

# The Bridge



The Journal of the North American Brass Band Association

Fall 2005

## President's Podium:

Anita Cocker Hunt



Greetings to all of our NABBA members,

You probably have been busy with summer concerts and festivals. I had the pleasure of conducting the Athena Brass Band at the Great American Brass Band Festival in Danville, Kentucky. The ladies in the band did spectacular! They estimated that the attendance was 40,000. Quite a nice size crowd to play for!

The Chicago Brass Band represented NABBA in Danville, and did an outstanding job. They are also featured in another section. We wish the Chicago Brass Band well at the World Brass Band Competition in July. They certainly sounded ready in Danville!

It was great to see The National Capital Band of The Salvation Army in Danville. They did some wonderful performances and it was nice to see friends in the band.

Best wishes go to the Brass Band of Central Florida as they represent NABBA at The British Open and compete in September. I'm sure they are busy preparing for this prestigious event, and will make us proud. Let us know how everything goes—we will be waiting to hear!

Thanks everyone for your involvement in brass banding and being a part of NABBA. It was great seeing many of you this summer at these events.

## Contents

**NABBA 2005 Contest Review  
Youth, Explorer, and Honors Sections**  
by Eric Aho  
**Pg.3**

**NABBA 2005 Contest Review  
Challenge and Championship Sections**  
by Tom Scheibner  
**Pg. 5**

**NABBA 2005 Contest Review  
Brass and Percussion Solos and  
Ensembles**  
by Jackson Hill  
**Pg. 8**

**NABBA 2005 Exhibitors**  
**Pgs. 9 & 10**

**NABBA 2005 Awards and Gala**  
**Pg. 11**

**Chicago Brass Band at the World Music  
Contest** by Colin Holman  
**Pg. 12**

**Women's Brass Band Performs in  
Danville** by Lisa Galvin  
**Pg. 14**

**Brass Band Programs**  
**Pg. 15**

**Compact Disc Reviews**  
by Ronald Holz  
**pg. 17**

**New Music Reviews**  
by Colin Holman  
**Pg. 21**

**Test Pieces for NABBA 2006**  
**Pg. 22**

**NABBA Board Meeting  
Minutes March 11, 2005**  
Linda A. Detman, NABBA Sec'y.  
**Pg. 23**

**NABBA Board Meeting  
Minutes August 5-7, 2005**  
Linda A. Detman, NABBA Sec'y.  
**Pg. 26**

**Reference Page**  
**Pg. 35**

## Editor's Notes:

Eric W. Aho



It is an honor and privilege to serve you as Editor of The Brass Band Bridge. My hope is to continue in the fine fashion as presented by Colin Holman who served in this position for eight years. Thank you, Colin, for your unselfish efforts to put the best of NABBA in print. Undoubtedly The Bridge will change as we proceed. However, it is the intent to only change as we find new ways to upgrade and build on the fine work of the past.

The Bridge will be published three times each year with Fall, Spring, and Summer issues that mirror our collegiate academic year. Please note the Reference page where submission guidelines and deadlines are published for each issue. The Reference page will also serve as a quick source for important NABBA dates, announcements, and projects.

I wish to thank all those patient NABBA member who have looked forward to this issue. It has been a challenge and a learning experience. I hope to see your concert programs, scholarly articles, stories, photos, and humorous tales on my computer screen soon.

**Dr. Eric W. Aho**  
25 E. Mound St.  
Canal Winchester, OH 43110  
614-833-9795  
aho.1@osu.edu

# NABBA 2005 Contest Review Youth, Explorer and Honors Sections

Eric W. Aho,  
NABBA Board Member

## Youth Section

The **Cincinnati Honors Brass Band** was the only entrant in the Youth Section this year. They began their second NABBA appearance with *Music from Kantara* (Downie). The first movement started with good resonant chords and impressive balance. There were some basic intonation problems throughout the movement with cornets tending sharp and low brass flat. Missed subtleties in phrasing kept this movement from being a terrific opening. During the second movement the band produced tone and balance that at times was wonderful and undoubtedly the strength of the band. However, the support instruments were not together with the soloist. The third movement was much the same featuring good basic ensemble sounds with rhythmic inaccuracies, especially off-beat entrances, marring the performance. However, the band played with great energy and they were off to a good start.

The test piece, *Haselmere Suite* (Graham), presented problems that would expose this band's weakness. Many technical passages in the first movement were not worked out, the rhythmic accuracy of the ensemble and frequent wrong notes kept this performance from realizing its potential. The second movement challenged the band during its slow introduction and especially with the rhythmic feel in its faster section. The hymn-like third movement revealed some mental fatigue. It seemed the band needed to catch a second wind for the final movement. The final movement proved to be the best overall effort of the band. Much more rhythmic accuracy was evident during the Hungarian Dance and the

band seemed to like this a bit more than the rest of their program. Overall this was an enjoyable program by our Youth Section entrant.

## Explorer Section

One of the newest bands, **Central Illinois**, made their first NABBA appearance as our only Explorer Section entrant. They began their performance with *Festival Fanfare* (Forbes). The band immediately suffered from blend issues between the choirs of the band. The brittle tone quality of the cornet section may easily be solved by experimenting with mouthpieces. This may help attain a darker, rounder, and more blending "section" sound that will match the other choirs of the band more easily. The *First Suite in Eb* (Wilkinson) was their second selection. The tendency is to push the tempo of the first movement. Unfortunately, this might lead the Eb Soprano cornet player to have words with both the conductor and arranger. However, the band did a masterful job of building to the final moments of the movement. The second movement featured very nice flugal work and seemed to be the band's most effective playing thus far. I felt several times like the percussion (bass drum especially) was playing a bit ginger at times. I kept hoping to hear some real punch when appropriate. The middle mellow choir was good and solid on the stalwart melodic lines of this movement. The *Last Spring* (Grieg/Curnow) an excellent choice to work on the tone issues mentioned above. Some intonation problem seemed to be the result of the delicate entrances and phrase endings demanded by this piece. *Arsenal* (Van der Roost) was the third selection and fit the band's range and technical abilities well. As a result this piece allowed the band to present its best tutti and solo passages. This was their most convincing playing. *Death or Glory* (R.B. Hall) is one of the best British marches written by an American composer. This was the band's final

selection. The tempo of this march should be as "proper" as an Englishman's gait. Unfortunately, this performance started a wee bit fast and proceeded to push 144mm! The percussion was left behind, especially during the wicked snare work that we all anticipate hearing. I sensed that the band enjoys this march and has performed it effectively before. Maybe adrenaline and the desire to end their first NABBA appearance in a strong fashion go a little rambunctious. Congratulations on a great year of accomplishment. This band is certainly on the right track and poised to make its mark in years to come.

## Honors Section

The **Sunshine Brass Band** drew the dreaded first position in this highly competitive section. They began their program with the test piece *Coventry Variations* (Tovey). After a shaky opening the band became more confident. There was good low brass "heaviness" when needed while the cornets did a masterful job of supporting when they were not in the spotlight. The first half of the aliaric-style section was handled well with another shaky moment when the low brass took over. There was very tasteful percussion work throughout this movement. The second movement could have used a warmer approach overall. A more evident vibrato was needed in the flugal and Eb soprano voices to sweeten their tones. The anticipated long snare roll was well crafted. The third movement featured very good Eb soprano work with a beautiful angelic approach, nice euphonium moments, and a great bass drum roll that could easily ruin the movement in the wrong hands. The fourth and final movement did not start confidently. However, the band pushed convincingly to the climax and end of the piece. I felt the band could have given more yet, they remained tasteful and under control. **Sunshine's** second selection was the masterwork *Resurgam* (Ball). There are so many things to be wary of in this selection and **Sunshine** obviously addressed them in their

preparation. Some silly mistakes here and there hinted of concentration fatigue as did some uneven section playing and off-beat entrances throughout the band. The band did a very respectable job of warming the tone and returning to lyrical sanity after the typical cathartic moments that are the hallmark of Ball's major works. **Sunshine** crafted a satisfying ending full of sensitive nuance.

The **Central Ohio Brass Band** drew the second position. They began their program with *The Victor's Return* (Rimmer). This was a good solid opening. The band played confidently throughout the march with a good firm tempo. The only criticisms to be offered are concerns for a more sweet cornet sound and approach to vibrato, a more proactive trombone presence (a bit behind the band), a more projecting horn tone, and more dominating tuba sound. *Coventry Variations* (Tovey) was programmed second. The opening sounded a bit brittle but the "Earl of Oxford" style that was very convincing. The Ritmico section was tidy, yet may have needed more dynamic contrasts and surges. The percussion anchored the band rhythmically throughout the piece and seemed to ensure the clarity of many rhythmic passages. Several silences could have been a bit longer to build suspense and aid in the transitions. However, there were many good moments in this rendition of the test piece. *Shine as the Light* (Graham) was chosen as the closer for this program. I sensed that band was waiting for the first real mistake to happen. It never did, which may have surprised them. Nerves and fatigue could be heard in tone qualities yet the band's intonation held pretty steady. Overall this band played cleanly and accurately and distinguished itself as part of the upper half of this competitive section.

The **Ozark Mountain British Brass Band** began their program with *Resurgam* (Ball). The first impression was good with the warm opening of the piece, some very nice technical work, and good middle band sound; magnificent at times, especially

during fortissimo sections. Unfortunately attention needs to be given to the quieter sections immediately following. The angst section of the piece is the prime example when it is immediately followed by soft lyricism. There was very nice solo cornet and euphonium work throughout that was a pleasure to listen to. *Coventry Variations* (Tovey) was programmed second. Knowing the full bore approach necessary to present *Resurgam* I was interested to see how endurance and concentration would be affected in doing the test piece second. Intonation seemed to be the first problem for the flugal and horn voices. The band seemed to recover during the aleatoric section which it negotiated well. There was nice work done by individuals throughout the body of the piece especially, euphonium, Eb soprano and tam-tam. Definite work needs to be done to correct the general intonation of the middle voices of the band. This performance was good but could have been marvelous with more secure pitch from the low cornets through the baritone horn sections. Many nice moments during this performance as **Ozark** was well-prepared.

The **Prairie Brass Band** began their program with *Coventry Variations* (Tovey). The opening movements of the test piece were fabulous. Great technical playing and deep ensemble resonance was presented by the band. The Ritmico section was wonderfully interpreted in a dance-like fashion. Very effective. **Prairie** was the first band to really present an artful interpretation with captivating dynamics surges, effective use of the dissonant harmonies, and great tension and release moments throughout the movement. The slow section unfortunately started with some tentative playing in the high choir. The euphonium and muted cornet section lacked polish. However, the band seemed to collect itself and finished the ending section in the same confident and robust fashion as the beginning. The second piece was *Variations on "Laudate Dominum"* (Gregson). The band sounded a bit

tired at the start. The ensemble revived behind some commanding tuba playing in the mid section of the piece. Exposed sections proved treacherous here and there causing one little mistake to lead to another in solo passages. The ending produced some outstanding moments as the band produced great core sounds and displaying what could be the best brass band concept of the section. This band borders on greatness and should easily dominate if it solves the little mental lapses and plays with more confidence during transparent textures.

The **Sheldon Theatre Brass Band** drew fifth position. Their first selection, *Kaleidoscope* (Sparke), presented a confident, rich, full, and balanced concept. Great dynamic surges, fine percussion work, and good ensemble articulation combined for a very clean performance of this piece; perhaps the cleanest playing of the day. *Coventry Variations* (Tovey) was very respectable. A solid version of the Ritmico section seemed conservative after the **Prairie** dance style. The subsequent slow section lacked flow in the moving voices and the solo voices did not deliver. The cornet section sound became thin as fatigue set in and their pitch suffered greatly during the muted section. I felt Sheldon Theatre was well in the hunt for a good placement in this section through the Sparke. They unfortunately left the door too open with the test piece. I sensed the order of the program might have worked better had they done the Tovey first.

The **James Madison University Brass Band**, the defending Honors Section Winner of 2004, began their performance with *Coventry Variations* (Tovey). Very secure playing was enhanced by good use of vibrato. An energetic approach to the piece kept me delightfully anticipating where they were taking me. The excitement built to the end of the opening section. I was slightly disappointed as the band jumped right into the slow section. A greater regard for silence is needed to let the dust clear and let the natural tension work to increase the contrast between these sections. The embouchures weren't



quite set to begin again. All the notes were present in the slow section however; there was not enough passion, for the musical line of thought needed, to bring emotion out of the score. Bravo! To the upper octave work opted by the Eb soprano, no problems here. Props to the best euphonium section of the day. This band's strength is its' great power and technique. Its' weakness is finding the emotion, passion, and heart for effective and artful expression. These attributes came to play even more so during their rendition of *Montage* (Graham), their second selection. The first movement takes real wood shedding to prepare technically, which they did. Unfortunately, the slow passages were stoic. The technical work in the second movement was very convincing with impeccable intonation and strong solo voices. Again, the flow of the phrasing needs attention. The third movement was indeed "Energico", sometimes to the point of frantic. Many good technical effects were produced however, I thought they might have relaxed and realized more of the line and phrase if they had moved from a quick four pulse to a cut-time feel. The end was powerful. Unfortunately, the balance suffered as the trombones were eclipsed by the rest of the band. Great technicality, facility, and power push this band to the top of the section. They are certainly poised to capture the elusive "hat-trick" in 2006.

