

The

BrassBand Bridge



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

December 2003 Issue 93

FALL/WINTER ISSUE 2003

www.nabba.org

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Brass Band Programs

The 1st International Euphonium Institute

Sponsored by the Yamaha Corporation

May 31 – June 6, 2004

in Atlanta, GA at Emory University

The **International Euphonium Institute (IEI)** brings together a staff of internationally recognized performers and teachers to lead a 6-day intensive course focusing on the advancement of the euphonium through performance, understanding, outreach, and knowledge. The **IEI** aims to encourage conceptual learning, practical studies, fundamentals, and exploring new ways to present the euphonium in a relaxed environment.



Artists

Shoichiro Hokazono – Soloist with the Japan Air Self-Defense Band, Tokyo, Japan
Adam Frey – International Soloist and Teacher
Marcus Dickman – University of North Florida
Gail Robertson – University of Florida, Arranger
Mike Moore – Principal Tuba, Atlanta Symphony

High school, college, graduate, and amateur level players are welcomed. Participants will be immersed in recitals, chamber music, focus classes, and master classes. Participants will also have private instruction during the week and choose to perform in master classes, as well as being offered solo and ensemble performance experiences at the Institute and in outreach concerts in the community. Participants can also recommend repertoire to be performed by **IEI** staff during the camp.

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

Founded by J. Perry Watson in 1980.

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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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President's Podium

Greetings to all NABBA members.

It seems that no sooner have we wrapped up the summer Board meetings, than we are preparing for the spring competition. Make sure and visit the web site for complete information. This will be another great week end, hosted by Brass Band of the Tri-State and Mountain State Brass Band. The Gala Concert featuring The New York Staff Band and the Morehead State University Percussion Ensemble will be a treat.

Remember to send your information by February 1st, as we are expecting a record number of bands, soloists, and ensembles.

We are continuing to search for a permanent location for the NABBA contest. A few members of the Board have been working over time on this project.

I hope by now that all memberships are in order and accounted for. Robin Weatherall has done a fantastic job updating this information and the web site. If you are still not on the members list or receiving The Bridge, please let Robin or myself know.

Congratulations to The Illinois Brass Band (Peter Lipari) for their successful performance in the 2003 British Open in London. They place 19th and represented NABBA splendidly.

Further congratulations go to Clark Niermeyer, Dallas Niermeyer, and The Prairie Brass Band for their successful US Open competition in Arlington Heights. This competition is geared towards an entertainment format, and everyone I spoke with had a wonderful day there. The Foden's Richardson Band capped the day with a top notch performance.

Thanks to our Board members and our hard working Executive Committee for

all that they do throughout the year for NABBA. Especially, a big thanks to Robin Weatherall for managing the web site, and to Colin Holman for his continued excellent job as editor of The Brass Band Bridge.

If you are attending Midwest, please look me up; I'd love to chat with you. Thanks for being a part of the great brass band scene in North America.

Anita Cocker Hunt

Ashland Brass Band Festival

June 26, 2004

Ashland, KY

contact Jackson M. Hill for more details jacksonmhill@aol.com

Grand Celebration of Brass Bands

June 19, 2004

Ushers Ferry, Cedar Rapids, IA

contact David DeHoff for more details dadehoff@mchsi.com

Monclair Brass Band Festival

April 24, 2004

Rahway School, Montclair, NJ

contact Mark Freeh for more details brassman@webspan.net

Brass Band Programs

Brass Band of Columbus (Paul Droste). November 5, 2003; Hilliard Darby High School, Hilliard, OH. *Slipstream* (Sparke); *Concerto for Cornet and Brass Band* (Sparke); Dan King, cornet; *Navigation Inn* (Sparke); *Hymn of the Highlands* - Ardross Castle, Summer Isles, Strathcarron, Alladale, Dundonnell (Sparke)

December 7, 2003; Ascension Lutheran Church, Columbus, OH, with Ascension Chancel Choir, Columbus Chamber Singers and Adam Grimes, organist. *Star-*

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Spangled Banner (arr. Susi); *Christmas Rejoicing* (Gordon); *Concerto for Cornet - II. Lento assai*, (Sparke), Dan King cornet soloist; *Troika* (Prokofiev/Fernie); *Carol of the Drum* (Davis/Susi); *Jingle Bells* (arr. Ashmore); *Three Kings Swing* (arr. Himes), Stan Gilliland, cornet soloist; *Hymn of the Highlands - Dundonnell* (Sparke); *Choirs and Brass Band: Hark, the Herald Angels Sing* (arr. Willcocks); *The First Nowell* (arr. Willcocks); *Jesus Child* (Rutter); *Joy to the World* (arr. Ayma); *Sleep, Little Jesus* (Gates), Lisa Galvin, Eb alto horn soloist; *Rise Up, Shepherd* (Gordon); *Silent Night* (arr. Montgomery/ed. Cichy), Stephanie Smith, cornet soloist, Scott Heath, euphonium soloist; *Russian Christmas Music* (Reed/Leppla).

Commonwealth Brass Band (J. Jerome Amend; Pam Fleitz, associate conductor). Sept. 5, 2003, Corydon, IN; Sept. 6, 2003, Smith-Berry Winery, New Castle, KY; Sept. 10, 2003, Indiana University Southeast, New Albany, IN; Sept. 28, 2003, St. Gabriel Archangel Church, Louisville, KY. *Fanfare and Flying Theme from E.T.* (Williams/Sykes); *Sweet Georgia Brown* (Richards); *All the Way* (Van Heusen/Freeh), Bob Spiegelhalter, trombone soloist; *Trumpet Blues and Cantabile* (James/Geldard) and *12th Street Rag* (Bowman/Peberdy), Bob Webb, Shawn Roark, Carl Recklehoff, Philip Thomas and Jason Hoagland, cornet soloists; *Tintagel* (Wright); *Harry Potter and the Sorcerer's Stone* (Williams/Sykes); *Blue Rondo a la Turk* (Brubeck/Edwards); *The Avenger* (Rimmer); *American in Paris, three episodes* (Gershwin/Snell); *Children of Sanchez* (Mangione/Van der Schaaf), Paul Jackson and Ashley Taylor, flugelhorn soloists; *Malaguena* (Lecuona/Freeh); *Sing, Sing, Sing* (Prima/Freeh), featuring James Rago

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On December 7, 2003 the **Brass Band of Columbus** (Paul Droste) returned to Ascension Lutheran Church for the 21st time. The BBC's first performance at Ascension, and first performance ever, was in 1984 on Reformation Sunday. Since then the BBC has played an Annual Holiday Concert, often times featuring the Ascension Lutheran Church Choir. On November 5th, the BBC performed a concert featuring world renowned composer, conductor and adjudicator Philip Sparke. The concert featured four of Sparke's pieces: *Slipstream*, *Concert for Cornet and Brass Band*, *Navigation Inn* and the *Hymn of the Highlands*. Principal cornet Dan King was the featured cornet solo for the *Concerto for Cornet and Brass Band* in partial fulfillment of the requirements for a Doctor of Musical Arts degree from The Ohio State University.



