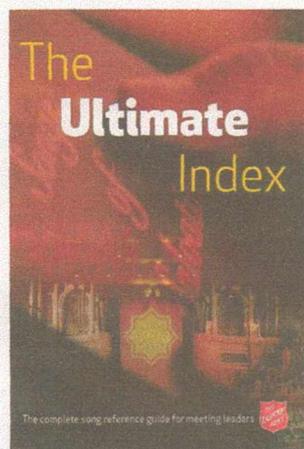


## New resource from SATCoL



As we go to press, news reaches us of the availability of *The Ultimate Index*, a complete song and tune reference guide for meeting leaders. The indexes of song books, hymnals and tune books commonly used in Salvation Army meetings have been amalgamated to make this resource the only book required to locate chosen songs. Indexes from the following volumes, with their abbreviations, have been included as follows:

- The Salvation Army Song Book (SASB)
- The Salvation Army Chorus Section (SACS)
- The Salvation Army Tune Book (with USA Supplement) (BTB)
- Scripture-based Songs Compilation (SBCA)
- Sing to the Lord Mixed Voices (STTL MV)
- New Christmas Praise (NCP)
- Magnify (Magnify)
- Happiness and Harmony (H&H)
- Songs of Fellowship Books 1-5 (SOF)
- Books 1-5 Mission Praise (MP)

The *Ultimate Index*, which is spiral-bound for ease of use, has been compiled by Richard Phillips (Music Promotions Manager, SATCoL) and is available now from SP&S, priced £4.00.

## NYSB makes history with Clarence Adoo project

A piece of history was made at a New York Staff Band rehearsal recently when Vernon Post, Bandmaster of the group from 1963-1972, returned to the band's downtown rehearsal room to direct it through a brand new transcription of the first movement of Hummel's Trumpet Concerto.

The transcription has been made by Vernon Post for the upcoming recording *Melodies from the Great Composers*, and the complete work will be performed by Steve Stewart (Cory Band's soprano cornet player), accompanied by the Co-operative Funeralcare Band.

Movements two and three were originally

## New conductor for London Central Fellowship Band

Stephen Maw reports

The changes in Salvation Army banding over the last 30 years have been extraordinary. Bands which were once household names have disappeared or become much reduced (in size if not in commitment). The rule change regarding playing in non-SA bands has meant that many play in both Army and secular bands, and the copyright issues, which have resulted in Army music being widely played, now mean that a much wider audience hears repertoire once previously heard exclusively at Army events. If the above are seen by some in the SA to be on the negative side, then there are a number of counter-balancing, very positive innovations. The appearance of fellowship bands, divisional youth bands and the interesting formation of 'fringe' bands (such as Fanfara and Salvo Brass) and the special occasion bands (Festival and Jubilee) has brought about fascinating new ventures which probably would not have taken place under the old-style Army Orders and Regulations.

The London Central Fellowship Band (LCFB) is typical of the fellowship bands in that it brings together a wealth of experience, a knowledge of repertoire and the necessary sense of style to play SA music. At its recent festival at Hendon Corps, under its new Bandmaster Julian Bright, the band showed itself to be in extremely good musical shape, from the first note of *Torchbearers*, through to the inspiring finale of *Florentine March* (Fučík). There were assured performances of works by James Wright, Dudley Bright and Eliv Herikstad plus a fine rendition of *Kingdom Triumphant*. All sections of the band are strong; a fine cornet section, good supportive middle band and a big bass sound from six players; but I would have preferred more sound from the trombones. A special mention must be made of the percussion player, who makes an exemplary contribution, but with the reservation that

for such a large band playing complex music, realistically, another two percussion players are needed. There was a welcome absence of vibrato in the tutti playing and clear rhythmic definition in their accompaniment. There were very few chances to hear the individual players, although the solo horn, Philip Fisher, excelled in the flourish opening of Monty's *Czardas*!

The band was joined for the evening by the EverBlessed Choir; a first-class group of young Salvationists from many parts of the country. Their fresh sound, clarity of diction, good intonation and obvious enthusiasm were a joy to hear, although with nine songs their contribution would have easily comprised a whole concert of their own.

The guest soloists for the evening were two legends of the brass band world. Phillip McCann, whose personal warmth showed through both his playing and his engagement with the audience, demonstrated his famous smooth sound and distinctive vibrato. David Daws, who has just ended his term as Bandmaster of LCFB, in his new role as a euphonium player, brought the great facility, flair and panache for which he was famous as a cornet soloist.

The whole programme was of a very high standard although, certainly for this reviewer, it was a few items too long. Julian Bright, with his distinctive, enthusiastic style, introduced items and conducted both the band and choir. After only three rehearsals with the band, he demonstrated what a great choice he is to take over as Bandmaster.

The LCFB can next be heard at the Friday Bandstand concert in Regent Hall on 1 November at 7.30pm. Entrance is free, although there will be a retiring collection.

## Personnel changes in ISB

As The International Staff Band commences its new season, it welcomes Nicholas Brill as a re-appointed member of the band. A change in work circumstance curtailed Nick's membership two years ago, but he has been able to rejoin the solo cornet section. It has also been announced that Stephen Williams will be joining the band on bass trombone from October. Stephen is a soldier at Wrexham Corps and has been a member of the National Youth Brass Band of Great Britain and the Territorial Youth Band. The band records its thanks to Gordon Carsey for so ably assisting it in recent months. Also new to the band is Major Mark Herbert, who takes up the role of Executive Officer. Major Herbert has recently been appointed as the Territorial Evangelism Secretary, his role as the band's Executive Officer being an additional responsibility.

