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BRASS BAND BRIDGE

FROM THE EDITOR



Dr. Joel Collier

Sometimes it's good to return to a classic. Coca-Cola, Nike, Hollywood, and Broadway have all figured that out – take a classic, give it a new twist, and bring it back. It is time for us here at the Brass Band Bridge to try the same.

We are bringing back the newsletter format! Providing little time capsules of what is happening in the brass band movement at any particular time. Giving ourselves something to reflect on, and giving future researchers something to latch on to. It's something we can hold in our hands (even if it happens to be a phone or a tablet we're actually holding) and get a glimpse of where we are as a movement, and as an organization.

It is true, however, that time marches on. Things do change, and we need to change to fit our current surroundings. That means, with the prevalence of band websites and social media, there may not be need any more to share concert programs or any kinds of band classifieds in a periodical newsletter. By the time you read each issue things will have been long past, and we would be constantly out of date. Instead, what you will find in these pages are articles that will be relevant to the brass band community regardless of when you happen to come across this issue.

We will be releasing a new issue twice annually, with one edition each spring, and another each fall. There may be occasional supplemental issues with big news or announcements, but the limited publication schedule is to allow us to provide you with meaningful content in each issue. There will be several recurring segments in each issue including, "Why I play in Band," a short segment featuring a different NABBA member each issue, and "Person Profile," designed to cast a spotlight on different people throughout the larger American Brass Band community.

I hope you find something in each issue that will influence or inspire you. Something you can share with your band or your community.

Let's bring back a classic.

SELECTING CONCERT REPERTOIRE



Andrew Wainwright

In an era when so many forms of entertainment are competing for the public's attention, one of the biggest challenges brass bands face today is that of selecting repertoire that appeals to as wide an audience as possible. In many parts of the world we see audiences dwindling for what in reality has always been something of a niche market, but I am strongly of the opinion that if brass bands select the right repertoire and, just as importantly, present it in the right fashion, then there is still a big audience waiting to be tapped into.

When brass bands were at their most popular, in Victorian Britain, musical tastes were of course very different to today. Classical transcriptions found themselves to be very popular, and the majority of music was transcribed from other genres. In a way one could argue that the brass band has been a victim of its own success – its versatility allows it to play convincingly in a variety of different styles, but perhaps it has never really defined itself as a genre in itself.

Fast forward to today, and we find music written for brass band across nearly every genre imaginable, although it has to be said, some more successfully than others. What we have seen though is an increase in the proportion of original works. Part of that shift can be put down to the contesting scene, and as bands continue to push the boundaries of what is possible, so composers have followed the trend for producing music that has become more and more technically challenging, but also more challenging to the listener to comprehend and appreciate.

What does all this mean? Well we find ourselves in a position where there is more music than ever to choose from, although if anything that can make life more difficult for those tasked with selecting it. It's like cable television – it seems one spends more time scrolling through to find what **else** is on, rather than focusing on one thing one would really like to watch. In these days of the Internet, technological advances have meant that the market is now saturated with music. One only has to click a button, download PDFs and have the sheet music printed for band practice that evening.

Despite this, there is a vast amount of high-quality music available now for brass band, but it's just a question of knowing where to look and being judicious in one's selection. Although transcriptions can be appealing (and there are many that are very effective), selecting programs overloaded with them can be to a band's detriment. For one thing, a transcription generally wasn't intended by the composer to be performed through that particular medium, and more often than not sacrifices have to be made by the transcriber to ensure the music works effectively. For example, a piccolo part in an orchestral piece would very often have to be transcribed down the octave for a soprano cornet,

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which can then impinge on the range of the Solo Cornets. Then there are challenges of clarity, with the brass band having less variance in color than a wind band or symphony orchestra, for example. Transposition of instruments mean that key signatures in transcriptions may not always be what a composer would ideally select. The other thing of course is, if someone wants to hear a wind band piece, wouldn't they just go and listen to a wind band?

There are many things that brass bands do well, so I would suggest focusing on these strengths. For instance, there are few ensembles that sustain as well as a brass band, so chorale-based music tends to work particularly well. There are probably no ensembles capable of pulling off a march like a brass band either. And brass bands can generate a great deal of power, volume and excitement like few other acoustic ensembles. Angular or delicate writing tends to work less well, although can be achieved by the very best bands. Pop arrangements may catch the attention of an audience, but tend to be less convincing.

