

The

BrassBand Bridge



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

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POST-CONTEST ISSUE 2003

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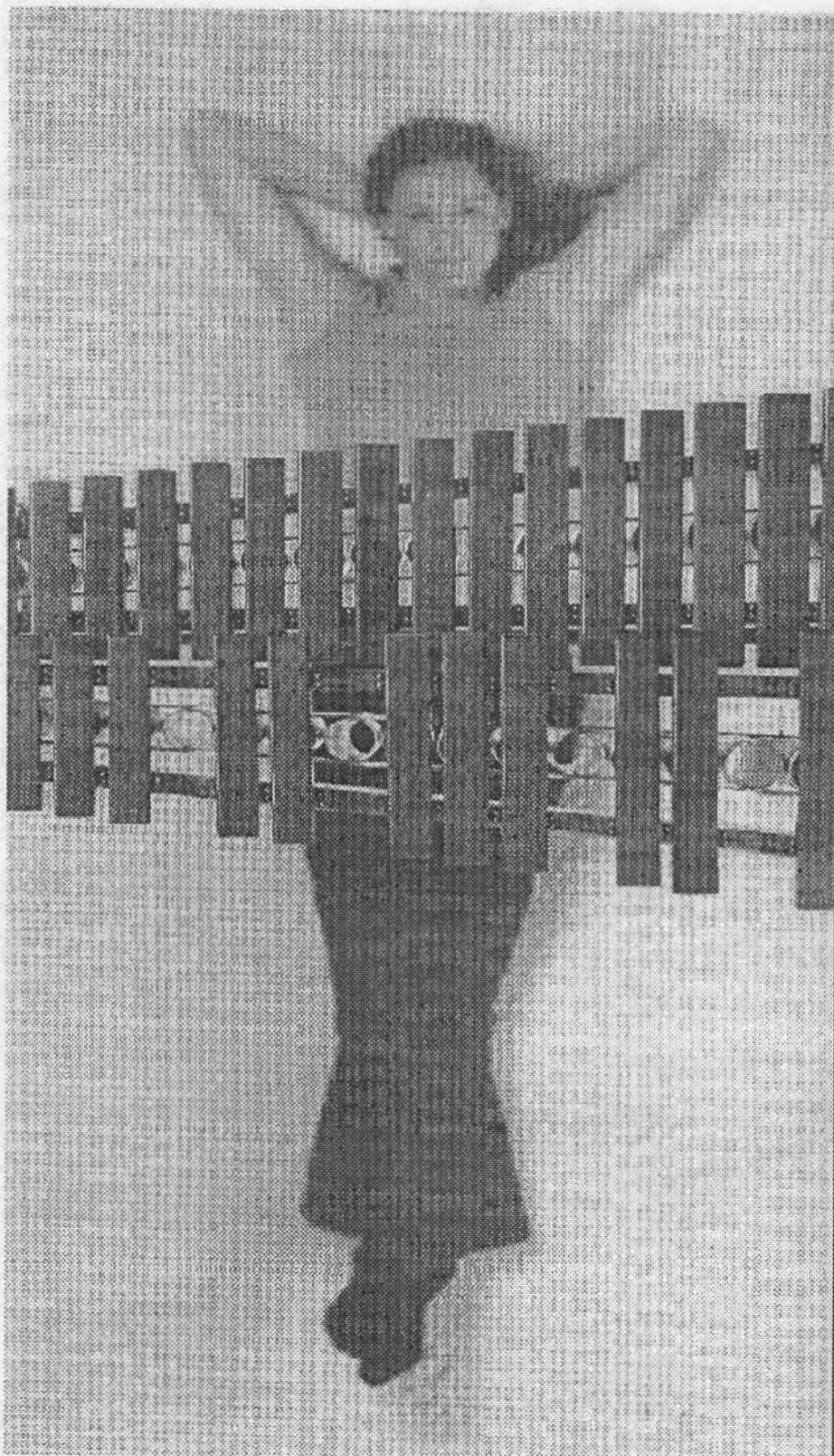
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The Brass Band Bridge: **Official Journal of the North American Brass Band Association**

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The ***Brass Band Bridge*** welcomes news, materials for review, communications, photographs, 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.

Electronic submission is preferred where possible. Materials may be edited for content.

Publication and advertising deadlines are the 15th of January, April, July and October.

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Over the past 9 months you've probably noticed a rather series of sporadic *Brass Band Bridge* magazines showing up on your doorstep or computer screen. NABBA has continued to undergo some significant changes in the way it does business which has included moving the entire production process of editing, producing, printing, and mailing to Chicago. The electronic versions of the magazine, and the streamlined process will save NABBA considerable amounts of money and improve the efficiency of the process--important aspects in an organization of only 1000 members and with a limited budget.

Now we are caught up with our production, you can enjoy in a more timely fashion some of the very significant recent events. In this issue you can either relive another wonderful competition from Little Rock, or hopefully get a good flavor for the variety and excitement that NABBA members experienced this year. I am grateful to those who volunteered to review the various sections of the competition while I was completing my own busy duties that weekend. Across from this column, you can read how NABBA is getting historical exposure at the 151st British Open as they are represented by the **Illinois Brass Band** (Peter Lipari), as well as the newly formed **Athena Brass Band** (Anita Cocker Hunt) at the IWBC, and **Cuyahoga Brass Band** (Keith Wilkinson) playing in one of this country's great concert halls.

One of the highlights of this year's competition was hearing really excellent new brass bands from James Madison and Henderson State University, Spokane, Ozark Mountains and Stavanger making their first appearance. Let's hope we see them all again and regularly.

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

Colin Holman, Editor

The **Athena Brass Band** is the brainchild of Laura Lineberger, a euphonium player and librarian with the United States Army Band. Athena will perform at the International Women's Brass Conference held June 17-21 in Bloomington, IL. Upon Laura's organization, a group of ladies from various NABBA bands convened at the 2002 NABBA Championships, held in Cincinnati, Ohio. The result of this meeting was the enthusiastic formation of Athena Brass Band. Members of the band were selected from NABBA bands throughout the United States. Athena Brass Band was chosen as the name of the ensemble, paying homage to Athena, Goddess of Wisdom, who was regarded as the protector of all cities and states. Anita Cocker-Hunt, NABBA President and director of the Cincinnati Brass Band, is Athena's conductor. Soloists with the group will be Amy Nelson (cornet, **Chicago Brass Band**), Lisa Galvin (tenor horn, **Brass Band of Columbus**), Stacy Baker (tuba, **Lexington Brass Band**), and Laura Lineberger and Gail Robertson (euphoniums, **Spires Brass Band** and **Central Florida Brass Band**). At their IWBC performance on Friday, June 21st at 1:30 p.m. Athena Brass Band will perform a work by Anne McGinty which was commissioned for them by the IWBC, as well as brass band favorites, such as *Journey into Freedom* (Ball), *Strike up the Band* (arr. Richards) and *Celebration* (Condon). For more information about Athena Brass Band, email Laura Lineberger LJLeuph@aol.com

One of the highlights in the career of **Cuyahoga Valley Brass Band** (Keith Wilkinson) occurred on April 14th when they performed at Severance Hall, home of the Cleveland Orchestra. They appeared there as guests of Case Western Reserve University, CVBB providing the first part of the program and CWRU Symphonic Winds the second half. The CVBB program was selected to show-

case the very best in brass band repertoire and for this special occasion chose to place the emphasis on original works for brass band. As well as luxuriating in the magnificent acoustics of this fine auditorium the members of CVBB were delighted by the warm response to their performance by the large audience. It was certainly an evening the members of the band will never forget and they were delighted to receive an invitation to return soon immediately following their performance. CVBB's program included *Folk Festival* (Shostakovich arr Snell), *Celebration* (Condon), *Napoli* (Bellstedt arr Brand), Travis Scott, euphonium soloist; *Deep Inside The Sacred Temple* (Bizet arr Wilkinson), Travis Scott and William Bauer, euphonium soloists; *Gaudete!* (Norbury); *Elegy from A Downland Suite* (Ireland); *Variations on Laudate Dominum* (Gregson).

The **Illinois Brass Band** (Peter Lipari) have accepted an invitation to participate in this year's 151st British Open competition to be held on September 13th. In doing so, they are the first band in the 150 year history of the competition to participate from outside the UK and Commonwealth country. They will compete with seventeen of the top brass bands from the UK. The test piece for the competition is two movements from *The Planets* (Holst), "Venus" (The bringer of peace) and "Jupiter" (The bringer of jollity), transcribed for brass band by Stephen Roberts. Organizer Bram Gay notes that "we are managing the most difficult band contest in the world with easily the best collection of bands and conductors. We are now recognising a responsibility to bands worldwide rather than simply to our domestic people. H[arry] M[ortimer] and Margaret were committed to an exclusive Open, a contradiction in terms. Martin [Mortimer] and I see the possibility of making the

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Brass Band Programs

Brass Band of Columbus (Paul Droste). April 5, 2003; Ohio Chapter of the International Trumpet Guild Columbus, OH. *Navigation Inn* (Sparke); *Cornet Roundabout* (Robert Eaves), Dan King, Richard Burkhart, and James Stokes, cornet soloists; *I Saw the Light* (arr. Susi); *Call of the Cossacks - 5. Cossack Wedding Dance* (Peter Graham).

Chicago Brass Band (Colin Holman). May 4, 2003; Chicago Temple, Chicago, IL. *Prelude for an Occasion* (Gregson); *Finale from William Tell* (Rossini/Hawkins); *Slavische Fantasie* (Hohnel/Kerwin), Amy Nelson, cornet soloist; *Bill Bailey* (arr. Richards); *Gaelforce* (Graham); *Punchinello* (Rimmer); *Watching the Wheat* (arr. Geehl), Brad Say, euphonium soloist; *Northern Festival Medley* (Richards); *Finale from Pines of Rome* (Respighi/Snell); *Chicago* (arr. Forgie).

May 31, 2003; Lake Forest Community Center, Lake Forest, IL. *Agincourt Song* (arr. Howarth); *Chorale and Toccata* (Bulla); *A Time for Peace* (Graham), Joe Dymit, flugelhorn soloist; *Tea for Two* (arr. Snell), Andrew Keith, Teralyn Keith and Mark Taylor, percussion soloists; *Finale from Symphony No. 8* (Dvorak/Gordon); *Spirit of Adventure* (Norbury); *The Tops* (Powell); *Piece Heroique* (Franck/Rickard); *Stubernic* (Ford), Andrew Keith, Teralyn Keith and Mark Taylor, percussion soloists; *Finale from The Pines of Rome* (Respighi/Snell); *Chicago* (arr. Forgie).

