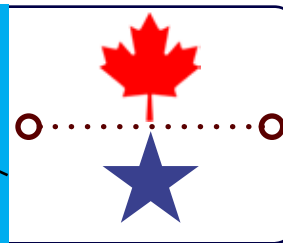




# THE BRASS BAND BRIDGE



ISSUE 112

The Official Publication of the North American Brass Band Association

DECEMBER, 2008

## UNDER THE BRIDGE



Douglas Yeo

Editor

There is much on the plate of your NABBA board members at this time of year. Having concluded our annual meeting in September, we now turn to the engaging of adjudicators for our 2009 NABBA XXVII Championships and, after the application deadline passes on January 16, we begin the intensive preparations for the mounting of the contest: the draw for bands, schedule for solo and ensemble contests, solicitation of vendors, layout and printing of the contest program, and the monumental task of seeing that all jobs are staffed by Board members and other volunteers. More on this in the March 1 issue of *The Bridge*, Issue 113. To say that we are grateful for the hard work of the Board and those in NABBA bands (and other friends) who put their shoulder to the wheel each year to help ensure the success of our Championships is a great understatement. As we have just celebrated Thanksgiving and head to the new year, let me add my voice to the chorus of others that say, "Thank you!" once again to all who help make NABBA what it is today.

NABBA President Rusty Morris and I will be attending the Butlins Mineworkers Open Contest in Skegness, England, January 17-18. We will be working to encourage bands and vendors from the United Kingdom to consider coming to our NABBA Championships. With 101 bands (!) and nearly 30 vendors in attendance at the Mineworker's Open, we are looking forward to making some new bridges from NABBA to bands around the world. This trip, which Rusty and I are taking at our own expense, is being greatly assisted by Jon Handley of Tor Banners, who is graciously providing complimentary table space for NABBA's promotion at the contest. Thank you, Jon!

It is often said that the only constant is change. Certainly that is true in my own life as I'm sure it is in yours. In September, I announced to the NABBA Board of Directors that I would be retiring from the Board and stepping down as NABBA's Vice President and Editor of *The Brass Band Bridge* when my term as Vice President concludes on June 30, 2009. When I came on the NABBA Board in 2006, it was with the knowledge that my time on the board would be limited, given the many other activities in which I am involved. As I look back on my years on the Board, I am pleased to see how NABBA has been strengthened for the future. We have accomplished a great deal recently and we continue to add new voices to the Board in each election cycle. A new editor for *The Bridge* has been identified (more on this in the next issue) and the transition is beginning to the next incarnation of our flagship publication. Each editor has brought his/her own particular stamp to *The Bridge*, and that will certainly be the case with my successor. I was pleased to bring *The Bridge* to the all color, interactive PDF, downloadable format we have today, eliminate the substantial cost of printing and mailing *The Bridge*, and increase both the number of advertisers and the number of readers (now averaging around 8000 downloads per issue). I wish to thank past-President Anita Cocker Hunt who appointed me to the Editor's position, and those who have served on NABBA's executive committee since I have been on the board, including John de Salme, Rusty Morris, Jim Grate, Linda Detman and Susan Henthorn. My love for and interest in brass bands will continue unabated but in different ways, and I will always be a NABBA member and will work to support our organization from the "outside" as do so many of you.

I look forward to seeing many of you at our Championships in April. Please keep in mind the deadline of January 16, on which date all applications, fees and materials must have been **RECEIVED** by NABBA. ★

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## ATOP THE BRIDGE



**Russell Morris**

**NABBA President**

One of the most difficult jobs for me as President of NABBA is to write five columns a year for *The Bridge*. It is not because of the editor (Doug is very understanding and willing to help in any way possible) nor is it because of the scrutiny of the readers. It is simply because I am not particularly comfortable expressing my thoughts on paper. But that is one of the great aspects about this position - I have to exit my box of comfort and do things that I normally would not be doing. It is creating personal growth. For this I am thankful.

While *The Bridge* is a publication with emphasis on our North American brass bands and all that is going on, I want to stray just a bit off of that and go down a different path.



December is an important month for a variety of reasons. We look forward to the holidays, spending time with our families that we may see only a few times each year. We anticipate the break if we are students or teachers. We rejoice in the true meaning of the season in our own varied ways. We wrap up loose ends so that we may begin January 1 with a clean

slate. For me personally, December contains three additional important dates. The least of importance to me is my birthday. I say that only because for me, it is just another day. Family and friends put more emphasis on that date that I do. The most important of the dates is my wedding anniversary. That date occurs on New Year's Eve. While there are numerous parties and events to attend, we normally celebrate quietly with just the two of us. The third date of importance is strictly one of a selfish nature.

Last December 11th, I had to go and get a quick physical for my employer. This was not a full physical: weight, blood pressure, blood sugar, vision, those sorts of things. I have always thought of myself as being in pretty good physical condition. It is amazing how over the years we continue to think that, but in reality, things are changing as we age. I was aware that I was a bit overweight, but nothing that a new pair of bigger pants wouldn't take care of. Shirt collar a bit tight? Get another, bigger shirt. It is surprising how fast and how far this phenomenon goes. I was not addressing the real problem because I wasn't acknowledging that there was a problem.

The nurse took my blood pressure five or six times over the span of an hour. While it wasn't "scary" high, it was high enough to have cause for concern. My blood sugar reading wasn't "real" high, but high enough for my doctor to discuss it with me. When he did sit down, he began asking me about some of my eating habits. My habit was very easy to discuss. I would eat anything and everything that I wanted to, and as much as I wanted to. Especially if it was battered, fried, or contained massive amounts of sugar. While I don't drink sodas and very little alcohol, I was keeping the milk producers of the Midwest happy and consuming more than my fair share of sweet tea (I do live in the South).

My doctor's words were quite simple. He thought nothing of them as he says the same words dozens of times a week. They are words that millions of men and women hear every year as well. But for some reason, they hit me hard, very hard. He said that I needed to start on blood pressure medicine, daily, for the rest of my life. That had connotations to me that I did not care for. I told the doctor that. I told him I wasn't ready to go down that road. He told me that I had to make some changes in my life. Begin eating better, begin exercising, and

begin taking better care of myself. I thought to myself, "Is that all that I have to do?" Compared to a lifetime of taking medication, that sounded doable.

That same night, I made the commitment. I joined a local gym and began eating healthier. It hasn't always been easy, but it also hasn't been the hardest thing that I have ever done.



Once I had the proper frame of mind and the proper commitment level to reach my goals, success was obtained. The result: on December 11, 2007, my weight was 250 pounds and my body fat percentage was over 26%. I couldn't bend over to tie my shoelaces without becoming winded. I would get tired riding in an elevator. I could not talk to my band after conducting a march because I had no air. As of December of 2008 I am at 198 pounds and a body fat percentage of 15%. I go to the gym at least three times a week and many weeks I will go five times. I do cardio and weight training each time that I go. I have totally transformed the way that I look and the way that I feel. I still have goals to reach, but I have no doubts that I can make them.

I wish the happiest of holidays to all of you and your families. I look forward to seeing you very soon in Louisville. 🍷

*Russell Morris*

president @ nabba . org

## ACROSS THE BRIDGE

**JANUARY 16, 2009**

Deadline for receipt of entries for the 2009 NABBA XXVII Championships [see page 17]

**JANUARY 31, 2009**

Northwest International Brass Band Festival, Seattle, Washington. Hosted by Brass Band Northwest. More information at [brassbandnw.org/festival.htm](http://brassbandnw.org/festival.htm)

**APRIL 3-4, 2009**

2009 NABBA XXVII Championships, Louisville, Kentucky. More information may be found in this issue of The Brass Band Bridge and at [nabba.org](http://nabba.org). Book your hotel rooms now!