So how does one consider putting together a program? Going for a balanced program that will appeal to a variety of tastes is important if you want to retain your audience's interest and keep them coming back to your concerts (however well the band sounds). Themed programs can also be successful (for example patriotic music or movie themes), but if your band becomes known for just that then you are missing out on a whole range of music. Below is a template for a balanced program that you might consider:

- Opener – a rousing march or fanfare
- Slow, reflective item to cleanse the pallet and change the pace (quiet dynamics will provide

contrast to the previous item and display the versatility and musical sensitivity of your group).

- Overture – this could be a classical transcription, but something to get the pace up again.
- Solo(s) – if the band has soloists you wish to showcase, programming them near the beginning will help stamina-wise (and keep you as a program selector in the soloist's good books!)
- Major Work – this will be the band's biggest piece they have been working on (this is the optimum time to schedule it as the band's and audience's concentration will be at their highest, and the band will still be relatively fresh).
- INTERMISSION
- Opener – but in a different style or genre to the first-half opener – something brisk will work well here to get the audience back to their seats and engaged again.
- Lighter item – this could be a big band-style piece or something to keep the excitement going.
- Solo(s) – you might want to program a soloist on a lower instrument, or percussion instrument, which doesn't require as much stamina as say a cornet, for example. Alternatively this could be a good slot to feature an entire section of the band.
- Slower item – this time possibly featuring a big finish or louder section.
- Finale – this could be a secondary major work, but the key is that it has a big finish, otherwise the concert will end with a whimper.

- **Encore** – Something brisk, light and short that will send the audience away with their feet tapping. Alternatively a beautiful melody can work for this depending on the concert's setting, theme and audience.

This is by no means a hard and fast formula, but just an idea for the kinds of things you may want to consider as a programmer. I would suggest limiting the program to 45 minutes in each half (the second half will usually be slightly shorter than the first as concentration levels start to wane towards the end). Remember, it's always best to leave your audience wanting more. As mentioned earlier, I would suggest a good proportion of original works which show the brass band in its best light and give it its unique selling point.

In this day and age where entertainment is the name of the game, we need to find a way of engaging our audiences more than ever before, and

so you might want to consider some choreography, or at the very least moving into different formations at various points. A fanfare, for example, could involve the cornets and trombones standing behind the band, facing forward. At other points you could consider soloists standing during band pieces, or bells facing out at moments where you want to accentuate the music. Be careful with choreography though, as there will be few of us who can pull it off like Mnozil Brass, and it can look awkward if it isn't fully rehearsed or carried out with full conviction!

So where does one look for good music for brass band? Well, it may sound obvious, but the best place to start is by researching what other bands are playing. In this day and age you only have to go on youtube to find performances of bands from all over the world. Contests such as Brass in Concert and Butlins are a haven for new repertoire, and encourage bands to push boundaries to the maximum. Videos of Brass in Concert can now be

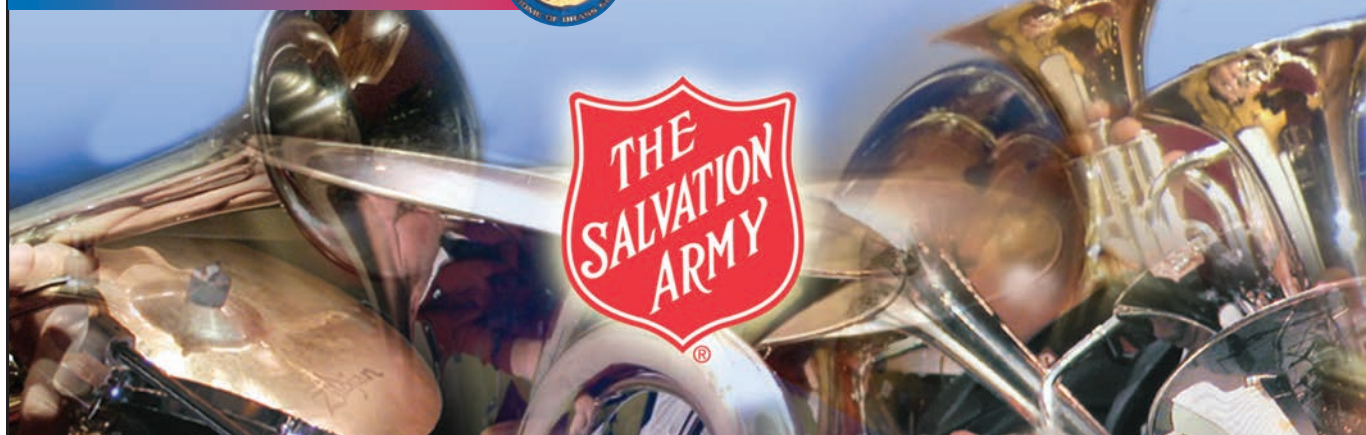
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viewed on Vimeo, as well as DVD. Keeping up-to-date with news in the banding media will also be of benefit (and not just to find out what bands are currently playing) - I would suggest looking into *British Bandsman*, *Brass Band World* or *Brass Herald* magazines, as well as *4barsrest.com*. For Salvation Army banding news and content, check out *SA Bandsman*.