June 7, 2003; Gary United Methodist Church, Wheaton, IL. *Agincourt Song* (arr. Howarth); *Chorale and Toccata* (Bulla); *A Time for Peace* (Graham), Joe Dymit, flugelhorn soloist; *Gaelforce* (Graham); *Finale from Symphony No. 8* (Dvorak/Gordon); *Spirit of Adventure* (Norbury); *The Tops* (Powell); *Piece Heroique* (Franck/Rickard); *Tea for Two* (arr. Snell), percussion feature; *Finale from The Pines of Rome* (Respighi/Snell).

Illinois Brass Band (Lipari) *with guest trombone soloist Brett Baker. March 15, 2003; Holy Cross Lutheran Church, Libertyville, IL. *The Star Spangled Banner* (arr. Himes); *Midwest March* (Richards/Broadbent); *Harmony Music* (Sparke); **Homelands* (Dewhurst); **Ye Banks and Braes* (arr. Wilkinson); **Hailstorm* (Rimmer); **Over the Rainbow* (Bearcroft); **Teddy Trombone* (Fillmore); *Resurgam* (Ball); *Molly on the Shore* (arr. Snell); *Nabucodonosor* (Verdi/Rimmer); *Two Part Invention* (Sparke), John Meling and Tom Runty, euphonium soloists; *Cross of Honour* (Rimmer).

April 12, 2003; First Congregational Church, Elgin, IL, *with the Elgin Symphony Youth Orchestra Brass Choir. *Harmony Music* (Sparke); *Molly on the Shore* (arr. Snell); *Midwest March* (Richards/Broadbent); *Two Part Invention* (Sparke), John Meling and Tom Runty, euphonium soloists; *Queen of the Night* (Mozart/Golland), James Sobacki, soprano cornet soloist; *Variations on a Welsh Theme* (Kneale), Phil Klickman, tenor horn soloist; **The Great Gate of Kiev* (Mussorgsky); **Canzon duodecimi toni* (Gabrieli).

April 27, 2003; Maple Park, IL. *Harmony Music* (Sparke); *Molly on the Shore* (arr. Snell); *Midwest March* (Richards/Broadbent); *Two Part Invention* (Sparke), John Meling and Tom Runty, euphonium soloists; *Queen of the Night* (Mozart/Golland), James Sobacki, soprano cornet soloist; *Variations on a Welsh Theme* (Kneale), Phil Klickman, tenor horn soloist; *Pie Jesu* (arr. Steadman Allen); *Cheek to Cheek* (arr. Fernie); *Hello Dolly* (arr. Norman); *Oklahoma* (arr. Wright); *Serenade* (Bourgeois); *Toccata* (arr. Farr); *The Waltonian* (Richards/Wyss); *Shield of Liberty* (Richards/Broadbent).

Motor City Brass Band (Craig Strain). March 16, 2003; Southfield Center for the Performing Arts, Southfield, MI.

Gaelforce (Graham); *The Irish Blessing* (Bacak/Bradnum); *Molly on the Shore* (Grainger/Snell); *The Girl I Left Behind Me* (arr. Langford); *Annie Laurie* (arr. Newsome); *Irish Medley* (arr. Strain).

Spires Brass Band (John Slezak). October 12, 2002; Kussmaul Theatre, Frederick Community College, Frederick, MD. *Star-Spangled Banner* (arr. Himes); *Suite: Henry V* (Walton/Watson), Steven J. Hoochuk, narrator; *Titanic Fantasy* (arr. Larch); *Indiana Jones and the Temple of Doom* (arr. Farr); *The Gael from The Last of the Mohicans* (arr. Duncan); *James Bond Collection* (arr. Richards); *A Touch of Mancini* (arr. Freeh).

December 7, 2002; Kussmaul Theatre, Frederick Community College, Frederick, MD. *Star-Spangled Banner* (arr. Himes); *The Proclamation of Christmas* (arr. Bulla); *The Huron Carol* (arr. Norbury), David Conklin, cornet soloist; *The Festive Season* (arr. Calvert); *O Holy Night* (arr. Wilkinson), W. Kermit Britt, euphonium soloist; *When A Child Is Born* (arr. Golland); *An Australian Christmas* (arr. Curnow); *Mary's Boy Child* (arr. Sparke); *Three Kings Swing* (arr. Himes); *Frosty the Snowman* (arr. Smith), Ron Smith, bass trombone soloist; *Parade of the Wooden Soldiers* (arr. Langford); *Santa Claus Is Comin' To Town* (arr. Dewhurst); *Sleigh Ride* (arr. Tomlinson).

March 8, 2003; Kussmaul Theatre, Frederick Community College, Frederick, MD. *Star-Spangled Banner* (arr. Himes); *The Centurion* (Sparke); *Brillante* (Graham), Laura Lineberger, euphonium soloist; *Symphonette* (Bulla); *Adagio from Concierto de Aranjuez* (arr. Bolton), Randi Bulla, flugelhorn soloist; *The Spirit of Adventure* (Norbury); *Trio con Brio* (Langford), Stephen Francella, Herb Rader, Al Beith and Rick Gaskins, tenor horn soloists; *The Call of the*

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Brass Band Programs

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Cossacks (Graham).

Spokane British Brass Band (Mark Williams). SFCC Auditorium, Spokane, WA. *The Contestor* (Powell); *Zelda* (Code), Jim Phillips, cornet soloist; *The Day Thou Gavest* (Scholefield/Wilby); *Music from the 16th Century* (Gastoldi/Fernie); *Songs My Mother Taught Me* (Dvorak/Langford), Dick Lyman cornet soloist; *In Dixieland* (Rimmer/Kerwin), Kit Cutler, euphonium soloist; *Music for Greenwich* (Gregson); *Elsa's Procession to the Cathedral* (Wagner/Himes); *Spirit of Adventure* (Norbury); *Gaelforce* (Graham).

St Louis Brass Band (Colin Holman). April 4, 2003; Southern Illinois University, Edwardsville, IL. *Star-Spangled Banner* (arr. Himes); *Prelude for an Occasion* (Gregson); *Little Suite for Band* (Arnold); *Slavonic Dance #8* (Dvorak); *Montage* (Graham); *Berne Patrol* (arr. Howarth); *Partita* (Sparke); *Crimond* (arr. Richards); *Dance of the Tumblers* (Rimsky-Korsakov/Ashmore); *Instant Concert* (Walters); *The Contestor* (Powell); *St Louis Blues* (arr. Geldard).

May 24, 2003; Kirk of the Hills Presbyterian Church, St Louis, MO. Ed Jacobs, guest conductor. *The Black Horse Troop* (Sousa/Weatherall); *Gallop from William Tell* (Rossini/Hawkins); *Brillante* (Graham), Jeff Binns, euphonium soloist; *Procession to the Minster* (Wagner/Snell); *Procession of the Nobles* (Rimsky-Korsakov/Ashmore); *Barnum and Bailey's Favorite* (King); *March to the Scaffold* (Berlioz/Wilkinson); *Crimond* (arr. Richards); *Flight of the Bumble Bee* (Rimsky-Korsakov/Reift), John Korak, cornet soloist; *Londonderry Air* (Grainger/Weatherall); *Blue Rondo a la Turk* (Brubeck/Edwards); *Siegfried's Funeral Music* (Wagner/Livingston); *The Stars and Stripes Forever* (Sousa).

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OVERVIEW

by Ralph Hotz and Colin Holman

This years NABBA competition in Little Rock will be remembered as one of the finest competition events hosted to date. On Thursday April 10, prior to the official beginning of the annual event, Grimethorpe Colliery (UK Coal) Band performed for NABBA members who were in town early and for sponsors of the event. This Entertainment/Championship band is maybe the finest band of this type in the world today. They are very much in demand all over the world and proudly exhibit their wonderful grasp of the entertainment concert.

Grimethorpe played the full gamut of music at this pre-contest concert. Included were purely entertaining pieces topped off with *Variations on an Enigma* (Sparke). While playing absolutely superbly, the band retained a terrific sense of humor. Gary Cutt, an extremely talented conductor, took care of all the commentary during the concert. His humor

and control of this famous extroverted band, which he describes as a "wild lot," was something to behold. The band "hangs together," whether it is playing a concert together or socializing together into the early hours of every morning.

Many of the participants at the annual NABBA Contest see each other only once a year, and the gatherings of old and new friends held formally and informally continuously throughout the weekend are an important part of brass band fellowship. The weather was superb throughout, and perfect for a terrific Friday evening Barbeque hosted on the River Front by Solid Brass. As well as Grimethorpe being present, the Stavanger Brass Band began their U.S. tour by competing in the Championship Section. If only Grimethorpe had competed as well (as Hawthorne City did in 1994)—then we would have had real world class competition! Guests were also treated to a Masterclass, a terrific Gala Concert, and six bands making NABBA XXI their first competition. The new NABBA commission, Kevin Norbury's *Spirit of Adventure*, was another highlight in NABBA's continuing growth.

SOLO AND ENSEMBLE CONTESTS

Adult High Brass Technical:

Reviewed by Julie Vish.

It was my extreme pleasure to review the high brass, adult technical portion of the NABBA solo competition. Soloists presented very different performances of a variety of different pieces. All performers brought something positive to their performances, whether it was extreme technical proficiency, excellent articulation, or brilliant musicality. Judge Brian Burditt definitely had some difficult decisions to make.

Competition began with Tom Gabrielsen (Cincinnati Brass Band) performing *Heavenly Gales* (Langworthy) on Bb cornet. Mr. Gabrielsen, from memory played some very dramatic cadenzas and some difficult technical passages, but some minor technical flaws and rhythmic inaccuracies kept him out of the running for prizes. The second soloist was Stephanie Watts (New England Brass Band) who performed *Fantasy Thome* on Bb cornet. Highlights of her performance were a beautiful dark, mature sound, a great low register, and consistent articulation in all ranges of the instrument. I personally would have liked to hear a more daring performance in terms of dynamic contrast and musicality.

