

The

BrassBand Bridge



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

June 2004 Issue 95

POST-CONTEST ISSUE 2004

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

Founded by J. Perry Watson in 1980.

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

Scholarly articles should include footnotes and bibliography where appropriate.

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

Publication and advertising deadlines are the 15th of January, April, July and October.

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Greetings to all NABBA members:

We are now reflecting on the NABBA competition XXII, 2004, held in Charleston, West Virginia. What a great time we had. Thanks to the **Brass Band of the Tri-State** and the **Mountain State Brass Band** who hosted this event, and a special thanks to Jim Grate and Jack Hill for organizing, planning, and guiding us through this week end. The Gala Concert at the beautiful Clay Center opened by featuring the **Morehead State University Percussion Ensemble**, who wowed everyone. The second half was brilliantly performed by The **New York Staff Band**. It was a fantastic evening to top off the week end.

John de Salme, Contest Controller and Ron Holz, Associate Controller, ran a smooth competition. Thanks, also, to the Board members who had hands-on

involvement as announcers, time keepers, assistants, and many other duties!

The new CD recorders used for the competition, were reported by many of you to be a major improvement. Let me know what you think.

The **Chicago Brass Band**, winners of the Championship section, has accepted the invitation to represent NABBA at the World Brass Band Competition in July of 2005. Good luck to them in their preparing for this major event.

We have openings on the NABBA Board, and I have received some applications already. If you are interested in serving, you can obtain an application form on the web site in the members's area. This must be received by July 1st. Board members must represent a NABBA member band, be a member themselves,

and attend at least 50% of our meetings.

The **Athena Brass Band** is looking forward to future engagements; a women's brass band whose members are selected from NABBA bands, plus. There may a few openings. If you are interested, please contact Laura Lineberger at LJLeuph@aol.com.

Plan now to attend **NABBA XXIII** in St. Charles, Illinois at the Pheasant Run Resort, March 11-12, 2005.

I hope you are planning to attend the many brass band festivals that happen during the summer. This is a good time to spread the news to the general public about brass banding and just how beautiful and exciting it is.

Thanks for being a NABBA member. Be watching the web site for news and updates.

Anita Cocker Hunt, President

Grand Celebration of Brass Bands

June 19, 2004

Ushers Ferry, Cedar Rapids, IA

featuring the Eastern Iowa Brass Band,

Illinois Brass Band and Prairie Brass Band

contact David DeHoff for more details dadehoff@mchsi.com

Ashland Brass Band Festival

June 26, 2004

Ashland, KY

contact Jackson M. Hill for more details jacksonmhill@aol.com

For the past more than eight years it has been my privilege to be the editor of the *Brass Band Bridge*. During that time, the magazine has been a reflection of NABBA; it has doubled in length and included coverage on a wide variety of issues. The magazine has gone electronic, and its circulation has increased dramatically as NABBA membership has grown. It is now supported by a web site and numerous other electronic outlets. Members can choose between a hard copy and electronic versions. In an era when almost all individual NABBA band news can be found on many band websites (some updated regularly and others not), it is still central means by which we communicate news and information between our members of the North American Brass Band Association and with other international brass band organizations.

Being the Editor has been an enormously satisfying task, and I have been in touch with many more of you on a personal basis than I normally would have been. Many members have been faithful in submitting news and information and articles for publication, and probably many more could have been coerced into submitting but have not done. I have been supported in my endeavors by our reviewers, most notably Paul Droste and Ron Holz, and also by those who have overseen advertising; Tom Palmatier, Ralph Hotz and Julie Vish. Even during times when it has been hard to negotiate the growth of NABBA through the magazine and when it has affected the content and publication of the magazine with matters out of my hands, I have still appreciated the many words of support sent my way for what is for all of us on the NABBA Board a volunteer task.

However, as NABBA's longest standing editor, it is time to pass the reigns. I believe this to be good for both my own personal development and also for the

health of the magazine. No successor has been appointed as yet, and I would encourage any of you interested in becoming editor to submit your request to President Anita Cocker-Hunt. I have promised to continue in this capacity until a successor is named and I will do everything I can to ensure a smooth transition. I would be happy to continue as New Music Editor, and I can safely assume that Robin Weatherall, Ron Holz and David Rosen will continue in their supporting roles.

For those who are interested in more details as to how the process works, I'd be happy to communicate with you. The magazine prints quarterly, and it is printed (presently) using Pagemaker 6.5, though this is not a requirement. I am happy to say that the magazine's printer Joe Dymit of Parasol Printing in Lombard Illinois has agreed to take over the mailing function which is an enormous task in of itself. But this would then require the new editor to simply email the magazine to the printer which makes the task considerably lighter.

I hope you enjoy either reading or reliving the many and diverse events of the annual competition in Charleston through this issue. Many writers have submitted reviews for this particular issue and without their efforts on such a busy weekend for us all, we would not have this kind of coverage.

For future reference, please also note that I have a new email address colin.w.holman@sbcglobal.net

I hope you have had an opportunity to take a look at the newly designed NABBA website. Not only is it now designed more efficiently but it has a number of new features. If, like me, your personal details have changed, it's very easy to log on to the member's area and change your address, telephone or email address. It looks like it will serve the

membership well. Don't also forget the Message Board which is handy for posting details about all matters of interest to NABBA members. There is also a new classified ads section. Check it out, and make use of it!

Happy reading, and best wishes for your upcoming brass band activities.

Colin Holman, Editor

Brass Band Programs

Commonwealth Brass Band (Jerome Amend). April 23, 2004, Indiana University Southeast, New Albany. Jane Nally conducted a tribute to St. George. *God Save the Queen* (trad); *Star Spangled Banner* (trad); *Rule Britannia* (Arne); *Pie Jesu* (Lloyd Weber/Steadman-Allen); *Capriol Suite* (Warlock/Owenson); *Ravenswood* (Rimmer); *Seascapes movement from Northern Landscapes* (Graham); *Pirates of Penzance selections* (Sullivan/Rimmer); *Rejouissance from Music for the Royal Fireworks* (Handel/Wright); *A Nightingale Sang in Berkley Square* (Maschwitz and Sherwin/Ferne); *Trumpet Tune and Air* (Purcell/Wright); *All Ask of You* (Lloyd Webber/Graham); *March of the Peers from Iolanthe* (Sullivan/Rimmer); *Rondeau* (Mouret/Graham).

Chicago Brass Band (Colin Holman) with guest trumpet soloist Crispian Steele-Perkins. March 20, 2004; Crystal Lake South High School, Crystal Lake, IL. *Just a Closer Walk With Thee* (arr. Geldard), Tom Svec, cornet soloist; *Trumpet Concerto* (Haydn/Wright), Crispian Steele-Perkins, soloist; *Penny*

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Lane (arr. Barry); *Afta-Stuba* (Ford), Andrew Keith, Teralyn Keith and Mark Taylor, marimba soloists; *Chivalry* (Ellerby); *Leonardo* (Wilby); *Concerto for Two Trumpets* (Vivaldi), Crispian Steele-Perkins and Guy Clark, soloists; *Three Little Maids* (Sullivan/Pearce), Crispian Steele-Perkins, Carolyn Wallner and Stacy Rapach, soloists; *Ravenswood* (Rimmer).

June 6, 2004; Cantigny Park, Wheaton, IL, with guest conductor Steven Squires. *Star-Spangled Banner* (arr. Himes); *Strike Up the Band* (arr. Richards); *Land of the Mountain and the Flood* (McCunn); *Softly Awakes My Heart* (Saint-Saens/Langford), Amy Nelson, cornet soloist; *The Champions* (Willcocks); *Afta-Stuba* (Ford), Andrew Keith, Teralyn Keith and Mark Taylor, marimba soloists; *Something* (arr. Barry); *Penny Lane* (arr. Barry); *Doyle's Lament and Wedding Dance* (Graham); *The Stars and Stripes Forever* (Sousa/Bernat); *Chicago* (arr. Guion).

James Madison University Brass Band (Kevin Stees) with *Steven Mead, euphonium soloist. March 3, 2004; Wilson Hall Auditorium, James Madison University. *Summon the Dragon* (Graham); *Amparito Roca* (Texidor/Winter); **Concerto for Euphonium* (Wilby); *Prelude on a Hymn of Praise* (Curnow); **Believe Me If All Those Endearing Young Charms* (Mantia/Boddington); **Banjo and Fiddle* (Kroll/Ruedi); *Shine As the Light* (Graham).

April 12, 2004; Music Building, James Madison University. *A Londoner in New York for Brass Ensemble* (Parker); *Trio Per Uno* (Zivkovic), Josh Smith, Carolyn Trowbridge and Ilon Weeldreyer, percussion soloists; *Resurgam* (Ball); *Brass Metamorphosis* (Curnow).

April 29 2004; Music Building, James

Madison University. *Concert Prelude* (Sparke); *Arsenal* (Van der Roost); *Shipston Prelude* (Bulla); *Scarborough Fair* (arr. Langford); *Shine as the Light* (Graham); *Masque* (Hesketh); *Mr Jums* (Hazell/Catherall); *Gaelforce* (Graham); *Reunion and Finale from Gettysburg* (Edelman/Duncan).

Pacific Brass Band (Gonzalo Viales). February 28, 2004; Gilroy High School Theater, CA. *Cordula Brass Baden* (Broadbent); *Sanctus* (Schubert/Curnow); *The Wind Benaeth My Wings* (Silber/Barry), Richard Macleod, trombone soloist; *In Quiet Pastures* (Allen); *I've Got You Under My Skin* (Porter/Freeh); *Appalachian Mountain Folk Song Suite* (Curnow); *Arise, My Soul, Arise* (Goffin); *National Emblem* (Bagley); *Bass in the Ballroom* (Newsome), Howard Miyata, soloist; *Carmen Fantasy* (arr. Langford); *Deep River* (arr. Broughton); *Fantasia on American Airs* (arr. O'Briant); *The Stars and Stripes Forever* (Sousa).

St Louis Brass Band (Colin Holman). 21 March, Busch Hall, University of Missouri St Louis Performing Arts Center, St Louis, MO. *Mephistopheles* (Douglas); *Partita* (Gregson); *Bring Him Home* (Schonberg/Wilkinson), Erica Bough, soprano cornet soloist; *Hot*

Toddy (Flanagan/Geldard); *Chivalry* (Ellerby); *Benvenuto Cellini* (Berlioz/Wright); *Peanut Vendor* (arr. Freeh); *Appalachian Mountain Folk Song Suite* (Curnow); *Galop from William Tell* (Rossini).

