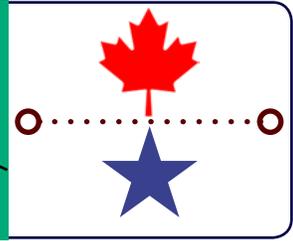




# THE BRASS BAND BRIDGE



ISSUE 113

The Official Publication of the North American Brass Band Association

MARCH, 2009

## UNDER THE BRIDGE



Douglas Yeo

Editor

The great composer Paul Hindemith penned these memorable lines in his poem, *The Posthorn*:

*The old is not good because it is past,  
nor the new supreme because we live with it.*

And, so it is, as I write my last column as Editor of *The Brass Band Bridge*, and look both back and forward and strive to keep both in a healthy perspective.

When then-President Anita Cocker Hunt asked me to serve NABBA as the seventh Editor of *The Bridge*, I scarcely knew what it would entail. My first issue was Issue 99, published on May 15, 2006, and it is hard to believe that since that time, a further 14 issues have come forth from my home office, utilizing computer, scanner and camera.

Over these 15 issues, *The Bridge* has migrated to an all-electronic format, is now in full color, accepts paid advertising, and finds each issue downloaded over 10,000 times. It has been very rewarding to see *The Bridge* move into this new era while building on the excellent work of past editors, each of whom brought their own look to our flagship publication.

As I mentioned in my column in Issue 112, I have thoroughly enjoyed serving NABBA as *Bridge* Editor, Vice President and a member of the Board of Directors. But to everything there is a season, and with many other commitments and activities calling for my attention, I simply cannot continue my NABBA obligations past June 30 when my current term expires.

As we move forward, I am very pleased to announce that President Rusty Morris has appointed Betsy Jones, baritone horn player with

the Georgia Brass Band, as the eighth Editor of *The Brass Band Bridge*, effective with issue 114. I know you will support Betsy as you have me, and continue to submit your news, photographs, articles, programs and other items for inclusion in *The Bridge*. Betsy will bring her own style to *The Bridge*, and I am sure it will continue to be the high-quality publication our members have come to enjoy. At its annual meeting on April 2, the NABBA Board of Directors will elect a new Vice President, and I encourage interested NABBA members to consider running for a seat on the Board when that opportunity is announced later this spring. NABBA's members are its strength, and we continue to need hard-working, committed people to serve on the Board.

As I turn the page from this time of active service for NABBA, I wish to thank those with whom I have worked with on the Board who have both helped and supported me in my various offices. Rusty Morris, Jim Grate, Anita Cocker Hunt, Susan Henthorn and Linda Detman have worked tirelessly along side of me on the Executive Committee. Others, particularly John de Salme, Ronald W. Holz, Joe Johnson, Theresa MacDonald and Linda Yeo have also "gone the extra mile" in assisting me with many NABBA related tasks.

While I am leaving the NABBA Board of Directors, I will continue to support brass banding in a variety of ways, working as guest conductor, clinician and soloist with bands around the world. I will continue to be a NABBA member and look forward to attending future NABBA Championships and other events.

As many of you are preparing for our XXVII Championships, I salute you in your efforts to implement NABBA's mission to "foster, promote and encourage the growth and development of British-type brass bands in North America." ✪

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## ATOP THE BRIDGE

Russell Morris

NABBA President

Greetings and Happy New Year to each of you. I hope that your holiday season was a joyous one and that your preparations for the upcoming NABBA Championships are going well. You will find in this issue of *The Bridge* important information regarding the Friday and Saturday events of our 2009 Championships. If questions arise as you read through this material, please do not hesitate to contact me or any Board member. We are here to help you and your bands enjoy a very successful weekend in Louisville.

In January, my wife and I were able to attend the Butlins Mineworkers' Contest in Skegness, England (January 16-18). We owe a huge debt of gratitude and thanks to Steve Walker and Jon Handley. Steve is the entertainment director for the Butlins resorts and is the organizer of the contest. The hospitality of him and others and their interest in North American bands is refreshing and exciting. NABBA had a very high profile at this event attended by thousands.

Jon Handley is no stranger to NABBA. Jon's company, TOR Banners, is responsible for the beautiful stand banners that we all use during the Championships. TOR Banners also provides the winning banners for each section. Jon will be in attendance for his third consecutive NABBA Championship next month. Jon is a personal friend and the doors that he is opening for NABBA and NABBA bands are remarkable. It was due to Jon's hard work and diligence that NABBA had a display at Butlins. He provided the table space, a set of stand banners of North American bands, the embroi-

dered table covers you will see this year at the NABBA information table in Louisville, and so much more. Make sure you stop by the TOR Banners display and tell Jon "thank you" for all that he does for NABBA.

I know that Steve and Jon are working on ways to include more NABBA presence at future Butlins contests. This is the premier brass banding event in the UK - with nearly 100 bands - and it will only continue to grow. I am honored to have been a part of the weekend and it will not be my last to attend.

NABBA was also very well represented at Butlins by our Vice President, Douglas Yeo. Doug

opening. The trade stands were very well organized and well stocked. Instrument dealers with entire lines of instruments, music dealers with boxes upon boxes of brass band music, music shops with every conceivable mouthpiece, mute, and new gadget that you can think of were there. And the people! For me to be able to meet and talk with such brass band icons as Dr. Nicholas Childs, Peter Roberts, Philip Sparke, David Read, Frank Renton, Andrew Duncan, was very exciting. In one weekend, I was in attendance at concerts by the Desford Colliery Band, Grimethorpe, Fodens, Wingates, and the Grimstein Oompah Band!

I was struck at the interest in North American Bands from the British audience. They were very eager to learn about what we are doing and how we are progressing. There were six NABBA bands that donated materials (CDs, books, promotional items) that will go a long way towards bringing North America and the UK brass banding communities closer together. I want to personally thank those groups for their most kind donations to the Butlins experience: the New York Staff Band, New England Brass Band, Sunshine Brass Band, Whitby Band, Weston Silver Band, and Natural State Brass Band. Thank you!



was one of the featured guests on Friday in an interview session with brass band legend Stan Lippeatt. Doug did a bit of playing and then had an interview with Stan and others. Doug attended Butlins two years ago and was a big part of the "Big Blow", an event that was an attempt to create the world's largest brass band. More importantly, he helped to raise money for Brass Band Aid. This year's event, "Bone Blow 2009", was aimed at raising money for National Youth Brass Band and the National Children's Brass Band of Great Britain. Doug amassed a choir of exactly 50 trombones playing arrangements done specifically for this event. It was a tremendous success!

The entire Butlins experience was very new to me. The sheer size and scope was very eye

There is much that we can learn from our friends across the Atlantic. We at NABBA have made remarkable progress in the past 26 years. But we can certainly draw on 150+ years of experience "across the pond" and discover what can work for us so that we may continue our growth. Thanks to all of you for your support and for your hard to work to make this organization successful. Keep going and I look forward to seeing and hearing you in Louisville in just a few weeks! ☺

*Russell Morris*

president @ nabba . org

# NABBA AT THE BUTLINS MINEWORKERS' CONTEST - SKEGNESS, ENGLAND

JANUARY 16 - 18, 2009

Photos by John Stizaker, Douglas Yeo, Rusty Morris and Jon Handley.



NABBA President Rusty Morris interacts with bandsmen at the NABBA display.