Dan King, Philip Sparke and Paul Droste

Brett Baker recently made his third visit in as many years to perform with **Brass Band of The Western Reserve** (Keith Wilkinson). As on each of his previous visits, the virtuoso trombonist was warmly welcomed by the enthusiastic audience and Keith was inundated with requests to make sure that it would not be too long before Brett returned yet again. His solos ranged from the extremely sensitive arrangement by Dorothy Gates of the Joy Webb song *Come Into Our World* to the technical wizardry of Arthur Pryor's *Annie Laurie* in Keith Wilkinson's

arrangement - both of which had been prepared especially for Brett. A highlight of the evening was the new arrangement by Keith of *The Volunteer* by Gardell Simons - a solo from the Sousa Band era which features several well-known American songs. Brett responded to this patriotic display from the band by including an impromptu phrase of God Save The Queen, encouraged by British-born BBWR solo horn player, Debbie Wilkinson, enthusiastically waving a British flag. The crowd loved it! Band titles included Keith's arrangements of *Festive Overture* (Shostakovich), *Bacchanale from Samson And Delilah* (Saint-Saens) and *Rolling Thunder* (Fillmore), the trombone section of BBWR appreciating Brett's assistance in the latter - a march recognised as a trombone show-piece. During his visit to Ohio, Brett also presented a masterclass to the Central Ohio Youth Band of The Salvation Army which is also directed by Keith. The members of the band very much appreciated Brett's virtuosity as well as his down-to-earth advice on a variety of aspects of performance.

Central Ohio Brass Band (Tony Zilincik) have been invited to perform at the 2004 Ohio Music Educator's Association Conference in Columbus, Ohio, February 2004.

Cincinnati Brass Band (Anita Cocker-Hunt) will feature Stacy Baker (Associate Professor of Music in tuba and euphonium at Morehead State University) on their December 14, 2003 Christmas Concert at the Sycamore High School Auditorium in Cincinnati, Ohio.

The **Commonwealth Brass Band** (J. Jerome Amend), with five concerts in five weeks, had a varied and successful

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end to its summer 2003 presentations. Venues included a small Indiana town square, a rural Kentucky winery, two Louisville (KY) Catholic churches and the concert hall at Indiana University Southeast, New Albany. The college performance was recorded by Louisville's classical radio station WUOL and broadcast on Oct. 4. Commonwealth was a special guest of the Louisville Chorus when it opened its 65th season October 12th at St. Brigid Catholic Church. A music critic for The Courier-Journal had

high praise for the band's offerings at that concert, writing that "all was exceptionally well played" in CBB's presentation of "the stylish suite *Aspects of Praise* (Himes)." He declared *Pastime With Good Company* (Henry VIII/Roberts) to be "rollicking good fun." An arrangement of Egil Hovarth's *Stay With Us* by Commonwealth trombonist Mildred Kemp "filled the room with the rich sonorities for which English bands are so well known," the critic said. And he wrote of the finale, Mark Freeh's arrangement of *When the Saints Go Marching In*: "It was lively, it was fun, it was hot!"

Eastern Iowa Brass Band (Earle Dickenson) will perform holiday concerts on December 7, 2003 at Upper Iowa University Fayette, IA; December 14, 2003 at the Hannibal Concert Association Hannibal, MO and on December 20, 2003 as part of their Subscription Series in Mt. Vernon, IA.

The **Georgia Brass Band** (Joe Johnson/Christopher Priest) has a busy 2003-2004 concert season which has already

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NABBA XXII 2004

Hosted by the

**Brass Band of the Tri-State
&
Mountain State Brass Band**

Gala Concert by the
Morehead State University
Percussion Ensemble (Frank Oddis)
&
New York Staff Band (Ron Waiksnoris)



For information:

www.nabba2004.com

jimgrate@verizon.net

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included a September 27 performance at the Albany Municipal Auditorium as part of the Distinguished Artist Series., and October 13 performance at Georgia Perimeter College Decatur Campus. Upcoming concerts include February 22 at the Monastery of the Holy Spirit, April 12 at the Georgia Perimeter College Clarkston Campus and their season finale on June 13 at the Roswell Cultural Arts Center Auditorium. They also recently made their third appearance at BRASSFEST!! at Georgia State University on November 23 - 24 with Adam Frey, John Marcellus and Loet van der Lee. The band was also featured on WABE-FM 90.1 for the first time on October 6 when WABE aired their concert given at the Monastery of the Holy Spirit in March 2003. Featured items included *Pines of Rome* and *Shine as the Light*, as well as works by Bruckner, Gregson, Horovitz, and others. The program highlighted soloists Pete Bentz (Eb cornet), Paul Poovey (Bb cornet), and Martin Cochran (euphonium). Their first CD of live performance is now on sale including *Pines of Rome*, *Men of Harlech*, *The Last Spring*, *William Tell Overture*, *Milestone*, *Bugler's Holiday*, *Virga Jesse*, *Imperial March*, *Forest Fanfares*, and many more. One of the special highlights on the CD is Atlanta Symphony Orchestra principal trumpeter Christopher Martin playing Mendez' *La Virgen de la Macarena*.

Golden State British Brass Band (Karl Swearingen) will give a holiday concert on December 13, 2003 at the Rose Tree Cottage in Pasadena and a concert at Disneyland in Anaheim on January 10, 2004.

The **Illinois Brass Band** (Peter Lipari) participated in the British Open Brass Band Championship in Birmingham, England on September 13 and 14, the first occasion in its 151-year history that

a band from outside the Commonwealth had been invited to this prestigious competition. The inclusion of the IBB spawned great anticipation in the full house at Birmingham's Symphony Hall, as well as a blend of pride and humility in the Illinoisans and their director – pride in the honor bestowed by the invitation, and humility with the realization that they would compete and perform with the best brass bands in the world. The British Open competition entailed the 18 bands each playing the same composition, a Steven Roberts arrangement for brass band of the "Venus" and "Jupiter" movements from Gustav Holst's *The Planets*. This piece provided Lipari ample room to explore wide ranges of tempi and dynamics, and it served his band as an exemplary vehicle for developing their sense of balance, solo technique, and ensemble playing. The following day found the Illinois Brass Band featured with five of the United Kingdom's premier bands in a gala concert, with programming left to each director's discretion. Lipari and the IBB found an overwhelmingly favorable reception at both the competition and the gala concert. Judges and spectators alike were impressed by the Americans' strength of sound and style, albeit not quite impressed enough to place them among the top finishers. Lipari professed pride in his band's performance, noting that placing 16th in their first match against the best brass in the world was an accomplishment worthy of great personal satisfaction. No less important, the opportunity to perform in a world-class concert hall and receive the favorable attention of brass band aficionados and the people of Birmingham was an experience that he and the musicians of the Illinois Brass Band will long savor.

Imperial Brass have recently performed concerts at Suffern Presbyterian Church Suffern, New York in October and Morristown, NJ at the Episcopal Church

in November. They have also recently produced a CD featuring Chris Jaudes, Philip Smith, Warren Vache and Roger Webster.

Representing NABBA at the 2004 Great American Brass Band Festival are **Intrada Brass** (Bram Gregson), and representing the Salvation Army are Sierra del mar Divisional Band, San Diego, CA (Neil Smith)

The **James Madison University Brass Band** (Kevin Stees) gave the U.S. premiere of *Chivalry* (Ellerby) as part of their December 4, 2003 concert. Upcoming performances in the new year include a concert with euphonium virtuoso Steven Mead in March 2004.

Motor City Brass Band (Craig Strain) recently hosted trombonist Brett Baker in a Clinic and Master Class open to the public of all ages (high school, college students & adults). He then joined MCBB for a concert that included the *Grondahl Concerto*. Also on the program was music from *Harry Potter*, the *Austin Power's Theme* (featuring Deb Koeple on flugel) and the beautiful *'Mid All the Traffic* based on the tune Shenandoah.

New England Brass Band (Douglas Yeo) will play holiday concerts on December 7, 2003 at Arlington Street Church, Boston, December 14, 2003 at Wilmington Congregational Church, and December 20, 2003 at the Free Christian Church, Andover. Upcoming performances include March 12, 2004 at the Center for Arts in Natick and April 3, 2004 at the Boston Symphony Hall Open House when they will join with many other local ensembles to celebrate Boston's historic center of music.