With the brass band movement emerging from British soils, many of its publishers are still found there, and so for bands based in the US it will mean having to get music shipped, as unfortunately not many have progressed to providing sheet music in PDF yet. World of Brass boasts an extensive catalog (in addition to holding the widest range of recordings), having in recent years acquired R Smith & Company and more recently Studio Music. They also own exclusive rights to the vast amount of music published by The Salvation Army, which is a treasure trove in itself and well worth delving into (for a

database of every published Salvation Army work please visit *samusicindex.com*). Publishers such as Prima Vista, Just Music, Gramercy, and Pennine all have catalogs that are worth perusing. One of the few publishers to be providing its music in both hard copy and PDF though is Experianza, a relatively recent addition to the music publishing scene, and one that already boasts a stable of over 20 composers from around the world.

So there is much in the way of resources available, and the biggest challenge will be selecting music of a suitable level for your band that is also accessible and attractive to your audience. However, speaking specifically to bands in the US, I believe we find ourselves in an exciting period of growth, and a vast potential audience that is yet to be tapped into. The high interest in marching bands and concert bands should serve as encouragement for us, but let us not forget what we do best and remain authentic in our presentation as we seek to find new audiences.

WHY I PLAY IN BAND



Dr. Amy Schumaker Bliss

I play in a brass band because my band allows me to be not just a better musician, but also part of a supportive

community. Of course, every contest season forces me to conquer new musical challenges, and playing in a brass band year-round certainly keeps my chops in shape. What makes banding unique, though, is the environment in which that challenge occurs. My band is like a family. Members of my brass band were there to play at my wedding, even though it meant traveling 400 miles to get there. They were there to play at my son's baptism when plans fell apart at the last minute. The band has played at memorial services for band members who have passed away. We've played at senior recitals even when it meant, in one case, driving all the way to Eastman from Philadelphia. A brass band is there for its members.

In a way, being there for each other as a sort of family makes us better musicians when we play together. We learn each person's personal and playing strengths and weaknesses and work to make sure that each person is playing at the highest level possible in whatever chair he or she occupies. We support each other both in and out of rehearsal. I've played in various brass bands at all levels in both the United States and United Kingdom over the past ten years, and each successful brass band I've played with has had in common this attitude of fellowship. That, and going to the pub after rehearsal. That seems to be pretty universal as well.

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Eb Tuba 'Cavalry' - TE564

This beautiful compensating Eb tuba makes a wonderful alternative to the standard British top valve Eb Tuba; offering an improved layout that leaves the left hand free for operating slides to make tuning adjustments while playing, whilst keeping the same rich tone.



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FINDING THE RIGHT INSTRUMENT



Aaron Campbell

Purchasing an instrument can seem like a daunting task. A lot of effort can go into finding the right instrument for the right situation, and of course we are always looking to stretch our dollar to find the best option for the best possible price. Whether you are purchasing your first instrument, upgrading or replacing an older one, or if you're the head of an organization trying to outfit its personnel, here are some things to consider when acquiring instruments.

For the sake of being fair and open, because I am a performing artist for an instrument company and I do not want anyone to feel like this is an advertisement, I will not mention any brands in this article. If you are curious about any specific instrument, I suggest that you reach out to artists and/or representatives from those brands to help form your own opinions. If you are the head of an organization who doesn't play the instrument you need to purchase (say a cornet player looking for a new bass trombone) I would first consult with your performers and inquire about their preferences. You could also reach out to other organizations or artists and ask them which instruments they use and their

experiences. As an artist for a company, I am very happy to speak to anyone regarding my personal instrument choices.

