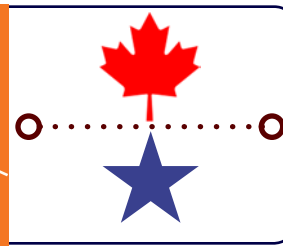




THE BRASS BAND BRIDGE



ISSUE 105

| The Official Publication of the North American Brass Band Association |

AUGUST, 2007

UNDER THE BRIDGE



Douglas Yeo

Editor

Summer is upon us. While some bands are taking a well-deserved break and will start up again in the fall, others are in the midst of a busy schedule of summer concerts and festivals. In this issue of *The Brass Band Bridge*, you'll read reports from the Great American Brass Band Festival, Ashland Brass Band Festival and the Grand Celebration of Brass Bands. NABBA XXV Championship section winners Fountain City Brass Band provide a detailed account of their recent trip to the U.K. where the band competed successfully in the All-England Masters Championships and you'll also find a review of the New England Brass Band's concert at the International Trumpet Guild Conference. There is no doubt that our NABBA member bands are busy with creative, collegial and consequential activities!

As she mentions in her column on page two, this issue contains Anita Cocker Hunt's final column as NABBA's President. Anita and Vice President John de Salme are leaving office in September after six years of dedicated service as NABBA officers. We all owe Anita and John a huge thank you for their tireless work on behalf of our membership.

NABBA's Board of Directors will be meeting in September to elect new officers, choose test pieces for the NABBA XXVI Championships and discuss and ratify a new set of bylaws that has been drafted to help strengthen NABBA and move it forward. The board also has several new members; a list of the NABBA Board of Directors may be found on page three. The Board is made of dedicated, hard-working people, many of whom have spent countless hours this summer preparing for the September meeting. A report of actions taken will appear in issue 106 of *The Brass Band Bridge*.

NABBA's first "Recording of the Year" contest will conclude in December. If your band has released a CD in 2007, consider entering it in the contest – rules and an entry form can be found in these pages.

Please remember that there is an unprecedented demand for hotel rooms during the NABBA XXVI Championships weekend scheduled for March 28-29, 2008, owing to several other large conventions that are taking place in the Louisville area. If you have not yet made hotel reservations for your band for NABBA XXVI, please visit nabba.org and read the newly updated information about hotel room availability. Do not assume that just because you stayed in a particular hotel in the past that you will be able to book rooms there again in 2008. We do not want bands to be disappointed if they wait until the last minute and then find hotel rooms to be scarce or difficult to reserve. Do this now!

May I add a personal aside: a year ago, my wife and I took one of our periodic vacations to the U.K. In our travels, we visited Cyfarthfa Castle in Merthyr Tydfil in Wales, home of the famous Cyfarthfa Band, arguably the most accomplished of all 19th century brass bands. The Castle's exhibit halls included a room devoted to the band with displays of instruments, music and memorabilia. I have intended for some time to write an article for *The Brass Band Bridge* about this extraordinary band that did so much to push brass band technique forward, this with a mixture of valved brasses (cornets, saxhorns) and keyed brasses (keyed bugles, ophicleides). Yet you, *Bridge* readers, keep sending me so much quality material for publication that my own article keeps getting pushed back. Will there ever be an issue of *The Bridge* that has room for my article on the Cyfarthfa Band? If history is any guide, we may be waiting quite awhile! ☺

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ATOP THE BRIDGE



Anita Cocker Hunt

NABBA President

Dear NABBA members,

This is my final message as President of NABBA. It has been an honor to serve as your President for the last six years and I have met many wonderful people. Although I enjoyed fulfilling this responsibility, I am not seeking a fourth term. I believe that NABBA needs both continuity for stability and change to develop and grow. The present officers and Board members have kept us on an even keel and steered NABBA in a good direction. I feel that it is time for a change in the presidency, and a new face with fresh ideas will be good for NABBA. There are members on the Board who are ready and willing to serve and our new officers will be elected at the NABBA Board of Directors meeting in September.

I'd like to recognize my friend and colleague, John de Salme, who will be stepping down as Vice President. John has worked by my side for the last six years as Vice President and for four years as Contest Controller. I will always value his musical expertise, fair judgment, and dedication to NABBA.

The advances that NABBA has made are the result of a corporate endeavor and I have always appreciated the involvement and talents of every Board member and their continuous help throughout the year. Working together for the good of NABBA has always been the bottom line for all the Board members.

I'd especially like to thank some of the present Board members and people who have accepted extra responsibilities above and beyond their regular Board membership duties. **THE BRASS BAND BRIDGE**, edited by Doug Yeo, has developed into an attractive, informative, and solid publication for NABBA. Thanks, too, to Ron Holz and Colin Holman for their continued contributions with reviews of recordings and new music. These additions have been very helpful to the membership; the **WEB SITE**, webmaster Jim Grate (who also

serves as treasurer), is kept up to date, full of news, and is a site that we can all be proud of; **CONTEST CONTROLLER**, Tom Scheibner has worked tirelessly (and much of it behind the scenes) to run a great competition – also to Ron Holz and John de Salme as Associate Controllers; **ARCHIVES** are in good hands with Diana Herak, who also wrote the NABBA 25 year history book; **SECRETARY**, Linda Detman, who spends hours compiling the Board meeting minutes that are accurate, timely, and complete; **COMPETITION SITE** (Indiana University Southeast), Joanna Goldstein (non-Board member) for her work at IUS in securing equipment, volunteers, and making sure that



NABBA President Anita Cocker Hunt, presiding at the NABBA XXV Championships award ceremony.

all the nuts and bolts are greased and running to host the competition; **ADS** and **EXHIBITORS**, Paul Droste has put us on track and going full steam ahead with this important support of NABBA. There are many past officers and members, too many to name, who have done great work in getting us to where we are today.

Here is some of the progress NABBA has made and some things we have accomplished in recent years: NABBA is running the entire Championships now, both financially and logistically. IUS has become our contest location for at least the near future and this has been a great partnership and joint effort between

NABBA and the IUS administration, staff, volunteers, and support of local schools. We look forward to continued success working with IUS and the fine folks in Louisville, Kentucky.

We have seen a tremendous growth in the number of participating bands in the competition, as well as a huge expansion in the solo and ensemble contests. It is wonderful to see our own NABBA bands going overseas to other competitions and doing very well.

We now have beautiful music stand and prize banners for our Championships, thanks to Tor Banners and Doug Yeo's efforts.

What a shot in the arm it was for NABBA to receive a donation of \$10,000 to help with the Championships from Buffet Crampon. We owe a big thank you to Joe Johnson for his help with this.

Remember the old tape recorders and tapes we used to receive with the judges' comments? They have now been replaced by the present CD recorders. Also, there are brass band festivals popping up all over North America which NABBA supports in attendance and financially. Professional Development credit is now offered for attendance and participation in the clinics and reading band at the competition.

NABBA is recognized as a strong and viable organization. We have come a long way in 25 years and there is still much to do and growth to take place. Even as I am writing this, four of our Board members, appointed by me, are rewriting NABBA's bylaws. The bylaws will be made more in line with all the changes that NABBA has experienced in the last 25 years and they will further strengthen our organization as we look ahead. The new bylaws will still remain true to the original purpose and goals of our founding members.

So, what will I do with all my free time? Remain on the Board as an elected, voting member and continue working hard for NABBA!!

Thanks, everyone, for your encouragement, advice, and support these past six years. NABBA will continue to be in good hands. ★

Anita Cocker Hunt

Achuntband@aol.com

NABBA BOARD OF DIRECTORS: MEMBERS AS OF AUGUST 1, 2007

Elections for NABBA Board of Directors took place in July. Several Board members were standing for re-election and new candidates were standing for election. As a result, the Board of Directors consists of the people below, with new terms beginning August 1. Those re-elected are indicated with ✓✓ and those elected for the first time are indicated with ✓

In 2007, six Directors left the Board of Directors: Eric Aho (All-Star Bands), Jay Cohen (Chicago Brass Band), John Copella (Brass Band of Central Florida), Jackson Hill (Brass Band of the Tri-State), Donald Stine (Eastern Iowa Brass Band) and Julie Vish (Central Ohio Brass Band). NABBA extends its thanks to each of them for their service to the Board.

At the Board of Directors meeting in September, elections will be held for new officers including President, Vice-President and Treasurer. The result of the election of new officers will be announced on nabba.org after the meeting and further information from the Board meeting will be reported in Issue 106 of *The Brass Band Bridge*, to be published on October 15.

Complete contact information for all NABBA Directors may be found at nabba.org. 📍

ANITA COCKER HUNT - President ✓✓
Director
Cincinnati Brass Band

JOHN W. DE SALME - Vice-President ✓✓
Director Emeritis
Eastern Iowa Brass Band

LINDA DETMAN - Secretary
Trombone
Sunshine Brass Band

JIM GRATE - Treasurer ✓✓
Trombone
Brass Band of the Tri-State

STEPHEN ALLEN ✓
Director
Princeton Brass Band

DONALD BOOKOUT ✓
Euphonium
Bend in the River Brass Band

BARBARA BURTCH ✓✓
Baritone
Illinois Brass Band

TONY GRANADOS
Director
Triangle Youth Brass Band

SUSAN HENTHORN
Tenor Horn
Lexington Brass Band

DIANA HERAK ✓✓
Baritone
Brass Band of Columbus

PATRICK HERAK ✓
Tuba
TBDITL (Ohio State Marching Band Alumni Band)

JOE JOHNSON
Director
Georgia Brass Band

RUSTY MORRIS
Director
Natural State Brass Band

SARA NORTH ✓✓
Percussion
Mississippi River Brass Band

SUSAN REIGLER
Tenor Horn
Commonwealth Brass Band

THOMAS SCHEIBNER
Percussion
New York Staff Band of the Salvation Army

QUENTIN SHARPENSTEIN ✓✓
Tuba
Derby City Brass Band

KEVIN STEES
Director
James Madison University Brass Band
Massanutten Brass Band

KEITH WILKINSON
Director
Brass Band of the Western Reserve

DOUGLAS YEO
Director
New England Brass Band

LINDA YEO
Bass Trombone
Prairie Brass Band

SUPPORT NABBA WITH THESE REMINDERS OF ITS HISTORY

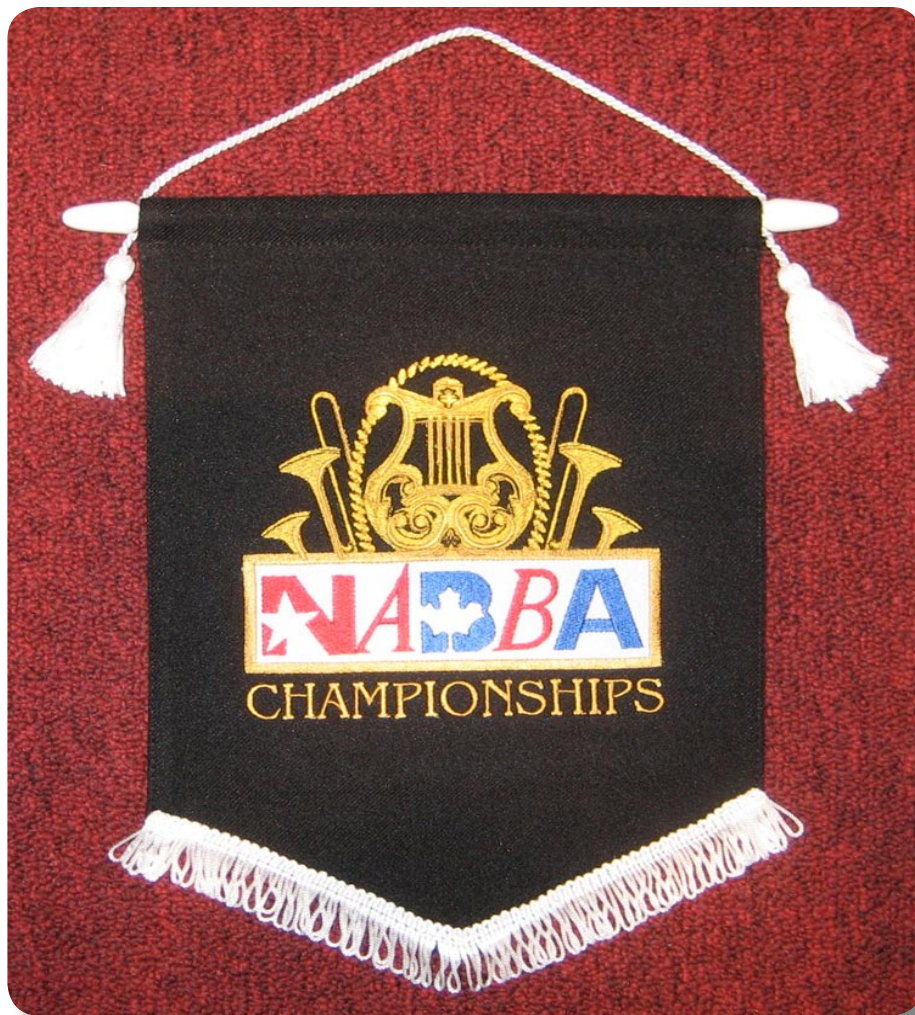
AND THE XXV CHAMPIONSHIPS

The 2007 NABBA XXV Championships featured several new items that participants found both interesting and attractive.

