

The

BrassBand Bridge



Official Journal of the North American Brass Band Association, Inc.

September 2004 Issue 96

FALL ISSUE 2004

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The Brass Band Bridge: **Official Journal of the North American Brass Band Association**

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The ***Brass Band Bridge*** welcomes news, materials for review, communications, photographs, new advertisers and scholarly articles on all aspects relating to, and for the benefit of brass bands in North America.

Scholarly articles should include footnotes and bibliography where appropriate.

Electronic submission is preferred where possible. Materials may be edited for content.

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Dear NABBA Members,

I hope everyone had a great summer and is ready to prepare for NABBA 2005 to be held at the Pheasant Run Resort in St. Charles, IL, March 11-12, 2005. The NABBA Board met at the resort Labor Day weekend and was impressed with the renovations to the resort and the growth the area has experienced since our last visit for contest in 1999. Be prepared for fun in St. Charles!

As many of you may be aware, the 2005 competition has no official host band, and for the first time will be run by the NABBA Board. The Board was in a bind without a host prepared to take on the 2005 competition and looked to Pheasant Run as a possibility. Unfortunately, they could not accommodate our usual schedule of an April competition, so based on availability, we had to take the weekend of March 11-12, or face the possibility of not holding a competition in 2005.

The staff at Pheasant Run is prepared to support our contest and member bands,

with lovely accommodations and they are letting us “take over” the resort for our competition weekend. Even more importantly, they are letting us use conference rooms in the resort without charge—this will help tremendously with keeping the costs down for the competition.

The NABBA Board urges all bands to please make plans to attend this competition. Elsewhere on the web site is the list of test pieces selected for the competition and we think all bands will be challenged and stimulated by the pieces for their respective sections. We also hope members of bands unable to attend, consider entering the solo and ensemble competition.

We ask for your patience and understanding as the Board runs the upcoming competition with as many volunteers as we can assemble. In fact, you may be asked to help check admission badges, control entrance to performance rooms, or take part in other short term duties during the weekend. We hope we can count on NABBA members to “step up to the podium” and help make this contest run smoothly as all the others over the years.

During the NABBA Board Meeting, the Board entertained a joint proposal from the Louisville Chamber Of Commerce and Indiana University Southeast to host NABBA in 2006 and to be considered as a permanent site for future North American Brass Band Association championships. The Board accepted the offer to host in 2006 and we are already looking ahead to the competition there in March 31-April 1, 2006.

We have had a few changes on our NABBA Board.

Sara North, after many years as Treasurer, needs to leave that position. We thank Sara for her many years of

service, her diligence, and watchful eye over the NABBA budget. I am happy to tell you that Sara and her husband, Frank, will continue to be involved in the competition.

Robin Weatherall has resigned as the competition event manager, due to a great increase in his professional activities as producer, director, and composer. Robin has been out of the country and has had limited time to devote to the NABBA website.

Jim Grate, host of last year's competition in Charleston, will be taking over the reigns as Treasurer and monitoring the web site.

For memberships — Please send all memberships and dues to Jim Grate. Competition forms and personnel rosters will continue to go to John de Salme. Deadline is January 15th. Forms will be coming shortly.

We want to thank Robin for his extreme amount of work on our website, recording and updating memberships, and filling the office of NABBA Secretary. Good luck, Robin in your future professional endeavors.

John de Salme had committed to four years as Contest Controller, and has served exceptionally in this position. He will be leaving that position after the 2005 competition in St. Charles. We need a Contest Controller to take over for John in 2006! Please [click here to e-mail me](#) or below with your interest or suggestions. This is an extremely important position that needs to be filled immediately.

Best wishes to you all as you practice and prepare for competition in March. See you in St. Charles!

Sincerely,

Anita Cocker Hunt, NABBA President



This is my final issue as Editor of the *Brass Band Bridge*. My thanks go to the many friends I have made through the magazine and for those who have been faithful submitters during my more than eight-year tenure. I have appreciated all the comments and criticisms that have helped me in my tasks and I look forward to continuing my personal submissions as New Music Editor.

I am pleased to announce that Eric Aho will assume the duties of Editor for the next issue. Many of you know Eric, both as a skilled and talented euphonium player and also through his work with the All-Star brass band organization. Eric has experienced the brass band movement in North America through many different lenses, and I am sure he will bring a wealth of expertise to the position of Editor. I personally look forward to see how he will bring that experience to enrich our reading and communications together.

Please do all you can to support him in his new endeavor for NABBA by making your written contributions to him as well as letting him know how you the magazine get further your interests and needs. It is not an easy task and he will appreciate your submissions.

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Happy reading and best wishes for your upcoming brass band activities, with many thanks for your support over the past eight and a half years.

Colin Holman

Brass Band Programs

Chicago Brass Band (Colin Holman). September 25, 2004; Bradley University, Peoria, IL. *Just A Closer Walk With Thee* (arr. Geldard); *Postcard from Mexico* (Snell); *A Pittsburgh Overture* (Sparke); *Napoli* (Bellstedt/Brand), Brad Say, euphonium soloist; *Call of the Cossacks* (Graham); *Hymn of the Highlands* (Sparke), Guy Clark, soprano cornet soloist, Amy Nelson, cornet soloist, Joe Dymit, flugelhorn soloist, Roger Menning, tenor horn soloist, Tom Gillette, baritone soloist, and Brad Say, euphonium soloist.
November 4, 2004; Cutting Hall, Palatine, IL. *Coriolanus* (Jenkins); *Henry V* (Walton/Watson), Larry Rapach, narrator; *Montagues and Capulets*

(Prokofiev/Langford); *The King's Cavalier* (Rimmer); *Rusalka's Song to the Moon* (Dvorak/Langford), Laura Shear-Clark, cornet soloist; *Kenilworth* (Bliss); *Hymn for Diana* (Turrin); *Bohemian Rhapsody* (Mercury/Catherall).

Commonwealth Brass Band (Jerome Amend). June 6, 2004, St. Paul Episcopal Church, New Albany, IN. June 17, 2004; Sam Peden Community Park, New Albany. June 26, 2004, Ashland (KY) Brass Band Festival. July 3, 2004, Smith-Berry Winery, New Castle, KY. Concert programs chosen: *Opus 99* (Prokofiev/Brand); *Music for the Royal Fireworks* (Handel/Wright); *Jubilance* (Himes), Shawn Roark, cornet

soloist; *Nessun Dorma* (Puccini/Parkes), Shawn Roark, cornet soloist; *Granada* (Lara/Broadbent), Shawn Roark, Bob Webb, Jason Hoagland, Jane Nally, cornet soloists; *Concert Rondo* (Mozart/Wyss), Susan Reigler, tenor horn soloist; *Harry Potter and the Sorcerer's Stone* (Williams/Sykes); *Birdland* (Zawinul/Smith); *American Civil War Fantasy* (Bilik/Himes); *Liberty Bell March* (Sousa/Winter); *Crazy* (Nelson/Morrison), Stacy Simpson, flugelhorn soloist; *It Don't Mean a Thing* (Ellington/Casey); *B.B. & C.F.* (Hume); *Fantasia on Tico Tico* (Abreu/

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Bourgeois); *American Patrol* (Meachem/Freeh); *Armed Forces Salute* (Bulla); *Let Us Break Bread Together* (Jordon/Derek); *Open My Eyes That I May See* (Scott/Ball); *Eventide* (Monk/Steadman-Allen).

Sept. 3, 2004, Corydon, IN, and Sept. 18, 2004, Lynn's Paradise Cafe, Louisville, KY. *Also Sprach Zarathustra* (Strauss/Pearce); *Star Wars* (Williams/Bryce); *Theme from The Gladiator* (Zimmer/Bernaerts); *Those Magnificent Men in Their Flying Machines* (Goodwin/Banks); *Adagio from Sparta cus and Phrygia* (Katchaturian/Langford); *March from The Great Escape* (Bernstein/Martin); *Somewhere Out There* (Horner/Barry), Nan Moore and Susan Reigler, tenor horn soloists; *Touch of Mancini* (arr. Freeh), Jason Houglan, bass guitar; *Raiders of the Lost Ark* (Williams/Sykes); *James Bond Collection* (arr. Richards); *I Will Follow Him* (Astole, Roma and Plante/Richards), Ashley Taylor and Steve Palmquist, flugelhorn soloists and Bob Spiegelhalter, Mildred Kemp and John Albrecht, trombone soloists; *Harry Potter and the Sorcerer's Stone* (Williams/Sykes); *Death or Glory* (Hall); *Disney Fantasy* (arr. Richards); *Theme From Peter Gunn* (Mancini/Kraeydonck), Jason Houglan, bass guitar.

Nov. 7, 2004, Indiana University Southeast, New Albany. *Academic Festival Overture* (Brahms/Wright); *Belford's Carnival March* (Alexander/Smalley); *Funeral March* (Chopin/Hartmann); *Allegro from Concerto in F Major for Piano* (Gershwin/Gordon), Dr. Joanna Goldstein, piano soloist; *Music of George Gershwin* (arr. Sharpe); *March from Jazz Suite No. 2* (Shostakovich/Duncan); *Cute* (Hefti/Sparke); *Atlantic* (Wright); *Hey Jude* (McCartney/Fernie).