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Stephanie's carefully prepared performance earned her the third place prize. Paul Waech (Eastern Iowa Brass Band) was the third soloist of the day, performing *Facilita* (Hartman). A very well controlled, soft opening and technically secure cadenzas marked Mr. Waech's second place performance. His performance was somewhat reserved emotionally, but definitely well prepared and technically polished. Next, Dwight Wages (Cincinnati Brass Band) performed *Andante et Scherzo* (Barat). The solo opens with a freely played, dramatic passage followed by a haunting melody. Mr. Wages captured the dance feel of the scherzo section. Some missed notes and intervals caused by fatigue, and possible nerves, at the end of the piece marred an otherwise credible performance. Our competition winner, Amy Nelson (Chicago Brass Band) was next to take the stage. She played *Slavische Fantasy* (Hohne/Kerwin). Amy has a beautiful sound, and her memorization of this very technical piece, along with her exceptional musicality created a very musical performance. The only scary moment of the performance came when accompanist, Steve Marcus hopped up and started dancing during one of the interludes. I am happy to report that his fingers never left his hands during this brief bout of insanity. A thorough "shushing" from Ms. Nelson ended Steve's spontaneous dance. Even with the antics, this performance not only showed technical proficiency, but also great musicality. This capturing of the ebb and flow of the music and the joy brought to her performances is what keeps Amy Nelson a solo competition winner year after year. A soloist from our host band (Solid Brass) was next to perform. David Lucich performed the *Concertino in Eb* (Sachse) on soprano cornet. Mr. Lucich performed technically very well; he played all of the right notes in the right places. His approach on the soprano was a bit trumpet for this

writer, which led to some noticeable pitch issues. I wish he had taken a more laid-back approach to the music. Robert Hinckley (Brass Band of Central Florida) performed *The Debutante* (Clarke). His performance definitely needed more ebb and flow. While Mr. Hinckley made a strong effort to provide a flashy technical performance, he missed many opportunities to create the subtle nuances that make this style of cornet playing unique. Even with a few chips, I was very impressed with his technique, and his restatement of the opening theme was beautifully played and relaxed. Our final soloist of the day was Dean Psarakis (Brass Band of Central Florida). He performed *Carnival of Venice* (Arban/Leizden). His opening was very nicely played, and the variations were all very fast and flashy. I wish that a few clicks on the metronome had been sacrificed to achieve a more focused sound and phrasing.

My impressions of this section were overall very positive. There was definitely some hard work and practice by all performers. I will paraphrase a comment made to me by Brian Burditt, our judge: It seemed that many of the performers were reaching for the performance level rather than just playing the

music. That was the only weakness in this section. I would rather hear a piece played a little slower, but with musicality, ebb, and flow. Every performer needs to perform with joy.

Results: 1. Amy Nelson (Chicago Brass Band), cornet; 2. Paul Waech (Eastern Iowa Brass Band), cornet; 3. Stephanie Watts (New England Brass Band), cornet.

Julie Vish is the soprano cornet player with the Central Ohio Brass Band and a NABBA Board Member.

Adult High Brass Slow Melody

Reviewed by Robin Weatherall

The first to play was Donald McAfee from Brass Band of Central Florida. 'D' is one of our finest soprano cornet players and he set the bar high with his extremely musical performance of *Prayer to St. Gregory* (Alan Hovhaness). Bb cornetist Jay Cohen from Chicago Brass Band followed with the traditional melody *Sometimes I feel Like a Motherless Child*. Unfortunately nerves got the better of him causing problems getting the

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instrument to speak in pp passages. The second movement of Oskar Bohme's *Concerto in F minor* was the choice of Cyndi Scoglio from Prairie Brass Band. She demonstrated a wide dynamic range, beautiful sound and a clear high register. This was an excellent choice of music for her and I put her in the running. The flugelhorn was next in the hands of Michael Warner from Spokane British Brass Band. He chose to perform the second movement of *Three Episodes* (Joe Turrin). He has a very nice sound but fell afoul of the inherent intonation problems of the instrument. New England Brass Band's Dennis Caron chose *Etude No. 2* by Charlier in a nice performance but again nerves came into play, especially in the passages with wide interval slurs. Erica Sparks Bough from Saint Louis Brass Band is another first class soprano cornet player. *Meditation from Thais* (Massenet) proved to be a good choice. After a slightly shaky start she warmed into a gorgeous sound with a seemingly effortless upper register. Unfortunately nerves got the better of her but she finished with an overall solid performance. *How Great Thou Art* was the choice of cornet player Dennis Modracek from the Eastern Iowa Brass Band. He has a nice big sound and a good solid upper register, especially in pp passages. He had several intonation problems and unfortunately the final high Eb was not in his repertoire today. Finally Mathew Vangiel performed *Psalms from Two Portraits* by Joe Turrin. This gifted young flugelhorn player from James Madison University has an impeccable sound, consistent throughout the range. His relaxed approach helped him give a first class performance. I'll wager we will see much more of this talented young gentleman.

Results: 1. Matthew Vangiel (James Madison University), flugel; 2. Don McAfee (Brass Band of Central Florida),

soprano cornet; 3. Cyndi Scoglio (Prairie Brass Band), cornet.

Robin Weatherall is the NABBA Membership Secretary.

Youth Brass Solo

Reviewed by Joel Pugh.

Despite being the only one in this division baritone player David Dimmit was certainly deserving of the 1st place prize, performing Herman Bellstedt's *Napoli*. It is always refreshing to hear a baritone played well and this was certainly the case with this performance. He performed it from memory and demonstrated excellent technique with a solid tempo that was completely under control, which resulted in a very fine performance.

Results: 1. David Dimmit (Ozarks Mountain British Brass Band), baritone

Joel Pugh is the Director of Bands at Bemidji State University and former director of the Heidelberg Brass Band. He serves on the NABBA board of directors

Adult Low Brass Technical

Reviewed by Joel Pugh.

NABBA took another step forward in their continued growth by separating the technical solos into high brass and low brass for the first time this year. This move allowed for a shorter day for the judges, but also in the future will permit more participants in each section. It was no surprise to anybody affiliated with NABBA that the great majority of the participants were euphonium players. It is nice to at least have a venue where this wonderful instrument can be utilized to its full potential. But in addition to the plethora of euphoniumists, the tenor horn, baritone and trombone were also well represented. In the Adult Low Brass

Division the competition was extremely tough and again compliments to adjudicator Bram Gregson for his wise discerning judgment on some very difficult decisions.

Similar to the baritone, the true brass band enthusiast always appreciates a fine tenor horn solo, with its light pure sound. This instrument was well represented by two different performers. Lisa Sousa from the Spokane British Brass Band played the first movement from Mozart's *Concerto No. 4*. Having heard this classic piece performed many times on the "other horn," it was a pleasure to hear the tenor horn rendition of this piece. This is just added proof that not only is the tenor horn a legitimate medium, but it has a beauty all its own! Ms. Sousa performed very well, showing good command in all registers and demonstrating the light characteristic sound for which this instrument is known. The other tenor horn participant was Cyn Sanchez, also from the Spokane British Brass Band, performing *1812 Riff* (arr. Paul Haack). After a long day of serious concerto-style pieces, this "tongue-in-cheek" tribute to a romantic masterpiece was enjoyed by all. Ms. Sanchez performed the solo very well in the jazz style, which can be difficult to achieve on this instrument. Her performance left the audience, (as well as Bram Gregson) "all smiles!" Jim Marshall of the Spokane British Brass Band was the lone adult baritone participant, performing G.F. Handel's/Richard Powell *Sonata III*. This was a very good choice to show off the beautiful qualities of the baritone. Mr. Marshall played the adagio sections with a beautiful light tone and the technical sections with a similar light technique, making the selection sound like it was originally written for baritone.

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As previously mentioned, the euphoniums made up the bulk of the participants in this division. With the prominent role this instrument plays in the brass band setting, this quantity of participants is not surprising. Matt Kennan from Henderson State University Brass Band performed one of the newer virtuosic solos written for euphonium, *Blue Lake Fantasies*. This piece is an unaccompanied programmatic selection premiered by Brian Bowman at the Leonard Falcone Euphonium Competition, which takes place at the Blue Lake Fine Arts Camp. Mr. Kennan played three of the five movements of this solo: I "Firefly," III "All That Jazz" and V "Party Antics." The technical demands in this solo are extremely demanding and not only did he navigate the technical challenges successfully, but he also showed musical maturity by adding many musical nuances to the music. Thomas Raber of the Ozark Mountain British Brass Band performed one of the great historic euphonium solos, Erik Leidzen's *Song of the Brother*. Mr. Raber showed complete command of this solo by not only performing it from memory, but also going beyond the technical demands to give a complete musical performance. His technique was effortless and the lyrical were played extremely musically, so as to provide the contrast intended by the composer. Kendra Gohr of the Prairie Brass Band gave us another rendition of Bellstedt's *Napoli*. As is always the case with great music, it's a joy to hear different interpretations of the same piece, because this is where one's personal musical mark can be made. Ms. Gohr gave an exciting performance of this wonderful piece. Her technique was clean and light. She demonstrated a great command of the extremes in range and overall gave a very enjoyable performance.

The competition was very close, but the three prize winners were especially de-

serving of this honor. The third place winner was Jeff Binns of the St. Louis Brass Band with *Brillante* (Peter Graham). Though not an obscure piece, this is a piece that deserves much more attention from euphoniumists for it is a great theme and variation solo that is indicative of Peter Graham's fantastic writing. Mr. Binns showed blazing technique, whether on the difficult triple tonguing sections, or the flashy "finger" sections in the final variation. His lyrical playing in the minor variation showed great command of the upper tessitura. Also, like many British euphonium solos, the piece ends on an "F" which this soloist played with great assurance. Well Done! Gail Robertson of the Brass Band of Central Florida garnered the 2nd place selection, performing the Herbert L. Clarke version of *The Carnival of Venice*. Playing the solo from memory, Ms. Robertson showed a gorgeous clear dark euphonium sound in the opening introduction and theme, which set the tone for variations that followed. Her technique was extremely impressive, because it truly seemed effortless. Of additional note was her incorporating the difficult dynamic contrast in the toughest sections of the solo. She should be commended for her original cadenza she added to the piece. The cadenza certainly showed off the soloist at her best and set up the thrilling finale perfectly. The 1st winner in the Adult Low Brass Technical Division went to Mark David Windham of the Henderson State Brass Band playing the Finale from Lars-Erik Larsson's *Concertino for Trombone*. This piece is one of the most popular trombone concertos and the Finale is a movement which showcases the trombone in a manner, many think is practically impossible! He demonstrated a true symphonic trombone sound, had complete command of every register and showed a light double tongue that is the prerequisite needed to even attempt this solo. Mr. Windham played this piece flawlessly and certainly was deserving of

the top prize.

All of the participants should be congratulated for their wonderful performances! It is evident that much work went into each solo and it was extremely enlightening and enjoyable for the audience to hear such a wonderful cross-section of music. This is further evidence of the growth in the quality of the NABBA bands, for if the individuals continue to demonstrate this level of expertise, the bands themselves will be the direct beneficiaries. Congratulations to all who performed!