NABBA board member and historian Diana Herak has written an 89 page book on the history of NABBA's first 25 years, from the first Championships in 1983 to the present. The book includes photos and information about all of NABBA's presidents, participating bands and Championships winners.

Tor Banners of Leeds, England (torbanners.com), supplied NABBA with new prize banners and music stand banners that were featured in Stem Concert Hall and Robinson Theater throughout the Championships week-end. Tor has also designed a NABBA pennant, made from the same high quality fabric and detailed embroidery as the prize and stand banners. This 11" x 8" pennant is an attractive reminder of your involvement in NABBA.

NABBA also produced a 25th Anniversary commemorative pin. This 1" square enameled pin features the NABBA logo and colophon with "25th Anniversary - 2007" printed underneath. It is a compact reminder of NABBA's 25th Anniversary Championships. Use the form below to order from the limited supply of these items. ★



Order NABBA Merchandise

Name _____

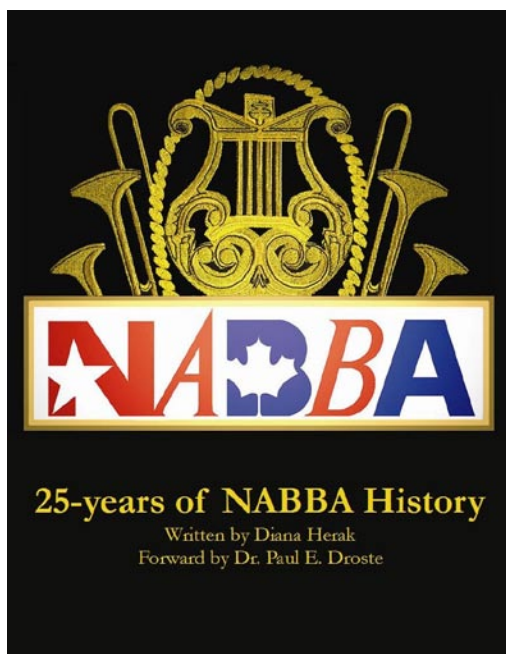
Address _____

Email _____

Quantity	Item	Price
_____	25 Years of NABBA History (book)	\$25.00
_____	NABBA Pennant by Tor Banners	\$20.00
_____	NABBA 25th Anniversary Pin	\$ 5.00

Shipping: Add \$5.00 for first book or pennant, add \$2.00 for first pin, \$2.00 for each item thereafter. Total enclosed = \$ _____

Make your check payable to NABBA and mail to: NABBA, P. O. Box 11336, Charleston, West Virginia 25339 (Please allow up to three weeks for delivery.)



NABBA RECORDING OF THE YEAR CONTEST

A NEW CONTEST OPEN TO ALL NABBA BANDS

At its meeting in August 2006, the NABBA Board of Directors voted to initiate a new NABBA contest for the "NABBA Recording of the Year."

PURPOSE

The "NABBA Recording of the Year" contest is designed to promote quality sound recordings of NABBA member bands.

This contest will be held annually and the winning entry will be awarded the title, "NABBA (YEAR) Recording of the Year." The starting year for the contest will be 2007, for recordings released between December 16, 2006 and December 15, 2007 under consideration. John de Salme will coordinate the first contest.

QUALIFYING DATE

The recording must be released for the first time (not a re-release) between December 16, 2006 and December 15, 2007. Entries must be received by December 31, 2007. The result of the contest will be announced before the 2008 North American Brass Band Championships and the presentation of the award will be made at that event.

CONTEST RULES

Eligibility. Bands entering must be a paid up member band of NABBA in both the year of recording and the year of the announcement of the winner. All guest soloists (non-roster players) must clearly be identified.

Media. Compact disc only. No more than one recording per band per year may be entered in the contest.

The recording cannot be a solo feature CD. Discs that predominately feature soloists will not be considered.

CDs must be a minimum of 60 minutes in duration.

To be eligible, CDs must be commercially manufactured releases (not home-made discs) with all appropriate copyright and mechanical rights secured. Issue 98 of *The Brass Band Bridge* featured an article, *Recording a CD With Your Band*, by New England Brass Band Music Director Douglas Yeo. In it, there was a lengthy discussion of the process of securing, executing and paying for mechanical licenses. You can download Issue 98 with Douglas Yeo's article from *The Brass Band Bridge* website at nabbabridge.org. **It is imperative that mechanical licenses be secured for any disc that is submitted for this contest.** The winning band will be required to submit copies of their mechanical licenses before the award will be made.

Adjudication

A judge who does not have any official affiliation with NABBA or any NABBA band will be selected by the contest coordinator to adjudicate the contest. The judging will be weighted according to the following criteria:

- 50 points: Musical performance
- 20 points: Musical content/ Entertainment value/ Salability
- 15 points: Presentation/ Artwork
- 15 points: Quality of Recording

Entry Fee

Along with the contest entry form and a copy of the compact disc, a \$25.00 entry fee (payable to NABBA) should be sent to the contest coordinator. The entry form appears on the following page.

Prize

The winning band shall receive a mini-banner and a cash award of \$200 and each member playing on the winning recording shall receive a copy of a new Steven Mead CD (CDs courtesy of Steven Mead). ☺

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marketing@buffetcrampon.fr www.buffet-crampon.com

NABBA 2007 RECORDING OF THE YEAR

ENTRY FORM

NAME OF BAND _____

NAME OF RECORDING _____

CD RELEASE DATE _____

BAND CONTACT NAME AND ADDRESS _____

BAND CONTACT PHONE AND EMAIL ADDRESS _____

By entering this contest, I certify that the band featured on this entry is a NABBA member band in the year of the compact disc's release (2006 or 2007) and will be a NABBA member band in the year of the announcement of the winner (2008) and this release conforms to all rules for the contest.

I further certify that this compact disc is a publicly available commercially manufactured release (not a home-made disc) and that all necessary permissions and mechanical licenses from copyright holders have been secured for all tracks.

(signed by Band Contact) _____

Entries for recordings released between December 16, 2006 and December 15, 2007 must be received by December 31, 2007. CD entries remain the property of NABBA and will not be returned.

Send this form, the compact disc and a \$25.00 entry fee (check payable to NABBA) to:

John de Salme
NABBA Recording of the Year
3718 Cottage Reserve Road NE
Solon, Iowa, 52333-9225

Address any questions and inquiries to the contest coordinator, John de Salme at: john_desalme@southslope.net

This application and contest rules can be downloaded as a pdf file at www.nabbabridge.org/roty.pdf

ACROSS THE BRIDGE

SEPTEMBER 14-15, 2007

NABBA Board of Directors Meeting, Indiana University Southeast. Selection of NABBA XXVI test pieces, election of NABBA officers and other business.

MARCH 8-9, 2008

Ohio Brass Arts Festival, Columbus Ohio. Hosted by Central Ohio Brass Band. Bands wishing to participate are asked to express their interest by September 1 to info@ohiobrassbands.com. More information at ohiobrassbands.com

MARCH 28-29, 2008

NABBA XXVI Championships. Indiana University Southeast and Louisville, Kentucky. **NOTE:** Due to several large conventions in Louisville during the NABBA Championships weekend, hotel rooms should be reserved IMMEDIATELY. For more information about the NABBA XXVI Championships and updated details about hotel room availability, visit nabba.org and click on "Contest Info 2008." **DO IT NOW!**

JUNE 13-15, 2008

Great American Brass Band Festival, Danville, Kentucky. More information at gabbf.com.

JUNE 21, 2008

Grand Celebration of Brass Bands, Cedar Rapids, Iowa. Hosted by Eastern Iowa Brass Band. More information at eibb.org/gcobb.php.

BUILDING BRIDGES: NEWS FROM NABBA BANDS

A VISIT ACROSS THE POND

by Nigel Horne

Members of the United Kingdom's National Association of Brass Band Conductors (NAB-BC) who know me will no doubt know that I have had the privilege of working with a number of bands based in North America. Many in the UK to whom I speak are surprised that musical groups we would recognize as brass bands exist in the USA and Canada; nevertheless it is true. I can walk in a bandroom in North America and see tenor horns, cornets, euphoniums and all the rest of the instrumentation of the modern brass band.

Even though North America has relatively new history of brass banding and contests and there is a high expense and distance for many bands to go to the NABBA contest in Louisville, one gets the impression that the North American brass band movement is moving forward and

thriving. Bands have few vacancies. Bands attract new players. Bands attract youngsters.

At the start of May, I was privileged to work with a number of brass bands in Maryland. One band, Spires Brass Band (John Slezak, conductor - spiresband.com) is a contesting band, having finished third place in the Challenge section at the 2007 NABBA Championships. The other two bands are non-contesting: Benfield Brass Band (Ray Ascione, conductor - baywindsband.org/benfieldindex.html) and Rockville Brass Band (Dennis Taylor, conductor - rockvillebrassband.org).

The banding scene in the USA does not have the depth of experience that there is in the UK which can be a double-edged sword. On the downside, it means that the British conductor often has to explain ideas of note production, balance and articulation that we take for granted on our side of the pond. It is possible that the solo horn picked up a horn after 30 years of playing a French horn; that the second cornet uses a trumpet because he can't afford to buy a cornet as well, and one might get some resistance from the first baritone downwards to read treble clef. On the upside, it means that they are open to new ideas. The conductor with a fresh approach doesn't get backchat from the second horn complaining that you're wrong!



Nigel Horne rehearsing with the Benfield Brass Band

Naturally, there is some indigenous music, but I found that I was familiar with most of the music being performed. I found *Knight Templar* in Benfield's folder. We had a run through of that with the band enjoying stories of Whit Friday after rehearsal with almost as much enthusiasm as they put into the practice. Rockville included a movement from Philip Sparke's *Hymn of the Highlands* in a concert I attended.

My thanks to all three bands for making me so welcome during my tour to the USA, cut short only by the need to get back to attend the Executive meeting of the NABBC! (Nigel Horne is a brass band composer, conductor and adjudicator who lives in Barnsley, South Yorkshire.) ☼

TRIANGLE BRASS BAND

The Triangle Brass Band, under the direction of Robert C. Hunter, Resident Conductor, featured trombone soloist James T. Miller (jamestmiller.com) on a concert on May 11th, held in Raleigh's Fletcher Theater. Mr. Miller, who last appeared with the Triangle Brass Band in 1999, performed Buxton Orr's *Trombone Concerto* with the group.

The group then began preparing for its Summer Pops series. The first planned concert of this series, at the Galloway Ridge community on June 3rd, was rained-out due to Tropical Depression Barry. The next two concerts took place on back-to-back nights -- on Thursday, June 21st, the band performed at the Town Square in Clayton, North Carolina in a concert sponsored by Clayton's Downtown Development Association. The next night the band performed for an enthusiastic audience at the new Cultural Center in Holly Springs, North Carolina. Finally, the group capped the season off on July 4th, with a performance for the Meadowmont Community in Chapel Hill, North Carolina. All concerts featured the same music, including works by George Gershwin, Irving Berlin, Harold Arlen, Dave Brubeck, John Philip Sousa, John Williams and others -- an all-around, high-powered Americana program. Ray Farr's arrangement of Arlen's *Over the Rainbow* featured TBB flugelhorn player Bob Peckham. All summer series concerts were



Nigel Horne rehearsing with the Rockville Band

led by Robert C. Hunter.