**MAY 2, 2009**

First Annual Deep South Brass Band Festival, Pine Mountain, Georgia. More information at [pinemountainchamber.com](http://pinemountainchamber.com)

**JUNE 11-14, 2009**

Great American Brass Band Festival, Danville, Kentucky. More information at [gabbf.org](http://gabbf.org)

**APRIL 16-17, 2010**

2010 NABBA XXVIII Championships, Raleigh, North Carolina. More information will be forthcoming soon at [nabba.org](http://nabba.org)

## BUILDING BRIDGES: NEWS FROM NABBA BANDS

### FIRST ANNUAL DEEP SOUTH BRASS BAND FESTIVAL TO BE HEADLINED BY GEORGIA BRASS BAND

Inspired by the great brass band festivals, old and new, the First Annual Deep South Brass Band Festival will take place Saturday, May 2, 2009 in beautiful downtown Pine Mountain, Georgia. This free outdoor event offers a full menu of brass band music to please every ear, novice to professional.

"With a commitment from the Georgia Brass Band, 2008 NABBA Honors Section National Champion, to headline the inaugural Deep South Brass Band Festival, we are confident that this event will be a hit and invite everyone to participate," said David Cornett, director of the Deep South Brass Band Festival.

The festival begins with a small concert on the streets of downtown, followed by a parade at

11:00 a.m. The day offers eight different concerts or programs. Four concerts will be performed in Downtown Pine Mountain and four more at Callaway Gardens' Robin Lake as the sun sets to the west. A sampling of the other bands scheduled to perform include The Olde Town Brass, Jericho Brass Band, The Atlanta Brass Band, and the 8th Regimental Band.

Pine Mountain is located in west-central Georgia's Harris County. Though it is only 75 miles southwest of the bustling City of Atlanta, this small yet vibrant town reminiscent of the 1950s is a great contrast. Home to around 1,200 people, Pine Mountain is just a few miles from Warm Springs, Georgia, where President Franklin Delano Roosevelt came to enjoy the therapeutic waters that helped him live with polio. His famous Little White House, where he died, is open to visitors daily.

Pine Mountain is known as the "Gateway to Callaway Gardens," 13,000 acres of natural and cultivated beauty. The Gardens are especially known for their azaleas, hollies and woodland gardens as well as the famous butterfly center, birds of prey shows, vegetable garden and more. In addition, there are lots of activities, events and recreational opportunities throughout the year. With a brand new luxury spa, restaurants and four types of lodging options, guests to Pine Mountain have plenty to choose





from. Regardless of the reason for visiting there is nothing like the peaceful, seasonal beauty of the Gardens.

The festival is presented by the Pine Mountain Chamber of Commerce and Callaway Gardens.

For information regarding the festival, please contact the Pine Mountain Chamber of Commerce at support@pinemountainchamber.com, call 706-663-8850 or write P.O. Box 483, Pine Mountain, GA 31822. You may also visit their website at www.pinemountainchamber.com.

For visit information such as accommodations, please contact the Pine Mountain Tourism Association at tourism@pinemountain.org, call 800-441-3502 or 706-663-4000 or write P.O. Box 177, Pine Mountain, GA 31822. You may also visit their website at www.pinemountain.org. (submitted by Pine Mountain Chamber of Commerce)

## LEXINGTON BRASS BAND

The Lexington Brass Band launched its 17th season on November 2, 2008 at Calvary Baptist Church in Lexington, Kentucky, with **MAIN STREET BRASS**. The title work is a lesser known, but very effective test piece by Eric Ball written for the British Open back in the 1950s. The work--a series of variations on an original theme--tied well into a demonstration of brass band instruments that preceded it, our audience asking for just this kind of presentation when they filled out their annual Audience Survey at the end of our previous season. As our national election was being held two days later, our concert had a patriotic element. James Curnow's effective tribute to John F. Kennedy fit well, especially as several weeks later the nation would observe the 45th anniversary of his assassination. The full, carefully timed, one-hour program ran as follows:

*Star Spangled Banner* (arr. Richard E. Holz)

*March--On Guard* (E.F. Goldman, arr. David Henderson)

*Intrada on "Ein' Feste Burg"* (Ray Farr)

Brass Band Primer: A Demonstration

*Main Street: Variations for Brass Band* (Eric Ball)

*Largo from The New World Symphony* (Antonin Dvorak, trs. Martin Ellerby)

*J.F.K. In Memoriam* (James Curnow), with Nicky Hughes, Narrator

*God Bless the U.S.A.* (Greenwood, arr. Helm)

We called our annual 'Tis the Season holiday concert **YE OLD YULE** as our emphasis was on early music. Another local group joined us, Musick's Company from The Center for Old Music. A good, enthusiastic crowd joined us on a cold, snowy Sunday afternoon, December 7, to hear historically informed presentations of music from Middle Ages, Renaissance, and Baroque periods by our guests, and our own brass music based on old carols, dances, and classics. An added celebratory touch came in our announcer, Nicky Hughes, dressing up beautifully as Father Christmas, a colorful addition to our normal routine.

We opened with James Curnow's *Fanfare and Jubiloso* in which he combines his own original fanfare music with a popular 16th century Ronde dance by Tilman Susato. Two Christmas Chorales, harmonized J.S. Bach, followed, providing a particularly serene moment in the midst of our hectic lives: 1) *Ich steh an deiner Krippe hier*; 2) *O Jesulein süß*. Ten years ago our then principal cornet Terry Everson scored his delightful arrangement of *In Dulci Jubilo* (Anonymous German 13th c.) for us, and we presented it again, our two soprano players, Peter Pickett and Jenny Brown, playing so very well on the demanding obbligato Everson requires.

*Musick's Company* then provided quite the contrast in both timbre and volume, in their first set of carols and dances: *Nun ist es Zeit!* (Melody by Joachim a Burck, 1575); *Amor dolce senza* (Anon. 13th C. Italian); *La quarte estampie royal* (Anon. 13th C. French)

Then it was the brass band's turn to play 'old music', first in James Curnow's majestic setting of the tune Forrest Green, associated in Great Britain with the text *O Little Town of Bethlehem* of 1868. Thanks to Dr. Roy Newsome of Salford University, we then played Newsome's

edition of a mid-19th century brass band transcription from *Messiah: Worthy Is the Lamb--Amen* (G.F. Handel, trans. George Ellis, c. 1870). The score shows the brass band in transition--two sopranos, tenor clef (and rather limited) slide trombone parts, and most of the other parts still labeled Saxhorns. Ellis even moves the piece into the key of B Flat major, and adds a few things, too--and yet the result is quite majestic, and provided a glimpse into how bands of the Victorian era might have sounded--or at least some semblance, as we were using modern instruments--on *Messiah* excerpts.

Musick's Company's second series really set up one of our pieces, as they provided a 16th century version of *Gaudete*. Their short set included *Beata Viscera* (Anon. 13th C. English); *There is no rose of swych vertu* (Anon. 15th C. English); *Gaudete!* (Anon. 16th C. Bohemian/Swedish); *Ductia* (Anon. 13th C. English). We responded with Norbury's recent medley *Gaudete!* in which he blends three old Medieval carols: *Gaudete*, *Coventry Carol*, and *Puer nobis*.

The short, festive program came to a rousing finish with Stephen Roberts' brilliant arrangement of King Henry VIII's *Pastime With Good Company*. The crowd responded with an enthusiastic, and prolonged standing ovation.