Results: 1. Mark Windham (Henderson State University Brass Band), tenor horn; 2. Gail Robertson (Brass Band of Central Florida), euphonium; 3. Jeff Binns (St. Louis Brass Band), euphonium

Joel Pugh is the Director of Bands at Bemidji State University and former director of the Heidelberg Brass Band. He serves on the NABBA board of directors

Adult Low Brass Slow Melody

Reviewed by Ralph Hotz

The playing in the Adult Low Brass Slow Melody Section was of very high caliber this year. Ron Waiksnoris, Bandmaster of the New York Staff Band of the Salvation Army was this year's judge and his task was difficult as the level of performance was very high. The winner, Linda Yeo, who now plays for Prairie Brass Band, made her parents, who were in the audience for her performance, proud. Linda did a commendable job playing the *Ewazen Concerto for Bass Trombone*. Sara Albert, principal trombone of Brass Band of Central Florida, placed second and played beautifully in the most difficult piece attempted by anyone in this

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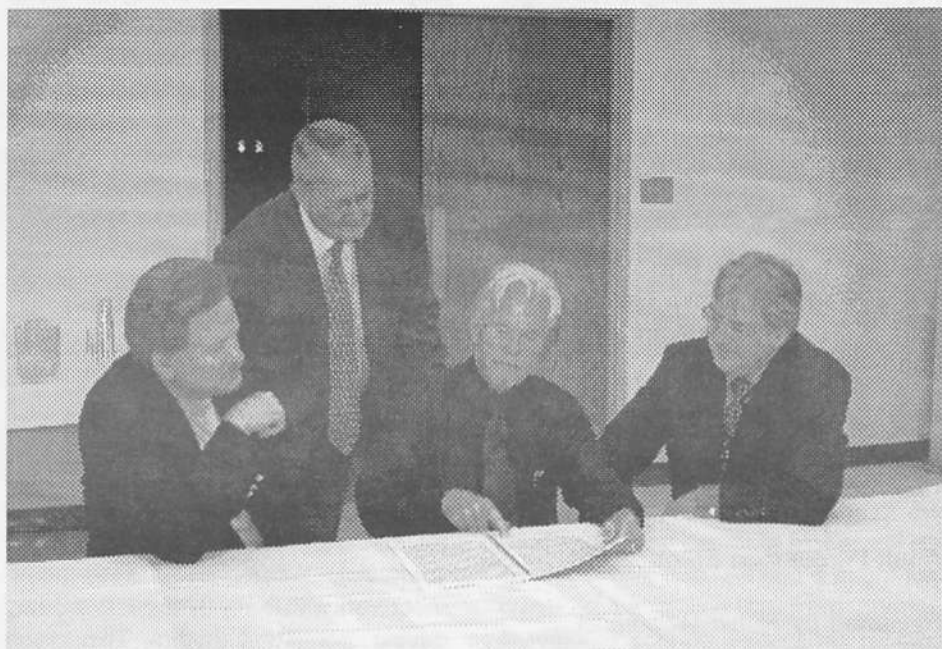
competitive section, *Romanza Appassionata* for tenor trombone by von Weber.

All who performed played very well. Some of the outstanding soloists who did not receive awards, but who stood out were William Britt, euphonium player from the Spires Brass Band, playing a near flawless performance of the Tassarini *Sonata in F Major, movement #2*. Nicole Kline, tenor horn from Brass Band of Central Florida, likewise played splendidly in a Howard Snell arrangement of *Elegy* by Shostakovich.

Our NABBA bands have raised the standard of musical and technical playing. The quality of our musicians has risen to higher and higher levels, and we will continue to hear outstanding individual soloists in the individual and ensemble competitions. Whether the competition is in the solo competitions or the ensemble competitions, or in the Championship Band Competition, the bar has, and is, being raised. It was very impressive to be a listener at this year's competition. The judges had, and will have in the future, have their hands full evaluating our NABBA musicians and bands. Whether listening to the solo or ensemble competition, or the band section contest, the listener is treated to a higher and higher standard of performances each year.

Results: 1. Linda Yeo (Prairie Brass Band), bass trombone; 2. Sara Albert (Brass Band of Central Florida), trombone; 3. Tyler Braxton (Henderson State University Brass Band), trombone

Ralph Hotz is a member of the Rocky Mountain Brassworks and the NABBA Board of Directors



left to right, James Curnow, Brian Burditt, John de Salme and Ray Farr discuss the finer points of *Montage* (Graham)

Adult Brass Ensembles

Reviewed by Jackson M. Hill

It was a great privilege to be a part of the NABBA team to hear these fine ensembles perform. When these small groups get together they learn how to blend and develop tone quality and precision with their instruments. The roots of brass banding are developed in this environment. Many of the ensembles showed great preparation. Do not forget the ensemble is only as good as the weakest player. Music selection can help with this problem.

All of the groups performed well. Some groups, I thought, gave outstanding performances. Both James Madison groups, The Trombone Quartet and The Blue Stone Brass showed that the college has a real understanding of brass band music. The St. Louis Middle Men performance

of *Ball of Fire* (Peter Smalley) was the most technically difficult piece. There was no room for error in this piece and I applaud their effort. Tuba Time from Motor City chose *Tubamobile* (Tom Ritter George). They showed extremely good tone and balance. I really enjoyed this performance. The Chicago Brass Band Players, the largest of all of the ensembles, chose *The Brandenburg Concerto #3*. The group did all the right things from tone quality, technical and blend to present a great performance. This quality of performance transfers to the full size Chicago Brass Band.

In the ensemble environment, one must think of the group where all voices need to be balanced. The brass band tone quality must start at the cornets and transfer down through the other voices. We have made remarkable progress

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from last year to now and I recommend that all brass bands have working brass ensembles as part of their organization. See you in Charleston, WV in 2004. Let's break records for the number of participants.

Results: 1. Chicago Brass Band Players; 2. Bluestone Brass (James Madison); 3. Tuba Time (Motor City Brass Band)

Jackson Hill is a baritone player and the founder of the Brass Band of the Tri-State

Adult Percussion Solos

Reviewed by Robin Weatherall

This is the first year there has been a separate Percussion Solo Competition. Teralyn Keith from Chicago Brass Band performed *Greetings from Concerto for Marimba* (Rasauro), with first class playing again setting the bar high for those following. Excellent technique made a very difficult work sound deceptively easy. Her left hand mallets were too hard for my taste making the lower octaves of the instrument sound too percussive. Andrew Keith, also from Chicago Brass Band, gave us *Footpath* (Samuels) exhibiting excellent dynamic, good balance between the hands. The Marimba is a difficult instrument on which to display anything but technique, Andrew made real music. Dewie Dowdy from Brass Band of the Tri-State chose Morris Goldenburg's transcription of Bach's *Violin Concerto in A minor*. Again hard mallets failed to bring out the rich colors of the Marimba. Nervousness also resulted in a couple of major memory lapses. The final performer was Christopher Karabin from Prairie Brass Band. He chose a multi-instrument solo by Al Payson, *Slavic Danse*. This was an excellent choice of music, requiring

polyrhythms and different dynamics in each hand. This was music making at an extremely high level. Christopher was a real showman who brought the audience to their feet for a standing ovation.

Results : 1. Christopher Karabin (Prairie Brass Band); 2. Andrew Keith (Chicago Brass Band); 3. Dewie Dowdy (Brass Band of the Tri-State)

Adult Percussion Ensembles

Reviewed by Robin Weatherall

Both entries in this section performed wonderfully. James Madison University Percussion chose *Trio Per Uno* (Zivkovic), a complicated multi-instrument work with many dynamic levels and driving, persistent rhythm. This group were all but faultless in their interpretation. The Chicago Percussion Project performed on one Marimba, *Stubernic* (Mark Ford). They played not only the bars but also the resonators. They are a fine group of players but they didn't have the extra spark of enthusiasm that made James Madison University the winners in my mind.

Results: 1. James Madison 2. Chicago Percussion Project

Robin Weatherall is the NABBA Membership Secretary.

READING BAND

Organized and Reviewed by Ronald W. Holz

On Friday evening of NABBA 2003, a good size band formed on the stage of main auditorium in the Robinson Center just prior to 5:00 p.m.. In 90 minutes a great deal of music was read and we even had a short NABBA meeting wherein members of the NABBA Board were introduced by President Anita Hunt to the membership at large. The conduc-

tors in this session included Adjudicators Brian Burditt, James Curnow, Ray Farr, Bram Gregson, Ken Moore, Ronald Waiksnoris, NABBA President Anita Hunt, NABBA Controllers John de Salme and Ronald W. Holz, and Solid Brass composer Troy Helm. Special mention must be made of the help given by key players of Grimethorpe Colliery Band, as well as some members of the Solid Brass of Little Rock, throughout the session. Several soloists from these bands were featured [see below], as well as Terry Everson, principal cornet, New England Brass Band. NABBA Board member Frank North was especially helpful in coordinating the many assignments and set up changes necessary in the percussion section. All the parts got covered if sometimes we had some interesting balances: 7 E flat basses and 1 B flat bass at one time; 1 soprano cornet to balance a band of 70+.

The review follows the order of the reading session. At the end of each publisher I have listed additional works received that will be used at the Reading Band session of the Ashland Brass Band Festival, Saturday, June 21, Anita Hunt, presiding. In this way we have been able to get as many of the pieces submitted to us featured at a NABBA event.

Unless otherwise noted, the instrumentation supplied for each item reviewed follows traditional British brass band scoring. Most British publishers supply only treble clef versions for all parts with the exception of bass trombone. A full score is provided unless otherwise noted. The difficulty rating system is as follows: E Easy; ME Moderately Easy; M Moderate; MD Moderately Difficult; D Difficult; AD Advanced Level-Very Difficult. The reviews are organized by publisher; contact information is also supplied.

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Studio Music. PO Box 19292, London NW10 9WP, England. Email: polyphonic@studio-music.co.uk

Largo (Handel/Goff Richards). Level E. This is a classy setting of the famous opera aria "Ombra mai fù" from *Serse* by Handel, one usually played much too slowly, the indication *largo* (technically speaking, *larghetto*) in Handel's time more an indication of mood rather than tempo. Richards provides good variety in the scoring, and even supplies a shortened version, should that be needed. Very useful in both programming (for lyrical contrast) and for the building of ensemble tone and the shaping of elegant melodic line.

"Barcarolle" from *Tales of Hoffmann* (Offenbach/Martin Ellerby). Level M. Solo Cornets are divided into four parts in this imaginative transcription of an operatic favorite. The only real difficulty here is keeping the gentle rocking 6/8 motion steady (mimicking the movements of a Venetian gondola) and just under the surface of the melody. Muted cornets and trombones are contrasted with the mellow instruments at the outset, but Ellerby does not get locked into that color. This is a well-scored, well-conceived transcription.