I am going to knock out everyone's favorite aspect of this situation first, price. We all have budgets and the instrument we are considering must fall within those parameters. Even with that in mind, I want you to consider purchasing an instrument as an investment. Just like a vehicle or a home, an instrument is an exchange of money for a good you can use to hopefully fulfill a need and possibly lead to revenue. However, like a car, the instrument will lose value as soon as it's purchased. But unlike a car, it will retain its value quite well – if an instrument is properly cared for it should sell in the future for 75% of its original value for up to about 10 years after its original purchase. This is why I am a fan of “front-loading” your money. Buy exactly what you want, and if you don't have the money, wait to acquire the funds to buy exactly what you want or need, because that will go further in the instrument's use and resale.

Warning, if you purchase a “too good to be true” priced instrument, a lot of what I stated above about value and resale does not apply. Consider this, if a typical compensating euphonium costs in the ballpark of \$7,000, and you find one from a different company for \$1,000, then something is probably suspicious about the instrument. Many times companies will claim it's because they cut costs with middle men or where they manufacture, but often where they actually cut costs is in the quality of the parts and the metals. If I told you that there is a dealer in town selling brand new sports cars for \$2,000 you would be skeptical, right? I urge you to not fall into these traps, because although the price may look nice, I can almost guarantee you will be

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paying more in repair bills, Advil (for all the headaches it will cause), and overall resale value.

The ways you can go about purchasing can also change your buying experience and price. Most instrument brands will not be able to sell directly to you; however, they will always be happy to find a dealer for you to work with. Dealers will typically have a few options for you to buy the instrument. Of course, as with most large purchases, the best way to keep cost and complications down is to buy the instrument outright. Trade your money for a good, and that is the end of the transaction. This is the best way to maximize your buying power. However, I understand that many of us do not have \$10,000-\$20,000 just lying around to buy a shiny new tuba, so financing is a significant possibility. I would suggest staying away from “rent-to-own” options and financing the instrument through the dealer. Their interest rates tend to increase the cost of the instrument, and if you are an individual, it does not give you the benefit of boosting your credit. If you must finance, I would suggest trying to obtain a bank loan with a modest interest rate. This way you pay less overall, and you build your credit and rapport with the bank.

If you are looking to outfit multiple players, talk to the instrument dealers or even the instrument brands themselves for ways you can buy in bulk and get a decent deal for buying multiple instruments at one time. Typically, companies and dealers will be willing to give the organization a break, especially if you are buying the horns outright. Other options could also come through sponsorship opportunities. Many bands have received great deals on instruments because they only play instruments from one company, so if your ensemble becomes a little bit of an advertisement for the brand, you could

possibly save costs. All of this varies from company to company, but these are options to consider.

Buying used is also a great option. There are plenty of quality instruments out there that are already in the hands of individuals and organizations. However, what is less attractive about buying this way is it requires a lot more research on the buyer’s end. You have to find the instrument, go to the seller, try it out, negotiate a price, see if that is a fair price, have your shop look at the instrument, make sure the seller isn’t selling you a stolen horn so cops don’t come knocking on your door down the line, etc. There is a lot to look into with a used instrument that you don’t have to think about with new. This can seem like a lot, especially when the instrument you’re getting isn’t as shiny and may have a few dents. However, for the casual musician joining a community group, any organization looking for a way to cut costs but not quality, or anyone who wants a good instrument but doesn’t have the capital to invest in the newest thing, used is a wonderful option if you are willing to do the research.

After all of that financial talk, let’s talk about your need and the quality of instrument to suit that need. This is where you want to be logical and practical. I do not let my middle school lesson students purchase the most expensive instrument they can find; in the same way no one should let me buy a street racing capable Ferrari. Most companies have a few tiers for every instrument, such as student, intermediate, professional, and top-of-the-line. Most student instruments are only meant to get new musicians started, intermediate is a quality instrument that typically lacks certain features (additional valves or triggers, varied bore or bell size, tuning capabilities, etc.), professional is the instrument in its intended form, and top-of-the-line is above and beyond with all the bells and whistles.

For most of my students purchasing for themselves, whether they're in middle or high school, I suggest they get the intermediate model to play throughout high school. When they graduate and need to upgrade, it all comes down to what they are looking to do in the future. If they would like a solid instrument to work for the rest of their lives, but they do not plan to play professionally, then the professional model is the one to get. If they intend to audition for orchestras and bands, enter major competitions, or do any other high profile playing, then the top-of-the-line is my suggestion. This isn't to say they can't purchase the other models for their needs, it's just the most logical order of progression. Remember that a new instrument does not make the performer instantly better, it just enhances the

abilities they already have and should make playing easier for them.

