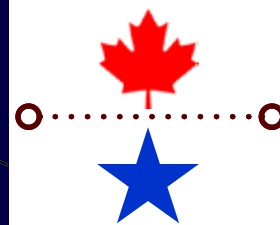




THE BRASS BAND

# BRIDGE



ISSUE 115

The Official Publication of the North American Brass Band Association

OCTOBER 2009

## UNDER THE BRIDGE



Photo by Tim Hedman.

### Betsy Jones Editor

Big changes are coming. I know, I know—in my last column, I said I wasn't changing anything. It's not me.

Though, in a way, it is. Not the Bridge, but *I* am changing. I've stretched my own abilities as a "people" person. I now send e-mails to people I've never met or spoken to; I introduce myself to strangers at concerts. I'm not necessarily comfortable doing these things, but I feel a responsibility as Editor to get to know the people who are dedicated enough to support and perform with the bands I write about.

This June, I found myself creeping around the stage with a camera at the Great American Brass Band Festival. This is not me! Creeping? Backstage? With a camera? Even my presence at the GABBF was a new occurrence. By the end of the weekend, I had gotten used to walking up and asking soloists to pose for photographs. Two weeks later, I reinforced my newly-adopted people skills at the Indiana University Southeast Brass Band Invitational. I have a long way to go, but I'm working hard.

NABBA is changing, too. We're reaching out to every North American brass band. All bands are welcome to submit programs to the Bridge; all brass band lovers are invited to be a part of our community. We've added interactive forums to NABBA.org, and expanded our Facebook presence to include a page for the Bridge. In 2010, Fountain City euphoniumist Lee Harrelson will redesign NABBA.org. The NABBA Board of Directors is securing new benefits for NABBA member bands, including funds for

local festivals, and possible opportunities for travel to band and solo competitions overseas. We're moving the site of our championship contests, from Raleigh, NC in 2010 to Grand Rapids, MI in 2011. We're even exploring the possibility of hosting a booth at the Midwest Clinic in December of 2010.

Now it's your turn. NABBA needs your support, and your participation. We need volunteers at the championships; we need an active Board of Directors; we need feedback on our website. I need programs, photographs, and articles for The Bridge. One stated purpose of NABBA is: "To foster, promote, and otherwise encourage the establishment, growth, and development of British-type brass bands throughout the United States and Canada." *Growth* requires change, and in order for NABBA to change, we need our members to change with us. We need your encouragement and suggestions for development, as well.

Start with a small step outside your routine: send me a letter. The Bridge may seem to be about bands, programs, and contests, but it's really about people. I want to know the people in your band, the ones performing on Eb bass and second baritone. I want to know how you came to be in this most rewarding of performing ensembles. We all want to read more about the people in our banding community, along with the compositions our bands play and the instruments on which we play them.

Like any good brass band performance, the Bridge is a joint effort by many performers. I may be the most visible, but I don't make the music alone. I need your help to create this newsletter. Contribute to your NABBA community—be a part of our growth and development. I'm looking forward to meeting you.

Betsy

[nabbabridge@gmail.com](mailto:nabbabridge@gmail.com)

*Betsy Jones is Instructor of Tuba and Euphonium at Valdosta State University in Valdosta, GA, USA.*

## IN THIS ISSUE

From the President p. 2

NABBA Band news p. 3

Upcoming Events p. 3

News from Overseas p. 5

Great American p. 7

Focus on Youth p. 9

Richard Marshall in GA p. 10

Band Programs p. 12

Brass Band Invitational p. 15

Deep South p. 18

Lake Wobegon® BB p. 19

Griffon Brass Band p. 20

Book Reviews p. 21

CD Reviews p. 23

Music Reviews p. 29

'10 NABBA Championships p. 31

Contribute to the Bridge  
Credits p. 32

## ATOP THE BRIDGE

**Russell Morris**

**NABBA President**

It's that time of year again. Bands are getting back into their routines and preparing for fall concerts and the holiday season. It is always good for me to have a small break in the summer, but I find myself missing my band family during that break. I have the luxury of leading a very special group of people. I know that every MD says that (or I hope they say that), but I like to think that my guys (and gals) are different. We stick together. We celebrate when good happens outside of band and we console when the need arises. This summer, June 22, I lost my mother. She went to the emergency room on the evening of March 2 and was diag-

nosed with non-Hodgkin's leukemia shortly thereafter. The medical team did everything possible and my mom fought it until the very end. The thing that was (is) so shocking about this is my mom was a very active person. She walked 5 to 10 miles a day. She had an RV and traveled. She spent 4 months last summer working at Yellowstone National Park. She loved animals and sang in her church choir. She had an incredible zest for life. I say all of this not looking for sympathy, but to emphasize there are no guarantees in life. We all know that and we all say that, but until it hits us squarely between the eyes, we may not understand it. I have had a hard time coping with this through the summer. I know that

many of you know exactly what I am talking about. It will get easier, but it will take some time. Through all of this, I have had a group of people offering their unconditional love and support. What that means goes beyond words. Life is short. You'd better enjoy what you are doing now, because it can be gone in an instant. To my band family, Thank you, and I love you.

As you are reading this edition of the Bridge, the interim meeting of the NABBA Board of Directors has taken place. Welcoming new Directors, Randi Bulla, Betsy Jones, and Charles Hall, we had a very busy weekend in Chicago. The Board membership is made up of a very diverse, hard working, and caring group of people. We all have careers, families, and a host

invested far too much with their home bands and with the organization as a whole to do anything to tear it down.

We must continue to move forward as an organization. The quality of our bands has continued to improve and we have more bands venturing to other parts of the world to play and compete. As we continue to forge relationships with bands and bandspeople from around the world, we only strengthen what we are doing at home. I am more excited than ever to be a part of NABBA and I hope that you share in that excitement.

As you read this edition of the Bridge, I hope that you can appreciate the amount of time and effort that goes into the publication. Betsy

is doing a tremendous job with the Bridge. She puts it together. She doesn't write the Bridge. The Bridge is your chance to let everyone across North America and the world in on your band's activities, concerts, promotions, awards, etc.

Continue (or start) sending content to Betsy—I know that she will welcome the

information and we all will enjoy reading about banding across North America.

We are lucky. We get to gather with friends, play our instruments, and make great music together. Don't ever lose sight of the gifts that we have been given.

Happy banding!



[president@nabba.org](mailto:president@nabba.org)



**The Natural State Brass Band family, shortly after their winning performance at the NABBA Championships, 2009.**

of other responsibilities in our lives. We take the responsibility of being on the Board very seriously.

Many topics were covered at the meeting. As you read through this edition, you will find changes have been made for the 2010 Championships in Raleigh. Some, no doubt, will leave people upset, while the same changes will make other people happy. That is the very nature of change. We cannot and do not approach Board meetings with the intent or hope of making everyone happy. That is unrealistic. We do enter into the meetings however, with the mindset of trying to do the best thing for NABBA as an organization. Everyone in the room has

## ACROSS THE BRIDGE

**NOVEMBER 7, 2009**

U.S. Open Brass Band  
Championships  
Chicago, Illinois.  
[www.usopenbrass.org](http://www.usopenbrass.org)

**JANUARY 30, 2010**

Northwest Brass Band Festival  
Bellevue, Washington.  
[www.brassbandnw.org/festival.htm](http://www.brassbandnw.org/festival.htm)

**APRIL 2 - 3, 2010**

Ohio Brass Arts Festival  
Columbus, Ohio.  
[www.ohiobrassbands.org](http://www.ohiobrassbands.org)

**APRIL 16 -17, 2010**

NABBA XXVIII Championships  
Raleigh, North Carolina.  
[www.nabba.org](http://www.nabba.org)

**MAY 1, 2010**

Deep South Brass Band Festival  
Pine Mountain, Georgia.  
[www.pinemountainchamber.com](http://www.pinemountainchamber.com)

**JUNE 11-13, 2010**

Great American Brass Band  
Festival  
Danville, Kentucky.  
[www.gabbbf.org](http://www.gabbbf.org)

## BUILDING BRIDGES: NEWS FROM NABBA BANDS

### BRASS BAND OF THE WESTERN RESERVE

For the final concert in its 2008 – 2009 concert series, Brass Band of the Western Reserve (Dr. Keith M Wilkinson) welcomed Michael Sachs, principal trumpet of the Cleveland Orchestra, as guest soloist. Praised by critics for his “spectacular chops” and “radiant tone,” Michael demonstrated amazing versatility, sounding equally at home on piccolo trumpet, Eb trumpet, C trumpet, cornet and flugelhorn. Included among Michael’s solos was the Herbert Clarke cornet solo, Maid of the Mist, in a brass band arrangement specially prepared by Keith Wilkinson for this concert.

Responding to a request to be part of the “entire concert experience,” Michael was featured as the flugelhorn soloist in the band’s performance of Gaelforce as well as joining with BBWR’s Chris Lichtler and Marcia Kline in a

spectacular performance of Buglers’ Holiday.

The concert was preceded by a Master Class in which one of Michael’s recurring themes was “detailed and thorough preparation.” His performances during the evening fully demonstrated the evidence of following his own advice!

### FOUNTAIN CITY BRASS BAND

The FCBB will attempt to defend its back-to-back titles at the U.S. Open Brass Band Championships in Chicago. As winners of the 2008 U.S. Open, the Fountain City Brass Band was invited to compete in the 2009 Brass in Concert Competition, the world’s foremost brass entertainment competition in Gateshead, England, and to perform in the Gala Concert. Trevor Caffull, Managing Director of Salvationist Publishing & Supplies (S.P. & S.), made the special trip over from England to invite the FCBB to compete. Both the Brass in Concert Competition and Gala Concert take place in beautiful Sage-Gateshead, where the FCBB will share the stage with two of the finest and oldest bands from within the brass band movement, top-ranked Cory Band and the legendary Black Dyke Band. With almost 300 years of brass band tradition combined between the Black Dyke and Cory bands, this will no doubt be



Michael Sachs, Cleveland Orchestra principal trumpet, performs with the Brass Band of the Western Reserve.

## NEWS, CONT.

the concert of a lifetime for the seven-year-old Fountain City Brass Band.

After the weekend in Gateshead, the band will perform in a conducting clinic with Ray Farr in the stunning Durham Cathedral, present concerts throughout the U.K., visit the cities of London, Glasgow, Dublin, and Liverpool, and record their CD, "Over the Rainbow," to be released on the World of Brass label. The band will also meet the mayors of Banbury and Gateshead, visit Oxford University, and may participate in workshops at the Royal Northern College of Music and with Bolton Youth Brass Band, all before spending Thanksgiving at Peckforton Castle.

The final weekend of the tour sees FCBB back in Scotland. As a result of retaining the 2009 North American Brass Band championship, the band was invited to compete at the Scottish Open Brass Band Championships and will perform in the gala concert. The band would like to thank all of the organizers involved in making this tour happen, and to express our great appreciation to our bosses and teachers who allow us to part in this opportunity of a lifetime.

### GEORGIA BRASS BAND

The 2009 International Euphonium Institute took place in June at Emory University. The closing concert featured the Georgia Brass Band, guest conducted by John Caputo. Solo performances included euphoniumists Steve Call, IEI Host Adam Frey, Thomas Ruedi, and Kelly Thomas, and baritonist Betsy Jones.

### LITTLE MOUNTAIN BRASS BAND

The Little Mountain Brass Band of Vancouver, British Columbia recently completed a busy spring performance schedule by presenting a 40-minute program as one of 20 ensembles at the Ladner BandFest 2009 in Delta, a suburb south of Vancouver. Unique among the host of concert bands at the festival, the LMBB gave the large outdoor audience a taste of the fine sound of the British brass band. Little Mountain is the only band of its type in the province of British Columbia, aside from Salvation



**Jamie Lipton, Martin Cochran, Thomas Ruedi, and Adam Frey perform with the Georgia Brass Band at the 2009 International Euphonium Institute at Emory University. Photo by Janet Frey.**

Army brass bands. Other festival participants included a stage band, a "dorfmusik" band and a concert band from Orcas Island, WA.

### LONDON CITADEL BAND

The London Citadel Band of Ontario, Canada recently released their latest CD, "The Blessing." "The Blessing" features the compositions of William Himes, Craig Woodland, Noel Brooks, and other composers.



### MOTOR CITY BRASS BAND

Motor City Brass Band (Craig Strain) had a busy summer schedule throughout Michigan with performances at outdoor community concerts and many other events. In a unique

engagement for the Band, MCBB participated in the American Guild of Organists' Area V Conference at the Renaissance Center in Detroit. Held on July 1st, MCBB treated AGO's guests to the energetic sound of an authentic brass band. Other summer performances included "Concert on the Plaza" in downtown Grosse Pointe, Michigan and "A Little Night Music" at Oakland Community College in Waterford, Michigan.

Kaitie Schoenfeldt (euphonium) of Saline, Michigan was selected as the Motor City Brass Band 2009 Youth Scholarship Winner. In its 4th year, this scholarship provides young musicians a \$500 award as well as an opportunity to perform with the band at a concert on the summer series. Kaitie, who studies euphonium with Matt Tropman of Eastern Michigan University, wowed the judges with her performance of Herman Bellstedt's Napoli. Justin Makarewicz (trumpet) of Eisenhower High School (Shelby Township, Michigan) and Joe L'Esperance (horn) of Dakota High School (Macomb, Michigan) were awarded runner-up prizes of \$100 each.

The Motor City Youth Brass Band wrapped up a terrific and productive 2008-09 season this past spring. As summer approached, many students expressed their interest in continuing MCYBB activities into the summer months. To



**The Little Mountain Brass Band of Vancouver, British Columbia, conducted by Jim Littleford, performing at the Ladner BandFest 2009.**

## NEWS, CONT.

that end, MCBB hosted a summer Youth Band Camp for interested middle and high school students, free of cost. Participating students enjoyed individualized instruction from MCBB members and guest artists, with a focus on strengthening their brass performance technique. The Motor City Youth Brass Band will resume its activities this fall, under the direction of Music Educators and MCBB cornetists Erin Hufford and Mike Garvey.