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CHRISTMAS MUSIC

American Band Journal

Edited by Douglas Court

2003 Christmas Edition	Year	Editor
100 Christmas Solos	2003	Douglas Court
100 Christmas Solos	2003	Douglas Court
100 Christmas Solos	2003	Douglas Court



NEW!

2003 ABJ CHRISTMAS EDITION US \$60

Features Brian Bowen's charming arrangement of the carol GABRIEL'S MESSAGE, plus a thoroughly enjoyable collection of well known French carols in FANTASY ON FRENCH CAROLS by Harold Burgmayer. The publication concludes with Douglas Court's absolutely beautiful setting of the favorite melody WHAT CHILD IS THIS? (Greensleeves)

American Band Journal

Edited by Brian Bowen

2002 Christmas Edition	Year	Editor
100 Christmas Solos	2002	Brian Bowen
100 Christmas Solos	2002	Brian Bowen
100 Christmas Solos	2002	Brian Bowen



2002 ABJ CHRISTMAS EDITION

The 2002 ABJ Christmas Edition offers four fantastic new arrangements for brass band from great Army composers like Terry Camsey, Keith Wilkinson, Thomas Mack and Michael Babb. From Camsey's gorgeous pastoral setting of Silent Night (IN HEAVENLY PEACE) to Wilkinson's creative transcription of Tchaikovsky's seasonal classic, MARCH FROM THE NUTCRACKER; and Mack's exquisite setting of GESU BAMBINO to Babb's miniature tone poem THE SHEPHERDS' STORY; the 2002 ABJ Christmas Edition is sure to be a great addition to every band's Christmas library.



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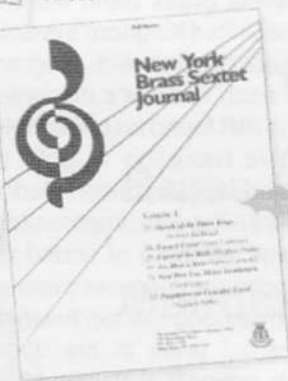
AMERICAN SOLOISTS ALBUM 7

15 Christmas solos for Bb treble clef, and C bass clef instruments with piano accompaniment. Includes Infant Holy—Polish Carol (Robert Redhead), Angels on High—Iris (Stephen Bulla), To Bethlehem—How Far is it to Bethlehem? (Michael Babb), Happy Birthday!—He is Born (Terry Camsey), O Holy Night (William Gordon), I Wonder As I Wander (Harold Burgmayer), O Little Town—Forest Green (Ralph Pearce), Deck the Nutcracker—Deck the Halls (Harold Burgmayer), Huron Carol (Kevin Norbury), Sleep, Little Jesus—Sweet Little Jesus Boy/Stille Stille Stille (Dorothy Gates), They All Were Looking for a King—O Come, Immanuel (David Catherwood), What Child is This?—Greensleeves (Douglas Court), My Heart Shall Rejoice—Margaret (Thomas Mack), Ding Dong Merrily on High (Douglas Court), Sweet Chiming Christmas Bells (Stephen Bulla)



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The music of American Soloists Album 7 performed by Philip Smith (cornet/flugel horn), Aaron VanderWeele (euphonium), Charles Baker (trombone) accompanied by Karen Krinjak (piano). This package comes complete with Bonus Piano Accompaniment CD for rehearsal and/or performance where live piano accompaniment is not available.



US \$45

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This exceptional collection of Christmas arrangements is full of challenging and entertaining music for advanced small ensemble (two cornets, one tenor horn, one trombone, one euphonium and one tuba).

27. March of the Three Kings (Robert Redhead)
28. French Carol (Terry Camsey)
29. Carol of the Bells (Stephen Bulla)
30. Lo, How a Rose (James Curnow)
31. God Rest You Merry, Gentlemen (Noel Jones)
32. Paraphrase on Coventry Carol (Stephen Bulla)

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Enjoy the music of the New York Staff Band in this delightful recording of Christmas favorites.

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- Michael Baker, cornet soloist
4. Trepak (Tchaikovsky, arr. Keith Wilkinson)
5. On Christmas Day (Stephen Bulla)
6. Infant Holy (Robert Redhead)
- Aaron VanderWeele, euphonium soloist
7. A Christmas Reverie (Kenneth Downie)
8. Season's Greetings (James Anderson)
9. Variations on a German Carol (James Curnow)
10. Angels on High (Stephen Bulla)
- Vanda Knickerbocker, trombone soloist
11. Go Tell It (Leonard Ballantine)
12. I Wonder as I Wander (Ray Bowes)
13. Fanfare Jubiloso (James Curnow)
14. The First Noel (Norman Bearcroft)
15. Christmas Joy (Erik Leiden)



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The **Pacific Brass** (Gonzalo H. Viales) based in Watsonville, CA recently performed a benefit concert for the YMCA of San Benito County. They also joined forces with the Concord (CA) Salvation Army Band for a concert in Watsonville, CA as part of the Watsonville Salvation Army Christmas Drive.

The **Prairie Brass Band** (Dallas Niermeyer) recently hosted the first U.S. Open Brass Band Championships which was won by Fodens Richardson Brass Band from England. The **Brass Band of Central Florida** (Michael J. Garasi) were runners-up. BBCF baritone player Chris Sharpe also won the Best New Arrangement/Composition Award for his setting of Ron Nelson's *Rocky Point Holiday*.

The **Rocky Mountain Brassworks** (Ralph Hotz) celebrate their 25th season this year.

Salt River Brass is including trumpet virtuoso Tim Morrison, percussionist Dom Moio, Bob Spevacek as John Philip Sousa, Pat Sheridan, Melissa Spevacek (soprano) and Drew Fennell (cornet) as guest soloist for the 2003-2004 season.

The **Sheldon Theatre Brass Band** (Jim Kurshner) holiday season includes performances on November 29/30 at the Sheldon Theatre in Red Wing, December 6, in Cannon Falls, and December 7 at the Lakeville Arts Center in Lakeville.

The **Triangle Brass Band** (Michael J. Votta) were joined on November 15,

2003 at the Meymandi Concert Hall in Raleigh, NC by Phil and Sheila Smith. The band will be joined by the Capital Area Chorale to present Christmas music from America and other countries on December 12, 2003 at Edenton Street Methodist Church.

Utah Premiere Brass (Alan Boyer) has announced the Provo Tabernacle Concert Series for the 2003-2004 season. With the generous assistance of the Provo Arts Council, Utah Premiere Brass will perform in a series of four concerts to be held at the Provo Tabernacle, 100 S University Avenue in Provo, Utah on November 14, 2003; January 16, 2004; March 26, 2004; and May 14, 2004.

Brass Band Recordings

Reviews by Robin Weatherall unless otherwise noted.

Heritage. Buy As You View Cory Band (Robert Childs). Doyen Recordings: DOY CD 142. *Sonata for Organ in G. Op. 28* (Elgar/Childs); *The Battle Song* (Brian Pickard); *Fantasie* (Gilson/Luc Vertommen); *Tydfil Overture* (Parry/Wright); *Symphony for Brass Op. 30* (Bohme/Roberts).

As expected from the title, *Heritage*, this recording is an exploration music from the early days of brass. All five composers were born in the nineteenth century, when brass instruments were undergoing change that would finally make them viably chromatic and the brass band movement was entering its heyday.

Over the years Edward Elgar's works have produced rich pickings for brass band arrangers, including three volumes issued by Polyphonic in the 1980s on LP. Unfortunately only one CD of highlights from this series has made it onto CD. Robert Childs' arrangement of Elgar's *First Organ Sonata* is the finest transcription of Elgar's music since Eric Ball's amazing *Enigma Variations*. Ball managed to create a transcription that sounds like an original composition for brass band. The same can be said for Childs' arrangement of the *Organ Sonata* which is splendidly vivid. This transformation brings Elgar's score into sharper focus with subtle changes of color which clarify the musical structure. The lines which are often lost with organ in a cathedral acoustic are sharp and focused, creating a work of great beauty and scope. Unfortunately Elgar

was a loss to the brass band movement, his only original contribution to the repertory being the *Severn Suite*. Like all four other composers featured here, his contribution should have been encouraged more at a time when he was a musician of the highest class.