Rusty Morris with the British Open Grand Shield (Foden's Band, current champions).



NABBA Vice President Douglas Yeo and President Rusty Morris at the NABBA display.

# MORE NABBA AT BUTLINS...



Rusty Morris conducting the band contest "draw" with Brian Eggleshaw (with microphone) and Peter Pimperton (right).



Rusty Morris presenting the Warwick Vase Trophy and first place presentation banner and check to Kathy Sutton of Redbridge Band.



Douglas Yeo leading 50 trombonists in "Bone Blow 2009" (above: in rehearsal; at right: in concert), which raised over £500 for the National Youth Brass Band of Great Britain.



Russell Gray leads Foden's Band in concert.



Rusty Morris, Jon Handley (Tor Designs), Douglas Yeo and Steve Walker (Director of Entertainment at Butlins).

# BUFFET-CRAMPON USA, DISTRIBUTOR OF BESSON AND COURTOIS, ANNOUNCED AS NABBA XXVII MAJOR SPONSOR

The North American Brass Band Association is delighted to announce that Buffet-Crampon USA Inc. ([www.buffet-crampon.com](http://www.buffet-crampon.com)), distributors of Besson and Courtois, will be extending its support as Event Sponsor of the XXVII NABBA Championships on April 3-4, 2009 in Louisville, Kentucky for a third successful year.

As event sponsor of NABBA's premier brass band contest, Buffet-Crampon continues to demonstrate its commitment to fostering and supporting brass banding in North America. The \$5000 sponsorship enables NABBA Championship organizers to build on the success of the event, which brings together youth and adult brass band musicians and enthusiasts in a weekend featuring challenging music, stirring performances and fellowship. Participants and organizers put in thousands of hours in preparations for the contest and the support of Buffet-Crampon recognizes their commitment and dedication to the growing brass band movement in North America. Bruce Silva, Vice-President of Buffet-Crampon USA: "Buffet Crampon, distributor of Besson and Courtois brass instruments is proud to once again sponsor NABBA. Our involvement is a testament to our dedication to the brass band movement in North America. For the previous two years Buffet Crampon has been proud of its affiliation with the North American brass band community. The musicality and professionalism of the participating brass bands has enhanced the revitalization of Besson and Courtois instruments. We are proud

to be involved and look forward to serving brass band musicians throughout North America."

Buffet Crampon has been a manufacturer



of high quality woodwind instruments since 1825. In 2006, Buffet Crampon acquired two famous brands of brass instruments: Besson and Antoine Courtois Paris. The companies' revamped Prestige and Sovereign lines have received glowing reviews and an impressive roster of soloists and top bands have made Besson products their instrument of choice.

Buffet Crampon will be showing both its Besson and Courtois brass instruments at their location in the Vendor area in the Brown Hotel during NABBA XXVII. In addition, this year's display will feature two new Besson Tuba lines, the BE983EEB and the BE995

CC, which represents the first time Besson has produced a front-action, 5-valve full size CC tuba. The BE995 is described as an exceptional professional instrument with a "four piston, one rotary" non-compensating valve configuration, and one that is surprisingly lightweight, and produces a rich, colourful, clear and deep sound. "I encourage you to test drive the new BE983 EEB and BE995 CC Besson tubas" says Silva, "The tubas were designed by Kelly Thomas, James Gourlay and the entire Besson design team. You will be pleasantly surprised!" For a sneak preview of these and other Besson product lines, visit [www.besson.com](http://www.besson.com).

The ongoing relationship between NABBA and Buffet-Crampon is an important strategic alliance in the fostering and growth of the brass band movement in the United States and Canada and reflects the company's world-wide reputation as not only manufacturers of top quality musical instruments but as outstanding corporate citizens supporting events which assist brass band performers and enthusiasts at all levels.

NABBA President Rusty Morris stated, "NABBA is very appreciative of the continued support that Besson has provided for our Championships. As the major sponsor for the third consecutive year, Besson's commitment to brass banding in North America is very evident and strong. It is our hope that brass banding can continue to grow and prosper in North America, and along with the help of Besson, we feel very good about the path that we are on." 🌟

## ACROSS THE BRIDGE

**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

### MOTOR CITY BRASS BAND

The Motor City Brass Band's 2008-09 season is gaining momentum, with some great performances under its belt and lots more to look forward to. The Band's last subscription concert, "Sounds of the Season," took place on Sunday, December 21 at the Ford Community & Performing Arts Center in Dearborn, MI. The concert featured a "collage" section, in which the band broke down into smaller ensembles and performed from various locations throughout the theatre. Nearly 400 people attended the performance, in spite of a snowstorm and travel advisories!

Several MCBB players braved the cold for a TUBACHRISTMAS performance at the Mall at Partridge Creek in Clinton Township, MI. Conducted by Oakland University's Ken Kroe-

sche, Associate Professor of Music, the performance was open to all tuba and euphonium players who wished to participate. This marked the first TUBACHRISTMAS event in the tri-county area of Metro Detroit in many years, and approximately 30 players had a wonderful time playing and providing some holiday cheer for shoppers.

MCBB presented another successful performance on January 25, at St. Lorenz Lutheran Church in Frankenmuth, MI. This unique performance included two pieces for brass band and organ: *Fanfare and Flourishes* by James Curnow, and *Finale* from Saint-Saëns' *Organ Symphony* (arr. Philip Wilby). St. Lorenz' Music Director, Scott Hyslop, delivered a terrific performance as organist for this performance, which was one of several organ/brass band performances on MCBB's calendar this year. In fact, 2008-09 marks the "year of the organ" for MCBB – organ was also included on a concert at First English Lutheran Church on February 15, and MCBB will be featured at the American Guild of Organists in Detroit from June 28-July 1, 2009.

On February 3, the Motor City Youth Brass Band presented its first concert of 2009. MCYBB is MCBB's student outreach en-



Metro Detroit area brass players join Motor City Brass Band for TUBACHRISTMAS on December 13 in Clinton Township, Michigan.



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semble, made up of approximately 20 students from a dozen metro Detroit area schools. MCYBB students have been working very hard this year, rehearsing each week with their director, MCBB member and music educator Erin Hufford (cornet/trumpet). We congratulate Erin and the Youth Band on a great start to the season!.

Upcoming MCBB performances include a concert on the First English Lutheran Church "Open Door" series in Grosse Pointe Woods, and "Dances of the World," MCBB's next subscription concert, at the Ford Community & Performing Arts Center on March 15. "Dances of the World" will feature an eclectic mix of music from around the world.

### GETTYSBURG FESTIVAL

Early headline acts announced for this summer's Gettysburg Festival, which include a band known as "the Boston Pops... in Brass," a modern dance company known as "a miracle of skill and energy" and an American jazz icon known as one of the most critically-acclaimed jazz pianists of all time, reveal top level talent lining up to be included on the Festival roster.

With several main performers still to be announced, the 10-day Gettysburg Festival (June 18-28, 2009) announced today that world famous jazz pianist Ahmad Jamal, The River City Brass, and The Philadelphia Dance Company (Philadanco) will all be featured at the 2009 Festival.

"This year's line-up promises to once again place the Gettysburg Festival among the Nation's best celebrations of the arts," said Festival Vice-President Alice Estrada. "Philadanco, and The River City Brass are ensemble performances you won't want to miss. And welcoming a world renowned jazz artist like Ahmad Jamal is testament to the Festival's draw."