**The Cincinnati Brass Band** performed last in the section. They began with *Coventry Variations* (Tovey). The performance started very securely. A slightly faster tempo allowed the band to present the appropriate flow of the line. Thank you. More tuba presence in the grandioso section would have brought even more satisfaction. **Cincinnati** opened the door to their competitors as small annoying problems seemed to happen consistently i.e. cornet intonation problems during mute work, some euphonium inaccuracies, and an insecure start to the second slow section. **Cincinnati** is a very

experienced contesting band and it was odd that these nagging problems were so consistent during the test piece. *Firestorm* (Bulla), commemorating the Gulf War of 1992, was the band's select piece. This was a good choice since it is very different than the pieces selected by the other bands and could distinguish **Cincinnati's** performance in the adjudicator's minds. I had not heard this piece for a few years and enjoyed the re-visit. The piece proved to fit the band nicely and enabled many good moments. Several technical passages were left unfinished as if individuals were running out of steam. Several musical opportunities could have been more effective if the band took more dynamic and articulation risks. A more reckless approach to the "battle and bomb" section of the piece could have brought the "Army's race across Iraq" more to life. **Cincinnati** is always a contender and this performance was as enjoyable as any. Congratulations on another good performance at NABBA.

The 2005 Honors section again proved to be the most competitive of the NABBA championships. All these bands were prepared and performed with poise and maturity. The result was several hours of fine performances that any NABBA fan could easily stay in one seat and be challenged while choosing a rank order.

The Honors "dog fight" Section of NABBA may present our adjudicators with the most challenging and difficult decisions of the entire competition.

Congratulations to all. What an honor to hear and review your performances. Thank you.

## NABBA 2005 Contest Review Challenge and Championship Sections

**Tom Scheibner,**  
NABBA Contest Controller 2006

It was my pleasure to serve as the announcer throughout the day in the St. Charles Ballroom at the Pheasant Run Resort during the Challenge and Championship Section competitions held at the NABBA 2005 Brass Band Championships. 10 bands presented varied and interesting programs that were quite enjoyable to listen to on their own merit. The audiences present throughout the day seemed to be well entertained, while the judges were left to sort out the task of picking the top bands in each section – an unenviable task on a day when high standards were set.

**The Commonwealth Band** from Louisville, Kentucky started out the day's proceedings as the first band to appear in the Challenge Section at 9:00 AM sharp. They began their program with Elgar Howarth's *In Memoriam – R.K.* This featured some beautiful, reflective playing and some fine full band sounds when the band opened up volume-wise. There were some moments of nervousness which were apparent – a #1 draw may have contributed to this. The band finished this item with a lovely controlled conclusion. The test item, *Music for a Festival* by Philip Sparke, was played next by the band, and this item suited their aggressive style. An exciting beginning movement was followed up by a secure 2<sup>nd</sup> movement featuring some confident soloists. The final movement featured some tight ensemble playing but also exposed some intonation problems in the middle of the band. The band finished off its program with a good aggressive conclusion. Overall, the

band performed well off the “dreaded” #1 draw.

The second band to appear in the Challenge Section was the **Spires Brass Band** from Maryland. Having won the Challenge Section in previous years, the crowd anticipated a high standard performance and were not disappointed. The band started out its program with a Salvation Army quickstep march entitled *Jubilee* by Paul Drury. This was played at a good brisk tempo, but was always under control. Good style and execution were apparent. The test piece, *Music for A Festival* was played next. Good dynamic contrasts, ensemble tightness, intonation and balance were evident during the playing of the 1<sup>st</sup> movement. The 2<sup>nd</sup> movement was a bit shaky at the beginning, but improved as the band’s confidence grew as the movement continued. Fine unified sounds between the horn section and euphoniums were featured. The 3<sup>rd</sup> movement featured good cornet sectional playing and good playing throughout the movement leading to an exciting conclusion. A very well played performance overall. The band’s final choice item was Steve Bulla’s *Chorale and Toccata*. This featured some finely measured playing at the beginning of the item leading into a lovely chorale presentation. Later in the item, again good cornet teamwork sectional work was evident. There were some ensemble problems coordinating the mallet percussion with the rest of the band a bit later on, but overall technical work was very good indeed. This was wonderful music presented in fine fashion.

The band possibly traveling the furthest to get to this contest appeared next – the **Spokane British Brass Band** from the state of Washington. For its choice items, the band played *The Shipbuilders* by Peter Yorke and *Elegy from Downland Suite* by John Ireland. The first item featured a very musical presentation of an old classic of brass band literature. Its 1<sup>st</sup> movement spotlighted a nice full band sound and highlighted steady rhythmic

playing. The 2<sup>nd</sup> movement was secure and the rhythm again flowed nicely. Some muted cornet intonation problems were apparent in the 3<sup>rd</sup> movement, but this led into some fine unison playing later in the movement. The final movement featured a lovely euphonium solo and finished in fine, full style. *Elegy* showed good confidence and security from the outset of the work and the intensity of the music was communicated in fine fashion. The test item, *Music for a Festival*, was saved for last by the band. Spokane played the 1<sup>st</sup> movement in a more laid back and relaxed style than previous performances, but still very musical. Some bits of nervousness came through in the 2<sup>nd</sup> movement, but again became more secure as the movement continued. The 3<sup>rd</sup> movement featured some good ensemble work, but some wrong entries detracted from the overall performance of this movement. The band finished strong and gave a very good total performance.

The final band to appear in the Challenge Section was the **Natural State Brass Band** from Arkansas. They began their program with a Salvation Army published work entitled *Partita on St. Theodulph* by Kevin Norbury. Good confidence was shown by the band from the outset of this work, with a steady, correct tempo taken at its beginning, leading into a bold statement of the theme. Some insecurity appeared in the 1<sup>st</sup> variation, but the conductor maintained good control of the music and the ensemble. The 2<sup>nd</sup> variation featured the best playing of the group thus far, exciting and aggressive, but under control. The next fugal section was difficult music which was played well but not without some flaws. Some ensemble togetherness problems began to creep in towards the ending of this item, but the music always was exciting, entertaining and enjoyable to listen to. Very well done overall. *Music for a Festival* was played next, and featured the same aggressive style shown on the choice item. Again, some ensemble togetherness problems were

apparent. There was a lot to like about the enthusiasm shown, but ensemble coordination must always take priority. The 2<sup>nd</sup> movement showed good confidence and security at the beginning leading into nice euphonium and cornet solos. The 3<sup>rd</sup> movement also started off well and with continued good enthusiasm and better ensemble togetherness leading to a strong finish. The band should be justifiably happy with their presentation.

Judges Kevin Norbury, Stephen Bulla and Stephen Roberts awarded 1<sup>st</sup> place in the Challenge Section to the **Spires Brass Band**. **Natural State Brass Band** was awarded 2<sup>nd</sup> place, **Spokane British Brass Band** was awarded 3<sup>rd</sup> place and the **Commonwealth Brass Band** was awarded 4<sup>th</sup> place.

After a quick lunch break, the same 3 judges took their places in their separately stationed “blind” booths to adjudicate the championship section. Last year’s contest winner, the **Brass Band of Chicago**, drew #1 and presented the first program of the afternoon. All of the championship bands began their performances with the test item, *Harrison’s Dream* by Peter Graham. This difficult programmatic work presented each band with quite a challenge to undertake. Chicago got off to a great, exciting start leading into a lovely bass solo. A bit of insecurity followed in trying to return to a faster tempo, but overall the first part of the work was very good throughout, with a few split notes marring some excellent playing, interpretation and technical facility. Some nervousness was apparent during the slow middle section of the work, but this led into some wonderful expressive playing leading into a beautiful finish to the section. A good transition to the final section was handled by the conductor. A few rhythmic problems appeared, but then settled down into an excellent finale. This was a very convincing performance that set a high standard for anyone to top.

*St. Magnus* by Kenneth Downie was the band’s choice item. After a bit of

a shaky start, the band settled into some glorious sounds very quickly. The 1<sup>st</sup> variation was fiendishly difficult and the ensemble playing was not always together, but the overall result was still very effective. The next variation featured some lovely, secure playing. The 3<sup>rd</sup> variation was dazzling in its technical virtuosity. The next slower variation was quite a contrast and featured a difficult euphonium solo which was impressive but had some flaws. The final variation had even more impressive technical and ensemble playing, including mallet percussion, leading into a brilliant finale. This was a truly excellent program overall, one which set a standard that would be difficult to beat.

The next band to play would be the **Fountain City Brass Band** of Kansas City. They began the test item, *Harrison's Dream*, with an effective opening, with perhaps not as many dynamic contrasts as were heard previously. Some dynamics may have been a bit "over the top" from time to time in the louder, faster sections. The slower section of the test item featured secure soloists, with some of the accompaniment (cornet) parts perhaps a bit too strong. A good transition into the final part of the item was presented and some of the best playing of the item was on display at this point. Some strained playing in the last high, slow section was apparent, and some missing percussion parts took away some of the overall effectiveness of the performance, but overall this was still an enjoyable rendition. The band's choice item, Philip Sparke's *The Year of the Dragon*, featured some exciting and lovely, emotive playing. The band seemed more comfortable with this item than with the test item. Particularly impressive was the technique shown during the 3<sup>rd</sup> movement. This was a fine performance of this taxing work.

The third band featured was the **Atlantic Brass Band** from New Jersey. Their rendition of the test item began with a convincing opening. A stronger, more present trombone sound was needed on the parts

featuring the trombone section. Some percussion inaccuracies occurred from time to time and the band just didn't sound as confident as previously heard performances. The band made a good transition into the slower section of the work and featured a nice presentation of the tune by the euphonium soloist. Some intonation problems were evident on the cornet/euphonium melody high note passages, but the band recovered to finish this section in good fashion, which led into a good transition back to the faster music. The band's full ensemble sound was good when the entire ensemble was playing. Be sure to let the gong keep ringing on the final note! A good performance overall of this taxing work, but probably not destined to be the best performance of the day. The choice item, *Paganini Variations* by Philip Wilby, proved to show Atlantic at its finest. A confident start, effective use of dynamics and excellent technique were shown throughout the work. As with other championship section bands, Atlantic seemed to be more comfortable and at ease in playing its choice item. There were a few slips and some unconfident playing in some of the exposed sections, but these were minor criticisms in relation to the overall wonderful performance of this choice item.

The **St. Louis Brass Band** took its place on the platform as the fourth championship section band to play. Its rendition of *Harrison's Dream* began with a start that needed to be more convincing from the lower cornets. However, the ensemble playing improved as the piece developed. The band made a good attempt at trying to cope with the demands of this taxing work, but its playing wasn't always 100% confident and secure in the fast sections. Some intonation problems were apparent in the slower section of the item. The euphonium solo was presented well leading into a good finish to the slow section and an effective transition back into the faster music. Again, the lower cornets were not convincing on their lower scale passages, but the band's build-up into the "victorious" chord was quite good. This led into a good finish and effective final note and gong. A

good attempt, but not in a league with the best of the day, in my opinion. The popular choice item *Contest Music* by Wilfred Heaton was the band's final item. Very good dynamic contrasts and rhythmic security was shown in the first movement, with some split notes taking away from some of the overall effect. This movement was a nicely shaped presentation by the conductor. The second movement had some nervous moments because of difficult, exposed parts, but finished up with a nicely presented cornet solo. Exciting moments took place in the final movement. Some ensemble playing wasn't always together, but when it was – the effect was tremendous. Overall, this was a very enjoyable performance of a difficult choice item.

The **Brass Band of the Western Reserve**, from Ohio, was the next band to present its program. *Harrison's Dream* began with a convincing opening. The trombone section seemed to be out of tempo during the "waltz" section of the item. Some split notes were heard on unison passages. There followed a good transition into the slower section, albeit not without some intonation problems. The slower section featured a very good euphonium solo with a lovely sound. Some "nerves" were apparent in cornet parts. The slow section finished nicely and transitioned well back into the faster tempo. I would have preferred a bit more slow down and build up into the "victorious" chord, but this led into a good build up into the final chord of the work. This was a good performance not quite up to a winning standard. *Harmony Music* by Philip Sparke was the band's choice item. There were some wonderfully shaped sounds at the beginning of the work, continuing into an excellent euphonium solo. The individual soloists during the piece were confident and secure 99% of the time. Again, the choice item was definitely more in this band's "comfort zone" than the test item. Energy and drive was maintained from the middle of this item to the end of the piece. This was a fine performance of real merit.



The final band to play in the championship section was the **Brass Band of Central Florida**. The test item, *Harrison's Dream*, began with its opening in very convincing fashion, sounding secure and confident throughout. Some "rough" cornet sounds occasionally came through along with a few splits on solos, but the overall effect that the band produced was fantastic. The slow section of the work was emotive and sensitive. The euphonium solo was good, but not without fault. The slow section finished beautifully leading into a good transition back into the fast music. Trombones could use more presence on some of their sectional soloistic parts. The band featured a great build up into the "victorious" chord. Some cornet splits marred an otherwise great finish – but please let the gong ring on the last note! This performance was the first since the Chicago Brass Band's presentation to come close to the composer's intent. Would it be enough to win the top prize? For its choice item, the band chose Kevin Norbury's *Odyssey*. The band showed great style and effect at the beginning of this item. A bit later, several splits began to mar the overall effect somewhat, and the band wasn't always 100% together. However, when this did happen, the effect was terrific. The mandatory "slow" section of this item was lovely and the concluding faster section came together in exciting fashion. An overall excellent performance, but would it be enough to take the title away from Chicago?