I continue to be proud of the music this fine band achieves on limited rehearsal time. It is an honor to lead them again this year. (submitted by Ronald W. Holz)

## MOTOR CITY BRASS BAND

On December 21, Motor City Brass Band continues an exciting 2008-09 season with "Sounds of the Season," its annual holiday "brass-tacular." The performance will take place at the Ford Community & Performing Arts Center in Dearborn, MI, home to MCBB's four-concert subscription series. Musical Director/Conductor Craig Strain has programmed a lively concert featuring exciting new arrangements of traditional holiday favorites, including *Troika* (from Prokofiev's *Lieutenant Kijé*), *Silent Night*, and *Deck the Halls*.



Lexington Brass Band, Ronald W. Holz, Director.

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"Sounds of the Season" will also feature Edward Gregson's *Laudate Dominum*, one of the great brass band works to emerge from Great Britain. After intermission, the band will break into small ensembles, performing in various wintertime scenes from different locations throughout the theatre. Bringing the concert to a close, MCBB will deliver a rollicking rendition of Leroy Anderson's *Christmas Festival*.

Outside of its subscription series, MCBB is in the midst of a busy schedule of performances throughout Michigan and beyond. The band recently travelled across the state to Muskegon, Michigan, for a shared performance with the West Michigan Winds. The Winds have expressed interest in forming a brass band of their own, and MCBB has been providing guidance as to how they might go about structuring their band.

On December 13, MCBB hosted TUBA-CHRISTMAS at the Mall at Partridge Creek in Clinton Township, Michigan. The open rehearsal and performance were conducted by Ken Kroesche, Associate Professor of Music at Oakland University. A national event, TUBA-CHRISTMAS invites tuba and euphonium players from across the country to perform in one of several concerts hosted in memory of the late artist/teacher, William J. Bell.

In the educational arena, MCBB's student ensemble, the Motor City Youth Brass Band, continues to gain momentum in its second full season. Open to students of all levels of ability, the MCYBB affords youngsters the opportunity to hone their skills in an environment that fosters high artistic standards, musicianship, and camaraderie. New funding for the MCYBB was recently received from the DeRoy Testamentary Foundation, located in Southfield, Michigan.

MCBB also received significant support this year from the Kresge Foundation, a \$3.5 billion philanthropic organization with a strong presence in the metro Detroit area. Funding from Kresge will be used towards the general operating costs of the band, and will continue over a period of two years. MCBB recognizes the transformative nature of this grant, and is very grateful to Kresge for their support of the Band and its activities.



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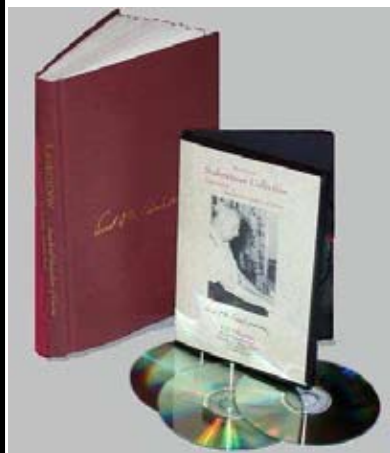


MCBB members Deb DePorre, Mark Stevens, and Mike Schott with special guest Derick Kane (center) and Musical Director/Conductor Craig Strain (left).

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### **EIGHTH ANNUAL EURO BRASS CONTEST**

On June 13th 2009, the beautiful 1000 seat De Lawei Concert Hall will host the 8th edition of the international Euro Brass Contest, the only annual entertainment festival in the Drachen, Holland and one of the leading competitions for brass bands all over Europe. After very successful editions in 2007 and 2008, again a major interest of bands is expected.

#### **Concept**

With a unique concept, the main goal of the Euro Brass Contest is to make it possible for bands to present themselves to a wide audience. Participating bands are divided into an A, B and C group. In the A-group (championship section) each band will bring a concert programme of 40 minutes, while bands in the B-group (1st and 2nd sections) and C-group (3rd and 4th section) bring a program of 30 minutes. This includes applause, preparation and clearing of (percussion) instruments and presentation. When

the band exceeds the allocated time, penalty points will be deducted which makes the contest even more exciting.

#### **Adjudication**

An isolated professional jury evaluates the musical performance of the bands (maximum of 200 points).

Each band must include in its concert programme the following elements:

- a minimum of, for example, one solo, duet or trio work that will compete for the soloists prize.
- a minimum of one piece from a Dutch or Belgian composer or arranger.

Incorporation of a major work ('test piece') is customary but not compulsory. In 2009 an extra prize for the best principal cornet player will be awarded.

#### **Registration 2009 edition**

Registration for the 8th edition of Euro Brass lasts until February 1st 2009. Until then

bands can show their interest by sending an email message to [eurobrass@silverhuys.nl](mailto:eurobrass@silverhuys.nl). As a major interest is expected, it is advisable to do this as soon as possible.

When the band is placed, it receives an official invitation by the Euro Brass Foundation which can be used for fundraising reasons. The organisation has excellent local arrangements to help foreign bands in finding affordable accommodation and coach travel in the Netherlands.

All information about Euro Brass 2009 is to be found on [www.eurobrassdrachten.eu](http://www.eurobrassdrachten.eu). On the Euro Brass YouTube Channel ([www.youtube.com/eurobrass](http://www.youtube.com/eurobrass)), some contest impressions can be seen. (submitted by Euro Brass Foundation) ★

## **NABBA BAND CONCERT PROGRAMS**

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

October 12, 2008. St. James United Methodist Church, Little Rock, Arkansas. *Star Spangled Banner* (arr. David Marlatt), *Introduca: Ein Feste Burg* (Martin Luther, arr. Ray Farr), *The Dark Side of the Moon* (Paul-Lovatt Cooper), *Dimitri* (Rodney Newton – Larry Crenshaw, flugelhorn solo), *Rolling Thunder* (Henry Fillmore, arr. Roger Thorne), *Salvation is Created* (Pavel Tschesnokoff, arr. John de Salme), Lairg Muir (Philip Sparke, David Laubach – cornet solo), *The Cross of Honour* (William Rimmer), *I'll Walk With God*, Nicholas Brodzsky and Paul Webster, arr. Goff Richards), *Sosban Fach* (Gareth Wood), *Just A Closer Walk With Thee* (Traditional, arr. Bill Geldard – Courtney Swindler, cornet solo, Steve Greer, Todd Johnson, trombone solo).



## GEORGIA BRASS BAND, JOE JOHNSON, MUSIC DIRECTOR

October 18, 2008. Woodruff Center for the Performing Arts, Atlanta, Georgia. *Fanfare and Flourishes* (James Curnow); *Old English Dances* (arr. Alan Fernie); *The Call of the Seasons* (Philip Catelinet, John Caputo – euphonium solo); *Hymn of the Highlands: Ardross Castle, Strathcarron, Alladale, Dundonnell* (Philip Sparke); *Minnie the Moocher* (Cab Calloway, arr. Casey, Brian Talley – bass trombone solo); *The Stars and Stripes Forever* (Sousa, arr. Graham).

November 2, 2008. Holy Innocents Episcopal Church, Atlanta, Georgia. *Fanfare and Flourishes* (James Curnow); *Old English Dances* (arr. Alan Fernie); *A Little Prayer* (Evelyn Glennie, arr. Childs); *The Call of the Seasons* (Philip Catelinet, John Caputo – euphonium solo); *Angelus* (arr. Eric Ball); *Gerontius* (arr. Eric Ball); *Sine Nomine* (arr. Ray Steadman-Allen); *Hymn of the Highlands: Ardross Castle, Alladale, Dundonnell* (Philip Sparke); *Minnie the Moocher* (Cab Calloway, arr. Casey, Brian Talley – bass trombone solo); *Radetzky March* (Strauss, arr. Ryan).