June 6, 2004; Concordia Lutheran Church, Kirkwood, MO. *Strike Up the Band* (arr. Richards); *Voices of Youth* (Gregson); *A Disney Spectacular* (arr. Richards); *Tuba Concerto, first movement* (Gregson), Cory Allen, soloist; *Polonaise from Eugene Onegin* (Tchaikovsky/Barry); *Main Theme from Star Wars* (Williams/Bryce); *Death or Glory* (Hall); *Wand of Youth* (Elgar/Gay); *Cossack Patrol* (arr. Langford); *Riverdance* (arr. Farr); *Galop from William Tell* (Rossini/Grant).

Brass Band News

The **Central Ohio Brass Band** (COBB) is currently searching for a new Artistic Director. COBB is a 501c3 nonprofit organization located in Columbus, Ohio. The band rehearses on a weekly basis and regularly participates in the Honors Division of the NABBA competition. For further information about the band and position, visit their website at www.centralohiobrass.org Interested parties should send a cover letter and résumé to Paige Zilincik, President, Central Ohio Brass Band, 144 E. Jeffrey Place, Columbus, Ohio 43214 or pbellamy@columbus.rr.com. Deadline for applications is July 9, 2004.

Honoring its British roots, the **Commonwealth Brass Band** (Jerome Amend) gave its second annual salute to St. George, England's patron saint, on his "Day", April 23. The concert honoring

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the dragon-slaying defender of the Christian faith was given at Indiana University Southeast, New Albany. Jane Nally, a London, England-born solo CBB cornetist directed the performance. She added further authenticity to the event by serving as compere. Nally studied at the Royal Academy of Music and played in and conducted bands in England and Europe. She directed the RAF Command Voluntary Band in Germany for several years and now is a music instructor at a private school in Louisville, KY. The St. George's program she selected included British works such as Capriol Suite (Warlock/Owenson), Ravenswood (Rimmer), selections from *The Pirates of Penzance* (Sullivan/Rimmer) and Trumpet Tune and Air (Purcell/Wright).

Carl Arends reports that the **Wenatchee British Brass Band** (Jeff Sandberg) is back in full operation again after a five year hiatus. They made several free appearances at Christmas, and had their first formal concert on March 4, 2004. They also performed in a private concert for two major medical facilities in May 2004.

The **Chicago Brass Band** (Colin Holman) hosted world-renowned trumpet player Crispian Steele-Perkins for a joint performance in March to begin his 2004 U.S. tour. Following the band's recent NABBA Championship win, they have accepted offers to represent NABBA at the 2005 World Music Contest in Kerkrade Holland and at the 2005 Great American Brass Band Festival. They will shortly be releasing their first CD together.

The **Milwaukee Festival Brass** is looking a new Musical Director and additional musicians to fill spots for the 2004-2005 Season. The band meets once a week in a suburb of Milwaukee with extra rehearsals for US OPEN and hopefully a trip to NABBA this season.



The St Louis Brass Band recording for their local PBS

Please drop an email to Darell Stachelski managermfbrass@earthlink.net or call (414) 803-6512 if anyone comes to mind for these openings or if interested.

The **St Louis Brass Band** (Colin Holman) were recently involved in the making of a PBS documentary on the 1904 St Louis Fair. Their director was interviewed for the documentary (which will be aired nationally this year) and the band was recorded in some turn-of-the-twentieth-century music. In October, the band will give a recreation 1904 World's Fair concert based upon the surviving concert programs which featured brass bands from around the world. A synopsis will appear in the next issue of the *Brass Band Bridge*.

In April 2004 the **Motor City Brass Band** (Craig Strain) presented "The Road To Charleston," a concert as a fund raiser for the trip to Charleston, West Virginia to compete in the North American Brass Band Association com-

petition. The entertaining program included a silent auction, the live auction, and a preview of their competition music, featuring soloists Mike Schott (euphonium), Suzanne D'Ambrosio (snare drum) and Steve Chisnell (xylophone). Earlier this year, MCBB joined the Capital City Brass Band (Jim Schoensee) and the Northern Michigan Brass Band (Ralph Schweigert) at the Holt High School (MI) Theatre for "Brass Band Extravaganza - March Madness". The program included a massed band performance of Craig Strain's *Irish Medley*. Mr. Matt Schomer of InSyte Corporation donated a Smith-Watkins 470k2 professional model cornet to MCBB's solo cornet chair. The band hopes this generous gift will be the catalyst for similar sponsorships as it moves towards a goal of acquiring a balanced set of instruments.

Torgny Hanson and Philip Smith ap-

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peared in concert with **Imperial Brass** on March 28, 2004 at the Calvary Lutheran Church in Allendale, NJ 07401. The program included *Hymn for Diana* (Turrin), *My Song of Songs* (Turrin), *Amazing Grace* (arr. Himes), *Escapade* (Turrin), *Renaissance* (Graham), *Blenheim Flourishes* (Curnow), *Second Swedish Rhapsody* (Leidzen), *La Virgen de la Macarena* (Mendez/Freeh), *Arabesque* (Turrin), *Three Grieg Lyric Pieces* (arr. Freeh), *Romance from "Pastoral Suite"* (Larsson/Hanson), *Lord of the Sea* (Steadman-Allen).

Keith Wilkinson directed Newtongrange Silver Band to first place in the First Section of the Scottish Championships held in Motherwell Civic Hall on March 14th. Keith had directed Newtongrange, based just a few miles from Edinburgh, in many contest successes prior to moving to USA and was delighted to renew his association with the band. He visited them for a weekend of intensive rehearsals in early February and returned a week prior to the Championships for the final preparations for the contest. At the contest the band turned

in an extremely confident and exciting performance of the test piece, *Coventry Variations* (Bramwell Tovey), and their first place was predicted by the vast majority of the audience. Naturally, Keith and the band were delighted that all their hard work (as well as the miles travelled by Keith) culminated in this victory.



Championship XXIII

March 11 & 12, 2005

Pheasant Run Resort,

St. Charles, Illinois

Gala Concert by NABBA Gala Band of American music

Contact Robin Weatherall tenorhorn@sbcglobal.net for more details

NABBA Board Meeting Minutes

Charleston, WV April 16, 2004

Meeting called to order at 9.10 am

In attendance; Anita Cocker Hunt, John deSalme, Sara North, Robin Weatherall, David Rosen, Louis Bourgois III, Quentin Sharpenstein, Julie Vish, Diana Herak, Jackson Hill, Ron Holz, Keith Wilkinson, Paul Droste, Barbara Burch, Linda Detman, Eric Aho, John Copella, Frank North.

Introduction of Members.

Ron Holz: motion to accept Minutes of August 2003 Board Meeting as presented. Second the motion: David Rosen. Vote to accept: Unanimous.

Jim Grate: Competition update.

Staff has red T shirts. Shuttle runs from Marriott to venues all day. Concern that competition might run long at the Clay Center. Awards will begin as soon as stage can be reconfigured.

Anita Cocker Hunt: Thanks to Jim grate and his team for the hard work mounting NABBA XXII. Applause from the Board.

Robin Weatherall: Membership report.

Database is now 100% accurate

933 active members: 584 Individual; 195 Students; 87 Families; 61 Senior; 6 Lifetime.

588 Electronic Bridge; 345 Hard Copy Bridge.

42 Active bands.

Robin Weatherall: Website report.

Our Internet Server is completing redesign this week. The new site will go 'live by last weekend in April. Many new features including classified ads for instruments, band situations vacant and wanted, photos of bands, links to

publishers etc.

John deSalme asks if forms for entering Competition could be filled out online? Robin will check with Server. Also check for online Adjudicator evaluations. Also possibility of Test Piece recordings online as MP3 files?

John deSalme: Contest Controller's Report.

New CD Recorders have been purchased from Full Compass for the judges. 6 Marantz CDR 300 Recorders plus 6 Shure SM59 Mics and stands. Each recorder and peripherals has a flight case. Recorders are 2 channel. Mic for right channel will be set up 10 in front of judge to pick up the bands. Left channel Mic will be on table to record judges remarks. Each band will receive CD and can adjust both channels for clearer review of both judges remarks and performance. Cost was \$6,500.

Colin Holman: Brass Band Bridge report read by Anita Cocker Hunt.

Colin wishes to step down as Brass Band Bridge Editor when a replacement can be found. Suggestion to poll NABBA members asking what they wish to see in the Bridge. Can the questionnaire be online? Robin Weatherall will investigate. Is the Bridge still necessary? Paul Droste expressed strong opinion that it is still a good resource.

Anita Cocker Hunt asks Board to think about the Bridge, there will be further discussion at September Board Meeting.

Louis Bourgois III: Hosting Manual Report.

Manual has been compiled from materials from previous Host Bands. It exists as a PDF file and will be posted on the new website.

Ron Holz: Northeastern Brass Band

Festival.

Mark Freeh has run the event for several years. It has been a high profile event for NABBA; several new bands have joined as a result. It is now a partnership of two bands and is not beneficial to NABBA this year so will not be funded.

David Rosen: Advertising Report.

Brass Band Bridge magazine is under utilized. Bridge is a great asset for NABBA. He is developing a strong marketing plan.

Diana Herak: Archives.

Diana and her husband retrieved three filing cabinets of materials from Bert Wiley in January. They rented a truck and moved the archives from Cullowhee, NC, to Eric Aho's Brass Band Center in Columbus, OH. Diana has almost finished putting archives in order. This includes programs, music, scores, sample plaques etc. It is suggested NABBA investigate electronic imaging of all non musical materials.

Anita Cocker Hunt:

NABBA now has BMI and ASCAP licenses which will be renewed annually. Ron Holz pointed out that ALL bands should have ASCAP performance licenses.

Sara North: Treasurer Report.

Net worth is \$26,291.31. Once checks for Competition expenses have been written this will be reduced to approximately \$10,000.

John deSalme: Motion; to accept the Treasurer s Report as presented: Second the motion; David Rosen. Vote to accept: unanimous.