Curnow Music-DeHaske Publications. 100 John Sutherland Dr., Suite 1, Nicholasville, KY 40356. Tel: 1-800-7-CURNOW; Email: bshawims@mis.net

Dance of the Jesters (Tchaikovsky/James Curnow), Level AD. James Curnow recently transcribed this difficult work for the International Staff Band of the SA. Scoring, however, is for traditional British brass band, including repiano cornet. At least 3 good percussionists are required and every section gets a technical workout. Our Reading

Band took this at a considerably slower tempo than marked, quarter note equals 184+! Some sections will come together quickly, especially the returning Rondo theme. In other portions Tchaikovsky explores rather remote keys and there are lots of exposed passages. This is an ideal barn-burner for a band seeking a real challenge and an excellent showstopper, the late-19th century equivalent of all those fast dance settings by Shostakovich, a model no doubt for those pieces.

The Salvation Army - New York. 440 West Nyack Rd, West Nyack, NY 10994; Tel: 1-888-488-4882 or 1-914-620-7200; FAX: 1-914-620-7751. Part of Triumphant Collection. Normal brass band scoring.

Jesus, Joy of Man's Desiring (J.S. Bach/Erik Leidzén). Level M. This brass band setting of Jesus Joy is the companion to Leidzén's famed wind band arrangement. In this setting, the chorale is primarily carried by the Solo, 2nd, and 3rd Cornets, and Trombones, with the chorale prelude material covered by the soli Soprano Cornet, Repiano, and Flugelhorn. While seemingly well-known, the 9/8 work gave some of our readers a bit of rhythmic trouble. The lovely work will require more than a sightread to pull off correctly. This is a mini masterpiece of brass band scoring and will be suitable for a wide variety of settings and occasions.

For Ashland Festival: Opening excerpt from *Also Sprach Zarathustra* (Richard Strauss/Peter Graham); March: *North-ern Brass* (Stephen Bulla)

Gordon Music. 274 Beard Road, Lyndon, WA 98264. Tel: 360-398-1689; FAX: 360-398-8284; E-mail: Fivekdsrus@aol.com

Bandfare (William Gordon). Level M. Bill Gordon has provided another excit-

ing, short original work in the form of a fast-paced allegro (quarter note equal 136) in which he contrasts a dynamic fanfare idea with a slower-moving melody, though the underlying pulse of the music remains constant. The work opens with a percussion soli for timpani and snare drum, both of whom continue to play important rolls throughout the work. There are several shifts of meter, like 4/4 to 6/8 and back again, but these should not present major problems. The ending calls for more of the same leading to a sudden broadening for a brilliant close. There are some technical challenges in the form of sixteenth note runs, but nothing extraordinary. Any of our Challenge-level bands or higher will enjoy this music and will find it might just prove to be a fine program opener. Traditional scoring except no repiano cornet.

For Ashland Festival: *The Engulfed Cathedral* (Claude Debussy/Bill Gordon)

Kirklees Music. 609 Bradford Road, Bailiff Bridge, Brighouse, West Yorkshire HD6 4DN United Kingdom; Tel: 011-44-1484-722-855; FAX: 011-44-1484-723-591; E-mail: sales@kirkleesmusic.co.uk

Processional and Hymn: *Great Redeemer* (Philip Wilby). Level MD. This imaginative piece is a fanfare setting of the Welsh hymn tune Cym Rhonda, which Wilby surrounds with effective original material. The work opens with the cornet section offstage, playing a majestic fragment of the original processional music, written in 3/2 time. The full band soon enters and provides an introduction to verse 1 of the hymn tune while cornets return to the stage. The hymn tune appears in 4/4 time and initially in two successive, fairly traditional set-

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tings. The 3/2 processional music returns, leading to the final, triumphant

thedral, or a hall that would enhance such a concept.

Mini Fantasia on a 'London' Theme

spicing up a program! Collinson deftly handles the brass band score, providing lots of color contrasts, and textural shifts. This would be fun to work up.



Stavanger Brass Band (David King) in action

verse 3 of the hymn tune. The coda calls for offstage trombones, who must play their music 'receding into the distance' and not synchronous with the remainder of the band. So, the spatial dimensions of the music make it a bit of challenge, though the notes themselves are no real hurdles. This would be a splendid piece for presentation in a large church, ca-

(Robert Collinson). Level M. This fantasia takes the form of a scherzo-variations on the nursery rhyme London Bridge Is Falling Down. This short, whimsical work makes everyone work, but not excessively so. The composer, as the score notes tell us, has his tongue in his cheek during this musical romp. A suitable bit of musical humor just right in

Muso's Media. PO Box 188 Kangaroo Flat, Australia 3555; Tel: 011-61-3-5447-0873; FAX: 011-61-35447-8178; e-mail: ozband@jacess.com.au

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Concertino for Cornet and Brass Band (Barrie Gott) Soloist Terry Everson, New England Brass Band. Soloist Level MD; Band Level M. NABBA is pleased to now include the Australian firm Muso's Media in our list of publishers. One of their major contributors is Barrie Gott, a versatile musician, arranger, and composer. In this A-B-A form work Barrie challenges the rising cornet soloist in areas of tone production, double-tonguing, and sustained melodic passages. The range does not exceed C above the staff and, except for one double-tonguing passage, is really of moderate technical level. The band parts are straightforward and should not prove difficult to learn. The A section of the work is itself divided into 3 sections, the middle having an attractive broad tune, the main theme of the outer sections based on the Lydian mode. The principal B section is a dramatic Adagio, which ends with the soloist on a high B Flat, pianissimo. Gott then calls for a complete da capo of section A, followed by a short Codetta. One cautionary note - the full score was printed in very small type size, and may have to be enlarged. An attractive work ideal for both aspiring soloist and established players.

Tuba Solo: *Get Down* (Graham Lloyd) Soloist Shawn Crowther, Grimethorpe Band. Soloist Level MD; Band Level M. Graham Lloyd describes his latin-jazz and rock inflected concert solo for tuba and brass band as follows: "Get Down is loosely based on a progression of mixed descending major and minor thirds in the bass with perfect fifth combination above each bass note. At rehearsal 58 the chord progression is loosely a '12-bar' set up with fourth voicings above the bass." The solo part is completely written out, though giving an improvisatory feel at times. Lloyd opens and closes the work with short slow sections using a

modified blues scale. In between is the main part of the work, a driving, energetic allegro marked quarter note equal 140--160. The soloist part calls for good agility, especially in negotiating interval leaps beyond an octave. The band parts are straightforward, though Lloyd calls for 4 good percussionist including a rather involved mallet part (called Keyboards) calling for vibes, bells, and xylophone. The other three parts are timpani, drum set, and auxiliary, the latter being the least important. There are not many tuba solos written in a contemporary style that are not kitschy or silly. That is not the case here, and so tuba players take note of this interesting new work.

For Ashland Festival: *Gospel Train* (Barrie Gott); *Cairistiona: A Highland Ballad* (Joe Cook)

Rosehill Music, PO Box 48, Aylesbury, HP17 8DW, United Kingdom; Tel: 011-44-1494-674-411; email: info@rosehillmusic.com

Suite: *Island Music* (Stuart Johnson) Level ME. This is a four-movement suite originally commissioned by the Shanklin Town Brass Band. We read movement 4, Shanklin Pier, during which the composer seeks to portray the destruction of the famous Shanklin Pier during a terrific night storm. Lots of fireworks and fun for developing bands! The other 3 movements are: 1) March: Shanklin Town; 2) Rylston Gardens; 3) The Tuba On the Downs. The last-named features the tubas, and recalls an incident when a member of the band, after practicing on the nearby downs, was afraid to confess his practice to a neighbor who asked if he too had heard strange sounds down on the beach! Johnson writes well for moderate level bands and this attractive, programmatic suite, whether used in its entirety or in excerpts, will program well. There is just the right mix of the serious and the humorous here, and it

could prove especially effective piece for youth bands and NABBA bands just getting under way.

The Salvation Army - Atlanta, 1424 Northeast Expressway, Atlanta, GA 30329; 404-728-1383; usasouth@aol.com. These items are from the American Instrumental Ensemble Series (formerly American Brass Ensemble Series) edited by James Curnow. The arrangements may be played by a group as small as a quartet (with 5th part optional and two percussion parts), or by a full brass band, concert band, or orchestra. Parts supplied in all appropriate keys and clefs. Provides full score and piano part/reduction.

E flat Alto Solo: *I Want To Be Ready* (Douglas Court) Soloist Sandy Smith, Grimethorpe Band. Soloist Level M; Band M. This short, appealing (2:50 minutes) solo features, as Court's notes say, "the technical dexterity of the soloist," while exploring the spiritual "I want to be ready to walk in Jerusalem just like John." While this can be played by a very small group, full brass band can present this effectively by following the necessary cueing and by scaling back the accompaniment at appropriate spots, allowing the alto horn to speak clearly. There are a few challenging syncopated rhythmic patterns based on fragments of the spiritual, but nothing too demanding. A separate piano/soloist edition is also available.

B flat Instrument Solo: *Yes, He Did!* (William Himes). Flugelhorn Soloist David Rosen, Solid Brass of Little Rock. Soloist Level ME; Band Level ME. This is a delightful, laid-back swing setting of the spiritual of the same name. We found it was ideal for Flugelhorn, though designed for any B flat instrument. Himes provides a masterful, tasteful setting at

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what Curnow grades as a level 3 piece. Jazz articulations are very clearly marked and if the set player and bass section can maintain a steady, unhurried tempo, this gem has a real groove to it. At 3:20 minutes this would be an idea short program item, also ideal for training in swing style for both soloist and band. Percussion consists of a drum set part, and auxiliary part for bells and tambourine.

R. Smith & Co. Ltd. PO Box 367,
Aylesbury, Bucks. HP22 4LJ England
Tel: 011-44-296-682-220; e-mail:
sales@rsmith.co.uk

Main Street: Variations (Eric Ball). MD.
Eric Ball wrote this wonderful set of

variations on an original theme as a tribute to the United States, the spirit of the American people, *Main Street USA!* Written as the top test piece for the 1961 British Open contest, it has been revived from time to time, but is unjustly neglected at the moment. We are grateful to Geoffrey Brand and R. Smith Ltd for providing this one classic work in our otherwise "all new" reading session. Ray Farr actually got the band through the entire work by taking all second endings, though we lost a few folks along the way! There are so many attractive aspects to this masterful score. We would now consider the technical demands to be moderately difficult, and ideal for our Challenge level, though all bands would enjoy this work. The work consists of a prelude (based on the primary rhythmic motive of the theme),

the theme itself, five variations, and a coda reflective of the opening prelude. There are many beautiful moments here, but variation 4, an andante sostenuto in the parallel minor (Band pitch tonic is F Major), is particularly moving. Like *Petite suite de ballet*, *Main Street* is good music, even if it is not meant stretch the very finest groups. However, I would add a word of caution, as there are musical demands here for the very finest ensembles. I remember wearing out my 10-inch disc played by the 1961 winners, Fairey Band (under Leonard Lamb). NABBA bands will find this to be an excellent program item.