Though it can seem intimidating, buying an instrument can be a wonderful experience. You should look at it as an opportunity to learn more about the instrument and the industry, and as an opportunity to work with other people who are enthusiastic about instruments. There is a lot of research and testing on the back end of getting a new instrument, but if you really take your time and find exactly what you want and figure out the best way for you to get it, it will pay off in the long run. In the end, the hours of time spent working out how to get an instrument won't come close to the amount of time spent behind the instrument, so be sure to get what fits you and your situation best.



The advertisement features a light gray background with a faint image of a trumpet. On the left, there are two square inset images: the top one shows a close-up of the three valves and piston of a trumpet, and the bottom one shows a close-up of the bell and lead pipe. In the center-right, there is a full image of a Besson trumpet. Above the trumpet is the Besson logo, which consists of a stylized 'B' inside an oval, with the word 'BESSON' in a serif font below it. Below the logo is the text 'THE BEST PLAY BESSON'. Below the trumpet is the text 'LIMITED EDITION INSTRUMENTS AND MOUTHPIECES'. In the bottom left corner is the hashtag '#WeAreBesson'. In the bottom center is the website 'www.besson.com'. In the bottom right corner is the text '180 years BESSON'.

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PERSON PROFILE:

KEITH JOHNSTON



Steve Musitano

Sacred Heart University has seen many great people come through their doors. From Kevin Nealon to Jeff LeBlanc, Sacred Heart has had their fair share of notable graduates. Their staff is filled with people who love their jobs, and I had the pleasure to sit down with their band director, Keith Johnston. I have known Keith for 3 years, but never sat down with him and talked about his upbringing. After the interview I can say, he has seen his fair share of brass bands over his life. To start, Keith has a diverse background in the music arts. Growing up as a young child in rural North Carolina, his father was the band director of the local high school. Having his father so intertwined with music, there was no shortage of instruments at their house. Keith says, “it was almost a natural feeling to play music,” being surrounded by instruments of every shape, size, and sound, it was a band kid’s dream house. Keith found his serious start in music when his 4th grade teacher showed him the euphonium.

We all know the feeling of going into 4th grade and picking up the recorder, it’s like a milestone, but Keith originally started on the trumpet. While sitting in class, he heard his teacher playing the euphonium, and in his young mind he thought, “it’s just a better instrument.” So, after his new-found passion for the euphonium took off, his father went on the hunt for an instrument. One day, while driving, there was a tag sale out of an old barn, and lo and behold, hanging from the rafters was a euphonium. From that moment on, Keith devoted his time to learning how to be as good as his teacher. Around 7th grade, his family moved to the Pittsburgh area. His father was working at a local community college when he heard the news about a new brass band – a band that would later turn into the River City Brass Band.

In 1981 the city of Pittsburgh was having a renaissance event. Their mayor wanted to invest heavily in the arts and, for a celebration of the British Isles, they needed a band to bring the music to life. So along comes this man, Robert Bernat. He went to Britain and experienced the music firsthand, and when he came back to the states he called upon local musicians to play for this event, one of them being Keith’s father. Bernat pulled together enough players to make a brass band, and after their premier performance they solidified their group and created the River City Brass Band.

Keith was now in 8th grade and had excelled as a musician, and his father decided to start a brass band in the North Hills of Pittsburgh. They sent out mailers to anyone who was interested, their only problem was, no one knew what a brass band was. To create something new, you have to first create a following, so on a whim, his father called upon some of the River City Brass players, and held workshops to teach people what a brass band was. The band director at Keith’s high school supplied the space,

and instruments. As people showed up, they got to meet the players, talk to them, check out the instruments, and see the music that was played. Over 100 people had showed up that day, and before leaving, they held a concert to let everyone play together and the North Hills Brass Band was born. A few years later, they changed the name from North Hills Brass Band to the Allegheny Brass Band, and they still tour today.

When Keith was in high school his exposure to brass bands was just starting. By the end of junior year, he had already played in 2 NABBA competitions in Indianapolis and Columbus, Ohio. At that NABBA in Ohio Boosey & Hawkes held a raffle for a new euphonium. Keith won, but with college around the corner, he sold it for a smaller instrument, the trombone. While he was in college he was later hired part-time to play in the River City Brass Band, and was one of the youngest members. Being able to perform with such great musicians gave Keith more experience than he would ever receive from a classroom. During those college years the Allegheny Brass Band hired him as the assistant conductor.