Georgia Brass Band (Joe Johnson). February 23, 2004; Monastery of the Holy Spirit, Conyers, GA. *Procession of the Nobles* (arr. Langford); *Alleluja und Gebet* (Bruckner/ Michel); *Duet from Lakme* (Delibes/Curnow), William Southwood, flugelhorn soloist and Joel Rusche, cornet soloist; *Pavane* (Faure/Norbury); *Adagio from Concierto de Aranjuez* (Rodrigo/Bolton), Joe Johnson, flugelhorn; *Sanctuary* (Eric Ball); *Largo from New World Symphony* (Dvorak/Langford); *Girl with the Flaxen Hair* (Debussy/ Snell), Paul Poovey, cornet soloist; *Huron Carol* (arr. Calvert); *Resurgam* (Eric Ball); *Stainer* (Bowen). June 5, 2004; International Euphonium Institute, Emory University, Atlanta, GA. *Concert Prelude* (Sparke); *Euphonium Concerto* (Sparke), Adam Frey, euphonium soloist; *Ole English Dances* (arr. Fernie); *Shipston Prelude* (Bulla); *The Debutante* (H.L. Clarke/ Smith), Jukka Myllys and Gail Robertson, euphonium soloists. June 13, 2004; Roswell Cultural Arts Center, Roswell, GA. *Concert Prelude* (Sparke); *An English Suite* (Michael Ball); *Girl with the Flaxen Hair* (Debussy/ Snell) Paul Poovey, cornet soloist; *Pavane* (Faure/ Norbury); *Variations on Down Ampney* (Sherrill); *Gaelforce* (Graham); *California* (Soderstrom); *Canadian Folk Song Suite* (Calvert); *Shipston Prelude* (Bulla); *Old English Dances* (arr. Fernie); *Russian Circus Music* (Woodfield); *Amparito Roca* (Texidor).

New England Brass Band (Douglas Yeo) February 8, 2004. Westgate Church, Weston, Massachusetts. *Fanfare and Star Spangled Banner* (Leidzen); *Holy, Holy, Holy* (Curnow); *Be Thou My Vision* (Curnow), Terry Everson, cornet solo; *Images for Brass* (Bulla); *Simple Gifts* (Richards); *Fortress* (Gordon); *Armed Forces Salute* (Bulla); *I Know Thou Art Mine* (Ballantine); *Swing Low* (Mackereth),

Douglas Yeo, bass trombone solo, Terry Everson conducting; *Amazing Grace* (Himes); *God Be With You* (Vaughan Williams/Gordon).

March 12, 2004. Natick Center for the Arts, Natick, Massachusetts. *Fanfare and Star Spangled Banner* (Leidzen); *Nibelungen March* (Wagner/Sonntag); *Nimrod* (Elgar), William Rollins conducting; *Tuba Concerto* (Ellerby), Mark Fabulich, tuba soloist; *Waltzing Matilda* (arr. Bowman); *Northern Landscapes* (Graham), *Fortress* (Gordon), *Swing Low* (Mackereth), Douglas Yeo, bass trombone solo, William Rollins conducting; *Images for Brass* (Bulla), *Post-Bellum Rhapsody* (Leidzen), *March: Patriotic* (Cope).

June 6, 2004. Hope Church, Lenox, Massachusetts. *Fanfare and Star Spangled Banner* (Leidzen); *Holy, Holy, Holy* (Curnow); *Be Thou My Vision* (Curnow), Terry Everson, cornet solo; *Images for Brass* (Bulla); *Armed Forces Salute* (Bulla); *I Know Thou Art Mine* (Ballantine); *Swing Low* (Mackereth), Douglas Yeo, bass trombone solo, Terry Everson conducting; *Sweet Hour of Prayer* (Leidzen); *A Psalm of Praise* (Curnow); *God Be With You* (Vaughan Williams/Gordon).

November 7, 2004. Trinity Congregational Church, Gloucester, Massachusetts. November 21, 2004. Kingswood High School, Wolfeboro, New Hampshire. *Fanfare and Star Spangled Banner* (Leidzen); *March: Jubilee* (Drury); *Honour and Glory* (Bath); *The Ransomed Host* (Steadman-Allen), Leif Reslow, euphonium soloist; *Simple Gifts* (Richards); *Never Give Up* (Ball), Terry Everson, Dennis Caron, Elizabeth Jewell, Stephanie Watts, cornet soli, Bradley Kerns, Al Stickland, Kenneth Griffin,

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Donald Kittle, trombone soli; *Selections from "The Yeomen of the Guard"* (Sullivan); *Occasion* (Gregson); *Be Thou My Vision* (Curnow), Terry Everson, cornet solo; *Swing Low* (Mackereth), Douglas Yeo, bass trombone solo, Terry Everson conducting; *A Psalm of Praise* (Curnow); *March: The Salvation Army* (Sousa).

December 5, 2004. First Congregational Church, Rockport, Massachusetts. December 12, 2004. Wilmington Congregational Church, Wilmington, Massachusetts. December 18, 2004. Free Christian Church, Andover, Massachusetts. *Christmas Joy!* (Leidzen); *Huron Carol* (Norbury), Terry Everson, cornet solo; *The Spirit of Christmas* (Graham); *Bleak Midwinter* (Bulla); *Russian Christmas Music* (Reed/deSalme); *Feliz Navidad* (Feliciano/Gates) *Away in a Manger* (Graham), Kevin Maloney, flugelhorn solo; *Christmas Bells are Ringing* (Burt/Bulla); *In Dulci Jubilo* (Everson); *Rudolph The Red Nosed Reindeer* (Freeh), Douglas Yeo, bass trombone solo, Terry Everson, conducting; *Christmas Sing-a-long* (arr. Hardy); *Have Yourself a Merry Little Christmas* (arr. Himes).

Spires Brass Band (John Slezak). October 18, 2003; Kussmaul Theatre, Frederick Community College, Frederick, MD. *Star-Spangled Banner* (arr. Leidzen); *Fanfare for the Common Man* (Copland); *Variations on "America"* (Ives/Larch); *Hoedown from Rodeo* (Copland); *Piano Concerto in F* (Gershwin/Gordon), Noel Lester, piano soloist; *Kitten on the Keys* (Confrey/Snell), Noel Lester, piano soloist; *North Country Fantasy* (arr. Langford); *Blaydon Races* (arr. Langford), Laura Lineberger, euphonium soloist; *The British Grenadiers* (arr. Langford); *Fantasy on British Sea Songs* (arr. Langford).

March 20, 2004; Kussmaul Theatre, Frederick Community College, Frederick, MD. *Star-Spangled Banner* (arr. Leidzen); *Manhattan March* (Leidzen); *Cousins* (Clarke), Randi Bull, cornet soloist and Stephen Bulla, trombone soloist; *Northern Landscapes* (Graham); *The Fantastic Fast Finger Fandango* (Fraser), Laura Lineberger and W. Kermit Britt, euphonium soloists; *Tournament for Brass* (Ball); *Agincourt Song* (Howarth/Farr); *Suite from Hymn of the Highlands* (Sparke).

May 28, 2004; Kussmaul Theatre,

Frederick Community College, Frederick, MD with *Allen Vizzutti. *Star-Spangled Banner* (arr. Leidzen); *Liberty Fanfare* (Williams/Sykes); **Carnival of Venice* (Staigers/Muscroft); *Suite of American Overtures* (arr. Bulla); *Desert Water Hole from Death Valley Suite* (Grove/Duncan); **American Jazz Suite* (Vizzutti); *In the Mood* (arr. Freeh); *Variation on a Kitchen Sink* (Gillis/Larch); **Tribute to Harry James* (arr. Larch); *It's Alright With Me* (Porter/Brevik), Milton Aldana, William McCullen and Ron Smith, trombone soloists; *Armed Forces Salute* (arr. Larch).

St Louis Brass Band (Colin Holman). October 25, 2004; Lindenwood University, Lindenwood, MO. *Death or Glory* (Hall); *The Caliph of Bagdad Overture* (Boildieu/Rimmer); *Carnival of Venice* (arr. Muscroft), Gary Beamon, cornet soloist; *The Last Spring* (Greig/Steadman-Allen); *A Stephen Foster Fantasy* (arr. Langford); *Abu Hassan* (Weber/Langford); *Siegfried's Funeral Music* (Wagner/Golland and Holman); *Believe Me, If All Those Endearing Young Charms* (Mantia/Werden), Jeff Binns, euphonium soloist; *The Lost Chord* (Sullivan/Langford); *Imperial Edward* (Sousa).

Please send your programs, news and articles of interest to
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Championship XXIII

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A Comparison of the 2004 North American Brass Band Association Championships and the 2004 National Brass Band Championship of Great Britain

by *Diana Herak*

After participating in the 2004 North American Brass Band Association Championships on April 16-17, 2004, and the 2004 National Brass Band Championship of Great Britain on October 16, 2004, I have had the unique experience of performing in the national brass band contests of both the United States and Great Britain, within six months of each other. The following is a full report of my experiences.

First of all my name is Diana Herak, and I am from the United States. I'm very fortunate that a British-style youth brass band was formed in my area (in Columbus, Ohio) when I was 16 years old. I joined the **All Star Brass Band** (Eric Aho, conductor) on euphonium. In college, I played baritone and euphonium in the **Ohio Collegiate Brass**, another newly-formed brass band, whose name was later changed to the **Central Ohio Brass Band** (conductors included Joel Pugh, Jon Woods, Les Susi, and Paul Droste). From there I joined the **Brass Band of Columbus**, which is directed by my father, Dr. Paul Droste.