MCBB is gearing up for an exciting 2009-2010 season! The Band will open its four-concert Subscription Series with "Horns 'N Howls" at the Ford Community and Performing Arts Center (FCPAC) in Dearborn, Michigan on October 25. Outside of its annual concert series at the FCPAC, MCBB will perform in Saginaw, Port Huron, and Rochester. MCBB will also participate in the U.S. Open Brass Band Championships in November at St. Charles, IL.

### RIVER CITY BRASS BAND

The River City Brass Band of Pittsburgh, PA performed for audiences of thousands at Conner Prairie Interactive History Park in Fishers, IN on September 5th and 6th, 2009. The band, under the leadership of Patrick Sheri-

dan, played a variety of marches, show tunes, and solo pieces. Soloists included Matthew Murchison on euphonium, Phil Webster on xylophone, Drew Fennell on flugelhorn, and Patrick Sheridan on tuba. The RCBB kicked off their 2009 season with a 9-concert series at venues around the city of Pittsburgh.

### TRIANGLE BRASS BAND

The Triangle Brass Band ended a successful '08-'09 season, their first with Music Director Tony Granados. Highlights of the season were concerts featuring guest soloists Demondrae Thurman (Euphonium, U of Alabama, BBBC) and Paul Randall (Principal Trumpet, NC Symphony). The TBB held a three-concert summer pops series in Cary, North Carolina, where they played to large, new audiences in an effort to build a base of potential audience members for the future.

The TBB is beginning an exciting new season of music-making! The first concert, on October 18, 2009, features Cornetist Jamie Hood, NC/SC Salvation Army Divisional Music Director, in a program of all sacred music. Next will be a Holiday Pops concert on December 6, 2009, with music of the season. March 13, 2010, will feature Trumpet soloist Allen Vizzutti, and May 15 will feature Stephen Lytle as guest lecturer in a program of Civil War music



**Kaitie Schoenfeldt, winner of the Motor City Brass Band 2009 Youth Scholarship. Kaitie performed Herman Bellstedt's "Napoli" with the MCBB.**

including works for the NC 26th Regimental Band.

The Triangle Youth Brass Bands will perform February 13, 2010, with trombone soloist Scott Hartman, and May 21, 2010, with UNC-CH trumpet professor James Ketch. All three bands in the Triangle Brass organization plan to attend the NABBA Championships in Raleigh, 2010.

## NEWS FROM OVERSEAS

### BBC SOUNDS OF BRASS

In the month of August, Sounds of Brass became the most listened to BBC Local Radio Program through the BBC iPlayer Listen Again Service. Listen Again allows listeners anywhere in the world to hear their favorite Radio Program for up to seven days after its original broadcast.

Phillip Hunt, Sounds of Brass Presenter since its inception 24 years ago, said, "It is a great thrill to know that Sounds of Brass is enjoyed by so many listeners around the world. Proof that enthusiasm for the sound of the British Brass Band remains a style of music that ap-



The Cornwall Youth Brass Band, conducted by Brian Minear and founded in 1955, is the oldest County Youth Band in the United Kingdom.

## OVERSEAS, CONT.

peals to an ever growing audience of all ages." Sounds of Brass can be heard every Sunday evening at 7:05, or at any time for seven days after the broadcast. To listen, go to [www.bbc.co.uk/iplayer/radio](http://www.bbc.co.uk/iplayer/radio).

### CORNWALL YOUTH BRASS BAND

The Cornwall Youth Brass Band is delighted to report that their Music Coordinator, Brian Minear, has been elected as a Bard of The Cornish Gorsedd. He was initiated at the Open Gorsedd at Longstone Park in Saltash, Cornwall on September 5, 2009. The Cornish Gorsedd exists to maintain the national Celtic spirit of Cornwall through the study of literature, art, music, and history.

Brian Minear has served the amateur Brass Band Movement in Cornwall for over 50 years as a player, conductor and above all as a teacher. The continuing success of Bands in Cornwall relies on a steady stream of young people being taught music. Brian has opened up to dozens of young people the world of music, giving them a lifelong interest and the satisfaction, not only of playing and creating music themselves, but of giving pleasure to all those who hear them play. Brian is responsible for all the musical aspects of the Cornwall Youth Brass Band, the oldest County Youth Band in the United Kingdom.

### BRISBANE EXCELSIOR BAND

The top-ranked brass band in Australia, Brisbane Excelsior Band (Howard Taylor), placed 10th at this year's British Open brass band contest. Two days prior to their performance at the contest, they performed with Bactiguard Wire Brass and the Warrington Male Voice Choir at Parr Hall in Warrington, Cheshire, on September 10. The concert featured music by a true great composer of brass music, Goff Richards.

Allen Vizutti

Experience clinics, performances,  
and product information in  
a whole new way.

[www.yamahahub.com](http://www.yamahahub.com)

**YAMAHA**

©2009 Yamaha Corporation of America. All rights reserved.  
[www.yamahahub.com](http://www.yamahahub.com)

# GREAT AMERICAN BRASS BAND FESTIVAL

## JUNE 12 - 14, 2009: DANVILLE, KENTUCKY

By Ronald W. Holz

The 20th annual Great American Brass Band Festival achieved record crowds and enjoyed the best weather in the history of this prestigious event. British brass bands performed at a high standard amongst the outstanding array of talent showcased, including groups like Canadian Brass, Rhythm and Brass, and U.S. Army Herald Trumpets. Chicago Brass Band (Colin Holman) made their second appearance at the festival, providing exciting programs and accompanying in fine fashion guest soloist Terry Everson at the great Saturday night picnic, then featuring an array of their own soloists Sunday afternoon. Flint Citadel, one of the most storied and dedicated Salvation Army corps bands, from Flint, MI, made a fine impact in their significant contributions throughout the weekend, and especially at the ecumenical worship service on Sunday morning.

At the Friday Band History Conference, an ensemble of the Lexington Brass Band backed me up in a paper on Erik Leidzen's march, E.F.G., while Terry Everson and the U.S. Army Herald Trumpets provided superb performances amidst the scholarly papers.

2010 should be a tremendous year at the GABBF for brass bands, as the slate includes two of North America's finest: The Canadian Staff Band of The Salvation Army, and NABBA 2009 Champions Fountain City Brass Band. The dates for 2010 are June 11--13.

**Top Right: The Chicago Brass Band (Colin Holman) represented NABBA at the Great American Brass Band Festival in June, 2009.**

**Bottom Right: NOT the Chicago Brass Band. The Circle City Sidewalk Stompers Clown Band of Indianapolis, Indiana followed the Chicago Brass Band's performance in the Gazebo.**

Photos by Betsy Jones.





Clockwise from top: Army Band Herald Trumpets at Band History Conference of the GABBF; Euphonium-Tuba Quartet from Flint Citadel play Gregson's 'Rousseau'; Saxton's Cornet Band of Lexington, Kentucky; Terry Everson performing with the Chicago Brass Band.

Photos by Arthur B. Bill (BBWR), and Betsy Jones.



## FOCUS ON YOUTH

By Tony Granados

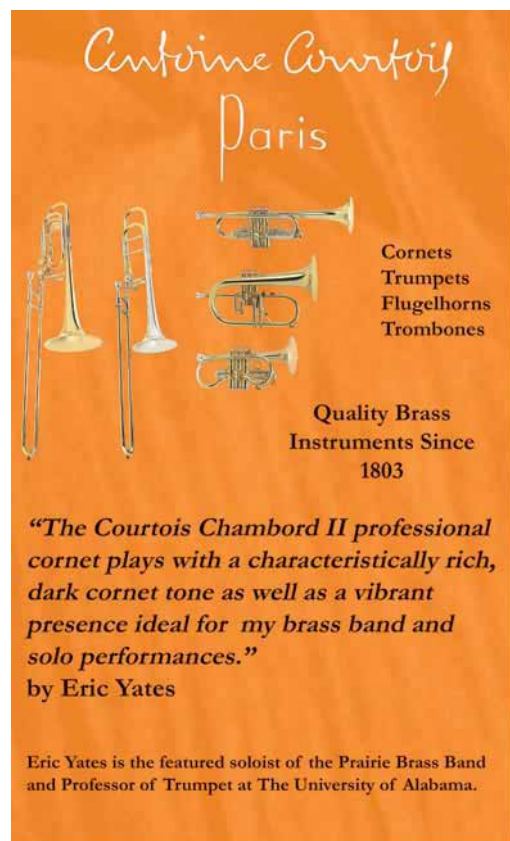
After several months have passed, and opportunities to reflect upon NABBA '09 have presented themselves, I think it is time to share some impressions about the competition from back in April. A wonderful thing happened for youth bands at the competition due to the open-minded thinking of Doug Yeo and the NABBA Board. Center stage!!! I can't tell you how excited I was when I learned that the Triangle Youth Brass Band was going to play for the entire NABBA membership. Our previous experiences at NABBA entailed small audiences and early time slots. Not this year. What is the potential impact of this? Hopefully, brass band enthusiasts that have

not had the opportunity to hear a youth band will get the chance. I also hope that upon hearing a youth band, they might be encouraged to start one in their area.

The reaction we received from the NABBA audience was overwhelming, and I was not expecting that at all. I was personally honored to share in that moment, but I want to let you know what it meant to the kids in the band. My students did not expect the warm response, and were blown away by it. Never before have they performed for such an enthusiastic crowd that, in their eyes, "knew better." I want to share a few quotes from members of the band. First from a trombone player: "As for the actual performance...just...wow! Nothing will ever replace that feeling. We, a group of high school students, im-

pressed professional musicians and teachers enough to get a standing ovation and applause that seemed to last forever. Having people that actually MATTER in the music world telling me afterwards that I sounded great is completely different than the usual 'that was great, honey,' that I get from my parents and peers. The music felt amazing to play and the reaction from the audience made us play even better. Words cannot describe the entire experience; it is just an overall WOW!" And from a cornet player: "The reaction that we received from the hundreds of brass band enthusiasts following our performance affected me in a personally unprecedented way. For the first time in my short career as a musician, I felt like a performer of music rather than a student of music." These sentiments represent the feelings all across the band.

The positive impact that the NABBA community had on my band this year is tough to measure in words, and I could go on and on about how wonderful youth bands can be, but it's really time for others to join the club. It is time for you to form a youth band in your town. It is a lot of work, but the rewards make it worthwhile. The thing is, young brass players want to play in a brass band. Build it and they will come. NABBA has the Open Section, designed to allow bands to compete even if they do not have the financing to purchase a set of cornets and tenor horns. The important thing is to get together and start doing it. Use the NABBA competition in Raleigh as a battle cry, and a goal. I hope to see you there, with a new band.



*Courtois Paris*

Cornets  
Trumpets  
Flugelhorn  
Trombones

Quality Brass  
Instruments Since  
1803

*"The Courtois Chambord II professional cornet plays with a characteristically rich, dark cornet tone as well as a vibrant presence ideal for my brass band and solo performances."*  
by Eric Yates

Eric Yates is the featured soloist of the Prairie Brass Band and Professor of Trumpet at The University of Alabama.



*The Legend Lives On*

BESSON

Cornets  
Trumpets  
Tenor Horns  
Baritone  
Euphoniums  
Tubas  
Since 1837

*"The special sound of Besson instruments with new high levels of production should make people feel it's been worth the wait."*  
by Steven Mead

Steven Mead is considered one of the foremost euphonium artists in the world. He teaches at the Royal Northern College of Music.

GROUPES  
BuffetCrampon

Buffet Crampon USA, Inc.

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

# RICHARD MARSHALL VISITS GEORGIA

## APRIL 5 - 8, 2009: ATLANTA/ATHENS, GEORGIA

By Joe Johnson

The Georgia Brass Band had the privilege and pleasure of hosting a visit by cornet whiz Richard Marshall from April 5-8, 2009. Richard is the renowned principal cornet player of the Black Dyke Band. Prior to his appointment to Black Dyke, Richard spent ten notable years in the principal chair at Grimethorpe, a position he earned when he was but 19 years old. He has performed all over the world and also maintains a busy teaching schedule, notably at the Royal Northern College of Music and the Birmingham Conservatoire. Richard traveled to the U.S. to serve as adjudicator for the NABBA XXVII Championships in Louisville, KY, and graciously agreed to add Georgia to his itinerary.

Richard stayed quite busy during his three-day Dixie visit. His first rehearsal, with Atlanta Temple Band, immediately followed Sunday's seven-hour drive to Atlanta from the NABBA Championships in Louisville, KY. Despite getting very little sleep the previous evening, he captivated the band with his gorgeous tone in Steadman-Allen's arrangement of Someone Cares. This would be Richard's featured piece with the ATB on a concert later in the week.

Richard spent Monday teaching lessons to cornet players from the Georgia Brass Band. He showed himself to be a very encouraging teacher, offering many tips for instant improvement. Richard spent a good bit of time talking about practicing and performance preparation, advising players to "practice how you perform," even to the point of practicing in concert attire. He shared how he often suits up in his Black Dyke waistcoat to practice, especially if he is to be the featured soloist. The theory is to eliminate possible distractions by simulating the performing conditions as accurately as possible.

Richard worked hard with players to achieve the characteristic cornet sound. Richard's own sound is centered and deep, with amazing warmth and roundness. Everything he plays, no matter how technical, sounds absolutely effortless. His cornet tone is liquid, open, and totally unforced at all volumes and in all



**Richard Marshall, solo cornetist with the Black Dyke Band, performed with the Georgia Brass Band and Atlanta Temple Band on April 7, 2009. Photo by Tim Redman.**

registers. He can be deft and delicate as well as totally commanding, seemingly at will. Perhaps the most impressive aspect of Richard's playing is the sheer musicality that is always evident. He transcends the term virtuoso and is a true artist. At the Georgia Brass Band's Monday night rehearsal, Richard required little more than a run-through of each of his solo pieces. He continually demonstrated the impeccable technique, warm tone, and stylish phrasing that have made him one of the world's finest cornet players.