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Anita Cocker Hunt: The subject of chaperones for Youth bands will be shelved until September Board Meeting.

Anita Cocker Hunt: Explained World Brass Band Competition.

John Copella's proposal was read.

Ron Holz: Motion; For the 2005 World Brass Band Competition NABBA will recommend the 2004 Championship Section winner to represent North America. If the winning band cannot attend then the band placing second will be recommended. If the Championship Section second place band cannot attend the recommendation will be for the Championship Section third place band. Seconded by Robin Weatherall. Vote to accept: unanimous.

Robin Weatherall: NABBA XXIII Report.

The NABBA Board voted, in August 2003, to investigate a permanent site for the annual competition. Executive Board Members Ralph Hotz and Robin Weatherall volunteered to spearhead the search. After considerable discussion we decided Chicago would be an ideal area due to its location and accessibility by both air and road. Several months were spent exploring a variety of venues. Downtown Chicago locations were soon disregarded due to expense, especially as performance venues are all Union. Pheasant Run soon rose to the top of the list. The 1999 Competition was hosted there by the Illinois Brass Band with great success. Since that time the resort has been remodeled and expanded. A visit to Pheasant Run convinced us this is the site. Unfortunately all weekends in April 2005 were already booked. However, Pheasant Run will give us priority on all April weekends in years going forward. Chicago is a major airline hub with direct service from any area of the USA,

Canada and Europe. We believe ease of travel to Chicago will encourage bands from further west to attend while still being within a days travel for our east coast and Midwest bands.

NABBA will have the ENTIRE Resort for March 11/12, 2005. All performance, rehearsal, warm-up and exhibition venues will be provided at no cost to NABBA. 350 Guest rooms, plus Pheasant Run owns a new Hilton Garden Inn directly across the street with 120 rooms. Total 470 Guest rooms. Room rate is \$94 per night single or double, \$104 triple, and \$114 quadruple. Room Tax is %11. A Shopping Mall has recently been built across the street from Pheasant Run with a variety of restaurants.

We have appointed Lisa Ann Barnes of the Illinois Brass Band who worked on NABBA XVII at Pheasant Run as our Local Volunteer Coordinator. She is our point of contact with schools and universities who will provide equipment and volunteers to load and transport it.

The Gala Concert will feature the NABBA Gala Band which was postponed from this year.

We will rely heavily on local volunteers from schools and colleges to help us run the event.

This will enable the Chicago bands to concentrate on competing and will not detract from their competition performances

The following are the core group who will organize the event;

Event Coordinator: Robin Weatherall, NABBA Secretary.

Assistant to the Event Coordinator: Ralph Hotz, Executive Board Member at Large

General Advisor: Ron Holz, Lexington Brass Band and former NABBA President.

Administrative Assistant: Denise Mattie, Rocky Mountain Brassworks Secretary

Food, Beverage & Hospitality: Kevin Cramer, Brass Band of Central Florida & Sunshine Brass

Local Volunteer Co-coordinator: Lisa – Ann Barnes, Illinois Brass Band

Grants: Randy Stribling, Sunshine Brass Band

Event Management Advisors: Susan Witter - Alem International
Darlene Walters - Alem International

Both of these individuals work for Alem International in Colorado. Alem International is a worldwide Events Management Corporation whose clients include the Olympic Games, BMW, NBC Sports, Coca-Cola, Land Rover and The Home Depot. Not only are they advising us at every step but, they are doing this free of charge for NABBA. Sue Witter is Ralph Hotz's wife, and acts as Business Manager for Alem International. Darlene Walters is an Event Manager for Alem. Darlene has advised us on the contract with Pheasant Run, and will add general assistance in planning. Sue will be on site in Chicago in 2005.

Julie Vish: Motion; to accept the proposal that NABBA XXIII be held at Pheasant Run Resort. Seconded: Louis Bourgois III. Vote to accept: unanimous.

Professor Joanna Goldstein: Presentation for NABBA permanent site in Louisville, KY.

Should Pheasant Run prove not to be

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NABBA Board Meeting Minutes

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suitable as a permanent Competition site, the Indiana University Southeast offers its facilities to NABBA at no charge. The University is 15 minutes by interstate from downtown Louisville.

Robin Weatherall suggested holding NABBA XXIV in Louisville and then making a decision between the two sites. This will be discussed at the September Board Meeting.

Anita Cocker Hunt:

The late summer Board Meeting will be September 3-5 at Pheasant Run Resort in Chicago.

Linda Detman:

Motion; All Competition materials should be due on January 15th 2005. Seconded: Keith Wilkinson. Vote to accept: unanimous.

Anita Cocker Hunt:

Elmer Hall has proposed a change to the Contest Rules & Regulations regarding participation of non North American bands. Contest Committee will review and present a recommendation to the full Board in September.

Anita Cocker Hunt:

The requirements of Board Membership are clearly stated in the By-Laws. Two Board Members have resigned; Elmer Hall and Joel Pugh. There is a Board Member Nomination Form in the Members area of the website.

No new business.

Robin Weatherall: Motion to adjourn. Seconded Barb Burch. Vote to accept: unanimous.

Meeting adjourned at 11.03 am.

Respectfully submitted.

Robin Weatherall, Secretary

NABBA Reading Band Music Reviews

Reviewed by Ronald W. Holz

With the New York Staff Band serving as the center or anchor of a large massed band of approximately 75-80, our 2004 NABBA Reading Band was quite successful. Serving as conductors were adjudicators James Anderson, Brian Burditt, Richard Holz, Kenneth Moore, Steve Sykes, Ron Waiksnoris, as well as NABBA President Anita Hunt, NABBA Controller John deSalme, and Past President-Associate Controller Ronald Holz, who organized and ran the session. Several members of our two host bands, Mountain State and Tri-State also played key roles, as did NABBA Board member Frank North. NYSB soloists included on euphonium Aaron Vanderweele and Ryan McCrudden, on alto horn Arthur Henry, on flugelhorn Andrew Garcia, and on cornet Gordon Ward. David Porter of Mountain State was also featured on flugel.

This sequence of short reviews follows in the order of the reading session, organized by publisher. Also listed and briefly reviewed are additional titles received from these publishers which I can recommend. You may assume full British-style instrumentation unless otherwise noted. A full score was provided for all of the items reviewed. The "difficulty" rating scale is as follows: E Easy; ME Moderately Easy; M Moderate; MD Moderately Difficult; D Difficult; AD Advanced-Very Difficult.

The reader may assume that I endorse the piece as recommended to NABBA bands, acceptable for wide use, unless otherwise stated.

Winwood Music [formerly Rosehill Music], Winwood Music, Unit 7, Fieldside Farm, Quainton, Buckinghamshire HP22 4DQ United Kingdom; Tel: 011-44-1-296-655-777; email:

info@winwoodmusic.com

Pièce Héroïque (César Franck/Tony Rickard) Level MD. This challenging, majestic music has been skillfully transcribed so that it can be played by brass band alone, or with optional organ, the latter being adapted from the original organ solo dating from 1878. The greatest hurdles come in thinly scored passages and in the extreme chromaticism one expects in Franck's music. In addition, there are some extreme ranges required, for example first trombone entering on C above the staff, mf level, and as a solo! All this is well worth the practice; the ending is stunning and the piece lives up to its name.

Euphonium Duet: *Calon Lân* (Eric Ball) Solo Level M; Band Level ME. Eric Ball

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adapted this short, lyrical Welsh piece by John Hughes decades ago. The technical demands are limited, but great expressive warmth is required from both soloists and band. This is a small gem and I am delighted to see it in print.

Additional Works received and recommended: *Cornet Solo-A Time for Peace* (Graham), which is the central, lyrical theme from Graham's test piece *The Essence of Time*. Excellent transcription of film music by Sir William Walton, the difficult, but uplifting *Prelude and Fugue: The Spitfire* (Walton/Elgar Howarth).

Crabtree Music, PO Box 484, Bury St. Edmunds, Suffolk IP30 9ZE United Kingdom; Tel: 011-44-1359-244620; FAX: 011-44-1359-245-127; Email: sales@crabtree-music-co.uk

The Gael from Last of the Mohicans (Trevor Jones/Andrew Duncan) Level MD. Film excerpts program well and that will be the case for this famous music from one of Trevor Jones' better known scores. The arrangement calls for electronic keyboard with a "celeste" sound in the atmospheric introduction, though this opening might be cut. Later, this instrument is called upon for a 'wordless chorus' effect, though this is doubled in the band. You need 3 percussion to get the right sound, especially as the piece builds to a massive climax over the repetitive, Celtic drum ostinati.

Ol' Man River (Jerome Kern/Mark Freeh) Level MD. The key to success with this scintillating, big-band style chart is a good drum set player! The opening section is fast Broadway, with rapid fanfare figures and a bold statement of the famous Kern/Hammerstein tune in fast tempo. Midway through, the style shifts to a halftime swing, that indeed swings! Soon after, a wonderful full-band unison statement of the tune alter-



NABBA Adjudicator's Meeting prior to NABBA 2004 with President Anita Cocker-Hunt and Contest Controller John deSalme (photograph provided courtesy of John de Salme)

nates with drum riffs. The drummer soon takes over for an extended drum set solo, to which other percussion are gradually added. Then, on cue, the band joins in the final, energetic "shout" sections.

Additional Works received and recommended: There are several of these on the market, but Andrew Duncan has supplied another approach to *Czardas* (Monti/Duncan), this version for Solo E Flat Bass. *Northern Lament* (Derek Bourgeois/Robin Norman)-This is an expanded version of a the middle movement of a Sonata for Brass Quintet, and later wind orchestra work that Robin Norman, who played on the first recording of the quintet, adapted with the composer's permission for brass band. This is a relatively short, difficult, but rewarding work of an almost impressionistic kind. The word 'northern,' however, merely refers to the Royal Northern College of Music, not some geographic location.

Bernel Music, Ltd., PO Box 1118, Cartersville, GA 30120; Tel: 678-721-1344; FAX: 501-694-6552; sales@bernelmusic.com

Motivations for Brass Band (Anne McGinty) Level M. This engaging, attractive piece of about 6 1/2 minutes length was commissioned by Athena Brass (Anita Hunt, director) to feature at the 2003 International Women's Brass Conference. While the symphonic argument is full original, the composer derives some of her material from a featured hymn tune most often associated with the text "Let all mortal flesh keep silence." She also references a beautiful Scandinavian tune later in the musical argument. Our Reading Band played it down quite well and this accessible music - both in style and technique - should

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prove of interest to the widest range of our bands.