After having such a solid foundation in the British-style brass band movement in the United States (I am currently serving on the Board of Directors for the North American Brass Band Association), one might wonder how I ended up playing in the British Nationals. After the Brass Band of Columbus performed in the "Bands of the World Concert" as part of the British Open in 2000 (our finale was performing the *1812 Overture* with the Black Dyke and Woolston Bands in Symphony Hall in

Birmingham), the "brass band bug" had definitely bit! In 2002, my family and I traveled to London to watch the Nationals for the first time, and in 2003 I returned to watch them again with some friends. After attending the Royal Northern College of Music's Festival of Brass in January, 2004, it seemed I was making my way "across the pond" as often as possible. Add to this the fact that the Foden's Richardson Band had come to Chicago in November, 2003 to perform in the inaugural U.S. Open, the Black Dyke Band performed in Philadelphia in January, 2004 as a part of their overseas tour, and the International Staff Band passed through Columbus in April, 2004, I realized that for brass banding, England was definitely the place to be.

Without my knowledge, my husband Patrick put his resume on the internet, with the intent of possibly finding a teaching position in the U.K. Sure enough, two phone interviews later, and he was offered a job in the London area. After a brief discussion, it was decided that we would move to the U.K. for at least a year, and hopefully we would both be able to play in true British brass bands while here!

Upon our arrival on August 5, 2004, we were able to secure a flat in Watford, Hertfordshire, and left for the Bromsgrove Brass Band Summer School three days later. There we met our fantastic counselors, directors, and administrators- all top names in the brass band world! Richard Evans directed the bands, with Dr. Roy Newsome (the BBSS's President) guest conducting, and the tutors included Alan Morrison and Brian Taylor (cornets), Owen Farr (horns), David Childs (euphoniums and baritones), Nick Hudson (trombones), Steve Sykes (tubas), and Simone Rebello (percussion). Phillip Biggs administered a fantastic camp, and it was there I heard the "rumor" that the Travelsphere

Holidays Band (Midlands Area, Championship Section Band) was looking for a baritone player.

Upon returning from camp, I was able to get in touch with the Travelsphere Band Manager, who invited me to a rehearsal. After the rehearsal, I was informed that the band did indeed need to fill a spot for their upcoming contest at the Royal Albert Hall, and would I be available? From that moment forward, all I constantly thought about was the opportunity to play in one of Europe's most famous concert halls, with one of the top bands in the entire country. Not bad for a public school strings teacher from Ohio!

Short Summary of the 2004 North American Brass Band Association Championships

For the 2004 North American Brass Band Association Championships, I played euphonium in the Championship Section with the Brass Band of Columbus. This was actually the seventeenth year I had played in the NABBA Championships, and the twenty-second overall year of the contest. This year's championships were held in Charleston, West Virginia. The contest included 25 bands, which performed in six different sections.

Following the competition, the Morehead State University Percussion Ensemble (Frank A. Oddis) and The New York Staff Band of the Salvation Army (Ron Waiksnoris) were featured at the Gala Concert. During the intermission of the Gala Concert, the winners of each section were announced. This year's Championship Section winner was the Chicago Brass Band (Colin Holman); the Brass Band of Columbus finished fifth.

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Summary of the 2004 National Brass Band Championships of Great Britain

The National Brass Band Championships of Great Britain took place in London, England's Royal Albert Hall on October 16, 2004. The event was sponsored by Besson Musical Instruments Ltd., and managed by Kapitol Promotions Ltd. The Contest was made-up of 20 Championship Section Bands (the 1st, 2nd, 3rd, and 4th Section National Championships had previously taken place in Harrogate on September 11-12, 2004). The bands all had to qualify for this competition by placing in the top two spots of their regions (there are eight regions). Some automatically qualify for this competition by placing in the top four spots in last year's Nationals. The test piece was *...all the flowers of the mountain...* (Michael Ball) which each band played; no other selections are allowed. The adjudicators were Michael Ball, David Read, and Malcolm Brownbill.



The Travelsphere Band performed Draw #9- right behind the Brighthouse and Rastrick Band, and 2 bands before Black Dyke. Immediately following the performances of all twenty bands, there was a short break so that the judges could confer with one another before announcing the results of the contest. During this period of time, a group called "Mnozil Brass," which performed without music, and were hilarious as well as top-notch musicians, provided "entertainment" for the spectators. Following this presentation, representatives from all the bands were asked to gather on stage, and several awards were given (International Euphonium Player of the Year- David Childs; Best Instrumentalist at the Nationals- Peter Roberts), as well as the contest results. The top six bands were announced, and claimed their prizes. The rankings were 1st Place: Black Dyke; 2nd Place: Yorkshire Building Society; 3rd Place: Ever Ready; 4th Place: Buy As You View; 5th Place: Tredegar; 6th Place: **Travelsphere Holidays!**

After a short dinner break, the National Finals Gala Concert was held at the Royal Albert Hall, which included performances by the Black Dyke Band (Dr. Nicholas Childs) and the Band of Her Majesty's Royal Marines (Lieutenant Colonel Chris Davis), which was superb. The concert also featured the Fanfare Trumpets and a display by the Corps of Drums of Her Majesty's Royal Marines. The World Premiere of Professor Edward Gregson's *An Age of Kings* was offered by the Black Dyke Band, and then both bands combined for several pieces at the end of the program, including Professor Peter Graham's *Windows of the World*.

In conjunction with the Nationals, there was a Brass Arts Festival that took place October 14-15 in the Regent Hall of the Salvation Army. Some of the Festival's events included a concert by the Salvation Army's Regent Hall Band and Songsters, and a concert given by the Buy As You View Band (who would compete in the Nationals the following day), and an illustrated talk given by Michael Ball on his piece, *...all the flowers of the mountain...*, which had been chosen as the test piece for this year's Nationals.

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Comparisons Between Brass Band Contests in the United States and Great Britain

Although the United States has patterned its brass band competitions after its counterparts in Great Britain, there are still many differences, as well as similarities. The following represents a few of the contrasts between the two.

A major difference between brass band contests in Great Britain and the United States deal with the longstanding tradition (approximately 150 years) of the British Bands as opposed to the relative newness (22 years) of contests in the United States. In the United States, the brass band culture is not the norm, so individuals are encouraged to watch each other perform- we are all still learning! In Britain, most performers did not return to the hall to listen to the other bands' performances. In addition, NABBA contests normally include clinics and workshops, whereas the British contests typically don't. However, there was an opportunity at the Nationals to listen to a lecture by the composer of the test piece.

It is a fact that the sheer number of contests in Great Britain greatly exceeds the one and only (non-entertainment) contest that is held in the United States. The top British bands typically participate in 4-5 contests a year.

One advantage the brass band contests in England have is the fact that the competitions do not require the bands to travel large distances in order to participate. The Nationals are always held in London, usually requiring an easy bus ride for each band. The location of each NABBA competition changes from year to year, often causing difficulties for some bands to attend. There can also be large expenses

involved, which certainly prohibit some bands from competing every year. In addition, bands in America are not sponsored by different companies, as is often the case in England. Therefore the financial burden of attending contests lies squarely on the members of the band.

One rule change for NABBA contests may have relieved some of the problems involved with traveling large distances to competitions. In England, there is a drawing that occurs the morning of each contest to determine the order in which bands will perform. NABBA has decided to announce performance times several months in advance of the competition, making it easier for visiting bands to make travel arrangements.

British bands must schedule early rehearsals on the day of their contests, just in case they are chosen to play at the beginning of the competition. There are no warm-up rooms in the Royal Albert Hall, and all bands must share changing facilities. In addition, the British bands are not permitted to warm-up on stage. In NABBA, bands are provided a warm-up area immediately prior to their performance, and are even allowed two minutes on stage for tuning and warming up.

The number of participants in each brass band is slightly larger in the United States. British contests allow 28 performers (25 brass players and 3 percussionists), while the NABBA contests allow 30 players to rotate in and out for each piece. British bands generally do not need to carry more than 28 performers- if they need a substitute, there are many players available from which to choose. However, in the U.S., bands usually carry 30-40 players in order to "pad" each section in case of absences. Brass players who perform on the standard British style instruments (cornets, tenor horns, British-style

baritones, and low brass players that can read music in treble clef) are sometimes difficult to find in America.

Another major difference between the British and American brass band contests are the contest requirements. In Britain, bands are judged on one pre-determined test piece that is performed by every competing band. This required selection is usually a new piece, and bands typically do not see the piece until around six weeks before the contest. There is no time limit for each band in British contests. In America, one test piece is selected, but each band is also required to fill its remaining 32 minute time slot (at the Championship level) with their own choice of pieces. American bands are given around 7-8 months to prepare the test piece.

It is interesting to note that British bands typically rehearse twice a week, while American bands rehearse only once a week. In addition, about two weeks before contest, the British bands hold (at least) about six extra practices, while U.S. bands might be able to squeeze in one or two! British conductors also seem more comfortable taking liberties with the test piece scores (adding notes, changing instrumentation, adding or subtracting players, turning instruments towards or away from the judges, etc.), while the American conductors seem to follow the composer's instructions as closely as possible. On the day of the Nationals, study scores were available for purchase, so that the members of the audience could actually follow along with each band's performance.

In Great Britain, bands must qualify in order to participate in the Nationals. Due to the large number of brass bands, the bands are separated into five Sections: Championship level, 1st

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Section, 2nd Section, 3rd Section, and 4th Section. The bands are divided into eight different regions, and the top two Championship Section bands from each Region compete in the Nationals at Royal Albert Hall in London (the lower section bands compete on other weekends at different locations). In addition, the top four bands from the previous year's Nationals automatically qualify. Therefore, there were twenty bands that competed at the 2004 National Championships (eight regions with two bands apiece, and the top four bands from 2003). In this year's NABBA competition, there were 23 participating bands, with 7 Championship level bands. In addition to the Championship level, there are 5 other sections: Explorer, Youth, Open, Challenge, and Honors. Each individual band can decide in which division they will enter. There is one exception to this rule: bands are required to enter the next higher section if they win their original section three years in a row (a "hat-trick"). If the band is already in the highest division (Championship level), they are not allowed to compete at NABBA for one year. In England, bands are relegated up and down the different divisions according to how well they are performing. This is done approximately every three years.