Pittsburgh's River City Brass's 28 world class musicians will perform at The Gettysburg Festival for a free, during Opening Day festivities, Thursday June 18, 2009 on The Festival Main Stage, Gettysburg College. "We are thrilled to offer this magnificent performance to the public at no charge, and tremendously proud to maintain our mission of providing accessibility to the Arts," explains Festival Vice-President Alice Estrada.



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The Gettysburg Festival is named “One of the Top 100 Events in North America for 2009” by the American Bus Association. “The Gettysburg Festival - Celebrating America’s Cultural Arts” is an extraordinary 10-day arts festival featuring more than 60 world-class events. It is the only major festival in the world focused exclusively on celebrating great American artists, composers, and creative geniuses in all genres of the arts.

“The announcement of these three headline artists reflect The Gettysburg Festival’s commitment to the highest-quality and caliber of American artists in their respective genres today,” said Estrada.

The Brass Programming including River City Brass is supported in part by the Adams County Arts Council’s STAR Grant Program, which is funded by the Pennsylvania Council on the Arts, a state agency, the Adams County Commissioners, and the Borough of Gettysburg.

A complete 2009 performance schedule will be announced shortly. For more information: [www.gettysburgfestival.org](http://www.gettysburgfestival.org), 717-334-0853.



Brass Band of Columbus Euphonium/Baritone Section with Aaron VanderWeele (from left to right- Jonathan Renner, Eric Aho, Aaron VanderWeele, Lori Cohen, and Diana Herak).

### BRASS BAND OF COLUMBUS

As part of the Brass Band of Columbus’ 25th Anniversary Celebration Year, the band hosted the Principal Euphonium and Euphonium Soloist of the New York Staff Band, Aaron VanderWeele for a weekend of rehearsals, clinics, lessons, concerts, and fellowship.

Taking place the weekend of December 13-14, Aaron’s visit began with a morning rehearsal with the BBC in preparation for his two performances with the band. After a short lunch break, Aaron hosted an informative brass clinic with approximately 50 attendees, from young students to the more experienced players!

In the evening, the BBC and Aaron VanderWeele performed a concert to benefit the Dublin Coffman High School Brass Choir.

On Sunday morning, Aaron performed at the Chapel at Worthington Woods with the CAWW Band, Keith Wilkinson, conductor.

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by Eric Yates

Eric Yates is the featured soloist of the Prairie Brass Band and Professor of Trumpet at The University of Alabama.

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by Steven Mead

Steven Mead is considered one of the foremost euphonium artists in the world. He teaches at the Royal Northern College of Music.

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After another short lunch break, Aaron spent the remainder of the afternoon coaching tuba and euphonium students with some very informative private lessons (to which this author was a beneficiary of!). Then it was off to the Prince of Peace Lutheran Church for another quick rehearsal, followed by the second evening concert in two days with the BBC.

This whirlwind weekend also featured Aaron's first release of his brand new CD, entitled "Panache." In Aaron's own words, "every cent raised from the sale of this recording will be given to continue youth music programs through the work of the Salvation Army", so purchase your copy of this fine CD today!

In continuing with the Brass Band of Columbus' Silver Celebration Season, the band will be hosting world-renowned tuba soloist Øystein Baadsvik on February 2, 7:00pm at the McCoy Center for the Arts (located in New Albany, OH). The band will also be traveling to Toronto, Canada to perform in the Hannaford Festival of Brass on April 4, and has recently launched a new website: [www.brassbandofcolumbus.org](http://www.brassbandofcolumbus.org) (submitted by Diana Herak)

## LEXINGTON BRASS BAND

The Lexington Brass Band (Ronald W. Holz, music director) presented their third subscription concert of the 2008-09 season, MARCH MADNESS REDUX, on Sunday, February 15, 2009 at 4:00 PM Calvary Baptist Church, 150 East High Street Lexington, Kentucky. Our audience surveys the past few years have overwhelmingly favored another concert devoted to the march, and so our program did just that, with an overview of many types of marches - from Baroque processions to blues marches to symphonic excerpts. The center of the repertoire, of course, is the great American military march repertoire. The band did slip in one contrasting work, a lovely hymn setting by Peter Graham of Sir Hubert Parry's hymn tune, *Repton* ("Dear Lord and Father of Mankind). Director Ronald Holz delivered the short 'story' of the Leidzén march *E.F.G.*, a work written in honor of Edwin Franko Goldman, and based on just those three notes. The band also provided short demonstration excerpts for that musical tale. Later this year Holz will deliver a more extensive paper on this march at the Band History Conference of the Great American Brass Band Association (Friday, June



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While attending the Mid-West Band Clinic in Chicago in December, three brass band composers found time to discuss matters of writing test pieces, adjudication, and brass band contests in general. Pictured (left to right) are Peter Graham, Stephen Bulla (Music Director, New England Brass Band), and Philip Sparke

12th). The band is proud to note that principal horn, Michael West, has provided several fine brass band transcriptions, including for this concert, the premiere of his rescoring of Goldman's *Chimes of Liberty*. (submitted by Ronald W. Holz) ♣

## NABBA BAND

## CONCERT

## PROGRAMS

GEORGIA BRASS BAND,  
JOE JOHNSON, CONDUCTOR

January 30, 2009. Georgia Music Educators Association Conference, Savannah, Georgia. *Glemdene* (John Carr), *Old English Dances* (arr. Alan Fernie), *Concertpiece for Cornet* (James Curnow – Paul Poovey, cornet solo), *Brillante* (Peter Graham – Adam Frey, euphonium solo), *Trittico* (James Curnow), *The Irish Blessing* (Joyce Eilers Bacack, arr. Bradnum), *Hymn of the Highlands: Ardross Castle, Alladale, Dundonnell* (Philip Sparke), *Radetzky March* (Strauss, arr. Ryan).

BRASS BAND OF COLUMBUS,  
TIM JAMESON, CONDUCTOR.

December 13, 2008. Dublin Coffman High School, Dublin, Ohio. *Softly, Softly* (Bridget Fry, arr. Ray Farr), *Brillante, Fantasy on "Rule Britannia"* (arr. Peter Graham- Aaron VanderWeele, euphonium solo), *Raby* (George Allan; ed. Tim Jameson), *You Raise Me Up* (Love-land/Graham, arr. Dorothy Gates- Aaron VanderWeele, euphonium solo), *Varied Mood* (Ray Woodfield- Aaron VanderWeele, euphonium solo), *Me and My Shadow* (Dreyer/Jolson/Rose, arr. Frode Rydland- Aaron VanderWeele and Grant Jameson, euphonium duet), *Truth Aflame* (arr. Kevin Norbury), *The Shining Star* (arr. Peter Graham), *Jingle Bells* (arr. Derek Ashmore), *The Bells of Christmas* (arr. Stephen Bulla), *Infant Holy* arr. Robert Redhead- Aaron VanderWeele, euphonium solo), *Ding Dong Merrily on High* (arr. Douglas Court- Aaron VanderWeele, euphonium solo), *Ave Maria-Angelus Domini* (Franz Biebl, arr. Tim Jameson), *The Proclamation of*



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*Christmas* (arr. Stephen Bulla).