December 7, 2008. Northside Drive Baptist Church, Atlanta, Georgia. *Joy to the World* (arr. Barry); *The Kingdom Triumphant* (Eric Ball); *The Normandy Carol* (arr. Redhead); *O du Fröhliche* (arr. Lorriman); *Fantasia on Greensleeves* (Vaughan Williams, arr. Smith); *The Coventry Carol* (arr. Lorriman); *In the Bleak Midwinter* (Holst, arr. Newton, Joel Schultz – tenor horn solo); *The Message of Christmas* (William Himes); *The Shining Star* (Peter Graham).

## WESTON SILVER BAND, LARRY SHIELDS, CONDUCTOR

Sunday, Nov.2/08. De La Salle 'Oaklands' Auditorium, Toronto, Ontario. *Fanfares and Flourishes* (James Curnow), *An Untold Story* (Paul Lovatt-Cooper-Dave Stevens, tenor horn solo), *Concert piece for Cornet* (James Curnow-Brad Norton, cornet solo), *Brasilia* (Robin Dewhurst – Darren Jukes, trombone solo), *My Love is Like a Red, Red Rose* (Trad., arr. Gordon Langford – John Paul Floyd, cornet solo), *Believe Me If All Those Endearing Young Charms* (Trad., arr. Stanley Boddington – Meaghan Allen, Euphonium solo), *Bugler's*

*Holiday* (Leroy Anderson – Kelly Devenish, Geoff Houghton, Mike Barth, cornet soloists), *Hinemoa* (Gareth Wood), *Just As I Am* (Wilfred Heaton), *Barn Dance and Cowboy Hymn* (Philip Sparke), *Ashokan Farewell* (Jay Unger, arr. Alan Fernie), *Ruby Tuesday* (Mick Jagger/Keith Richards, arr. Alan Catherall), *When The Saints* (Trad., arr. Goff Richards).

## HANNAFORD STREET SILVER BAND, CURTIS METCALE, CONDUCTOR

Sunday, October 19, 2008, Jane Mallett Theatre – St Lawrence Centre, Toronto, Ontario. *Hannaford Street March* (Len Ballantine), *Hannaford Overture* (J. Scott Irvine), *Indian Daybreak* (Philip Harper), *Manju Nihar* (Annamalai Reddiyar, arr. autorickshaw- autorickshaw, soloists), *Caravan* (Ellington/Mills, arr. autorickshaw- autorickshaw, soloists), *Loay, Loay, Aaja Mahi* (M. Safri, arr. Charlton- autorickshaw, soloists), *Suite for Band* (Gabriel Major-Marothy), *Celebration for Brass Band* (Donald Coakley), *Impromptu* (Darrol Barry), *Marianne* (Martin Bunce-Douglas

Chaulk, flugelhorn solo), *Bird on a Wire* (Leonard Cohen, arr. autorickshaw- autorickshaw, soloists), *So The Journey Goes* (Suba Sankaran- autorickshaw, soloists), *Dil To Pagal Hai* (Uttam Singh- autorickshaw, soloists), *Aaj ki Raat* (R.D. Burman, arr. Charleton- autorickshaw, soloists), *A Night in Tunisia* (Gillespie, Henrick, Paperelli, arr. Suba Sankaran- autorickshaw, soloists), *Saturday's Game* (Howard Cable)

Sunday, November 16, 2008, Jane Mallett Theatre – St Lawrence Centre, Toronto, Ontario. *Celebration Overture* (Douglas Court), *Suite for Brass Band* – World Premiere (Marcus Venables), *Toccata* (Wilfred Heaton – David Buckley, guest conductor), *The Rising Sun* (Allen Vizzutti – Allen Vizzutti, trumpet solo), *Festmusik der Stadt Wein* (Richard Strauss – Hannaford Youth Band, Darryl Eaton, Director), *Gabriel's Oboe* (Ennio Morricone, arr. David Bertie – Hannaford Youth Band), *Three Short Dances* (Tylman Susato – Hannaford Youth Band), *A Festive Prelude* (Stephen Bulla – Hannaford Youth Band), *Aubade* (J. Scott Irvine – Allen Vizzutti, trumpet solo), *The Carnival of*



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### NEW ENGLAND BRASS BAND, STEPHEN BULLA, MUSIC DIRECTOR

November 30, 2008, First Congregational Church, Rockport, Massachusetts. December 1, 2008, Boston Baptist Social Union, Needham, Massachusetts. December 7, 2008, Wilmington Congregational Church, Wilmington, Massachusetts. *Prologue from Sinfonietta* (Gordon Langford), *The Proclamation of Christmas* (Stephen Bulla), *Shepherd's Surprise* (Kenneth Downie), *What Child Is This?* (Douglas Court - Matthew Lagarde, flugelhorn solo), *Angels On High* (Stephen Bulla - Rachel Pazckowski, trombone solo), *Intermezzo from Sinfonietta* (Gordon Langford), *Dance Before the Lord* (Peter Graham), *Christmas Day* (Kevin Norbury), *Ding Dong Merrily on High* (Douglas Court - Christian Reisebieter, baritone solo), *Sweet Chiming Christmas Bells* (Stephen Bulla - Patrick Doyle, cornet solo), *How Far to Bethlehem?* (Stephen Bulla), *The Message of Christmas* (William Himes). ★

*Venice* (Trad., arr. Del Staigers-Allen Vizzutti, trumpet solo), *Sing, Sing, Sing* (Louis Prima, arr. Ray Woodfield)

### SPIRES BRASS BAND, JOHN SLEZAK, CONDUCTOR

October 18, 2008. Kussmaul Theatre, Frederick Community College, Frederick, MD. *Star Spangled Banner* (arr. Sousa), *Overture to The Marriage of Figaro* (W.A. Mozart arr. William Himes), *Soldiers Chorus* (Charles Gounod arr. Gordon Langford), *The Flower Song* (Georges Bizet arr. Howard Snell – Robert Baker - tenor soloist), *Finale from William Tell Overture* (Gioachini Rossini arr. Gregor Grant), *Dance of the Comedians* (Bedrich Smetana arr. Roy Newsome), *Nessum Dorma* (Giacomo Puccini arr. Rick Larch – Robert Baker – tenor soloist), *La Reine de Saba* (Charles Gounod arr. Greenwood), *Broadway One Step March* (Karl King), *Younger Than Springtime* (Richard Rodgers & Oscar Hammerstein arr. D. Richard – Robert Baker – tenor soloist), *West Side Story Medley* (Leonard Bernstein arr. D.



Spires Brass Band with Robert Baker, tenor soloist.

# NUTS & BOLTS: STRENGTHENING YOUR BRASS BAND ORGANIZATION

By *Theresa MacDonald*

**Editor's Note:** This is the first of a regular series of articles by Theresa MacDonald, designed to help bands develop and refine important organizational tools.

## BECOMING GRANT READY: CREATING A FUNDABLE ORGANIZATION

As a recent member of the NABBA Board of Directors, it has been a pleasure to meet so

many committed and enthusiastic musicians from a variety of brass bands across the US and Canada. Although we may come from different areas geographically, we have many things in common, including our shared love of performing in a brass band. We also share some of the same challenges and issues off stage. With this in mind, I decided to start a recurring column in *The Bridge*, dealing with organizational and non-performance related topics that all bands deal with including: fundraising, marketing, audience development, instrument acquisition, volunteer training and community partnerships.