The Salvation Army - Atlanta, 1424 North-east Expressway, Atlanta, GA 30329; 404-728-1383; usasouth@aol.com. These items are from the American Instrumental Ensemble Series edited by James Curnow. The arrangements may be played by a group as small as a quartet (with 5th part optional and two percussion parts) or by a full brass band, concert band, or orchestra. Parts supplied in all appropriate keys and clefs. Provides full score and piano part/reduction. Each solo item also comes with its own separate piano accompaniment

E Flat Alto Solo: *Christ the Lord Is Risen Today* (James Anderson); Solo Level ME; Band Level E. In the AIES graded system this short solo (3:15) for E Flat or F horn is graded level 3. Jim Anderson takes the Welsh tune *Llanfair* as his principal musical reference in shaping an ABA-form work. This tune appears more completely in the second half of the A section. The B section unfolds as a lament, but the festive Easter music returns for a triumphal finish.

B Flat Instrument Solo: *God So Loved the World* (Stainer/James Curnow) Solo Level M; Band Level ME. Jim Curnow has taken as famous choral part song by Sir John Stainer, from the oratorio *The Crucifixion*, and crafted a 'text painting' reflective of the original scripture set by Stainer, John 3:16. It is not, therefore, a direct transcription of the original. Both the Curnow and Anderson solos are welcome additions to greatly needed, quality solo material suitable to Easter and Passiontide; they are especially welcome in having such flexible use: keyboard, small brass, and full band accompaniment.

Additional Works received and recom-

mended: There are 14 more AIES items released in this 2003 edition, four items per grade, grades 1-4. To receive a fine demo CD of the 2003 edition (all 16 titles), contact the SA USA South Music Department; Richard_Holz@USS.salvationarmy.org, 404-728-1344.

Gramercy Music, PO Box 41, Cheadle Hulme, Cheshire SK8 5HF United Kingdom. Tel/FAX: 011-44-161-486-1959; e-mail: info@gramercymusic.com

Cornet (or Flugel) Solo: *Doyle's Lament* (Peter Graham) Solo Level ME; Band Level ME. This work is Mvt. 4 of Graham's popular *Call of the Cossacks*, first written for the Black Dyke Band. Initially, one could only get the entire multi-movement suite, but Gramercy is now releasing the mvts. individually. This lyrical, melancholy tune in A minor (band pitch) is named for flugelhornist John Doyle, thus the title. It can easily stand on its own as a quiet, graceful moment in any program.

Cossack's Wedding Dance from *Call of the Cossacks* (Peter Graham) Level MD. Black Dyke 'brought the house down' at the 2002 European Gala Concert with this final mvt. of *Call of the Cossacks*. Graham describes the whimsical work "a pot pourri of Klezmer, Gypsy, and Cossack styles (with some self-referencing thrown in for good measure)." In the mid-section, the Saxhorn family (altos and baris) become a Balalaika orchestra, via fast tremolos, accompanying the solo euphonium. One way of describing this unique piece is "Fiddler on the Roof meet the Gypsy Baron." A genuine crowd pleaser!

Additional Work received and recommended: *Hine e Hine* (Graham); Graham's remarkable arranging skills shine in this moderately easy, but lovely setting of a traditional New Zealand (Maori) melody.

Salvationist Publishing and Supplies, Ltd [SP&S], 1 Tiverton St., London, SE1 6NT United Kingdom. Tel: 011-44-20-7367-6570; FAX: 011-44-20-7367-6589. enquiries@worldofbrass.com

Praise to the Lord (Andrew Mackereth) Level D; This Festival Series-level work might be best labeled 'rhapsodic variations on "Lobe den Herren".' The great 17th-century tune is not heard until the very end of this extended work, but it provides the basis of most of the symphonic structure. Mackereth has an excellent grasp of brass band scoring, some of it quite brilliant. The work is difficult, but not overly so. All sections, including percussion, get a good workout. Textures and internal forms vary greatly, from fugue to scherzo-never a dull moment as the band weaves from one free variation to another. We were not able to run the entire work, but what we did hear sounded fine on a first reading. This is not strictly speaking a 'sacred work,' more along the lines of Goffin's *My Strength My Tower*, the interest being on the musical craft and performance achievement as an expression of praise.

Studio Music. PO Box 19292, London NW10 9WP, England. Tel/FAX: 011-44-20-8830-0110; Email: sales@studio-music.co.uk

Just a Closer Walk With Thee (arr. Bill Geldard) Level M. Bill Geldard is well respected for his big band arrangements and adaptations of the same for brass band. Here is a short, effective, slow swing arrangement of the ever-popular spiritual. Geldard writes out the swing rhythmic figures as triplets. He therefore insures the unwary brass band player gets it right!

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A Special Place (Goff Richards) Level ME. This graceful, wordless song is dedicated to Children's Hospice Southwest, but the piece far transcends that initial location. Richards' considerable skills as arranger and composer are distilled to pure gold in this elegant, short setting.

Additional Works received and recommended: You might be familiar with the tune *St Clement* via Philip Wilby's excellent arrangement. A new one, *St Clement* (Darrol Barry), is less difficult, but should prove useful both for sacred events and for training in band tone and balance; this could be used as an interesting warm-up. *Up Yonder!* (Barrie Gott) is a short, cut-time rock tune that will be especially suitable for youth bands. There is a solo section in the middle, with written out solo, and changes, provided for both solo cornet and first trombone. There is a quick shift to swing 2/3rds the way through, and then back to the rock beat. Could prove very good in band training settings, music camps, and, again, youth band repertoire.

The Salvation Army - New York, 440 West Nyack Rd, West Nyack, NY 10994; Tel: 1-888-488-4882 or 1-914-620-7200; FAX: 1-914-620-7751.
Aaron_Vanderweele@use.salvationarmy.org

Fantasy on French Carols (Harold Burgmayer) Level M. The ABJ (American Band Journal) can be played by as few as 9 players, though full brass band instrumentation is supplied. This compact carol medley features 'Ding dong merrily on high,' 'Il est ne le divin enfant,' 'The Infant King,' and 'The friendly beasts.' The overall style could be labeled Scherzo-esque; this will be prove very programmable at any NABBA band's Christmas concert.

A Christmas Fanfare (Dorothy Gates)

Level M. From the *Triumphonic Collection*, this short, brilliant fanfare calls for full brass band. The composer is now serving as the editor of the SA' USA East music publications. The fanfare is based on fragments of the carol *Joy to the World*. A great opener to your Holiday concert.

Additional Works received and recommended: In addition to the Burgmayer piece reviewed above, the ABJ 2003 Christmas Edition also contains two other excellent pieces, a Cornet Solo-*What Child Is This* (arr, Doug Court), and *Gabriel's Message* (Brian Bowen), a rich, dark setting of a Basque carol. Also recommended is a Trombone Section Feature--*There Is a Redeemer* (arr. Ralph Pearce), from the USA East *Triumphonic Collection*. This calls for 4 trombones in the section, and the scoring is for full brass band.

Gordon Music, 274 Beard Road, Lyndon, WA 98264. Tel: 360-398-1689; FAX: 360-398-8284; E-mail: Fivekdsrus@aol.com

On a Sentimental Journey: The War Years (William Gordon) Level MD. Bill Gordon links an array of World War II-era hits in this fast-paced, extended medley. He includes famous big-band tunes by Glenn Miller, Benny Goodman, Duke Ellington, with Broadway songs by Irving Berlin and Richard Rogers, patriotic songs, and even a fragment of an old SA march, Goffin's *Anthem of the Free*. This final reference states the origins of the work as a commissioned piece for the NYSB, but now available to all bands wanting to evoke some exciting nostalgia.

Additional Works received and recommended: *Fiesta Navidad-Angels We Have Heard* (William Gordon). Gordon takes the familiar Westminster Carol, "Angels we have heard on high," and

contrasts it with a minor-mode carol or original tune (I am not sure which), in a sparkling, driving Latin-style piece. This is a moderately difficult arrangement that will provide a nice change from the usual carol setting.

Muso's Media, PO Box 188 Kangaroo Flat, Australia 3555; Tel: 011-61-3-5447-0873; FAX: 011-61-35447-8178; www.musomedia.com.au

Flugelhorn Solo: *Body and Soul* (Johnny Green/Joe Cook) Solo Level M; Band Level M. In this setting of a great jazz 'standard,' Cook allows ample room for expressive playing by the flugel soloist, complete with stylistically correct figures. The band gets its moment to shine, as well, both in soli, and in backup mode. Some effective key shifts make this an especially attractive, short solo.

Euphonium Solo: *From the Heart* (Barrie Gott) Solo Level M Band Level ME. This short, Latin-style encore solo was written for euphonium soloist Riki McDonnell. It could serve the same purpose - the short whirlwind response following a great ovation for a longer work - or just stand on its own in a program of light music.

Additional Works received and recommended: Barrie Gott's Cornet Quartet-*Allegria* sparkles as a quick, Latin-style showcase for 4 solo cornets. Each member of the quartet gets a brief solo moment, though written out. Percussion requirements are drum set and up to 3 more Latin instruments. The general level is Moderate. Barrie has also supplied a fine transcription of an American wind-band classic, James Barnes' *Appalachian Overture*. This 7-minute piece features a bold allegro section marked with metric shifts between 2/4 and 3/8, while the mid-section contains a slower, lyrical theme reminiscent of an Appala-

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chian folksong. Demands in range and technique are moderate, so the work should prove very useful.

David Rosen Music, 5611 Kavanaugh, Little Rock, AR 72207. Tel: 501-666-5097; e-mail: rosenmusic@aol.com

Symphony #2: Variations on an Ascending Line (Troy Helm) Level MD. Last year we read a portion of Troy's *Symphony #1* for Brass Band and Grimethorpe played a fanfare by him as well. This year, we tackled the opening sections of this 4-part symphony. Movement 1, marked Allegro 5/4, contains the rising line that is the basis for the whole piece. Mvt 2 is an Adagio and contains some imaginative scoring and harmonic effects. The traditional, fast 3/4 Scherzo follows and leads into the Finale, Mvt 4, a return to the opening material, marked Tempo Primo. The style is neo-tonal, neo-classic; listeners will follow his musical argument easily and the band members will enjoy playing it. As the second effort at a compact symphony for brass, Helm has matured in his handling of scoring for brass band, calling on some fine soli and sectional groupings that are both sensible and, occasionally, out of the ordinary.