The results were announced at the Gala Festival that evening. In reverse order, the judges awarded the following prizes: 6<sup>th</sup> place: **St. Louis Brass Band**, 5<sup>th</sup> Place: **Brass Band of the Western Reserve**, 4<sup>th</sup> Place: **Fountain City Brass Band**, 3<sup>rd</sup> Place: **Atlantic Brass Band**, 2<sup>nd</sup> Place: **Brass Band of Chicago**, and 1<sup>st</sup> Place: **Brass Band of Central Florida** – NABBA 2005 Championship Section Winner.

The results were eerily reminiscent of last year. In 2004, the Brass Band of Chicago won the championship by .6 of a point (out of a possible 300 total points) over second place winner

Brass Band of Central Florida. This year, the Brass Band of Central Florida won the championship by .6 of a point over the Brass Band of Chicago! In reality, this year's contest was probably too close to call, in my opinion, and either band would have been a worthy champion.

## NABBA 2005 Contest Review Brass and Percussion Solos and Ensembles

Jackson M. Hill  
NABBA Board Member

### 2005 Brass Ensembles

It was my pleasure to spend the day listening to these well rehearsed and very talented musicians. Brass ensembles keep improving year by year. This is the foundation of what brass bands are all about.

**Chicago Brass Band Players** – The ensemble showed great balance and dynamic contrast. The music presented was very difficult but was played exceptionally well. This ensemble shows what brass ensemble music is all about.

**Fountain City Four** – The ensemble showed excellent blend between the euphonium and baritone. Technique and musically feelings were expressed well. The four euphonium section, beautiful is the only word that I can express.

**Hotcha Mcgotcha** – This group had great showmanship. They had fun with their technical presentation. There was unity in this group.

**Show Me Brass Band (ENS)** – It was great to have new music debuted at NABBA. We will hopefully hear more from Bernard Walker. The group had a full understanding of this work. A great performance of the music made for this group.

**Dr Jet Brass** – The James Madison Music Dept produced another fine group, wish more universities

devote time for brass banding.

You can see the results; this is the future of NABBA. A great performance.

**Tuba/Euphonium Quartet (NSBB)** – The group had a good blend, needs more feelings in music. Overall this was a great performance.

**JMU Brass Ensemble** – This was a great selection, excellent balance. I can not say enough about James Madison Music Dept. Very musical, but some parts need more fullness and tone. Great performance of a difficult piece.

**Inland Empire Spokane** – The group had great balance, a well matched group. But, the upper registers a little less in fullness of tone. Well mixed music showing what trombones can do.

**Cincinnati Trombone Quartet** – The group had excellent balance, very clean and no weak spots. A lot of bands would love to have this trombone section in their band. The music selection was excellent.

### Youth Solos

**Ryan Vanderman** – Cornet – He had a great selection of music, not an easy piece. The tone quality was great overall, but needs more control on soft passages in upper register. A great future for this fine musician.

**Daniel Geldert** – Euphonium – The music selection was great. The overall tone quality was good, but the upper registers need more fullness. There was great technique in the fast technical section. A fine future ahead for this young man.

### Percussion Solos

**Carolyn Trowbridge** – Marimba – JMU – This was a moving performance. She put her heart and soul into this composition. It shows with her skill. This was a pleasure to hear. excellent. She showed good technical skills.



**Teralyn Keith** – Marimba – CBB – A very moving performance. Her transitions between moods were

**Andrew Keith** – Marimba – CBB – Technically was a well rehearsed composition. Musically pleasing to listen to.

### Percussion Ensembles

**Chicago Percussion Project** – This group performed at a superb level demonstrating their technical skills. The group would be an asset to any brass band in the country. A pleasure to hear this organization.

**JMU Percussion Ensemble** – This is another testament to James Madison Music Dept. This was a great match of highly skilled percussion. The music selection was excellent.

## ADJUDICATORS ANNOUNCED FOR NABBA 2006

**James Anderson**

**Dr. Richard Holz**

**LTC David Deitrick**

**Kevin Norbury**

**Ray Farr**

**Ron Waiksnoris**

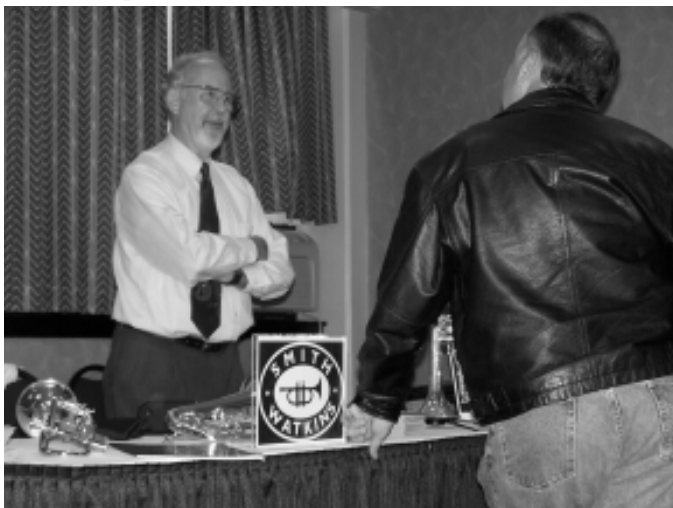
## NABBA 2005 EXHIBITORS



Mark Chalabala owner of Bass Clef Creations and Scott Bishop of the Natural State Brass Band.



Dick Wuopio, owner of the Solid Brass Music Co. and Steven Bishop of the Spires Brass Band.



Ron Phillips Sales Representative for Smith & Watkins talks with John Whipple of the Brass Band of Central Florida.



Phil Baughman of Schilke shows James Raber and Thomas Raber, of the Ozark Mtn. Brass Band, new mouthpieces.

# NABBA 2005 EXHIBITORS



Bruce Silva and Rob Olsen represented the Music Group.



Randy Isoda, of DEG Musical Instruments, encourages Greg Allen, of the St. Louis Brass Band, to test drive a tuba.



Dan Gosling and Rhea Newman of Chop Saver give Sue Munday, Sheldon Theatre Brass Band, a free sample of their new product.



Kurt Witt of Yamaha stands by as Jim Weinhouse, Atlantic Brass Band, puts a new euphonium through its paces.



Bob Jones of the Salvation Army shares new sheet music with Charlie Peshek and Bob Fayard both of the Brass Band of Central Florida.



Bill Himes, Director of the Chicago Staff Band of the Salvation Army, discusses a new CD recording with Carol and Allen Schmidt, of the Cincinnati Brass Band.



# NABBA 2005 AWARDS AND GALA



First Place, Youth Section, goes to the Cincinnati Honors Band.



First Place, Championship Section, goes to the Brass Band of Central Florida.



First Place, Explorer Section, goes to the Central Illinois Brass Band.



The Adjudication Panel of NABBA 2005.



First Place, Challenge Section, goes to the Spires Brass Band.



Bill Himes conducts the Chicago Staff Band of the Salvation Army.



First Place, Honors Section, goes to James Madison University Brass Band.



Aaron Van der Wheele, euphonium, performs as guest soloist with Bill Himes and the Chicago Staff Band.

# CHICAGO BRASS BAND AT THE WORLD MUSIC CONTEST

Colin Holman

As a result of winning the 2004 NABBA Championship Section in Charleston WV, the Chicago Brass Band was selected by NABBA to represent the organization and brass band from North America at the first World Brass Band Championships, an event hosted by the World Music Contest in Kerkrade, Holland in July 2005. Kerkrade is a distinctly Dutch town in the south Limburg area of Holland, close to the borders of Germany and Belgium. They have hosted a festival every four years since 1956. This year about 15,000 musicians took part in the competitions and almost half a million visitors came to Kerkrade during the month of July.

Once the band had committed as representatives to the event, the next challenge lay in finding a touring and traveling schedule to which the entire ensemble could commit, both financially and logistically. The band settled on an itinerary which had us leaving Chicago on July 5 and returning July 13, and we engaged the help of a local travel company to assist in planning. Our Dutch bus driver and tour guide helped immeasurably with our trip.

Despite a thorough and careful fundraising campaign, the band's trip was mostly funded by the players. A number of players initiated fund-raising schemes of their own and the band worked hard in the month leading up to the event to maximize income for the ensemble both from performance fees and from CD sales. The band was appreciative of NABBA's commitment of \$1500 to offset expenses, especially since monies of \$3500 promised to us by WMC through NABBA and to us personally never materialized.

The band's performance and rehearsal schedule prior to the event was particularly intensive. In the month of June, for example, the band rehearsed or performed nineteen times (including three performances at the Great American Brass Band Festival with Steven Mead as our guest soloist), and we juggled four full concert programs in addition to our WMC preparations; the commitment of time and energy in preparation for WMC by the band's individuals was extraordinary.

And so, after a year of preparations the band left Chicago on the afternoon of July 5 and flew on Lufthansa (free drinks!) to Frankfurt, and then on to Dusseldorf where we met our bus and tour guide and drove 90 minutes to Heerlen (about 15 minutes from Kerkrade) and our hotel. After checking in, the band's MD (who had little sympathy for jet-lag) threw the band into a two hour afternoon rehearsal in Kerkrade. The rest of the day (July 6) was recovery time. The mornings of July 7 and 8 were taken up with three hour rehearsals each, and with optional afternoon tours each day. We returned from our final rehearsal to discover that we were sharing our hotel with Reg Vardy Band (the English representatives) and needless to say we were able to establish good relations with their conductor Ray Farr and the members each night in the bar.....On the evening of July 8, the band performed two short concerts as part of the opening ceremonies of WMC in Kerkrade; the first for the mayor and covered by Limburg TV and the second at a location in the center of Kerkrade. A third impromptu concert was offered but we declined, mostly due to thirst and hunger, and we enjoyed the remainder of the evening's events, including a performance by the National Band of New Zealand. The evening's activities were somewhat reminiscent of what we had experienced the previous month in Danville. Then it was to bed in preparation for the competition weekend.

The test piece section of the competition took place on Saturday evening, preceded by the draw at 6 p.m. We drew 6<sup>th</sup> for the test piece and 2<sup>nd</sup> for the own choice program, which took place the following afternoon. The required work was commissioned for the event; *Music for the Moving Image* by Philip Wilby. I have been an admirer of Dr. Wilby's music, conducted much of it, and in fact it was our performance of *Leonardo* that was partly responsible for getting us to WMC in the first place. We had been promised the music the previous August, but in fact it arrived on March 31. The work is in three movements and is inspired by scenes from California, the movies, the countryside and the people. As test pieces go, it is an unusual work of about 17 minutes in duration. There are no significant solos (aside from one for cornet and euphonium in the slow middle movement) and it doesn't place undue demands on range. What it does require is phenomenal technique from all the players in all movements. Unfortunately it also required a lot of work by the conductor correcting the large number of errors in the music; wrong notes, mistransposed parts, wrong rhythms. We found about 65 errors in the music; there may have been more, and all of this was disappointing and frustrating, to say time wasting.

The performance location was in the Rodahal which is a glorified gymnasium, devoid of air-conditioning, with expensive tickets for the audience; performing here was like playing in a 450 degree oven, and hardly conducive to a comfortable performance. We were promised all percussion equipment but discovered with two hours to performance that I was not all to be provided. Despite the best efforts of diplomacy, the bands got together and in a truly cooperative international spirit shared what they had. It became a little like a percussion relay race with equipment being shared as one band came off stage and the next entered. There was also an interesting contrast between the glitz and glamour of the ceremony with piped Olympic-style music and hi-tech screens (behind the performance area announcing results



and the name of the band playing) together with metal music stands provided which seemed to defay most band's abilities to keep them standing with the music falling off - completely useless for percussion mallets, as you can imagine. Judging was closed for this performance and the judging panel consisted of James Curnow (USA), David Read (UK), and Maurice Hammers (Netherlands). Despite the extremely uncomfortable performance conditions, I think we were all happy in general with our performance (our off-stage trombones certainly causing complimentary remarks in the slow movement), and it was very gratifying to not only have our family and friends in the audience but also NABBA Board member Diana Herak and her husband Pat waving U.S. flags in support of our performance. We also took the opportunity to hear a number of other bands. There was a relaxed atmosphere back-stage between the groups and one mutual support.

For the Sunday performance there was a 40 minute maximum performance time (close to what we are accustomed to at NABBA), also to include set-up time. We discovered AFTER the performance that the set-up was not timed and that there were penalties for performing under 30 minutes and beyond 40 minutes without concern for set-up time; also that the closed and open portions were graded 50% each – the idea of publishing rules has not seemed to be a priority for the WMC. We weren't penalized and I am not aware that any other band was either. Sunday's performance was to an open panel of judges which included Torgny Hanson (Sweden), Armin Bachmann (Switzerland) and Jan Van der Roost (Belgium) and we were asked to include a solo item. We performed *Benvenuto Cellini* (Berlioz/Wright), *Black and White Rag* (Botsford/Snell) with soloist Mark Taylor and Dan Jeffner and *St. Magnus* (Downie), our own choice work from NABBA this past year. If this was possible, the hall was hotter than the previous evening, and given longer performance, made it all the more unbearable. Again the band acquitted themselves so very well, and Peter Meecham, who was reviewing from *4barsrest* and the *British Bandsman*, said that he could not remember a closer contest or one with such consistently high standard, including the European Brass Band Championships. Indeed at the final results, only 9 points separated the seven bands over 200 possible points with the winning band being Brass Band Treize Etoiles from Switzerland.