The next day Richard presented a master class at the Georgia State University School of Music in downtown Atlanta. He opened the session with a vigorous performance of Del Staigers' *Carnival of Venice*, tossing off an endless array of notes for this stunning opener. Having grabbed the audience's attention with this initial virtuosic volley, Richard then demonstrated the lyrical aspect of cornet playing with Sparke's arrangement of *Passing By* and the *Paradies Sicilienne*. Following this opening segment, Richard heard several GSU trumpet

students on their recital pieces. Totally at ease as a teacher, he offered tips on breathing, phrasing, and note production. He also worked on stage presentation and body language, encouraging each student to display a commanding and authoritative stage presence as a soloist.

Richard was amused by the inevitable question about the rapid vibrato used by many British bands. "What? Is there any other way to play? This is just the way we do it from the time we start playing. Works for us, mate." To conclude his GSU class, Richard and pianist Peter Mueller performed the final movement of Oskar Bohme's *Concerto in F minor*. Though taken from a trumpet concerto, this movement sounded very convincing on cornet. Richard mastered the nimble, delicate style needed for a successful performance of this work and his amazing flexibility was brought to the fore. The audience, which included some of the area's top instructors and freelance players, rose to its feet. Several commented that they had never heard playing like that before.

After a relaxing afternoon, it was time for the concert with Georgia Brass Band and Atlanta Temple Band at The Salvation Army Atlanta Temple. The audience was very receptive to both bands, but Richard's solo items brought the house down. Richard delivered his featured solo with the ATB, *Someone Cares*, with warmth and sensitivity. His sound filled the room and floated easily over the band's accompaniment. Other items on the ATB portion of the program included *Goldcrest* (James Anderson), *Reflections in Nature* (Robert Redhead), *Light of the World* (Dean Goffin), and *El Es El Señor* (Dean Jones).

Following intermission, Georgia took the stage. Richard demonstrated seemingly endless supplies of both lyricism and bravura style in Curnow's *Concertpiece for Cornet*, taking a rather brisk tempo in the opening and closing sections while displaying a fluid rubato in the central melodic section. After the bold and exciting conclusion, band and soloist switched gears for Gordon Langford's arrangement of Dvořák's lovely *Rusalka's Song to the Moon*. *Rusalka's* was the highlight of the evening, and a virtual clinic in control, phrasing, tone production, and cantabile style. The band responded to the soloist with a lush, full accompaniment, despite the soft dynamics required. The GBB let loose a bit with the major works on the program: Sparke's *Tallis Variations* and Curnow's *Trittico*, respectively their own-choice and test piece selections from the recent NABBA championships. Richard's final solo of the evening was Eric Ball's classic, *Clear Skies*. This, too, was performed with flair and élan and was a hit with the audience, particularly the Salvationists.

Richard's final day in the South started out with a trip to the University of Georgia in Athens. UGA is well known for its sports program, but its music program is also quite accomplished. The hosts, UGA trumpet instructors Fred Mills and Brandon Craswell, generated a large crowd of students and faculty for Richard's master class. Everyone present was treated to yet another thrilling display of cornet wizardry. Three students performed and, once again, Richard addressed issues of stage presence. There was also a healthy dose of musical concepts thrown in, particularly concerning phrasing. Richard warned against merely mechanical performances and worked with students on emoting and finding the 'flow' of the music. As always, his points were spot on and

the performers adjusted immediately. Richard's unassuming manner instantly put everyone at ease and helped the students to relax while being coached in front of an audience. After another amazing performance of the *Bohme*, it was off to lunch and the airport.

Brass banders may be considered amateurs in the UK, but Richard is a true professional in every sense of the word. He is a uniquely gifted cornet player and a consummate musician. He is also a gentleman and tremendous fun to be around. All who experienced his gifts in Georgia were amazed, impressed, and more importantly, they were inspired.



**Richard Marshall performs with the Georgia Brass Band.**

**PROCLAMATION**

“Whatever problems a bass trombonist may have in becoming a fine player, finding out how the instrument should be played and how it should sound is now dead easy—you buy this CD.”  
(Anthony Parsons, The Trombonist)

“You simply must hear this album if you are at all serious about brass playing and brass band music. To say anymore is superfluous; this is one of the best ever.”  
(Ronald W. Holz, The Brass Band Bridge)

**TWO OF A MIND**

“Surface virtuosity is eschewed in favour of lyricism and refined musicianship...played with exquisite sensitivity.”  
(Rodney Newton, The British Bandsman)

“Yeo and Hudson excel...uncompromising high quality.”  
(Vernon Briggs, Brass Band World)

Visit the award-winning website of Douglas Yeo, Bass Trombonist of the Boston Symphony Orchestra, for articles, resources, free PDF and mp3 files and much more, including these best-selling compact discs.

**WWW.YEODOUG.COM**

# NABBA BAND

## CONCERT

## PROGRAMS

### BEND IN THE RIVER BRASS BAND, DR. TIMOTHY ZIFER, DIRECTOR.

March 25, 2009. Lutheran Church of Our Redeemer, Evansville, IN. The Champions (George Henry Wilcox), Rhapsody for Euphonium (James Curnow – Dr. Kenneth Steinsultz, euphonium solo), Mini Variations on “Amazing Grace” (Anthony Plog), Rhapsody In Brass (Dean Goffin), Purcell Variations (Kenneth Downie).

May 20, 2009. Lutheran Church of Our Redeemer, Evansville, IN. Earl of Oxford’s March (William Byrd, arr. Philip Sparke),

Carmen Suite (George Bizet, arr. Alan Fernie), Variations on “Carnival of Venice” (Jean Baptiste Arban, arr. Fred Muscroft – Timothy Zifer, cornet solo), A Stephen Foster Fantasy (arr. Gordon Langford), Florentiner March (Julius Fucik, arr. Roger Barsotti).

### BRASS OF THE POTOMAC, STEPHEN BULLA, MUSIC DIRECTOR.

May 16, 2009. The Church of the Little Flower, Bethesda, MD. March Bravura (William Himes), Deep Passage (Emil Soderstrom), Suite For Brass/Three Hymns: 1. O Worship The King, 2. Amazing Grace, 3. How Firm a Foundation (Stephen Bulla), Pavanne (Gabriel Fauré, arr. Gordon Langford), Toccata “Oh The Blessed Lord” (Wilfred Heaton), Concertante: 1. Cornets, 2. Saxhorns, 3. Trombones (Stephen Bulla), Simple Gifts “Tis a Gift To Be Simple” (Trad., arr. Ray Steadman-Allen), Armed Forces Salute (Stephen Bulla), Rhapsody In Brass (Dean Goffin).

July 26, 2009. Concerts at Charlestown. God and Country (William Himes), American Rhapsody (Emil Soderstrom), Erie Canal (Bruce Broughton), The Cleansing Stream (Erik Leidzén – Michael Delaune and Erik Ramos, cornet solos), Hogarth’s Hoe-Down (W. Hogarth Lear), Cavatine (Camille Saint Saëns, arr. James Gourlay – Preston Hardage, trombone solo), A Stephen Foster Fantasy (arr. Gordon Langford), California (Emil Soderstrom), America the Beautiful (Samuel Ward, arr. William Himes), Home on the Range (Erik Leidzén – Adam Lessard, euphonium solo), Simple Gifts (Ray Steadman-Allen), Marching With Sousa (arr. Gordon Langford).

### CENTRAL OHIO BRASS BAND, JESSICA SNEERINGER, CONDUCTOR.

February 13, 2009. St. John’s Church, Columbus, Ohio. Gospel John (Jeff Steinberg, arr. Andrew Seymour- Scott Belck, trumpet), Lowry Sketchbook Mvt II- Family Portraits (Philip Wilby), Mambo Caliente (Arturo Sandoval, arr. Sandy Smith- Scott Belck, trumpet), Ashokan Farewell (Jay Ungar, arr. Alan Fernie- Andrew Seymour, Flugelhorn), Lowry Sketchbook Mvt III- Peel Park- (Philip Wilby), Salvation Is Created (Pavel Tchesnokov, arr. Mike Gallehue- combined with Brass Band of Columbus), Washington Post March (John Philip Sousa, arr. Erik Leidzen- directed by Dr. Paul Droste, combined with Brass Band of Columbus).

May 17, 2009. Our Lady of Peace Church, Columbus, Ohio. Shine As The Light (Peter Graham), The Champions (Joseph Wilcox), Theme from Schindler’s List (John Williams, arr. Mike Lyons- Jennifer Kirby, Tenor Horn), West Side Story (Leonard Bernstein, arr. John Mortimer), Crimson Tide (Hans Zimmer, arr. Klaas van der Woude), Buglers’ Holiday (Leroy Anderson, arr. Roger Barsotti), Lowry Sketchbook, Mvt III- Peel Park (Philip Wilby ).

May 31, 2009. Whetstone Park of Roses, Columbus, Ohio. Star Spangled Banner (Key, arr. Susi), Washington Post (John Philip Sousa, arr. Erik Leidzen), Shine As The Light (Peter Graham), Summertime (Gershwin, arr. Bolton & Banks- Kim DeKay, Soprano Cornet),





**With Honors - \$15\***



**Sounds of Summer - \$10\***

## PROGRAMS, CONT.

Armed Forces Salute (arr. Dave Snapp), Theme from Schindler's List (John Williams, arr. Mike Lyons- Jennifer Kirby, Tenor Horn), West Side Story (Leonard Bernstein, arr. John Mortimer), Crimson Tide (Hans Zimmer, arr. Klaas van der Woude), The Tempest (Jim Alder), Themes from Harry Potter (John Williams, arr. Steve Sykes), Floral Dance (Katie Moss), The Stars and Stripes Forever (John Philip Sousa, arr. Peter Graham).

June 28, 2009. ComFest, Columbus, Ohio. Shine As The Light (Peter Graham), The Champions (Joseph Wilcox), Summertime (Gershwin, arr. Bolton & Banks- Kim DeKay, Soprano Cornet), Yellow Submarine (Paul McCartney & John Lennon, arr. Alan Fernie), West Side Story (Leonard Bernstein, arr. John Mortimer), Armed Forces Salute (arr. Dave Snapp), Ashokan Farewell (Jay Ungar, arr. Alan Fernie- Andrew Seymour, Flugelhorn), Bohemian Rhapsody (Freddie Mercury, arr. Darrol Berry), Floral Dance (Katie Moss).

### GEORGIA BRASS BAND, JOE JOHNSON, DIRECTOR.

May 2, 2009. Deep South Brass Band Festival, Pine Mountain, GA. Glemdene (John Carr), Appalachian Mountain Folk Song Suite (James Curnow), Napoli (Herman Bellstedt, arr. Owenson – John Caputo, euphonium solo), Amazing Grace (William Himes), Bugler's Holiday (Leroy Anderson, arr. Barsotti – Paul Poovey, TJ Thomas, Byron Bartosh, cornet trio), Raiders of the Lost Ark (John Williams, arr. Sykes), The Irish Blessing (Joyce Bacak), Slaidburn (William Rimmer), The Stars and Stripes Forever (J. P. Sousa, arr. Graham).

May 2, 2009. Deep South Brass Band Festival, Pine Mountain, GA. Amparito Roca (Jamie Texidor, arr. Winter), Appalachian Mountain Folk Song Suite (James Curnow), Napoli (Herman Bellstedt, arr. Owenson – John Caputo, euphonium solo), Someone To Watch Over Me (George Gershwin, arr. Fernie), Bugler's Holiday (Leroy Anderson, arr. Barsotti – Paul Poovey, TJ Thomas, Byron Bartosh, cornet trio), Over the Rainbow (Arlen & Harburg – Joshua Crook, tenor horn solo), Selections from 'West Side Story' (Leonard Bernstein, arr. Wright), Radetzky March (Strauss, arr. Ryan).



### GEORGIA BRASS BAND, JOHN CAPUTO, GUEST CONDUCTOR.

June 20, 2009. International Euphonium Institute, Emory University, Atlanta, GA. The Cowboys (John Williams, arr. Steve Sykes), Brillante (Peter Graham – Adam Frey, euphonium solo), Amazing Grace (arr. William Himes), Donegal Bay (Paul Lovatt-Cooper – Betsy Jones, baritone solo), Glemdene (John R. Carr), Softly As I Leave You (Alfred De Vita, arr. Alan Catherall – Steve Call and Kelly Thomas, euphonium duet), Pilatus (Goff Richards – Thomas Ruedi, euphonium solo), Slavonic Dance No. 8 (Antonín Dvořák, arr. George Pollen), Two-Part Invention (Philip Sparke – featuring IEI Staff and GBB euphonium and baritone sections).

### LITTLE MOUNTAIN BRASS BAND, JIM LITTLEFORD, MUSIC DIRECTOR.

June 14, 2009. Ladner BandFest, Delta, BC, Canada. Fanfare and Flourishes (James Curnow), The Shepherd's Song (arr. Goff Richards), Suite – Movement 4 (J. Segers), Concert

March From 1941 (John Williams, arr. Steve Sykes), The Headless Horseman (Ron Goodwin, arr. Geoffrey Brand), Procession of the Sorcerers (Robert Buckley), A Russian Fantasy (Gordon Langford).

### NATURAL STATE BRASS BAND, RUSSELL MORRIS, CONDUCTOR.

May 3, 2009. Warfield Concert Series, Helena-West Helena, Arkansas. Star Spangled Banner (F.S. Key, arr. William Himes), Americans We (Henry Fillmore, arr. Robert Bernat), Down By the Riverside (arr. David Lancaster), Concerto de Aranjuez (Rodrigo, arr. Bolton-Larry Crenshaw, flugelhorn solo), The Bombasto (Orion Farrar, arr. Roger Thorne), Pirates of the Caribbean (Klaus Badelt, arr. Bruce Fraser), Summertime (George Gershwin, arr. Cecil Bolton and Eric Banks-Stephen Cross, soprano cornet solo), Sounds of Sousa (arr. Ronald Hanmer), With You I'm Born Again (David Shire, arr. Jon Bennett-Tina Hall, Dick Miller, euphonium duet), March-Midwest (J.J. Richards, arr. Derek Broadbent), An American Trilogy (arr. Goff Richards), The Bridge on the River Kwai (Malcolm Arnold, arr. John Mortimer), 76 Trombones (Meredith Willson), National

Emblem (E.E. Bagley, arr. Seibert), America the Beautiful (Samuel Ward, arr. Dorothy Gates), The Stars and Stripes Forever (John Philip Sousa, arr. Peter Graham), The Big Top (Paul Lovatt Cooper).