Following the July 4th concert, the group is now taking a well-earned break for the next several weeks. We will resume in the fall; our first performance of the season will be a joint band concert with the St. Francis Brass Band, a church brass band in Cary, North Carolina, directed by Doug Amaxopoulos. (submitted by Connie Varner) ☼

DOUGLAS YEO CONDUCTS CLINICS WITH THE NATURAL STATE BRASS BAND

In preparation for their appearance at the NABBA XXV Championships, the Natural State Brass Band had Douglas Yeo (Music Director of the New England Brass Band) in to work with the band on the weekend of March 2 – 3. This is the third consecutive year that the NSBB had invited a guest conductor to come to Little Rock and work with the band. Preparations and planning for the trip began

Triangle Brass Band at Meadowmont, performing "Over the Rainbow."



in September of 2006.

Quoting Russell Morris, music director of the NSBB, "We were very honored and excited to have a musician and conductor the caliber of Doug Yeo to come and work with the NSBB. The anticipation and excitement of Doug's visit was evident beginning in January." Morris continues, "Doug had done his homework; his knowledge of our test piece and choice piece was very impressive. He was able to convey to the band new thoughts and ideas, while continuing the work that we had done to that point. The amount of progress the band made in one weekend was very noticeable, not only in the music, but also in the energy level and sense of excitement." Morris concludes, "Without a doubt, we owe Doug a great deal for taking the time out of his very busy schedule to come to Little Rock and push us to a higher level. I would encourage anyone wanting a clinician for their band to strongly consider Doug Yeo."

The Natural State Brass Band competed in the Challenge Section of this year's NABBA Championships. Their program included the



Douglas Yeo working with the Natural State Brass Band.

test piece *Crusade* by Rieks van der Velde and *Variations on 'Maccabeus'* by Kevin Norbury. The NSBB finished in second place. (Submitted by Rusty Morris) ♫

The Natural State Brass Band wants to express our deepest thanks and gratitude to the following people for their recent gifts of instruments to the band:

Russ & Enny Gottschalk (Smith-Watkins cornet)
Courtney & Kim Swindler (Smith-Watkins cornet)
Richard Tackett (Smith-Watkins cornet)
Chuck Goldner (Yamaha tenor horn)

Your generosity is greatly appreciated.



NABBA BAND CONCERT PROGRAMS

SPIRES BRASS BAND, JOHN SLEZAK, CONDUCTOR

March 17, 2007. Kussmaul Theatre, Frederick Community College, Frederick, MD. *Star Spangled Banner* (arr. Erik Leidzén), *Firestorm* (Stephen Bulla), *Believe Me All Those Endearing Young Charms* (arr. Gail Robertson – Laura Lineberger, euphonium solo), *The Centurion* (Philip Sparke), *Irish Songs* (arr. Stephen Bulla – Kevin Benneer, baritone solo), *Crusade* (Rieks Van der Velde), *The Girl I Left Behind* (arr. Gordon Langford), *Londonderry Air* (arr. Stephen Bulla – Kevin Benneer, baritone solo), *Irish Washerwoman* (arr. Gordon Langford – Jay Gible, Dennis Mercer, Bernard Robier, trombone trio), *The Minstrel Boy* (arr. Gordon Langford), *Far and Away* (John Williams, arr. Phil Harper).

May 26, 2007. Kussmaul Theatre, Frederick Community College, Frederick, MD. *Star Spangled Banner* (arr. Erik Leidzén), *Olympic Spirit* (John Williams, arr. Christian Jenkins),

Black Note Fantasy (arr. Sandy Smith – Lenore Turner, Al Beith, Stephen Francella, tenorhorn trio), *American Pageant* (arr. Rick Larch), *Way Down Yonder in New Orleans* (arr. Stephen Roberts – David Conklin, David Swyers, Michelle Singletary, cornet trio), *Caravan* (Duke Ellington, arr. Steve Sykes), *Razzazz Maz-zazza* (arr. Sandy Smith – Jay Gible, Dennis Mercer, Bernard Robier, trombone trio), *Victory at Sea* (arr. Rick Larch), *Opus No. 1* (arr. Bill Geldard), *Stella by Starlight* (arr. Bill Geldard – Bernard Robier, bass trombone solo), *Marching with Sousa* (arr. Gordon Langford), *Armed Forces Salute* (arr. Rick Larch).

NATURAL STATE BRASS BAND, RUSTY MORRIS, CONDUCTOR

May 20, 2007, Immanuel Baptist Church, Little Rock, Arkansas: *Star Spangled Banner* (Key, arr. Himes); *Variations on 'Maccabeus'* (Norbury); *March of the Cobblers* (Barratt/Siebert); *Amazing Grace* (Traditional, arr. Himes); *Malagueña* (Lecuona, arr. Freeh); *The Stars and Stripes Forever* (Sousa, arr. Graham); *Harlem Nocturne* (Hagen, arr. Siebert); *Death or Glory* (Hall) *I'll Walk With God* (Brodzsky/Webster, arr. Richards); *Semper Fidelis* (Sousa); *Instant Concert* (Walters); *Floral Dance* (Moss, arr. Broadbent).

June 24, 2007, Immanuel Baptist Church, Little Rock, Arkansas: *Star Spangled Banner* (Key, arr. Himes); *'633' Squadron* (Goodwin, arr. Bryce); *John Williams-Epic Themes* (arr. Sykes); *March from "The Great Escape"* (Bernstein, arr. Ellerby); *For the Love of a Princess* (Horner, arr. Duncan); *James Bond Collection* (arr. Richard); *The Bridge Over the River Kwai* (Arnold, arr. Mortimer); *The Music of the Night* (Webber, arr. Himes); *National Emblem* (Bagley, arr. Siebert); *The Stars and Stripes Forever* (Sousa, arr. Graham); *Armed Forces Salute* (Bulla); *Solemn Overture '1812'* (excerpts) (Tchaikovsky, arr. Wright).

NEW ENGLAND BRASS BAND, DOUGLAS YEO, MUSIC DIRECTOR

June 1, 2007, University of Massachusetts, Amherst, Massachusetts. International Trumpet Guild Conference. *Fanfare from Occasion* (Edward Gregson); *Simple Gifts* (traditional, arr. Goff Richards); *The Glorious Fountain* (Bernard Smith, arr. Robert Redhead - Philip

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Cobb, cornet soloist); *Adagio from Concierto de Aranjuez* (Joaquin Rodrigo, arr. Holton - Kevin Maloney, flugelhorn soloist); *Escapade* (Joseph Turrin - Terry Everson, piccolo trumpet soloist); *Don't Doubt Him Now* (Leonard Ballantine, arr. Craig Woodland - Philip Cobb, cornet

soloist); *Hometown Miniatures* (Drew Fennell); *Blessed Assurance* (Stephen Bulla - Terry Everson, flugelnorn and trumpet solo); *Virtuosity* (Kenny Baker, arr. Jack Peberdy - Philip Cobb, trumpet soloist); *March: Rhode Island* (Lloyd Reslow); Cornet Trio: *The Heralds* (Philip Cate-



New England Brass Band rehearsal, May 28, 2007

Music Director Douglas Yeo with cornet soloist Philip Cobb of the International Staff Band

linet - Terry Everson, René Hernandez, Philip Cobb, cornet trio).

June 3, 2007, Hope Church, Lenox, Massachusetts. *Fanfare and Star Spangled Banner* (arr. Erik Leidzén); *Praise to the Lord, the Almighty* (arr. Nigel Horne); *A Time for Peace* (Peter Graham - Isabel Tappan-deFrees, tenor horn soloist); *O Sacred Head, Now Wounded* (Leland Procter, arr. Douglas Yeo); *Blessed Assurance* (arr. Stephen Bulla - Terry Everson, flugelhorn and trumpet soloist); *Holy, Holy, Holy* (arr. James Curnow); *Chester from New England Triptych* (William Schuman, arr. Drew Fennell); *My Lord, What a Morning* (arr. William Gordon - Douglas Yeo, bass trombone soloist; Terry Everson, conducting); *Hymn for Africa* (Peter Meehan); *Evening Hymn and Sunset* (Clement Scholefield; arr. Rob Wiffin).

FOUNTAIN CITY BRASS BAND, JOSEPH PARISI, MUSICAL DIRECTOR

May 29, 2007, Royal Scottish Academy of Music. *Liberty Fanfare* (John Williams, arr. Steve Sykes); *Tuba Concerto* (Mark Ellerby - James Gourlay, tuba soloist); *Selections from Hymn of the Highlands* (Philip Sparke); *Land of Make Believe* (Chuch Mangione, arr. Lee Harrelson); *National Emblem March* (Bagley, arr. Lee Harrelson); *Epitaph VI: Phoenix Rising - Coventry/Dresden* (Martin Ellerby - FCBB Low Brass Ensemble); *Paganini Variations* (Philip Wilby); *Bugler's Holiday* (Leroy Anderson, arr. Lee Harrelson); *March from Pines of Rome* (Respighi, arr. Howard Snell).

June 2, 2007, St. John's Church, Wingates. *Liberty Fanfare* (John Williams, arr. Steve Sykes); *Carrickfergus* (traditional, arr. Stephen Roberts - Lee Harrelson, euphonium soloist); *National Emblem March* (Bagley, arr. Lee Harrelson - James Oliver, conductor); *Hymn for Diana* (Joseph Turrin); *Selections from Hymn of the Highlands* (Philip Sparke); *America the Beautiful* (Ward, arr. Carmen Dragoon/Lee Harrelson).

BRASS BAND OF COLUMBUS, TIM JAMESON, CONDUCTOR

June 9, 2007. Main Stage, Great American Brass Band Festival, Danville, Kentucky. *Esprit* (James Curnow), *Dramatic Essay* (Clifton Williams, tr. Ron Holz - Philip Smith, trumpet); *Light as Air* (arr. Goff Richards), *Robin Hood: Prince of Thieves* (Michael Kamen, arr. Tim Jameson), *Someone to Watch Over Me* (Gershwin, arr. Joseph Turin - Phil Smith, flugelhorn solo); *Joshua Swings the Battle of Jericho* (arr. Dan Marvin, adpt. Stephen Bulla - Philip Smith, trumpet soloist); *Semper Fidelis* (J.P. Sousa); *I Will Follow Him* (J. Stole, arr. Goff Richards); *Escapade* (Joseph Turrin - Phil Smith, trumpet soloist); *Gaelforce* (Peter Graham).

June, 12 2007, Trinity Lutheran Seminary, Bexley, Ohio. *Star Spangled Banner* (arr. Susi); *Esprit* (James Curnow), *All I Ask of You* (Andrew Lloyd Webber, arr. Mowat - Jeff Keller, trombone), *I Will Follow Him* (J. Stole, arr. Goff Richards), *Footlifter* (Henry Fillmore); *Mirror Lake* (Montgomery, arr. Tubb - Diana Herak, baritone); *In Perfect Peace* (Kenneth

Downie), *Robin Hood: Prince of Thieves* (Michael Kamen, arr. Tim Jameson), *633 Squadron* (Goodwin); *Joshua Swings the Battle of Jericho* (arr. Dan Marvin, adpt. Stephen Bulla - Tony Phillip, cornet); *Come Thou Fount of Every Blessing* (trad, arr. Brian Stevens); *Western Fantasy, Light as Air* (arr. Goff Richards), *Gaelforce* (Peter Graham). ★



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NABBA XXV CHAMPIONS, FOUNTAIN CITY BRASS BAND, IN CONCERTS AND CONTEST IN THE U.K.

By T.J. Menges
Solo horn, Fountain City Brass Band

The Fountain City Brass Band recently completed its first trip abroad, travelling to the United Kingdom to compete in the All England Masters International Brass Band Championships, as well as the annual Whit Friday Contests. It was a momentous occasion for the band, as they were not only the first American band to be invited to compete at the Masters, but also, being founded only five years ago, the youngest band ever invited to compete in the eighteen year history of the competition.

Preparations for the trip began almost a year ago, when we received the invitation last August to compete at the Masters, held annually in Cambridge, England at the Corn Exchange Theatre. We were delighted to accept, with the prospect of competing against some of the best bands from the United Kingdom and Europe being at once both exciting and humbling.

Of particular interest was the choice of this year's test piece, Elgar Howarth's *In Memoriam R.K.*, written in memory of the famed German conductor Rudolph Kempe. The work is written in a style reflective of the works of Richard Wagner, Richard Strauss and Gustav Mahler, three composers of whom Kempe was a noted conductor. Rather than the typical test piece that contains pyrotechnic displays of technical virtuosity, Howarth's work instead required a great deal of fluid lyrical playing, soft dynamics, and musical pacing from every member of the band. Each of these elements presented distinct challenges that were often greater than those presented by the technical elements of other works.