We were entertained by a youth brass band from Norway while the judges deliberated, then the Maori dancers from the National Band of New Zealand, and then the audience as they grew impatient awaiting the results. Representatives from all the bands were asked to stand on stage for the results and it was a proud moment to receive a certificate and a gold medal for our performance. Together with various other mementos were our judges comments which seemed cursory at best, and it reminded me how so very fortunate we were at NABBA to have good quality communications from our judges, both using verbal and written directives. The Chicago Brass Band was placed seventh, and on reflection it was probably the right result, though there was clear intent on behalf of the judges to reward technique over musicianship. I would expect our future audiences and also our future NABBA performances to reflect the experience that we gained by participating in this landmark event.

The next day we had sightseeing in beautiful Bruges in Belgium and then a short drive to Ghent where we shared an outdoor concert with a local brass band that had previously visited Chicago. The final day was spent by most members in Amsterdam where, thankfully, no-one got into any trouble in the "coffee" houses. Many members dashed back to Kerkrade to hear German Brass play a concert while the remainder had a farewell dinner in Maastricht. Then the following day it was back on the plane for a long trip in reverse back to Chicago.

This was a unique experience for our members and a landmark experience for a NABBA band. Clearly the level of organization needs to be drastically improved with the WMC and I certainly believe that NABBA should be funding, promoting and marketing a representative band in a more aggressive and forthright manner. That all said, we were proud to be the first North American representative at the first World Brass Band Championships and as an ensemble only three years old are ready to continue to grow with a developing world-wide reputation, thanks in part to NABBA's support.





## WOMEN'S BRASS BAND PERFORMS IN DANVILLE

By **Lisa Galvin**, Brass Band of Columbus

The Great American Brass Band Festival recently hosted several bands during the annual festival held at Centre College, Danville, Kentucky. Among the bands performing was the Athena Brass Band under the direction of Anita Cocker Hunt. The all-women's band was formed in 2003 for its debut performance at the International Women's Brass Conference in Illinois.

Laura Lineberger (Spire; formerly of the BBC and the US Army Ceremonial Brass) initiated the idea, which has come to life in grand form. After signing Anita to be the conductor, Laura made some phone calls and before long some of the best women brass players in the country were all assembled in one place.

For their sophomore effort at the GABBF, the women came from Ohio, Kentucky, Iowa, New Hampshire, Missouri, Pennsylvania, Maryland, Florida, Illinois, Michigan, Texas and Washington, DC. They converged in Kentucky for several hours of rehearsal on a Thursday night, and then wowed the crowds in Danville over the next three days, developing an enthusiastic fanbase wherever they played.

The band featured soloists Erica Bough (St. Louis), Teralyn Trace-Keith (Chicago), Laura Lineberger and Gail Robertson (Central Florida), and performed a varied repertoire throughout the weekend.

Douglas Yeo (Trombonist, Boston Symphony Orchestra) was featured on his arrangement of *Oh Ruddier Than The Cherry*, performing on an historic ophecleide that was made in the early 1800s. The band's playlist included such crowd favorites as *Strike Up The Band*, *Liberty Fanfare*, *John Williams in Concert*, *Joyful, Joyful*, *Gaelforce*, *The Debutantes* (Lineberger and Richardson), *Armed Forces Salute*, *March Celebration*, *Chariots*, *Dem Bones*, *Helter Skelter* (Trace-Keith), *March Praise*, *Bring Him Home* (Bough), and *Athena March*.

Athena members who performed in Danville were **Anita Cocker Hunt** (conductor) from the Cincinnati Brass Band; **Amy Nelson** (cornet), **Mary Paziouros** (cornet), **Stacy Rapach** (cornet), **Laura Shea-Clark** (cornet) and **Teralyn Trace-Keith** (percussion) from the Chicago Brass Band; **Christine Fowkes** (tenor horn), **Lisa Galvin** (tenor horn), **Beth Natali** (baritone) and **Stephanie Smith** (cornet) from the Brass Band of

Columbus; **Andrea Adams** (cornet), **Stacy Baker** (tuba) and **Deb Eastwood** (cornet) from the Lexington Brass Band; **Sara Albert** (trombone), **Nicole Kline** (tenor horn) and **Gail Robertson** (euphonium) from the Brass Band of Central Florida; **Randi Bulla** (flugelhorn) and **Laura Lineberger** (euphonium) from the Spire Brass Band; **Jessica Sneeringer** (bass trombone) and **Julie Vish** (soprano cornet) from the Central Ohio Brass Band; **Julie Angelis** (percussion) and **Kirsten Lies-Warfield** (trombone) from the U.S. Army Band; **Suzanne D'Ambrosio** (percussion) and **Deb Koepele** (cornet) from the Motor City Brass Band; **Erica Bough** (soprano cornet) from the St. Louis Brass Band; **Barbara Burtch** (baritone) from the Illinois Brass Band; **Joanna Hersey** (tuba) from the New Hampshire Symphony Orchestra; **Erin Hufford** (cornet) from the Capital City Brass Band; **Naomi Jarvis** (cornet) from the Allegheny Brass Band; **Michele Kuhar** (trombone) from the Freedom Brass Band; **Susan Reigler** (tenor horn) from the Commonwealth Brass Band; **Dawn Stephens** (tuba) from the Eastern Iowa Brass Band; and **Janet Tracy** (tuba) from the University of Texas.

# Brass Band Programs

**Motor City Brass Band** (Craig Strain) recently concluded their season on a "high note!" A collaborative venture between MCBB and the Detroit Symphony Orchestra for the "Salute to America" four-concert series at Greenfield Village was once again a resounding success. This marks the third summer the two organizations have combined forces in Dearborn's Historical gem, which conjures up goodwill and a picture-perfect sense of Americana. Each summer, the crowds continue to grow, as does the relationship between Motor City Brass Band and the DSO. In June, MCBB finished their concert series at the Ford Community and Performing Arts Center Arts Center in Dearborn, with *Roarin' and Swingin',* featuring Detroit icons, Rich Davis on guitar and Bob Seeley, the "King of the Boogie Woogie," on piano. Spreading their wings even further, MCBB was honored by the DSO, having been chosen as one of the few partner arts organizations in Metro Detroit to perform as part of the DSO's new series in their Music Box concert hall at the Max M. Fisher Music Center. The cabaret concert set-up was a fitting style for MCBB's good-time vibe and proved to enhance the already growing audience base. This concert featured guest soloists, Brett Baker on trombone, and Keith Britcliffe, David Thornton, Gavin Saylor and Owen Farr – all members of *White River Brass* from England's *Black Dyke Band*. This concert was the culmination of an intense week of clinics and Masterclasses in area schools with MCBB and the stars from the British Brass Band tradition. The clinics served three large Michigan schooldistricts – Dearborn, Detroit, and Southfield. The project was created, produced and directed by tenor horn player and brass band enthusiast, Stewart Hay. This celebrated educational venture will continue each year, and is marked by it's high caliber musicians and it's continued success.

**Motor City Brass Band** (Craig Strain) finished 2005 with a performance of its annual "Sounds of the Season" program at the Ford Community and Performing Arts Center in Dearborn. The program included such holiday favorites as *The Christmas Song* and *Winter Wonderland*. One of the evening's highlights came when the band's tuba and euphonium section performed their version of *Tuba Christmas*. This was the band's 26<sup>th</sup> performance of the year which included 4 concerts over the 4th of July weekend at Greenfield Village as the guest of the Detroit Symphony Orchestra. MCBB has been invited back for 2005! The band has timed its latest CD project with the holidays, having just released "Sounds of the Season", and they are anticipating the completion of their new publicity and sponsor brochure, slated for arrival at the end of January. MCBB continues to enjoy its new rehearsal site at The Henry Ford Greenfield Village Theatre as well as the growing relationship with the Ford Community and Performing Arts Center.

## **The Hannaford Street Silver Band A Lighter Shade of Brass**

**Sunday, May 29, 2005,**

**Jane Mallett Theatre**

**Alain Trudel, Guest Conductor**

**Alastair Kay, Trombone Soloist**

*Fanfare Esprit*, Ty Watson

*Overture: The Magic Flute*, W. A.

Mozart, arr: Rimmer

*Dance Sequence*, Gareth Wood

*Alastair Kay, Trombone Soloist*

*Suite for Band, Gabriel Major Marothy*

1. *Toccata* 2. *Hymn* 3. *Finale*

*Prelude on Laudes Domini*, Douglas Court

*Candide Overture*, Leonard Bernstein, arr:

Snell

*Two Folk Songs*, Traditional, arr: Alastair Kay\*

1. *Londonderry Air* 2. *Greensleeves*

*Alastair Kay, Trombone Soloist*

*Harmony Music*, Philip Sparke

## **The Hannaford Street Silver Band Showcase In Brass**

**Saturday, December 4, 2004**

**Salvation Army Temple, Oshawa**

**Ontario**

**Curtis Metcalf, Resident Conductor & Artistic Director**

*O Canada*, Calixa Lavallee

*Blenheim Flourishes*, James Curnow

*Caprice for Cornet*, William Himes,

Robert Venables, Cornet Soloist

*Three Folk Songs*; 1. *March-Seventeen*

*Come Sunday*, R. Vaughan Williams

2. *She's Like the Swallow*, Trad.arr:

Curnow, Linda Bronicheski, Horn

Soloist 3. *J'Entends Le Moulin*, Trad.arr:

Calvert. *Mid Winter Carol*, Gustav

Holst. *Theme & Variations*, Traditional,

arr: Doughty, Curtis Metcalf,

Euphonium Soloist. *Danses*

*Polovtsiennes*, Alexander Borodin.

*Second Suite in F Major*, Gustav Holst

1. *March* 2. *Song Without Words*, "I'll

love my Love" 3. *Song of the Blacksmith*

4. *Fantasia on the Dargason*

*Silent Night*, Franz Gruber,

arr:Gordon. *Dem Bones*, Traditional,

arr:Langford, Robert Ferguson,

David Archer, Larry Shields,

Trombone Soloists *Bugler's Holiday*,

Leroy Anderson, Robert Venables,

Raymond Tizzard, Brad Norton,

Cornet Soloists. *Three Kings Swing*,

William Himes *The Children of Sanchez*,

Chuck Mangione Richard Sandals,

Flugal Horn Soloist. *Sing, Sing, Sing*,

Louis Prima, Richard Moore, John

Brownell, Percussion Soloists

Maurice Wozniak, Jazz Soloist.

## **Commonwealth Brass Band** (Jerome Amend). Feb. 13, 2005, Indiana University

Southeast, New Albany. Music for a Festival (Sparke); How Great Thou Art

(Boberg/Ball); There Is a Balm in Gilead (trad/Gordon), Robert Webb and Carl

Reckelhoff, cornet soloists; Joshua Fit

the Battle of Jericho (trad/Gordon);

His Eye Is on the Sparrow (Bulla),

Paul Jackson, flugelhorn soloist; Give Me

That Old Time Religion (trad/

Gordon); Somebody's Knockin' at

Your Door

(trad/Gordon);



Nobody Knows the Trouble I See (trad/Langford), Robert Spiegelhalter, trombone soloist; Dem Bones (trad/Langford), Robert Spiegelhalter, Derek Peters, John Albrecht, trombone soloists; In Memoriam R.K. (Howarth); I'm Gonna Sing 'til the Spirit Moves in My Heart (trad/Gordon).

**Commonwealth Brass Band** (Jerome Amend). Dec. 8, 2004; Edwardsville, IN, United Methodist Church and, Dec. 14, 2004; Church of the Holy Spirit, Louisville, KY. A Christmas Fresco ((Barry); Ding Dong Merrily on High (Trad/Newsome); Introitus voor Kerst (de Haan), Walter Sizemore and Mary Anne Mertz, cantors; Cantique de Noel (Adam/Horton), Daryl Johnson, tuba, and Raymond Horton, euphonium, soloists; Sleigh Ride (Anderson/Tomlinson); Adestes Fideles (Wade/Broadbent); We Wish You a Merry Christmas (Rutter/Wilson); The Holy Well (Graham), Jack Stewart, euphonium soloist; The Holy Well (Graham), Jack Stewart, euphonium soloist; Christmas Triptych (Curnow); Have Yourself a Merry Little Christmas (Blane/Wormald); In The Bleak Midwinter (Holst/Broadbent), Jane Nally, cornet soloist; Three Kings Swing (Himes), Paul Jackson, flugelhorn soloist; Hallelujah Chorus (Handel/Marlatt); Silent Night, Holy Night (Gruber/Langford); with the Community Choir at Edwardsville: O Tiny Babe (Althouse/Horton) and Child of Bethlehem (Watson/Horton), Raymond Horton, conductor; Shepherd's Pipe Carol Rutter/Graham, Julianna Horton, conductor.

