of physics suggested that since all wind and brass instruments work the same acoustically, I could improve his instrument by simply designing an insert to the bore containing the same constructive interference as the AAIIRR formula . . . I did and it did! Subsequent requests from family, friends and associates to see if I could improve the response on their instruments have now resulted in twenty-one models of AcoustiCoil; one for almost every type of brass or wind instrument.

MN: What has been the response from players to the AcoustiCoil?

DN: Most players find it hard to believe at first . . . but then after actually using it, become ardent believers! Surprised, they've said "It's amazing," "I like it," and "How did you do that?" far more than "noticed no difference" or "not for my instrument."

MN: Are there, then, negatives to the AcoustiCoil?

DN: Positive responses by far outweigh

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the few negatives; the AcoustiCoil and installation area within the instrument have to be kept clean to function well . . . However, that should go without saying on all brass and wind instruments! Also, not all instruments or players necessarily need response improvement . . . Some highly competent players view any change as disruptive to their technique . . . And, the degree to which an AcoustiCoil's help improves an instrument is of course dependent on how responsive it is to start with. Some instruments respond very well. Overall, however, I've found that most instruments and players can use and/or welcome AcoustiCoil's help . . . For those who don't, it comes with a money-back guarantee . . . and in the past year we've had less than a 2% return. This is very gratifying to me in that it shows that the AcoustiCoil does indeed help players 98% of the time!

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to the climatic benediction by the one hundred in attendance singing, "Hail, Thou Once Despised Jesus" to the triumphant tune of *Hyfrydol*. As for the future of the River Raisin Brass Band in Monroe, MI; Aren says, "It's a start; We have the potential leadership and moderate group of eligible core musicians. With a couple of more high profile seasonal performances, the upcoming visit of the River City Brass Band, and periodic visits from our regional Salvation Army bands, we just might develop enough enthusiasm to put Michigan's fourth band on the roster of the NABBA. in a year or two." Players interested in making this a reality, located between Michigan's Downriver Community and Toledo, Ohio are encouraged to contact johnaren@att.net to discuss the possibilities.

On March 16, 2003 **Motor City Brass Band** (Craig Strain) presented its annual Irish Spectacular!--one of their most popular concerts, with special guests Modesty Forbids, an Irish folk band which includes, fiddle, accordion, bass, guitar and vocals. On March 19 MCBB performed with Brett Baker and used the concert to prepare for MCBB's three pieces to be performed at the North American Brass Band Championships in Little Rock, AK - April 11-13.

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stood the test of time. The only arranger credited is Howard Snell but, judging by the publishers, most of these transcriptions date back to the first half of the twentieth century. During the first fifty years of contests in the UK, 1850-1900, test pieces were always transcriptions from popular operas. As one would expect with the combination of Russell Gray and Fodens, the standard of performance is first rate. These arrangements should be in every band's repertoire as they are all pleasing to the audience. I was pleased to hear the snare drum in *The Thievish Magpie*. Percussion were not allowed on the competition platform when this arrangement was published so the famous rolls were omitted. I would have thought the timpani part could also have been reinstated? Also, isn't it time the bass drum/cymbal parts were removed from these arrangements and replaced with percussion parts as written by the composer? This is a CD I think should be in every brass band enthusiast's collection.

Regionals 2003. **Besses o' The Barn Band** (Lynda Nicholson), **Black Dyke Band** (Nicholas J Childs), **Eikanger Bjørsvik-Musikklag** (Howard Snell), **Williams Fairey Band** (James Gourlay). Doyen 143. *Lydian Pictures* (Simon Dobson); *Northern Landscapes* (Peter Graham); *Celestial Prospect* (Wilfred Heaton); *Passacaglia on a Theme of Brahms* (Arthur Butterworth); *Prague* (Judith Bingham).

Every year Doyen produces a CD of the Test Pieces selected for the regional qualifying contests for the National Brass Band Competition. The five works for 2003 Regionals have not been used in the contest before, so they will, therefore, be of particular interest to NABBA players as they will be new to us all.