May 17, 2009. Pulaski Heights United Methodist Church, Little Rock, Arkansas. National Emblem (E.E. Bagley, arr. Seibert), The Star Spangled Banner (F.S. Key, arr. William Himes), Americans We (Henry Fillmore, arr. Robert Bernat), Purcell Variations (Kenneth Downie), The Water is Wide (arr. Andrew Duncan), America the Beautiful (Samuel Ward, arr. Dorothy Gates), Amazing Grace (arr. William Himes), Vitae Aeternum (Paul Lovatt Cooper), Armed Forces Salute (arr. Stephen Bulla), The Stars and Stripes Forever (John Philip Sousa, arr. Peter Graham).

June 28, 2009, Immanuel Baptist Church, Little Rock, AR. The Star Spangled Banner (F.S. Key, arr. William Himes), The Washington Post (John Philip Sousa, arr. Hewitt), It Don't Mean a Thing (If It Ain't got That Swing) (Duke Ellington, arr. Jon Bennett), All Through the Night (arr. Gordon Langford), Blue Bells of Scotland (Arthur Pryor, arr. Derek Broadbent-Michael Underwood, trombone solo), Be Thou My Vision (arr. James Curnow), Normandy Veterans (North, arr. Bartlett), Hymn from River City Suite (James Curnow), An American Trilogy (arr. Goff Richards), Georgia on My Mind (Hoagy Carmichael, arr. Goff Richards-Michael Underwood, trombone solo), Gaelforce (Peter Graham), The Stars and Stripes Forever (John Philip Sousa, arr. Peter Graham).

June 30, 2009, Arkansas Governor's School, Hendrix University, Conway, Arkansas. The Star Spangled Banner (F.S. Key, arr. William Himes), The Washington Post (John Philip Sousa, arr. Hewitt), It Don't Mean a Thing (If It Ain't got That Swing) (Duke Ellington, arr. Jon Bennett), Blue Bells of Scotland (Arthur Pryor, arr. Derek Broadbent-Michael Underwood, trombone solo), An American Trilogy (arr. Goff Richards), Be Thou My Vision (arr. James Curnow), Gaelforce (Peter Graham), Hey Jude (John Lennon & Paul McCartney, arr. Alan Fernie), Georgia on My Mind (Hoagy Carmichael, arr. Goff Richards-Michael Underwood, trombone solo), Vitae Aeternum (Paul Lovatt Cooper), The Stars and Stripes Forever (John Philip Sousa, arr. Peter Graham).

### **RIVER CITY BRASS BAND, PATRICK SHERIDAN, CONDUCTOR.**

September 5-6, 2009. Conner Prairie, IN. Strike Up the Band (George Gershwin, arr. Goff Richards), Emblem of Unity (J.J. Richards, arr. Luc Vertommen), Variations on a Tyrolean Theme (J.B. Arban, arr. Mark Freeh – Matthew Murchison, euphonium solo), Colonel Bogey (K. Alford), Xylophobia (G. Hamilton Greene – Phil Webster, xylophone solo), Misty (E. Garner, arr. Darroll Barry – Drew Fennell, flugelhorn solo), Ol' Man River (J. Kern, arr. Mark Freeh), And the Band Played On (Ward & Palmer, arr. Goff Richards), Nola (F. Arndt, arr. Sheridan – Patrick Sheridan, tuba solo), Flight of the Bumble Bee (Rimsky-Korsakov, arr. Sheridan), "Somewhere," from West Side Story (L. Bernstein, arr. Sheridan), Medley from "Chicago" (Kander & Ebb, arr. Sheridan), El Cumbanchero (R. Hernandez, arr. Pilafian/Sheridan), Armed Forces Medley (arr. Sheridan), National Emblem (E.E. Bagley), Stars and Stripes Forever (J. P. Sousa).

September 8-20, 2009. Fall Concert Series, Pittsburgh, PA. Strike Up the Band (Gershwin, arr. Goff Richards), Light Cavalry (Von Suppé, arr. Gordon Langford), Ride of the Valkyries (Wagner, arr. Derek Ashmore), Gabriel's Oboe (E. Morricone, arr. Baadsvik – Patrick Sheridan, tuba solo), Flight of the Bumble Bee (Rimsky-Korsakov, arr. Sheridan – Patrick Sheridan, tuba solo), "America" from West Side Story (L. Bernstein, arr. Sheridan), "Somewhere" from West Side Story (L. Bernstein, arr. Sheridan), Emblem of Unity (JJ Richards, arr. Luc Vertommen), And the Band Played On (Ward and Palmer, arr. Goff Richards), Variations on a Tyrolean Theme (JB Arban, arr. Mark Freeh – Matthew Murchison, euphonium solo), Misty (E. Garner, arr. Darroll Barry – Drew Fennell, flugelhorn solo), Medley from "Chicago" (Kander and Ebb, arr. Sheridan), El Cumbanchero (R. Hernandez, arr. Pilafian/Sheridan), Armed Forces Medley (arr. Sheridan).

### **SILICON VALLEY BRASS BAND, TONY CLEMENTS, DIRECTOR.**

May 19, 2009. S.E.S. Hall, Santa Clara, CA. Rocky Mountain Overture (John Burge), The Universal Judgment (Camille De Nardis, arr. H. Meredith), The Lark in the Clear Air (arr. David Catherwood – Jacob Guilbeau, euphoni-

um solo), Take Five (Paul Desmond, arr. Steve Sykes), Silverado (Bruce Broughton, arr. Chris Nalls), Peace Like a River (Stephen Bulla), Sometimes I Feel Like a Motherless Child (arr. David Marlatt), Mr. Jums (Chris Hazell, arr. Alan Catherall), Concertante for Band: 1. Cornets, 3. Trombones (Stephen Bulla).

### **WESTON SILVER BAND, LARRY SHIELDS, CONDUCTOR.**

Saturday, July 25, 2009. Village by the Arboretum Auditorium, Guelph, Ontario. Seventy-Six Trombones (M. Willson, arr. W. Duthoit), Theme from Coronation Street (Eric Spears, arr. Darroll Barry), Bells of Peover (Philip Doe – Brad Norton, cornet solo), Star Lake (Eric Ball), Swedish Folk Song (Trad., arr. Peter Graham), Bugler's Holiday (Leroy Anderson, arr. R. Barsotti -- Kelly Devenish, Richard Sandals, Ben Cheverie, cornet soloists), 'Neath Dublin Skies (Paul Lovatt-Cooper – Robert Miller, euphonium solo), London Celebration (Peter Graham), Birdland (Josef Zawinal, arr. Philip Sparke), Stardust (Hoagy Carmichael, arr. Bill Geldard – Darren Jukes, trombone solo), In the Pink (Henry Mancini, arr. Mark Jackson), Soul Bossa Nova (Quincy Jones, arr. Andrew Duncan), Caravan (Duke Ellington/Juan Tizol, arr. Steve Sykes), Pomp and Circumstance (Edward Elgar, arr. Philip Sparke), Rule Britannia (Thomas Arne, arr. David Lancaster -- Frank Sharman, vocal solo), Jerusalem (Hubert Parry, arr. Bill Geldard).

# 2009 BRASS BAND INVITATIONAL

## JUNE 27, 2009: INDIANA UNIVERSITY SOUTHEAST

### NEW ALBANY, INDIANA

The Richard K. Stem Concert Hall at Indiana University Southeast was host to the first Brass Band Invitational on June 27, 2009. Hundreds of brass band aficionados chose to spend a brilliantly sunny Saturday afternoon inside a darkened auditorium.

The Commonwealth Brass Band kicked off the afternoon's concert series. Director J. Jerome Amend and Associate Director Anita Cocker Hunt led the CBB in a bright, brilliant opening concert. Joanna Goldstein, IUS professor, Commonwealth cornetist and creator of the Brass Band Invitational, brought down the house with Amend's arrangement of Gershwin's *Rhapsody In Blue* for piano and brass band.

The second performance of the afternoon began with a dramatic pause, while Derby City Brass Band director John Jones searched backstage for his misplaced baton. Jones cheerfully accepted a loaner from a friend and took the stage, leading the Derby City BB with great energy and enthusiasm. Trombonist Robert Spieglehalter and euphoniumist David Centers gave skilled solo performances.

The Brass Band of Central Illinois followed, under the direction of Sharon E. Huff. Featuring solo tuba performances by Andrew Rummel, the band displayed a graceful, warm sound in response to Huff's fluid conducting style.

#### ATHENA BRASS BAND

by Amy Cherry

On June 25-27, 2009 the Athena Brass Band, the first all-female brass band in the United



**The Brass Band of Central Illinois, under the baton of Dr. Sharon Huff, with Andrew Rummel on tuba.**

States, met for two full days of rehearsing which culminated in a featured performance at a Brass Band Invitational presented by the Indiana University Southeast Music department. Athena Brass Band has the unique challenge of only playing together every couple of years, so the excitement could be felt as we all arrived on the campus for the first rehearsal.

Started in 2003 by Laura Lineberger, the group has previously performed three times - at both the 2003 and 2006 International Women's Brass Conferences and at the Great American Brass Band Festival in 2005. Made up of members from around the country, Athena players represent all walks of life and include professional performers, college professors and public school music educators, as well as individuals with careers outside of music.

Our rehearsal schedule for the weekend was quite regimented to ensure we would have sufficient time with each piece on our program. The Cincinnati Brass Band's Anita Cocker Hunt managed stiff time restrictions (only a total of 8 ½ hours) and

energetic, sometimes giddy musicians with ease. Anita inspired enthusiastic playing and crafted a beautiful blend in the ensemble. One memorable moment came when she encouraged us to perform a delicate pianissimo section; she had complete confidence in the capabilities of the group, saying to us, "We are Athena."

The ability of the group to establish such a warm, rich and balanced sound within the first minutes of rehearsal was impressive. Most of the members of the group are NABBA brass band members and undoubtedly achieve these sounds with their own groups. But there is something to be said for working with old friends and people you haven't seen for a while. That circumstance brought energy to the music making that was ever-present throughout the weekend and recognizable from the audience during the performance.

The concert began with Copland's *Fanfare for the Common Man*, played antiphonally. Soprano cornet player Julie Vish introduced the ensemble and provided helpful information and entertainment



**At Right: Anita Cocker Hunt rehearses the Athena Brass Band.**

**Below Right: the Athena Brass Band, summer of 2009.**

**Photos courtesy of Jim and Lisa Galvin.**



throughout the concert. The program continued with Glinka's *Ruslan and Ludmilla Overture*, followed by a beautiful rendition of Stephen Sondheim's *Send in the Clowns* featuring Laura Shea-Clark on flugelhorn. The remainder of the first half included two marches, local talent Melinda Cumberledge singing *Somewhere Out There*, and a rock-inspired version of Bach's *Toccatina in D minor*. The program balanced lighter fare with more technically demanding repertoire and impressed upon the audience how much fun we had the whole time.

The second half began with, in Anita's words, a "firecracker" of a piece: Peter Graham's "Fire-dance" movement from *Cossacks*. "Firedance"

offered an excellent opportunity to feature the virtuosity of many of our principal players.

Theresa Hanebury got the piece off to a lively start with her cornet cadenza, which inspired cat-calls from the ensemble. All the soloists did an outstanding job, with special mention going to Stacy Baker on tuba for both her musical prowess and comedic capabilities.

Additional highlights from the second half included *Brides of the Waves*, a feature for euphoniumists Gail Robertson and Laura Lineberger arranged by Gail, and *Hymn for Diana*, a beautiful piece written by Joseph Turrin in honor of Princess Diana. The concert concluded with Michael Garasi's *Funiculi-Funicula Rhapsody*.

The program allowed Athena to show the many sides of this ensemble as well as provide the challenge we have all gotten used to over the years – putting together a demanding program in a very short time. The support of the Indiana University Southeast Music Department and especially the work of faculty member Joanna Goldstein made this whole occasion possible. While all participants of the Invitational were treated to a well-run event, Joanna went out of her way to welcome the members of Athena and even arranged dinners for us, allowing us to catch up with one another.

Any live musical event where people gather to play with and for one another is a great thing. This is something that readers of the *Bridge* certainly understand, but something too many members of our society live without. Add to that the spirit and joy of long-separated friends gathering together, and then you have a truly special thing. Then you have Athena.

## BRASS BAND INVITATIONAL CONCERT PROGRAMS

### COMMONWEALTH BRASS BAND, J. JEROME AMEND, DIRECTOR; ANITA COCKER HUNT, ASSOCIATE DIRECTOR.

Disney Spectacular (arr. Goff Richards), I Will Follow Him (J.W. Stole, Del Roma and Jacques Plante, arr. Goff Richards), Frolic For Trombones (Reginald Heath), Rhapsody In Blue (George Gershwin, arr. Jerome Amend – Joanna Goldstein, piano solo), Sing, Sing, Sing (Louis Prima, arr. Mark Freeh).

### DERBY CITY BRASS BAND, JOHN JONES, DIRECTOR.

Americans We (Henry Fillmore), Light Cavalry Overture (Franz Von Suppé, arr. J.A. Greenwood), Cavatine (Camille Saint Saëns, arr. James Gourlay – Robert Spieglehalter, trombone solo), Amazing Grace (arr. William Himes), Believe Me, If All Those Endearing Young Charms (Simone Mantia, arr. David R. Werden – David Centers, euphonium),

My Fair Lady (Lerner and Loewe, arr. W.J. Duthoit), Courier Journal March (Robert B. Griffith).

**BRASS BAND OF CENTRAL ILLINOIS,  
SHARON E. HUFF, DIRECTOR.**

Vanished Army (Kenneth J. Alford), Capriccio (Rodney Newton – Andrew Rummel, tuba solo), Mountain Song (Philip Sparke), Czardas (Vittorio Monti, arr. Jacob Larsen – Andrew Rummel, tuba solo), Enigma Variations (Edward Elgar, arr. Eric Ball).