## LEXINGTON BRASS BAND, RONALD W. HOLZ, CONDUCTOR

February 15, 2009, Calvary Baptist Church, Lexington, Kentucky. *The Washington Post March* (John Philip Sousa, arr. Keith Wilkinson), *Chimes of Liberty* (Edwin Franko Goldman, arr. Michael West), *Trumpet Tune and Air* (Henry Purcell, trans. Denis Wright), Demonstration: "The Brief Story of a March: Just Three Notes" (Ronald Holz), *E.F.G.* (Erik Leidzén), *Dalarö* (Edward Gregson), *St. Louis Blues March* (W.C. Handy, arr. Alan Fernie), *March Electric* (Giuseppi Creatore, arr. Michael West), *Dear Lord and Father* (Sir Hubert Parry, arr. Peter Graham), *Pines of the Appian Way* (Ottarino Respighi, trans. Peter Graham, Kevin Raybuck, organ). ✪

## COMPACT DISC REVIEWS

By Ronald W. Holz

**Panache.** Aaron VanderWeele, Euphonium, with Bill Way, Piano. Privately produced, WRAB 3083. TT 72:01. Program: *When You Wish Upon a Star* (Harline/Kanai); *Panache* (Dewhurst); *Fantaisie Originale* (Picchi); *This Is the Day* (Gates); *Knowing You* (Bulla); *Somebody Prayed for Me* (Ballantine); *The Warrior* (Catelinet); *My Love is Like a Red, Red Rose* (Downie); *Wonderful Day* (Camsey); *Ransomed* (Marshall); *Rondo* (Capuzzi/Childs--Wilby); *A Song of Faith* (Ball); *Folksong* (Broughton); *The Londonderry Air* (Ball); *In the Love of Jesus* (Burgmayer).

Aaron VanderWeele created this solo album as a fund raising project in behalf of Salvation Army youth music programs, including the youth band at his home corps. Montclair Citadel. Many involved in the project, including myself, donated their services. Ordinarily I do not review discs for which I have supplied notes, but in this case I see no conflict of interest. Needless to say, a virtuoso of Aaron's caliber delivers an excellent package of euphonium literature,

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both of the tone solo and technical display variety. The title tune by Robin Dewhurst has a terrific brass band accompaniment for those wishing to pursue it. The same can be said for several older chestnuts, like Catelinet's *Warrior* from the 1930s. Several personal highlights are two lyrical solos, Bruce Broughton's *Folk-song* and Ball's arrangement of *Londonderry Air*, as well as Ball's *A Song of Faith*, a showpiece based on material from the last movement of his classic suite *Songs in the Morning*. Ted Marshall served as recording engineer, and he has done a fine job balancing the two musicians, though the piano tone (not the accompanist or the recording) itself is not, in my opinion, optimal, though acceptable. That is a small complaint, and so I highly recommend this disc on many levels, performance and literature being at the top of that list. Contact Aaron at: Aaron\_Vanderweele@use-salvationarmy.org or call 845-620-7443. In purchasing this album you will not only gain some fine music, you will be helping a worthy cause.

**Reflections: Choral Essays, Volume II.** The King's Singers. SP&S SPS CD 244. TT 60:36.

Program: 19 choral works from Salvation Army sacred literature, including pieces by Eric Ball, Len Ballantine, Norman Bearcroft, Wilfred Heaton, Ray Steadman-Allen, and others.

You can rightly ask, "Why this short review of a vocal recording in a brass band periodical?" To put it briefly, to understand completely Salvation Army brass band works like *Shine As the Light* (Graham) or *The Eternal Presence* (Ball), to name two representative pieces, parts of which derive from choral originals recorded here, the conductor, and hopefully the musicians, should have experience with the text settings. In their second volume of a cappella SA choral music, the world's most famous men's chamber ensemble delivers another stunning program; it is simply beautiful. For those unfamiliar with this group's voicing, the six voices consist of two counter-tenors, one tenor, two baritones, and one bass. Hearing the women's parts sung by the two counter-tenors might be disconcerting at first, but quickly you will realize how very lovely it is. After all, for centuries this sound, along with boys' voices, was our main Western choral tradition within the church. This group sings with flawless pitch,

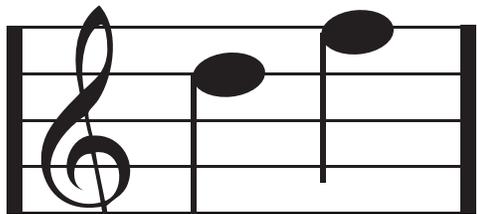
diction, and tone. When you hear Joy Webb's *Candle of the Lord*, the centerpiece of Graham's *Shine as the Light*, sung by this excellent group, a whole new vista will open for you in understanding Graham's music, and perhaps aid in your own performance. Additionally, you will hear another side to the music of Jim Curnow--his thoughtful, challenging *Lord Teach Us How to Pray*--or Wilfred Heaton's reserved, yet emotion laden *A City Prayer*. The production is first-rate, with complete texts provided for every song. This is, to put it simply, a stunner!

**Welcome, Christmas!** Lake Wobegon® Brass Band (Michael Haltenson). Produced by LWBB. TT 61:09. Program: *Welcome, Christmas!* (Haltenson); *I Saw Three Ships* (Haltenson); *Dies Natalis* (Golland); *Once in Royal David's City* (Haltenson); *Three Dances from Nutcracker Suite* (Tchaikovsky/Sparke); *God Rest You Merry Gentlemen* (Himes); *An Australian Christmas* (Curnow); *Troika* (Prokoviev/Farr); *Christmas Triptych* (Curnow); *Greensleeves* (Snell); *The 12 Days of Christmas* (Gordon); *Three Kings' Swing* (Himes); *The Snowman* (Blake/Sparke); *Sleigh Ride* (Tomlinson).

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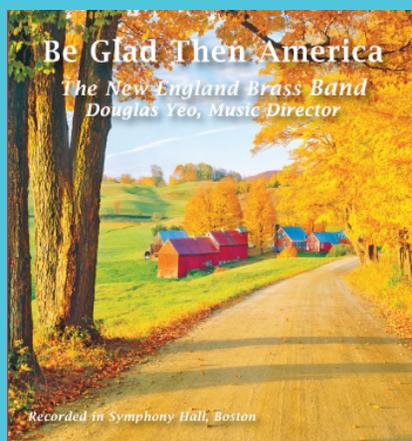
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A number of years ago it was my joy to give a favorable review to the Lake Wobegon® Brass Band's compact disc "A Lake Wobegon® Brass Band Christmas." I am happy to do so again for this just released festival of Christmas delights recorded this past November (2008). As you may have not heard of these Minnesotans, they use their name with the permission of Garrison Keillor and Minnesota Public Radio, but they have no official affiliation with the famous American entertainment, *Prairie Home Companion*. I am impressed overall by the consistency of the band's performance and sound through this wide-ranging program. Their sound is bright by British standards, especially in the cornets; they play solidly in the American symphonic brass tradition, therefore. Pitch is generally quite good, if not flawless; the band has a good center to its sound and the balance between sections is also good. Their percussion section is heard, by the way, to very good advantage throughout the disc without overwhelming the band's sound. Their director, Michael Haltenson, takes a bow as competent arranger of three engaging pieces, including the scintillating opener, and title tune, *Welcome, Christmas!* He begins with

antiphonal cornets, gradually bringing in all sections, having literally surrounded his audience with band sound. This disc can be a good reference source for pieces like Curnow's two excellent, short suites, *An Australian Christmas* and (a personal favorite) *Christmas Triptych*, or Golland's carol medley, *Dies Natalis*, and a host of familiar--and new--Christmas arrangements. While it is just February now, maybe it is best to be thinking long-term, with your mind still remembering what went down well this past season. The handsome six-fold insert contains succinct notes on the music and a list of personnel, showing us that they are 30-strong, perfect for a NABBA appearance. The recording is clear, providing full-bodied sound for all sections. Congratulations to Lake Wobegon®, on this their second Christmas disc. Order information from the band's website: <http://www.lwbb.org/Recordings> The price is \$15 each plus \$3 for shipping and handling.