Inevitably in chatting with banders about how our respective bands operate, the topic turns to that 'holy grail' of funding, The Grant. If your band is like many, the action item 'apply for a grant' has been gathering dust on your group's 'To Do' list for years. You may have even dispatched a couple of intrepid volunteers to 'look into getting a grant' only to have them return defeated and exhausted by the inherently complex and convoluted landscape of grants and foundation support. Whether your band is newly formed or well established in your community, applying for grant money from an

institutional funder can seem like overwhelming and complex process.

One NABBA member band that has demonstrated a strong track record of success in receiving grant support is Motor City Brass Band (MCBB). Over the last ten years, this Detroit-based band organization has built an impressive track record of support from a variety of institutional funders at local/regional to State/ Federal levels, including the National Endowment for the Arts, Michigan Council for Arts and Cultural Affairs, Oakland County Office of Arts and Culture as well as foundation grants from Pfizer Foundation, Target Foundation, Kresge Foundation and Ronald McDonald Foundation, to name a few. A driving force behind MCBB's development is past Chair Pete McAteer and current Board Chairperson, Stewart Hay. Hay acknowledges that the process of seeking financial support in the form of grant funds "is the hardest way to raise money and the most amount of work. It is more strategic for the organization than a major source of funding." Hay advises that it is important to approach the search for grant funds not as a solution to short term funding issues, but as a component in an overall fundraising and financial plan. The importance of developing and initiating other funding initiatives is critical; says Hay. "Grants don't cover everything. Most grants have a matching element. It could be one dollar of grant funds for every two dollars you raise through other sources."

Most not-for-profit groups, be they brass bands or other types of arts organizations, progress through a series of developmental stages as they move from small to larger, more sophisticated organizations. Many organizations start out as an informal group of banding enthusiasts, then move to a formal structure and identity by meeting legal requirements at a state or provincial level as a not for profit organization. Initially, operating funds might be generated through band member donations. The group may then expand funding outreach to financial contributions from friends and supporters and their local business community. In addition, the band may have successfully secured various types of 'in kind' support (rehearsal space, use of percussion equipment, accounting or legal advice, printing services) through personal relationships with business contacts or educational institutions. Moving from asking for support from people who know and support what it is you do to applying for funds from a grantor

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or private foundation is an important step and requires a paradigm shift in the way your brass band sees and describes itself to potential funders.

Before beginning the search for potential grant programs that may be good matches for your band's activities, it is important to determine if you are ready to move from being a good to a "fundable" organization.

#### **Organizational Checklist:**

- Are you an incorporated not-for-profit organization in your state or province? Have you applied for and obtained 501(c) 3 status in US or Registered Charitable status in Canada?
- Do you have a constitution, by laws, elected officers, regular meetings etc?
- Do you have a good bookkeeping and financial records system?
- Do you have clear, written goals/objectives and a strategic plan?
- Do you have a fundraising/marketing plan?

Could you effectively answer the following questions to an arms length or external funder:

- Do you do something important?
- Do you do it well?
- Is your organization a safe investment?
- Are you a good partner?
- Do you have an edge?

The shift from a grassroots, informal brass band association to a full-on not for profit organization can be a difficult change for members. Hay acknowledges that "there was a certain amount of resistance from some. The process pushed the group into an area where not all members are comfortable. Most granting bodies have very specific requirements and want clear measurable outcomes and these systems can sometimes seem intrusive. Getting enough people on board who share the same vision of the future is critical."

Given the work and preparation involved, is the task of preparing and applying for a grant worth tackling? Hay confirms that it is. "If you have a long term vision for the group, it is worthwhile. Last year, we received grants from

institutions that never would have considered us before. Our early successes with state grants gave us some leverage with private funders. They (state grants) were a vote of confidence that enhanced our 'grantability'." MCBB's initial state grant in 1998 came about after the band joined a local Arts Centre, who encouraged and assisted them with their first grant application to fund a concert series. Subsequent grant allocations from a variety of sources over the last decade have included funds for organizational development, educational outreach and several for Motor City's Youth Band Program, now in its second year of operation. Most recently, MCBB received a generous multi year grant from a private foundation in an area that is difficult to find funding for, operational funds for the adult band. The process of becoming a fundable organization also put MCBB on solid financial ground so that they are now able to purchase grant writing and public relations services through the artist management arm of the Detroit Chamber Winds & Strings organization.

Becoming grant-ready is an important milestone for your brass band. It requires a lot of hard work, clear goals and objectives and a high standard of organizational performance that is expected by institutional funders. Transforming your band into a fundable organization does not guarantee success in every application or proposal submission, but the process itself can ensure the long term viability and success of your brass band.

Has your brass band come up with a creative solution to a non performance issue that other banders can learn from? Are you currently struggling with a challenge and looking for ideas? Have a suggestion for a future topic? Contact *Nuts & Bolts* at [tmacd@cogeco.ca](mailto:tmacd@cogeco.ca). I welcome your feedback, questions and ideas! ☺

*Elected in January 2008 to the NABBA Board of Directors, Theresa MacDonald is Solo Baritone and General Manager of the Weston Silver Band in Toronto, Ontario. She is also Chair of the NABBA Development Committee.*



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## COMPACT DISC REVIEWS

By Ronald W. Holz

**Actaeon.** Cory Band (Robert Childs). Doyen DOY CD 241. TT 70:33. Program: *Actaeon* (Woods); *Prelude on Three Welsh Hymn Tunes* (Vaughan Williams); *Visions of Gerontius* (Downie); *Symphony #10 'November Journey'* (Lloyd/Vertommen).

This superb band always impresses me with their classic, rich, full, traditional brass band sound, one matched by equally fine technical assurance! Nothing different on this fine 'serious' program connected with myth, journey, and faith. The title tone poem has links back to such test pieces based on Greek myth as Sir Granville Bantock's *The Frogs of Aristophanes* or *Prometheus Bound*. The subject here is a bit

more gruesome, our hero being torn to shreds by his own hunting dogs--serves him right for looking at the divine goddess at an indelicate moment! Needless to say the musical language is quite dissonant and strident, even barbaric, but appropriate. In its unfolding you hear some wonderful playing, like an extended solo for their fine solo hornist, Owen Farr--wonderful! The Vaughan Williams, scored for him by Philip Catelinet, provides suitable contrast. Now I hesitate to say a Welshman might get it wrong on his tempos with Welsh hymn tunes, but I must say this is the one piece on the disc that I think Robert Childs does not quite pull off. It is not an easy piece to interpret. This reading seems rushed, the whole just a bit too straightforward, almost perfunctory. The ending, too, should be a glorioso--but not here. So much for individual taste! I will say the band sounds fabulous on it. The Downie, a new set of variations on the Victorian hymn tune *Gerontius* comes off very well, with excellent playing throughout the band. The composer's many shadings and colors, varying textures and rhythms realized quite well. After all, this is the piece on which Cory won the 2007 British Open--though this

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is a studio recording, and a great one. The large four-movement symphony that concludes the disc, *November Journey*, was originally written for symphonic brass choir. The transcription is excellent and, in some moments, an improvement on the original, the more mellow cornets having an advantage over trumpets in this particular piece (I own several earlier recordings of the original version to which I have compared this new version). For those readers familiar with and are fans of other George Lloyd works (*English Heritage*, etc), you will like combination of melancholy lyricism, some dark brooding biting sarcasm, and even sunshiny optimism that marks many of his brass pieces and symphonies. Cory continues to produce excellent recordings, and while I was not as favorably inclined towards this one as I was towards last year's superb **The Promised Land**, this is also a solid achievement, and showcases this great band in fine fashion.