**ATHENA BRASS BAND, ANITA COCKER  
HUNT, DIRECTOR.**

Fanfare for the Common Man (Aaron Copland, arr. Howard Snell), Russlan and Ludmilla (Mikhail Glinka, arr. Peter Parkes), Send in the Clowns (Stephen Sondheim, arr. Alan Fernie – Laura Shea-Clark, flugelhorn solo), Simoraine (Clive Barraclaugh), Somewhere Out There (James Horner, Barry Mann and Cynthia Wiell, arr. Darroll Barry – Melinda Cumberledge, soprano vocal solo), Athena March

(Jacques Lafonte), Toccata in D Minor (Johann Sebastian Bach, arr. Ray Farr), Cossacks: III: Firedance (Peter Graham), Amazing Grace (arr. William Himes), I've Got You Under My Skin (Cole Porter, arr. Nelson Riddle and Phil Lawrence – Melinda Cumberledge, soprano vocal solo), Brides of the Waves (Herbert L. Clarke, arr. Gail Robertson – Laura Lineberger and Gail Robertson, euphonium solos), Hymn For Diana (Joseph Turrin), Funiculi-Funicula Rhapsody (Luigi Denze and Yo Goto, arr. Michael Garasi).



John Jones leads the Derby City Brass Band at the Brass Band Invitational in June. Photo by Betsy Jones.

*find it at*  
**NABBA.ORG**

- MEETING MINUTES OF THE NABBA BOARD OF DIRECTORS.
- INFORMATION ABOUT NABBA XXVIII, RALEIGH, NORTH CAROLINA APRIL 16-17, 2010.
- CONTACT INFORMATION FOR NABBA OFFICERS AND DIRECTORS.
- APPLICATION FORM FOR MEMBERSHIP TO THE NABBA BOARD OF DIRECTORS.
- FORM TO APPLY FOR NABBA'S FINANCIAL SUPPORT FOR BRASS BAND FESTIVALS AND EVENTS.
- LINKS TO ALL NABBA MEMBER BANDS.

# DEEP SOUTH BRASS BAND FESTIVAL

## MAY 2, 2009: PINE MOUNTAIN, GEORGIA

Nestled in the foothills of the Appalachian Mountains, Pine Mountain is a quiet little town . . . until the first weekend in May. Then, the Deep South Brass Band Festival transforms Pine Mountain into a venue of parading bands, with picnics on the grounds and families relaxing under warm, sunny skies while listening and tapping their feet to some of the best brass band music in the South.

Co-Sponsored by the Pine Mountain Chamber of Commerce and Callaway Gardens, the Deep South Brass Band Festival is a free, family-oriented music festival with the afternoon venue held under large shade trees in downtown Pine Mountain, followed by an evening of more brass music on Callaway Gardens' Robin Lake Beach.

The 2009 Deep South Brass Band Festival participants were The Georgia Brass Band, The Atlanta Brass, Eighth Regiment, The Jericho Brass, Midtown Brass Quintet, and The Fort Benning Dixie Band.

Join us May 1, 2010 for another great event in Pine Mountain, Georgia. Participants for 2010 Deep South Brass Band Festival include The Georgia Bass Band, The Mercury Orkestar Balkan Brass Band, and the Tuba Euphonium Ensemble from Charlotte, NC.



The Midtown Brass Quintet plays at the Deep South Brass Band Festival in Pine Mountain, GA.

### Questions about brass instrument gear????

#### Ask Mr. Equipment!

**Who** makes a good euphonium case?

**What** is my trumpet worth?

**When** was my trombone made?

**Why** does my mouthpiece wobble?

**Where** can I sell my tuba?

Free, honest and knowledgeable advice  
Used horns and other stuff...

[www.mrequipment.net](http://www.mrequipment.net)

It's not HOW you play, it's WHAT you play!™



# LAKE WOBEGON® BRASS BAND

## A PRAIRIE HOME COMPANION: 35TH ANNIVERSARY

### JULY 4, 2009: AVON, MINNESOTA

by Kaye Bird

The people of Avon, Minnesota, were proud (but not too proud), when Anoka native Garrison Keillor chose their town to celebrate the 35th anniversary of his radio show, "A Prairie Home Companion."

On stage with Keillor and his crew was the Lake Wobegon® Brass Band. The band's season begins in October and ends in March, but when members learned of the invitation to perform, they hastily reconvened and

began rehearsing. But no one was complaining.

In 1991, founding member of the band Gordy Nilsen contacted Keillor. Could this Anoka-based band be called "The Lake Wobegon® Brass Band?" he asked.

In a letter to Nilsen, Keillor happily gave his permission. "The only condition," he wrote, "is that you will let me know when the band is all formed and in business and that you'll send me a photo of them and

that, at some mutually convenient time, you'll all come and play at a picnic for me."

It was a long time coming, but on July 4, 2009, that "picnic" finally took place, and thousands of people joined in the fun. For the band, this invitation was a real honor. They prepared 12 pieces; Keillor chose five.

Two of the pieces, "Fireworks" and "Lassus Trombone" were performed before the taping to warm up the crowd of thousands, but millions of people across the United States and around the world heard the Lake Wobegon® Brass Band under the direction of Mike Halstenson perform "The Champions," "National Emblem," and "The William Tell Overture." It was a proud moment for Halstenson and the 29 musicians who make up this brass band.

The band's regular season begins on Friday, October 9 with a concert at St. John's Lutheran Church in Minneapolis. For additional information about the band, including upcoming performances, please visit [www.lwbb.org](http://www.lwbb.org).



Garrison Keillor acknowledges the band and Mike Halstenson during a live performance at Avon, Minnesota. The band was invited to be part of the 35th Anniversary celebration on July 4. Photo by Kaye Bird.

# GRIFFON BRASS BAND

## MONTREAL, QUEBEC

**MUSIC DIRECTOR: DAVID MARTIN**

by Theresa MacDonald

Finding a British-style Brass Band in the heart of Quebec might come as a surprise to some, but the Griffon Brass Band of Montreal is making a name for itself and bringing the sonority of the brass band to the heart of La Belle Province.

The band began with a “what if” conversation between music director David Martin and euphonium player Michael Wilson. Wilson missed the sound of the ensembles he played in as a youth and Martin, an accomplished trombonist and conductor, was intrigued by the unique sound of the British brass band. It only took a quartet of tubas for the idea to become a reality. “Mike Wilson, myself and Trevor Dix (bass trombone) were playing tuba quartets and drinking beer with our buddy Scott Cheyne,” Martin says, “and we said, ‘O.K. we are going to do this.’” So the Griffon Brass Band was launched.

Finding cornets and other instruments in the initial stages of the band proved to be a challenge. Martin says, “We had no proper baritone horns and a couple of beat-up old tenor horns, one from the 1890’s. With those instruments, needless to say, intonation could be spectacularly bad at times.” Martin insisted from the beginning that the Griffon Band use small-bore trombones. “I feel it is important to have the ‘sizzle’ you get with those instruments, which doesn’t happen as readily with the large-bore symphony horns.”

In a city with one of the world’s foremost orchestras, the Grammy-winning Montreal Symphony Orchestra, as well as l’Orchestre Métropolitain du Grand Montréal and the internationally renowned Music Faculty at McGill University, there is no shortage of potential converts to the art form of the brass band. Currently, the band is comprised of about one-half professional musicians and one-half music teachers and Salvation Army players, and continues to attract accomplished musicians who are drawn to the unique challenges and repertoire of the brass



**The Griffon Brass Band of Montreal, Quebec. The Griffon Band formed in 2005.**

band. The current roster includes Marion Butler (tenor horn), and Montreal Citadel Band director and euphoniumist Vincent Brossard. When a vacancy opened on soprano cornet, MSO 4th trumpet Chris Smith was drafted to fill in. Other orchestral players who help out from time to time include Russ Devuyst - MSO associate principal trumpet, MSO bass trombonist Pierre Beaudry on Eb bass and Nick Atkinson, tubist with the National Arts Centre Orchestra, Ottawa.

Regardless of their professions, the performers all share a love for the brass band ensemble. Martin states, “Everyone, including the regulars and guest stars, appreciates the immense technical and musical challenges that the brass band affords us. It’s like you are, all of a sudden, a member of the violin or ‘cello section of an orchestra – always on the spot, and never just sitting there counting bars, as anyone who’s ever played in a brass band knows.”

The band rehearses weekly and performs two to three main concerts a year. Martin seeks advice from many sources, including Doug Burden,

former Salvation Army band director and current bass trombonist with Ottawa’s National Arts Centre Orchestra.

In 2008, the Griffon Band featured guest soloist Ron Baron, principal trombone of the Boston Symphony Orchestra. Baron performed Lawrence Wolfe’s *Rhapsody for Trombone* and Arthur Pryor’s *Annie Laurie* with the ensemble. Other guests have included MSO Tubist Dennis Miller, OM principal trumpet Stephane Beaulac, Larry Larson of the Kitchener Waterloo Symphony Orchestra (Ontario), up-and-coming trombone star Keith Dyrda, and young singers from the McGill Opera program.

Montreal is often referred to as Canada’s cultural capital. Its unique melange of French and English traditions makes it an excellent base for many international performers and festivals, including Cirque de Soleil, the Montreal Jazz Festival, and Le Grand Ballet Montreal. Carving out an audience in a city with so many entertainment options is no small challenge. Martin admits that “brass bands are not even on the radar in a town like Montreal . . . people

just don't know what a brass band is [and] there are a lot of options for the concert-going public here as well. But the biggest challenge is that we are all very busy being full-time musicians or teachers and don't have a lot of time to get the word out." Word is getting out, however, and the future of the Griffon Brass Band looks bright, as a glowing review in the English language Montreal Gazette indicates. In an article titled "Brass with Class," the reviewer promoted the ensemble as "a little-heralded brass band making beautiful, opulent music in the heart of Montreal."

## NEW

## BOOK REVIEWS

By Ronald W. Holz

**Boon, Brindley.** *The Best of Both Worlds: An Autobiography.* Wellingborough, UK: **World of Brass, 2009.** ISBN 978-0-85412-798-6. Paperback (5 ¾" by 7 ½") 379 pages; some photos; index.

The late Colonel Brindley Boon of The Salvation Army was the SA music chronicler par excellence. For over seven decades, he wrote

about SA music and music events and provided the first books on SA music history: *Play the Music, Play* (1965), a history of SA bands up, and *Sing the Happy Song* (1978) the story of SA vocal and choral music. This posthumous collection from his memoirs has been edited and abridged by Cyril Wood from an extensive series of articles published in the SA's weekly newspaper, *The Musician*, from 1981 to 1984. Boon was a master of detail and his encyclopedic memory enlivens a period of SA music history stretching from the 1930s to the great 1978 International Congress in London. His writing style is intentionally anecdotal, not scholarly. Nonetheless, the diligent student can find much of interest here, despite the meandering nature of his accounts and lack of documentation. Boon, himself, was a primary source account! This book will be most interesting to students of SA brass band music and its history. Boon evokes a grand era with keen insight, detail, and the human touch.

**McDougald, Don, Compiler.** *Serving the Present Age: A History of the Pasadena Tabernacle Band.* Los Angeles, CA: **The Salvation Army, 2008.** 180 pages. Multiple photos and illustrations. No index.

Pasadena Tabernacle Band proudly tells its fascinating story in this delightful, short overview of one of America's most renowned Salvation Army corps bands. The band's name and worship location have changed multiple times since its founding in 1893, but it is always in the forefront of innovative sacred music. Just last year, they took an acclaimed tour through the USA South under the able baton of Bill

Flinn, who also happens to be executive director of the Tournament of Roses. This band has marched in the Tournament Parade every year since 1920, the longest continuous musical involvement in that great event.

Don McDougald has compiled a readable, informative book, filled with pictures and illustrations. While not scholarly in approach (there is not even an index), much can be gleaned from its pages. You will find that the band was a pioneer in radio and television ministry and can even claim to be the first band to fly as a group to an engagement, in 1946, in an old freight vehicle. One of the most widely traveled bands of all time, their record is an impressive one, including tours of the USA, Canada, Europe, Australia, New Zealand, and South America. This is the band, when called Hollywood Tabernacle, for whom young Bruce Broughton wrote many innovative pieces.

I wish more bands would take the trouble to write their histories, because we learn so much from them! In this case, you can learn how a band wrestles with the many changes in American society, and how they have kept their worship center musically vibrant and family focused. Check this attractive and inexpensive book out on the The Salvation Army's Resourceconnection website, where the book retails for only \$15.00, plus shipping and handling. You can also contact the band at the corps website: [www.pasadenatab.org](http://www.pasadenatab.org).



**At Right: Ronald Holz leads the ensemble from Lexington Brass Band at the Brass Band History Conference of the Great American Brass Band Festival, June, 2009. Photo by Arthur B. Bill, Brass Band of the Western Reserve.**

## British Bandsman...the leading international magazine for all brass musicians

Established in 1887, BB is the only weekly brass publication in the marketplace, featuring news, views and articles covering all that is important in the brass world.

For overseas subscribers, e-bandsman is an electronic version of the world's oldest brass magazine, delivered straight to your desktop at a knock-down price!

Subscribe now, and not only receive British Bandsman for as little as £1.00 per week, but we will also send you our exclusive new CD, British Bandsman's World of Brass, featuring highlights from our 2008 Recordings of the Year nominated CDs by Black Dyke, David Childs, Cory Band, Steven Mead, Spanish Brass and more!



Call 01933 445442 or see [www.britishbandsman.com](http://www.britishbandsman.com) for more details

British Bandsman magazine is delighted to announce that it will be visiting the US Open Brass Band Championships next month.

Established in 1887, British Bandsman is the biggest selling publication in the international brass band market and a household name throughout the world. During its 122-year pedigree, British Bandsman has been edited by many of the brass movement's most influential figures and continues to prove its relevance and authority by providing a well-researched, informed and entertaining window on worldwide brass affairs.