**New England Brass Band** (Douglas Yeo) February 8, 2004. Westgate Church, Weston, Massachusetts. Fanfare and Star Spangled Banner (Erik Leidzen); Holy, Holy, Holy (James Curnow); Be Thou My vision (James Curnow), Terry Everson, cornet solo; Images for Brass (Stephen Bulla); Simple Gifts (Goff Richards);

Fortress (William Gordon); Armed Forces Salute (Stephen Bulla); I Know Thou Art Mine (Leonard Ballantine); Swing Low (Andred Mackereth), Douglas Yeo, bass trombone solo, Terry Everson conducting; Amazing Grace (William Himes); God Be With You (Ralph Vaughan Williams, arr. William Gordon).

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

**New England Brass Band** (Douglas Yeo) June 6, 2004. Hope Church, Lenox, Massachusetts. Fanfare and Star Spangled Banner (Erik Leidzen); Holy, Holy, Holy (James Curnow); Be Thou My vision (James Curnow), Terry Everson, cornet solo; Images for Brass (Stephen Bulla); Armed Forces Salute (Stephen Bulla); I Know Thou Art Mine (Leonard Ballantine); Swing! Low (Andred Mackereth), Douglas Yeo, bass trombone solo, Terry Everson conducting; Sweet Hour of Prayer (Erik Leidzen); A Psalm of Praise (Ralph Vaughan Williams, arr. William Gordon).

**New England Brass Band** (Douglas Yeo) November 7, 2004. Trinity Congregational Church, Gloucester, Massachusetts. November 21, 2004. Kingswood High School, Wolfeboro, New Hampshire. Fanfare and Star Spangled Banner (Erik Leidzen); March: Jubilee (Paul Drury); Honour and Glory (Hubert Bath); The Ransomed Host (Ray Steadman-Allen), Leif Reslow, euphonium solo;

Simple Gifts (Goff Richards); Never Give Up (Eric Ball), Terry Everson, Dennis Caron, Elizabeth Jewell, Stephanie Watts, cornet soli, Bradley Kerns, Al Stickland, Kenneth Griffin, Donald Kittle, trombone soli; Selections from "The Yeomen of the Guard (Arthur Sullivan); Occasion (Edward Gregson); Be Thou My Vision (James Curnow), Terry Everson, cornet solo; Swing Low (Andrew Mackereth), Douglas Yeo, bass trombone solo, Terry Everson conducting; A Psalm of Praise (James Curnow); March: The Salvation Army (John Philip Sousa).

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



## Compact Disc Reviews:

Listed Alphabetical Order by Title  
All reviews by **Ronald W. Holz**,  
unless otherwise noted.

As we have a large backlog of discs to be reviewed, some reviews are not very extensive. However, we supply the complete contents of each CD, so that saves a great deal of space. Nor does every piece need to be mentioned in the review.

*All That I Am*. **Chicago Staff Band** (William Himes). SA Chicago. JCTD 0064. TT 72:24. Program: *Olympic Fanfare* (Williams/Curnow); *Amazing Grace* (Himes); *God With Us* (Kirkland—Fettke/Norbury); *Jesu, Joy* (Bach/Leidzen); *Gaudete!* (Norbury); Band Chorus—*America the Beautiful* (Himes); *Endless Praise* (Himes); *Korean Folk Song Rhapsody* (Curnow/Himes); Choir, Soloist, Narrator, and Band—*General William Booth Enters Heaven* (Himes); *Swingtime Religion* (Gott); Band Chorus—*He Leadeth Me* (Kellner); Vocal Solo—*He's Always Been Faithful* (Groves/Himes), Soloist Heidi Strand; *Onward Christian Soldiers* (Fernie); *All That I Am* (Himes)

This CD has been out for quite some time, having been produced for the band's Korean Tour. Note the Curnow/Himes *Korean Folk Song Rhapsody* that stands dead center of the program. There is much to commend in this varied recording, from the classic Bach/Leidzen transcription to Bill Himes' new selection *Endless Praise*. Several standout works are the Himes' setting of Vachel Lindsay's *William Booth Enters Heaven*, and the same author's sensitive meditation, the title tune *All That I Am*.

*Brass Band Classics, Volume III*. **Buy As You View Band** (Robert Childs). Doyen. DOY CD 178. TT 60:34. Program: *Life Divine* (Jenkins); *Carnival Overture* (Dvorak/Brand); *The Judges of the Secret Court* (Berlioz/Wright); *Lorenzo* (Keighley); *Tournament for Brass* (Ball).

BAYV delivers an excellent set of performances from the golden past, works dating from the 1920s to the 1960s. Their reading of Brand's

Dvorak transcription as well as the old Berlioz adaptation by Wright, the latter being one of my favorites for sentimental reasons, particularly struck me as excellent. *Tournament for Brass* also comes off very well, with a different interpretation than some other recent recordings. *Lorenzo* will be new to most of our readers, while *Life Divine* better known, both works from the 1920s. The band has an incredibly rich sound, with just a bit too much vibrato on some items, but a wonderful musical organization filled by players and lead by a fine conductor. Wonderful collection of classic pieces!

*Chicago Brass Band LIVE! Chicago Brass Band* (Colin Holman). Privately produced. TT 79:45. Program: *Punchinello* (Rimmer); *Chivalry* (Ellerby); Trombone Solo—*Fantastic Polka* (Pryor), Soloist Marc Donatelle; *Bill Bailey* (Richards); *Chorale and Toccata* (Bulla); Xylophone Solo—*William Tell Finale* (Rossini/Holman); *Hot Toddy* (Geldard); *Leonardo* (Wilby); *Gaelforce* (Graham); *Something* (Barry); *Penny Lane* (Barry); *Pines of the Appian Way* (Respighi/Snell).

This CD amply demonstrates why this relatively young band, founded just 3 years ago, has deserved the #1 position in NABBA for several years. Contained on this disc are their live performances of the test piece *Chivalry* and own-choice piece, *Leonardo*, that gained them the 2004 Championships in Charleston. The ensemble is solidly assured, intonation and tone clear. Colin Holman leads the band with a clear, steady hand; his interpretations are convincing and compelling. Dave Henderson's live recording is also

remaining items are drawn from their concerts, at various locations and times. This allows us to hear their wide stylistic range, as well as their fine soloists – like Soprano cornet Guy Clark on the famed Penny Lane piccolo excerpt! The mid-brow stuff is as attractive as the heavy tests. Finally, this is a band that enjoys playing, and so there are fun and novelty items to round out their excellent program. As our NABBA representatives at the GABBF this

June, they will be do a fine job, and this CD should sell well. Disc may be ordered on the band's website: [www.chicagobrassband.org](http://www.chicagobrassband.org)

*Comrades: Trombone Repertoire of The Salvation Army*. **Trombonists Nick Hudson\* and Andrew Justice+**, with **Enfield Citadel Band** (James Williams). SP&S, Ltd. SPS 188 CD. TT 74:48. Program: Duet—*When Jesus* (Bright); *+Divine Gratitude* (Bosanko); *\*My Refuge* (Broughton); *+Nessun dorma* (Puccini/Hiscock); *\*A Never Failing Friend* (Leidzen); *+He Died of a Broken Heart for Me* (Steadman-Allen); Duet—*Comrades* (Jakeway); *\*The Word of Grace* (Bearcroft); *+Rhapsody On an American Folk Hymn* (Pearce); *\*Consecration* (Morrison); *+This I Know* (Camsey); *\*My Christ* (Himes); Trombone Feature—*Peace Like a River* (Bulla), Hudson, Justice, and Enfield Trombone section.

A great tag team of trombonists here! This is a good overview of SA trombone literature than spans 6 decades. The contrast in playing styles between the two performers, though not marked, is appealing. I was impressed by the tempos chosen for Broughton's *My Refuge*, a work in some recent recordings that has suffered by too quick a pace. Other standout pieces include Steadman-Allen's ballad-like *He Died of a Broken Heart* and Pearce's extensive *Rhapsody*. The album opens with an almost 'camp' setting by Dudley Bright of an old Joystings pop-tune of the 1960s, *When Jesus Comes To You*. My, he puts that little gem through some interest twists and turns! The solid program ends with the soloists teaming up with the trombone section of Enfield on Bulla's *Peace Like a River*. Great soloists—great band!

*The Kerwin Sound*. **Cornet/Trumpet/Flugel Soloist Alexandra Kerwin**, with **Scottish Co-Op Band, Glasgow City Brass, Brass Emmental, Philip Wilby, Organ/Piano, and David Childs, Euphonium**. Doyen. DOY CD 187. TT 70:27. Program: *The Flamenco* (Kerwin); *Panis Angelicus* (Franck/Kerwin); *Badinerie #2* (Bach/Wyss); *Can't Help Lovin'* (Kern/Kerwin); *Prayer of St. Gregory* (Hovhaness); Trumpet Tune (*Boyce*); Three Improvisations in

a Japanese Garden (Wilby); *Che gelida manina* (Puccini/Kerwin); *La Belle Americaine* (Hartmann/Wilfred); *I'll Not Turn Back* (Larsoon/Bosanko); *Just the Way You Look* (Kern/Kerwin); *Ave Maria* (Kashif/Kerwin); *Slavische Fantasie* (Hohne/Kerwin); *The Closest Thing to Crazy* (Batt); *Una furtiva lagrima* (Donizetti/Kerwin); *Gethsemane* (Webber/Farr).

Alexandra Kerwin sounds like a composite of her principal cornet teachers, including Philip McCann, James Shepherd, and Russell Gray. You would not be surprised to hear that her sound includes the marked British cornet vibrato. That may be a deterrent to some. But I encourage cornetists and trumpeters to persevere on that aspect and check out the many fine aspects of her musicianship. And here is a diverse collage of tunes, with Kerwin playing not only cornet, but B Flat trumpet, Soprano Cornet, and Flugelhorn. The accomps range from small brass ensemble to large brass band, with Philip Wilby at various keyboards. Wilby's intriguing *Three Improvisations* is accompanied by a set of traditional Japanese percussion instruments – a delightful, major recital work of 10:30 length. So what is the Kerwin sound? Just check out this full range of literature to judge for yourself. You will learn a lot in the process.

*The Light of the World*. **New England Brass Band** (Douglas Yeo). New England Brass Band CD 103. TT 60:13. Program: *Old Hundreth Psalm Tune*; *The Light of the World* (Goffin); *Fortress* (Gordon); *Crusaders* (Goffin); *Cornet Solo—Be Thou My Vision* (Curnow), Soloist Terry Everson; *Images in Brass* (Bulla); *Holy, Holy, Holy* (Curnow); *Bass Trombone Solo—Swing Low* (Mackereth), Soloist Douglas Yeo; *Sweet Hour of Prayer* (Leidzen); *Cornet Trio—The Heralds* (Catelinet), Soloists Terry Everson, Dennis Caron, John Appleby; *The Salvation Army March* (Sousa); *A Psalm of Praise* (Curnow); *God Be With You* (Vaughan Williams/Gordon).

NEBB's most recent CD is decidedly sacred in focus, most of the repertoire drawn from the SA library. This carefully conceived disc draws you in

first of all with the Holman Hunt painting, *The Light of the World*, on the front cover, a painting that few who know the Dean Goffin classic meditation have ever actually seen! Yeo and company give us a passionate, committed performance of the title tune. Recorded once again in Boston's Symphony Hall, the disc provides a warm blend for this fine band which seems to get better every year. I make special note of their performance on Leidzen's *Sweet Hour of Prayer*, a work that gets 'hacked' too much by faulty tempos. Yeo gets it right here. The cornet trio, *The Heralds*, and the symphonic Goffin march *Crusaders* are also special treats. Needless to say the solos by Doug Yeo and Terry Everson are outstanding. Two major works anchor the disc, *Images in Brass*, with which they secured their 2004 Challenge Section award, and Jim Curnow's *Psalm 100*.

Congratulations, New England! Their CD can be ordered of \$15 plus \$2 S/H, via their website: [www.newenglandbrassband.org](http://www.newenglandbrassband.org)

*Monument*. **Trombone Soloist Brett Baker with Black Dyke Band** (Nicholas J. Childs). Doyen. DOY CD 171. TT 65:07. Program: *Monument* (Owen); *Dark Eyes* (Geldard); *Hailstorm* (Rimmer); *Sonata* (Hodgson); *Four Pieces for Four Trombones* (Wood); *Trombonology* (Dorsey/Fernie); *The Name* (Graham); *Thoughts of Love* (Pryor/Wilkinson); *The Nightingale Sang* (Maschwitz/Snell); *Earth's Fury* (Lovatt-Cooper).

What more can be said but that this is an excellent solo album, outstanding soloist, superb band. There are some fine new pieces, including the title tune, blended with old standards. Recommended for all, not just trombonists!

*Music of the Spheres*. **Yorkshire Building Society Band** (David King). Egon. SFZ 124. TT 65:64. Program: *Harrison's Dream* (Graham); *Tristan Encounters* (Ellerby); *Contest Music* (Heaton); *Music of the Spheres* (Sparke).

Well, if I had to choose just one disc out of this fine array it is this one. Simply marvelous! Peter Graham

declares in the album notes that this is the definitive performance of *Harrison's Dream* – and then we go on from there to 3 more superb concert works played with great energy, technical assurance, and first-rate interpretation – hallmarks of YPS under David King. On a first hearing Sparke's *Music of the Spheres* it did not seem to me to be on the same level as the other three works, but multiple listenings have changed my mind – it is a work that can take a stand alongside these 3 mini-masterpieces. Again, simply marvelous!