In both the Nationals and the NABBA Contests, there are 3 judges that determine the winners of the competition. Usually judges are placed in a curtained "box," which allows them to hear each band without seeing the stage. In England the judges are allowed to talk together and compare notes to determine a winner, while in NABBA the judges are not allowed to speak with each other. At the Nationals, the judges would flash a green light in order to let each band know when they were ready for them to begin.

In NABBA, the test piece is worth 60% of each band's total score, with the remainder of each band's program worth 40%. At the Nationals, the test piece is worth 100% of each band's score. NABBA adjudicators provide written and taped comments for each band, while British judges provide written comments only.

The "stage" uniforms that each band wore in the Nationals were very colorful. In the United States, most band members wear concert black. The British bands also have "walking-out" or "traveling" uniforms that usually consist of a blazer and dress pants.

The first prize winners at the National Brass Band Championships of Great Britain receive 2,000 pounds (approximately \$3600 dollars), and a magnificent rotating trophy in the form of a silver cup (The Champion Band of Great Britain Challenge Trophy). This cup is often displayed at future concerts. The conductor of the winning band also receives the Stanley Boddington Memorial Trophy. The second place winners are given 1,500 pounds (about \$2700 dollars), and the third place winner is given 1,000 pounds (about \$1800 dollars). In NABBA, prize money and a rotating trophy used to be awarded, but now the first place band in each section receives a NABBA banner and clear plastic trophy to keep, and the second place band receives a trophy.

Both the Nationals and the NABBA competitions held "Gala" concerts at the conclusion of each contest. This was to showcase a high class brass band or musical ensemble. The Nationals featured one of the contesting bands of the day (the eventual 2004 Nationals winners!)- the Black Dyke Band, and also The Band of Her Majesty's Royal Marines. The NABBA Gala Concert featured the Morehead State University Percussion Ensemble, and The New

York Staff Band of the Salvation Army. The NABBA competition announced the results of the contest during the intermission of its Gala Concert (ensuring proper attendance levels), while the Nationals had already awarded its winners earlier in the day.

Conclusion

The American brass band movement has definitely patterned itself after the British brass band. Using British instrumentation and its traditions of contesting, there are many similarities between American and British contests- screened judges, required test pieces, bands competing in different sections, prizes, "Gala" Concerts. American bands would do well to try and strive to attain the high musical standards that have been set by the top Championship section bands in Britain. Although American expectations are high, there is still some catching up to do, especially considering the 130+ year head start by the Brits! In addition, the idea of a company sponsoring a brass band (paying for its director, music, instruments, uniforms, travel expenses, etc.) has yet to catch on in the States. However, the brass band movement in America is certainly alive and well, and its future is limitless. Hopefully by sharing some of my experiences that I've had here in the U.K. with others back home, I'll be able to inspire and motivate them as much as I have been motivated to continue in and appreciate this incredible tradition we call brass banding!

Diana Herak is a baritone player from Columbus Ohio, currently living and working in England, and a member of the NABBA Board of Directors.

Minutes from the North American Brass Band

Board of Directors Meeting

September 3-5, 2004

Pheasant Run Resort, St. Charles, IL

Members present: Anita Cocker Hunt (president), John de Salme (controller), Jeff Binns, Louis Bourgois, Barb Burtch, Jay Cohen, Linda Detman, Jackson Hill, Rusty Morris, Susan Reigler, Tom Scheibner, Quentin Sharpenstein, Don Stine

Guest: Joanna Goldstein

Friday, September 3

Meeting begins at 7:35 p.m. with a self-introduction of members and welcome to new members. President Hunt discussed the unexpected absence of Robin Weatherall who had been hospitalized and discusses the possibility of shortening the meeting. Those in attendance consider various options and ultimately decide to carry on with the meeting as planned.

Quentin Sharpenstein reads aloud the minutes from the April Board Meeting. Jackson Hill makes motion to accept minutes as read; Barb Burtch seconds—motion passed unanimously.

Report on The Bridge submitted from the editor, Colin Holman. Joe Dymit will be taking over the mailing and distribution of The Bridge. Eric Aho has offered to assume the editorship of The Bridge; Colin will continue as the new music reviewer. Louis Bourgois mentions that Ron Holz would be happy to do CD reviews if desired by the editor (Robin Weatherall is currently reviewing CDs). President Hunt will appoint Aho editor of The Bridge with the full endorsement and appreciation of the Board.

NABBA 2004 Championship report

presented by controller, John de Salme. Among the issues discussed in the report: bands need to double check entry materials for completeness and should proof-read program materials for misspellings and grammar; feedback from bands on the judges was minimal (only 8 bands responded), but all were happy with the new CD recordings and recommended judges carefully enunciate so that comments can be heard; due to a glitch with the spreadsheet software, the wrong awards were distributed to the youth solo and ensemble participants—the error was corrected. All in all, it was a successful competition. President Hunt thanked the Board for its work at the Championships.

Wrap-up to NABBA 2004 presented by host representative, Jackson Hill. He cautioned that 8 months is not enough time to organize a competition and to avoid this situation in the future. Many thanks and kudos were offered to Jim Grate. Lastly, hosts need to be sure to “have the money in the bank” to make the competition work—Brass Band of Tri-State and Mountain State Brass Band barely broke even.

Membership report and budget for NABBA 2005 submitted by Robin Weatherall. NABBA has 1,002 active members and 51 member bands. Because of Robin’s absence the Board could not thoroughly discuss the proposed budget for the 2005 competition. Louis expressed concern about a lack of communication on the championship committee and he asked if the Championship Host Manual is available on the website yet.

Test piece selection for Championship and Honors divisions. Board listened to *Harrison’s Dream* and *Of Men and Mountains* for the Championship division and *Firestorm* and *Coventry Variations* for the Honors division. *Harrison’s Dream* was selected by unanimous vote

for the Championship division. *Coventry Variations* was selected for the Honors division; *Firestorm* received 3 votes, *Coventry Variations* received 10 votes.

A short discussion was held about the need to replace the current treasurer, Sara North. The president asked for volunteers; Jim Grate was suggested as a possibility—Jackson Hill offered to contact him about his interest in the position.

Break for committee meetings—adjourned for the evening after committee meetings.

Saturday, September 4

Toured the Pheasant Run facilities 8:45-10:30 a.m. Facilities appear to be adequate for running the competition.

Louis Bourgois made a motion to elect Jim Grate (Brass Band of the Tri-State) to be NABBA treasurer; Rusty Morris seconded—motion passed unanimously.

Test piece selection for Challenge, Explorer, and Youth sections. Board listened to:

Challenge—***Music for a Festival*** and ***Chaucer’s Tunes***

Explorer—*Variations on “Laudate Dominum”* and ***First Suite in Eb***

Youth—*The Four Noble Truths* and ***Haselmere Suite***

Pieces noted in bold were selected by unanimous vote of the Board.

Website report: New program incurred costs this year. Information came from the web technician in Columbus. Maintenance fee for web hosting. Anita

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will ask Brian White, web tech, to check into spam problem on the members' section message board. Anita asked for a volunteer to work with Robin to provide back up in posting information to the website. Jay Cohen agreed to be website back up for Robin.

Membership report: Board debated the admission of participating versus non-participating members to competition events—if you are a member, can you get into everything even if you aren't a contest participant? Barb noted that in Charleston it was cheaper for family members to join NABBA than pay the non-NABBA fees to attend events. Decided that NABBA members in good standing are entitled to free admission to all annual competition and gala performances. Post-gala reception is subject to an additional charge.

Additional discussion ensued regarding chaperones for the youth bands and whether or not they should have to pay for admission to contest events or if NABBA would provide passes for a set number and how many. Decided ten chaperone passes will be included with each Youth Band registration. Passes are good for admission for competition performances only; gala and reception admissions must be purchased separately.

Review of schedule for competition weekend: A suggestion was made to announce awards for the solo and ensemble competition to Friday before or during the Reading Band. Discussion on how many people actually attend the Reading Band and the possibility that solo and ensemble participants would miss the chance to be recognized before the larger membership of NABBA. Decided to make no change in the scheduling of awards during competition weekend and to announce awards before the start of the Gala Concert.

The NABBA Archives have been safely transferred and stored in a climate controlled location by Eric Aho.

Ashland Festival: Festival went well this year, although the number of brass bands had to be cut to six. Good crowds, bands, and weather. Jackson Hill appreciates NABBA's continued support of the festival. Next year is its 10th anniversary.

Eastern Iowa Festival: Don Stine reported the event was very successful this year; he also expressed appreciation for NABBA's support.

Northeastern Festival (Montclair): Ron Holz was not present to make the report, but Tom Scheibner reported Montclair "is dead in the water" but Jason Ham euphonium player in the United States Military Academy Band (West Point) is considering reviving it in West Point; he noted encouragement from NABBA could be useful in reactivating this festival. Quentin said he would contact Jason regarding the Montclair Festival and a possible move to West Point.

Linda Detman made a motion to provide funds of \$500 for the Ashland and Eastern Iowa festivals; Barb Burtch seconded—motion passed unanimously.

Yamaha workshops: Paul Droste was not present to make the report. It was announced that he will be retiring from the Brass Band of Columbus in the near future.

A new member-at-large is needed on the Executive Committee to replace Ralph Hotz. Susan Reigler was nominated—the Board voted unanimously to elect her as member-at-large.