Preparation began on *In Memoriam R.K.* immediately upon our arrival home from the 25th North American Brass Band Championships this year in Louisville, KY. After four rehearsals, we gave a concert on Mother's Day in our hometown of Kansas City, featuring this work, as well as winning performances from

NABBA. Following this concert, we began a solid ten days of rehearsal. The band and its Musical Director Joseph Parisi did their utmost to leave no musical stone unturned, as well as put into action one of a number of phrases suggested as a band motto by principal B-flat Bass Scott Watson, "No one outworks the FCBB."

Finally, on May 24th, we eagerly embarked on our trip, flying to Manchester, and immediately boarding a coach for the three-hour drive to Cambridge. There was some time that afternoon to take in the sights around town, all the while fighting the urge to sleep, before another rehearsal that evening in the local Salvation Army hall, graciously provided for us by Major John Mott.

The next day saw another rehearsal in the morning, followed by a free afternoon and

evening for the band to relax. Some took the opportunity to make the short trip to London to see the sights. Others in the band remained in town, opting to check out the Cambridge International Beer Festival, which was occurring the same weekend. The timing of such a festival coinciding with a major brass band competition seemed more than mere coincidence to many members of the FCBB.

Finally, the next morning saw the arrival of the competition day. The draw for the order was held that morning with the FCBB drawing the seventh spot. We met for one final run-through of the test piece before walking the short distance down to the Corn Exchange to give our performance. After blowing a few quick notes back stage, a practice that apparently had many in the hall quizzically scratching their heads, the FCBB took the stage. Our



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performance received a great deal of attention and praise from many, particularly so, as the presence of an American band still seems to add an unknown quantity to British contesting. Ultimately, the performance was good enough to take ninth place overall, out of a field of nineteen bands - a pleasing result for us, and yet one which will surely present a new set of goals.

Afterwards, we had the opportunity to listen to the remaining bands give their competition performances. This was the first chance for many in the band to hear live performances from top section UK and European bands, and *In Memoriam R.K.* certainly provided us with the chance to hear a wide variety of approaches both in terms of sound concept and musical interpretation. The top prize for the day went to the Foden's Richardson Band, delivering a sublime performance with what must easily be one of the most beautiful ensemble sounds imaginable.

With the competition completed, the next morning we boarded a coach and began a two-day journey north, stopping for the night in the beautiful and historic city of York before continuing onward to Glasgow, Scotland.



Fountain City Brass Band (Joseph Parisi, Director, marching at Whit Friday in Leeds.

While in Glasgow, we gave a performance at the Royal Scottish Academy of Music and Drama, featuring tuba soloist James Gourlay in the *Tuba Concerto* by Martin Ellerby. Mr. Gourlay's playing was truly exceptional as was his graciousness in welcoming us to Scotland, as well as to the Royal Scottish Academy,

where he is the school's director. The audience was truly appreciative of the music, especially enjoying our choreographed performance of Chuck Mangione's *Land of Make Believe* and also of performance of Philip Wilby's *Paganini Variations*, our choice work for this year's North American championships.

The next day was the only day of our trip devoted entirely to free time, and how wonderful that it was in Scotland! While some in the band opted to stay in town and see what Glasgow had to offer, others opted to take the easily accessible trains to other parts of the country. With a wide array of choices, some opted to travel to the Highlands, with others traveling to nearby Edinburgh, stopping along the way in Stirling to see the colossal Wallace Monument.

Finally, the band left the next morning for the last leg of the trip, traveling south to spend three days in Manchester to compete in the Whit Friday festivities, as well as give a joint concert with the Bolton Youth Band. Before leaving Scotland, we thought it best to have an outdoor rehearsal to give more than a few members of the band the chance to brush up on their marching skills. This was done at 9:00 am in the hotel parking lot, and we were astounded by the crowd of onlookers we drew, as well as their enthusiastic applause. The people of the United Kingdom seem to thoroughly enjoy music, as this would surely have been grounds to summon the police in the United



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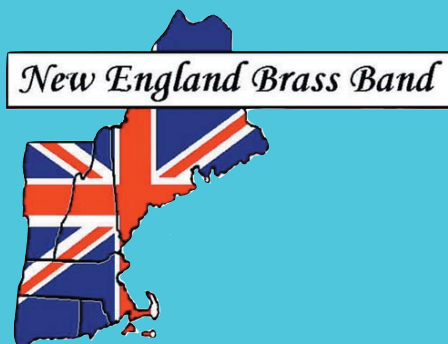
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The New England Brass Band wishes to thank its audiences, friends and supporters for their generosity during our 2006-07 season fundraising partnership on behalf of Brass Band Aid.

We raised over \$4,500 to help with the construction and equipping of the new school in Adet, Ethiopia.



IMPORTANT INFORMATION

DUE TO A LARGE CONVENTION SCHEDULED IN LOUISVILLE, KENTUCKY FOR THE SAME WEEKEND AS THE **NABBA XXVI CHAMPIONSHIPS (MARCH 28-29, 2008)**, IT IS IMPORTANT THAT NABBA BANDS INQUIRE ABOUT AND MAKE HOTEL RESERVATIONS **AS SOON AS POSSIBLE.**

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States!

Playing at Whit Friday was a very memorable experience for all of us. In all, we were able to compete in four of the local villages – Lees, Grotton, Uppermill, and Dobcross. We would like to have competed in a couple more villages, but as luck would have it, our coach broke down as we were leaving Lees, and cost us precious time. This was particularly saddening, as we seemed to make get much better as the day went on, placing 24th, 14th, 7th, and 5th, respectively. Who knows what we could have achieved if we had been able to compete in a couple more venues? Nevertheless, the reception of the local villagers was as warm as any we had received throughout our trip. We were greeted with enthusiastic applause as we marched down the main streets of these villages, due in no small part to the placard that preceded us, which read “Fountain City – USA.”

For the final day of our trip, we traveled just outside Manchester to the lovely town of Bolton. Here we gave a joint concert with St. John's Church with the Bolton Youth Band. This was an incredibly enjoyable concert, and while we had learned a great deal throughout the previous week hearing other bands perform, we were amazed at the playing of these youngsters. Their attention to style, as well as the technical and musical command of their instruments was astounding. We were particularly amazed by an absolutely brilliant performance of *Gaelforce* by Peter Graham, with an

exceptionally lovely flugelhorn solo. Afterward, the Bolton Music Service treated us to dinner at a local pub, and we had a chance to talk with

members of the youth band, as well as their parents – a particularly exciting event, as we will in turn be hosting them when they visit the United States in the summer of 2008.

Unfortunately, the next day, our trip came to an end. We loaded the coach early the next morning to drive to the airport for our long flight home. While it was good to be back in the United States, and to get some much needed rest, it became clear over the next few days as e-mails went out from almost every member of the band that we could have happily doubled the length of our trip. Though music is certainly a serious business, it is a testament to how much our band means to every member that after three solid weeks of rehearsal, concerts, travel, and being around each other, it only took two days off for the first e-mail to be sent from a band member saying how much they already missed it. After an earnest round of “Here-here!”, we are eagerly anticipating our sixth season, and everything it will bring. ✪

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James Gourlay, tuba soloist, with Fountain City Brass Band in concert, Glasgow, Scotland.

NEW ENGLAND BRASS BAND AT THE INTERNATIONAL TRUMPET GUILD CONFERENCE

By Neville Young

[The New England Brass Band gave a concert on June 1, 2007 as part of the International Trumpet Guild Conference, held at the University of Massachusetts, Amherst, Massachusetts. This review is reprinted with the kind permission of the International Trumpet Guild Publications Division.]

The New England Brass Band, directed by Douglas Yeo, began its concert with a crisp, sparkling performance of Gregson's *Fanfare from Occasion* which provided an excellent introduction to the proceedings. Next came Goff Richards's pleasing, lively arrangement of *Simple Gifts* which, appropriately enough, was given an admirably direct and plain performance which only enhanced the appeal of this lovely tune.

Cornet soloist Philip Cobb then joined the

band on stage. Cobb, a nineteen-year-old student at London's Guildhall School, is already a member of the Salvation Army's International Staff Band and plays with astonishing skill and control. His first solo piece was Bernard Smith's *The Glorious Fountain*, arranged by Robert Redhead. Cobb set out his stall early, in the form of a solo cadenza, just seconds in, of breathtaking virtuosity. Through the theme and variations we saw different aspects of his technical skill before the piece finished with a bravura finale which received a deservedly rapturous reception.

The next soloist was the band's own flugelhorn player Kevin Maloney, who treated us to a superb, stylish version of the slow movement from Rodrigo's *Concierto de Ajanjuez*. Following Malone came Terry Everson whose lively, angular and bright performance on piccolo trumpet of Joseph Turrin's *Escapade* was a



New England Brass Band at the International Trumpet Guild Conference

Philip Cobb (International Staff Band of the Salvation Army, London), cornet soloist
[photo by Vera Olcott]

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delight. Everson offered us some beautifully lyrical moments too, in the middle section, before returning to the spikiness of the start and an exciting and flashy ending. Philip Cobb then returned as cornet soloist in *Don't Doubt Him Now*, by Leonard Ballantine, arranged by Craig Woodland. Without technical tricks, this one ran on pure beauty of sound and integrity of phrasing, both from Cobb and from the band who accompanied him with such charm and style.

The band then once again got to display its skill without a soloist, this time in Drew Fennell's *Hometown Miniatures*, a lovely suite of four short pieces written as a response to the September 11th attacks. This took us from the town square to a festival, and via a sunset - beautifully and rather poignantly portrayed - to Independence Day...celebrations, complete with fireworks, in a noisy, busy and ultimately majestic climax.

Cobb was then welcomed back to the stage, this time as trumpet soloist, in Kenny Baker's *Virtuosity*, arranged by Jack Peberdy. This was a real crowd-pleaser with an amazing level of, well, virtuosity, mixing brass band and jazz idioms in a light, sometimes comic dash which

had the entire audience on its feet at the end. This piece will be on Cobb's upcoming CD with the Cory Band - one to watch out for, I would guess.

The next piece, *Blessed Assurance*, was another Salvation Army tune, arranged for Philip Smith by Stephen Bulla. This received a warm and gorgeous performance from flugelhorn and trumpet soloist Terry Everson, starting with a fantastic low flugel sound and eventually swapping to trumpet for a brilliant and searingly high ending. Yeo assured us that all brass bands have to play a march so, to reinforce the New England connection, the band next played *Rhode Island* by Lloyd Reslow, a proper march with interesting and sophisticated harmony which was given a rousing rendition by the band.

The concert finished with a



New England Brass Band at the International Trumpet Guild Conference

Terry Everson (New England Brass Band Principal Cornet and Professor of Trumpet, Boston University), piccolo trumpet soloist. [photo by Vera Olcott]

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cornet trio, *The Herald*s by Philip Catelinet. The soloists were Everson, Baltimore Symphony assistant principal trumpet Rene Hernandez (himself a former principal cornet of this band), and Cobb. This busy, light and charming piece started with a relaxed and (deceptively) easy feel and ended in an Arban-like show of technical skill, with triple tonguing and blazing scales and arpeggios taken to extremes and pretty well bringing the house down. A thrilling concert with stunning soloists and an excellent band. ★

BRASS BAND FESTIVAL REPORTS:

GREAT AMERICAN BRASS BAND FESTIVAL, ASHLAND BRASS BAND FESTIVAL, GRAND CELEBRATION OF BRASS BANDS, HANNAFORD BAND FESTIVAL

GREAT AMERICAN BRASS BAND FESTIVAL

By Ronald W. Holz

The 18th annual Great American Brass Band Festival achieved record crowds and enjoyed the best weather in the history of this prestigious event. The Brass Band of Columbus represented NABBA in stellar fashion, playing in front of over 20,000 on the Saturday night Great American Brass Band Picnic. They had the honor on that occasion of accompanying the festival's guest soloist, Philip Smith. As could be expected, Smith was amazing! Once again it was my privilege to serve as the announcer for the NABBA and SA British-style brass bands when they played on the Main Stage of the festival. I am able to confidently assert that the BBC and Agincourt Temple Band (Toronto, Canada) acquitted themselves very well and offered up entertaining and engaging concerts that many audience members went out of their way to tell me were among the very best of the hugely successful weekend. These two bands shared the stage with the usual variety of professional brass groups that ranged in style and size from the excellent quintets Spanish Brass and US Army Field Band Chamber Brass to the jazz groups Dixie Power Trio and The Dirty Dozen Brass Band. Concerts at the GABBF are restricted to a tight 50-minutes, and both Tim Jameson and William Way shaped sparkling programs that showcased their bands, and of course, in the case of the BBC on Saturday, Philip Smith. Here are the four Main Stage programs:

BBC (Tim Jameson) Main Stage Saturday Concert with Philip Smith. *Esprit* (Curnow); Trumpet Solo--*Dramatic Essay* (Williams--Holz); Light As Air (Richards); *Robin Hood, Prince of Thieves* (Kamen--Jameson); Flugelhorn Solo--*Someone to Watch Over Me* (Gershwin--Turrin);



Great American Brass Band Festival

Soloist Philip Smith with the Brass Band of Columbus, Phil Jameson, conductor [photo by Patrick Herak]

Trumpet Solo--*Joshua Swings the Battle of Jericho* (Bulla); *Semper Fidelis* (Sousa); Trombone Feature--*I Will Follow Him* (Adapted fr Sister Act); Piccolo Trumpet Solo--*Escapade* (Turrin); Gaelforce (Graham)

BBC on Main Stage Sunday Concert (Tim Jameson and Brian Stevens) *633 Squadron* (Goodwin); *Robin Hood, Prince of Thieves* (Kamen--Jameson); Cornet Solo--*Someone to Watch Over Me* (Gershwin--Turrin), Stephanie Smith Soloist; Cornet Feature--*Hora Staccato* (Dinicu--Richards); *Mercury* (van der Roost); Trombone Solo--*All I ask of You* (Webber), Soloist Jeff Keller; *Western Fantasy* (Mills); *Come Thou Fount* (Stevens); Gaelforce (Graham)

Agincourt Temple Band (William Way) Main Stage Saturday Concert. *Celebration* (Condon); Cornet Solo--*Glorious Fountain* (Smith), Soloist Andrew Burditt; *Excelsior* (Bright) *Swingtime*

Religion (Gott); Euphonium Solo--*Harbor Light* (Bearcroft), Soloist Michael Stainer; *Minneapolis IV* (Soderstrom); Xylophone Solo--*Joyous Rhythm* (Granger), Soloist Leigh Rowney; *Amazing Grace* (Himes) *Make His Praise Glorious* (Gordon)

Agincourt Temple Band (William Way) Main Stage Sunday Concert. *Milestone* (Himes); Cornet Solo--*Happy All the Day* (Leidzén), Soloist Ted Sparks, *Excelsior* (Bright); *Swingtime Religion* (Gott); Trombone Solo--*Joshua* (Pierce--Hayward), Soloist Andrew Poirier; *Victors Acclaimed* (Coles); *Ave Verum* (Mozart--Jakeway); *The Firing Line* (Broughton); *Make His Praise Glorious* (Gordon); Agincourt Temple (Osgood)

In addition to these concerts, the BBC gave a lovely short program at Constitution Square just prior to the Great American Parade on Sat-

urday. During this program one special event was director emeritus Paul Droste leading the band and his daughter Diana Herak in a baritone solo originally written for him! Agincourt drew the lot of marching down Main Street during the Parade, and then being the glue that tied the Sunday morning Worship Service together. At that well-attended event Philip and Sheila Smith as well as pianist-composer Joseph Turrin joined them and the annual Community Choir for the musical items throughout the hour-long service.

On Friday of the festival the Band History Conference met with great success. The broad, general topic was "The Band and Classics." Five outstanding band scholars presented informative papers, and an array of musical artists gave outstanding recitals. A brief summary of the program is as follows:

Gustav Holst's Three Moorside Suites, John Ceander Mitchell; Revisiting Wagner--Tracing the Development of the American Wind Band Through Arrangements and Editions of Wagner's Music, Michael Votta, Jr.; Recital: Philip Smith, Principal Trumpet, New York Philharmonic; Joseph Turrin; Luncheon Concert by The U.S. Army Field Band Chamber Brass; Felix Mendelssohn's Overture for Band, op. 24: Evolution of a Wind Band Classic, Dr. Robert J. Garofalo; The Brass Ripieno: Some Adaptations of Ives for Concert Band, Jonathan Elkus; Mini-Concert of 19th-Century Transcriptions and Adaptations from the Classics Saxton's Cornet Band; Scoring for the Wind Band in the 19th Century: An overview of techniques found in transcriptions, arrangements and occasional original pieces, Donald Hunsberger, Conductor Emeritus, Eastman Wind Ensemble. Panel Discussion: Jonathan Elkus, Robert Garofalo, Donald Hunsberger, Jon Mitchell, Philip Smith, Joseph Turrin, and Michael Votta, with Ronald Holz, moderator.

A good number of NABBA members were seen at the conference with several serving as performers in Saxton's Cornet Band. This band's outstanding mini-concert provided an excellent demonstration of 19th-Century transcriptions from the classical, operatic literature, all items secured from band books and related American brass band publications of the mid-19th century: *Hunter's Chorus* from *The Rose of Erin* (Sir Jules Benedict); E Flat Cornet Solo, David Goins--*Una Voce Poca Fa*, from *The Barber*



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Great American Brass Band Festival
Saxton's Cornet Band [photo by Patrick Herak]

of Seville (Rossini); *Freischütz Quickstep*
– adapted from von Weber by Claudio S. Graf-
fula *Finale from 4th Duetto from Il Trovatore*
(Verdi); *Anvil Chorus* from Verdi's *Il Trovatore*
arr. by J. Schatzman; *Marcia du Sacre* from *The Prophet* (Meyerbeer)

Plans are under way for the 2008 Festival, to be held June 13--15, 2008. Fountain City Brass Band, NABBA 2007 champions, will represent NABBA; the Southern Territorial Band, USA South, will represent the SA. As the state of Kentucky will be celebrating the bicentennial of the birth of Abraham Lincoln in 2008, this will be an overriding theme of the festival and the Band History Conference. ☼

ASHLAND BRASS BAND FESTIVAL

By Diana Herak

The 12th annual Ashland Brass Band Festival took place June 2 in Ashland, Kentucky. Also affectionately known as the "Hotdog Festival", this year's event featured four bands that each performed an hour-long concert for the appreciative crowd. The bands included the Commonwealth Brass Band (from Louisville, Kentucky; directed by J. Jerome Amend), the 2007 North American Brass Band Association (NABBA) Honors Section Champions Central Ohio Brass Band (from Columbus, Ohio; directed by Jessica Sneeringer), the Central Ohio Youth Band of The Salvation Army (from Columbus, Ohio; directed by Dr. Keith Wilkinson), and the festival's host band and 2007 NABBA Explorer Section Champions, Brass Band of the Tri-State (from Ashland, Kentucky; directed by Gary Clarke).

Before the final performance of the day, Brass Band of the Tri-State's conductor called the band's founder, and also the founder of the Ashland Brass Band Festival, Jackson Hill, to the stage. Hill was presented with a plaque in honor of his retirement, and for his dedication to the brass band movement. ☼

Eric Ball's Point of View...

“We would warn our ambitious bandsmen, however, that they will never make music really well until it has *cost* them something. We would not have them imagine there is any easy way to success.

Music making is not merely a matter of accumulated knowledge: it needs *experience*: experience of life itself; an entering into the realms of joy and sorrow, peace and pain, beauty and ugliness – if not *actually*, then vicariously.

By all means take what is so freely given to you, but do not rely on that entirely. *Give* also; by self-discipline; by much study; by hard-won entry into other realms of musical experience than these more easily-come-by courses can offer.

Let your music making *cost* you something in money, effort and self-sacrifice. It will then have a meaning far beyond that of a mere hobby or entertainment.”

—Reprinted from “*Eric Ball: His Words and His Wisdom*” compiled by Peter Cooke. 1992, Egon Publishers. Used with permission.



Ashland Brass Band Festival

Jackson Hill (left) with Gary Clarke, conductor, Brass Band of the Tri-State [Photo by Patrick Herak]

GRAND CELEBRATION OF BRASS BANDS

By Diana Herak

The 13th Annual Grand Celebration of Brass Bands took place June 16 at the Ushers Ferry Historic Village located in Cedar Rapids, Iowa. Hosted by the Eastern Iowa Brass Band (Earle Dickinson, Director), this year's Celebration included performances by the Brio Brass Band (from Minneapolis, Minnesota), the Central Ohio Brass Band (from Columbus, Ohio), Tubas Galore! (made up of members of the Eastern Iowa Brass Band), and the host band itself.

Each group performed 2 one-hour sets, and then combined at the end of the day for a massed band performance of *National Emblem March*, *76 Trombones*, and *The Stars and Stripes Forever*.

Following the performance, all band members were treated to a picnic dinner, followed by a free "raffle" which saw many performers go home with various prizes such as band CDs, t-shirts, pins, banks, delicious home-made rum

cakes, as well as a few 1950s one valve cavalry bugles! Next year's Grand Celebration will take place June 21, 2008. 🌟



Grand Celebration of Brass Bands
Eastern Iowa Brass Band [photo by Patrick Herak]



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HANNAFORD STREET SILVER BAND FESTIVAL OF BRASS

By Patrick Herak

The fourth annual Hannaford Street Silver Band Festival of Brass took place this past March 2-4 in Toronto, Canada at the Jane Mallett Theatre, St. Lawrence Centre. The Festival featured youth, community and professional British-style brass bands.

The Friday evening "Community Showcase I" featured the Ontario Central Reservist Band of the Salvation Army, the Weston Silver Band, and the Canadian Staff Band of the Salvation Army.

The Saturday morning "Rising Stars" concert showcased the entire Hannaford Youth Program which consisted of the Hannaford Junior Band, the Hannaford Community Band, and the Hannaford Youth Band. It also included the final round of the Hannaford Youth Program's Annual Solo Competition. The plaque and cash award were given to Rob Weymouth, who performed Herbert L. Clarke's *Carnival of Venice* on the trumpet. As part of his prize,



NABBA Board member Thomas Scheibner, percussionist with the New York Staff Band of the Salvation Army

New York Staff Band of the Salvation Army (Ronald Waiksnoris, Bandmaster) at the Hannaford Street Silver Band Festival of Brass

Rob was also asked to perform his piece the following evening with the Hannaford Street Silver Band.

The Saturday afternoon "Community Showcase II" was made up of performances by the Whitby Brass Band, Orillia Silver Band, Metropolitan Silver Band, Intrada Brass, Maple Leaf Brass Band, and Buffalo Silver Band. For the first time this year, bands in the Community Showcases were invited to take part in the "March Contest" if they so chose. The march was William Rimmer's *Slaidburn*, and the adjudicators awarded the first "Hannaford Cup" to the Maple Leaf Brass Band (David Druce, Conductor).

The New York Staff Band of the Salvation Army performed a full concert program on the Saturday evening (including an encore of *Stars and Stripes Forever*), and the Festival concluded with the host band's Sunday afternoon "Heavy Metal" concert.

After attending this year's festival, it is very clear that British-style banding in Canada is alive and well. Next year's festival will take place April 11-13, 2008. ☼



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COMPACT DISC REVIEWS

By Ronald Holz

Unless otherwise noted, the recordings reviewed may be accessed from www.worldofbrass.com, who provided the review copies.

Blue Book Favourites. Household Troops Band (John Mott). SP&S CD 225. TT: 79:18. Program: *Montreal Citadel* (Audoire); *Beaumont* (Dickens); *Constant Trust* (Ball); *On to the War* (Leidzén); *Lloyd* (Coles); *Fighting for the Lord* (Soderstrom); *Under Two Flags* (Coles); *O Rest in the Lord* (Mendelssohn--Jakeway); *The Redcliffe March* (Hollis); *The Pilgrim's Prayer* (Rouse--Ball); *The Wellingtonian* (Scotney); *Suite--The Pilgrim Way* (Ball); *The Flag of Freedom* (Coles); *A Warning Message* (Ball); *In the Firing Line* (Coles); *Ave Verum* (Mozart--Jakeway); *Star Lake* (Ball); *The Red Shield* (Goffin).