**Windows of the World.** Brass Band of the Western Reserve (Keith Wilkinson). Produced by BBRW. WRAB 3070. TT58:10. Program: *Breezin' Down Broadway* (Richards); *Montreal Citadel* (Audoire); Three movements from *Hymn of the Highlands* (Sparke): *Ardross Castle*, *Alladale*, *Dundonnell*; *I Vow to Thee My Country* (Holst/Sparke); Cornet Solo--*Chiapanecas* (Mendez/Wilkinson), Soloist Chris Lichtler; *March of the Mogul Emperors* (Elgar/Wilkinson); *Suite: Windows of the World* (Graham); *Rolling Thunder* (Fillmore/Wilkinson).

In this third CD release within the past two years (See recent *Bridge* issues for other BBWR compact disc reviews) Keith Wilkinson and company deliver some of their best, most inspired, and enthusiastic playing. I must say again, as I have observed in the past, that there is an energy about their playing here that models the personality of their conductor. Wilkinson's stamp is also evident in a number of fine arrangements, several of which receive, as far as I can determine, their premiere recording in this entertaining program. Indeed, the emphasis is on a pleasing flow of invigorating brass band music. Two 'entertainment' suites by Sparke and Graham serve as the center-pieces. Having supplied notes for the initial releases of *Hymn of the Highlands* and *Windows of the World*, I am pleased to hear another North American band tackling these fine works. As Sparke's suite lasts for over 30 minutes, here

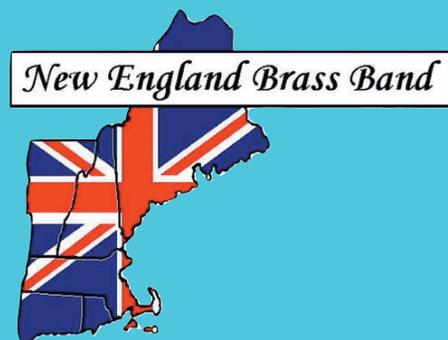


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we get three representative slices, my favorite here being the middle movement, *Alladale*, that features a trio of flugelhorn (Evan Savage), alto horn (David Gleason), and baritone (John Gleason). Wilkinson keeps this music flowing in a gentle two, rather than the ponderous tempos I have heard at times. Thus, as Wilkinson says in his concise, well written disc notes, the music "helps us sense the flow of the river." the *Alladale* of northern Scotland. The title suite, *Windows of the World*, showcases many sections and individuals within the BBWR, as intended by Graham when first written for the YBS Band under David King. The stylistic diversity is a test for any band! There are times when the band is absolutely superb, further emphasis on the conductor's long-range plan in using CD recordings to keep the band in fighting trim. This fun disc comes to a blazing finish with Wilkinson's fine arrangement of a great American march, *Rolling Thunder*; one can almost see the sweat on the brow of each bandmen, especially the trombones, as they finish conquering this tour-de-force circus march. Congratulations to BBWR, Keith Wilkinson, and Ted Marshall for another

enjoyable program of wide ranging brass band music that should prove of great interest. To order, contact the band at: [www.bbwesternreserve.org](http://www.bbwesternreserve.org) ✪

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- APPLICATION FORM FOR MEMBERSHIP TO THE NABBA BOARD OF DIRECTORS.
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# 2009 NABBA XXVII CHAMPIONSHIPS PREVIEW

**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, 2008, 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

**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 Horovitz), published by Studio Music

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

**NABBA INFORMATION TABLE:** The NABBA information table - where XXVII NABBA Championships commemorative t-shirts, NABBA memberships, pins, NABBA pennants and other items may be purchased and all manner of questions may be answered - will be in the Vendor area on the first floor of the Brown Hotel on Friday and Saturday, from 8:00 AM to 5:00 PM and in the lobby of the Brown Theater on Friday and Saturday, from 6:00 PM to 10:00 PM. NABBA

memberships will be for sale ONLY in the Brown Hotel.

**CONTEST FORMAT:** 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); pianos will be provided for accompanists. The band contest for all sections will occur in the Brown Theater on Saturday, April 4. Championship Section bands will perform the test piece in the Brown Theater on Friday evening and will perform their choice piece(s) on Satur-

day evening.

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

**VENDORS:** The vendor area will be located in the Citation and Secretariat Rooms on the first floor of the Brown Hotel.

**VOLUNTEERS:** In light of the successful volunteer format utilized in 2008, each competing band has been asked to provide five volunteers who will each give two hours of time to help ensure the contest week-



end works smoothly. Volunteers have been contacted via email with their assignment and time; all volunteers should report to the NABBA information table 10-15 minutes before their assigned time. All volunteers will receive a complimentary NABBA volunteer t-shirt.

**BAND REPRESENTATIVES:** Each band should designate *ONE* representative to visit the NABBA information table upon arrival to reconcile their account, pick up their membership cards and Vendor prize drawing cards (see below) and pick up complimentary programs for their band. At the conclusion of the award ceremony for each section, each band's representative can pick up their band's scores, solo/ensemble music and scores, judge's score sheets and judge's compact discs at the NABBA information table in the lobby of the Brown Theater.

**VENDOR PRIZE DRAWING:** Each vendor at the XXVII NABBA Championships has been asked to donate an item or gift certificate from their company's stock for a prize drawing to take place on Saturday night. Each NABBA member will be issued a special card that will be distributed at the NABBA information table (members of competing bands will receive their cards with their contest programs). NABBA members are encouraged to visit the vendor area in the Brown Hotel on Friday and Saturday (in the Secretariat and Citation Rooms on the first floor) and have their cards stamped by each vendor. Cards with stamps from all vendors should be turned into the NABBA information table no later than 6:00 PM on Saturday evening. The drawings will take place as part of the award ceremonies on Saturday evening. Winners must be present at the time of the announcement in order to receive their prize. One prize per NABBA member. Any taxes are the responsibility of the individual winners. Members of the NABBA Board of Directors are not eligible to participate in the drawing.

**AWARDS:** Awards for the solo and ensemble competition, the band competition and the vendor prize drawing will take place according to the following schedule on Saturday evening (*PLEASE NOTE: this schedule is approximate. Actual times may vary by a few minutes depending on how much time each Championship Section band takes to perform. Please plan accordingly.*):

5:00	Honors Band 6 ends Clear Brown Theater
6:15	Doors to the Brown Theater reopen
6:30	Introduction, welcome and Solo and Ensemble competition awards
7:00	Championship Band 1 followed by Youth Open, Open and Explorer Section awards
7:30	Championship Band 2 followed by Challenge Section awards
8:00	Championship Band 3 followed by Honors Section Awards
8:30	Championship Band 4 followed by drawings for half of the vendor prizes
9:00	Championship Band 5 followed by drawings for half of the vendor prizes
9:30	Youth Band 1 followed by closing remarks, followed by Youth and Championship section awards

**TICKETS:** A NABBA membership card will admit the bearer to all performances on Friday and Saturday. Tickets to individual portions of the Championships are priced as follows: Friday day (solo and ensemble contest) -\$10; Friday evening (Championships section test piece contest - \$10.00; Saturday day (Youth Open, Open, Explorer, Challenge and Honors section contest) - \$20.00; Saturday evening (Championship section choice piece contest and Youth section contest) - \$10.00. Tickets and NABBA memberships will be sold at the NABBA information table in the Brown Hotel beginning on Thursday evening and may be purchased throughout the weekend.