*Now That's What I Call Brass!, Volume II*, 2003–04. SP&S, Ltd. Double CD WOB CD 106. CD #1 TT 72:26; CD #2 TT 76:04. **International Staff Band; Black Dyke Band; Buy As You View Band; Grimethorpe Colliery Band; Yorkshire Building Society Band, Flowers Band, Household Troops Band; Fairey Band; Eikanger-Bjorsvik Band**, and various soloists such as David Daws, David Thorton, Roger Webster, et al.. Program CD #1: *Jubilee* (Drury); *Marche Slav* (Tchaikovsky/Davies); *Charivari* (Iveson); *St. Magnus* (Downie); *Swedish Hymn* (Graham); *Covenant* (Broughton); *Bravura* (Graham); *The Muppet Show Theme* (Scott/Langham); *On with the Motley* (Leoncavallo/Farr); *The Present Age* (Condon); *Dundonnell* (Sparke). CD #2 Program: *Knight's Templar* (Allan); *Scherzo* (Shostakovitch/Duncan); *Kenilworth* (Bliss); *Carnival of Venice* (James/Freeh); *Chivalry* (Ellerby); *Roses for a Princess* (Duncan); *Great and Glorious* (Marshall); *Glorifico Aeternum* (Jones); *Tour de Band* (Camilo/Tizol); *Spectrum* (Vinter); *St. Teresa* (Skinner).

Here is a great way to get caught up on what you might have missed in brass band CDs over the past year or so, but without breaking the bank. SP&S's World of Brass compilation is outstanding! It includes the winning performance of Downie's challenging *St Magnus* all the way to a fun version of the *Muppets Theme* played at an entertainment contest. Cuts from Grimethorpe's *SA Collection* disc and great versions of Vinter's *Spectrum* and Ellerby's *Chivalry* also stand out. Duncan's transcription of a Shostakovitch *Scherzo* is a stunner,

too. And those are just a few highlights. So much here in this double album; it is a neat way to catch up on things.

**Pastoral Brass. Kettering Citadel Band of the SA** (Richard Phillips). SP&S, Ltd. SPS 186. TT 64:03. Program: *Intrada on 'Regent Square'* (Downie); *Euphonium Solo—Ransomed* (Marshall), Soloist Gary Rose; *Wonderful Healer* (Goffin); *Concertino for Horn* (von Weber/Kenyon), Soloist Jonathan Miller; *Mountain Camp* (Osgood); *Blazing Bones* (Steadman-Allen); *Fantasia for Piano and Brass Band* (Steadman-Allen), Soloist Rob Clark; *Radetsky March* (Strauss/Phillips); *A Pastoral Symphony* (Redhead); *Crimond* (Graham).

Richard Phillip, former editor of SA music in London, has moved up north and now leads this solid SA corps band in an interesting program of concert music and music designed for worship. The major works included are Redhead's *Pastoral Symphony*, one of my favorites works by this talented composer, and the *Piano Fantasia*. The piano works suffers just a bit in pitch conflict between band and soloist, a real challenge for such combinations. More fine solo playing is evident here, including Miller on the von Weber *Concertino* arranged for E Flat Alto and Band. I am pleased to see a SA band with a great history revitalized, as evidenced on this disc.

**Simply Christmas. Yorkshire Building Society Band, Fodens (Courtois) Band, Black Dyke Band, International Staff Songsters**, and others. SP&S. Ltd. SPS 191 CD. TT 74:50. Program: *Ding Dong! Merrily* (Woodward); *Sleigh Ride* (Anderson/Tomlinson); *Candlelight Carol* (Rutter); *O Holy Night* (Adam/Childs); *The Holly and the Ivy* (Ballantine); *Jingle Bells* (Ashmore); *Good Enough For Him* (Barlett); *Shepherd's Song* (Richards); *White Christmas* (Berlin/Freeh); *O Little Town* (Redhead); *In the Face of a Child* (Larsson); *In the Bleak Midwinter* (Darke); *Away in a Manger* (Graham); *A Starry Night* (Webb); *Rise Up, Shepherd* (Ballantine); *How Far To Bethlehem?* (Ballantine); *Silent Night* (Gott); *Song of Peace* (Bartlett); *Hallelujah Chorus*

(Handel/Wright); plus selected readings from scripture.

This is the kind of disc you want playing in your home during Christmas. Band and choir items are interspersed with scripture readings, a real kaleidoscope of holiday cheer. This could be an ideal gift to give to someone unfamiliar with brass bands, but someone who gets into Christmas; know what I mean? Solid performances by both bands and the choir. David Thorton, Roger Webster, et al.. Program CD #1: *Jubilee* (Drury); *Marche Slav* (Tchaikovsky/Davies); *Chariotari* (Iveson); *St. Magnus* (Downie); *Swedish Hymn* (Graham); *Covenant* (Broughton); *Bravura* (Graham); *The Muppet Show Theme* (Scott/Langham); *On with the Motley* (Leoncavallo/Farr); *The Present Age* (Condon); *Dundonnell* (Sparke). CD #2 Program: *Knight's Templar* (Allan); *Scherzo* (Shostakovich/Duncan); *Kenilworth* (Bliss); *Carnival of Venice* (James/Freeh); *Chivalry* (Ellerby); *Roses for a Princess* (Duncan); *Great and Glorious* (Marshall); *Glorifico Aeternum* (Jones); *Tour de Band* (Camilo/Tizol); *Spectrum* (Vinter); *St. Teresa* (Skinner).

Here is a great way to get caught up on what you might have missed in brass band CDs over the past year or so, but without breaking the bank. SP&S's World of Brass compilation is outstanding! It includes the winning performance of Downie's challenging *St Magnus* all the way to a fun version of the *Muppets Theme* played at an entertainment contest. Cuts from Grimethorpe's *SA Collection* disc and great versions of Vinter's *Spectrum* and Ellerby's *Chivalry* also stand out. Duncan's transcription of a Shostakovich *Scherzo* is a stunner, too. And those are just a few highlights. So much here in this double album; it is a neat way to catch up on things.

**Pastoral Brass. Kettering Citadel Band of the SA** (Richard Phillips). SP&S, Ltd. SPS 186. TT 64:03. Program: *Intrada on 'Regent Square'* (Downie); *Euphonium Solo—Ransomed* (Marshall), Soloist Gary Rose; *Wonderful Healer* (Goffin); *Concertino for Horn* (von Weber/Kenyon), Soloist Jonathan Miller; *Mountain Camp*

(Osgood); *Blazing Bones* (Steadman-Allen); *Fantasia for Piano and Brass Band* (Steadman-Allen), Soloist Rob Clark; *Radetsky March* (Strauss/Phillips); *A Pastoral Symphony* (Redhead); *Crimond* (Graham).

Richard Phillip, former editor of SA music in London, has moved up north and now leads this solid SA corps band in an interesting program of concert music and music designed for worship. The major works included are Redhead's *Pastoral Symphony*, one of my favorites works by this talented composer, and the *Piano Fantasia*. The piano works suffers just a bit in pitch conflict between band and soloist, a real challenge for such combinations. More fine solo playing is evident here, including Miller on the von Weber *Concertino* arranged for E Flat Alto and Band. I am pleased to see a SA band with a great history revitalized, as evidenced on this disc.

**Simply Christmas. Yorkshire Building Society Band, Fodens (Courtois) Band, Black Dyke Band, International Staff Songsters**, and others. SP&S. Ltd. SPS 191 CD. TT 74:50. Program: *Ding Dong! Merrily* (Woodward); *Sleigh Ride* (Anderson/Tomlinson); *Candlelight Carol* (Rutter); *O Holy Night* (Adam/Childs); *The Holly and the Ivy* (Ballantine); *Jingle Bells* (Ashmore); *Good Enough For Him* (Barlett); *Shepherd's Song* (Richards); *White Christmas* (Berlin/Freeh); *O Little Town* (Redhead); *In the Face of a Child* (Larsson); *In the Bleak Midwinter* (Darke); *Away in a Manger* (Graham); *A Starry Night* (Webb); *Rise Up, Shepherd* (Ballantine); *How Far To Bethlehem?* (Ballantine); *Silent Night* (Gott); *Song of Peace* (Bartlett); *Hallelujah Chorus* (Handel/Wright); plus selected readings from scripture.

This is the kind of disc you want playing in your home during Christmas. Band and choir items are interspersed with scripture readings, a real kaleidoscope of holiday cheer. This could be an ideal gift to give to someone unfamiliar with brass bands, but someone who gets into Christmas; know what I mean? Solid performances by both bands and the choir.



*Somewhere In Time*. **Sellers International Band with various soloists, instrumental and vocal** (Philip McCann). Doyen. DOY CD 184. TT 77:04. Program: *O Fortuna* (Orff/Lindley); *Lezghinka* (Khachaturian/Snell); *Lord of the Rings Suite* (Shore/Duncan); *Once Upon a Time in the West* (Morricone/Mortimer); *Music of the Night* (Webber/Himes); *Dances With Wolves* (Barry/von der Woude); *Somewhere In Time* (Barry/van der Woude); *Be a Clown* (Porter/Fernie); *Born of the Fourth of July* (Willaims/Duncan); *Benedictus* (Jenkins/Bradnum); *Ben Hur* (Rosza/Mortimer); *Into the Fire Wildhorn/Bowen*; *Finale from 'Organ Symphony'* (Saint-Saens/Wilby); *Rhapsody in Blue* (Gershwin/Wilkinson), Piano Soloist Ian Buckle.

Well, I really like this disc, even though it is more of a Pops review rather than a "serious" program. Just about every item (not all, one or two have pitch problems) is played with great flare, even elan. I especially loved the excerpt from the 1950s film *Ben Hur*. What a sound the band gets! I am not a fan of synthesizers with brass band, so I warn others that there is some use of that sound on the album. The vocal solos are OK, though again, not a personal favorite. Yet, here is a great resource for film and musical theater excerpts, plus a few classical adaptations. A good one!

*Sounds of the Season 2003*. **Chicago Staff Band** (William Himes) and **Tuba Soloist Patrick Sheridan**. SA Chicago. JCTD—0073. TT 75:35. Program: *Brass Presentation* (Moren); *Festivity* (Condon); *Tuba Solo—Concert Etude* (Goegdicke/Broughton); *Tuba Solo—Grandfather's Clock* (Doughty/Graham); *Band Chorus—Mary Did You Know* (Shrader); *Folk Festival* (Shostakovitck/Cordner); *Korean Folk Song Rhapsody* (Curnow/Himes); *Banter between Sheridan and Himes*; *Band Chorus—Goodbye, World, Goodbye* (Himes); *Tuba Solo—Reflections on 'Aberystwyth'* (Pearce); *Tuba Solo—Variations on a Tyrolean Song* (Arban/Freeh); *Historic recording of Eric Ball's Comments on Kingdom Triumphant*; *Kingdom Triumphant* (Ball); *Band and Congregation: O Come, All Ye Faithful* (Himes)

A good live-concert disc from the annual Thanksgiving concert by the CSB and tuba virtuoso, Pat Sheridan. It includes an historic recording of Eric Ball introducing *The Kingdom Triumphant*, followed by the live concert performance of that excellent work.

*Trumpet of the Angels: The Music of Edward Gregson, Volume IV*. **Black Dyke Band** (Nicholas J. Childs). Doyen DOY CD 185. TT 70:43. Program: *An Age of Kings*; *Symphonic Rhapsody for Euphonium and for Tuba and Brass Band*, Soloist Joseph Cook; *The Trumpets of the Angels*.

In this fourth volume of Gregson's music you get a very early euphonium solo played quite well, the middle period Tuba Concerto, also in good hands, and then the bookends of the disc, two very recent works. *An Age of Kings* (2004) receives its premiere recording and *Trumpet of the Band*, Soloist David Thornton; *Concerto Angels* (2000) the premiere studio recording. *An Age of Kings* Gregson uses harp, piano, mezzo-soprano soloists, male chorus, and two off-stage trumpets, in addition to the brass band. This is a score adapted from incidental music to some Royal Shakespeare Company productions, and so the style is quite accessible, slightly reminiscent of Walton and others. The program notes are a helpful guide to this colorful music, as are they for the entire disc, excellent notes by both the composer and Paul Hindmarsh. The cutting edge piece, the one that shows the mature Gregson, is the disc finale. *Trumpets of the Angels* has taken several forms within the past few years, this one being an expanded piece of nearly 20 minutes. That Gregson pays tribute to the French 20<sup>th</sup>-century master Messiaen may give you a clue to the work's complexity. In addition to the superb cornet section of Dyke, Jamie Prophet – great name for this work – is featured as the major trumpeter among the 'seven' trumpets. Along with this are the full brass band, organ, and large percussion section. This is not a programmatic work or work of faith, as in Wilby's *Revelation*, but the apocalyptic does dominate. It

is a stunning work, well worth the price of the disc, but then everything else here is fine, too. A challenge to all!