In 1967 the Salvation Army in London (SP&S) released an excellent collection of pieces from their General Series Band Journal, the third such collection since the late 1920s. These gems were published with a light blue cover, and bound in a handsome, durable band book. Such collections preserved the best of the repertoire from an earlier period (essentially late 1920s--late 1940s), especially for new bands, or bands rebuilding their libraries. The 'Blue Book' is still available, and is a gold mine for, among other things, 25 outstanding marches. This new recording by the Household Troops Band provides almost 80 minutes of demo performances of the best items in the book. The band is especially solid and aggressive on eleven of the marches, including Leidzén's *On to the War* or Audoire's *Montreal Citadel*. However, this collection contained 29 other pieces, from selections to classical transcriptions, and therefore the band also delivers these with certain panache. Of special mention is Eric Ball's wonderful suite *The Pilgrim Way*, a mid-level work excellent for both programming and band training. It may be that these young players, having grown up playing these chestnuts, could have taking more care with some of the pieces, some ragged ensemble in evidence, as well as suspect intonation. Balance in the recording is uneven

at times, like on the march *Red Shield*, where you mostly hear low end and percussion in the opening measures, and the cornets get lost. All that said, I recommend this collection as a solid, competent resource for studying a wide range of great brass band music, from those classic marches to several excellent transcriptions, like Jakeway's treatment of Mozart's motet *Ave Verum*. Only a very few items would be restricted to Salvationist use, making both the book and the recording well worth the investment by any band. If a band secures the books, the recording becomes all the more helpful because when the 'Blue Book' was published, the bound full score did not provide scores for the marches. Ray Steadman-Allen, who was the editor of the series when released, provides a short but informative introduction; that said, it would have been helpful to have more extensive notes for the uninitiated.

Devil's Duel. David Thorton, Euphonium Soloist, with Black Dyke Band (Nicholas Childs). Doyen. DOY CD 229. TT 62:30. Program: *Devil's Duel* (Meechan); *Benediction* (Stevens); *Requiem Paraphrases* (Meechan); *So Deep Is the Night* (Chopin--Fernie); *Sonata in C Major* (Bach--Meechan/Thorton); *There Will Be God* (Webb--Phillips); *Concerto for Euphonium* (Wilby); *My Mountain Top* (Scott).

David Thorton, principal euphonium of Black Dyke, delivers an excellent solo disc in this diverse collection of works that includes both band accompaniment and other combinations with the soloist. The title work refers to the demoniac technical skill attributed to Paganini, Peter Meechan choosing the legendary violinist's A Minor *Caprice* (#24) as the basis of a series of variations marked by major technical hurdles to be overcome. Both soloist and band are equal to the devilish demands! If you know Wilby's *Paganini Variations*, you know the tune, or better, if you know the Andrew Lloyd Webber *Variations for Cello and Orchestra*, which Peter Graham skillfully arranged for euphonium and brass band, you will have the idea. The Meechan does not convince me as well as the Webber, but is nonetheless an engaging work. Other pieces on the disc for euphonium and band include several elegant, lyrical solos that Thorton handles with understated elegance--the Chopin and Joy Webb items. Two major works with band round out that category. Meechan's *Requiem Paraphrase* begins in a dissonant, modernist haze, but soon

fragments of Mozart's *Requiem* emerge, and a fine piece takes shape within a nine-minute period; it should prove a good addition to the euphonium's repertoire. The climax of the recording occurs during Philip Wilby's *Concerto*, here played superbly by band and soloist. A number of great players have tackled this work since Robert Childs premiered it with this band back in 1995. Here is another great performance, including the exciting, plate-smashing Zeibekikos or Greek dance. The work has become a modern benchmark for rising euphonium virtuosi. The remaining three works are for contrasting instrumental combinations, and they make for a satisfying balance in this kind of solo recording. John Stevens scored his lovely, short *Benediction* for euphonium and tuba trio. Meechan and Thornton adapted the Bach flute sonata for solo euphonium and brass quintet. Ordinarily I would have thought such a change in range and scoring would not work, but the smaller accompanying group (rather than brass band), and the economical voicing for the quintet make this a very serviceable work. The concluding item, *My Mountain Top* combines solo euphonium with synthesized accompaniment and spoken narration, the kind of item that would be great on a collegiate solo recital, though I was not fully convinced by it, especially as the closing track. Throughout this excellent disc Thornton proves why he was a great successor to Robert Childs at Black Dyke. He offers a clear, tight sound that is not over born or pushed, and the tone is also warm and elegant, projecting well, but never distorted. The recording sound and the presentation also rate high marks, including Thornton's own insightful notes of the music. A high quality solo disc!

Enigma. Bonesapart. Egon. SFZ 137. TT 55:40. Program: *Overture to Barber of Seville* (Rossini--Vollam); *Three Equali* (Beethoven); *Suite from L'estro armonico* (Vivaldi--McDonald); *Three Motets* (Bruckner); *Carmen Suite* (Bizet--Vollam); *Four Ballet Scenes* (various composers, arr. McDonald and Vollam).

This trombone quartet from the United Kingdom has had much success in recent years and currently has residency at University of Salford, a hot bed of brass band culture. Formed in 1999, the members include Becky Smith, tenor and alto; Helen Vollam, tenor; Katy Jones, tenor; Lorna McDonald, bass. The focus of this disc is transcriptions primarily from 19th-century literature, or in the case of the Beethoven,

music from the late classical period written for trombones. Two members, Vollam and McDonald, have arranged the majority of the program. They have skillfully adapted several famous pieces to the strengths of the group. Throughout the disc the quartet demonstrates excellent technical control and good ensemble; at times they reach into the stratosphere and the depths of the trombone range and come off the victors! I especially enjoyed those lyrical, more somber works that were written for trombones, like the Beethoven *Equali*, or the Bruckner and Humperdinck transcriptions. Yet these gals handle the widest range of styles within this entertaining program, those somewhat darker cuts contrasting well with the bright excerpts from opera and ballet. Perhaps the arrangers might have explored more use of mutes to help with some necessary color changes, though at times there are some good moments with effective mute use. The disc contains good notes on the music, the group is recorded well, and exhibits good balance and sound. This recording will be a special treat and resource for trombonists, but it also has much wider appeal.

Essential Dyke, Volume VIII. Black Dyke Band (Nicholas Childs). Doyen. DOY CD 227. TT 71:04. Program: *Simoraine* (Barraclough); *Fingal's Cave* (Mendelssohn--Lorrman); Cornet Solo--*Zelda* (Code), Soloist Richard Marshall; *Riverdance* (Farr); Tuba Solo--*Capriccio* (Newton), Soloist Joseph Cook; *Where Eagles Dare* (Lovatt-Cooper); Music (Miles--Broadbent); Baritone Solo--*Donegal Bay* (Lovatt-Cooper); *Yellow Submarine* (Lennon&McCartney--Ferne); *Vienna Nights* (Wilby)

In the opening march, *Simoraine*, Black Dyke immediately proves why these collections have proved so popular. The tight ensemble, stunning technique and dynamic range are simply stunning and I was hooked! The program unfolds like a concert, ending with the band's terrific, live performance of *Vienna Nights* by which they won the 2006 British Open Brass Band Championships. The highlight of disc for me, besides that opening march, is principal cornet Richard Marshall on an old standard solo, *Zelda*. Marshall must be considered among the best cornetists of the day. Here is effortless sounding playing of the highest order,

reminiscent of the legendary Harry Mortimer, and--may I say it--perhaps even surpassing that standard, especially for modern taste? Joseph Cook plays very well on Rodney Newton's *Capriccio*, and I was especially pleased with a tone solo for baritone, *Donegal Bay*, presented with elegant confidence by Gareth Brindle. Another compelling reading comes on Lorrman's recent transcription of Mendelssohn's overture *Fingal's Cave* (also titled *The Hebrides Overture*). Nicholas Childs takes a stately approach that is fully convincing and does honor to this great Romantic gem. Paul Lovatt-Cooper's *Where Eagles Dare* pays homage to the American bald eagle, and is a short, demanding test for band--a work we almost had for our Reading Band this year; not sure we would have gotten through it unscathed! Other items will be well known to most. I was not a fan of Ferne's "Patrol" style setting of the Beatles *Yellow Submarine*, but others might love it, especially after 40+ years. Roy Newsome has written the helpful, concise notes, and as expected, Doyen has done an excellent job with the sound and over all presentation. This is another hit in the famed series from Black Dyke.

Grimethorpe in Concert, Volume III. Grimethorpe Band (Richard Evans and Philip Harper). Egon SFZ 134. TT 65:42. Program: *On the Quarter Deck* (Alford); *Fingal's Cave* (Mendelssohn--Thompson); Cornet Solo--*Concert Etude* (Goedicke--Broughton), Soloist Roger Webster; *I Dreamed a Dream* (Schonberg--Natal); *Los Hermanos De Bop* (Taylor--Smith); Euphonium Solo--*Nocturne* (Chopin--Smith), Soloist Michael Dodd; Duet--*Pie Jesu* (Webber--Smith), Kevin Crockford, Soprano, Ian Shires, Flugel); *Mephisto Waltz* (Liszt--Snell); *Emblem of Unity* (Richards--Vertommen); Xylophone Solo--*Helter Skelter* (Leom--Woodfield), Soloist Gavin Pritchard); *The Mask of Zorro* (Horner--Smith); Flugel Solo--Magh Seola (Fahy--Smith), Soloist Ian Shires; *Shepherd's Hey* (Grainger--Wright); *Entry of the Gods into Valhalla* (Wagner--Snell).

Here is another typical pot-pourri of arrangements for brass band played with great pizzazz. The two conductors have selected a fine balance of terrific marches, solos, transcriptions, and arrangements. Of the latter, special credit must be given to solo tenor horn member of the band, Sandy Smith, who has produced so many of the crowd-pleasing tunes this band excels at presenting. Alford's *On the Quarter Deck* opens the disc, and the band plays this

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quintessential British military march with the right swagger and dignity, steady and firm. Great contrast to it comes in the J.J. Richards circus-style march *Emblem of Unity*, but even here they do not go at the ridiculous tempo some bands attempt. Again, we hear the 'usual suspects' in terms of light fare, but there are two standout arrangements by Howard Snell. His adaptation of Liszt's *Mephisto Waltz* is taken perhaps a bit too fast, though one is dazzled by the band's attempt to handle the severe technical demands and still make music, rather than just show off! I found it a tad frantic but exciting nonetheless--maybe that was the point in portraying a demonic musical scene. The concluding Wagner excerpt, *Entry of the Gods into Valhalla*, is another story--a terrific, majestic conclusion to an entertaining, if somewhat predictable album. I was initially puzzled to see both the Black Dyke Essential VIII and Grimethorpe III start with a march and the Mendelssohn overture--was this calculated competition or coincidence? If the former, I think Black Dyke comes off slightly better on both counts, but only slightly. That may be because I think the Lorrigan arrangement more convincing than the older one by Thompson, and I prefer Childs' interpretation. Plus, the recorded sound of Grimethorpe, while good, is not outstanding, not fully flattering in my estimation to the band's overall blend; the overall sound is occasionally harsh. The presentation is handsome, with short, unacknowledged notes on the music. This is another fine package of delightful, lighter concert music, including several outstanding solos as one would expect with such a fine band.

National Brass Band Championships (UK) 2006--Live Winning Performances. Five different bands. Doyen DOY CD 219. TT 55:43. Program: Champ Level Grimethorpe: *Les francs juges* (Berlioz--Wright); 1st Section Kilworth: *Ballet from Perfect Fool* (Holst--Parkes); 2nd Section St Denis: *Gothic Dances* (Fernie); 3rd Section Long Eaton: *Sinfonietta* (Langford); 4th Section Dodworth Colliery: *Valerius Variations* (Sparke).