Haverall Brian was a composer whose music, although admired greatly by Elgar and Sir Thomas Beecham, has never gained popularity. His use of harmony and form were very daring for the time, also his use of impossibly large orchestras. *The Battle Song* is thought to have been written for the National Championships in the early 1930s and although it was only submitted and subsequently recovered in sketch form, the music has

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NORTH AMERICAN BRASS BAND ASSOCIATION

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a powerful sense of immediacy even today. Its loss at the time was profound, and its subsequent "recovery" has been a major historical connection to a time when a real opportunity to develop brass repertoire was overlooked.

Tydfil Overture by Joseph Parry is now recognized as the oldest original composition written for brass band by a prominent British composer. Parry was born in Merthyr Tydfil, the center of the Welsh iron and coal industry in the nineteenth century. Cyfarthfa was founded in 1838 at Merthyr Tydfil and in its short 60-year history became one of the leading brass bands of the age. In 1860 the band won the first Contest in Sydenham, London, run by the brass band impresario Enderby Jackson and came third at the first National Contest. Some of the instruments in use when Parry wrote this overture in 1870s have become obsolete, and this new arrangement for a modern brass band by Simon Wright has given us back part of the heritage that has eluded us for many years.

Oskar Bohme wrote *Symphony for Brass, Op. 30* in 1906, scoring for a sextet comprising Cornet a pistons in Bb, 2 trumpets in Bb, Althorn in Eb, Tenorhorn in C and Bariton in C. Steven Roberts has produced an arrangement worthy of the composer faithfully demonstrating the lyrical sonorities of this work.

The final work, *Fantasie*, was written in 1894 by Paul Gilson at the request of the Director of the Royal Conservatory in Brussels. This is another work exploring the virtuosic style that had by then been developed by European brass players. It is an impressive work in four movements which always involves the listener in its complex rhythmic movements along with the lyrical and reflective Andante Cantabile.

Heritage is a significant recording, worthy of a place in any CD Library.

Wildfire. Buy As You View Cory (Robert Childs). Program: *Invocation* (John Pickard); *Requiem* (David Bedford); *The King of Elflands Daughter* (Rodney Newton); *Gwennan Gorn* (Nigel Clarke); *Salome* (Gareth Wood); *Wildfire* (John Pickard).

This is a fine CD featuring contemporary brass band compositions of real substance. Two of the works, *Invocation* and *Wildfire*, are by Cory's composer-in-residence, John Pickard.

Invocation is a terrific concert opener, full of fire and vigor which grabs your attention from the downbeat. It is short, just 228" but full of punch and panache. His *Wildfire* is something totally different – although he still has the priceless gift of engaging the listener almost immediately with his ideas, use of timbres, shades and easily identifiable musical forms. It is a work that forms part of a massive four-work cycle that takes its premise from the four classical elements; earth, air, fire and water. This section was written in 1991 and forms the second part of the work that has already been partially completed; "Men of Stone" (earth) has already been performed after being written in 1995, whilst "Tsunami" (water) had a well-received premier this year by the National Youth Brass Band of Wales. This is top rate brass writing – exciting, detailed and dramatic. This is a composer who should be encouraged to write more by the banding movement as a whole.

Nigel Clarke has already written exciting works for both brass bands and solo instruments and this latest work, *Gwennan Gorn* is another work that shows a talent for brass composition that is exciting and individual. The music is idiomatic in that it takes inspiration from

the legend of Prince Madoc, who allegedly in myth sailed to America in the fourteenth century. The provenance of his claims are debatable, but the provenance of this work cannot be questioned; it is a superb bit of writing, a one movement work divided into three main sections – fast, slow, fast which has faint echoes of native Mandan Indian music as well as medieval fanfares. It is very impressive indeed.

David Bedford has been a prominent wind ensemble writer for many years and in fact some of his output has already been set on CD (The Music of David Bedford – Doyen recordings, CD 082). As with the works on that recording, *Requiem* is a composition of dignity, from a composer with an almost classical understanding of form and structure. It is modern and at times challenging, but when listened to with an understanding of its premise and inspiration (the death of a young girl in a traffic accident that Bedford himself initially reacted to with irritation and guilt), it becomes a moving paean.

Rodney Newton is perhaps better known than the other composers on this CD, as many of his works have been recorded on other well-received releases by both bands and soloists. He has a keen and clear musical ear with his ideas developed in an accessible manner for the listener. *The King of Elflands Daughter* was commissioned by BAYV Cory. It is not perhaps the most difficult work here, but it would be ideal as a test piece with plenty to challenge the players and conductors alike. It is an enjoyable musical ride through the musical territory of "middle earth".

The final work is *Salome* by Gareth Wood – a composer who we have heard little of in recent years. The work was

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commissioned by the Welsh Arts Council and first performed by the Parc and Dare Band some years ago. It is of course based upon the story of the wicked "Salome" of the title – the beguiling, manipulative nymphet who demanded, and finally received, the head of John the Baptist on a salver. The work cleverly intertwines musical motifs that identify the main characters of the complex plot – Herod, Tetrach, Herodias and Salome herself. The music builds, ebbs and flows in sympathy with the feelings of main players, as Salome finally gets what she wants, and what she finally deserves for her actions – crushed to death by the shields of Herod's guards. It is a climactic end to a superb piece of descriptive writing.

Wildfire is a fine release, and more than justifiably shows that there are composers out there who can write with individual style and individual musical thought for the brass band medium. Check them out, for we hopefully should here more of all of them in the near future.

Brass-A-Peel, 2003. **Brass Band of Central Florida** (Michael J. Garasi). TT: 60.11 Program: *Star-Spangled Banner* (arr. Himes); *Barnard Castle* (Richards); *Allegro Deciso from The Water Music* (Handel/Collins); *Moon River* (Mancini); *Miller Magic* (arr. Stephens); *Amazing Grace* (arr. Himes); *The Stars and Stripes Forever* (Sousa); *Summertime* (Gershwin/Bolton&Banks), Dee McAfee, soprano cornet soloist; *Little Suite for Brass* (Arnold); *Over the Rainbow* (arr. Richards), Kevin Cramer, tenor horn soloist; *Gaelforce* (Graham), Dean Psarakis and Gail Robertson, soloists; *French Military March* (Saint-Saens/Wilkinson); *Irish Tune from County Derry* (Grainger/Kreines); *The Floral Dance* (Moss/Broadbent).

It is always such a pleasure to be able to review a fellow NABBA band member's recording; to get the opportunity to hear them in more than the annual 30 minute testpiece situation, and to hear the flexibility and skill of other bands in the movement. BBCF is based in Orlando and has made a rapid rise in maturity during their brief four-year history under the expert guidance of their skilled MD Michael Garasi. Their first CD is aimed at attracting popular audience "a-peel," a clever pun in the title and apt for a Floridian band, and the selections focus on arrangements of well known music with sixty minutes of listening pleasure.

Throughout the recording, all the sections and a number of soloists display their skill and musicianship. I must say that I found the solo skills of Dee McAfee (soprano cornet), Kevin Cramer (tenor horn) Dean Psarakis (cornet) and Gail Robertson (euphonium) to be particularly fine, and I most enjoyed a number of the slower selections on the CD. *Moon River* (the arranger unattributed) has some lovely sensitive moments, and the slow sections in *Gaelforce*, the Arnold *Little Suite* and *Irish Tune* were most enjoyable. Taken as a whole, the recording is enthusiastic and exuberant in its approach, and the listening concludes with a well-delivered *Floral Dance* that brought back to me a strong sense of nostalgia, complete with the sound "enhancements."