Everyone has a muse, and Keith's were two people with a thick York accent, the Childs brothers. After hearing Robert Childs play his euphonium, Keith rocketed into the music world 100x's stronger than before. Listening to his solo, Keith realized that the euphonium did a lot more than he ever knew. After one of the concerts Keith got to meet his idol, and while talking to him, Robert told him how to practice. Robert and his brother Nick, practice in full garments, under hot lights, with coats on. They prepare for the extremes they might experience on stage. They ready themselves for the heat, the loud crowds, the sweat, anything they would endure while performing, they would practice for. With that, Keith took off as a musician and to this day, he still practices like he's about to perform.

There's more to the Sacred Heart music department than meets the eye. Sitting with Keith, I never knew he had such an elaborate musical background. I asked him if he would ever start a brass band here at Sacred Heart. He replied that he has been trying to create a following for years, and thinks things are looking up. Creating a brass band here at SHU will take time, but after seeing the student's excitement grow over the past few years, he's very hopeful for the future. Although they don't have a brass band at this very moment, big things are happening. "Since it's something that people aren't familiar with and nobody knows what it is, the question is more like why should we do it? We started Heartbeat Percussion, on a concept and idea, that was partially formed. It's taken a few years to get people into it, but it has become a major success." Keith has seen a rise in participation in the band programs at Sacred Heart, and will be introducing a few new ideas to keep up that momentum. Hopefully, with the growing interest, one of those new ideas will be a brass band.

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UPCOMING EVENTS

Dallas Brass Band with UNT Brass Band

April 16th
University of North Texas
Denton, TX

Motor City Brass Band

April 22nd, 3pm – Ford
Community & Performing Arts
Center
Dearborn, MI

Five Lakes Silver Band

April 27th, 8pm – Fort Street
Presbyterian Church
Detroit, MI

Nebraska Brass Band

April 29th, 4pm - First Plymouth
Congregational Church
Lincoln, NE

Free State Brass Band

May 20th, 2:30pm - First United
Methodist Church
Lawrence, KS

Milwaukee Festival Brass

May 20th, 3pm – Fr. Robert V
Carney Performing Arts Center
Miwaukee, WI

Atlantic Brass Band

May 26th, 7pm – Brigantine
North School
Brigantine, NJ

Atlantic Brass Band

May 27th, 7pm – Rotary
Bandstand
Cape May, NJ

Great American Brass Band Festival

May 31-June 3
Danville KY

Nebraska Brass Band

June 7th, 8pm - Glenn Miller
Music Festival (opening night
act)
Clarinda, IA

Gettysburg Brass Band Festival

June 9, 6pm
Gettysburg PA

North American Brass Band Summer School

June 23 – July 2
Halifax, Nova Scotia, Canada

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ALBUM REVIEWS

Dr. Joel Collier

ENDLESS POWER
NEW YORK STAFF BAND
DEREK LANCE



ENDLESS POWER
NEW YORK STAFF BAND

Bandmaster Derek Lance, in his first New York Staff Band release at the podium, has proven the band remains in good hands. This recording maintains the high standard of excellence the NYSB has established, yet brings a renewed and fresh energy to their performances. From the first notes of *Semper Fidelis* (Martin Cordner) to the concluding chords of *Endless Power* (Marcus Venables) there is demonstrated mastery of the nuances of brass band music.

One of the most exciting features of this release is the selection of repertoire. Here is a diverse program of new compositions including the winner of the NYSB first composition contest – *Fearless* (Andrew Wainwright). To hear such a collection of new works from young composers bodes well for the future of brass bands. This is the cutting edge of Salvation Army band music, and it is exciting.

Special mention should be made of soloists Brindley Venables and Stewart Dalrymple, featured on *Streamlined* (Marcus Venables). Their playing is first-class and well in hand even throughout some treacherously difficult passages. Also mention should be made of recording engineer Phil Bulla and his skill in capturing the unique and powerful sound of this band.

Make sure you pick up a copy of *Endless Power*. This is a recording you will want to be sure to have in your library!