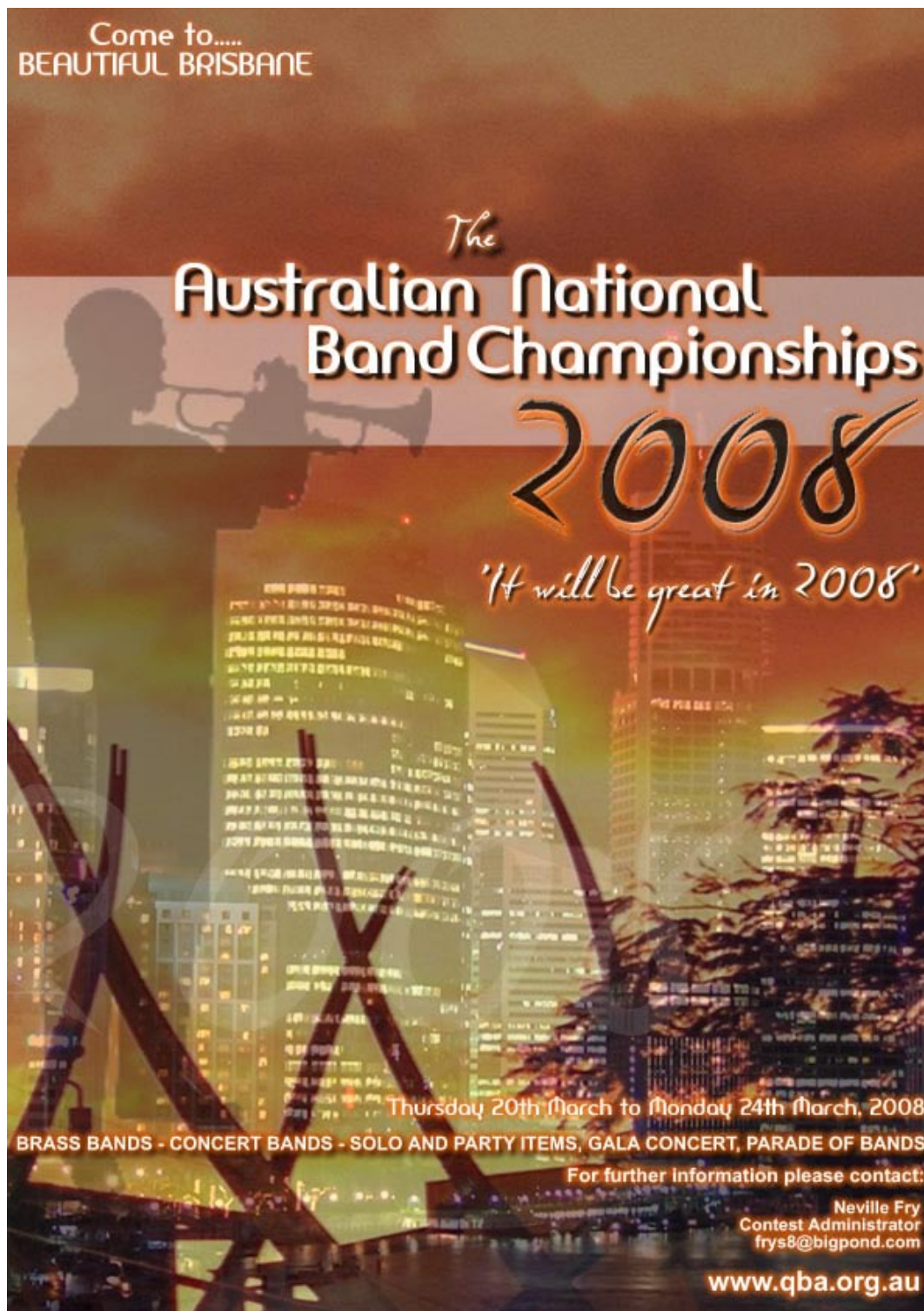
If you have not had a chance to study and gain an understanding of the British brass band contesting system, this new disc is the place to start. You will hear the 2006 winning performances in all five section or levels, starting at the top and moving down to 4th section. In the process you will be introduced to some ex-

cellent music and you can compare the bands, and the levels to those in NABBA. Because the performing venues varied, the sound will change from item to item--from a very wet hall like London's Royal Albert Hall, to the comparatively drier Harrogate International Centre in Yorkshire. Even in the latter, the sound slightly varies from section to section. Grimethorpe offers a stunning performance of an old transcription of a lesser-known Berlioz overture, *Les francs juges*. Going into the contest many thought it would not be an adequate test, but these pundits were proven wrong. I am pleased to see an occasional transcription chosen for a test piece, as music of the Romantic period presents bands with a different series of hurdles, especially musical hurdles, than they sometimes are confronted with in the note-busy modern test piece. I remember our own BBC giving an excellent, award-winning performance of Parkes's transcription of Gustav Holst's *The Perfect Fool* back a few years a NABBA. Kilworth under John Berryman show just how high the standard is in the First Section, which in terms of NABBA would fall somewhere between our Championship and Honors sections. NABBA is still just a nudge below the Championship level in the UK, though I am convinced not for long. Among the other three works, Fernie's *Gothic Dances* struck me especially, and I have even gone to the lengths of requesting a score for possible consideration at NABBA for our Challenge Section (and likewise for Sparke's lovely *Valerius Variations* for Explorer--Youth). Not only would *Gothic Dances* be a good test, it would be a good concert item, as well. The package contains one-page bios on each of the bands and a short overview of the Nationals by Nicola Bland. I recommend this as another great resource for brass band literature on a higher order.

The Promised Land. Cory Band (Robert Childs). Doyen. DOY CD 218. TT 72:57. Program: *The Promised Land* (Downie); *Of Men and Mountains* (Gregson); *The Year of the Dragon* (Sparke); *Trittico* (Curnow); *A Tear in the Fabric of Time* (Wood).

If I were to choose the "CD of the quarter" or "CD of the (Bridge) issue," this would be it! Here are five outstanding performances and interpretations of major, recent works for brass band. Buy as You View Band has regained its former, gloried named, Cory, and they continue under Robert Childs to be ranked

among the UK's finest. They open with a work commissioned from Kenneth Downie for the band to play as their own choice piece at the 2006 European, an event they came very close to winning because of this work Downie shaped around the strengths of the band. I first saw the score to this colorful work when I sat as External Examiner on Downie's DMA viva voce exam last May. At that time the work had not yet premiered, and so I have been thrilled to hear it in all its lyrical warmth and technical brilliance. Downie choose fragments of famous Welsh hymn tunes, including primarily Parry's famous song *Myfawny* as the hidden under pinning of his rhapsodic variations. The composer layers and provides a semantic element or program to the work, using the exodus of the Hebrews as a frame of reference, but I personally do not think that works nor is necessary; it works as music alone, the attached story a bit strained. Especially evident in this work is the superb playing of the conductors' son, principal euphonium David Childs. The next two works are well known to many in NABBA, especially as the Gregson was a recent Championship test and several bands have tackled the Sparke at our contest in recent years. Cory and Robert Childs deliver the goods on both and in no uncertain terms! Curnow's *Trittico* is among his best works for brass band and it too receives a terrific reading. Only in the improvisational section at the end of the final variation does the band not quite pull it off, this indeterminate section not crisp enough in the upper voices, not dramatic enough in the low end. The finale, however, makes you forget that, and this wonderful series of variations on an American shape-note tune ends in a thrilling blaze of sound. The album concludes, as it began, with a work written especially for Cory, Gareth Wood's *A Tear in the Fabric of Time*. The composer tells us in his short program note that the work was inspired by a book called *The Elegant Universe* (Brian Greene). Wood has tried to reflect in sound on some challenging ideas concerning the modern physics of the Universe and in the process he has indeed shaped "a virtual symphony for band." Composers are about shaping time--and space--for us (I recall Broughton's tongue in cheek title *Masters of Space and Time!*). Wood gives us new, bracing soundscapes in which to immerse ourselves. The CD's fine presentation includes short biographies of each composer, and a program note written by them on their music. Cory Band and its leader are also profiled in



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Soliloquy. Kristy Roberts, Cornet Soloist, with Carlton Main Frickley Colliery Band (Allan Ramsay). SFZ 139. TT 69:33. Program: *A New Dimension* (Webb--Hague); *Someone Cares* (Steadman-Allen); *O Divine Redeemer* (Gounod--Newsome); *Down by Sally Gardens* (Baker); *God Be in My Head* (Davies--Baker); Mvt 2 fr *Violin Concerto* (Bruch--Hague); *Home Away from Home* (Coulter); *Adagio* (Rachmaninov); *Grace* (Baker); *Soliloquy* (Sparke); *Your Tiny Hand is Frozen* (Puccini--Langford); *I Hear You Calling Me* (Marshall--Ord Hume); *Meditation* (Massenet--Fernie); *You Raise Me Up* (Graham--Duncan).

The art of truly lyrical, melodic cornet playing is not easily acquired. Exponents of it deliver a lovely, liquid sound in seemingly effortless manner. The truth is otherwise; such skill is both a gift and one hard earned through careful study and imitation of great exponents from the past. Kristy Roberts has achieved that level of artistic melodic solo playing, and this disc ably showcases her talents on a program that is intentionally about the softer, tone solo. My only objection to the production is that if taken at one sitting, it can be a bit of a soporific, lulling one somewhat. Listening to individual items is revelatory, for the soloist has a wonderful mastery of legato playing, and she literally floats throughout the cornet range. I just longed for an occasional, aggressive gesture or a dramatic, marcato outburst--but that it not what this program is about. The title tune *Soliloquy* by Philip Sparke is one I had used for years in my trumpet studio as a work in which an underclassman could open their sound, expand their breathe control, while at the same time significantly widen their expressive range. I am delighted to finally hear it with its original brass band accompaniment. Many NABBA bands are still struggling with that ideal cornet sound. Here is a good sample of soft, elegant playing that, taken in smaller portions, will provide another good model for cornetists to imitate. Roberts' vibrato rate and size are not excessive, in terms of American aesthetic, so that should not prove a barrier. American players already have enough aggression in their playing, so they will not learn that here. Roberts is, if anything, understated in her expressive range. Carlton Main and Allan Ramsey provide solid accompaniments in these 14 lyrical solos, a good number of them of

devotional or sacred intent. The six-fold insert card provides adequate information about the soloist, band, conductor, and, to a certain extent, music.

Supremacy. International Staff Band (Stephen Cobb). SPS 228 CD. TT 65:34. Program: *Concertante for Cornets and Band* (Bulla); *When I Survey* (Ritman); *City of God* (Bowen); *Songs in Exile* (Ball); *The Pilgrim's Progress* (Newton); *Él es el Señor* (Jones); Trombone Solo--*Life's Command* (Bright), Soloist Dudley Bright; *The Lord is Gracious* (Bartlett--Ritman); Euphonium Solo--*In Christ Alone* (Townsend--Phillips), Soloist Derick Kane; *Supremacy* (Jones).

The centerpiece and highlight of this fine ISB disc is Dudley Bright's *Life's Command*, a new concertino for trombone and band he plays with great authority and artistry. Bright serves as principal trombone of the London Symphony Orchestra and maintains active involvement in the SA. On the semantic level, the music refers to a journey of the soul, band and soloist struggling with the long term implications of embracing the main associated song: "Follow, follow, I will follow Jesus, Anywhere, everywhere, I will follow on." The other deeply moving work on this disc is Eric Ball's sound portrait of the human journey, but also on a hidden level, about his own return to active Christian service in the SA, after an extended absence--*Songs in Exile*. Stephen Cobb approaches the work with the respect it deserves, and does not overdo the emotional, expressive elements. In 2003 Rodney Newton wrote *The Pilgrim's Progress* as homage to Eric Ball during the centenary celebrating Ball's birth. Within this 14-minute symphonic variations Newton exploits to the full Ball's hymn *The Pilgrim's Song*. This modal melody first appeared as a choral part song, then movement one of *The Pilgrim Way* suite, and finally became a congregational song within the SA. Newton frames the variations around aspects of the associated text from John Bunyan's *The Pilgrim's Progress*, therefore providing a programmatic element as well, the CD notes providing the eight textual references to that allegory. The other major work is the title tune, *Supremacy*, by Dean Jones, a rising SA composer best known for his recent *Glorifco Aeternum*. As in that work, here Jones blends contemporary styles and songs, with more dissonant, original episodes. His eclecticism will appeal to many but I feel the formal and artistic elements are

not strong enough to allow the work to transcend its time. The work opens promisingly, like something by Brenton Broadstock, but moments later we experience a rather trite rock setting of *Come Thou Almighty King*; and so its goes throughout the rhapsodic selection. And yet in the SA's desire for its brass band music to reach a wider contemporary audience, perhaps its young composers intentionally sacrifice formal elegance for popular appeal. *Supremacy* is a sincere, shining work that will receive a good deal of attention in the next few years, due in part to this model performance by the ISB. There are some terrific solo and ensemble items on this recording, starting with the cornet section brilliantly playing movement one of Bulla's *Concertante*. Stalwart euphonium soloist Derek Kane shines through on a straightforward and appealing setting of *In Christ Alone*. A new Dutch arranger, Olaf Ritman, contributes two accessible, 'ordinary' in the best sense, arrangements. The band is in fine form throughout, and the production is likewise very good, with former territorial music secretary Trevor Davis supplying the kind of notes absolutely essential for a full understanding of this kind of sacred program. While the Dudley Bright piece and performance along make this a worthy acquisition, the entire package is one I can sincerely recommend.