*Whit Friday Marches: Highlights from the Delph March Contest 2004*. **Various British Bands, including Fodens, Brighthouse&Rastrick**. Doyen. DOY CD 177. TT 75:32. *Howitzer* (White); *Viva Birkenshaw* (Rimmer); *Ravenswood* (Rimmer); *Mephistopheles* (Douglas); *Honest Toil* (Rimmer); *Senator* (Allan); *Pendragon* (Allan); *Army of the Nile* (Alford); *The Red Shield* (Goffin); *The Contestor* (Powell); *Roll Away Bet* (Hume); *The Wizard* (Allan); *Bramwyn* (Carr); *ORB* (Anderson); *Ravenswood* (Rimmer); *The President* (German).

I had the privilege of attending a Whit March Contest in Uppermill a few years back, and this great disc captures so very the excitement and atmosphere – albeit at Delph just down the road. Why would I recommend such a live disc of bands at various levels? For one thing, you will be able to hear on one disc why some bands are indeed great – just compare the sound, the ensemble, the articulation, the dynamics, of Fodens or Brighthouse side by side with the others – and most of the others are pretty good! A clinic, really – just compare the two performances of *Ravenswood*. Then, you have a wonderful catalogue of British contest marches. Finally, you get in on a little British band history. On my bulletin board in my office I have pinned up the solo cornet part to Rimmer's *Honest Toil* – lots of balck notes. It was great to finally here that old march! The recorded sound is surprisingly good – with crowd noise from time to time. Hey, this is volume 2 so I hope I can get #1.

**Historical Recordings From Down Under**. By Ronald Holz  
Reg McGovern has been recording brass band on his FSR label since the 1950s. A pioneer in long-play recordings of the brass band, he has recently reissued on compact disc four classic vinyl recordings ranging from the mid-1950s to the early 1970s. Three of the discs feature the excellent Wellington Citadel Band of SA at its peak; the other features three SA corps bands from Sydney,



Australia. He calls the new set *The Vintage Series*.

In terms of performance practice, the bands play very precisely, with great clarity, and sometimes with that old brittle, biting attack that has largely disappeared these days. Additionally, the heavy, wide vibrato is present in large quantity. But there is such great spirit in these bands, even if we now have a more refined, restrained style. We can learn much from their committed enthusiasm, their spirited approach to banding. And then there is the older literature, especially the marches, a treasure-trove of Gullidge, Scotney, Marshall, Coles, and others. Several items unique to New Zealand and Australia are also present, from fine hymn arrangements to marches rarely heard beyond the antipodes.

There used to be so many bands in Sydney that HQ had to map out their marching routes so they did not interfere with one another on Sundays. When you entered a public spot or restaurant, corps had whistles and calls that identified them. When my father was Chief Secretary in Sydney in the early 1970s, he told me there were over 50 bands in greater Sydney, the area divided into two complete divisions! You catch the energy of those many bands in the Massed Band disc.

Wellington Citadel was fortunate to have three excellent bandmasters in its heyday – Bert Neeve, Bruce Parkinson, and Eric Geddes. Additionally, they had excellent soloists, like cornetists Lester Harford and Ray Atherfold, Bruce Parkinson and Tom Hill on trombone, and Gordon Hildreth on euphonium. All these legends and this world-traveled band can now be heard by the present generation.

As I grew up listening to the vinyl versions, I had a nostalgic time revisiting these recordings. I found there was so much to admire and to learn from, even though the style is dated. And the recordings have been beautifully remastered, so much an improvement on the old discs!

The recordings listed below may be ordered from SA Trade departments, or by contacting FSR directly. Fidelity Sound Recordings, 23 Don Court, Redwood City, CA. By phone/ FAX:650-366-3173; E-mail: [fsrjanet@pacbell.net](mailto:fsrjanet@pacbell.net)

*Massed Bands of the Salvation Army*. FSRCD-1215. **Dulwich Hill Temple Band** (Len Collier); **North Sydney Citadel Band** (Harold Morgan); **Sydney Congress Hall Band** (Max Percy). Program (Marches, unless Program: *Deliverance* (Twitchin); *Minuet in E* (Boccherini/Skinner); Cornet Trio—*Cheer Up* (Catelinet); *My Heart's Desire* (Bowes); *Spirit of the Living God* (Gullidge); Cornet Solo—*Serenade* (Schubert/Catelinet); *Liberty* (Gullidge) *Melody in A Flat* (Brahms/Jakeway); Trombone Solo—*A Never Failing Friend* (Leidzen); *Red Shield* (Goffin); *Lloyd* (Tune Book); *Mvt 2 fr Trumpet Concerto* (Haydn/Allen); *The Canadian* (Merritt); Cornet Duet—*Joyful Melody* (Cresswell); *Peace* (Goffin).

## NEW MUSIC REVIEWS

All reviews by **Colin Holman** unless otherwise noted.

### Studio Music

*"Wunderbar" from Kiss Me Kate* (Cole Porter/Goff Richards), 2005. Full score. Percussion for three players includes timpani, glockenspiel, and drum set. Moderately easy. 3 minutes.

Cole Porter wrote the music and lyrics, loosely based on Shakespeare's *Taming of the Shrew* for his 1948 musical *Kiss Me Kate* which initially ran for 1077 performances in New York City.

"Wunderbar" is the song from a long-forgotten opera which is nostalgically sung by Lilli and Fred as they celebrate the first anniversary of their divorce.

Following a series of misunderstood situations (and great music orchestrated by Robert Russell Bennett), Fred and Lilli recognize they still do love each other. Goff Richards has taken the great tune, set it in a manageable key of Bb, shared the melodic material among almost the entire band, written a lovely series of

countermelodies to make this a great addition to any concert by any NABBA band.

*Fiesta!* (Philip Sparke), 1996. Full score. Percussion for three players includes timpani, SD, glockenspiel, tenor drum and tambourine. Moderately difficult. 7 minutes.

*Fiesta!* was commissioned by the SWT Woodfalls Band (Championship section, west of England) and dedicated to the memory of Bob Morris. An opening Vivace (160) is typical of Sparke's rhythmic drive with brilliant themes and sparkling scale passages. Further themes feature the cornets and then the middle of the band. A short slow interlude interrupts the frenetic pace, leading to a recapitulation of the opening ideas and a short coda.

More excellent music from the pen of Philip Sparke!

*Stayin' Alive* (Barry, Maurice and Robin Gibb/Barrie Gott), 1977/2005. Full score. Percussion for three players includes timpani, set and xylophone. Moderately easy. 3 minutes. This song was one of many composed by the Bee Gees for the 1983 movie of the same title that has universally been panned by the critics. Directed by Sylvester Stallone and starring John Travolta and Finona Hughes, the movie was intended as a sequel to *Saturday Night Fever* but never achieved the same status. By the time the movie was completed, musical tastes had changed and disco fever had receded into the past. For those interested in reviving the disco era, Barrie Gott's slick arrangement of this nostalgic song requires rhythmic and stylistic accuracy in a version that prominently features the middle of the band.

*Jubilate* (Philip Sparke), 1983. Full score. Percussion for two players. Moderately difficult. 3.30 minutes. This is a newly printed work of an earlier Philip Sparke composition, commissioned for the centenary of the Luton Band. After a broad introduction for the full band, the music launches into a Vivo (138) as a whimsical and brilliant scherzo with metrical shifts.

A new theme in the euphoniums and baritones is Taken up by the cornets in 2/4 but including lively syncopation. The Vivo returns leading to an even more frenetic Coda marked Prestissimo. Bands that have played Sparke's *Jubilee Overture* will relish this as a joyous concert opener which demands plenty from everyone.

## **Test Pieces for NABBA** **2006**

### **Championship Section**

**Of Men and Mountains (Edward Gregson)**- Novello-Studio Music, 17:09

A masterful work well suited for our top NABBA bands, this work will require great musical skill from conductor and band. While not as technically 'fiendish' as some test pieces, it will test the musical and physical stamina of any group. Many *divisi* parts challenge everyone in the band at some time or another. This is excellent music and transcends the idea of a 'test piece'.

### **Honors Section**

**Spectrum (Gilbert Vinter)**- Polyphonic Reproductions, Ltd., 12:31

Of all Gilbert Vinter's brass band works, none was more disparaged at its creation than this, and none has found more admirers during ensuing years. Its title was a bold assertion on the composer's part that, within the apparent monochrome of the brass band score there lay a previously undiscovered wealth of color. His great influence on brass scoring of the past thirty years is proof that he was right. The colors of Vinter's personal Spectrum – interestingly, all but the first – are listed in the score. Their discovery is best left, though, to the listener; especially as simply listening to this remarkable score as music rather than as color, may bring the realization that there is structure under the paint. This is another classic piece of brass band literature.

## **Challenge Section**

**Aspects of Praise (William Himes)**- American Festival Series (Fall 2005): Salvation Army, Chicago, 15:25  
Many years ago, this item was used as a championship level test piece at the NABBA contest. This is an ideal "American" style work that fits the emerging Challenge level band. This work fits into the Challenge section well – on the upper end of this level but not too difficult. There are however, range and subsequent intonation issues in the slow movement. There are good percussion parts, much ensemble work, and not too many exposed solos. Bands could excerpt the work for their own concerts leading up to the contest.

### **Explorer Section**

**Dimensions (Peter Graham)**- (Boosey & Hawkes Brass Band Journal No. 936), 8:25  
Peter Graham wrote Dimensions during the summer of his graduation from university in 1982. He entered it for a competition organized by the West Glamorgan Education Authority, little suspecting that it would win! The piece came to the attention of Edward Gregson, who was advising Boosey & Hawkes on test-piece selection. As a result, Dimensions was published for the qualifying rounds of the 1984 National Brass Band Championships of Great Britain (Youth Section). This remarkable debut by a composer in his early twenties shows an enviable grasp of all aspects of composition. Its finely balanced three-part structure (fast-slow-fast) in one movement is similar to the compositional style of his later works. This piece is an excellent challenge for our bands.

### **Youth Section**

**Petite Suite de Ballet (Eric Ball)**- R. Smith & Co., 8:01  
This suite is divided into four movements: Parade, Pas Seul,

Menuet and Ensemble. Eric Ball had great ability to write music of a less technically demanding nature without lessening its musicality or appeal in any way. Petite Suite de Ballet has an opening movement that has a Mozartian lightness and energy. Despite the language of its title, a certain Englishness pervades the second movement, with its song-like quality. The minuet that follows is characterized by irregular phrase lengths and cadences, which relieve any feeling of squareness, the listener's attention being borne alone by this beautifully fashioned movement. The suite concludes with a lively, rhythmic dance movement. The dance would appear to be something of a rustic affair.



Adolf Sax poses with his new Saxhorn Bourdon in EEb during the Paris Exhibition of 1855.

# Minutes from the North American Brass Band Board of Directors Meeting

March 11, 2005

Pheasant Run Resort, St. Charles, IL

**Members present:** Eric Aho, Jeff Binns, Barb Burtch, Jay Cohen, Anita Cocker Hunt (president), John Copella, John de Salme (controller), Linda A. Detman (secretary), Jim Grate (treasurer), Jackson Hill, Ron Holz, Rusty Morris, Susan Reigler, Tom Scheibner, Don Stine, Julie Vish

**Guest:** Joanna Goldstein

Meeting begins at 9:10 a.m. with a self-introduction of members and welcome from President Hunt.

Linda Detman distributed copies of the minutes from the Summer Board Meeting. Ron Holz made a motion to accept minutes as written; ? seconds—motion passed unanimously.

**Treasurer's Report:** President Hunt gave a special welcome and thanks to Jim Grate for accepting nomination as NABBA treasurer. Jim Grate presented the financial report for 2005, noting an expected income of \$19,613, and a total net worth (as of 3/1/05) of \$35,601.77. Jim Grate also presented membership information to the Board noting 36 bands renewing their memberships for 2005 (19 from 2004 did not renew) and 778 members renewing memberships. Jim noted there is a problem in membership categories—senior, student, and individual members can become lifetime members, but the option is not available for family memberships. The question of establishing a lifetime option for family memberships was tabled until the August meeting.

Jim Grate also noted there is no clear statement of the term of NABBA membership (one year from date of check, January 15-January 15); he recommended membership correspond to the calendar year. [not sure if this was voted on—I don't have record of it]

Jim urged verifying the accuracy of information in the hard copy membership directories available at the registration desk during the competition—he also said hard copy, floppy or CD copies were available by request. Ron Holz asked if just anyone could get access to the directories. Julie Vish noted that information on youth band members could be in the directories so there should be caution in distributing them. Anita Cocker Hunt noted that the youth band members' information is not made public. Ron Holz said we should be cautious with distributing our membership information; he recommended continuing the discussion about how available such information should be and to not distribute the directories at this time.

Jim Grate moved the NABBA checking account to the City National Bank of West Virginia in Charleston which comes with no service fees (for \$1,000 minimum balance) and MasterCard debit card for the account. Since he is the only signatory on the account, Anita will be added. [I don't have notes that this required a motion.]

The NABBA website domain name is paid up until October 2006. The current web host costs less than \$50/year (the previous host cost \$900/year) and it is paid through the end of 2005.

Jim Grate looked into obtaining a NABBA corporate credit card account so that membership and contest fees could be paid by credit card. Eric Aho made a motion to look into this possibility; Tom Scheibner seconded—motion passed unanimously.