Warner Bros. SEE CONTACT INFORMATION AT CRABTREE MUSIC

The "Cowboys" Overture (John Williams/Steve Sykes) Level AD. One of early successes in the career of John Williams was this brilliant score to a tale of young boys become men on the open range (1972). Steve Sykes' demanding transcription was a fitting conclusion to our Reading Session; everyone had to be on the edge of his/her chair. From the opening double-tongued motif in the back-row cornets and altos to the many syncopated rhythmic patterns that must be negotiated with ease, this overture will

challenge the best bands, who will also have a great deal of fun playing it. Not all the music is fast and furious; the mid-section of the ABA overture requires gentle, chamber-like playing from most of the principal players, and then more so. It goes without saying that this would be an excellent concert item with instant appeal.

Reunion and Finale, from Gettysburg (Randy Edelman/Andrew Duncan) Level M. The Andante religioso marking at the head of this impressive excerpt is the key to getting the right feel, the right mood in a work, if programmed well, that can provide a majestic climax to any program. Percussion, as can be imagined, plays a key role throughout the piece. The demands are not so much in facile technique as in sound and tone control throughout the full range of the band, including very high solo cornet and soprano parts. The issue then becomes one of stamina.

Additional Works received and recommended: Warner Bros, through Crabtree Music, sent a large number of scores, in addition to the two reviewed this issue. Among the appealing items received were, the big-band style pieces the following: Steve Sykes' adaptation of Ellington-Tizol's *Caravan*; Mark Freeh's *A Glenn Miller Suite*, and Andrew Duncan's version of Quincy Jones' *Soul Bossa Nova*. When solos are called for, written out solos are provided, though in the Freeh arrangement changes also appear on the part. The two Latin pieces call for solid percussion sections, while the Miller suite just [!] calls for a good drum set player. The latter suite is divided into 4 mvts, which can be played together or separately: In the Mood; Moonlight Serenade; Pennsylvania 6-5000; and American Patrol. The technical level in all three ranges from moderate to moderately difficult. The quality of the arrangements is fine. Andrew Duncan has also penned another Harry

Potter excerpt, the short piece called *Fawkes and the Phoenix*. This comes from the second film, *Chamber of Secrets* (music by John Williams). A moderately difficult work marked by some interesting arabesque figurations, it will require a secure Soprano and Repiano combination. Duncan is as faithful to the original as the palette of the brass band allows; he achieves some excellent sounds as a result. *Cartoon Classics*, also arranged by Duncan, is a compact, smorgasbord of short quotes from such cartoon hits as The Looney Tunes Theme ('Merrily We Roll Along'), Pink Panther Theme, Flintstones, and Simpsons. How can you go wrong here for that suitable touch of humor that every program demands!

Adult Low Brass Slow Melody Solo Contest

Reviewed by Barbara Burtch

The Adult Low Brass Slow Melody Solo Contest was held in the Centrum of Christ Church United Methodist, an excellent venue for this competition. Eleven very well prepared soloists entered this contest. Mark Fabulich (New England Brass Band), the only bass soloist, started the competition with the first movement of Martin Ellerby's *Tuba Concerto*. It was very well played and set a high standard for the afternoon. The first movement of Joseph Horowitz's *Euphonium Concerto* was performed by the next two soloists, William Britt (Spire

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Brass Band) and Brad Say (Chicago Brass Band) who both gave excellent performances. Isabel Tappan (New England Brass Band) was the first tenor horn soloist of the afternoon playing *Nocturne* by Gliere, well played and enjoyable to listen to. She was followed by the only baritone soloist of the afternoon, Bob Reifsnnyder (Chicago Brass Band) whose rendition of "Che gelida manina" from *La Boheme* was very well performed with an excellent rich baritone sound. David Shriver (Brass Band of the Tri-State) then performed the first movement of Erik Ewazen's *Concerto for Tuba or Bass Trombone*. This bass trombone soloist capably demonstrated the wonderful sound and timbre of the bass trombone. He was followed by Michael Schott (Motor City Brass Band) in a well played performance of the well known euphonium solo *Song for Ina* by Philip Sparke. Vicki Latimer (Sunshine Brass Band) followed with a well prepared performance of the *Sonatine*- mvt II by Casterade. Nicole Kline (Brass Band of Central Florida) selected *Lavdati* by Bernard Krol. The solo was an excellent choice to show the range and beautiful dark sound of the tenor horn. Alan Greulich (James Madison University) followed with Philip Sparke's *Song for Ina*, another well played performance with a beautiful rich euphonium sound. The final soloist of the afternoon was Paul Pietrovski (James Madison University) playing Evgen Reiche's *Concerto No. 2 for Trombone* mvt. II, Adagio. He ended this solo contest in the same manner that it was started, with a well prepared and performed solo. It was an enjoyable afternoon, with all soloists demonstrating a level of expertise that continues to grow within NABBA.

Results: 1. Nicole Kline, tenor horn (BBCF); 2. Mark Fabulich, Eb Bass (NEBB); 3. Paul Pietrovski, trombone (JMUBB).

Adult High Brass Slow Melody Solo Contest

Reviewed by Keith Wilkinson

I was invited to be the announcer and reviewer for two of the solo competitions on Friday afternoon. It was a wonderful time with several outstanding talents in evidence, the standards continue to rise at a phenomenal rate - congratulations to all the performers. The following is a very brief comment on each performance.

David Mayo (soprano cornet) performed the *Trumpet Concerto*, 2nd movement (Hummel) with a very good sound, a musical performance with tasteful trills and decorations. Amy Nelson (cornet) performed *Softly Awakes My Heart* (Saint-Saens arr. Sparke) with a wonderful sound, great dynamics and breath control, extremely expressive. Stephanie Watts (cornet) performed *Romance II* (Schumann) in a very fluid and confident performance despite the many awkward intervals. Erica Bough (soprano cornet) selected *Bring Him Home* (Schonberg arr. Wilkinson) in an extremely musical performance which really caught the passion of this powerful music. Randi Bulla (flugel) gave a very musical performance of *As Life Awakens* (S. Bulla) written especially for this soloist with a very rich flugel sound. Kevin Smith (cornet), gave a smooth, stylish performance of *Vocalise* (Rachmaninov/Smedvig) with a good, full sound, but maybe lacked a little in dynamic contrast. Frank Hilligas (cornet), used *Share My Yoke* (Webb/Bosanko) to display a good vocal style with a classic cornet sound. Matthew Vangjel (flugel) performed *Intermezzo* (Gliere) with a lovely dark yet vibrant

sound in a performance which was so beautifully shaped. Donald McAfee (flugel) produced a rich sound throughout a very wide range, but needed an accompanist in order to hear the music of *Psalm* (Turrin) to full effect. Richard Roenne (flugel) played the *Flower Song* (Bizet/Barry) in a confident performance with good dynamics, but perhaps lacked a little in true vocal style. Stacy Rapach (cornet) exhibited a good sound and musical rubato in *Lairg Muir* (Sparke). Joseph Dymit (flugel) performed *Opus 10, number 3* (Dymit). The composer as performer produced a very interesting piece with lots of interplay between soloist and piano, and with a good rich sound.

Results: 1. Matthew Vangiel, flugelhorn (JMUBB); 2. Randi Bulla, flugelhorn (SBB); 3. Amy Nelson, cornet (ChiBB).

Youth Brass Solo Contest

The Youth Brass Solo competition began with Joey Snowden (cornet) giving a confident performance with a good sound of the *Trumpet Concerto* 1st movement (Hummel). Ben Joy (cornet) played the *Sonata for Trumpet* 1st movement (Kennon) which caught all the required styles, but needed to take more care with intonation in muted passages. Stuart Woodard (cornet) made an ambitious choice with the *Trumpet Concerto* 1st movement (Haydn) with good control shown in quieter dynamics. Philip Monroe (cornet) gave an extremely confident performance of the *Concertino* 3rd movement (Mailman) with just a few technical flaws. Kyle Zeid (euphonium) selection of the *Introduction & Dance*

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(Barat) was a mostly accurate performance, but where the sound needed to develop (which will happen, I am sure, with more maturity). Kevin Wallick (euphonium) played the *Andante & Rondo* (Capuzzi arr Catelinet) with a good, rich sound and a good attempt to capture all the dynamic contrasts. Matt Murphy (Bb tuba) made a good attempt to overcome all the technical challenges, with a great sound in *Theme & Variations on Maccabeus* (Bell). Ryan Vanaman (cornet), gave a polished performance of *Slavische Fantasie* (Hohne) with just a few small slips as he tired. Cory Allen (tuba), performed the *Tuba Concerto 1st Movement* (Gregson) with an extremely mature sound and accomplished technique, so very musical, too. (I needed to remind myself during this performance that I was listening to a Youth category!). Martin Warlick (euphonium) performed *Beautiful Colorado* (DeLuca) with a very big sound, maybe a touch too aggressive at times, but good technique. Ross Hockman (trombone), *Andante & Allegro* (Barat) exhibited good sound but a in performance which needed a more positive approach to really convince.

Results: 1. Cory Allen, tuba (St Louis Brass Band).

Brass Ensembles

Reviewed by Linda A. Detman

The Baptist Temple Church Sanctuary was a beautiful setting for the NABBA Brass Ensemble competition. Before the backdrop of an expansive pipe organ, 13 adult and youth brass ensembles competed for honors and constructive criticism from judge, Brian Burditt. The

quality of the performances was top-notch.