Presentation from Louisville/Indiana University Southeast to host NABBA 2006: Joanna Goldstein and Susan Reigler gave a PowerPoint presentation

and numerous paper documents to support their proposal to host NABBA 2006 in Louisville and to be considered as a permanent host city for the event. They suggested NABBA consider changing the name of the event to the North American Brass Band Championships and secure trademark of the name. They feel selecting a permanent host city will offer the opportunity to build a national and international presence for NABBA, and could be used to build the ranks of NABBA by making the event a family affair and bringing kids into brass banding. It will also help bands plan a year or two in advance to attend.

Susan made a motion to trademark the name North American Brass Band Championships and to use it for the competition in 2006; Quentin seconded—motion passed unanimously.

Louis made a motion to accept Louisville's proposal to host NABBA in 2006; Barb seconded—motion passed unanimously.

Further discussion ensued on establishing a regular weekend for the competition and the need to avoid Easter (and Kentucky Derby time if Louisville is selected as a permanent host city). Will continue to try to schedule competitions for the first couple weeks of April. Anticipated costs for NABBA 2006 include \$1500 for the use of Memorial Hall, \$3000 for shuttle buses, and an undetermined amount for the Gala Concert. Louis urged the by-law committee to establish a development committee in lieu of the championship host committee that would conceivably become defunct. A by-law change will be presented at the next Board meeting.

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Contest Committee Report presented by John de Salme. Discussed whether or not the Board should set a minimum number of bands to participate in 2005 to avoid financial difficulties. Pheasant make it a viable section.

A request to increase the competition time for the Championship and Youth sections was rejected.

A request to change the rules to require non-North American bands to enter their first year in the Exhibition section and then regular competition the following year was rejected.

The request to form an appeal process regarding controller decisions about contest eligibility was rejected.

A request to change the competition ballot so that it was more detailed was rejected, primarily because the current ballot already includes the information asked for in the request.

A request to change the contest draw the Saturday morning of competition was rejected.

All bands will need a reminder that the entry deadline for NABBA 2005 is Saturday, January 15, 2005.

The committee delayed consideration of a commissioned piece and the purchase of computer equipment and software until other priorities were handled.

A request to hire a professional announcer for the Gala Concert was rejected—committee hopes that someone who enjoys public speaking can be identified within the ranks of NABBA and asked to serve as announcer

A request was made to include the order of performance as an item in the published results of the competition—

this request was accepted.

John de Salme's appointment as controller is over after the 2005 competition, so new controller must be selected. Paul Droste's name was floated as a possibility. Anita will get the word out to member bands that a controller is needed.

Jeff Binns suggested the music committee select the test pieces for the competition; the Board discussed and decided it was important to have input from the whole Board in the selection of pieces. Susan suggested using the meeting time more efficiently by listening to pieces during lunch.

Tom Scheibner was appointed to the music committee to replace Colin Holman.

A request was made to allow a quartet in the ensemble competition made of players from four different bands—the competition committee decided this is OK, but each member will count as one of the two ensembles allowed per band as stated in the contest rules.

Competition committee received a petition from Eastern Iowa to move from Championship to Honors division—this is not a problem, but want to clarify that any movement to a lower division can only be one division down, not two. Linda noted that the rules are not quite clear on this issue—the rule seems to be in reference to bands forced to move to the next higher division after winning a division three years in a row.

Contest Budget and Financial Planning

The Board estimates the cost for the NABBA Gala Band to cover food and lodging will be \$12,000. The opportunities to make money at NABBA 2005 will be few: event passes will probably sell to 50-100 people. Prices for passes were set as follows: Gala Concert (\$15),

Competition Event (\$10), Combo—gala and event (\$20). Decided vendor tables would be \$300. Advertising prices for the program were set as follows: full page (\$500), half page (\$300), quarter (\$175), eighth (\$100).

Efforts need to be made to secure vendors and to pursue businesses in the St. Charles area to advertise in the contest program.

Jay Cohen agreed to help with publicity and advertising and to help obtain percussion equipment. Barb Burtch agreed to contact Bill Himes about help from area Salvation Army folks with contest activities.

Jackson Hill will look into making NABBA Board badges to identify people at the competition.

Louis was asked to add updated figures to the vendor/ad template in the Championship Host Manual.

Review of band selection process for other contests

Agreed to keep the process for selecting a band to participate in the UK Open—the NABBA Championship section band will be selected.

Great American Brass Band Festival selects the previous year Championship section winner (for 2005 the 2004 NABBA Champ will attend). If the first band is unable to attend, the second place finisher in the Championship section will be invited. If that band cannot attend will invite first place Honors band, then second place Honors band. The selected band receives \$2,500 and lodging for the event. Board feels this selection process is fair. The Board also reviewed its agreement with GABBF to put ads in the Bridge and website and a notice in

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the contest program—the Board will continue with this agreement.

World Brass Band Contest—Board discussed numerous ideas for selecting a band to represent NABBA at this once every four years contest. Considered using the process used by Great American Brass Band Festival; allowing bands who might have to sit out of competition the year the chance to compete for points only in a WBB year, totaling points over the course of four years, and totaling places over four years and averaging. Tabled discussion to adjourn for the night at 9 p.m.

RETURN TO TOP

Sunday, September 5

Meeting began at 9:10 a.m.

Sign-up sheet for NABBA 2005 duties was circulated.

Discussed the US Open competition and whether or not to put an ad in their program and have a table at the event. Last year, NABBA spent \$600 for table and program ad, but there was nothing to display on the table and other than friends stopping by to visit Barb who staffed the table, there were no visitors. NABBA wants to encourage and support the US Open. Tom made a motion to do only a full page ad in their program for this year; Rusty seconded—motion passed unanimously.

Present Board members up for renewal this year confirmed their intent to serve another 2 year term.

Anita discussed the loss of NABBA stopwatches over the years and the need to obtain new ones. Louis made motion to purchase enough stopwatches to conduct the contest; Quentin seconded—motion passed unanimously.

Anita also discussed the possibility of purchasing a display unit that is easily portable and shippable for events at which NABBA would like to have a table. Discussed the need to look into getting a table banner and having an audiovisual presence at presentations. Jay moved to allow Anita to select the appropriate unit costing no more than \$1,000—if more money is needed, approval will be sought via the Executive committee; Susan seconded—motion passed unanimously.

Anita informed the band of another international contest opportunity: Bristolive is billed as an annual amateur music festival and will be held June 9-13, 2005. The contest website is www.bristolive.co.uk

NABBA has obtained an ASCAP/BMI event license and will renew it in time for NABBA 2005. All NABBA bands should consider covering themselves by getting an annual license.

Board returned to the discussion of the World Brass Band contest to discuss a request from Chicago Brass Band for funding of \$3,500 to attend the contest in July 2005. Board debated whether or not we can afford this amount given our sole financial responsibility for the March 2005 contest. Don asked what would stop any other NABBA band from seeking funds to attend contests and wondered if this would set a precedent. Barb noted that Chicago accepted the invitation knowing it would be costly. Susan pointed out that helping a NABBA band to participate in a world level contest would get additional exposure for NABBA. Rusty wondered how big the World contest really is, particularly given some of the discussion on 4barsrest.com about big name European bands pulling out of the contest. Don also pointed out if we had lots of money it would be great to support Chicago. Quentin noted that Chicago was selected by NABBA to represent it at this contest and they

deserved some support from the organization. Linda suggested the Board wait to provide funds to Chicago until after NABBA 2005 to make sure it didn't commit money that wasn't available.

Board decided to request a full report from Chicago upon return from the World contest; Anita will send letter to Colin indicating the Board will consider a funding amount after NABBA 2005.

Joanna Goldstein brought up the need to consider establishing an education committee for NABBA. She volunteered to develop a promotional PowerPoint presentation on NABBA—a note will go out to NABBA members asking for video, pictures, etc. to add to the presentation.

President's Remarks: Thanks to those present for being at meeting for Labor Day weekend. Thanked the new board members for attending and experienced board members for their continued service. She lauded the great presentation from Louisville for 2006—thinks the organization is moving in the right direction in considering Louisville as a permanent host city. Louisville presents the chance to expand NABBA, make more money to in turn support more bands and educational program—it is a big new step for NABBA.

Next meeting is scheduled for Friday, March 11, 2005, 9 a.m. at Pheasant Run.

Meeting adjourned at 11:14 a.m.

Respectfully submitted by Linda A. Detman

Sounds of Brass (only available in real time). Presenter: Phillip Hunt. Broadcast time 19-05 GMT every Sunday evening.

Online: www.bbc.co.uk/devon click on to "Listen Live" and choose Radio Devon. The Presenter and Producer of Sounds of Brass, Phillip Hunt, has been broadcasting the programme since 1985 and has recently been appointed a Bard of The Cornish Gorsedd for his services to the brass band movement. He welcomes requests and comments from a host of new world wide listeners.

GMR Brass. Presenter: John Maines. Broadcast time 18-00 GMT every Sunday evening.

Online: www.bbc.co.uk/manchester, click on "Listen Live" then GMR. Frequency: 95.1 & 104.5 FM

Listen to the Band. Presenter: Frank Renton. Broadcast every Fridays - BBC Radio 2 (88-91 FM) 21-30 GMT.

Online: www.bbc.co.uk/radio2/shows/listentotheband

Brass Encounters. Presenter: Geoff McGregor. Broadcasted from Radio 2NUR-FM 103.7 Newcastle University, Australia Wednesday's 5-30. Now in it's 25th season.

Online: www.newcastle.edu.au/services/2nur/programs/brass.shtml and www.2nurfm.com

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Brass Band News

The **Atlantic Brass Band** has returned from touring Italy and is looking forward to a spectacular 2004-2005 season which will include concerts at the Cape May Convention Center and Elmer NJ..