**The Arban Collection II.** Russell Gray, Cornet Soloist, with Leyland Band (Michael Fowles). Egon, SEZ 145. TT 57:56. Program: *Variations on Carnival of Venice* (arr. Owen); *Souvenir de Kroll* (arr. Durrant); *Vois tu la Neige qui Brille* (arr. Westwood); *Cavatine et Variations* (arr. Westwood); *Casino Polka* (arr. Westwood); *On a Theme of Von Weber* (arr. Westwood); *Variations on a Small Swiss Song* (arr. Westwood); *Premier Solo* (arr. Westwood); *Bonheur de se Revoir* (arr. McKnight).

Because Russell Gray has had good success in recent years as a brass band conductor we tend to forget he still maintains an active playing career on both trumpet and cornet. In this second disc he completes his project to record all the solos of the great 19th-century cornetist Jean Baptiste Arban that appear in the Boosey and Hawkes edition of the solos. The results are satisfying on many levels. First, Gray's playing is secure, musical, and lyrical. Second, the band is solidly supportive. Third, the recording is excellent, and the packaging informative as well as handsome. Matched with Volume I, Gray provides a fine base from which to study

this time-honored repertoire. If there is any caveat I would raise, it is that you must know some of the accompaniments have been 'made up' by the four competent arrangers used, Marc Owen, John Durant, Iain McKnight, and, completing the bulk of the work, Gary Westwood. While the piano accompaniments of the 12 great variations that have appeared in various editions of the Arban's have been available since the turn of the century 20th century (Goldman's editions in the States by the end of World War I), evidently Gray was not able to track down accompaniments to some of the shorter solos in the Boosey and Hawkes collection. While there are some modern-sounding percussion parts, and an occasional interlude that might not quite fit with music written in the 1850-60s, the results are generally very good. I personally prefer the arrangements that stick as closely to the original as possible. All brass players that deal with these famous pieces will find much to enjoy and learn from Gray's playing. I recommend both Volume I and II.

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**A Christmas Fanfare.** New York Staff Band (Ronald Waiksnois). Triumphant. TRCD 1090. TT 53:32. Program: *A Christmas Fanfare* (Gates); *Rise Up Shepherd* (Gordon); Cornet Solo--*What Child Is This?* (Court), soloist Christopher Ward; *Shepherd's Pipe Carol* (Rutter/Gates); Euphonium Solo--*Ding Dong Merrily on High* (Court), soloist Aaron VanderWeele; *Joy to the World* (Ayma); Trombone Solo--*To Bethlehem* (Babb), soloist Burt Mason; *Good King Wenceslas* (Court); *Gesu Bambino* (Yon--Ringwald/Mack); Euphonium Solo--*Sweet Chiming Christmas Bells* (Bulla), soloist Ryan McCrudden; *Nöel Nouvelet* (Norbury); Nowell (Mackereth); Cornet Solo--*Candlelight Carol* (Rutter/Wainwright); Soloist Jeff Barrington; *Troika* (Prokofiev/Blyth); *Silent Night* (Leidzén); *Feliz Navidad* (Feliciano/Gates).

The NYSB offers a compelling, engaging Christmas CD that should give much pleasure throughout the holiday season, and provide food for thought to many a NABBA band and conductor, as we all must renew our repertoire every year. The band is in top form, as are an array of soloists, as indicated in the play list, some of them being heard for the first time with the band on disc in this capacity--it shows the fine depth in the band. A major portion of

the repertoire comes from the American Band Journal published by the SA in New York. The disc can become a superb vehicle for demonstrating the high quality of the Christmas repertoire they print each year. The tunes range from great classics Erik Leidzén wrote for the band and the ABJ in the late 1940s to the most current issues. What I have found is that this disc is delightful when played in my car stereo--not all Christmas discs deliver that, if you know what I mean. The tunes are not long, but they are not fluff, either. While I may be just a bit biased, as an honorary member of this great band, and serving as their sometime historian, I can unreservedly recommend the recording to you! You will find it a delight!

**Katrina.** Katrina Marzella, Baritone Horn Soloist, with Leyland Band (Russell Gray and Jason Karsikaris) and John Wilson, \*Piano. Egon SFZ 144. TT: 65:22. *Concerto for Baritone* (Ellerby); *Donegal Bay* (Lovatt-Cooper); *Pequena Czarda* (Iturralde/van der Woude); \**The Swan* (Saint-Saens/Snell); \**Lied* (Rach-

maninov); *Elves Dance* (Popper/Duncan); *A Hebridean Lullaby* (Harper); *Feber-Fantasi* (Aagaard-Nilsen); *Concerto per Flicorno Basso* (Ponchielli/Howey); *Over the Rainbow* (Arlen/Poutso).

You may have heard her on any number of other recordings on single items, but here is a fine solo disc by a new master of the baritone horn, Katrina Marzella. The central piece is Ellerby's fine *Concerto* on which she shines. Ellerby's excellent concept of a true baritone concerto, not, as he says in the program notes, a "euphonium concerto masquerading as [baritone concerto]," makes the disc a classic right from the start. While Leyland plays well throughout the disc, they are a bit frantic in the *Concerto*, especially in parts of the opening movement--some surprisingly ragged moments in an otherwise first-rate accompanying job. The production is fine, with good notes compiled or written by the soloist. Her sound comes across beautifully---take just the second movement of the Ellerby, as it opens with a lovely unaccompanied melody. Here is the baritone as it is supposed to sound. Lots of fine music here, and not just for aficionados

of what some call the viola of the brass band. Enjoy this elegant solo disc!

**New Adventures.** Grimethorpe Colliery Band (Elgar Howarth). Doyen DOY 165. TT 75:33. Program: *Concerto #1* (Bourgeois); *Trumpet Concerto* (Sansom), Soloist Richard Marshall; *Garden Rain* (Takemitsu/Howarth); *Grimethorpe Aria* (Birtwhistle); *Ragtimes and Habaneras* (Henze).

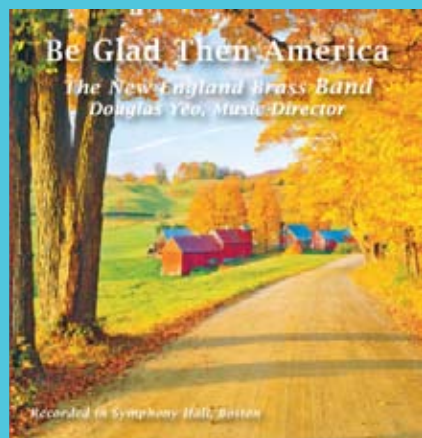
Elgar Howarth completes his epic series **The History of Brass Band Music** in this sixth volume, a representative sample of pace-setting modernist works in the post-1970 era. Grimethorpe sounds in top form, as is soloist Richard Marshall on the rather quirky and intriguing *Trumpet Concerto* by an all but unknown composer. This goes to underscore the fact that this entire series is very much Howarth's personal perspective on the brass band repertoire. It has been my privilege to play a role in one disc in the series, that on SA music, and I admire this man's musicianship and dedication to the cause, so to speak, even if I would not choose the same music in each series. Disc six is not for the faint of heart nor those who just like a good tune or march! What is most noteworthy here, if not of great appeal to the average listener, is the legendary *Grimethorpe Aria* by the distinguished British composer Harrison Birtwhistle, a work written for this band and Howarth (a personal friend) several decades ago and rarely heard these days. Described as a bleak work in emotive and expressive content, it nonetheless 'plowed new ground' in our sub-culture. This is the only available recording that I know of this challenging, bracing score. There are several other curiosities on the disc, but all is forgiven via a wonderful interpretation of Henze's now famous test piece, *Ragtimes and Habaneras*. Production, notes, presentation what one would expect in this classy series, with Howarth's insights--both written and with the baton--into these compositions invaluable to any student of our rich musical heritage.