REFORMATION
CHICAGO STAFF BAND
DR. HAROLD BURGMAYER



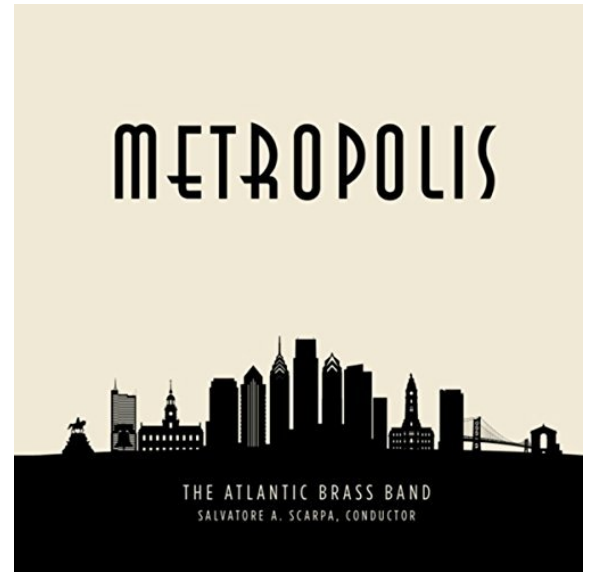
This recording from the Chicago Staff Band, the first under the direction of Dr. Harold Burgmayer, takes on a decidedly new direction for the band, but one that suits them well. The title of the recording is fitting, as 2017 was not only the 500th anniversary of the beginning of the protestant reformation, but also as a nod to the many changes that have occurred in the CSB over the last few years. There is something new happening in Chicago, and this recording demonstrates that.

One of the unique things about this recording is the presence of vocal performances from the band. On two different tracks – *A Chasing of the Wind* (Burgmayer) and *Grace* (Hayes) – the band demonstrates their versatility to also function as a choir, and the effect is a nice moment in the program.

There is a great deal of variety on this recording, utilizing classical transcriptions, swing arrangements, traditional hymn settings, and even pop music references from the great horn band Chicago. It is the variety on this recording that keeps the interest throughout, each track a stylistic departure from the piece preceding it.

It is not a perfect recording, with some minor blemishes from the band and a general recording sound that comes off a bit dry, but it is definitely a good recording, and a very honest and realistic look into what is shaping to be a very fine band. It will be exciting to see how the Chicago Staff Band develops under Dr. Burgmayer's leadership.

METROPOLIS
ATLANTIC BRASS BAND
SALVATORE SCARPA



This recording from Atlantic Brass Band reveals exactly why they topped the podium at both major North American brass band contests this year. The depth of sound, the balance and blend of the band, and the subtle control from maestro Salvatore Scarpa result in one polished and nuanced recording.

There aren't any major works on this recording, but that doesn't mean *Metropolis* is missing anything. In fact, the lack of a 20-minute test piece allows the band to demonstrate a more diverse program. There is a decided marriage between the United States and the United Kingdom in the repertoire, with a number of pieces not only from composers on either side of the Atlantic, but representing musical styles from those areas as well. With pieces such as *The Hylton Legacy* (Graham), *Dance: Zeibekikos* (Wilby), and *Desde Argentina, Con Amor* (Piazzolla, arr. Burgmayer), the diversity is well established and very well demonstrated by the band.

The truly impressive part of this recording is the slate of soloists presented. Bryan Appleby-Wineberg (Cornet), Carl Ball, (Tenor Horn), Will Gregory (Soprano Cornet), Amy Bliss (Baritone), Joe Sino (Baritone), and Jack Deal (Flugelhorn) reveal the strength this band has at the top of each section. Particular mention needs to be made of Appleby-Wineberg for his beautifully sensitive performance of *Share My Yoke* (Webb, arr. Bosanko) and is thrillingly exciting performance of *Glorious Ventures* (Graham). He continues to set the standard for American cornet soloists, and is always enjoyable to hear.

Take some time to listen to *Metropolis*. You will not be disappointed.