The current editor is Kenneth Crookston and the magazine boasts an enviable team of writers including Rodney Newton, Robert Childs and US Open host, Frank Renton. Each week, the magazine offers up-to-the-minute incisive news, reviews, investigative features, comprehensive contest coverage, in-depth event previews, expert music analysis, technical

know-how and tips, product information and thought-provoking opinion.

British Bandsman will be visiting St. Charles in November to report extensively on the US Open, and to promote its online subscription service, e-bandsman, which allows non UK subscribers to download each weekly issue to their desktop for the same price as the cheapest UK subscription.

Speaking to The Bridge, BB's Advertising Manager, John Ward commented: "We are really looking forward to visiting Illinois to report on this exciting and growing event. We also look forward to meeting the US banding public and welcoming some new customers during the weekend."

The cost of an e-bandsman subscription is just £52.00, which at current exchange rates, equates to just \$1.60 per week. John Ward: "We think this is outstanding value for a

16-page magazine (9 X 32-48 page issues are produced yearly too). We still offer a paper copy to those customers who prefer it, but we feel that e-bandsman gives our non-UK readers the chance to receive the magazine faster and cheaper."

Every new subscriber of the magazine will receive a copy of British Bandsman's World of Brass CD, featuring selected tracks from its Recordings of the Year issue, including performances by Black Dyke, Steven Mead, Cory, David Child, Spanish Brass, Katrina Marzella and more.

And, is if any further incentive were needed, John Ward stated: "BB will also be offering an exclusive free gift for new subscribers at the US Open, but you will have to visit the stand to find out exactly what it is .... don't miss out!"

For more information or to subscribe, please visit [www.britishbandsman.com](http://www.britishbandsman.com).

## NEW

## CD REVIEWS

By Ronald W. Holz

and Douglas Yeo

**Enter the Galaxies. Cory Band (Robert Childs).** Doyen DOY 264. TT 75:02. Program: Enter the Galaxies (Lovatt-Cooper); Aspects of Adiemus (Karl Jenkins/Graham); Sunrise Over Blue Ridge (Price); Mexican Hat Dance (Webster); Cornet Soloist Ian Williams; Sirocco (Graham); Kopanitsa (Baker); Percussion Soloist Gavin Pritchard; Turris Fortissima (Ponsford); Tom Bowling (Dibdin/Downie); Trombone Soloist Christopher Thomas; Men of Harlech (Wood); Capricorno (Sparke); Tenor Horn Soloist Owen Farr; King Solomon's Mines (Newton); The Hot Canary (Nero/Wood); Euphonium Soloist David Childs; An American Tale (Price).

Cory Band celebrates their 125th year with this excellent program of lighter music, played with great style and panache. All 13 works receive their studio-recording premiere, while a good number of the items were featured in their triumphant win at the 2008 Brass in Concert contest. Cory's strengths are 'front and center' here--a technically assured band with a rich, lush sound that leans toward the traditional brass band sonority. To that, add an array of outstanding young soloists and a musically sensitive conductor, and you understand why they have been so successful in recent years under Robert Childs. For part of this era, they were known as Buy As You View Brass Band, one of the more delightful names ever given a brass band. While most of the music does not need further comment, I would say that there are two American-based works by Dan Price, including his take of the music of the American Civil War, An American Tale, and his nature portrait, Sunrise Over the Blue Ridge, meaning the southern Appalachians. Lots of flash and dash in the solo items, epitomized by David Childs's tongue-in-cheek rendition of the jazz classic Hot Canary, as arranged by the band's

resident composer, Gareth Wood; recorded canary sounds are even provided for the young at heart. Owen Farr gets the most substantial solo, Capricorno, written for him by Philip Sparke. It's a gem, and a typical 'Sparkler' that ideally profiles Farr's fine musical qualities. I do not embrace all the arranging styles on this disc, but I can understand the wide appeal of such a varied, entertaining program. Peter Graham hits the mark so well in Sirocco. During the middle movement, the outstanding flugelhorn soloist, Joanne Childs, plays into the bell of a B Flat Bass. The effect is haunting, for she already has a true, dark flugel sound---this is a magical moment. Cory Band serves up a tasty, highly entertaining program of brand new brass band music that is sure to interest the widest range of listeners and performers. Production and presentation are very fine. Highly recommended. (RH)

**Festivity. Canadian Staff Band (John Lam).** WRC8-8110. TT 71:44. Program: Living Flame (Christmas); Bounty Down (Davies); Festivity (Condon); Cornet Solo--Pleasure in His Service (Broughton), Soloist Kevin Metcalf; O Magnum Mysterium (Lauridsen/Ballantine); Euphonium Solo--Welsh Fantasy (Pearce), Soloist Steve Pavey); Hallelujah

Parade (Norbury); Libertango (Piazzolla/Burgmayer); Flugelhorn Solo--I Surrender All (Mackereth), Soloist Steve Brown; Deus Vobiscum (Redhead); O How He Loves You and Me (Brooks); The Maple Leaf (Coles).

In his debut disc as bandmaster of the Canadian Staff Band, John Lam projects confidence and musical assurance throughout a varied program. This disc is a significant turning point in the history of this fine Salvation Army band. First of all, the repertoire chosen is of a high caliber, including a satisfying, brilliant interpretation of Leslie Condon's Festivity, the title track. Additionally, two neglected works are given fine readings. First, Bruce Broughton's jazz-rock inflected solo, Pleasure in His Service, the first compact disc recording of which I am aware. There might be dated moments, but the overall impact is positive, with Kevin Metcalf providing a technically confident, relaxed yet energized reading. Robert Redhead's Deus Vobiscum (God with us) dates from 1983 when he directed the CSB. The work reflects on the tragic loss of many members of the band in the Empress of Ireland sinking, summer of 1914. The composer revisited and revised the work for the band's 40th anniversary this year and he appears as the narrator in the unfold-



**SOLID BRASS  
MUSIC COMPANY**

***Your European Brass Band  
Distributor in North America***

**Huge Selection**

•

**Personalized Service**

•

**Complete catalog online at  
[www.sldbrass.com](http://www.sldbrass.com)**

•

**SOLID BRASS MUSIC COMPANY**  
 71 MT. RAINIER DRIVE ■ SAN RAFAEL, CA 94903 USA  
**(800) 873-9798**  
[dick@sldbrass.com](mailto:dick@sldbrass.com)

## CD REVIEWS, CONT.

ing of this dramatic music. Ken Smith's fine program notes provide a clear listening guide to the challenging work. Throughout the disc, the band's sound is excellent, balance is rich, intonation 'spot on.' The CSB had in recent years been a rather bright sounding band, somewhat aggressive, and while the positive side of the aggression remains, there has been good refinement, especially in the cornet blend. The problem only crops up in the exposed passages of the Lauridsen transcription. Ballantine's treatment of this modern choral classic is excellent, if occasionally heavy in his use of added percussion. Other excellent solos by the principal players grace the disc. I particularly savored Steve Brown, the band's end chair cornet, on the flugelhorn solo I Surrender All--a truly beautiful moment! (Why, however, did the arranger insert drum set towards the end? This is too often a problem in recent SA scores). Euphoniumist Steve Pavey delivers an outstanding performance of Ralph Pearce's new work, the Welsh Fantasia. Canadian arrangers are front and center, too, with an opening fanfare by Jeff Christmas, Kevin Norbury's popular Hallelujah Parade, Ken Smith's exuberant and evocative medley of old time songs, and a lovely song arrangement by Noel Brooks. The disc concludes with an appropriate and rousing march by Bramwell Coles, The Maple Leaf. Lam chooses just right the tempo; too often these 6/8 marches get rushed--and spoiled. The whole production is first rate and handsomely packaged. Celebrating its 40th year, the Canadian Staff Band has ranked among the finest Salvation Army bands. This fine recording amply documents that the current band under John Lam is in excellent form. I highly recommend this disc. (RH)

**First Through Faith. Consett Citadel Band (Jeff Baker).** SP&S 246. TT 56:35. Program: The Coventry Carol (Lorriman); He Can Break Every Fetter (Downie); To God Be The Glory (Goffin); I Know Thou Art Mine (Ballantine); The Champions (Willcocks); Benedictus (Jenkins/Small), Euphonium Soloist Christian Marklew; Faith Reborn (Condon); Jesus Loves Me (Anderson); My Comfort And Strength (Bowen); Gabriel's Oboe (Morricone/Bernaerts); Nothing Do I Bring (Broughton); Mighty To Save (Marshall).

Consett Citadel Band, from northeast England, is the oldest Salvation Army corps band,

having first taken to the streets with the gospel message in December 1879. The band was then just a quartet, but 130 years later a full-size complement still ministers effectively, in spite of difficult economic conditions for the past three decades. This memorable disc is united through short narrations that provide the historical and missional context. The literature is drawn from both SA and contest band sources, a decidedly modern touch. I do not herald this as an outstanding band or recording from the technical perspective, but they are a solid group, with a serious approach to their music. I found listening to them rather moving, though I know that I was biased. Recommended especially to students of SA bands and their music. (RH)

**ISB Heritage Series Volume 1: Music from the 1930s. International Staff Band (Stephen Cobb).** SP&S 249. TT 75:58. Program: Southern Australia (Gullidge); Sound out the Proclamation (Ball); The Cleansing Stream (Leidzen), Cornet Duettists Gary Fountain & Kevin Ashman; Variations: The Old Wells (Ball); Praise and Exaltation (Ball); The Song of the Brother (Leidzen), Euphonium Soloist Derick Kane; Bravest of the Brave (Marshall); Great and Glorious (Marshall); A Never-Failing Friend (Leidzen), Trombone Soloist Andrew Justice; Variations: A Sunbeam (Catelinet); Interview Track: Lieut-Colonel (Dr.) Ray Steadman-Allen OF & Dr. Stephen Cobb in conversation.

The ISB launches their Heritage Series on vintage brass band music with an excellent selection from music published in the 1930s. Eric Ball stars as the chief artist in a decade when SA music made significant progress in a wide range of musical forms, most represented here: variations, virtuoso solo, march, and selection. Ray Steadman-Allen's booklet notes provide the necessary background to fully enjoy this fine array of chestnuts. While the Leidzen solos and the Ball variations are better known and still active in SA band repertoire, several others heard here deserve resurrection, including Catelinet's clever variations, A Sunbeam, and the marches by Gullidge and Marshall. The disc is a must for



**Laura Lineberger, euphonium, and Joanna Hersey, Eb Bass, relax after the Athena Brass Band performance in June. Photo by Lisa Galvin.**



**A member of the 8th Regiment Band plays at the Deep South Brass Band Festival in May.**



**Betsy Jones, Georgia Brass Band solo baritone, and Richard Marshall of the Black Dyke Band. Photo by Tim Redman.**

## CD REVIEWS, CONT.

students of brass band history and literature. Other fans of brass band music will thoroughly enjoy this well-played and presented sample of this bygone era, but with music that still speaks to mind and heart. Many other works from the 1930s came to mind while studying this program, but I commend these performances to all interested in the origins of our modern (post-World War II) brass band repertoire. You will treasure the short interview Bandmaster Stephen Cobb holds with Steadman-Allen at the conclusion of the disc. (RH)

**The Jolly Salvationist. Household Troops Band (John Mott).** SP&S SPS 247. TT 68:14. Program: Stand to Arms (Marshall); Swingtime Religion (Gott); Deep River; 'Neath the Flag (Marshall); Joshua Swings the Battle (Bulla), Cornet Soloist Daniel Robson; All to Jesus (Herikstad); The Liberator (Marshall); Peace Like a River (Bulla); Immanuel! (Ponsford); The Jolly Salvationist (Ostby); The Depths of His Love (Curnow), Tenor Horn Soloist Neil Blessett; Moses Get Down (Gott); Sons of the Army (Coles); Comfort and Joy (Thomas); One by One (Pattison); Morning Star (Rob-

inson); Deeds of Valour (Coles); As the Deer (Wright).

The disc title draws from a famous 1914 SA march by the Norwegian composer Klaus Ostby, and the title sets the mood and style for the entire album—light and fun! Household Troops are an excellent 'occasional' band drawn from SA bands across the UK, and their director, John Mott, positions them in various ministry events, as well as releasing a steady output of recordings. To me, the great strength of this program are the solid readings of seven classic SA marches, including a great revival of Marshall's miniature gem, 'Neath the Flag. Quite a few 'SA pop and swing' items are naturally included; not my 'cup of tea' but they will delight others. One rare, subdued moment comes in Jim Curnow's Alto Horn solo, The Depths of His Love, handled well here by Neil Blessett. This disc will prove popular, as it is a good mix of the old and the new; Household Troops plays all this music with great spirit. (RH)

**Maestro Bramwell Tovey. Fodens Band and Soloists (Bramwell Tovey).** SP&S SFZ 1336.. TT 64:32. Program (All Titles by Bramwell

Tovey): Coventry Variations; Pictures in the Smoke, Bramwell Tovey Piano Soloist; Toccata fr. The Barfield Ayre; Trombone Solo: The Lincoln Tunnel Caberet, Soloist Joseph Alessi; St. Norbert Chorale; Nine Daies Wonder, Violin Soloist and Speaker Mark Fewer.