The band continues to distinguish itself in so many different ways and clearly the CD will be popular with audiences everywhere. There are, admittedly, moments of inconsistency in the recording, mostly in blend and style. However, the band's depth of skill in all sections is evident and this is a CD of which BBCF should be very proud for such a young ensemble. CD's are available through the band's website

www.brassbandofcentralflorida.org

[reviewed by Colin Holman]

Sunshine and Brass. The Sunshine Brass Band (James F. Cheyne). TT: 51.51 Program: *Festival Fanfare and The Star-Spangled Banner* (Leidzen); *Amazing Grace* (Himes); *March Bravura* (Himes); *Chorale and Toccata* (Bulla); *Shine as the Light* (Graham); *I Vow To Thee, My Country* (Holst/Steadman-Allen); *Bugler's Holiday* (Anderson/Barsotti), Rick Perez, Paul Bridges and Roxanne McQuillen, soloists; *The Music of the Night* (Lloyd Webber/Himes); *Wish You Were Somehow Here Again* (Lloyd Webber/Bulla); *A Russian Fantasy* (Langford); *March-Praise* (Heaton).

Sunshine Brass marks its 21st season with this CD. The musical selections are balanced between those likely to appeal to SA listeners and those of more secular taste, no doubt a reflection also of their MD's background. My attention was grabbed the right from the beginning with a stirring *Star-Spangled Banner*. This leads to a beautifully controlled opening in *Amazing Grace* with taste, control, dynamic variation and musicianship. The excellent balance and deep rich sustained sound throughout the CD is particularly admirable and the band plays with the quality that any NABBA Championship section band would be proud. It is expertly and carefully recorded, and musically and thoughtfully directed. *Shine as the Light* given an expert and inspired reading. The Bugler's are in fine form with some excellent cornet playing and although this is the only solo feature on the album, one gets the impression that any number of soloists could have been lined up from the band with equally successful effect, but this album is an ensemble effort. The playing continues to be rich and sonorous in

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both Lloyd Webber selections, and a notably fine solo flugelhorn. I personally enjoyed the Langford *Russian Fantasy*; it's like an "Instant Concert" version of Russian music, but very good nevertheless, and expertly delivered. The Heaton march *Praise* has lots of swagger and character—played with real style—and is a great closer to the CD. The only minor production criticism I have is that I would have liked to hear another second or two between tracks. There are unfortunately no details on the band's website at present of how one can obtain a CD, but Sunshine sound on this CD as good as any other NABBA band. Congratulations! www.sunshinebrass.com [reviewed by Colin Holman]

Discovery Brass. Buy As You View Cory Band (Robert Childs). Obrasso 891. TT: 75.29 Program: *Imperial Flourishes* (Lorrigan); *Nottingham* (arr. Richards); *Voyage of Discovery* (Richards); *Aria* (Bozza/van der Woude), David Childs, euphonium soloist; *Stal Himmel* (Fernie); *Reach for the Stars* (Richards); *Caprice* (Fernie), John Prosser, Eb bass soloist; *Arran Melody* (Fernie); *A Swiss Folk Fantasy* (Richards); *Georgia on my Mind* (arr. Richards), Chris Thomas, trombone soloist; *12th Street Rag* (Bowman/Smith); *Pilatus* (Richards), David Childs, euphonium soloist; *Festival Overture* (Fernie); *Walkabout* (Woodfield).

The Cory Band are one of Britain's finest brass bands and they have put together here a compilation of new compositions and arrangements available through Obrasso. From a purely listening perspective, the recording is an interesting and varied selection of popular arrangements contrasted with new compositions primarily from two of England's most popular writers for brass band, Goff Richards and Alan Fernie. In the four solo tracks, there are two arrangements

and two compositions. Opening track *Imperial Flourishes* is a new item for a short concert opener. There are also several works of moderate length (6-10 mins) that are more substantial concert items without reaching testpiece length. I was personally most attracted to the solo features, not only because the playing is excellent but there's some interesting new repertoire here for both listening and performing pleasure. *Nottingham* is an arrangement of a hymn tune that might also get some play time, but I was, frankly, less enamoured with the other newer items from the pens of Richards and Fernie. The craft is solid throughout but the inspiration seemed lacking, and even after 6 or 7 listenings (hoping my opinion would change over a period of time), my thoughts about these works have not changed, both as listener and performer. There are no CD notes with the CD, and one assumes that this is more about selling music than the listening. Take a good look and listen to the solo items. [reviewed by Colin Holman]

Black Dyke Plays Greatest Movie Hits. Black Dyke Band (Nicholas Childs). Obrasso 890. TT: 75.32 Program: *Mission Impossible: Main Theme* (Schiffrin/Fernie); *Love Story: Main Theme* (Lai/Richards); *Sister Act: I Will Follow Him* (Stole/Roma/Plante/Richards); *Saving Private Ryan: Hymn to the Fallen* (Williams/van der Woude); *Dances With Wolves: The John Dunbar Theme* (Kamen/Fernie); *Robin Hood: Everything I Do* (Adams/Fernie); *Titanic: My Heart Will Go On* (Hornor/Fernie); *The Magnificent Seven: Main Theme* (Bernstein/Fernie); *The Godfather: Speak Softly Love* (Rota/Fernie); *The Lion King* (Zimmer/Fernie); *Out of Africa: Main Theme* (Barry/Fernie); *Star Wars: Main Theme* (Williams/Richards); *Christopher Columbus 1492: Conquest of Paradise* (Vangelis/Fernie); *Romeo and Juliet: A Time for Us* (Rota/Fernie); *Rocky: Gonna Fly Now* (Conti/Fernie);

Breakfast at Tiffany's: Moon River (Mancini/Fernie); *Crimson Tide* (Zimmer/van der Woude); *Those Magnificent Men in Their Flying Machines* (Goodwin/Woodfield).

I sat down to listen to this CD for the first time with some scepticism. It is, after all, a CD which primarily features the arrangements of Goff Richards and Alan Fernie, two musicians whose music I have conducted often. I wondered if the CD were more about selling music than it is about good listening. I have great admiration for both the music of Fernie and Richards and this CD gives us 75 minutes of great listening to slick arrangements of popular hits. Having listened now to the CD several times, it is of course about selling music, but this is the kind of music you should have in both your music and listening libraries. It's hard to imagine Black Dyke making a CD of trivial music and the playing on this recording is stunning; full of the big Black Dyke hallmark sound. Because it is a CD of "greatest movie hits" (something we would all enjoy debating as to what should be included) it's a CD of enduring tunes for all ages, and hopefully not the kind you are going to either buy or listen to and then feel has become completely passe within the next 18 months. There is 75 minutes of great brass band listening, brilliant arrangements, soloist opportunities for flugel (*Love Story*), trombones (*Sister Act*), horns (*Dances With Wolves* and *My Heart Will Go On*), cornet and a clever zither effect (*Godfather*). The recording is varied in its selections from the short and snappy such as the *Magnificent Seven*, to those requiring great sustained playing such as *Out of Africa*, the virtuosity in *Star Wars*, and the long crafted crescendo of the processional from *Christopher Columbus 1492*. I was glad to see Ron Goodwin represented on

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this CD, someone who I have worked with a number of times in the past, though the arrangement to my ears is a little overly-fussy. Certainly I could think of a number of great movie scores that have not been included on this CD, but most will appeal to the general and avid listener. Bands are constantly looking for materials to entertain their audiences in a quality fashion and all these items will work on theme concerts with the right band and situation—a great CD for lighter listening and a good resource for quality musical arrangements. [reviewed by Colin Holman]

Bravura! Steven Mead, Euphonium, with **The Fairey Band** (Howard Snell). Polyphonic QPRL 217D. TT 68:52. Pro-

gram: *Hail Ancient Walls* (Gounod/Snell); *Euphonium Concerto #2* (Golland); *Arbucklenian Polka* (Hartmann); *Sicilienne* (Paradies/Snell); *Euphonium Concerto* (Cosma/Meredith); *Adagio from Cello Concerto* (Elgar/Bourgeois); *Fantasy on 'Moto Perpetuo'* (Paganini/Snell); *Bravura* (Graham).