Lydian Pictures (Simon Dobson) was commissioned for the Fourth Section. Simon is a young composer from Cornwall who is studying composition at the Royal College of Music. This work consists of three movements, Fanfares and Dances, Romance, and Folk Song. All three are written in the Lydian Mode (the scale having a raised 4th). It is pleasing to hear warm melodies and sonorous harmonies from a young composer who obviously has a gift for brass band writing. I hope we hear a great deal more from this talented young man. Peter Graham's *Northern Landscapes* is a four movement work selected for the Third Section. Industry, Seascapes, Earth Dance and Flight are what we have come to expect from Peter Graham, easy on the ear, full of energy and demonstrating his mastery of the brass band idiom. *Celestial Prospect* (Wilfred Heaton) is a powerful work that was lost shortly after the Rosehill Band of the Salvation Army read it just after WW II. Luckily in the 1980s Derek Smith, then New York Staff Band conductor, tracked down a set of parts and Heaton was able to reconstruct the score. This surely must be one of the most substantial SA works Heaton composed. Unfortunately nearly all of his immediate post-war compositions were rejected for publication by the SA, robbing us of their power and beauty for nearly fifty years. *Celestial Prospect* is a set of variations on the SA hymn "Come, Comrades Dear." *Passacaglia on a Theme of Brahms* (Arthur Butterworth) was chosen for the First Section as an 80th birthday tribute to Butterworth. This is a work which is a challenge musically but perhaps not technically. The towering figure of Brahms is evident in this superlative work which is a tour-de-force of harmonic writing. BBC Radio 3 commissioned Prague (Judith Bingham) in 1995. It is well crafted and a challenge to Championship Section bands but not to my taste. It is severe and sometimes emotional, but does not fall well on my ears.

Images for Brass. **Williams Fairey Band** (Phillip McCann). Anglo Records AR002 *Gala Fanfare from 'Five Festive Fanfares'* (Philip Sparke); *Navigation Inn* (Philip Sparke); *Canzone and Caprice* (Stephen Bulla); Brian Taylor, cornet soloist; *Panis Angelicus* (César Franck/Philip Sparke); *Feeling Young* (Bertrand Moren); *Time Remembered* (Philip Sparke); *Fanfare Britannica* (James L Hosay); *South Down Pictures* (Philip Sparke); *Shipston Prelude* (Stephen Bulla); *Flying the Breeze* (Philip Sparke); *Fanfare and Jubiloso* (James Curnow); *Joshua Fit' the Battle of Jericho - 3rd Mov't from 'Spiritual Fantasy'* (Douglas Court); Steve Miles, euphonium soloist; *Images for Brass* (Stephen Bulla).

Anglo Records is part of Anglo Music, the company founded by Philip Sparke when he left Studio Music, so it is not surprising to find a number of Sparke's compositions on this CD. However, the meat on this CD are the compositions by American composers Stephen Bulla, James Curnow and Douglas Court. It is encouraging that the brass band world in Europe is embracing the work of these fine composers. Stephen Bulla's setting of the hymn *Shipston* is gorgeous, and *Canzone and Caprice* is a first rate cornet solo. *Images For Brass*, commemorating the fiftieth anniversary of Iwo Jima, takes the listener on a powerful journey from quiet anticipation of battle to the moment of glory as the flag is raised. James Curnow composed *Fanfare and Jubiloso* for the 70th anniversary of the Wheaton Illinois Municipal Band in 2000. Based on a rondo by Tylman Susato, it works very well in Curnow's arrangement for brass band. Euphonium soloist Steve Miles makes Douglas Court's *Joshua Fit' the Battle of Jericho* sound deceptively easy. This would be a good addition to the repertoire of American bands.

NJH Music of Barnsley, South Yorkshire, publisher of works for brass band by Nigel Home and others, is proud to announce that Solid Brass Music Company of San Rafael, California has agreed to stock their brass band arrangements, effective immediately.

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