Fodens Band sits among the very best brass bands at the moment, due in no small part to their collaboration with world-class conductor Bramwell Tovey. This outstanding disc of Tovey's compositions, conducted by Tovey himself, amply demonstrates that successful union while sharing superb readings of six fascinating pieces. NABBA members may recall the use of Coventry Variations as the test in Honors a few years back. This clean performance allows us to evaluate the work anew. I was privileged to hear the band and Tovey, the pianist, perform Pictures in the Smoke at the Gala Concert of the All England Masters. Tovey's eclectic style is difficult to describe briefly, but suffice to say he does not limit himself to any particular current musical language. All sorts of interesting combinations arise, but not quite strange bedfellows—it all makes sense, unified on the symphonic level. Minimalism, Neoclassicism, various Jazz, Rock and Pop styles, Broadway, Modernism, nostalgic quotation—and that is just a small list. In addition to Tovey himself, two superb soloists are profiled: Joseph Alessi, trombone, and Mark Fewer, violin. The fascinating disc concludes with Fewer as both violinist and as Shakespeare's compatriot, Will Kemp, in a work first written for Fewer and the Hanford Street Silver Band. The 18-minute work combines highly virtuosic and stylistically diverse music for both. The violinist both plays and gives dramatic readings in a compelling work that takes its place as a significant part of modern brass band literature. Tovey's music is both accessible and challenging—and never a dull moment. The production is first rate on every level, from performance, to sound and balance, to the CD booklet with Tovey's comments on his music. An outstanding disc of a high order. (RH)

**The Music of Gilbert Vinter. Black Dyke Band, Maurice Murphy, Trumpet, Michael Landon, Bass, Huddersfield Glee and Madrigal Society (Geoffrey Brand).** Doyen CD256. TT 72:01. Program: John O'Gaunt; Spectrum; Triumphant Rhapsody; The Trumpets.

This landmark recording restores three excel-

## Denis Wick Mouthpieces and Mutes

**The Largest Selection  
All Models and Sizes Now Available**



**ENTERPRISE, INC.**

**For the Best Prices  
and Availability**

**Visit [www.dfmusicinc.com](http://www.dfmusicinc.com)**

**Or call 630-267-9828  
Fax 630-357-7593**

## CD REVIEWS, CONT.

lent performances of Vinter test pieces by Black Dyke under the inimitable Geoffrey Brand, plus the historic recording of Vinter's magnum opus, the oratorio for bass soloist, large mixed choir, and augmented brass band: *The Trumpets*. While many NABBA members will know the Vinter tests, they will want to check out Brand's spirited and well-reasoned approach to them. Above all, however, they should check out the oratorio. The texts are drawn from various biblical passages, from the fall of Jericho to an apocalyptic vision of the end of time. The work opens with a wonderful fanfare for the entire cornet section, *Blazon*. The middle movements are entitled *Destruction* and *Dedication*, respectively, each about six minutes in length. The climax comes in the *Finale: Revelation*, a 22-minute tour-de-force. Maestro Brand kindly loaned me copies of the full score some years ago--as I still hope to produce this in the United States--and he showed me that Vinter had additional music for brass band that linked the movements, making it significantly larger in scale. To my knowledge, only Eric Ball also wrote oratorios for mixed

choir and brass band, and, in my re-encounter with the Vinter, I wonder why more has not been done. The combination is wonderful. By the way, Maurice Murphy sounds forth as the featured trumpet soloist and it is easy to hear how he went from Black Dyke to principal trumpet of the London Symphony Orchestra. Tim Mutum supplies highly informative sleeve notes that provide all the necessary background on this music and on Vinter. All four recordings here are drawn from the period 1968--1972; Doyen has done a fine job re-mastering the originals on the old Pye label. This disc is a treasure! (RH)

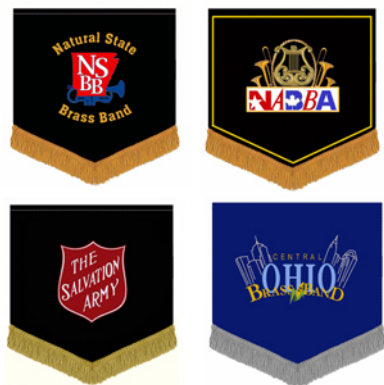
**National Brass Band Championships of Great Britain 2008. Various bands, including Black Dyke (Nicholas Childs) and Grimethorpe (Allan Withington).** Doyen CD251. TT 76:08. Program: Championship Level Test--*Concertino for Brass Band* (Downie); *Bring Back That Leroy Brown* (Giske); First Section test--*The Saga of Haakon the Good* (Sparke); *Bohemian Rhapsody* (arr. Brevik); Section Section Test--*Rhapsodic Variations: My Strength, My Tower* (Goffin); Baritone Solo--*Love of My Life* (arr. Giske), Soloist Robert Richardson; Third Section test--*Suite for Brass*

(Rutter/Smith); *Seaside Rendezvous* (arr. Giske); Fourth Section Test--*The Shipbuilders* (Yorke).

The 'highlight' of highlights on this live CD is Black Dyke's winning performance--their 21st National title--of Downie's demanding, three-movement *Concertino*. The composer provides helpful insight into the work within the handsome CD booklet. The 15-minute work contains both great music and the requisite technical hurdles. The recording engineers did an excellent job in capturing the band's great sound in the cavernous Royal Albert Hall. Grimethorpe is in its element with a series of light works that entertained the crowd awaiting the judges' decision. The remaining winning performances--the four lower sections--were recorded in the Harrogate International Centre, the sound being much drier than the RAH. Nonetheless, some fine playing here, especially Seindorf Beaumaris' energetic take on Sparke's evocation of the world of Norse epic, *The Saga of Haakon the Good*. It was interesting to see Goffin's SA work, *Rhapsodic Variations: My Strength, My Tower* return to its origins as a test piece, for the work was first conceived as that, a companion to *Rhapsody in Brass*. The middle variation that showcases the solo cornet and euphonium is still quite the challenge for any band. Sandy Smith's transcription of John Rutter's *Suite for Strings* holds its own, as well, and should prove to be a popular concert item beyond the contest stage, especially as movements can be excerpted. The excellent old war horse, *The Shipbuilders*, rounds out a fine array of winning performances. Doyen once again gives us a fine chronicle of the Nationals and a good source for students of brass band literature and modern performance practice. (RH)



HIGH QUALITY SILK MACHINE  
EMBROIDERED AND HAND MADE  
WIRE MUSIC STAND BANNERS AND  
PRESENTATION PENNANTS



WOVEN NECKTIES, PIN BADGES  
POLO SHIRTS, FLEECES, JACKETS  
ALL MADE TO INCLUDE YOUR  
BAND LOGO



UNIT 3, 18 CROYDON STREET, LEEDS, LS11 9RT

T: +44 (0) 113 245 7008 F: +44 (0) 113 245 9643

[www.torbanners.com](http://www.torbanners.com)

[tor@torbanners.com](mailto:tor@torbanners.com)

[www.tordesigns.com](http://www.tordesigns.com)

[tor@tordesigns.com](mailto:tor@tordesigns.com)

**Norwegian Brass Band Championships 2009. Eight bands at various levels.** Double CD. Doyen DOY258. TT 2hr 6:04. Program CD #1: *Rococo Variations* (Gregson); *Tallis Variations* (Sparke); *Troglodyte Transition!* (C. Farr); *The Night To Sing* (Tovey). Program CD#2: *Extreme Makeover* (De Meij); *Dances and Arias* (Gregson); *Myte* (Aagaard-Nilsen); *Journey Into Freedom* (Ball).

Every year Doyen provides these excellent chronicles of the Norwegian Brass Band Championships, allowing students of brass band music a convenient way of experiencing the widest array of brass band test pieces, from old standards to the very latest works. No exception in the 2009 edition! Highlights include Eikanger (Nicolas Childs) in Gregson's new *Rococo*

## CD REVIEWS, CONT.

Variations and De Meij's Extreme Makeover, and a lower division piece by Aagaard-Nilsen, Myte, played with spirit by Tromso Brass (Tor Innbjør). I recommend this series for anyone trying to build a library of recordings of brass band test pieces. At over 2 hours of music, it's quite the bargain. (RH)

**Royal Albert Hall Highlights, Volume 1: The Present Age. Various SA Bands and Choirs.** SP&S 251. TT 62:22/ Program: March--Soldiers of Christ (Marshall); Choral Item--Happy Song (Bradbury); Tone Poem--The Present Age (Condon); Choral Item--Magnificat (Ball); Fantasia for Pianoforte & Brass Band (Steadman-Allen), Piano Soloist Ray Steadman-Allen; Band and Choir--A Song of Praise (Condon); Tone Poem--Song of Courage (Ball); Selection--Great and Glorious (Marshall).

SP&S is digging in the archives and reformatting outstanding performances from major SA concerts in the Royal Albert Hall. Volume I commences with the 1965 Centenary year, and the premiere performance by Ray Steadman-Allen of his Fantasia for Piano and Brass Band, ISB (Bernard Adams) accompanying. I still have all these old vinyl recordings, but I am thrilled to hear them re-mastered and shared with a new generation. Among the superb live performances are the ISB under Bernard Adams (1968) playing Condon's The Present Age, and Norwich Citadel in Ball's great SA tone poem, A Song of Courage, a recording from 1966 that I basically wore out, so entranced and excited was I as a developing cornetist and bandmaster with this corps band's exciting playing. You might not know that Eric Ball wrote just as much, if not more, choral music than band music. His brass band music cannot be separated from his choral output. The inclusion of his Magnificat for Women's Choir (keyboard accompaniment) makes this disc very special, as does the moving performance by the large Festival Chorus (500+ singers), ISB, Fanfare Trumpets and Royal Albert Hall organ in Leslie Condon's majestic A Song of Praise. The presentation, or booklet, is very basic, but reproduction from the old tape masters is quite good after all these years. While historical in focus, the disc has much to offer for those who did not experience this epoch in SA music. I really look forward to future releases! (RH)



**Terry Everson, James Curnow, and Chicago Symphony trumpeter Mark Ridenour at the Great American Brass Band Festival.**

**Tribute. Eminence Brass Quartet.** Doyen DOY 257. TT 63:28. Program: Capriccio (Payne); Divertimento for Brass Quartet (Sparke); Elegy and Rondo (Vinter); Bagatelles (Golland); Fancy's Knell (Vinter); First Quartet for Brass (Gregson); Alla Burlesca (Vinter); Variations on a Theme of Paganini (Horovitz).

I love this disc. The four players are at the top of their profession, and their collaboration on British brass band quartet repertoire is a stunner. Richard Marshall, principal cornet of Black Dyke, and Philip Cobb, recently named co-principal trumpet of the London Symphony Orchestra, provide the finest examples of blended cornet playing, matching their sounds effortlessly and gracefully. What a model for playing in a chamber group on cornet. Then Owen Farr, alto horn, and David Childs, euphonium, do the same for the mellow pair in the traditional brass band quartet, a neglected medium that I hope gets a great boost from this success. The title comes from the fact that the performers honor the memory of Gilbert Vinter, presenting three of his quartets. However, other late 20th-century composers heard here have also made excellent contributions to the quartet's repertoire: Golland, Gregson, Horovitz, and Sparke. All five composers exploit so well the lyrical potential of the medium; they also stretch the technical demands to the

limit. Some of the playing is simply breathtaking, and I do not mean that as a cliché. No more to say, other than you have to hear these fine brass men play together! (RH)

**To Serve the Present Age. Sunderland Monkwearmouth Band (Nicholas Hall).** SP&S 237. TT 63:10. Program: Light-bringer (Cordner); Prelude to a New Day (Burgmayer); Celebration Overture (Cordner); The Amazing Mr Leidzén (Spowart/Graham), Cornet Soloist Joe Beattie; Spirit of the Living God (Drury); Prelude on 'Tallis' (Graham); Sweetest Name (Cordner); St Clements Variations (Silfverberg); The Liberator (Marshall); St Francis (Himes); Soon -and very soon! (Robinson); Glory Be! (Broughton); The New Covenant (Curnow); The Wearmouth March (Noble).

Here's another steady, solid corps band from the northeast of England with a healthy ministry in its community and, significantly, a multi-generational membership. They provide a wide overview of recent SA music, and a few classics including the final cut, the Wearmouth March (1922), written for the band by their then acting bandmaster, Andrew Noble. The spirit of this corps band comes shining through in their joyful performance. This recording will be of interest to those studying and collecting SA music literature, rather than providing model

readings. I deeply respect what this band has achieved, and I am especially pleased that they are a band on the move, a band with its priorities right on target with their corps' overall mission in their community. (RH)

**Sounds of the Seasons 2008. Chicago Staff Band and \*Lakeside Singers (William Himes).** JCTD--0103. TT 78:32. Program: A Fanfare of Praise (Redhead); The Good Old Way (Broughton); \*To Sing in Winter (Bowker); \*Wassail Song (Vaughan Williams); \*Sa Aqwi Turo Zente Pieta (Anon); \*Silent Night ((McGlynn); Concertpiece (Guilmant/RSA), Trombone Soloist Brett Tolcher; Journey Into Freedom (Ball); In Christ Alone (Cordner); \*Deck the Hall (Puerling); \*Selections from 'A Christmas Carol' (Menken/Singer); Band and Choir: Go Tell It On the Mountain (Red).

The annual Sounds of the Season concert by the Chicago Staff Band takes place during, or close to, the Thanksgiving holiday weekend. The program, therefore, is a blend of the upcoming Christmas season and uplifting sounds of praise. This most recent live CD provides a fine model for all of us who produce these kind of programs year in and year out. Bill Himes has shaped a varied program that balances well his guest group, a fine mixed choir, his top-notch soloists, and his solid band. Timed at just under 80 minutes of music, the overall event can be handled in a 90-100 minute time frame--the ideal length for such concerts. Several great classics of brass band literature receive fine readings here, and Himes supplies some excellent combined items for choir and band (plus a few other instruments), especially on the Copland and the suite from A Christmas Carol. The production is intentionally bare bones, but I think you will enjoy this fine SA band, and their guests, the Lakeside Singers, and at the same time discover some great music to consider for your holiday extravaganza! (RH)

**World Class Marches of The Salvation Army, Volume 1. Black Dyke Band (Nicholas Childs).** Doyen DOY CD 221. TT 65:28. Red Shield (Goffin); Star Lake (Ball); Silver Star (Steadman-Allen); Invincible Army (Leiden); Soldiers of Christ (Marshall); California (Soderstrom); Anthem of the Free (Goffin); Rousseau (Ogg); Mighty To Save (Marshall); Crown of Conquest (Steadman-Allen); In the Firing Line (Coles); Emblem of the Army (Gullidge); Torchbearers (Ball); Wisbech Cita-

del (Gay); Under Two Flags (Coles); Rosehill (Jakeway); Fighting for the Lord (Soderstrom); Montreal Citadel (Audoire).