Steven Mead has done it again. He has provided a superb cornucopia of euphonium solo repertoire performed with great panache and backed up by a great ensemble, Fairey Band. Their conductor on this disc, Howard Snell, made additional contributions via the three fine arrangements/transcriptions contained herein. Mead has blazed a guiding path in his remarkable series of solo euphonium recordings. Just when you think he

could not possibly have more to record, here come two majors works in the repertoire, the original Golland *Concerto #2* from 1986 and the more recent Cosma *Concerto* (1998), as scored by John Meredith. Both works are over 20 minutes in length. Plus, we get the gorgeous heart of the Elgar *Cello Concerto*, as adapted by Derek Bourgeois. The album opens on a somewhat subdued note, the Gounod aria, and then gradually builds in intensity. The overall posture of the program is decidedly 'Romantic,' even in the slightly more abrasive, but attractive Cosma *Concerto*, which Mead first recorded with piano accompaniment on his Volume 4 of *The World of the Euphonium* [also

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produced by Polyphonic]. The final two items are a showcase of instrumental virtuosity and studio technical know-how. The Paganini is designed for two euphoniums and band, while the Graham calls for four euphoniums, a work first heard in the Royal Albert Hall in October 2002 as played by Steve Mead, David Thorton, Derick Kane, and David Childs (not a bad line-up). Here Polyphonic's wizardry allows Mead to play all the parts. Bravura indeed! Add this stunning disc to your collection of outstanding solo brass playing, or, if you do not yet have a solo recording by Steven Mead, start with this one! Highly recommended. [Reviewed by Ronald W. Holz]

Master Brass Volume 14-All England Masters Highlights 2003. ***Leyland Band** (Garry Cutt) and ***Sellers International Band** (Philip McCann). Polyphonic QPRL218D. TT 70:52. Program: +*Goldcrest* (Anderson); **Le Corsair* (Berlioz/Brand); **Cornet Solo-You Raise Me Up* (Lovland/Duncan), Soloist Darren Stott; **Praise* (Heaton); +*In Perfect Peace* (Downie); **Chivalry* (Ellerby); +*Ardross Castle* (Sparke); +*Flourish and Dances* (Norbury); **Keystone Kops* (David/Littlemore); +*Reunion and Finale* (Edelman/Duncan); **Sing, Sing, Sing* (Prima/Twitchings); **Cornet Solo-Miss Blue Bonnet* (Simon), Soloist Leon Renilson; **Shine as the Light* (Graham).

With Martin Ellerby's new symphonic tone poem *Chivalry* scheduled as the test piece for NABBA's April 2004 Championship Section, this live recording of the winning performance by Leyland Band at the May 2003 All England Masters will prove of great benefit. Commissioned for this contest, Ellerby's highly accessible work is given a clean, energetic performance by Leyland, who are joined by Sellers International for the remainder of the disc, highlights of an

entertainment program filled with standard brass band fare played with gusto. Ellerby must have had his tongue in his cheek while writing this engaging, if not very deep, score. Shades of the great Hollywood swashbuckler film scores of the 1930s and 40s are evoked, Hermann, Korngold, and others, a fact he readily admits in the score notes. The work follows a loose series of variations, with a returning Romance theme serving as the pivot around all other facets revolve or respond. This may not be great music, but I wager that our bands will find it will program very well in their regular concert series, something that is not always the case with recent tests. In short, it is red-blooded brass band music of a modern ilk that pays homage to the past without blush and with much bluster. There is ample room for expressive solo playing, and above all the conductor is challenged with coming up with a coherent musical package. Garry Cutt pulls his band along on a tight ride, so here is one way of studying the score, whether you are a conductor, player, or brass band buff! The remainder of the program is standard repertoire, much of which has been recorded in the past, the exceptions being the humoresque *Keystone Kops*, and the short excerpt from the film score to *Gettysburg*, labeled *Reunion and Finale*. The two cornet soloists are heard to good advantage on solos that are not given wide play, so cornetists will enjoy these two contrasting works and styles of playing. Both bands play very well throughout the concert program. Recording engineer Michael Moore and producer Stan Kitchen have again provided a first-rate live recording, especially in a hall that can be overblown very easily by these aggressive bands. An enjoyable recording I can solidly recommend. [Reviewed by Ronald W. Holz]

The Heaton Collection: The Music of Wilfred Heaton. **Black Dyke Band** (Nicholas Childs) and **The International**

Staff Band (Stephen Cobb). SP&S, Ltd. SPS 158 CD. Double Album Disc #1 Black Dyke TT 61:06. Program: *Le Tri-cot Rouge*; *Contest Music*; *The Children's Friend*; *Victory for Me*; *Passing By*; *Partita*. Disc #2 International Staff Band TT 65:48, Program: *The Golden Pen*; *Just As I am*; *Cornet Duet--Wonderful Words*, Soloists Roger Webster and Robert Gill; *My Treasure*; *Glory! Glory!*; *Celestial Prospect*; *Martyn*; *Praise*; *My Master's Will*; *Toccata*.

This award-winning double album, released to much acclaim in 2002, had yet to be reviewed in our journal, and so it is my great pleasure to briefly acclaim what may well be one of the finest recordings every done in honor of a single composer. The historic collaboration by the two premiere bands representing to two major sub-cultures of the brass band movement, contesting and Salvation Army, makes the achievement all the more rewarding. And this is not just a matter of Black Dyke playing the "outside" material and ISB the "sacred." Needless to say, the playing and interpretation are of the highest quality, the recording standard top-flight. Paul Hindmarsh makes an excellent contribution by through the two comprehensive note booklets, a biographical overview, and an essay on the music of Heaton. Do not fall into the trap of trying to compare these two bands. They have markedly different styles. Rather, admire how each conductor gets the such fine musical and expressive response from his membership. If one might characterize the overall performance, Black Dyke are dazzling in their virtuosity/ensemble, their dynamic range and power; the ISB is so lyrical, restrained, musically sensitive on music that requires that approach or the music will fail. Black Dyke can play the SA repertoire with great feeling and emotion, as they do on *Passing By* or

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Victory for Me. The ISB can also dazzle on the test-piece type work, as in *Celestial Prospect*, though initially conceived as an SA festival work, now being used in the UK at contests. As with Eric Ball's music for brass band, Wilfred Heaton's music has a long staying power. The compositional craftsmanship is outstanding, the emotive-expressive, even semantic content when appropriate, always keen, insightful, never over-blown. This double album will do down in brass band history as a major artistic achievement; these are two discs any serious student of the British-style brass band, in repertoire or performance, must have. Highest recommendation.

[Reviewed by Ronald W. Holz]

New Music for Brass Band

Studio Music

A Special Place (Goff Richards), 2003. 3 minutes. Full score. Moderately easy. Requires two percussion parts including wind chimes, glockenspiel and congas.