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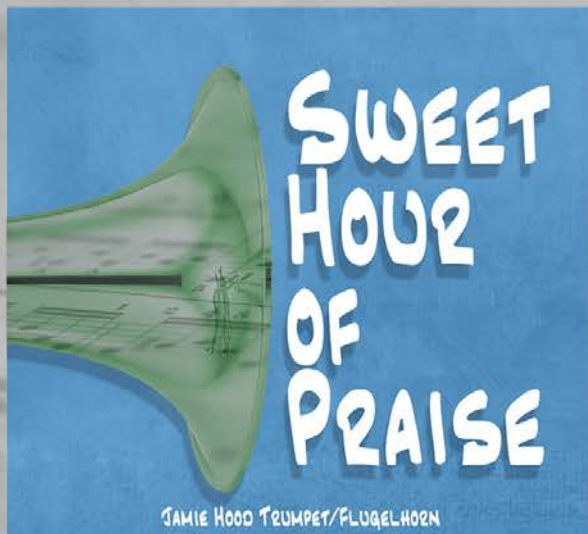
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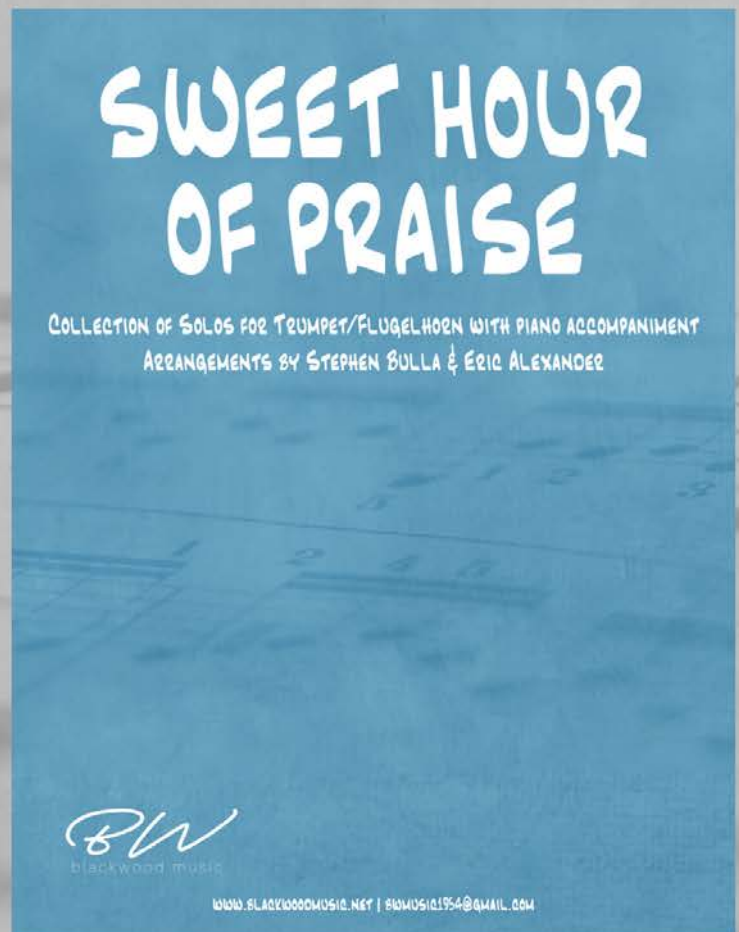
1 Eb Soprano cornet	Too loud, usually out of tune. Convinced he has the most difficult part in the band
1 Principal cornet	Conceited - uses too much vibrato
1 "Second man down"	Either thinks he would make a better principal, or hero-worships the principal
1 "Third man down"	Loud brutal musical thug with lots of stamina and no finesse
1 "Fourth man down"	Like third man down, only louder and thicker
1 Repiano cornet	Waiting for a chance to play principal
2 2nd cornets	Hesitant, out of tune, but can play a bottom C
2 3rd cornets	Loud, out of tune, but can play bottom G
1 Flugelhorn	Plays flat. Can't decide whether to be a cornet or a horn
1 Solo horn	Usually a girlie - irrespective of whether a male or female player
2 Tenor horns	Can play a unison tone in tune if one of them is dead
1st Baritone	Useless player, out of tune all the time
2nd Baritone	Even worse player. Only there to show what the first baritone could do if he tried
2 Euphoniums	Show-off and trainee show-off
1 1st trombone	Steam driven. Rasps most of the time
1 2nd trombone	Sloppy player, but can rasp even at pianissimo
1 Bass trombone	Chainsaw with vibrato
2 Eb basses	Look like two drunken farts
2 Bb basses	Sound like two drunken farts
Percussion	Have lots of noisy toys which must be used in the most inappropriate way possible. Must be totally incapable of producing a swing rhythm
Conductor	So devoid of musical ability that he thinks the above shower sounds good

Source: **Iain Rayner** - Originally from a posting by **Ian McKechnie** to the TPIN (the Trumpeters International Network)

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Dr. Joel Collier, Editor

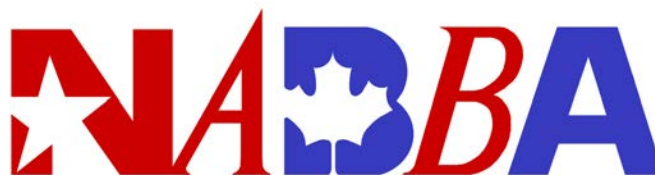
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