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#### **Now That's What I Call Brass, Volume 6.**

Various bands, including Black Dyke, Fairey, Grimethorpe, ISB, and Cory. WOB 140 CD. Double CD. CD #1 TT 77:14; CD #2: TT 78:04.

Here is one way to cover a lot of ground without buying complete CDs from the best discs in the past year. Nearly all the items contained have been reviewed in recent issues of *The Bridge*. Let me just point out that this fine double disc contains the following gems that have received highest marks from this reviewer: 1) The complete, and unmatched performance by Black Dyke (Nicholas Childs) of Elgar's *Severn Suite*, plus Dyke's Richard Marshall on Curnow's *Concertpiece* from Marshall's acclaimed solo disc; 2) Eikanger (Norway) playing an captivating version of *Riffs and Interludes*; 3) Grimethorpe's stunning, winning performance of *Music for Battle Creek*; 4) the ISB in a definitive reading of Condon's *Song of the Eternal*; 5) Cory Band nailing *Brass Blot*. Add to that great transcriptions like Fairey Band playing Wagner's *Siegfried's Funeral Music*, and Dyke 'wailing' on *Pines of the Appian Way*, plus charming solos--Steve Sykes

on *Rondino*--and you have quite the collection! One drawback when you buy the double-CD rather than the originals is that the presentation is minimal, with no notes. However, a bargain grab bag by any estimation, and a great collection of top performances of greatly varied music.

**Regionals 2009.** Various Bands--Identified in program list. Doyen DOY CD246. TT 58:29. Program: Championship level--*Salute to Youth* (Vinter), Williams Fairey Band (Parkes); First Section--*Pentacle* (Cole), Fodens Band (Fowkes); Second Section--*New World Sketches* (Price), Black Dyke Band (N. Childs); Third Section--*The Once and Future King* (Baker), Cory Band (R. Childs); Fourth Section--*The Talisman* (Hughes), Cory Band (R. Childs).

Doyen provides a great service with these 'model' performances of the test pieces set for the regional qualifying contests that are held each year in February and March from which bands are selected for the October Nation-

als at the Royal Albert Hall (Championship) or other locations (Lower four sections). The disc begins with an older recording by Fairey playing a great test from the 1960s, *Salute to Youth*. Some fine playing, but the final movement is taken at such a breakneck speed as to ruin the musical shape of the movement--this is youthful energy run amok in my estimation. I hope not many bands try to emulate this almost comic pace. The best performances come from Cory and Dyke, with the former giving a splendid reading of an unpretentious and well-crafted *The Once and Future King* by Andrew Baker. The Fourth Section piece *The Talisman*, is not quite as good; I do not predict a long life. Two of the test pieces left me scratching my head as to overall quality of composition chosen for such an event. *Pentacle* just did not connect with me and *New World Sketches* comes across as bad pastiche of American musical mannerisms and, in some cases, downright plagiarism (going beyond mere quotation) of famous American writers from Copland on down. So, some fine playing, and at least one new piece I would consider programming. The production and sound are excellent, and even if I cannot endorse the full program, I can laud much contained herein.

**Master Brass Volume 19.** Cornet Soloist Russell Gray; +Desford Colliery (Nigel Seaman); \*Scottish Co-Op (Allan Ramsay); #Fairey Band (Philip Chalk); ^Youth Brass 2000 (Chris Jeans). TT 74:54. Program: #*Under the Double Eagle* (Wagner); \**Festive Overture* (Shostakovich/Kitson); #*Pastorale* (Richards); #Cornet Solo--*Jubilation* (Himes); #*Just a Closer Walk* (Geldard); +*Malcolm Arnold Variations* (Ellerby); \**Crimond* (Richards); #*Norwegian Dance* (Aagard-Nilsen); \*Cornet Solo--*Share My Yoke* (Webb); \**Glorifico Aeternum* (Jones); #*The Corsair* (Berlioz/Brand); \**Able* (Turkington/Himes); ^*Mack the Knife* (Weill).

This is the 19th recording in the 20 years of the All England. This is another excellent "Highlights" of the 2008 All England Masters International Brass Band Championship and Gala Concert. The central piece is Desford's winning performance of a new work by Martin

Ellerby that pays homage to Malcolm Arnold on multiple levels, while challenge the best bands. Fairey Band under Philip Chalk stands a few inches above Scottish Co-Op in their Gala contributions, though both bands play very well on good standard fare. Fairey are quite impressive in their handling of Brand's *Corsair* (Berlioz) transcription. The one cut from the judges' interval program by Youth Brass 2000 captures the atmosphere just before the results are announced--I've been in that position with Lexington Brass Band, and I know both the thrill and the pressure of that situation--these kids come through well. Russell Gray is fine form, as expected. One cautionary note--the *Glorifico Aeternum* here is but the final third of the work, just the last five minutes, so you are forewarned (or blessed as the case may be). Polyphonic has been doing an excellent job in these highlights CDs for 19 years, and this issue is among the best they have released. ☼



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# 2009 NABBA XXVII CHAMPIONSHIPS INFORMATION

**APRIL 3-4, 2009, BROWN THEATER AND BROWN HOTEL,  
LOUISVILLE, KENTUCKY**

## TEST PIECES

At the meeting of the NABBA Board of Directors, held in Raleigh, North Carolina September 19-20, the Board approved the following test pieces for all sections for the 2009 NABBA XXVII Championships, to be held at the Brown Theater and Hotel in Louisville, Kentucky, on April 3-4, 2009:

**CHAMPIONSHIP SECTION:** *The Devil and the Deep Blue Sea* (Derek Bourgeois), published by Studio Music.

**HONORS SECTION:** *Trittico* (James Curnow), published by Winwood. [NB: An article by Colin Holman about *Trittico*, including a comprehensive errata list containing errors in the score and parts was published in The Brass Band Bridge Issue 64 (June 1996, pages 28-31) and may be downloaded from [www.nabbabridge.org](http://www.nabbabridge.org)]

**CHALLENGE and ADULT OPEN SECTIONS:** *Purcell Variations* (Kenneth Downie), published by Street Publishers.

**EXPLORER SECTION:** *The Four Noble Truths* (Philip Sparke), published by De Haske.

**YOUTH SECTION:** *An English Suite* (Michael Ball), published by Studio Music.

**YOUTH OPEN SECTION:** *Sinfonietta* (Joseph Horowitz), published by Studio Music.

Solid Brass Music (San Rafael, California), Dick Wupio, owner, is NABBA's official music supplier. All test pieces are available to order from Solid Brass Music by calling (415) 479-1337 or TOLL-FREE in the United States (800) 873-9798, or by email:

[dick@sldbrass.com](mailto:dick@sldbrass.com), or online at <http://www.sldbrass.com>

Bands are reminded when choosing music for their choice piece selections that they will need to submit three copies of the conductor's score for those works along with their band's NABBA Championships application. Please order those scores NOW so your application will be complete when you mail it to NABBA. **BANDS WITH ENTRIES NOT CONTAINING THREE ORIGINAL SCORES OF EACH OF THEIR CHOICE PIECES WILL BE RETURNED.** Bands do **not** need to submit additional copies of the conductor's score for their section's test piece.