The afternoon got off to a fun start with **Four on a Match** (Chicago Brass Band) playing to the crowd with some funny stage antics and exhibiting a nice dynamic range. **The Four Hornsmen of the Acrylic Lips** (Spires Brass Band) lived up to its name with a lovely tenor horn ensemble displaying some solid low brass-like notes from the "bass" player. The **Blackacre Brass Quartet** (Commonwealth Brass Band) sported an authentic British brass band style right down to the British announcer of their pieces: British flag socks and Courage bar towels on each player's lap completed the look. The group was especially effective in its bell front closing to its third piece. The 10 member strong **Chicago Brass Band Players** overflowed the church sanctuary stage and from the opening moment of their performance the ensemble made the audience sit up and take notice of their strong brass sound. They produced a wonderful dynamic range and contrast throughout their performance. Up next, the **New England Brass Band Sextet** was a pleasing contrast, featuring a lovely traditional full brass ensemble resonance. The 10-piece **JMU Brass Ensemble** (James Madison University Brass Band) offered a rollicking ensemble sound and effective use of dynamics throughout their winning performance. The **St. Louis Brass Band Quartet** presented a smooth, blended style during their well-received performance. **No Name Bones** (Brass Band of the Tri-State) offered fluid, easy styling resting on a solid bass trombone foundation. **Hotcha McGotcha** (Illinois Brass Band) took the stage in cool bowler hats, red vests, and white spats and gave the crowd a real show on the jazzy *Pops You Still Da Man*, an original composition by ensemble member Ken Norman. The **ShowMe Brass Band** ensemble came to NABBA without a

larger band to compete in the Saturday band competition. Their nice characteristically dark brass band sound will serve them well when they form a full size band. The **Brass Band of Central Florida Tuba Quartet** finished the adult ensemble competition with a mellifluous interpretation of *All Things Bright & Beautiful*, arranged by ensemble member Gail Robertson.

Results: 1. JMU Brass Ensemble; 2. Chicago Brass Band Players; 3. Hotcha McGotcha (IBB).

The youth brass ensemble competition featured two performances. **The Varsity All-Star Cornet Trio** ably performed the four movement *Suite for Three Trumpets*, exhibiting clear tones and nice dynamics. **The All-Star Cornet Quartet** featured a nice shimmery cornet sound and solid ensemble playing in its winning performance.

All in all, the Friday afternoon Brass Ensemble competition was a fitting prelude to the next day's band competition. Congratulations to all the performers for sharing your music with us!

Results: 1. All-Star Cornet Quartet; 2. Varsity All-Star Cornet Trio

Percussion Ensembles

Results:

YOUTH PERCUSSION ENSEMBLES

1. **TYBB Percussion**

ADULT PERCUSSION ENSEMBLES

1. **Chicago Percussion Project** (ChiBB); 2. **JMU Percussion**

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Ensemble; 3. NEBB Percussion Ensemble

PERCUSSION SOLOS

1. Suzanne D'Ambrosio (MCBB), snare drum; 2. Joshua Smith (JMUBB), marimba; 3. Dewie Dowdy (BBTS), marimba.

Adult Technical Solos

ADULT HIGH BRASS TECHNICAL SOLOS

1. Chad McGee, cornet (ASBB); 2. Julie Vish, soprano cornet (COBB); 3. Bob Gray, cornet (CinBB).

ADULT LOW BRASS TECHNICAL SOLOS

1. Gail Robertson, euphonium (BBCF); 2. Bradley Scott Kerns, trombone (NEBB); 3. Matthew Schucker, trombone (JMUBB).

Challenge Section

Reviewed by David Rosen and Quentin Sharpstein

Leading off the Challenge section portion of the competition was co-host for this year's contest, **The Mountain State Brass Band** (Ronnie Engle) from Charleston, WV. Their first selection was variations on *The West Virginia*

Hills (David Williams), an as yet unpublished work. This was a good choice for an opener that highlighted some outstanding solo cornet work. While there were pitch and balance issues at times they were quickly adjusted. An overall good job on a piece the band obviously enjoyed. Next was the test piece, *Northern Landscapes* (Peter Graham). The start of this piece was good except for a minor time difficulties in spots but nothing serious. The band did a good job with the subtleties of this number and negotiated some of the more rhythmic sections well. There was real good solo work by the Bb and Eb cornet players throughout. The Mountain State Brass Band closed out their presentation with March: *Motondo* (Donald Osgood). Good attention to the effects within this tune led to a job well done.

Performing second was the **All Star Brass and Percussion** (Eric Aho). Their first selection was *The Shipbuilders* (Peter Yorke). This was a really musical performance featuring fine solo and duo playing throughout. The attention to the elements of the piece, dynamics and accents was excellent; the result of a great deal of preparation. Next was the test piece. After a good opening we were treated to some more good solo and duo playing. The players obviously understand how important it is to listen and constantly adjust. This training smooths transient pitch and rhythm issues quickly when they occur and makes for an overall musical presentation. The All Stars concluded with *Jubilation* (James Curnow). The band showed off their fine percussion and soprano cornet members with this item. Perhaps a few pitch issues near the finish could have been because of fatigue. Overall the band played with great rhythm and emotion. A little swing now and then never hurts and these players can swing. *Jubilation* provided us with a rousing finish.

Congratulations on good performance!

The third Challenge band was **Natural State Brass Band** (Rusty Morris). Their first offering was the march *King Size* (Roy Newsome). This offering featured a good opening fine solo Bb cornet and Eb cornet playing. The tutti cornet passages were good and the overall presentation got the band off to a good start. Next was the test piece *Northern Landscapes*. Again the band featured good ensemble cornet playing and attractive solo Bb cornet and solo Eb cornet playing. Portions along the way were untidy but were corrected and the presentation of the test piece was overall good. The band's concluding item was *Images for Brass* (Stephen Bulla). This was a nice choice for the band which negotiated the subtleties well. Their overall presentation was good and showed a lot of hard work.

The last three bands played very well, especially the **New England Brass Band** (Doug Yeo) who were awarded first place. It's hard to single out any section of this ensemble, but I'd be remiss if I didn't mention New England's percussion section, especially the timpanist. The band's playing was so crisp, it almost seemed like I was hearing the test piece *Northern Landscapes* for the first time that day. Douglas Yeo has assembled an ensemble that plays cutting edge music in the finest brass band tradition. The group reflects Mr. Yeo's commitment to the highest musical standard.

The co-host band, **The Brass Band of the Tri-State**, also performed at a very high level. The *Festive Overture* by Shostakovich was spectacularly played. The tempo required for this piece to be effective must be taken at a speed to tax the most seasoned brass player. The

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performance certainly met the challenge. Kudos to Chip Lewis and the band for their appearance and co-hosting the event.

Finally **Spires Brass Band** (John Slezak), winners of the Challenge Section in 2001 and 2003, gave another strong performance. In another year their presentation would have been strong enough to win again. The director had the group balanced and they played beautifully. The demanding *Tournament of Brass* (Eric Ball) was one of the high points of the day.

Results:

Adjudicators Ron Waiksnoris, Kenneth Moore, Richard E. Holz

Testpiece: Northern Landscapes (Graham) [own choice in brackets]

1. **New England Brass Band** (Doug Yeo), 283.6 [*Images for Brass/Bulla, Fortress/Gordon*]; 2. **Spires Brass Band** (John Slezak), 280.4 [*Manhattan/Leidzen, Tournament for Brass/Ball*]; 3. **Natural State Brass Band** (Russell Morris), 273.0 [*King Size/Newsome, Images for Brass/Bulla*]; 4. **Mountain State Brass Band** (Ronnie Ingle), 264.2 [*Variations on Virginia Hills/Williams, Motondo/Osgood*]; 5. **Brass Band of the Tri-State** (Chip Lewis), 254.4 [*Festive Overture/Shostakovich, Northern Festival/Richards*]; 6. **All Star Brass & Percussion** (Eric Aho), 251.6 [*Shipbuilders/Yorke, Jubilation!/Curnow*].

Honors Section

Reviewed by David Rosen

The Honors Section and Challenge

Section competitors were presented this year in the approximately 350 seat "Little Theater" area of the Charleston Civic Center. This venue proved to be a nice combination of good acoustics, intimacy and utility. The judging panel for these two divisions included Richard Holz, Territorial Music and Music Education Secretary for the Salvation Army's Southern Territory in Atlanta, Kenneth Moore, former Director of Music of the Royal Canadian Mounted Police Band and current conductor of the "Centrales" in Ottawa and Ronald Waiksnoris, conductor and music Director of the New York Staff Band and Territorial Music Secretary of the Salvation Army's Eastern Territory.

The morning session was devoted to the Honors Section Bands beginning at 8:30 with **The Sheldon Theater Brass Band** (James Kurschner) who started with the test piece *Brass Metamorphosis*. After a very solid opening we were treated to excellent flugelhorn, soprano and euphonium solos joined by superb cornet section technique and facility. The repiano and soprano duos near the finish were of particular note and very pretty. The second selection, *Land of the Long White Cloud*, was a very pleasant contrast to the opener and once again showed the very fine solo and duo playing within the ensemble, and for the band to show its control and good tutti playing. The tenor horns were of particular note. The Sheldon Theater Brass Band gave a very musical performance and provided a most enjoyable start to the day.

The second Honors Band of the morning was the **Motor City Brass Band** (Craig Strain). They too opened with *Brass Metamorphosis* and from our perspective performed the opening section with complete security. The Motor City Brass Band put on display another excellent group of soloists and some

outstanding tenor horn section playing as well as fine ensemble technique. Of particular note was their percussion section. The Motor City ensemble gave a very musical presentation of this year's test piece and maintained their high musical standards throughout. Their second selection, *Year of the Dragon* provided a good contrast to the test piece and afforded the excellent percussionists some more opportunities to exhibit their individual and several skills. The band obviously liked the second selection and their enjoyment was reflected in the skillful and energetic performance the 9:30 a.m. audience was treated to. This was another wonderful and very musical performance.

The **Sunshine Brass Band** (James Cheyne) were next and opened with *Fanfare and Chorale-Laudes Domini*. After an excellent opening section the Sunshine Band proceeded to display excellent musicianship and control and demonstrate why they are considered to be a strong contender each year. Next was a very good start to the test piece presented by the Sunshine Brass Band. This Honors Section band, as the bands before, had terrific soloists and they each showed their individual skills to the highest level. While minor rhythmic and time issues appeared periodically within the ensemble, they were quickly remedied and did little to effect the overall quality of the presentation of the piece. *Renaissance* by Peter Graham was the final item on the band's program that morning and a good choice it was. It was another very good contrast to the other pieces and again demonstrated the very musical ensemble execution within this Honors Section band. Complementing the brass playing was the excellent percussion section again. Combining these elements with the

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beautiful euphonium soloing produced a very good finish to the Sunshine Brass Band's segment of the competition.