Composed for the Children's Hospice Southwest, this is a beautiful new piece in lyrical style with an appropriate child-like melody. After an 8 measure introduction, the tune is presented in concert Ab by the solo cornet. The ABA structured melody then proceeds through a transition and modulation to concert Bb for a repeat of the ABA structure and a quiet coda. This would be a lovely lyrical interlude for a concert and well within the reaches of NABBA bands, as well as a fine opportunity to showcase a solo cornet within an ensemble piece.

Flugelhorn solo: *The Three Kings* (Peter Cornelius/Eric Banks), 2003. 3 minutes. Full score. Moderately easy. Percussion tacet.

Peter Cornelius was a nineteenth-century German composer of mostly operas and songs, and a close disciple of Liszt and Wagner. *The Three Kings* is his Op. 8 No. 3 song from *Weihnachtslieder* (1856) which describes the journey of the Three Kings to the infant Jesus,

though here set with the flugelhorn carrying the solo vocal line. Set in concert Ab, a free rubato style is required of the soloist which the arranger marks to be played "from a distance." This would be a good piece to program and something a little different to feature a flugelhorn soloist, but long lyrical phrases from the soloist and a seamless texture from the accompaniment are necessary to create a successful musical picture.

Something (George Harrison/Darrol Barry), 2003. 2 3/4 minutes. Full score. Moderately easy. Two percussionists, requiring a skilled kit player.

This is George Harrison's famous 1969 hit song that appeared on the Abbey Road LP, arranged for brass band by Darrol Barry in concert Ab. It's a straightforward arrangement with two presentations of the main theme followed by a double-time middle section and returning to the theme at the end. Ranges are comfortable, and only a little work on the rhythmic accuracy of some syncopation would be needed to add this to your programming selections. Certainly this would be successful on a concert of lighter music, and perhaps paired with the next item reviewed.

Penny Lane (Lennon & McCartney/Darrol Barry), 2003. 3 minutes. Full score. Moderately easy. Two percussionists, requiring skilled kit player.

Penny Lane is a Liverpool street, a "dull suburban shopping center," and the place where Beatles fan congregate, as well as the district where John and Paul grew up. The song made No. 1 in the U.S. charts in 1967 but never made No. 1 in England, eclipsed by Engelbert Humperdinck's hit, "Please Release Me". This arrangement has all the enjoyable ingredients of the original, and I should perhaps qualify the difficulty level of moderately easy, because this is the case of the work as a whole with the exception of the piccolo trumpet obbligato [ala Derek Watkins]. You would not want to play this piece without it, and you'll need a soprano cornet player with a confident high C to complete the task. All the dotted 8th/16th note rhythms will need to be relaxed for the style to work, and everyone in the band shares in the musical interest. Enjoy this arrangement and buy your soprano player a celebratory beverage when it is over, because the spotlight from the audience

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will be on this chair during this item.

Just a Closer Walk With Thee (arr. Bill Geldard), 2003. 3 1/2 minutes. Full score. Moderate. Two percussionists.

This is another winner from the pen of Bill Geldard who has arranged a significant number of lighter and jazz items for brass band in recent years. The familiar tune will be popular with audiences, and this arrangement gradually builds from its modest introduction to an exciting climax for full band in concert Gb. All the jazz rhythms are more sensibly notated using triplet figures. Solos for cornet, trombone, and a variety of coloristic effects bring all the flavor of New Orleans to the band room or concert hall.

St Clement (arr. Darrol Barry), 2003. 3 1/2 minutes. Full score. Moderately easy. One mallet percussion part.

This tune is usually associated with the text "The Day Thou Gavest, Lord, Is Ended," is a personal favorite. It was composed in 1870 by John Ellerton, a prolific and successful composer of hymns (including Winchester New), and has been sung on a number of public occasions including Queen Victoria's Diamond Jubilee. Barry has arranged this tune in concert F with a brief introduction, three verses of varying orchestration, an interlude, and a fourth verse with brief coda. The arrangement is such that it could easily be used in concert or church service settings to equal effect. It is richly, yet simply scored, relying on changes of color for interest throughout, and it succeeds admirably.

Just My Imagination (arr. Simon Lesley), 2003. 4 1/2 minutes. Moderately easy. Full score. Two percussion required.

In the late sixties, writer-producers Norman Whitfield and Barrett Strong began to create an entirely new musical environment for the Temptations, beginning with "Ain't Too Proud to Beg" in 1966. Instead of melodious tunes like "My Girl" or "Since I Lost My Baby," the group sang songs more as social commentary. "Just My Imagination" was, in 1971, a return to the style of the earliest hits and written as a showcase for Eddie Kendricks, one of the three lead singers in the Temptations. It appeared on the album *Sky's the Limit* and became its most successful item. Simon Lesley has scored the song quite sparsely for brass band with a number of chamber effects; the full band never play together. The tubas do play the bass line almost continuously and are joined by incessant repeated eighth notes for the euphoniums. The flugelhorn and tenor horns carry the majority of the melodic materials (the Temptations!), with various musical dialogue from others, including some short but effective vibraphone interjections. I cannot in all honesty say that this is the kind of music arrangement that I would typically program, but in the right setting it would be quite effective.

Euphonium Solo: *Benedictus* from "The Armed Man" (Karl Jenkins/Tony Small), 2002. 4 minutes. Moderate. Full score. Three percussion.

"The Armed Man - A Mass For Peace" is the result of a special millennial commission from the Royal Armouries (the oldest National Museum in Britain), written to honor all those who gave their lives in wars, and to commemorate the end of one millenium and the beginning of another. The Mass was composed in a manner reminiscent of Britten's *War Requiem* and inspired by the *L'homme arme* masses of the fifteenth and sixteenth centuries. It interpolates a number of different texts within the usual Mass

form. Malory, Dryden, Swift, Tennyson, Kipling, The Koran and the Hindu Mahābhārata contribute to a compelling account of the descent into and terrible consequences of war. The work received its world première in April 2000 at London's Royal Albert Hall. The *Benedictus* is the 12th of 13 movements and here is set for euphonium solo and brass band by Tony Small and dedicated to David Childs. The solo part is in concert C and lies well in the middle range of the instrument. The *Benedictus* is structured in an ABA form with the B being the tutti interlude for full band, sandwiched between the solo sections. The tubas and euphoniums provide very long pedals and harmonic foundation throughout the piece which is quite a challenge in of itself to create a continuous and seamless accompaniment at a slow tempo. The music uses basic harmonic means and is simple and effective. It could be used in church or concert performance.

Once in Royal David's City (arr. Darrol Barry), 2003. 3 1/4 minutes. Moderately easy. Full score. Three percussion.

Here is the familiar carol set in march style. The arrangement actually begins with the solo baritone as if it were a setting that reflected the traditional approach in the Lessons and Carols from King's College each Christmas Eve, but once the snare drum enters and the tubas and trombones establish the march character, it's a march to the finish. Set in concert Ab, there is a fanfare interlude for the cornets that later appears in counterpoint to the main melody, as well as a syncopated theme as new countersubject material from the trombones. I imagine that this would be effective both as a holiday concert item, as well as a different kind of processional piece.

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A Christmas Adventure (arr. Darrol Barry). 4 1/2 minutes. Moderately easy. Three percussion.

After a bold opening, the cornets introduce *The Holly and the Ivy*, in concert Eb and in a style marked *Risoluto*. This is then contrasted with a modal version of *Hark the Herald Angels Sing*. A slower interlude has the horns playing *O Tannenbaum*, and a modulation leads to a return of the opening ideas. What sounds like it might be a straightforward treatment to several seasonal melodies is in fact rather tongue-in-cheek, for the "Adventure" in the title seems to be more than a passing reference to the many rhythmic accompanying figures that suggest Indiana Jones and the Temple of Doom. The juxtaposition of the two ideas might well bring a chuckle to the band and the audience in a concert setting.