**ADDITIONAL INFORMATION:** Additional details about the XXVII NABBA Championships may be found at nabba.org and in the official contest program. 📍

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

“MY DEAR JOHN, I am sorry to hear that you have had some unwelcome repercussions through your recent various successes as conductor and adjudicator. When jealousy raises its ugly head someone is bound to get hurt; and you may expect that the more success you have, the more whisperings against you there will be.

The only way to effectively attack jealousy and its attendant horrors is to take up an exactly opposite way of thought; to seek for the good and noble in all men, even your detractors; to give full appreciation where it is due; to remain silent when a word too many from you would hurt and wound unnecessarily; to give criticism - if it is asked for - sincerely and with kindness and tolerance.

After all, your present unhappy experience is not a *very* serious one. I assure you there will be more and worse to come! These are the pebbles, large and small, that make the stream of life sing.”

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

# MEMBER BANDS COMPETING AT THE XXVII NABBA CHAMPIONSHIPS

The following 18 NABBA member bands have registered to participate in the XXVII NABBA Championships. Registration for the Championships does not necessarily mean a band will attend and perform; bands reserve the right to withdraw at any time. Bands are listed below in alphabetical order by section with their order of finish in the last five NABBA Championships. The order of performance for bands will be announced in the XXVII NABBA Championships Official Program which will be distributed beginning Friday, April 3, at the NABBA information table in the Brown Hotel.

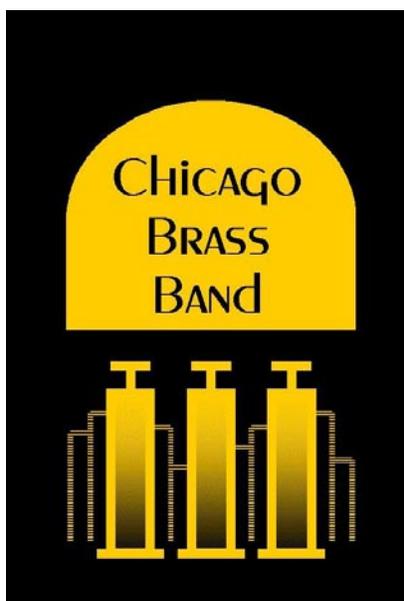
## CHAMPIONSHIP SECTION



**ATLANTIC BRASS BAND**

atlanticbrassband.org

- 2008 5th Championship
- 2007 5th Championship
- 2006 5th Championship
- 2005 3rd Championship
- 2004 Disqualified Championship



**CHICAGO BRASS BAND**

chicagobrassband.org

- 2008 2nd Championship
- 2007 6th Championship
- 2006 6th Championship
- 2005 2nd Championship
- 2004 1st Championship



**FOUNTAIN CITY BRASS BAND**

fcbb.net

- 2008 1st Championship
- 2007 1st Championship
- 2006 3rd Championship
- 2005 4th Championship
- 2004 Did not compete



**ILLINOIS BRASS BAND**

illinoisbrassband.org

- 2008 6th Championship
- 2007 3rd Championship
- 2006 7th Championship
- 2005 Did not compete
- 2004 6th Championship



**JAMES MADISON UNIVERSITY  
BRASS BAND**

jmubrassband.org

- 2008 4th Championship
- 2007 2nd Championship
- 2006 2nd Championship
- 2005 1st Honors
- 2004 1st Honors

**HONORS SECTION**



**CENTRAL OHIO BRASS BAND**

centralohiobrass.org

- 2008 2nd Honors
- 2007 1st Honors
- 2006 3rd Honors
- 2005 2nd Honors
- 2004 5th Honors

**Massanutten  
BRASS BAND**

*The Shenandoah Valley's very own "British-style" Brass Band*

**MASSANUTTEN BRASS BAND**

massanuttenbrassband.org

- 2008 Did not compete
- 2007 1st Challenge
- 2006 3rd Challenge
- 2005 Did not compete
- 2004 Did not compete



**NEW ENGLAND BRASS BAND**

newenglandbrassband.org

- 2008 4th Honors
- 2007 5th Honors
- 2006 1st Honors
- 2005 Did not compete
- 2004 1st Challenge



**GEORGIA BRASS BAND**

georgiabrand.com

- 2008 1st Honors
- 2007 2nd Honors
- 2006 1st Challenge
- 2005 Did not compete
- 2004 Did not compete



**Motor City BRASS BAND**

mccb.org

- 2008 Did not compete
- 2007 Did not compete
- 2006 Did not compete
- 2005 Did not compete
- 2004 6th Honors



**PRINCETON BRASS BAND**

princetonbrassband.org

- 2008 3rd Honors
- 2007 6th Honors
- 2006 4th Honors
- 2005 Did not compete
- 2004 Did not compete

CHALLENGE SECTION



**BEND IN THE RIVER BRASS BAND**

riverbrass.org

- 2008 2nd Explorer
- 2007 2nd Explorer
- 2006 Did not compete
- 2005 Did not compete
- 2004 Did not compete

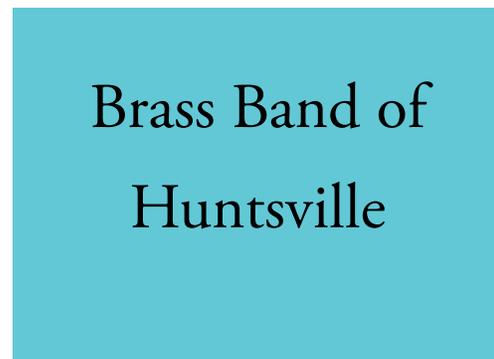


**SUNSHINE BRASS BAND**

sunshinebrass.com

- 2008 3rd Challenge
- 2007 5th Challenge
- 2006 Did not compete
- 2005 7th Honors
- 2004 2nd Honors

OPEN SECTION



**BRASS BAND OF HUNTSVILLE**

brassbandofhuntsville.org

- 2008 Did not compete
- 2007 Did not compete
- 2006 Did not compete
- 2005 Did not compete
- 2004 Did not compete



**NATURAL STATE BRASS BAND**

nsbb.org

- 2008 2nd Challenge
- 2007 2nd Challenge
- 2006 4th Challenge
- 2005 2nd Challenge
- 2004 3rd Challenge

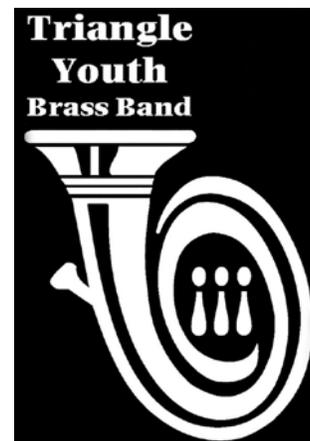
EXPLORER SECTION



**BRASS BAND OF THE TRI-STATE**

tri-statebrass.com

- 2008 1st Explorer
- 2007 1st Explorer
- 2006 1st Explorer
- 2005 Did not compete
- 2004 5th Challenge