Untold Stories. Owen Farr, Tenor Horn (E Flat Alto) Soloist, with Cory Band (Robert Childs). Doyen DOY CD 225. TT 62:46. Program: *Bride of the Waves* (Clarke); *An Untold Story* (Lovatt-Cooper); *Variations sur la thema favori* (Arban--Farr); *Salm O Dewi Sant* (Jenkins--Snell); *Fugitive* (Newton); *Variations on a Welsh Theme* (Kneal); *Banks and Braes* (Miller--Collinson); *Finale fr. Violin Concerto* (Mendelssohn--Hopkinson); *Concerto for Tenor Horn and Brass Band* (Wood).

We can't have enough models of outstanding alto, or in British parlance, tenor horn performance. At NABBA Sheona White provided that quite proficiently and now Owen Farr, solo hornist of Cory Band, offers up his first, and outstanding, alto horn solo collection in *Untold Stories*. Farr is equally at home in older variation form solos like the Arban and Clarke or in the modern repertoire such as the signature *Concerto* by Wood. The disc program unfolds wisely, highlighting the excellent contrasts provided. Gareth Wood wrote his *Tenor Horn Concerto* for Farr to premiere with the National Youth Brass Band of Wales. The

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three-movement, neo-romantic work is an ideal vehicle for Farr's excellent tone and technical flare, while also requiring much of the band. The other attractive original works are Peter Kneal's *Variations on a Welsh Theme* and Newton's *Fugitive*. These modern works are balanced by the title ballad, *An Untold Story*, the Arban's *Variations*, and the Clarke standard, *Bride of the Waves*. The Clarke adapts surprisingly well for tenor horn, while I cannot say the same for the *Finale* from the Mendelssohn *Violin Concerto*--this is just a bit of stretch, no matter how attractive the piece can be to a host of other instruments! However, I take nothing away from Farr's thrilling tour-de-force performance. The recording gives Farr's great tone a wonderful presence, and he is never overwhelmed by the large, rich sound of Cory. Farr supplies his own excellent sleeve notes on the music; the presentation and recording are quality stuff. Highly recommended for any alto (tenor) horn player, and beyond that, all students of good brass playing.

Victory Brass: Tera-Miskia. Victory Brass Quintet. Available from the artists. TT 53:08. Program: *Fanfare from La peri* (Dukas--Bar-

rington); *Contrapunctus IX* (Bach--Glasel); *Your Daddy's Son* (Flaherty--Thompson); *Canzona Bergamasca* (Scheidt--DeJong); *Girl with the Flaxen Hair* (Debussy--Kulesha); *My Spirit Be Joyful* (Bach--Herforth); *Colchester Fantasy* (Ewazen); *Stephen Foster Medley* (Gale); *Adagio* (Corelli--Vatt); *Greensleeves Fantasy* (Nagle); *A Few Police Tunes* (Sting--Thompson).

Victory Brass Quintet is resident at Centenary United Methodist Church in Lexington, KY. Several members have also been in the Lexington Brass Band on different occasions. In their first disc these men have selected a wide-ranging program of both standard quintet fare and new, attractive arrangements. Sooner or later most quintets tackle *Contrapunctus IX*, or the *Canzona Bergamasca*, and these guys do so with aplomb.

Three other transcriptions come off well, too--the Debussy, Corelli and the Bach sacred song, *My Spirit Be Joyful*. My personal favorite on the disc is the Eric Ewazen *Colchester Fantasy*, a fifteen-minute, four-movement major work for brass quintet. Here Victory Brass is heard to best advantage, with recording engineer

David Henderson capturing a great balance and blend. Second trumpet player Arlo Thompson arranged two pieces for the group. His arrangement of the ballad *Your Daddy's Son* from *Ragtime* is quite effective. His concluding 'suite' of Police tunes is not as convincing, and on several levels. It does not, in my opinion, make for as satisfying an ending as this fine disc deserved. Others will revel in it! Overall this is a solid quintet album, marked by stylistically correct, technically assured, and tuneful playing. There is much to commend here! The recording may be secured from www.CDbaby.com; The disc is \$12.95 and S&H is \$2.25

Vienna Nights: The Music of Philip Wilby. Black Dyke Band (Nicholas Childs). Doyen. DOY CD 210. TT 65:37. Program: *Dove Descending*; *Northern Lights*; *Music for the Moving Image*; *Vienna Nights*

This is an impressive collection of studio recordings of four major works by one of the leading brass band composers of the day, Philip Wilby. While Black Dyke has released performances of three of the works in other recordings, including the live recording of *Vienna Nights* included in their Essential Dyke VIII reviewed above, this milestone recording allows the diligent student high quality performances and recordings produced with loving care by Doyen. Wilby provides extensive booklet notes on all four pieces, including musical examples for the Mozart tribute, *Vienna Nights*. With these notes the listener can access more deeply Wilby's fascinating musical world, one that at times can be a bit daunting without some effort on the part of the listener. A short review like this cannot possibly begin to explain the riches contained within these fascinating works. Each of them was commissioned for a significant brass band event or contest, and if not all four have been fully embraced by a majority of the brass band community, I am sure this excellent recording will aid a great deal in assessment and understanding on these diverse and challenging scores written within a tight, seven year span 1999--2006. *Dove Descending: Sonata on Open Tones* premiered at the Millennial British Open (2000). *Northern Lights* featured during Black Dyke's 150th Anniversary, and Wilby includes a recording of the band from the 1930s as part of the performance option. The 2005 World Brass Band Championships in Kerkrade, Holland, commissioned *Music for the Moving Image: Three Sonatas for Brass Band* as the very challenging test piece. *Vienna*

Nights marked Wilby's fifth work for the British Open, this time for the 2006 contest. In it Wilby pays tribute to Mozart on the occasion of the Mozart 250th. Wilby's dense textures and complex instrumental combinations are heard to particular advantage in this fine, technically assured recording that is, in no uncertain terms, a great resource for the serious brass band student. ★

BOOK REVIEWS

Ronald W. Holz, Editor. Reviews in this issue by Ronald W. Holz (RH) and Herb Roselle (HR)

Duncan, Andrew. **Scoring and Arranging for Brass Band.** Newmarket, Scotland: Lewis Music Press, 2006. 123 pages; Photographs, illustrations, and score examples; bibliography. Available from www.worldofbrass.com or www.lewismusicpress.com

The author intends this book for the first time arranger or composer for brass bands. However, it is far more than a compendium of instrument ranges with examples. The first section of the book takes the student through the instruments, starting from the tubas and proceeding upward. It also includes consideration for percussion instruments. Each instrument is considered by itself and also with its closely related neighbors in range.

The second half considers the need for balance and creates a hymn tune arrangement to demonstrate the process. The final portion of the book considers transcription from other ensembles. The six-page opening on brass band history is not necessary to the function of the book and those pages may have been put to better use. Also, the book gives little consideration to issues of sonority in the first section. For example, euphoniums are considered in the context of trombones and baritones, but in their frequent use in doubled cornet lines at the octave, no mention is made. However, in fairness, given the limited goals of the book, those considerations may be best reserved for

more advanced texts.

The book's strengths are many, not the least of which is the great care given to balance in the second section. Duncan lets you know that brass band scoring is not simply plugging in the notes to suit the range. Also, the final section on transcription gives us a wonderful lens into the thinking of a top arranger. In summary, this book is strongly recommended for anyone deciding to write for the brass band. It is a clear and thorough introduction to the basics, combined with a "how to" approach in instruction from one of the best in the business. (HR)

Steadman-Allen, Ray. Forward by Eric Ball. **Colour and Texture in the Brass Band Score.** London: SP&S, 2005 Reprint (First released 1980). ISBN 0-85412-365-2 Paperback; large 8 1/2x11 size. 84 pages; Multiple musical examples; index.

This fine discussion of brass band scoring first appeared in 1980, then quickly went out of print. Fortunately, SP&S has recently reprinted this outstanding resource for the serious student of the British-style brass band. The great strength of the book lies in the many excellent examples from both the best contest literature and the SA. While the discussion is broadly technical, it is aimed at the general musician, not the specialist. The author is economical in his writing, due no doubt to space constraints at the time of the initial publication. The study is divided into two main sections aligned with the title: 1) "Colour" (British spelling of color)—a detailed discussion of the timbre array within the brass band, and discussion of various combinations; 2) "Texture"—an examination of the layering of sound in various settings (polyphonic, homophonic, antiphonal, etc.). The author takes a methodical approach in each section. "Colour," for instance, starts off with an examination of the pure tones in a brass band, the various families of instruments, and then leads into mixed tones. The full band score, the standard layout, is shown via the scoring of a hymn tune, taking the previous discussion to the next logical level. The remaining chapters in "Colour" then touch on a variety of combinations, ending in a concise consideration of the use of percussion in the brass band score. In "Texture", Steadman-Allen primarily focuses on the layering of melodic and motivic material via various techniques, such as devel-

opmental episodes, canon, and fugue. In the chapter dealing with fugal textures, a list of the examples will be helpful in showing the reader the array displayed by the author: Fugue from *Severn Suite* (Elgar), Allegro moderato variation from *Variations for Brass Band* (Vaughan Williams); an imitative section in *Gems from Gounod* (arr. Jakeway); Final fugal variation of *Variations—I Know a Fount* (Rive). Scores are given in reduced, or short score format, piano reduction, or in full score excerpts, depending on the focus of the discussion. All examples are clear and easy to read. Steadman-Allen is not always as specific in what the student could learn from these examples, but at least he spares us from being too pedantic when things are hopefully obvious. If there is a weakness in the book, it would be that there is not just not enough. One longs for even more examples within each category, even in the midst of this wealth of material. Yet hopefully the eager student is spurred on to individual effort in the topic. Another cautionary note is that the book was completed by 1980, and while the essential aspects of scoring and color in the brass band score can be studied within RSA's time frame, the examples ranging from Holst's *Moorside Suite* of the 1920s to his own *On Ratcliffe Highway* (1978), within the last 25 years some fascinating new scoring combinations have been explored in brass band music. The expansion of the percussion section and the greater use of mutes alone would be two brief examples. Nonetheless, this short volume is, in my estimation, an unsurpassed resource as an introduction to brass band instrumentation and scoring. The book also provides a broad historical overview of brass band repertoire 1920–1980 via the many examples shared, these drawn from quality literature and outstanding composers of the period. Highly recommend for the serious brass band student. Available via www.worldofbrass.com (RH) ★

EXIT RAMP



Douglas Yeo, Editor

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The views expressed by writers whose work appears in *The Brass Band Bridge* are not necessarily those of the North American Brass Band Association.

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Materials for inclusion in *The Brass Band Bridge* must be submitted as Microsoft Word documents and photos must be submitted as JPEG files (300 ppi [pixels per inch] resolution). Materials may be edited for content. A style sheet for *Bridge* submissions may be found at nabbabridge.org. Address all materials for publication (including queries about advertising rates and sizes) to: Douglas Yeo (email: bridge@yeodoug.com), 9 Freemont Street, Lexington, MA 02421.

Recordings and books for review should be sent to: Ronald Holz, Music Department, Asbury College, 1 Macklem Drive, Wilmore, KY 40390.

New music for review should be sent to: Colin Holman, 31 Joseph Lane, Glendale Heights, IL 60139.

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IN FOCUS

CRAWFORD ARCH ON BRIDGE MOUNTAIN

ZION NATIONAL PARK, UTAH

Issue 105 of *The Brass Band Bridge* features Crawford Arch on Bridge Mountain in Zion National Park, Utah.

Zion National Park was established in 1917, one of a number of National Parks that form "The Grand Staircase" of the Colorado Plateau that covers parts of Arizona, Utah, Colorado and New Mexico. Navajo sandstone is a distinguishing kind of stone that has been eroded in different ways, giving the magnificent formations found in Zion as well as Grand Canyon, Bryce Canyon, Arches, Cedar Breaks and Canyonlands National Parks.

Crawford Arch is named for William L. Crawford, a farmer who settled in Zion Canyon in the late 1800's. He was the first person in modern times to notice the arch on the face of what is now called Bridge Mountain. While it is not, strictly speaking, a bridge (the elegance of Crawford Arch has caused some to refer to it as a "flying buttress") the arch gave Bridge mountain its name.

Crawford Arch is visible from the Zion National Park Human History Museum as well as the Watchman and Pa'rus Trails. It blends in so well with the surrounding scenery that most visitors never notice the 110 feet long natural wonder.

We are grateful to the Zion Natural History Association (zionpark.org) for granting permission to reprint this photo which was taken from J. L. Crawford's, "Zion Album." ♣