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Soprano and Euphonium Duet: *Barcelona* (Arr. Philip Harper) Soprano Cornetist Nigel Fielding and Euphonium Michael Dodd, Grimthorpe Band. Soloist Level MD; Band Level MD. This duet's unique combination mirrors an earlier vocal duet by Freddie Mercury and Mike Moran, a work featured at the Barcelona Olympics. In fact, the arrangement opens with an extended prelude by the band, a section of contemporary pagentry. We did not play some of this opening, in which Harper asks the Soprano to come in on a pianissimo high G, 'as from afar,' over a fortissimo tutti in the low brass and timpani! The demands are not excessive but you will want 3 percussionists to get all the correct effects. The main song unfolds in two parts, the first a moderate rock ballad which then speeds up into an exhilarating finale. The main obstacle to be overcome in mastering the arrangement will be balance, being sure to not overwhelm the duet, as there are lots of full blown, fully-scored moments here. The Reading Band audience gave quite ovation to our Grimthorpe soloists, who were somehow able to be heard over the mass of 70+ players!

A University Suite (Derek Broadbent); Level ME. This three-movement suite was commissioned by the East Anglian Brass Band Association for its' Youth Commissions and Training Project 2002-2003. Designed for developing bands and players, it succeeds admirably. We only read movement 1, The Great Gate House of St. John's, which sounded terrific played by the large massed band. They read it quite easily. The other movements also reflect on other scenes at Cambridge University. Movement 2 is

a Largo entitled The Chapel of King's College, in the middle of which Broadbent inserts a Hymn to the Angels; the entire movement could be a valuable tone-study etude! The final movement, entitled Town and Gown, is divided into 3 sections: 1) Scherzo: About Town; 2) Intermezzo: Parker's Piece; and 3) Valse: Bumps. The bumps in the finale come, as you would expect, with rhythmic displacement and syncopation. I think this charming suite can transcend its' regional origins and have wide appeal. It is well-scored and well-written for developing band

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Symphony #1 for Brass Band (Troy Helm) Level MD. As a last minute addition, we were able to read the third movement of Troy Helm's *Symphony #1 for Brass Band*. Grimthorpe Band had read his *Fanfare for Brass Band* the night before under his baton, and so we looked forward to this opportunity, as well. The symphony is in three movements, is tonal in structure (E flat being the principal tonic of the outer movements), and of moderately difficult technical level. Movement 1 follows the traditional pattern of a slow intro followed by a symphonic allegro. Movement 2 makes reference to and use of the Gregorian chant melody *Victimae paschali laudes*, a sequence for Easter Sunday. Movement three is in 6/8 time, marked *Allegro con brio*, and exploits hemiola rhythmic patterns. Helm brings back references to the two previous movements via cyclic treatment, the symphony ending with a transformation of the first movements opening motive. This music is immediately accessible while also having a certain lasting power. It is conservative in terms of modern style, but that should prove to its advantage. I look forward to hearing *Symphony #2*, which Troy says is just about ready!

For Ashland Festival: *Fanfare for Brass Band* (Helme).

GRIMETHORPE MASTERCLASS

Gary Cutt and "Grimey" performed a forty-five minute masterclass for a warm and responsive audience on Friday evening, providing the most teasing appetizer to the wonderful Gala Concert to come the following evening.

Their program included Allen's *Knight Templar* march, complete with a description of the Whit Friday march contests where this march gets played probably more than any other. Grimethorpe also performed *Resurgam* in tribute to Eric Ball's centenary. Gary Cutt's introduction included the fact that they were "just reading," though he even seemed happy with the fantastic performance they produced, leaving the audience spellbound. To be fair, Grimethorpe "reading" *Resurgam* is like an American band "reading" *The Stars and Stripes* (at least in terms of familiarity) but this did not prevent them from giving an exceptionally reverential performance; even Gary seemed satisfied by the rendition.

The band also included a performance of local composer Troy Helm's *Fanfare for Brass Band* with the composer conducting. Following an informal question and answer session, the band concluded their clinic at just the right time with everyone's appetite whetted for the following evening. It was a wonderful musical launch into the evening of socializing together, certainly the hot topic of conversation during the barbeque, and a brilliant way for our hosts to set the tone for the following day of band competitions.

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BAND COMPETITIONS

OPEN SECTION

Reviewed by Keith Wilkinson

I had the pleasure this year of announcing for the performances in the Open and Honors Divisions.

The first band to take the stage was **James Madison University Brass Band** (Kevin Stees), the sole performers in the Open Division. This Division allows the inclusion of non-standard brass band instrumentation (primarily trumpets and french horns) so it is always interesting to hear the different timbre produced by the band. I was immediately impressed with this band's overall grasp of a true brass band sound and concept despite the inclusion of some "foreign" instruments.

They opened with *London Overture* (Sparke), an extremely demanding work recently used as the test piece at NABBA for the Honors Division. Today's performance was an outstanding one, demonstrating a great sound, good ensemble and very secure intonation. The treacherous cadenzas were extremely well executed - indeed the soloists played with authority throughout. The day had commenced at an extremely high standard!

The band continued with the test piece - Kevin Norbury's *Spirit Of Adventure*. I was very interested to hear this new NABBA commission and wasn't at all disappointed. We have a wonderful addition to the repertoire which I'll be using with my band as soon as possible. In the test piece this band continued with the same stylish playing that they had demonstrated in their choice piece. In fact, the performance of this young group from first note to last was at a remarkably consistent high level.

Keith Wilkinson is the Music Director of the Cuyahoga Valley Brass Band

CHALLENGE SECTION

Reviewed by Robin Weatherall

The Challenge Section testpiece, *The Spirit of Adventure*, was commissioned from Kevin Norbury for the competition.

Spires Brass Band (John Slezak) made a great start to the day's competition. It is amazing how rapidly the standard of brass bands has progressed in 21 years on competition. The march *Centurion* opened their program. The strength of the lower end of the band was apparent from the start and a good strong performance was given with only a few minor fluffs. I am a fan of Norbury's music and *The Spirit of Adventure* is a welcome addition to the repertoire. Spires gave a solid reading with some inspired moments. The bass section did an admirable job. Spires closed with *Symphonette* (Stephen Bulla), a charming work. The slow movement had some intonation problems but the final movement produced some very fine playing. Next up were **New England Brass Band** (Doug Yeo). They opened with *The Light of The World* (Dean Goffin). A beautifully controlled opening, the band played with taste and musicality. The testpiece got off to a great start, with solid tenor horns, enthusiastic percussion and a memorable cornet solo. Next was a cornet solo, *I'd Rather Have Jesus* featuring the band's star player Terry Everson. Terry produces a wonderful sound and the band did an admirable job of accompanying him, never overpowering and tasteful. **Spokane British Brass Band** (Mark Williams) came a long way to compete, Washington State is far from Little Rock, but well worth the journey for these fine players. *Music For Greenwich* (Edward Gregson) opened their

program. After an energetic opening, the solid first chair players, cornet, euphonium, flugel and trombone, played fluid solo sections. *Elsa's Procession to the Cathedral* is a difficult work to pull off. Intonation suffered, dynamics crept up too high, but nevertheless Spokane brought a lot of conviction to this piece. There was certainly plenty of energy in the testpiece but it was just short of being convincing enough to be in contention. Mark Williams and Spokane British Brass Band can be very proud of their showing and I hope to see them at the competition again. The final band was **Henderson State University Brass Band** (Wes Branstine). They opened with *Festive Overture* (Shostakovich). Good sound, lots of energy, the future of brass banding is in good hands with these young people. Next came a solid performance of a very difficult work, Barber's *Adagio*. Wes Branstine kept the dynamics well under control, and intonation was very good. The testpiece had lots of energy, was generally tidy and they played good dynamics. The standard of playing in Challenge Section advances every year and everyone of these bands did a fine job. Congratulations to each and every player.

Robin Weatherall is the NABBA Membership Secretary.

HONORS SECTION

Reviewed by Keith Wilkinson

We moved on to the Honors Division which, in my opinion, is the section at NABBA which has made the most progress in recent years. We were anticipating six accomplished bands led by experienced and very capable musicians. A feast was in store!

To celebrate the 100th anniversary of the

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composer's birth a work by Eric Ball, *The Undaunted*, had been selected as the testpiece. The challenges in this music were not technical; rather they were in the more subtle areas of balance, control and intonation. There were numerous exposed areas, not least the opening motif announced in octaves at pianissimo by the bass section. There was a further challenge for conductors to make the piece hang together musically - a necessity to explore the spiritual content being important in order to achieve this.

First to take the challenge was **Central Ohio Brass Band** (Tony Zilincik). They opened with the testpiece and very creditably overcame the majority of the difficulties in the piece. Additionally it was evident that the conductor had managed to get to the heart of this moving music. They continued with *Royal Parks* (George Lloyd). I was impressed by the controlled opening and an absolute unity throughout the band in catching the frequent tempo changes in the first movement. The second movement was written in memory of bandsmen killed by terrorists and the band tried extremely hard to find the passion in the music. A few small blemishes were now creeping into the band's performance - a result of tiring perhaps. The last movement displayed good dynamic contrasts and was mostly tidily performed. The Honors Division, 2003, had commenced at an extremely high level.

We next listened to **Motor City Brass Band** (Craig Strain) and this band also chose to start with the testpiece. The precarious opening demonstrated some intonation problems which persisted for much of the performance. This band demonstrated an impressive full band sound and there was a good understanding of the required dynamic contrasts. The numerous exposed passages created some difficulties for the band in

today's performance. They continued with *Mid All The Traffic* (arr Leonard Ballantine), an arrangement of the tune "Shenandoah." Again, the band's full sound impressed and there was a good understanding around the band of the conductor's and arranger's intentions, not least in their attempt at a true legato style. MCBB concluded with *Fantasy For Brass Band* (Malcolm Arnold), a piece which, while written in one movement, contains four very different episodes. The opening demonstrated an appropriately energetic style, the Dance showed good "feel", the exposed Elegy contained a few insecure moments and the final section was suitably "fiery".

Cincinnati Brass Band (Anita Cocker-Hunt) came next and they, wisely, chose to open with a march rather than launch straight into the difficult opening of the test piece. Their choice was *Flying The Breeze* (Philip Sparke) and their performance was characterised by some very rhythmic playing, excellent dynamics and a good sense of balance based on a very full-sounding bass section. CBB's performance of the testpiece was extremely competent but also contained a few moments of insecurity. It seemed, for me, that it hadn't quite happened somehow. In their final piece, *Images For Brass* (Stephen Bulla), the band immediately appeared to be more secure and "at home". It was an authoritative performance of this difficult music.