YOUTH SECTION

**TRIANGLE YOUTH BRASS BAND**

trianglebrass.org

- 2008 Did not compete
- 2007 1st Youth
- 2006 1st Youth
- 2005 Did not compete
- 2004 1st Youth

## YOUTH OPEN SECTION



## TRIANGLE YOUTH BRASS ENSEMBLE

trianglebrass.org

2008	1st Youth Open
2007	1st Youth Open
2006	Did not compete
2005	Did not compete
2004	Did not compete

## COMPETING BAND

## CHOICE PIECES

## NABBA XXVII

Audience members at the XXVII NABBA Championships will hear a wide variety of music that represents the “own choice” portion of each band’s program. Here, listed by section (but without band identification; each band’s full program along with photos and biographies of each band and its conductor will appear in the official XXVII NABBA Championships program) and in random order are all of the “own choice” pieces that will be performed:

## Championship Section (five bands)

*The New Jerusalem* (Philip Wilby)

*The Wand of Youth* (Edward Elgar/  
Gordon Langford)

*Dreams* (Bertrand Moren)

*Vienna Nights* (Philip Wilby)

*Eden* (John Pickard)

## Honors Section (six bands)

*The Year of the Dragon* (Philip Sparke)

*Lowry Sketchbook - Three Pieces for Brass Band* (Philip Wilby)

*Harlequin* (Bruce Broughton)

*Diogenes* (Jacob de Haan)

*March: Charlotte Celebration* (Stephen Bulla)

*Tallis Variations* (Philip Sparke)

*James Cook, Circumnavigator*  
(Gilbert Vinter)

*Paganini Variations* (Philip Wilby)

## Challenge Section (three bands)

*Sinfonietta* (Gordon Langford)

*Vitae Aeternum* (Paul Lovett-Cooper)

*The Champions* (Major. G. H. Wilcox)

*Rhapsody in Brass, Movement II*  
(Dean Goffin)

## Explorer Section (one band)

*Nabucodonosor* (Verdi/William Rimmer)

*Espirit - Concert March* (James Curnow)

## Open Section (one band)

*Images for Brass* (Stephen Bulla)

## Youth Section (one band)

*Finale - Symphony 4* (Tchaikovsky/  
Ashmore)

## Youth Open Section (one band)

*Petite Suite de Ballet* (Eric Ball) ✪

## XXVII NABBA

## CHAMPIONSHIPS

## ADJUDICATORS

NABBA has engaged a distinguished panel of adjudicators for the XXVII NABBA Championships.

## BRIAN BOWEN



Brian Bowen has enjoyed a long association with brass bands. In his earlier years he conducted the Salvation Army band in his hometown of Staines, England, and from 1964-76 played flugel horn in the International Staff Band of The Salvation Army. He moved to New York in 1986 to become music director of the New York Staff Band, a position he held for six years. For several years he was an official judge for the New Jersey Symphony Orchestra’s Young Artists Auditions. He is a Fellow of Trinity College of Music (London) and has composed and arranged many works

for brass band. The most performed/recorded compositions include *My Comfort and Strength* (1963), *The Southern Cross* (1970), and *Euphonium Music* (1978), which has become a standard in the virtuoso euphonium repertory. His career in music publishing spans some 45 years; he is currently associate editor for European music publisher Schott/Eulenburg and also edits for various music publishers in America. He lives with his wife in Florida.

### BRAM GREGSON



Bram Gregson is one of Canada's best known specialists in the performance of music for brass and has gained a worthy reputation for his insightful interpretations and imaginative programming both in concerts and the many recordings he has conducted and produced. He received his early training in Salvation Army Bands in the United Kingdom, becoming a cornet soloist at an early age. When he was twenty-four he was appointed Deputy Bandmaster of the renowned Tottenham (now Enfield) Citadel Band, a position he held until he immigrated to Canada in 1994. He was also the principal euphonium of Her Majesty's Coldstream Guards Band, toured internationally and performed as a soloist in radio broadcasts and recordings.

Gregson served as Bandmaster of the London (Ontario) Citadel Band for almost thirty years, during which time the band gained an international reputation as the result of his

vision and a detailed training program. Under his dynamic leadership the band toured Canada, the United States and England and produced twenty recordings, appeared on television and radio programs and presented seminars on brass performance at universities and music educators' conferences. He has been a guest conductor, adjudicator and clinician across North America and has assisted in the production of band programs on radio. In 1993, in recognition of his distinguished career, he was elected to the American Bandmasters Association, an honor he cherishes since membership is normally awarded to conductors of wind bands.

### TIMOTHY HOLTAN



In June of 2005, Lt. Col. Timothy J. Holtan assumed command as the 22nd Leader of the United States Military Academy Band, West Point, NY, where the band has been in continuous residence since 1817. He is a native of Bismarck, North Dakota, and a former public school music educator in Montana.

An active conductor, adjudicator and clinician, Lt. Col. Holtan has presented concerts and clinics in 37 states, Canada, Japan, the U.S. Virgin Islands and Europe, and for the International Association of Jazz Educators, North American Brass Band Association, Walt Disney World, the Atlanta International Band and Orchestra Conference and the 1988 Winter Olympics.

In 2000, Lt. Col. Holtan was selected for the Army's "Training with Industry" program. He served as the Director of Operations and Associate Conductor of the Dallas Wind Symphony, while concurrently pursuing post-graduate studies at the University of North Texas. Lt. Col. Holtan holds music education degrees from Montana State University and the University of Montana, and has pursued additional conducting studies with Elizabeth Green, H. Robert Reynolds, John Paynter, Larry Rachleff, Jerry Junkin and Eugene Corporan.

Lt. Col. Holtan's military assignments include: Deputy Commander of the U.S. Army Field Band, Fort Meade, Maryland; Department of the Army Staff Bands Officer, where he had administrative purview over the 105 Army Bands; Commander of the U.S. Continental Army Band, Fort Monroe, Virginia; and Executive Officer of the U.S. Army Band "Pershing's Own," Washington, D.C., where he served in overlapping capacities as Director of the Ceremonial Band, the Brass Band, the Chorale and the Chorus. He also served as Student Company Executive Officer at the U.S. Army School of Music in Norfolk, Virginia.

Lt. Col. Holtan's ensembles have been seen on national broadcasts of network television, A&E, TNN and C-SPAN, and diverse stages such as the Kennedy Center, DAR Constitution Hall, the Mormon Tabernacle and the Myerson Symphony Center.

In 2001, Lt. Col. Holtan was honored as Alumnus of the Year by Bismarck State College, and in 2006, he was inducted into the Bismarck High School Hall of Fame and named to the National Band Association Board of Directors.

## RONALD W. HOLZ



Dr. Ronald W. Holz, Ph.D., currently holds the position of Professor of Music Literature and Instrumental Music at Asbury College, Wilmore, KY, where he has taught since 1981. He is a noted music historian, writer, conductor, lecturer, and clinician, particularly in the fields of brass and wind music. Dr. Holz is a leading authority on the literature, culture, and history of the British-style brass band. He conducts the Asbury College Orchestra, the Salvation Army Student Fellowship Brass Band of Asbury College, and the internationally acclaimed Lexington Brass Band. His graduate training in historical musicology was completed at the University of Cincinnati College-Conservatory of Music and the University of Connecticut. Holz coordinates the chamber music, music history, and composition/arranging curricula at the four-year, Christian liberal arts university.