Fourth in order of appearance was the **James Madison University Brass Band** (Kevin Stees). This band competed in the Open Section in Little Rock last year. This year's eventual Honors winner opened with Eric Ball's *Resurgam* and gave an outstanding presentation. Kevin and his band caught everyone a little by surprise by choosing to launch immediately into their first number and skip their brief warm-up. Afterward, he told us they were ready and just wanted to play. They followed the wonderful opening segment of *Resurgam* with very musical solo and duo playing and terrific ensemble playing. James Madison started the test piece with an excellent opening and then proceeded to display a marvelous set of soloists. Of particular note, from our perspective, was the duo playing. The passages combining tenor horn and flugelhorn, euphonium and Eb soprano, and trombone and flugelhorn were very nicely negotiated. Though there were pitch issues, occasionally, in some of the ensemble passages, they were remedied immediately. That reflects a high degree of musicianship and attention. Director Kevin Stees can justifiably be proud of his ensemble and the James Madison University members can take great satisfaction from their presentation.

Next was the **Cincinnati Brass Band** (Anita Cocker Hunt). The Cincinnati Band opened with the test piece. Their beginning was good and as the music progressed the performance got better and better. As is generally the case with Cincinnati their soloists were excellent and the overall ensemble was very, very good. This year the percussion sections have had good opportunities to shine and have done so in all cases. The

Cincinnati battery was no exception and showed they were up to the challenge. Maestro Cocker-Hunt led the band into the very challenging *Journey Into Freedom* for their second selection. With a very good start to the music, the ensemble had a minor untidy section or two but quickly got back and played with their customary clean precision. Very good performances were turned in by the soloists, contributing to the overall high quality of the bands presentation making this a typically excellent Cincinnati Brass Band competition performance.

Concluding the Honors Section were the **Central Ohio Brass Band** (Tony Zilincik). C.O.B.B. opened with a solid beginning of the test piece and displayed very good ensemble playing throughout. There was very good solo work demonstrated as well as excellent duo and tutti playing through the various sections of the piece. The Central Ohio Brass Band played with very good time and utilized the dynamic contrasts extremely well. These elements along with great spirit and emotion are a reflection of their conductors hard work and the players attention to detail. C.O.B.B. followed with *Resurgam*. The opening of this piece was very good and the cornet solos and tenor, flugel duos were wonderful. As in the first number the ensemble work was excellent and of particular note was the percussion section. The Central Ohio Brass Band maintained the high standards of the Honors Section and concluded the morning portion of the day's competition in truly grand style.

This year's Honors Competition was highlighted by wonderful presentations of a test piece that lends itself to varied interpretations and can also cause an untidy moment or two along the way for the ensembles and the soloists alike. In all cases I felt the performances were outstanding. The own choice selections

were equally as interesting given the variety among the bands. All in all this was a typical example of brass band competing at a very high level.

Results:

Adjudicators Ron Waiksnoris, Kenneth Moore, Richard E. Holz. Testpiece: *Brass Metamorphosis* (Curnow) [own choice in brackets]

1. **James Madison University Brass Band** (Kevin Stees), 283.6 [*Resurgam*/Ball];
2. **Sunshine Brass Band** (Stephen Bulla), 275.0 [*Fanfare and Chorale*/Gordon, *Renaissance*/Graham];
3. **Cincinnati Brass Band** (Anita Cocker-Hunt), 273.4 [*Journey Into Freedom*/Ball];
4. **Sheldon Theater Brass Band** (James Kurschner), 272.6 [*The Land of the Long White Cloud*/Sparke];
5. **Central Ohio Brass Band** (Tony Zilincik), 271.5 [*Resurgam*/Ball];
6. **Motor City Brass Band** (Craig Strain), 263.2 [*The Year of the Dragon*/Sparke].

Explorer Section

Reviewed by Robin Weatherall

The testpiece *Partita* (Edward Gregson) is a three movement work with most of the thematic material based on the thirteenth-century plainsong *Dies Irae*. The composer's forward states "the opening 'intrada' is somber in mood. Only in the middle section does any optimism intrude." The rest of the movement develops the opening phrase of the plainsong with heavy chordal writing. The second movement is a 'Chorale and Variations.' The chorale melody follows the main outline of the plainsong presenting five variations in

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mood and intensity. The final movement, a 'March,' is happier in mood. A lyrical tune in the middle is stated by the horns. References to the Dies Irae are apparent and the final bars of the music refer to the opening, bringing the composition to its close.

The Explorer is a relatively new section at the Competition. **Jericho Brass** (Dan Bowles) from Tennessee certainly set the bar high for succeeding years. The opening march, *Kentucky* (Edwin Franko Goldman) was energetic and made a splendid opener for the day's competition. They followed this with a tender performance of *I Know Thou Art Mine* (Leonard Ballantine), demonstrating a full sound and good intonation. By now I felt Jericho Brass should be competing in Challenge Section. The testpiece is a challenging work and the first movement went well for them but in the second movement nervousness began to affect intonation. They were more at home in the last movement and re-established the confidence they had shown earlier. *The Great Revival* (William Himes) closed the program. This is a splendid march and again Jericho demonstrated verve and commitment to the music. I hope we will see Jericho Brass at future NABBA Competitions after this solid first showing.

Results:

Adjudicators Steve Sykes, James Anderson, Brian Burditt

Testpiece: *Partita* (Gregson) [own choice in brackets]

1. **Jericho Brass**, 228.2 (Dan Bowles) [*Kentucky*/Goldman, *I Know Thou Art Mine*/Ballantine, *The Great Revival*/Gordon]

Youth Section

Reviewed by Robin Weatherall

The testpiece *A Cambrian Suite* (Michael Ball) was commissioned jointly by the Black Dyke Band and the Brass Band Heritage Trust. The work is played without a break but divides naturally into three component sections. Each section is based upon a traditional Welsh melody treated in a free variation manner. Men of Harlech appears first, followed by Cradle Song and the White Bird, ending with The Rising of the Lark. There is ample use of standard percussion. It is technically challenging with reasonable ranges for the instruments at this level and with ample challenge to keep all busy.

Varsity All-Star Brass Band (Chad McGee) began with *Men of Ohio* (Henry Fillmore), a great opener with good dynamics and style. The testpiece followed. The confident opening demonstrated first rate rhythm leading to a slower section featuring several solid soloists. This band can play pp with excellent control and also never allowed ff sections to become brazen. Overall they have a well rounded and full sound. The third movement from James Curnow's *Legend in Brass* proved a good vehicle to display excellent balance and sound. The intensity was maintained through the long crescendo from pp to ff without loss of control. *Joy in My Heart* (R. Steadman – Allen) was a rousing way for the band let off steam and concluded their program. This performance set a high standard for the morning.

Cincinnati Honors Brass Band (A. Greg Mills) opened with *Motivations for Brass Band* by Anne McGinty is new to me. It is a worthy addition to the Repertory and well suite to Cincinnati Honors Brass

Band. Several exposed solos showcased the young players with trombone and bass giving particularly impressive performances. Stephen Bull's *Shipston Prelude* had a couple of moments with shaky intonation but in general this was a polished performance of this satisfying work. The Test Piece tended to get a touch muddy in the slow section but overall the band did a terrific job.

Triangle Youth Brass Band (Tony Granados) opened with the testpiece and immediately proved to be a step above the other competitors. This band had great style, first class soloists and the low brass were especially impressive in the closing section. *Henry V* (Ralph Vaughan Williams) has long been a favorite of mine. Triangle got the style just right. The majesty of the fanfares, chaos of the battle, gentle hymns, all were confidently played by this wonderful young band. Triangle Youth Brass Band were the outstanding performers in this section.

Results:

Adjudicators Steve Sykes, James Anderson, Brian Burditt

Testpiece: *Cambrian Suite* (Ball) [own choice in brackets]. 1. **Triangle Youth Brass Band**, 264.2 (Tony Granados), [*Henry the Fifth*/Vaughan Williams]; 2. **Cincinnati Honors Youth Brass Band**, 238.8 (A. Greg Mills), [*Motivations*/McGinty, *Shipston Prelude*/Bulla]; 3. **Varsity All Star Brass Band**, 238.4 (Chad McGee), [*Men of Ohio*/Fillmore, *Legend in Brass* (Curnow), *Joy in my Heart* (Steadman-Allen)]

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Championship Section

Reviewed by Robin Weatherall

The testpiece *Chivalry* (Martin Ellerby) was commissioned for the 2003 All England Masters Brass Band Championships. It is subtitled 'a symphonic tone poem for brass and percussion'. It is romantic and programmatic with many sudden stylistic contrasts. The composer suggests flexibility with the interpretation. It demands precision with the ensemble and total concentration. Ellerby states "Chivalry does not have any cadenzas nor is it too technically challenging for the players. It does present a great musical challenge, however, with lyrical style, balance, ensemble and dynamics. Moreover, these elements are easily identifiable, which I am sure the adjudicators will appreciate."

Brass Band of the Western Reserve (Dr. Keith Wilkinson) set the standard with a convincing reading of the testpiece. They sounded well at home with the romantic style. Ensemble was generally good and several soloists gave excellent performances, particularly euphonium and tenor horn. This was a solid performance but was just a little unsettled in some spots. They then tackled *Dances and Arias* (Edward Gregson). The percussion section was strong but a couple of the soloists tripped up and the pp passages seemed a little too powerful. A solid performance but not the winner.

Saint Louis Brass Band (Colin Holman) gave a very different reading demonstrating what a fine composition *Chivalry* is, open to vastly differing interpretations. The opportunity is there to discover wonderful music. The slow passages were gorgeously played. This band has a really lush sound. In the

faster passages they displayed really tight ensemble. I did feel the tenor horns were overpowered in a number of spots. Only a couple of blips marred a solid performance. Frank Wright's transcription of *Benvenuto Cellini* by Hector Berlioz is notoriously difficult and can trip up the most accomplished bands. Saint Louis turned in a tight and confident reading with several excellent solos, especially from cornet and soprano. An impressive performance except for some rather inaccurate percussion.