On May 25th, IPaul Droste announced his plans to retire as music director of the **Brass Band of Columbus**, with his final performance at the BBC's Holiday Concert at Ascension Lutheran Church on December 5 (the same venue as his first performance in October, 1984). A search committee is now involved in finding an interim director or two from within the band to take over in January. During the 2005 season, plans will be made for interviews and auditions of prospective conductors. Paul writes *For the past twenty years it has been my privilege to conduct the BBC, known to many of us as one of the best brass bands in North America. During this time I have conducted over thirty rehearsals and twenty performances per year. In fact, we have had four hundred twenty nine concerts during*

these years, and I have conducted all but four or five of them. There have been many highlights, but the trip to Birmingham, England in September 2000, the nine NABBA Championships, and our commercial recordings stand out. I want to thank the members of the BBC for volunteering their time and talents. We have had very little turnover through the years. No one gets paid, so this must be "a labor of love." We attract and retain the best free-lance musicians in central Ohio. Anne and I hope to spend some time in Florida this winter, attending baseball spring training games, long a dream of mine. With our daughter and son-in-law, Diana and Patrick Herak, living in London, England for the next year, we hope to visit often. Son Doug is now the orchestra director at Oklahoma State University and we hope that the stage coach still runs to Stillwater. For most of the twenty year history of the BBC, Les Susi, Ray Spillman, and I have done a significant amount of behind the scenes work. At the end of December, Les is retiring from his position as cornet player, music arranger, and associate conductor. Ray is retiring from his position as business manager, but will continue to play in the band. All three of us leave with the feeling that the band will not only survive, but will prosper under new leadership.

[I am sure we all join together in congratulating Paul for his remarkable tenure and in sending best wishes for his retirement, Ed.]

The **Chicago Brass Band** (Colin Holman) will perform concerts in Germany, France and Belgium in addition to their scheduled performances at the World Music Contest next July in Kerkrade, Holland as representatives of

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NABBA. The band will release its first CD in November 2004 and has received a significant grant from the Dreihaus Foundation toward operating expenses for the season.

The **Commonwealth Brass Band** (Jerome Amend) finished the summer outdoor season with four concerts in less than a month at a rural winery and in a church backyard and two municipal parks. The last performance, at the Smith-Berry Winery, New Castle, KY, on July 3, 2004, had a stuff-musicians-dream-of-twist. Band member and third cornettist Joanna Goldstein left the relative obscurity of the back row to move front and center as conductor. A professor of music at Indiana University Southeast, New Albany, IN, Goldstein is also coordinator of the Music Department and Director of University Arts Programming and holds a Julliard Master's Degree and a Ph.D. from New York University. The appearance with CBB, playing Gershwin's Rhapsody in Blue, and being in the audience for other band concerts made her want to be part of the action. She started taking cornet lessons from Commonwealth Music Director Jerome Amend and is now a strong middle-voice in the band. Her role as conductor came about because Amend had a scheduling conflict with his "day job" as principal trumpet with the Louisville Orchestra. Commonwealth's other performances were at a backyard picnic at St. Paul Episcopal Church, New Albany, IN, on June 6, 2004; Sam Peden Community Park, New Albany, on June 17, and the annual Ashland (KY) Brass Band Festival on June 26, 2004. The Commonwealth Band went "electric" – somewhat – at its next-to-last open-air concert of 2004 at Corydon, IN, on Sept. 3. Jason Houglund moved twice from his solo cornet spot to the rear of the bandstand, picked up a bass guitar and added an extra rock

punch to two versions of the theme from the 1950s television show Peter Gunn. Houglund has continued to play in rock bands in Southern Indiana while being one of the outstanding trumpet students at Indiana University Southeast, New Albany. He recently received his performance degree in trumpet from IUS. The programs at Corydon and at Lynn's Paradise Café in Louisville KY on September 18 consisted of movie and TV, ranging from Robert Hall's 1901 *Death or Glory*, which opened the film *Brassed Off!*, to a medley from *Harry Potter and the Sorcerer's Stone*, written for the 2001 movie by John Williams (arr. Sykes). Music Director Jerome Amend gave the title of "Festivals, a Funeral and an F Major" to the Commonwealth Brass Band's concert on November 7, 2004, at Indiana University Southeast, New Albany with the F Major added in anticipation of Dr. Joanna Goldstein as soloist on the Allegro Movement of George Gershwin's Concerto in F Major for Piano and accompanied by the band in an arrangement by William Gordon. The funeral music for the concert was Chopin's *Funeral March* (Hartmann), while the festive works included *Belford's Carnival March* (Alexander/Smalley), *Atlantic* (Wright) and *Academic Festival Overture* (Brahms/Wright).

The latest CD by Bram Gregson's **Intrada Brass** was released in time for the band's summer trip to the Great American Brass Band Festival. It has been featured several times on CBC Radio in the past two weeks. Most recently, Rick Philips on "Sound Advice" CBC Radio 2 (a program reviewing new CDs - mainly classical) awarded the CD his highest rating, 5* for performance and 5* for recording. He did the same for the band's previous CD *Gaite Canadienne* last year. The CD has an entertaining variety of music, including *Trittico* (Curnow), the test piece for European

Championships some years ago; *Dance Sequence* (Wood), a wonderful performance by Alastair Kay, one of Canada's superstar trombonists; *To a Wild Rose* (MacDowell), a gorgeous cornet solo by Russel Gray; *Spirit of Adventure* (Norbury) the test piece for last year's NABBA competition and a real challenge for any band; *Euphonium Music* (Bowen), one of the most challenging and beautiful euphonium solos played here by Robert Miller; *Swiss Melodies* (Ball), a delightful horn solo superbly played by Melvyn Bathgate-British horn virtuoso; *Londonderry Air*, arranged and performed by Al Kay; *Robert Farnon for Brass* - a great Canadian composer of light music; *Glorious and Free* (Norbury), a march featuring "O Canada" and almost sure to be heard on July 1 on CBC! This can be purchased from the band's web site.

Motor City Brass Band (Craig Strain) had a busy summer schedule. They completed their subscription series titled *The History of Music*, from Caveman to Currentman, and also performed on the Detroit Festival of the Arts schedule at the Detroit Institute of Arts. A summertime highlight was performing for crowds in excess of 8,000 on four consecutive evenings at the Fourth of July celebration at the Henry Ford's Greenfield Village in Dearborn, MI. MCBB Conductor Craig Strain directed the combined Detroit Symphony Orchestra (DSO) and Motor City Brass Band in the concert finale, *The Stars and Stripes Forever*. Earlier this year, MCBB appeared at the Jefferson Avenue Presbyterian Church in Detroit with the primary piece on the program being *Fenland Suite* (Arthur Mills), for Organ and Brass Band. Stephen Warner, church organist, was guest soloist. Their 2004-2005 concert series will be held exclusively at the Ford Performing Arts Center in Dearborn, MI, including the ever-popular holiday concert and the Halloween-themed *Horn's and Howls III*.

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Recordings Reviewed

Great Marches. Rundfunkblasorchester Leipzig (Peter Feigel). Obrasso 900. TT: 63.44. *Honour the Brave* (Rimmer/Woodfield); *Gruss an Thuringen* (Blankenburg/Woodfield); *Death or Glory* (Hall/Woodfield); *March of the 13th Regiment* (Jaeggi/Woodfield); *The Cossack* (Rimmer/van der Woude); *Man of Music* (Honegger); *Stadt Langenthal* (Broadbent/Woodfield); *Triumph!* (Heusser/Woodfield); *Mountain Sounds* (Jaeggi/Woodfield); *Slaidburn* (Rimmer/van der Woude); *Un Addio* (Eusebiotti/Woodfield); *Punchinello* (Rimmer/Woodfield); *Bundesratin Ruth Metzler-Arnold Marsch* (Kleeb); *Junge Welt* (Jaeggi/Woodfield); *City of Bern* (Honegger); *Anker Hoch!* (Zimmerman/Woodfield); *In Treue Fest* (Teike/Woodfield); *Zur Heldenfeier* (Boggio/Woodfield).

Here is a wonderful recording of marches. Many of them will be familiar to brass band listeners, and now available for wind band/concert band, including a good handful of Rimmer marches which all have been transcribed effectively and are played impressively on this recording. The majority of marches on this recording

are the classical variety, and the other more up-to-date works (such as Broadbent's *Stadt Langenthal*) are written in a more traditional vein. They are all given spirited readings, and I found much to enjoy as a listener as well as new marches to consider programming in the future.

Just In Time. Swiss Army Concert Band (Christoph Walter). Obrasso 897. TT: 66.19 Program: *Mission Impossible* (Schifrin/Fernie); *Just in Time* (Walter); *Choo Choo Boogie* (Osterwald/Tinner), Silvio Wey, vibraphone soloist; *Oklahoma!* (Rodgers/Woodfield); *Guadalajara* (Guizar/Fernie); *Hey Jude* (Lennon and McCartney/Fernie); *Still Time* (Fernie); *I Wish You Love* (Trenet/Woodfield), Pirmin Rohrer, trombone soloist; *I Just Called To Say I Love You* (Wonder/Walter); *It's Showtime* (Richards/van der Woude); *Romantica* (Woodfield), Roland Froscher; euphonium soloist; *Flyin' To The Skies* (Walter); *Rock Around the Clock* (Freeman/Woodfield); *Slaughter on Tenth Avenue* (Rodgers/van der

Woude); *South Rampart Street Parade* (Bauduc and Haggart/Woodfield); *Basin Street Blues* (Williams/Fernie); *Walkabout* (Woodfield).