Band number 4 was **Ozark Mountains British Brass Band** (Stephen Bulla) and there was added interest in this performance in the fact that the band's choice pieces were both written by their conductor. They commenced with the recent Festival March, *Montclair Citadel* (Stephen Bulla). The opening was a little unsteady but thereafter the performance was very rhythmical and displayed good dynamic contrasts. This very busy march was played in a mostly very clean way. The testpiece had a rather unsettled feel

to it and there were a number of insecurities which meant that the performance didn't really come to life. In contrast, their final piece, *Images For Brass* (Stephen Bulla) was much more assured with lots of very pleasing moments. It was an interesting aspect of this day's competition that we had now heard two performances of the same piece, the second one being directed by the composer.

We continued with **Sheldon Theater Brass Band** (James Kurshner) who chose to dive straight into the treacherous opening of the testpiece. Did I say that this beginning was difficult? It wasn't for this band whose basses were excellent - and at a true pianissimo, too. Throughout the piece they produced a very musical performance marred, unfortunately, by a number of accidents. Their choice piece was *Tallis Variations* (Philip Sparke). This is a tough piece but it suited this band who turned in an extremely fine performance displaying good ensemble, very able soloists and a very musical reading. The quiet ending took the audience rather by surprise!

Last to take the stage was **Prairie Brass Band** (Dallas Niermeyer). This is a very youthful band which plays with a maturity beyond the years of the players. They commenced with the testpiece and gave us a fine performance with good dynamics and very capable soloists. It was a very measured performance lacking just a little, perhaps, in the required passion. They continued (and brought our day to an end) with *Spectrum* (Gilbert Vinter), a series of episodes describing all the colors of the rainbow. There was a good attempt by band and conductor to capture the different moods of the music and good soloists were again in evidence. This was a great

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conclusion to the contest.

After hearing all six bands in the Honors Division, I was glad I was serving as announcer and not as an adjudicator. We had listened to lots of high quality playing but no band had survived the day unscathed, particularly in the testpiece. The adjudicators were going to have a very difficult time assessing the performances to decide the correct order of merit and there was certainly no uniformity of opinion among the audience about the possible outcome. A very close-run race was being predicted by all. Beyond the result, though, we need to congratulate each of our Honors bands on an extremely high level of performance. It was a most interesting and enjoyable time listening to the fruits of their hard work. Heartiest Congratulations to them all!

Keith Wilkinson is the Music Director of the Cuyahoga Valley Brass Band

CHAMPIONSHIP SECTION

Reviewed by Tony Zilincik

As always at NABBA, the Championship section competition is the most eagerly awaited. With the Stavanger Brass in attendance, their Norwegian Championship in hand, the outcome seemed to be a foregone conclusion. But the Chicago Brass Band was untried at contest, and some of the old guard of the Championship section were not present. It was set up to be an interesting day.

The first band to compete was the new **Chicago Brass Band**. With Colin Holman at the helm, and some very familiar faces in the band, much was expected of their first contest. They opened with the test piece, Graham's *Montage*. The band played very cleanly and with great control. The tricky opening was handled well and the soloists, particularly Amy Nelson, were very precise. The band's performance, however, came off musically rather flat. There never seemed to be a time when they "went for it." The same scenario held true for Piet Swerts' *Chain*. They played all the notes, but the excitement was just not there. They had set the stage for technical precision, but it is always a challenge to foresee what the adjudicators are listening for.

Next was the **Eastern Iowa Brass Band** (Earle Dickinson). It's always a pleasure to see them in costume enjoying their music making. They opened with Vaughan Williams' *Variations*. The beginning was a bit shaky, but the band soon settled in. Again, as with Chicago, the technical aspects seemed to be in line, but here, intonation problems were evident. The basses played their variation very well, and the band seemed to pick up after that, but they seemed to have difficulty maintaining those intense moments. The ending of this work is hard to pull off, and this reviewer felt that they had played it a little too safe. *Montage* was next for EIBB. Their opening was a bit untidy, but things solidified as they progressed. There were some fine moments throughout, but intonation issues and a slight lack of confidence marred an otherwise good performance. It was a good

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performance, but not the best this band can offer.

The **Brass Band of Central Florida** (Michael J. Garasi) played next, and opened with the testpiece. From the outset, it was clear that they had truly grasped the nature of the work. Lively and rhythmically precise, the band displayed great confidence and energy. There were a few nicks and scratches, and the occasional overblown section, but the band really captured the spirit. The question again was whether the judges wanted clean and tidy, or exciting and driven...the plot thickened. The band continued with the relatively new *Albion*. With cornets splayed out behind the band, they carried off the atmospheric work with great intensity and understanding. One could tell that they were really enjoying their work. Again, the occasional overblown smear would erupt, and the cornets would get a bit trumpet-like, but that did not detract from a fine performance. For this reviewer, Central Florida had claimed the top seat for the time being.

Another Colin Holman led group was next. What a daunting task indeed to take two bands in the same division. It had been done before and it's always interesting to see how the bands will fare when compared to each other. The **St. Louis Brass Band** opened with *Montage* and, like Central Florida, they had come to play. Exhibiting a different approach than Chicago, St. Louis played with great verve; controlled, yes, but with a bit more abandon. The intonation problems that had plagued the section that day did not escape St. Louis. They navigated most of the rhythmic traps well, and played a brilliant ending. The band's second selection was Sparke's *Partita*. As is the case with most Sparke test pieces, there were lots of notes, and St. Louis played them all with great relish.

Each section of the band showed good form and they gave the piece an exciting close. It was now a close call between Central Florida and St. Louis. They were technically on par with each other, but the overall nod, to this reviewer, was directed ever so slightly southward, but it was too close to call.

It is always a treat to have a band from outside North America at the competition. Being relatively new at this, it's good for us to see firsthand what happens in the world where competition is more than an annual event. The **Stavanger Brass Band** opened with the testpiece. They played with great technical precision and consummate musicianship. Some of the fast tempi may have been overdone, but the music did not suffer, and the band handled the challenge. The soloists were impeccable, and the interpretation of Dr. King seemed to be right on. Most evident was the fact that the band seriously enjoyed what they were doing. They were having fun! The real treat, however, came with their second selection, two movements from Sparke's *Hymn of the Highlands*. With music stands removed, the band assumed staged positions around the stage with Dr. King seated quietly in the third cornet section. The band had memorized the music and choreographed movements that brought all soloists to the fore and added a real flair to the performance. The lesson to be learned here is that it doesn't always have to be business as usual. Remember that Central Florida was doing this, too! Stavanger handled the breakneck speeds with great clarity and confidence, and the quiet sections were tender and impassioned. They had effectively performed Gala Concert I as the long standing ovation proved. The Championship Section winner was crowned but we had to wait and see who would win the American section.

A very difficult test piece proved to be a great challenge to all and provided for an

exciting afternoon. Congratulations to all bands.

Results:

Tony Zilincik is the Music Director of the Central Ohio Brass Band and a tuba player with the Brass Band of Columbus

GALA CONCERT

Nobody could be possibly feeling brassed off by the stunning performance given by the Grimethorpe Colliery Band, a Gala concert that was the best I could ever remember attending. The Solid Brass staff who organized this weekend's festival should be heartily congratulated not only for getting us all smoothly to this point in the weekend, but also for providing such a spectacular conclusion to NABBA XXI.

The band provided a concert to remember, brass band enthusiast or not, musically refined, visually inspired and brilliantly conceived, with a strong stamp from the musical hand of Elgar Howarth in evidence.

Grimethorpe opened and closed with Howarth's arrangement of the *Lucerne Song*, a clever vehicle to get the band both on and off the stage. After a bravura rendition of *Ruslan and Ludmilla*, they then trooped out a wonderful array of soloists. Richard Marshall and Sandy Smith both provided exemplary characteristic performances of popular items. Michael Dodd and Shaun Hudson provided the costumes and the soft shoe shuffle in their tribute to Laurel and Hardy--in addition to some brilliant euphonium playing. Only Nigel Fielding seemed strangely uncomfortable in his solo contribution, though his soprano playing in the band was wonderful.

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Weaved into the antics were Shaun Crowther's continuing attempts to play a solo, like a naughty English schoolboy trying to be first to answer a question, and continually denied the opportunity. Of course, the audience's sympathy eventually brought him forward for a hilarious rendition of the *Cuckoo Song* (despite the thwarting attempts of the other band members), and then crowning it all off with *Czardas*.

The band lost no opportunity to show its strength and finesse in Wilby's *Paganini Variations* and Respighi's *Orgiastic Dance*. These were balanced with Goff Richards' *Bill Bailey*, *Mambo Caliente* and *Eleanor Rigby*. Adjudicator Ray Farr, who has in past years conducted the band, led them in *Blue Rondo a la Turk*. There was no questioning the band's consistent ability to thrill musically and entertain inspirationally. For the first NABBA in eleven that I have attended, and despite a 150 minute Gala Concert, I still wanted to hear more. This was brass banding at its best, and the audience in Little Rock were royally treated.

Program: *Lucerne Song* (arr. Howarth); *Ruslan and Ludmilla* (Glinka/Hargreaves); *Charivari* (Iveson), Richard Marshall, cornet soloist; *Post Horn Galop* (Koenig), Richard Marshall, posthorn soloist; *Pavane* (Faure/Langford); *Bill Bailey* (arr. Richards); *Evergreen* (arr. Catherall), Sandy Smith, tenor horn soloist; *Paganini Variations* (Wilby); *Agincourt Song* (arr. Howarth); *Mambo Caliente* (arr. Smith); *Nessun Dorma* (arr. Kerwin), Nigel Fielding, soprano cornet soloist; *Blue Rondo a la Turk* (arr. Edwards), Ray Farr, conductor; *Eleanor Rigby* (arr. Fernie); *Another Fine Mess* (Smith), Michael Dodd and Shaun Hudson, euphonium soloists; *McArthur Park* (arr. Catherall); *Cuckoo Song* (arr. Howarth), Shaun Crowther,

Eb Bass soloist; *Czardas* (Monti), Shaun Crowther, Eb Bass soloist; *Orgiastic Dance* (Respighi/Smith); *Galop from William Tell Overture* (Rossini); *Lucerne Song* (arr. Howarth).

Next years NABBA Competition will be held in Charleston, West Virginia. Featured at that competition will be a NABBA Gala Band, which will be comprised of the best of the best brass players America has to offer. Only one member per band will be permitted to participate. Outstanding players who do not belong to a participating and competing band are especially encouraged to apply. The band will rehearse for two and ½ days immediately prior to next years contest. Participation will be limited to NABBA members, and will be selected and notified at a later date. Contact Robin Weatherall tenorhorn@sbcglobal.net or Ralph Hotz tenorhornsolo@aol.com of your interest in recommending outstanding individuals from your band.