Wow! **The Atlantic Brass Band** (Sal Scarpa) has improved vastly since their last NABBA appearance featuring tight ensemble, especially in the rhythmic passages. They played a wide range of dynamics from a true pp up to a roof shattering fff. *Tallis Variations* by Philip Sparke was a good choice for them. They seemed well at home with the music and gave a vigorous performance. The low brass was outstanding as were the flugelhorn, tenor horn and cornet solos.

Chicago Brass Band (Colin Holman) gave a similar reading as Saint Louis--not surprising as they share Music Directors. The Bass section was super. The superb percussion section really nailed the loud rhythmic passages with precision. There was a wonderful euphonium solo but, again I felt the tenor horns were overpowered. A full, lush sounding band, the ending was dynamite with terrific soprano cornet playing. Next was *Leonardo* (Philip Wilby) with a strong trombone opening, and difficult but accurate rhythmic passages. Again the bass section demonstrated their prowess in the running passages together with a solid cornet section that produces a homogenous sound. At peak volume the intonation did not waver. Chicago can also play REALLY quietly. This was definitely a performance in contention for first place.

Brass Band of Columbus (Paul Droste) is a consistent band having won the competition more times than any other. They opened with the wonderful *Toccata, "Oh The Blessed Lord"* (Wilfred Heaton), light and rhythmically tight with excellent piano passages. *Chivalry* got off to a good start with a different interpretation. A beautiful tenor horn solo and an excellent tenor horn section did not make up for the inconsistent cornets. They also found the big, lush sound for the slow passages. A very satisfying performance but it didn't have that extra spark of fire to be in the top position. They closed their performance with "Strathcarron" from *Hymn of the Highlands* (Philip Sparke). The cornet section redeemed themselves in the fast passages and this was a tight accurate performance.

Brass Band of Central Florida (Michael Garasi) gave a wonderful opening of *Chivalry* with spectacular soprano cornet playing. There was clarity throughout the performance and PASSION. This band really moved me and with a terrific tenor horn section that could be heard and were never overpowered. The ending was fabulous--a performance full of passion and energy. *Harmony Music* (Philip Sparke) was next and from the opening big chords and long crescendo it was obvious this would be a performance to remember. The soloists were excellent, euphonium, cornet, tenor horn. This was not a flawless performance but it was wonderfully musical. I must single out the truly spectacular tenor horn solo from Kevin Cramer. He filled the hall with his glorious sound and, if there was a prize for best soloist in the band competition it would surely go to him.

At this point I put BBCF in the lead.

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Illinois Brass Band (Peter Lipari) played with lots of enthusiasm in the opening of *Chivalry* but it led to ensemble problems, particularly in the cornets. They soon settled down and began to sound like the old Illinois Brass Band that we are used to. However, the concentration didn't last and ensemble problems began to appear again. *Blitz* (Derek Bourgeois) is one of my favorites. A terrific opening and Illinois certainly brought out the stark drama of the work. Several solos were rather shaky and, again, ensemble was just not there. I didn't think Illinois would be in the top five.

My general impression of the Championship Section is that the standard of bands is improving in leaps and bounds. Performances that won several years ago would not be in the top three today. The standard of music performed was very high, the choices excellent. Each year the Competition grows due to the hard work of the bands and conductors involved. I thank each and every band for making NABBA XXII such a superb experience. Congratulations to you all.

Results:

Adjudicators Steve Sykes, James Anderson, Brian Burditt

Testpiece: *Chivalry* (Ellerby) [own choice in brackets]. 1. **Chicago Brass Band** (Colin Holman), 270.8 [*Leonardo/Wilby*]; 2. **Brass Band of Central Florida** (Michael J. Garasi), 270.2 [*Harmony Music/Sparke*]; 3. **St Louis Brass Band** (Colin Holman), 264.0 [*Benvenuto Cellini/Berlioz*]; 4. **Brass Band of the Western Reserve** (Keith Wilkinson), 262.8 [*Dances and Arias/Gregson*]; 5. **Brass Band of Columbus** (Paul Droste), 260.4 [*Toccata/Heaton, Strathcarron/Sparke*]; 6. **Illinois Brass Band** (Peter Lipari), 258.4 [*Blitz/Bourgeois*].

Gala Concert

Reviewed by Colin Holman

After a weekend of brass band activities, we were treated to one of the most memorable of Gala Concerts. For many, a combined concert of two and half hours was like eating two desserts after a large meal, but those that stayed were treated to percussion ensemble music at its best and one of the finest Salvation Army brass bands.

Frank Oddis led the Morehead State University Percussion Ensemble in six items and a well-deserved encore fresh from their recent trip to Brazil that showcased the talent of the students, their expert musicianship, and their ability to entertain an audience. They showcased a remarkable range of style, opening with the relatively new *Dialogue Poteau-Moderne* (Smith) and

contrasting that with a classic rag *Rainbow Ripples* from George Hamilton Green featuring Jed Leach. We were treated to Steel Drum music, African and Brazilian items, and a work titled *Geometrics* that would have been as much at home in a Blue Man Group performance as it was at a Gala Concert. Oddis casually but skillfully compered the performance, keeping the momentum and letting the music speak volumes for the quality of his teaching. It was brilliant advertising, refreshing entertainment, a breath of fresh air after the weekend of intense competition, and youthful percussion virtuosity at its finest.

Program: *Dialogue Poteau-Moderne* (Smith); *Rainbow Ripples* (Green); *Sharpened Stick* (Dietz); *Pan on de Groun'* (Gibson); *Geometrics* (Bendrick); *Afro* (D'Rivera/Oddis).

After a short intermission, the weekend was concluded with a performance of the **New York Staff Band** (Ronald Waiksnoris). It cannot be an easy task

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Chicago Brass Band in their winning Championship Section performance (photograph courtesy of John deSalme)



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to play to such a critical audience at the end of a long weekend, and to their credit, the band played an interesting musical program of affirmation, dedication and conviction. Bandmaster Waiksnoris intelligently kept the proceedings moving along, and the concert never lacked direction or momentum. From start to finish, the band played with a sparkling sound, great precision, with skill and control, consistency and a fantastic dynamic range. Throughout the program we heard excerpts of Salvationist musical life, from the highly programmatic *Victorian Snapshots on Ratcliffe Highway* (Steadman-Allen) which harkens back to the earliest SA years in an Ivesian-style tone poem to new works by Stephen Bulla and Dorothy Gates. It was also great to hear some of the classic works, such as *Song of Courage* (Eric Ball) premiered in 1960 at the Royal Albert Hall in the presence of the NYSB, and Henry Goffin's great march *The Red Shield*.

The audience was also treated to an impressive array of soloists. Derek Lance, a recent graduate from the Curtis Institute and now at Julliard (and he is solo cornet #4!!) gave a most convincing account of Burgmayer's *Tribute*, a new composition which is a series of variations on Praise My Soul framed around a slower middle section based upon . . . I was left wondering how much more impressive the rest of the solo cornets must be . . . and we found out in Catelinet's *The Heralds* which featured the rest of the section. Euphonium soloist Aaron Vanderweele was amazing in *Air 'N Variations* (a clever word play on his name) with a fantastic range and effortless facility. Peter Graham's medley *The Last Amen* concluded the formal proceedings and the standing ovation led the band into *The Stars and Stripes Forever* for its final contribution

of the evening. A fantastic band, brilliant soloists, expert and concise efficient direction rounded out another memorable weekend of competition activities.

Program: *Fanfare for NABBA* (Curnow); *Agape* (Gates); *Song of Courage* (Ball); *Tribute* (Burgmayer), Derek Lance, trumpet soloist; *The Heralds* (Catelinet), Gordon Ward, Chris Ward and Jeffrey Barrington, cornet soloists; Chorus: *Bound for Glory* (Camsey); *Victorian Snapshots on Ratcliffe Highway* (Steadman-Allen); *The Red Shield* (Goffin); *Air 'N Variations* (Bulla), Aaron Vanderweele, euphonium soloist; *The Last Amen* (Graham); *The Stars and Stripes Forever* (Sousa).

CD Reviews

David Thornton: *Three Worlds*, with the Black Dyke Band (Nicholas Childs) and Fennella Haworth-Smith. DOY CD 169. Program: *Bravura* (Graham); *Flight* (Wilby); *Theme and Variations* (Rossini/Brennan); *Sonatine* (Casterede); *Slavische Fantasie* (Hohne/Graham); *Zigeunerweisen* (Sarasate/Ruedi); *Three Stories-Three Worlds* (Meechan). [64.02]

David Thornton has been principal euphonium with the Black Dyke Band for the past four years, and if you did not know that he was one of the world's leading euphonium soloists, you will be utterly convinced after hearing this CD which is a masterful blend of new music and newer arrangements. The opening track *Bravura* is a fantasy on British folk melodies, using Oranges and Lemons, The Minstrel Boy, Rule Britannia, Scot-

land the Brave, Men of Harlech (4 octave version!), plus many other snippets and it is a sister piece to Graham's well-known *Brilliante*. Thornton then gives a performance of breathtaking skill of Wilby's *Flight* (originally for flugel), "a virtuoso solo which seeks to investigate the various aspects of flying" and sanctioned by the composer for euphonium. The Rossini selection is five variations of increasing complexity and shows Thornton's complete command over the entire range of the instrument, especially in the third variation of dazzling arpeggios which contrasts the beautiful repose of the operatic fourth variation. Following is Casterede's delightful three movement *Sonatine* originally for the bass saxhorn and brilliant renditions of popular favorites *Slavische Fantasie* (Hohne/Graham) and *Zigeunerweisen* (Sarasate/Ruedi). Concluding is the piece that gives the CD its name. The newer voice of Peter Meechan is a three movement concerto for euphonium and brass band written in 2003 for David Thornton with Greek mythology as its programmatic content. The first fast movement *Hubris* has astringent and searching, and at times, aggressive characteristics. The second slow movement *Discardation* is more nostalgic and it flows into third movement *New Order* which features some jazz influenced rhythms. The soloist is more embedded into the musical texture overall throughout the concerto than typical, and the fifteen minute work reveals many individual ideas among the sparse and economic textures. Was it the right or deliberate choice to put the music with the least popular appeal at the end of the recording? I found much of interest in this new contribution to the repertoire.

A CD of fantastic musicianship and technique throughout that will not fail to impress any musician. Highly recommended.

[Reviewed by Colin Holman]

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