The Swiss Army Concert Band perform many items that have been newly arranged for both brass band and concert band. It's nice to hear how well these items work within both ensembles. This CD features mostly lighter items of popular tunes, songs from the shows

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and a couple of original items. Although it's a CD I wouldn't personally listen to that often for pleasure, it does have considerable value when planning concert programs, especially if you are already familiar with the brass band versions of many of these items.

An Italian Night. Buy As You View Cory Band (Robert Childs). Obrasso 898. TT: 66.08 Program: *Norma Overture* (Bellini/Lorriman); *Trumpet Concerto* (Tartini/Lorriman), Philippe Scharz, piccolo trumpet soloist; *Elena's Aria from Sicilian Vespers* (Verdi/Fernie), Iona Jones, soprano; *The Barber of Seville Overture* (Rossini/Lorriman); *Una Voce Poco Fa from The Barber of Seville* (Rossini/Lorriman), Iona Jones, soprano; *Prelude, Theme and Variations* (Rossini/Newsome), David Childs, euphonium soloist; *In Terra La Guerra* (A. Scarlatti/Lorriman), Iona Jones, soprano, and Philippe Scharz, piccolo trumpet soloist; *Intermezzo from Cavalleria Rusticana* (Mascagni/Howarth); *Trumpet Concerto* (Bellini/Lorriman), Philippe Scharz, piccolo trumpet soloist; *Lauretta's Aria from Gianni Schicchi* (Puccini/Fernie), Iona Jones, soprano; *Capriccio Italien* (Tchaikovsky/Howarth).

Most of us program operatic excerpts on our concert programs with some regularity, and here's a CD which shows us how they should be played. Many of the arrangements are newer ones from the pen of Howard Lorriman, and there's the added bonus of excellent performances from soprano Iona Jones and piccolo trumpet soloist Philippe Scharz. The selections are drawn mainly from nineteenth-century repertoire and the opening overture to *Norma* showcases the band's superb sound with astonishing breadth and depth of sound. Scharz's performances of

the Tartini and Bellini Concertos are convincing and performed with panache - the accompaniment to the Tartini being notable for its colorful and imaginative scoring. Iona Jones brings an agile, energetic and engaging voice to the recording and reminds me that the combination of voice and brass band work well with judicious care to balance. Her solo contributions of Verdi, Rossini and Puccini are characteristic and most enjoyable. Aside from the anticipated operatic slant, there is a fantastic solo contribution from David Childs (which was the highlight of the CD for me), a Baroque aria where the soloists collaborate and a concluding orchestral transcription with Tchaikovsky's evocation of Italy in abbreviated form. Taken as a whole, this is a most enjoyable recording of new music for brass band as well as new arrangements of "chessnuts."

Brighouse & Rastrick Band On A World Tour. Brighouse & Rastrick Band (David Hirst). Obrasso 895. TT: 65.41. Program: *Just A Closer Walk* (arr. Fernie); *Havah Nagilah* (arr. Fernie); *Mexican Holiday* (arr. Fernie); *A Night in Havana* (Richards), Steve Miles, euphonium soloist; *An American Trilogy* (arr. Richards); *Basso Brazilio* (Newsome); *A Southern Gospel Suite* (arr. Fernie); *Spanish Trombones* (Marquina/Fernie); *Mambo* (arr. Fernie); *Armenian Fire Dance!* (Richards); *Carrickfergus* (arr. Fernie), Alan Morrison, cornet soloist; *Hamabe No Uta* (arr. Richards), Steve Miles, euphonium soloist; *Slovenian Spring* (Fernie); *The Celt of Glencoe* (Richards); *Scarborough Fair* (arr. Richards), Alan Hobbins, soprano cornet soloist; *A Jewish Folk Festival* (Richards).

This CD takes a number of traditional melodies from different world cultures

arranged for brass band (many from the capable pen of Alan Fernie) and is blended with some original works written in familiar musical styles. The opening track will be familiar to many since it's an arrangement for brass band of the same version of *Just A Closer Walk With Thee* made famous by the Canadian Brass as their popular introit to concert programs everywhere. Other items of Americana include Goff Richards' *American Trilogy* (which features Oh I Wish I Was In Dixie, Battle Hymn of the Republic and Hush Little Baby), and Fernie's *Southern Gospel Suite* (including Kumbaya, Deep River and Down by the Riverside); I can see both items becoming popular with American brass bands. Two Spanish-flavored items are included as section-features; *Mexican Holiday* (originally popularised by the James Shepherd Versatile Brass) shows B&R's rhythmically taut cornet section, and Fernie's arrangement of *Spanish Trombones* with every musical stereotype you would expect is most enjoyable to listen to. Then there's the percussion infused Mambo (with an unnamed trombone soloist included on the recording), the brilliant *Armenian Fire Dance*, and the gorgeous *Hamabe No Uta* (Song of the Seashore) with Steve Miles as soloist. Each item on the recording deserves a more lengthy description that there is space for here. As brass band recordings of lighter music go, this one has a lot more diverse variety than most and much to appeal to listeners and brass band aficionados. The playing of soloists and one of England's top bands is at a consistently high level from start to finish, and if you want something recommended with lighter selections but more varied than "the usual," this is the recording to listen to for both enjoyment and new repertoire ideas. A delightful surprise!

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Spectacular Classics Volume 4. Black Dyke Band (Nicholas Childs). OBRASSO 894. TT: 66.26. Program: *Galop op. 105* (Shostakovich/Fernie); *Fingal's Cave* (Mendelssohn/Lorriman); *Una Voce Poco Fa* (Rossini/Lorriman), Roger Webster, cornet soloist; *Pachelbel's Canon* (Pachelbel/Fernie); *March Hongroise* (Berlioz/Newsome); *Peer Gynt Suite* (Grieg/Lorriman); *Russalka's Song to the Moon* (Dvorak/Fernie), Michelle Ibbotson, soprano cornet soloist; *Gaudete* (arr. Fernie); *Zigeunerweisen* (Sarasate/Ruedi), David Thornton, euphonium soloist; *Romance from The Gadfly* (Shostakovich/Richards); *Grand Galop Chromatique* (Liszt/Newsome).

For their latest addition to the Spectacular Classics series, the Black Dyke Band have assembled a popular selection of pieces (none originally for brass band) and heard on this album in new or newer arrangements. After a sparkling Shostakovich Galop to open the CD, there is a very sedate rendition of Mendelssohn's Hebrides Overture ("Fingal's Cave") but in a new and effective arrangement that is performed well, even if the tempo choices seem a little unusual. The band comes back to life in the March Hongroise, a work that seems to fit the band's brilliant and blazen sound exhibited on this recording. As a musical contrast, the Peer Gynt excerpts also lend themselves well to brass in the Lorriman arrangements, and there is some really lovely playing here from the gorgeous *Morning Mood* all the way through to the fiery and threatening *Hall of the Mountain King*. Fernie's version of the medieval plainsong *Gaudete* is short and snappy (just over a minute), and I certainly prefer listening to the Newton and Norbury versions than this one which is over not long after it starts! The soloists on this recording all acquit themselves well. Roger Webster

produces a cautious and thoughtful Rosina for his rendition of *Una Voce Poco Fa* with verbose coloratura! Michelle Ibbotson's Rusalka is given a beautifully lyric reading, though with perhaps a little too much vibrato for my taste. Euphoniumist David Thornton completes the trio of soloists on this recording with what is surely the CD highlight--a fantastic display of musicianship and technique with a sturdy accompaniment. Dyke finish brilliantly with Newsome's arrangement of the brilliant piano work which gives it a somewhat burlesque quality. Nevertheless, the produces a bravura rendition to conclude this recording of classics arranged for brass band.

The Golden Swing of Black Dyke. Black Dyke Band (Nicholas Childs). OBRASSO 899. TT: 63.02. Program: *Opus One* (Oliver/Fernie); *Salute to the Count* (Basie/Fernie); *At the Sign of the Swinging Cymbal* (Fahey/Fraser); *Boogie Woogie Bugle Boy* (Raye & Prince/Forgie); *I Only Have Eyes For You* (Warren/Fernie), Adrian Hirst, bass trombone soloist; *New York, New York* (Ebb & Kander/Richards); *Trombonology* (Dorsey/Fernie), Brett Baker, trombone soloist; *Satin Doll* (Ellington/Fernie); *A Big Band Explosion* (arr. Fernie); *That's A Plenty* (Pollak/Richards); *Basin Street Blues* (Williams/Fernie), Brett Baker, Garry Reed and Adrian Hirst, trombone soloists; *Brass Blues!* (Richards); *Chanson d'Amour* (Shanklin/Richards); *Puttin' On the Ritz* (Berlin/Fernie); *Mack the Knife* (Weill/Richards); *Motherless Child* (arr. Fernie), Roger Webster, cornet soloist; *Sparkling Diamonds* (Styne & Robin/Smith); *Sing, Sing, Sing* (Prima/Woodfield), Lee Skipsey, percussion soloist.

Black Dyke "swing" into action very successfully with a CD that features some of the lighter items from their concert programs over the past ten years. For one of the most "traditional" brass bands, the recording sounds well, supported by some spectacular percussion playing, and effective arrangements. Every track on the CD is well delivered with stylish playing. I particularly enjoyed Adrian Hirst's wonderful bass trombone playing on *I Only Have Eyes For You*, a solo feature in which the soloist (humorously) never gets to play the melody! Most, if not all the repertoire will be known to North American listeners and these are performances of jazz standards and medleys that we will enjoy listening to as well as performing.