Make plans now to attend next year's contest, April 16-17, 2004 with details at www.nabba2004.com

New Music for Brass Band

Rosehill Music

A Time for Peace (Peter Graham), 2003. Full score with Bb soloist (cornet or flugelhorn). 2 1/2 minutes. Moderately easy.

One of the most memorable and moving moments in Peter Graham's *The Essence of Time* (used as the Championship testpiece in 1995) is A Time for Peace. The beauty of this theme has led

Graham to excerpt it firstly as an Eb tenor horn solo with brass band, and now in this version for a Bb soloist. If you use a flugelhorn soloist, the flugelhorn part for the band is not missed as it doubles other voices throughout. This is a great opportunity for any expressive cornet or flugelhorn soloist in any NABBA band to be featured. The solo part only ascends to a high written A once--otherwise, the remainder of the part fits conveniently into the middle range. Expressive and sensitive playing and conducting are a must. This new arrangement should quickly establish itself in the repertoire of brass bands everywhere.

Piece Heroique (Cesar Franck/Tony Rickard), 2003. Full score with optional organ part. 7 minutes. Moderately difficult.

Cesar Franck composed the *Piece Heroique* as one of the *Trois Pieces pour Grand Orgue* in 1878 for the inauguration of the new Cavaille-Coll organ at the Trocadero in Paris. This skillful and stirring arrangement, which includes an optional organ part for added color, retains the character of the original, while transferring it to the sonority of a brass band. Of course, the music requires considerable stamina and sustained phrasing for everyone. The optional organ part if used (why not?) really makes for an impressive concert item. The scoring is most effective, with the full band coming together for the closing statements which also take solo cornets 1 and 2 up to written high C#'s and D's (though they are doubled with the soprano). If you are looking for the next *Elsa's Procession*, here it is--an ideal concert closer with a grandstand finish.

Sleigh Bells with Magic

by Thomas A. Myers
Past President and Past Editor

I have searched percussion dives in London, dingy antique shops, midwest country hardware stores in snowy farm territory, horse harness shops, the archives of New England newspapers, and the wilds of the internet to find my elusive target: the best sleigh bells for the music of Christmas and winter.

Yes, the pressed metal versions – let's call those jingle bells – are readily available at your local music store. True bells for horse and sleigh usually are cast in brass and are louder, clearer, and more piercing than the pressed metal jingle bells. Jingle bells are good for toys and doors; sleigh bells are authentic and sound better for most music.

How did the use of bells on horses come about? When the only travel in snow was on foot, on horseback, or in a horse-drawn sleigh, folks quickly realized that in the snow, neither the horse, the sleigh, nor the humans made much sound. At night, the sleigh operators driving through the city (who, of course, could not see through the city buildings) were unaware of another rig running across their path until it was too late to stop at the intersection. Ouch. That probably was before stop signs were invented. Similar accidents occurred to unobservant pedestrians crossing in front of oncoming but silent hooves. So as a safety warning device, bells were fastened to each horse's harness, usually on a removable strap around their chest or on their rump. Some people correctly call them horse bells, but "horse bells ring, are you listening?" doesn't seem to work, does it.

If our sleigh bell performance is to be truly authentic, in the percussion section we need a horse fitted with sleigh bells, trotting along in tempo on a snow-covered treadmill, all of which must be able



to start and stop on cue with the music. Although Sousa's 1925 performance in Cleveland of his wonderful march *The Black Horse Troop* included horses on the stage behind the band, our sleigh bell treadmill surely would be a disaster.

Three tasks need to be solved for a wonderful sleigh bell performance – the right sleigh bells, the right suspension system, and the right playing methods.

The Right Sleigh Bells

Several designs for cast sleigh bells exist and come named Swedish, Swiss, Austrian, and so on. They might have been used on sleighs, but many of these, especially the larger ones, are noisemakers that sound more like cow bells than the musical instruments we seek.

The best sleigh bells I have found come from the Oley Sled Works and Forgedale Sleigh Bells in Pennsylvania (www.forgedale.com/polar_x.htm or call 610-698-1989) and cost \$10 per bell. These acorn-shaped bells are based on a design that is more than a century old.

The sound of each acorn bell varies due to the traditional sand-casting process used to make them. As with cymbals, you can drive yourself nuts playing mix and match, as well as by adding or subtracting the number of bells used. And like cym-

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bals, they will sound better as they age.

Seven seems to be the minimum number of acorn bells needed to give a nice complex sound; nine or ten bells sound better and are much nicer on the ears, because you can play on the quieter and sweeter side of the bells and still get the volume you need for a raging brass band or orchestra.

The Right Suspension System and Playing Methods

No matter how you hold it and manipulate it, a long harness strap of sleigh bells is cumbersome and not a precise musical instrument. It also is prone to sounding before and after the proper time. On the other hand, a short tinkling of the sleigh bells on a harness strap as an informal solo while you prepare for the music to begin might be perfect to increase the anticipation of Leroy Anderson's *Sleigh Ride*, especially if the conductor has approved the process as part of the show. The same preparatory tinkling probably would not be welcome before Mahler, Mozart, or Prokofiev. It depends on the setting – family or formal.

Here is a better suspension system. By creating a sleigh bell cluster at the bottom of a figure-eight strap (start with a cowhide strip, 1.5 inches wide, catalog number 4532-00 from www.tandyleather.com – or use a belt), several advantages happen:

- the bell cluster becomes an easily controlled musical instrument instead of a messy coil of noise,
- the tonal quality and dynamics can be adjusted by how you hit or glance the holding hand with the performance hand,
- the cluster can sound delicate or can overpower the band,
- the upper loop can be used to hang the bells on a percussion stand,



then move them silently to the playing position and return – without audience or conductor attention, and

- you retain a bit of the visual heritage of the sleigh bell harness for the audience (hey, it's still show biz).

Of course, I had to use a cymbal knot.

The leather thongs that hold the bells

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should be knotted then glued to be sure the bells don't fall during a performance. The leather thongs come with the bells; you also could use boot laces.

These bells can be painfully loud, so ear protection is a must for you and those around you (please see musician's ear plugs at www.etymotic.com).

Judging the Sound

When I first got the acorn bells, as always, I immediately played them. They sounded more promising than the other sleigh bells I own. But the only effective test is playing them in context with the intended music. A nearby compact disc of Erik Leizdén's *Christmas Joy* was used for the instantly available evaluation. The sleigh bells sounded great with the music and were easily controlled in volume and color. Played correctly, they do have magic!

Performance Alternatives

Hey, Tom, that's a lot of money and a lot of horsing around just for sleigh bells. Well, yes, but consider that they will last for your lifetime and will be appreciated by you, as well as by your conductors, audiences, bands, and heirs.

Christmas Joy tops my list of music with sleigh bells. Here are several more works you might perform that will encourage you to upgrade your holiday kit.

- March Medley – *Season's Greetings* by James Anderson,
- *Sleigh Ride* by Leroy Anderson / Ernest Tomlinson,
- *A Christmas Festival* (Medley) traditional / Leroy Anderson,
- *Winter Wonderland* by Felix

Bernard / Richard Smith / Gordon Langford,

- *The Bells of Christmas* by Stephen Bulla,
- *Christmas Triptych* by James Curnow,
- *Fanfare Jubiloso* by James Curnow,
- *Sleigh Ride* by Frederick Delius (this is his 1889 orchestrated version of his 1887 piano work *Norwegian Sleigh Ride*; the orchestrated *Sleigh Ride* also is included as the first work in his 1890 *Three Small Tone Poems*),
- *Three Kings Swing* by William Himes (not scored for sleigh bells; tastefully add a few quiet sleigh bell rolls near the end of the introduction as stars in the sky (similar to Bulla's more extensive use of horizontal wind chimes in *Firestorm*) and perhaps to each beat in the robust second strain. I have apologized to Bill, since the sleigh bells seem to work in his nice jazz setting),
- *The Sleigh Ride, Galop* by Hans C. Lumbye,
- Fourth Symphony by Gustav Mahler,
- *The Musical Sleigh Ride* by Leopold Mozart,
- "Sleigh Ride" from *Three German Dances* (K. 605) by Wolfgang A. Mozart (if you want an interesting sourcing challenge, orchestra purists will need to find five sets of several sleigh bells tuned to the specified C, E, F, G, and A),
- *Frosty the Snowman* by Steve Nelson / Jack Rollins / Sandy Smith,
- *Jingle Bells* by John Pierpoint,

- *Troika* (Midnight Sleigh Ride) from Lieutenant Kije Suite by Serge Prokofiev / Ray Farr,

- *The Bells: The Silver Sleigh Bells* by Sergei Rachmaninoff, and

- *Christmas Swing* by Dizzy Stratford.

For NABBA members, I have negotiated a special price of \$80.00 (US) for the cluster of nine acorn sleigh bells (tested for good sound) assembled on the riveted figure-eight strap – in natural or black leather – made by John and June Ketner at Forgedale Sleigh Bells, plus postage and sales tax. This offer is good only to NABBA members and ends December 31, 2003. They also are offering to us a 25 percent discount on all their traditional sleigh bell sets and beautiful wooden sleds, good through the end of the year. Please contact them directly at (610) 698-1989 and mention NABBA and Tom Myers to get the cluster special and the discount.

All my best to you for many holiday seasons to come!

Tom

**NORTH AMERICAN
BRASS BAND
ASSOCIATION**
Membership
Robin Weatherall, Chair
P.O. Box 210837
St. Louis, MO 63121

NABBA BOARD NOMINATION FORM

Form to Nominate A Member of the Board of Directors
(Please Print or Type)

Name of Nominee _____

Address (Street) _____

(Town, State, Zip) _____

Telephone (____) _____

Email _____

Note: Nominee must be member in good standing of NABBA

Statement of Nominee's background and brass band experience (or attached vita):

I agree to my name being placed in nomination for a position as Member-at-Large on the North American Brass Band Association, Inc., Board of Directors. If elected, I agree to serve at least three years, attending as many NABBA functions as I possibly can, attending at least one board meeting a year, and will fulfill committee work and other assignments as may be required. I will hold valid membership in NABBA throughout my three-year term on the Board.

Signature of Nominee _____ Date _____

First Nominator's Signature _____ Printed Name _____

Second Nominator's Signature _____ Printed Name _____

This form may be duplicated as needed. Return the application by August 1, 2001 to: Anita Cocker Hunt, NABBA President, 5593 Autumn Wynd Drive, Milford OH 45150, marked BOARD NOMINATION FORM

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