[A review of Bramwell Tovey's *Coventry Variations* published by Rosehill will appear in the next issue]

Brass Band Programs

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on drums, Shawn Roark, Philip Thomas and Jason Hoagland on cornet and Jackie Amend on soprano cornet; *Disney Spectacular* (arr. Richards). Oct. 12, 2003, St. Brigid Catholic Church, Louisville, KY, with the Louisville Chorus.

Aspects of Praise (Himes); *Pastime With Good Company* (Henry VIII/Roberts); *Stay With Us* (Hovland/Kemp); *When the Saints Go Marching In* (trad/Freeh).

Golden Gate Brass Band (Barry Roland). April 19, 2002; Fairfax Historical Society, Fairfax, CA, and August 18, 2002; Fairfax Park Picnic Grounds, Fairfax, CA. *Theme from The Great Escape* (Bernstein/Villaneuva); *America the Beautiful* (arr. USAF Band); *Joy Dance* (Ayma); *At Thy Feet* (Catherwood), Tim Mettier, soprano cornet soloist; *Give Him the Glory* (Gordon); *Abide With Me* (Burgmayer); *Bringing in the Sheaves* (arr. Himes); *Valiant Endeavor* (Bulla); *As the Deer* (Press); *When I Remember* (Catherwood), Tim Mettier, soprano cornet soloist; *Ashokan Farewell* (Ungar/Carr), Kim Aleen, euphonium soloist, and Marshall Johnson, cornet soloist; *Hispaniola* (Morton); *God and Country* (Himes); *Climb Ev'ry Mountain* (Rodgers/Mack); *They Shall Be Mine* (Catherwood), Paul Marcanonio, cornet soloist; *Midnight Blue* (Morton); *Go Tell It* (Ballantine).

Henderson State University Brass Band (Wes Branstine). November 18, 2003; Benton High School, Benton, AR, and November 20, 2003; Harwood Rectital Hall. *Light Cavalry* (Suppé/Langford); *Poet and Peasant* (Suppé/Langford); *Colonial Song* (Grainger/West); *Russlan and Ludmilla* (Glinka/Fennel); *They Led My Lord Away* (arr. Gosso); *Jubilee Overture* (Sparke); *Frosty the Snowman* (arr. Smith), Chad Walther, tuba soloist; *Buster Strikes Back* (Morrison).

James Madison University Brass Band (Kevin Stees). October 9, 2003; Music Building 108, James Madison University, Harrisonburg VA. *Majestic Prelude* (de Haan); *Hillcrest* (Broughton); *Montage* (Graham); *Finale*

from Year of the Dragon (Sparke); *Resurgam* (Ball); *Hometown Miniatures* (Fennel).

December 4, 2003; Wilson Hall Auditorium, James Madison University, Harrisonburg, VA. *Masque* (Hesketh); *Demelza* (Nash), Abigail Pack, horn soloist; *Chivalry* (Ellerby); *Northern Landscapes* (Graham); *The Piper O'Dundee* (Downie), Abigail Pack, horn soloist; *Suite from Hymn of the Highlands* (Sparke).

St Louis Brass Band (Colin Holman). December 12, 2003; Florissant Center, St Louis, MO. *Christmas Greetings* (Anderson); *Gaudete* (Norbury); *Comin' To Town* (arr. Freeh), John Korak, cornet soloist; *Nutcracker Suite* (Tchaikovsky/Sparke); *Three Kings Swing* (Himes); *Bach the Herald Angels Sing* (Hopkinson); *Rhapsody on Hannukah* (Bulla); *White Christmas* (arr. Sparke); *The Kingdom Triumphant* (Ball); *Christmas Festival* (Anderson).

GABBF Selection Process

Recognizing the fine relationship that has existed between the Great American Brass Band Festival and NABBA since the first NABBA Band appeared at the first year of Danville, Kentucky's Great American Brass Band Festival (and every year since then), these Guidelines have been drawn up to further enhance that relationship. In the process, these guidelines refine the selection process by which a NABBA band is chosen to play at the GABBF as the representative of NABBA. In the past, the selection

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process of a NABBA band included a tape contest that ran for several years. While fulfilling a need at the time, this is no longer felt by the GABBF to be the best way to have excellent NABBA bands featured at the Festival. Some mechanism is needed, however, to ensure that there is always a quality NABBA band representing the British-style brass band movement at the GABBF. Therefore, the following guidelines are presented by the GABBF to the NABBA Board. This is not a legal document, and the GABBF would have the right to adjust this at any time.

Selection Process

The GABBF will select an excellent NABBA Band to perform at its annual Festival in the following hierarchy. This is based on the annual NABBA contest system and therefore is aimed at NABBA Bands that compete. The GABBF holds the right to also invite, additionally, non-competing NABBA bands, though priority would be given to the following selection process. If Band #1 listed below cannot represent NABBA, then the choice falls to #2 and so forth until the list is completed. If none of the bands can make the Festival, the GABBF will make its own selection if a quality NABBA band can be secured.

#1: Championship Section First Place

#2: Championship Second Place

#3: Honors Section First Place

#4: Honors Section Second Place

#5: Challenge First Place

#6: Youth First Place

Calendar

A band winning in the Spring 2004 NABBA Contest (Charleston) would then

represent NABBA at the June 2005 GABBF. [Note: The GABBF is already in discussions with potential bands for the June 2004 Festival.] Waiting till April 2004 is just not a viable option. If a band wins the Championship two years in a row, then the next band in the list would be invited unless the band that placed first in Championship had not been able to attend the year before. In any event, the GABBF prefers that no NABBA Band repeat two years in a row, though a band may make a return after a one-year absence.

Rationale

By having such a process, the GABBF is able to deal with many requests it has for NABBA bands to play at the Festival. Including other sections other than Championship allows not only for diversity but recognizes that some of the finest NABBA bands to represent NABBA at the GABBF were from these sections, not just Championship. NABBA gains by having an additional incentive or prize added to its Awards at the annual NABBA Contest.

Expectations for NABBA Bands

The representative NABBA band will usually play two 50-minute concerts on the Saturday of the Festival and one 50-minute concert on the Sunday. As of August 2003, the GABBF makes a cash award of \$2500 to the NABBA band to assist with all expenses connected with the Festival, including all travel and meals. The GABBF supplies free housing for two nights at Centre College in designated dorm rooms for a group usually not to exceed 50 individuals, (linens and towels supplied). The GABBF also manages the sale of any CDs and related band merchandise for the NABBA band at its official sales location, taking a percentage of the retail cost of each item (In 2003, that was 20%). The GABBF will amply identify in its festival

materials and publications that the winning NABBA Band is chosen as the representative of The North American Brass Band Association. The NABBA band will supply timed repertoire lists and then timed programs in accordance with GABBF requests, and will submit these at the various deadlines given to them. The NABBA band agrees to work with the GABBF representative to refine that program and timing, including any announcements. The NABBA band agrees to supply PR materials in a timely and efficient manner as requested by the GABBF. Frequently the GABBF will supply an official announcer for NABBA band Mainstage performances, which must be carefully timed and highly entertaining programs according to conditions and expectations of the GABBF. Any band not complying with these conditions and deadlines may be cancelled from the Festival schedule.

Expectations for GABBF in NABBA Media

In return for its support of a NABBA band at its Festival, there will be;

1) Listing of GABBF Schedule and General Information on NABBA website as well as possible website links.

2) Two half-page advertisements concerning the GABBF to be run in the Brass Band Bridge in late Fall and then pre-Contest issue.

3) Recognition of this agreement in the Awards section of the annual NABBA Contest Program booklet and perhaps a chronological listing of NABBA bands that have been featured at the Festival since its founding.

The GABBF will supply such materials as needed in a timely fashion.

[Drafted August 2003 and ratified November 2003]

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