Greatest World Hits. Leyland Band (Garry Cutt). OBRASSO 903. TT: 67.30. Program: *Coming to America* (Diamond/Fernie); *Time to Say Goodbye* (Sartori & Quarantotto/Fernie), Andy Lord, cornet soloist, and Bill Miller, euphonium soloist; *Elvis Rocks!* (arr. Richards); *Nikita* (Elton John & Taupin/Fernie), Lucy Murphy, flugelhorn soloist; *Crocodile Rock* (Elton John & Taupin/Fernie); *Only Love* (Cosma/Fernie), Andy Lord, cornet soloist; *Music* (Miles/Fernie); *Killing Me Softly* (Flack/Fernie); *Beatles Go Brass* (Lennon & McCartney/Fernie); *Y.M.C.A.* (Morali & Belolo/Broadbent); *Somethin' Stupid* (Parks/Fernie), Andy Lord and Brian Heyes, cornet soloists; *Rock Around the Croc!* (arr. Richards); *To All the Girls I've Loved Before* (Davis, Hammond & Bettis/Fernie); *Super Trouper* (Andersson & Ulvaeus/Fernie); *Bridge Over Troubled Water* (Simon/Smith); *Everybody Needs Somebody* (Burns, Burke &

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Wexler/Broadbent); *Leningrad* (Joel/Fernie).

I suppose one could debate over the accuracy of the title of this CD made by the Leyland Band. It is, more accurately, a collection of popular hits played spread over the past forty years or more with popular items taken from the music of Neil Diamond, Elton John, Roberta Flack, The Beatles, ABBA, Bill Haley, and other well known musical celebrities. It's an enjoyable CD because of the good quality playing; always controlled and with good sound, balance and musical interest. However, I would personally add that if I wanted to listen to this music, I would much rather listen to the originals, and would perhaps only consider this CD in terms of the interest it would have for repertoire selection.

United. New York Staff Band (Ron Waiksnoris). TRCD 1075. TT: 76.51. Program: *Jubilee* (Drury); *Saints on Parade* (Norbury); *Forward* (Catherwood), Gordon Ward, cornet soloist; *Sursum Corda* (Bowen); *Breathe* (Gates); *Trumpet Voluntary* (Clarke/Jakeway), Michael Baker, trumpet soloist; *Journey Into Freedom* (Ball); *Air 'N Variations* (Bulla), Aaron VanderWeele, euphonium soloist; *Favorite Song of All* (Dean/Hamilton & Burgmayer), Raymond Livingston, vocal soloist; *The Cry of the Warriors* (Pearce); *Joyous Service* (Norbury), Gordon Ward & Aaron VanderWeele, soloists; *Variations on Laudate Dominum* (Gregson).

We all were able to enjoy the superb playing of NYSB at this past year's NABBA Gala Concert. This recording is a celebration of the band's 2003 tour to England and Scotland, and it is a handsomely produced recording with extensive program notes, an attractive

booklet and extensive photographs of both the band and representative of the album's title United. The music opens with a bright and breezy traditional march by Paul Drury, neatly and stylishly performed with great dynamic control with a trio melody "I'm bound for Canaan's shore" in the glockenspiel and a march that most NABBA bands would enjoy adding to their repertoire. *Saints on Parade* an overture by Kevin Norbury which intersperses three choruses melodies with popular Americana in a lighter style which shows the bands stylistic flexibility. Catherwood's solo *Forward* displays the characteristic sounds and technical mastery of principal cornettist Gordon Ward in a work based on a medley of choruses. In contrast is Brian Bowen's beautiful meditation *Sursum Corda* commissioned for the band, combining Hyfrydol effectively with other melodies and performed in an inspired fashion and with a fully controlled and expansive conclusion. Three major works, Ball's *Journey Into Freedom*, Pearce's *The Cry of the Warriors* and Gregson's *Variations on Laudate Dominum* provide some pinnacle playing for the band and all three works are given authoritative performances, the Gregson work bringing the CD to a spectacular conclusion through its fugue and final majestic statement of the hymn tune. It was also a pleasure to relive Aaron VanderWeele's brilliant performance of Bulla's *Air 'N Variations* (the title being a clever pun on his name) heard at this year's NABBA Gala Concert. Aaron plays with great panache, agility and flexibility, and his seemingly effortless approach is one to be admired and envied. The band provides a joyous accompaniment to this piece based upon "A Happy Day." His collaboration with Gordon Ward in Norbury's *Joyous Service* is similarly breathtaking. Here is one of the finest SA bands on top form, artistically led, and in a highly recommended recording.

This past October 29th - 31st was the 31st Pontins Brass Band Championships held at Prestatyn Sands in North Wales. Prestatyn is nestled between the Clwydian Range and the Irish Sea (not far from Liverpool).

This contest could probably be described as the biggest brass band party in the world. With nearly one hundred bands competing and many other band members flocking to Prestatyn to soak up the music and atmosphere, there are roughly between 3500 and 4000 band members at this seaside resort.

The term resort may be misleading, as accommodations are quite basic. Most chalets have several beds, a fold out couch, a small television, a kitchen and a shower-less bath. Electricity cards must be purchased (in one £ increments) to keep the lights and other electrical appliances operational.

The contest itself features bands from the Championship, 1st, 2nd, 3rd and 4th sections. While you are unlikely to see many of the best known bands at Pontins (you won't see Fodens, Dyke, YBS or Brighthouse), there are some very fine bands (like Hepworth (Persimmons) - straight off the Whit Friday title; Innovative Skelmanthorpe - a month removed from the British Open; and the Staffordshire Band - only two weeks after a finals appearance at Albert Hall). Because Pontins contesting rules allow several depts (substitutes) from the same section or below for each band, there were also some players from the elite bands playing. I personally noticed some players from Fodens and YBS filling in with some of the competing bands.

The competitions will typically run from 9 am until roughly 5 pm. There are two venues, the Lunars Bar and the Fun

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Factory, which are no farther than 100 yards from each other. There are also many events during the day to help keep children occupied as Prestatyn Sands prides itself on being family friendly.

After the competition ends, the nightlife begins. Live music is presented at, what were earlier, the two contest stages. The Queen Victoria pub has late night Karaoke, which becomes quite entertaining once the alcohol removes the inhibitions of the singers.

For the first time at Pontins this year, one of the features was a scratch-band formed solely from members of www.themouthpiece.com (an international brass band forum with over 3000 members). Players rehearsed Saturday before performing Saturday Night and then on Sunday Evening after the last Championship Section Band had played and as the judges compiled the results. This band is open to any members from themouthpiece.com as my wife, Diana, and I both played along.

If you ever wanted to go to England for a weekend of proper brass banding, one that mixes the music and the social life, Pontins is probably the best event to attend. Who knows, you may even find yourself playing along with themouthpiece.com band?

(One side note: After enquiring to Frank Hodges, Pontins contest controller, I found out that Pontins will accept bands from anywhere in the world for the competition, but it is advisable to contact him early - frankhodges@bbbr.co.uk)

Pat Herak is on leave from the Brass Band of Columbus and currently living and working in England.

A musical birthday celebration held at The Hall for Cornwall on Sunday 7th November resulted in £10,000 being raised for local Charities. The occasion was a Concert given by the combined Bands of Camborne and St Austell with The Four Lanes Male Choir to mark the 60th Birthday of the Cornish composer Goff Richards.

Born at St Minver in Cornwall he has become recognised around the world as one of the foremost composers and arrangers of music for all sorts of combinations but particularly for Brass Bands and Choirs. With the enthusiastic support of Miller Countrywide Estate Agents the Concert aimed to be a musical biography, providing the packed audience with a range of music selected by Goff himself from all stages of his career.

Invited to Conduct the Concert Goff insisted on handing over the Baton for some of the items to a succession of Guest Conductors with whom he had worked closely over the years. These included Geoffrey Whitham and David Loukes, both former Conductors of The Black Dyke Band and his colleagues at the Salford College of Technology when they all lectured on the Brass Band Musicianship Course.

Calling Cornwall, which Goff had written as a theme tune for BBC Radio Cornwall some years ago was Conducted by Leonard Adams, who had recorded it with The Bodmin Town Band. It was introduced by Chris Blount, the man who had started off each day's broadcasting with the melody. The former Director of Music of Her Majesty's Coldstream Guards, Major David Marshall, was on hand to conduct Strike Up The Band before Guest Soloist, Claire Retallack played Goff's most popular solo, Demelza, on the tenor horn.

The well received contributions from The Four Lanes Male Choir were conducted by Goff and Alistair Taylor, one of which was accompanied by George Smith, a former teaching colleague of Goff's at Newquay Tretherras School.

Just for the evening Goff brought together, for the first time in many years, three former members of his stage Band with whom he had performed all over the County. With Goff on piano, Al Hodge, Jimmy French and Mike Higgs treated the audience to three nostalgic numbers, including the emotive song West of The Tamar with vocals by Al Hodge.

David Dearlove, who wrote the lyrics for West of The Tamar as well as another Cornish inspired song, Proper Job, sung during the evening by the Choir, came on stage to surprise Goff with another set of words for Proper Job written in his honour.

Entitled Proper Goff the new words were then sung by the Choir accompanied by the Bands and featuring Alistair Taylor as Soloist.

The Charity Concert, which was staged by Miller Countrywide, ended with their Managing Director, Tony Wainwright and their Marketing and Public Relations Manager, Bruce Taylor presenting Goff with a Cheque for £10,000, the proceeds from the Concert. This will be shared among seven Charities chosen by him and the other participants, St Julia's and Mount Edgumbe Hospice, Childrens Hospice South West, The Alzheimers Trust, The Cornwall Youth Brass Band, The Donald Thomas Centre and The Boscastle Flood Disaster Fund.

Phillip Hunt.



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