Since 1992, when the Salvation Army opened its music library for purchase and performance by non-SA bands, this Christian denomination has been increasing its influence in the world-wide brass band market. There was no little controversy when Salvationist Publishing and Supplies (SP&S) purchased "The British Bandsman" several years ago, and when, more recently, SP&S took over the Doyen label, it provided the Salvation Army with the hat trick of having under its roof arguably the largest publisher of brass band music (SP&S), the premier brass band print publication and brass banding's most recognizable compact disc label. While fears that the Salvation Army would turn the British Bandsman into a magazine that was "All Army, all the time" have proven to be unfounded, many observers of the brass band scene have noted this greater expansion of activity outside what might be considered "church work" and have wondered what it might lead to.

Happily, one of the most positive outcomes of this shift by the Salvation Army from the sacred to embrace the secular has been what has proven to be a symbiotic relationship between the Salvation Army, Black Dyke Band and Doyen. Recent collaborations – both in concert and on recordings – between the Salvation Army's International Staff Band and Black Dyke Band have brought together two of the finest brass bands in the world. Black Dyke increasingly performs and records SA music, and we have before us the first of a three-disc set by Dyke, "World Class Marches of the Salvation Army – Volume 1."

If in recent months Black Dyke has been slipping a bit in the World Brass Band Rankings (falling behind Cory, Foden's and Grimethorpe), this in no way takes away from the tremendous artistry of the world's most famous brass band. The band has a special quality that comes through in all of its performances – to these ears it is more than brilliant individual artistry from top to bottom, but a fine sense of blend and homogenous purpose. After repeated listening of this disc, I would caution the reader not to play this recording in either your car or in your iPod. Black Dyke's dynamic range is so wide that if you turn up the volume to hear some of the Band's most sensitive soft

playing, you will blow out your speakers or eardrums when they get back to their "zenith, apocalyptic fortissimo." When a composer asks for dynamic changes, you can count on Black Dyke to deliver.

Hearing a collection of 18 Salvation Army marches in one sitting brings many thoughts to mind. Clearly, different audiences will hear different things: the Salvation Army faithful will hear well-known marches that employ well- (and lesser-) known sacred tunes. There will be immediate recognition of a genre of a time nearly past, and provide toe-tapping entertainment that leads one to whistle and sing along. But for the non-Salvation Army listener who approaches this album strictly from a musical point of view, the quality of some of the SA tune material can seem a bit thin and detract from marches that otherwise exhibit great originality and craft. In this, I would hesitate to agree that many of these marches are truly "World Class" when compared to recognized march masterpieces of Sousa, Elgar and others. Certainly in the Salvation Army musical Pantheon, the present collection represents some of the finest of the genre, but some SA Gospel songs can seem like a letdown when they appear in the middle of a "cracking good march" that seemed to be leading to something more substantial.

That said, there is real craft in many of these marches. Ray Ogg's "Rousseau" (named for the hymn tune allegedly composed by the great 18th century philosopher) makes excellent use of the tune; it is more successful than many others in that the tune is strong and more substantial in both melodic and harmonic content than jaunty Gospel songs. Emil Söderström's "California" contains difficult melodic lines (played superbly by the Black Dyke Band) packed in a cleverly crafted form, while Ray Steadman-Allen's "Silver Star" is a work of great quality, containing a trio with a deep Elgarian feel.

The release of this disc – and the planned Volumes II and III which reportedly will contain more "ordinary" marches for parades and indoor services as well as the more substantial "Festival" marches – invites comparison to the now deleted CDs, "Classic Marches of the Salvation Army - Volume 1 and 2", released on the Egon label in the early 1990s (EGNCD101 and EGNCD103). In those discs, James Williams and Bramwell Gregson led an "all star" band of Salvation Army players in 31 marches,

eight of which appear on the new Black Dyke release. Almost without exception, the tempos of Williams and Gregson are brisker than those of Nicholas Childs. Each band's approach to the vexing "da capo problem" – Should a performance of a SA march that includes a chop-busting da capo include the full repeat of the first section? – is revealing, with the DC taken on nearly every march on the Egon discs while it is eschewed on all but one march on the new Doyen release. There are differences in sound as well; the Egon Virtuosi Brass played with more transparency (and certainly more of the characteristic "bark" of the classic Salvation Army bass trombone sound), while Black Dyke played with greater finesse and dynamic contrast. A comparison of the performances of Henry C. Goffin's "The Red Shield" is an instructive case in point: playing the da capo results in a more complete and more fully satisfying listening experience, while Dyke's impressive low brass section steals the day with its tremendous energy and uniform approach. Richard Marshall or David Daws on principal cornet? You win either way.

Production values are high in this new release, with Ronald W. Holz providing, as always, superb program notes that inform the reader of both the musical and historical importance of each piece. Listeners can learn even more about this music in Holz's fine book, "Brass Bands of the Salvation Army: Their Mission and Music, Volume Two" (reviewed in issue 110/August 2008 of "The Brass Band Bridge"). The listing of all of Black Dyke's players on the recording is also welcome. Engineer Richard Scott has captured the band's well-balanced, full-bodied sound in Morley Town Hall (West Yorkshire), and there is no hint that the recording was made over several recording dates.

Most of the dozens of recordings by Salvation Army Bands in my collection include a march, but hearing an entire disc devoted to the genre makes one aware of the great creativity that SA composers have exhibited due to – or in spite of – having to include a Salvation Army tune in their compositions. Black Dyke and SP&S have partnered in another fine release that adds much to our appreciation of the rich musical tradition of the Salvation Army. We can all look forward to the subsequent releases in this series that will put more SA marches in the hands (and embouchures) of the fine band from Queensbury. (DY)

## NEW

# MUSIC REVIEWS

By Colin Holman

### Studio Music

**Suite from West Side Story (Leonard Bernstein/Eric Crees), 2009.** Difficult. Three percussion (one is primarily mallet and the other two are battery). 14 minutes.

This is the long awaited brass band version by Eric Crees now officially published, drawn from an earlier arrangement for symphonic brass. This is the definitive brass band version, if your group has the horses to pull it off. It is uncompromising in its writing and you'll need three excellent percussionists to bring the music fully to life. Highly recommended and well worth the effort. The music needs little introduction to players and audiences and this would be a spectacular addition to any concert program.

**Trombone Trio: Santa's Little Helpers (Darrol Barry), 2008.** Moderately easy. Three percussion including all the holiday "toys." 2 ½ minutes.

A jazz waltz based upon the tune We Three Kings to feature your trombone section with the usual plethora of quotes including Silent Night, Holly and the Ivy, The First Noel, We Wish You a Merry Christmas and Past Three O'Clock. This all creates an engaging pot-pourri for your holiday concerts and will be a delightful addition for everyone. I imagine there will be more than a few performances in elves' costumes.

**Andante from Sixth Symphony (Peter Tchaikovsky/Darrol Barry), 1992.** Moderate. Percussion only requires timpani. 4 minutes.

This is an abbreviated version of the symphonic movement that was part of Tchaikovsky's last completed symphony, shortly before his death. Any good performance would require great care in the expressive qualities from this wonderful melancholic music. Set in concert C, bands

will have to shape the musical contours carefully. Great music, set in condensed form, and asking much from players and conductor in what initially looks like simple needs on the page.

**Tenor Horn Solo: Arabesque (Darrol Barry), 2009.** Moderate. Two percussion required. 3 ¾ minutes

This is a new and really delightful solo feature at a fast tempo, with engaging syncopations and rapid scale passages for the soloist, effectively scored for all, and only taking the soloist up to a high written B at the very end. Arabesque is a terrific new addition to the solo horn repertoire that would suit nearly all NABBA bands and will be well received by everyone.

**March from "Things to Come" (Arthur Bliss/Neil Richmond), 2008.** Four percussion. Moderately difficult. 4 minutes.

I have known this march, drawn from the 1935 movie, for many years and always enjoyed its rhythmic challenges, harmonic twists and the great sense of foreboding that the music evokes. This arrangement is physically quite taxing, especially for the cornets, and it will require some rehearsal finesse to pull it off, not to mention some valve dexterity. For most bands tackling this piece, some compromises might have to be made with the percussion parts. Those putting in the hard work will be rewarded with music appropriate for concert or contest settings.

**Trombone Solo: Dizzie Lizzie (Goff Richards), 2009.** Two percussion. Moderately easy. 3 ¼ minutes.

Here's another new contribution to the lighter trombone solo repertoire, written predominantly in a fast ragtime style. The solo and band parts are all very playable, though the soloist remains primarily in the upper register throughout. Written in the approachable key of concert Bb with a middle section in Eb, this is a short, lively solo full of character.

# 2010 NABBA XXVIII CHAMPIONSHIPS

## APRIL 16 - 17, 2010

## RALEIGH, NORTH CAROLINA

### TEST PIECES

### ANNOUNCED

At the meeting of the NABBA Board of Directors, held in Chicago, Illinois on September 11-12, the Board approved the following test pieces for all sections for the 2010 NABBA XXVIII Championships, to be held at the Progress Energy Center for the Performing Arts in Raleigh, North Carolina, on April 16-17, 2010.

### CHAMPIONSHIP SECTION:

**Philip Sparke:** *Variations on an Enigma* (Studio Music).

### FIRST SECTION:

**Gilbert Vinter:** *Triumphant Rhapsody* (Studio Music).

### SECOND SECTION:

**Kenneth Hesketh:** *Danceries* (Faber Music).

### THIRD SECTION:

**Philip Wilby:** *Postcards From Home* (Winwood Music).

### OPEN SECTION:

**No Required Test Piece.**

### YOUTH SECTION:

**Peter Graham:** *Dimensions* (Studio Music).

Solid Brass Music (San Rafael, CA), Dick Wupio, owner, is NABBA's official music supplier. All test pieces are available to order from Solid Brass Music by calling (415) 479-1337 or Toll-Free in the United States (800) 873-9798, by email at [dick@sldbass.com](mailto:dick@sldbass.com), or online at <http://www.sldbass.com>.

For more information on the new section names and reasons for the changes, please visit [www.nabba.org](http://www.nabba.org).

Bands are reminded when choosing music for their own-choice selections that they will need to submit three copies of the conductor's score for those works along with their band's NABBA Championships application. Please order those scores NOW so your application will be complete when you mail it to NABBA. Bands with entries not containing three original scores of each of their choice pieces will be returned. Bands do NOT need to submit additional copies of the conductor's score for their section's test pieces.

NABBA Championships attendees are urged to make their hotel reservations NOW. There is a Harley Davidson Convention in Raleigh on the same weekend, and hotel rooms are already in short supply.

## INDEX OF BRIDGE

## ADVERTISERS

- p. 6 Yamaha
- p. 9 Buffet-Crampon
- p. 11 [www.yeodoug.com](http://www.yeodoug.com)
- p. 12 Central Ohio Brass Band
- p. 13 Getzen
- p. 18 Mr. Equipment
- p. 22 British Bandsman
- p. 23 Solid Brass
- p. 25 DF Music
- p. 26 Tor Banners

### Note to NABBA Member Bands:

All member bands are eligible for one free advertisement per year in the Brass Band Bridge. Simply contact Betsy Jones at [nabbabridge@gmail.com](mailto:nabbabridge@gmail.com) for information and to submit your ad.  
Thanks!



## EXIT RAMP

*Betsy Jones, Editor*

[www.nabba.org](http://www.nabba.org)

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

*The Brass Band Bridge* welcomes news, materials for review, communications, photographs, advertising, and scholarly articles on all aspects relating to and for the benefit of North American brass bands and their members. *The Brass Band Bridge* will print small ads, gratis, from NABBA member bands on a space available basis. Only one gratis ad per band per year will be printed.

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 [nabba.org](http://nabba.org). Address all materials for publication (including queries about advertising rates and sizes) to: Betsy Jones (email: [nabbabridge@gmail.com](mailto:nabbabridge@gmail.com)), 134 Wingate Circle, Warner Robins, Georgia, 31088 USA.

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.

*The Brass Band Bridge* is published four times a year, with major issues appearing in February/March (Championship preview), May (Championship review) and October (announcement of Championship test pieces). Issue 116 will be published on December 15, 2009. The deadline for submission of materials for inclusion in Issue 116 of *The Brass Band Bridge* is November 15, 2009.

*The Brass Band Bridge* is created using Microsoft Word, Adobe InDesign CS4, Adobe Photoshop, and Adobe Acrobat 8.0.

**Credits:** *The Brass Band Bridge* web banner image designed by Wayne Wilcox. Photo of the Golden Gate Bridge courtesy Can Stock Photo, used with permission, all rights reserved. Photo of the Brooklyn Bridge courtesy Gary Feuerstein of The Brooklyn Bridge Website, used with permission, all rights reserved. Music image, *March from Triptych for Bass Trombone and Brass Band* by Lawrence Wolfe, courtesy Lawrence Wolfe, used with permission, all rights reserved. Photo of the Roberto Clemente Bridge in the Issue 115 header by Darrell McCrea, courtesy iStockphoto, used with permission, all rights reserved.

**Copyright © 2009 by the North American Brass Band Association, Inc. (NABBA)**

Issue 115 posted October 7, 2009.

Conceived, designed and produced in the United States of America. All rights reserved.



## IN FOCUS

### ROBERTO CLEMENTE BRIDGE PITTSBURGH, PENNSYLVANIA

Issue 115 of *The Brass Band Bridge* features the Roberto Clemente Bridge, or the Sixth Street Bridge, which spans the Allegheny River in Pittsburgh, Pennsylvania.

The self-anchored suspension bridge was the first of its type in the United States. The Clemente Bridge is 884 feet long and 40 feet high, connecting Federal Street in the former city of Allegheny with Sixth Street and Fort Duquesne Blvd. in downtown Pittsburgh. Erected between 1925 and 1928, it won an award for beauty from the American Institute of Steel Construction in 1929. The Clemente Bridge was originally painted green and gray, but is now golden yellow to match most of the bridges in Pittsburgh, where the official city colors are black and gold.

The bridge is one of the "Three Sisters," which include the similarly-designed Seventh and Ninth Street Bridges.