Holz has written several critically acclaimed books in the area of band history, including *Brass Bands of the Salvation Army: Their Music and Mission, Volumes I and II*, *Erik Leidzén: Band Arranger and Composer* and the history of the New York Staff Band, *The Proclaimers*. His articles and reviews appear in such publications as *The Journal of Band Research*, *Brass Band World*, *The British Bandsman*, *The Brass Herald*, and *The Brass Band Bridge* of The

North American Brass Band Association.

He is frequently commissioned to write scholarly compact disc program notes for internationally-famous brass bands on such labels as Doyen, Polyphonic, Egon, SP&S, and Triumphonic. These groups include outstanding ensembles such as the Black Dyke Band, Grimethorpe Colliery Band, International Staff Band, New York Staff Band, and YBS Band.

For NABBA, Holz served multiple years as President (4), Vice President (4), Contest Controller (15), and as editor of *The Brass Band Bridge*. In 2000 NABBA honored Holz with its Lifetime Achievement Award for his service to the organization. He currently serves on the editorial review committee of *The International Trumpet Guild Journal*, as an artistic consultant for The Great American Brass Band Festival [GABBF], and coordinates the Band History Conference of the GABBF.

## RICHARD MARSHALL



One of the finest cornet players of his generation, Richard Marshall (BA [HONS] LRSM) began playing the cornet at the age of 9 years old. Throughout his early playing years he became a recipient of numerous awards such as the Harry Mortimer Brass Student of the Year, the Professor Charles Leggett Cornet

Prize and he became the British Open Junior Solo Champion in successive years.

It was in 1996, whilst at the age of 19, that Richard became principal cornet of the Grimethorpe Colliery Band, a position he held for 10 years. During his time at Grimethorpe Richard gained a BA (Hons) in Band Studies and an LRSM in Bandmastership. He was also awarded the Soloist Prize at the Brass in Concert Championships on no less than 3 occasions.

His debut solo CD "The Debutante" was released in 1999, and his last CD *Blaze* was released in 2005. *Blaze* has received worldwide acclaim and it was awarded the British Bandsman and 4barsrest Solo CD of the Year.

As a performer Richard has traveled to Australia, New Zealand, Japan, Hong Kong, Canada, America and several European countries. He has performed solos in some of the world's finest concert venues such as Sydney Opera House and Carnegie Hall.

Richard is a regular tutor with the National Youth Brass Band of Great Britain, National Youth Brass Band of Wales, Yorkshire Youth Brass Band and the International Brass Band Summer School. He is also a cornet tutor at the Royal Northern College of Music and Birmingham Conservatoire.

2006 saw Richard's conducting debut with the Mount Charles Youth Band from Cornwall. Under his direction the band won both the National Youth Community Championships and the British Open Youth Championships.

At the beginning of 2007 the instrument manufacturer Schreiber & Keilwerth developed the York brand of brass instruments. Richard is a York Performing Artist and Consultant, and assisted in developing the Eminence and the Preference cornet models. The end of the year saw Richard's third solo CD 'Eminence' released and it was awarded Solo CD of the Year 2007 by the British Bandsman, Brass Band World and 4barsrest.

Richard is currently principal cornet of the world famous Black Dyke Band, a position that is known as the "hottest seat in banding".

**MATT TROPMAN**

Matt Tropman currently serves as adjunct professor in low brass at Eastern Michigan University and Executive Director of the Brass Band of Battle Creek. As a former member of the U.S. Marine Band (President's Own) Matt performed frequently at The White House, and as a soloist in the DC area and throughout the U.S.

Matt has released two CDs on Summit Records, *Continuum* and *From the Balcony*, which have been featured on programs such as NPR's "All Things Considered" and CBC Radio's "Disc Drive" and "Music and Company". *From the Balcony* was recently reviewed in the *New York Times*, which stated "Tropman makes a serious case for the euphonium as a solo instrument". In addition, he has been featured in solo performances at such venues as Cleveland's Severance Hall, Baltimore's Myerhoff Symphony Hall, and Music Hall in Cincinnati, among others.

Matt is an active clinician and recitalist, having performed and taught throughout the U.S., as well as engagements in Spain, Finland, Germany, Great Britain and Canada. He has given masterclasses and served as guest faculty at countless institutions and has performed with the Detroit Symphony on concerts requiring euphonium under conductors such as Leonard Slatkin, Neeme Jarvi and Vladimir Ashkenazy.

Matt received his Bachelor's degree from the University of Michigan, his Master's from Arizona State University, and is currently pursuing a doctoral degree at Michigan.

Matt performs exclusively on Meinl-Weston euphoniums and tubas.

**MARK TATE****PERCUSSION SOLO AND  
PERCUSSION ENSEMBLE**

Mark Tate received a Bachelor of Music in Percussion Performance from the University of Kentucky and a Master of Music in Performance from Washington University in St. Louis, Missouri. While in St. Louis, Mark was an extra-percussionist in the St. Louis Symphony and was a student of Rich O'Donnell and John Kasica, both members of the St. Louis Symphony. He also was percussionist with the mighty Mississippi Concert Band and the Gateway Festival Orchestra. Mark has performed as percussionist with the Louisville Orchestra and is currently percussionist with the Lexington Philharmonic (Kentucky). He teaches privately in his studio in Louisville and at the following institutes: Indiana University Southeast, Bellarmine University and Georgetown College (Kentucky). ♣

## EXIT RAMP



*Douglas Yeo, Editor*

*Betsy Jones, Editor Designate (Effective with Issue 114)*

www.nabba.org

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*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 nabba.org. Address all materials for publication (including queries about advertising rates and sizes) to: Betsy Jones (email: nabba@bridge@gmail.com), 134 Wingates Circle, Warner Robins, Georgia 31088 USA.

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.

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## IN FOCUS

## LEONARD P. ZAKIM/BUNKER HILL BRIDGE

## CONNECTING BOSTON AND CHARLESTOWN, MASSACHUSETTS

Issue 113 of *The Brass Band Bridge* features the Leonard P. Zakim/Bunker Hill Bridge, spanning the Charles River and connecting Boston and Charlestown, Massachusetts.

The world's widest cable-span bridge, the Zakim Bridge (as it is popularly called) carries 10 lanes of traffic on Interstate 93 and Route 1.

The bridge is the \$100+ million crown jewel of what is known in Boston as "The Big Dig," a multi-year project considered to be the largest engineering project in modern history, that replaced the elevated structure that carried Interstate 93 through downtown Boston with an underground tunnel. With the tunnel being constructed under the then-existing above ground structure, the project became famous for its cost overruns. Other important elements of "The Big Dig" include the Ted Williams Tunnel and the Fort Point Channel Tunnel.

The Leonard P. Zakim/Bunker Hill Bridge, named both for Leonard P. Zakim (a Boston civil rights activist) and nearby Bunker Hill (the bridge's towers resemble the obelisk that is the Bunker Hill Monument in Charlestown), was opened in 2003 and has become an icon of the Boston skyline. The Travel Channel has named the Zakim Bridge one of the world's top 10 bridges. ☪