## OTHER

## INFORMATION

While a number of details are being finalized and the exact structure of the band and solo/small ensemble contests will be determined based on the number of entries received, here is some information that will help bands make arrangements to attend the 2009 NABBA XXVII Championships:

**DATES:** April 3-4, 2009

**LOCATION:** Brown Theater and Brown Hotel, Louisville, Kentucky

**OFFICIAL HOTEL:** Brown Hotel, Fourth Street and Broadway, Louisville, Kentucky. [www.brownhotel.com](http://www.brownhotel.com)

**HOTEL RESERVATIONS:** The Brown Hotel (200 rooms) has been reserved for

NABBA bands, vendors and adjudicators. As of October 1, fewer less than 50 rooms remain available at the Brown Hotel. The NABBA website ([nabba.org](http://nabba.org)) has a link to make single and group reservations at other hotels in the Louisville area for your convenience. Plan to make your Hotel reservations early. The NABBA website also has a link to make single and group reservations at other hotels in the Louisville area. The NABBA Championships information table will be in the Brown Hotel. NABBA has negotiated a rate with the Brown Hotel of \$120 per night (plus tax and parking) for anyone affiliated with NABBA. For individual room reservations, call 502.583.1234 and ask for the Reservation Desk; mention that you are with NABBA and you will receive the NABBA rate. To reserve 10 or more rooms, email Pamela Hoeppner, Associate Director of Sales for the Brown Hotel, [phoeppner@brownhotel.com](mailto:phoeppner@brownhotel.com)

**CONTEST FORMAT:** The exact location of each part of the NABBA Championships will be determined by the number of entries received. The solo/small ensemble contest will take place on Friday, April 3 in the Brown Theater, utilizing both the main stage and the room off the Brown Theater lobby (where Championship section bands warmed up in 2008) and a room in the Brown Hotel; pianos will be provided for accompanists. The band contest for all sections except for Championship will either have all bands perform in the Brown Theater on Saturday, April 4 or, if there are more entries than the Brown can accommodate, some bands will play in another venue within walking distance of the Brown Theater. Championship Section bands will perform the test piece in the Brown Theater on Friday evening and will perform their choice piece(s) on Saturday evening.

**CONTROLLERS:** Dr. James Buckner will return as contest controller; Sara North will be the Associate Controller.

**VENDORS:** The vendor area will be in the Brown Hotel. Vendors will be informed of the protocol for shipping equipment, displays and products to the Brown Hotel.

**ENTRY DEADLINE:** The entry deadline for the 2009 NABBA XXVII Championships is close of business (5:00 PM EST) on January 16, 2009. This is a FIRM deadline; complete applications (with all required payments, music, rosters, scores, and files for the contest program) must be received by this date. Late or incomplete applications that are not complete by the deadline will be returned. Entry forms may be found on nabba.org - just click on the tab that says **2009 CONTEST INFO** to find everything you need. **REMEMBER:** you must include three copies of the conductor's score for each of your band's "choice piece" selections. Please order these scores NOW to ensure you are able to include them in your registration packet.

**VOLUNTEERS:** In light of the successful volunteer format utilized in 2008, each competing band will once again be asked to provide five volunteers who will each give two hours of time to help ensure the contest weekend works smoothly.

**ADDITIONAL INFORMATION:** More details about the 2009 Championships will be posted on nabba.org as soon as they are known. Check there frequently for the most up-to-date information.

**2010 CHAMPIONSHIPS:** The NABBA Board of Directors has voted to have the 2010 NABBA XXVIII Championships in Raleigh, North Carolina on April 16-17, 2010. The Championships will utilize the Progress Energy Center (Meymandi Concert Hall and Fletcher Theater) and the new Raleigh Marriott Hotel. More details will be announced on nabba.org as they are finalized. Please mark your calendars with these dates.

**REMINDER:** Louisville is a city that hosts many conventions and some bands have reported difficulty in the past in securing hotel rooms for the NABBA Championships. PLEASE MAKE YOUR HOTEL RESERVATIONS NOW. Remember that the Brown Hotel has been reserved EXCLUSIVELY for

## *Eric Ball's Point of View...*

“We are music *makers*, endowed in various degrees with the ability to apprehend and use creative power; the same power, withal to an infinitely lesser degree, that was manifest when ‘Love came down at Christmas.’ In the dark and dusty ways of earth, we can hear a little, oh, so little, of the song of the angels; and if we are humble enough can, in our music making, interpret some strains of that divine carol to those around us.

To do this we must ever seek humility of heart and spirit, and we can find it this Christmas, if we will.

Of what value then our boast of contests won, of cups and medals! These serve the purpose, perhaps; but our *creative* work as musicians must be our first concern; and for this we must needs cultivate simplicity, and walk humbly with our God.”

—Reprinted from “*Eric Ball: His Words and His Wisdom*” compiled by Peter Cooke. 1992, Egon Publishers. Used with permission.

NABBA members and bands - call them first to ensure you get rooms close to the action. Please note that parking in downtown Louisville is often at a premium; check with your hotel to be sure parking is available with your room reservation. 📍



## EXIT RAMP



*Douglas Yeo, Editor*

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

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

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

Materials for inclusion in *The Brass Band Bridge* must be submitted as Microsoft Word documents and photos must be submitted as JPEG files (300 ppi [pixels per inch] resolution). Materials may be edited for content. A style sheet for *Bridge* submissions may be found at [nabbabridge.org](http://nabbabridge.org). Address all materials for publication (including queries about advertising rates and sizes) to: Douglas Yeo (email: [bridge@yeodoug.com](mailto:bridge@yeodoug.com)), 9 Freemont Street, Lexington, MA 02421.

Recordings and books for review should be sent to: Ronald Holz, Music Department, Asbury College, 1 Macklem Drive, Wilmore, KY 40390.

New music for review should be sent to: Colin Holman, 31 Joseph Lane, Glendale Heights, IL 60139.

*The Brass Band Bridge* is published five times a year, with major issues appearing in February/March (Championship preview), May (Championship review) and October (announcement of Championship test pieces). Issue 113 will be published on March 1, 2009. The deadline for submission of materials for inclusion in Issue 113 of *The Brass Band Bridge* is February 1, 2009.

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## IN FOCUS

## ROYAL ALEXANDRA INTERPROVINCIAL BRIDGE

### LINKING OTTAWA, ONTARIO AND GATINEAU, QUEBEC, CANADA

Issue 112 of *The Brass Band Bridge* features the Royal Alexandra Interprovincial Bridge, popularly known as the "Alexandra Bridge," that crosses the Ottawa River, connecting Ottawa, Ontario and Gatineau, Quebec, Canada.

Constructed by the Canadian Pacific Railway between 1898 and 1900, what was then called the "Interprovincial Bridge" (as it had been built by the Interprovincial Bridge Company) had tracks both for CPR trains and electric trolley service between Ottawa and Hull, and a lane for horse-drawn carriages. The bridge was renamed in 1901 in honor of the then Queen during the visit to Canada of her son, the Duke of Cornwall, later King George V.

The bridge ceased being used by trains in 1966 since which time it has been used exclusively by vehicles and pedestrians.

A steel truss cantilever bridge, the Royal Alexandra Interprovincial Bridge has five spans and a total length of 563.27 meters (1,848 feet). At its opening, its center span was the longest in Canada and the fourth longest in the world. ♣

