

band test piece, Un vie de matelot, wrote Morning Cloud in honor of his friend's (Sir Edward Heath) yacht of the same name. At just over 4 minutes, it's a miniature gem of scoring and atmospheric writing, or as Doug Field calls it, "a brilliant short tone poem". A real magical moment on this disc come in She's Like a (sic) Swallow, the middle movement of Calvert's Canadian Folk Song Suite. Such lovely playing throughout, with wonderful rich tone! The ending is breathtaking. For a band that doesn't get to rehearse much, they sure present a beautifully blended sound. David Woods' Return to Horsham is a piece of light nostalgia, as he return to his English roots, conjuring up a series of musical images connected with his boyhood in Sussex. Gregson graciously handed the baton to Woods for this cut, and the band respond to him with good flare and fun. Nothing profound here, but you can clearly follow his musical thought, if you might think it a bit low brow (but that is intentional!). Gaité Canadienne is a fish from a different kettle. Is it or is it not a special kind of Canadian nostalgia, one with a bitter, or at least witty bite? The titles of the three movements might be suggestive of homage to Canadian bands, their music, and culture: Parade; Parlour Music; Hootenanny. I am not quite sure how serious Klein is attempting to be. He exhibits an unusual approach to scoring and voicing the brass band. Much of the music is made up of abrupt, angular gesture, which approach quotation or parody, but not quite. In Parlour Music there are some poignant moments of emotional force, and emotion, if you allow, being suppressed. The average listener will be puzzled by the piece, wondering just what kind of joyous gaité is being evoked in this Canadian's music. The band makes Herculean strides to capture this difficult work and make it their own. This one, of all the pieces recorded here, will take quite a few listenings to be assimilated. Jeff Christmas's new work Fanfare and Theme will have more immediate appeal. The band sounds great (but with just a bit of suspect intonation in the horns), which lets me mention again the continued excellent work of Ted Marshall as recording engineer. At nearly 9 1/2 minutes the work is just a bit protracted, and in my opinion would fair (sic) better if paired down just a bit. It would then get wider play and fulfill what I think is his intent. Intrada holds some great players, as evidenced by Robert Miller's fine euphonium in Court's three-movement Spiritual Fantasy. The 12-minute suite is made up of three movement: I Got a Robe; There Is a Balm in Gilead; Joshua Fit the Battle of Jericho. I believe many euphoniumists will want to check out this agreeable solo, which could be excerpted into individual movements. Among the other standout players you will hear are Robert Venables on soprano (always tasteful and secure), and Steve Brown as Principal Cornet, both of whom make substantial contributions and provide musical leadership. This is a well produced and performed program that will bring joy to many and will provide fine model performances of interesting new literature. If you don't have this band in your collection, this is the compact disc to seek out. You won't go wrong! Congratulations to Intrada and Bram Gregson for a wonderful new recording.

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It's very rewarding to see such comments from someone like Ron Holz, who knows his onions. We must bear in mind that he's a friend of some of us, and it's in his nature to be generous and encouraging. Nevertheless, I don't believe that he would offer fulsome praise where he didn't feel it was justified. So, enjoy the accolades, they're well deserved.

Finally, a word of warm congratulations to Julia ("call me Julie") Meyers on her appointment as our new Principal Cornet. Let's just hope that she doesn't break any more limbs or pull any more muscles in her athletic pursuits this year and that we have her uninterrupted tenure in the first chair.