**Bridge Update:** Eric Aho presented an update on *The Bridge*, discussing his vision for its future. He made a request for the same software Colin Holman had as editor. He does not want to change the "voice" of NABBA; he wants to work on improving the content and availability of *The Bridge*. He proposed *The Bridge* be published on a trimester basis: September/October, January/February, and May/June. This schedule will allow *The Bridge* to be more actively involved in promoting the annual competition. He suggested using the NABBA website after the summer Board Meeting to post music and scores available as documents to stay within copyright laws (that is, not as downloadable performances). He also suggested a separate entry schedule for bands to commit to a particular section, with individual memberships due at a later time. Julie Vish noted that a trimester *Bridge* would save the organization money and moved that we accept Eric's proposal to change the publication schedule; Jackson Hill seconded it—motion passed unanimously.

**Advertising report:** David Rosen has resigned from NABBA Board and from the position of advertising director. NABBA now needs an advertising director. Julie Vish suggested posting an announcement on the website saying we



are seeking an advertising director. Jay Cohen said we should consider making the position commissionable, hence making the job more lucrative for the potential incumbent.

**NABBA 2006 update**—Joanna Goldstein reported everything is a go for the Louisville competition March 31-April 1, 2006. Contest sites at the Indiana University Southeast have been reserved at no cost to NABBA; the Galt House hotel has been reserved and rehearsal rooms and the ballroom at the hotel will be available for competition weekend use free of charge. The Gala concert will be held at the Memorial Auditorium—they are looking into reserving a shuttle for transportation and deciding on a site for the Saturday night reception. Susan Reigler is checking into securing the Jack Daniels Silver Cornet Band for the gala.

Because of the need to reserve spaces up to a year in advance, the 2007 competition will also be held in Louisville. The dates for the competition are April 13-14, 2007.

**Trademark update:** Susan Reigler reported on efforts to trademark the name 'North American Brass Band Championships.' Securing a trademark will require a \$335 filing fee and up to 6 months to process the request, and \$1,000 in legal fees which we are trying to get donated. She is working with the Southeast Indiana University design students to come up with an official logo for the contest. Barb Burtch made the motion to put forth to provide the funds needed to secure the trademark; Julie Vish seconded—motion passed unanimously.

**Update on Silver Bells Capital Campaign:** give your checks to Jim and urge band members to give whatever they can.

In the interest of time and given the unknown possible expenses that might be incurred for competition weekend, the proposal to fund the Chicago Brass Band's trip to the World Brass Band Championships was tabled until August.

Jackson Hill distributed NABBA Board identification badges to use for the weekend—he donated the badges to NABBA. Jim Grate also brought his own tri-fold display board to use for NABBA weekend—thanks to both Jackson and Jim!

GABBF report—Ron Holz reported the Great American Brass Band Festival went well last year. He distributed a flier for this year's Great American Brass Band Festival History Conference. The NABBA band invited and scheduled to perform at GABBF include last year's NABBA Champions, the Chicago Brass Band.

A proposal for an official North American ranking system of brass bands was submitted by Patrick Herak for review in August.

**British Open:** Ron Holz had been approached about urging NABBA to establish a process for selecting a representative band to the British Open should an invitation be issued as was expected. He proposed the winning Championship section band be selected as NABBA's representative. If the winning band is unable to attend, the 2<sup>nd</sup> or 3<sup>rd</sup> place band could be selected as long as their quality was deemed acceptable by the contest controller. Ron Holz made the motion for this proposal; Eric Aho seconded—motion passed unanimously.

**Contest update:** John deSalme updated everyone about their responsibilities for contest weekend. He also noted this is his last contest. Tom Scheibner has graciously agreed to take over as controller and will be "shadowing" John throughout the weekend to learn the ropes.

**New business:** non-payment of Grimethorpe from NABBA 2004 in Little Rock. Much discussion ensued about this issue; numerous emails had been circulated before the Board Meeting. Jay Cohen spoke at length about this issue; a summary of his remarks are listed below:

Conversations have occurred between NABBA band members regarding the Grimethorpe issue. Further investigation, including conversations with Dave Rosen and Terry Webster, determined that Grimethorpe was owed some 14,500 Pounds Sterling and has never received anything.

Dave Rosen has stated that he would retire the debt in the 2<sup>nd</sup> or 3<sup>rd</sup> quarter of this year, but in following up with Terry Webster on this he said that he had heard nothing and received nothing following the two initial emails about Dave's promise to pay. In addition, Dave has already missed an agreed to February payment, and has not responded to Terry's inquiries about it.

Jay believes that the fact that Dave Rosen has declined to appear at the Board meeting, and his avoidance of this issue since April 2003, means that without NABBA intervention, Grimethorpe will remain unpaid. Jay also feels that NABBA holds some ethical responsibility for this issue since "we are the reason Grimethorpe traveled to the USA to perform." He feels "the time has come for us to take action, and do the right thing by our brothers in England."



The NABBA Board takes a break during its meeting in Louisville August 5-7.

#### **NABBA Board Meeting Minutes (Cont.)**

Jay noted that another organization (Brass Bands of America) had discussed the issue during a recent conference call and that it was on the international radar screen and a bad mark on NABBA. He urged NABBA to request donations from NABBA members to help reimburse Grimethorpe by making a full and complete disclosure of the facts in the dispute, an explanation about why NABBA feels all member bands have an interest in resolving the matter, an explanation of the steps taken to obtain reimbursement from the responsible party in the dispute, and a procedure for making sure such a situation will not recur.

Rusty Morris talked about the issue from the perspective of the group (at the time) in Little Rock and said given the history of similar events, David Rosen (who made the verbal deal with Grimethorpe) will not resolve the issue even though he has stated he would take care of the situation.

Julie Vish feels NABBA should issue a statement drafted by Anita noting Grimethorpe holds no ill-will toward NABBA and that NABBA would work to facilitate getting the payment they were promised. Ron Holz said very few in Great Britain were making a big deal about this issue and that added communication about it started to appear at the time a new organization came on the scene and that perhaps aimed to undermine NABBA. He suggested Grimethorpe consider getting a lawyer.

John Copella said it needs to be made clear that contest hosts take on responsibilities for competitions and that NABBA has no responsibility for contracts between hosts and gala bands.

Anita Cocker Hunt said she would add a note about host responsibilities to her drafted statement and suggest that concerned NABBA members send checks directly to Grimethorpe. Ron Holz noted concern about suggesting to members to donate money since it still suggested NABBA was at fault for the situation. Susan Reigler suggested NABBA should offer to help find Grimethorpe a lawyer in the U.S.

**Next meeting:** scheduled for Friday, August 5, 2005, 9 a.m. at the Galt House, Louisville KY.

Meeting adjourned at 11:25 a.m.

Jay Cohen moved to accept these minutes; Jackson Hill seconded—motion passed unanimously.

**Respectfully submitted by Linda A. Detman**

# Minutes from the North American Brass Band Board of Directors Meeting

August 5-7, 2005

Indiana University South East and Galt House, Louisville, KY

**Members present**<sup>1</sup>: Eric Aho, Louis Bourgois, Barb Burtch, Jay Cohen, Diana Herak, Anita Cocker Hunt (president), John de Salme (vice president), Linda A. Detman (secretary), Paul Droste, Jim Grate (treasurer), Jackson Hill, Ron Holz, Rusty Morris, Sara North, Susan Reigler, Tom Scheibner (controller), Quentin Sharpenstein, Don Stine, Julie Vish, Keith Wilkinson

**Guest:** Joanna Goldstein, Frank North

Meeting began<sup>2</sup> at 7:35 p.m. on Friday, August 5 with a welcome from President Hunt who was looking forward to a positive and productive weekend.

## **Previous Meeting Minutes**

Linda Detman distributed copies of the minutes from the March Board Meeting (previously approved by email). Ron Holz made a motion to accept minutes as written; Jay Cohen seconded—*motion passed unanimously*.

## **2005 Championship Report**

John de Salme reported that NABBA 2005 set a new precedent with the NABBA Board serving for the first time as the contest hosts and organizers. Special acknowledgement was given to Jay Cohen who went above and beyond the call of duty in securing and safely returning equipment borrowed from local high schools. Jay handled much of the local logistics in the run-up to the contest. The Board gave Jay a round of applause for his spectacular work.

The facility for the contest was deemed only “adequate”, but there were some problems, mainly the inability to use the business center as promised and the withdrawal of sleeping rooms for use during the weekend due to resort renovations (this turned out good for NABBA since we weren’t held responsible for booking the number of rooms we had originally promised). Luckily, Jeff & Paula Clymer purchased a copier and set up in one of the meeting rooms to tabulate results—the Board expressed extra thanks to the Clymer’s for going above and beyond the call of duty.

Nineteen bands competed in the contest—all bands sent their application materials (fees, rosters, etc.) on time, and one new band—Brass Band of Central Illinois—participated for the first time. The contest entrants spanned across the country from Washington State to Florida. Jim Grate was acknowledged for his efforts in posting contest application materials on the NABBA website—this saved NABBA the postage cost of mailing materials to member bands.

The accuracy of materials submitted by contesting bands continues to improve, however, in the solo/ensemble competition accompanists are often left off the application—this makes it difficult to schedule the competition and to make the program complete. Again this year, personnel lists of each band were verified as per the contest rules. There were 68 entries to the solo/ensemble competition—entries were down due to the absence of the youth bands at this year’s competition. Soloists have asked to see results for all participants (as the bands do), so an effort will be made at the next contest to provide complete results for the solo/ensemble competition.

Every year adjudicators and bands are provided feedback forms and asked to rate the competition; this year only three of 19 bands and four of six adjudicators returned the forms. Selected comments from the judges included a suggestion to get proctors to run the CD recorders, one judge commented about feeling rushed to complete written and taped comments and would have liked more time. Another judge felt the fees need to be raised (NABBA currently pays judges \$500 honorarium, plus expenses). Comments from bands included “well-run besides not having a local host” and “glad a better venue has been selected for next year.” Percussion adjudication for solo/ensemble has improved, particularly since a percussionist was selected to do the judging this year. A judge in the Challenge and Championship sections, Stephen Roberts, wrote a review of NABBA 2005 for 4barsrest. It can be downloaded at <http://www.4barsrest.com/articles/2005/art445a.asp>

John closed his report by saying he has enjoyed his four years as controller; he met some great people, but also had to make some tough decisions—he thanked the Board for allowing him to serve. Tom Scheibner will take over as controller, and John will serve as associate controller for the next contest (Ron Holz is unable to serve as associate controller).



## Overview of NABBA 2005

Anita Cocker-Hunt reported on some of the logistics involved with last year's contest. Chicago Staff Band saved NABBA's neck by coming through to perform the Gala Concert. She gave kudos to the many volunteers who helped, Rusty Morris and members of the Natural State Brass Band in particular. She also expressed special thanks to Jay Cohen for his efforts in making the contest a success. For next year, 300 rooms at the Galt House have been set aside for NABBA 2006. Participants should book their rooms as soon as possible—once NABBA meets the minimum booking of 300, band rehearsal rooms at the hotel will be available at no charge.

Ron Holz discussed the need to consider how to handle the Reading Band for 2006 in case more than 20 bands enter the contest—when this happens it is sometimes necessary to begin the competition on Friday evening. Alternative, flexible scheduling may need to be considered (a plan A and B) for Friday. While participation in the Reading Band naturally fluctuates during the time it is held, you don't want to dilute it with too many other things going on.

## Louisville Update

Joanna Goldstein and Susan Reigler showed a PowerPoint presentation meant to be used with potential funders of next and future NABBA competitions. The figures displayed in the presentation include University in-kind expenses being provided to NABBA that can be used to entice companies that might match them. Joanna discussed how NABBA should make the effort to pursue national sponsorship for the competition and that a visual "branding" of NABBA could help in that regard. The Board will have a presentation by Indiana University Southeast graphic arts students on Saturday to consider logos and t-shirt/poster designs for NABBA 2006. Copies of the PowerPoint presentation were distributed and additional copies are available.

## Great American Brass Band Festival report

Ron Holz reported that the NABBA bands featured at this year's GABBF represented NABBA well. Those bands included Chicago Brass Band, Athena Brass Band, and the National Capitol Band of the Salvation Army. Next year's GABBF will be held June 9-11, 2006. An invitation to attend was extended to the NABBA 2005 Champion, Brass Band of Central Florida, but they have declined the invitation. By the selection rules approved by NABBA, the Chicago Brass Band would have been offered the chance to go, but since they played at GABBF this year, they were ineligible, so an invitation has been extended to the top Honors division band, James Madison University Brass Band.

## Test piece selection for Championship and Honors divisions

Board listened to *Music of the Spheres* and *Of Men and Mountains* for the Championship division and *The Holy War* and *Spectrum* for the Honors division. *Of Men and Mountains* was selected for the Championship division; *Music of the Spheres* received 5 votes, *Of Men and Mountains* received 8 votes. *Spectrum* was selected for the Honors division; *The Holy War* received 2 votes, *Spectrum* received 11 votes.

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

*Saturday, August 6, 2005*

## Yamaha/NABBA Workshops

In 1986, NABBA and the Yamaha Corporation began a series of brass band workshops to encourage the formation of new brass bands and to support existing bands. Paul Droste reported on the workshops he has been involved with for the past 16 years (succeeding Perry Watson) that included 45 workshops with the numbers of attendees ranging from 12 to 40. Early in the history of these workshops, Yamaha would provide a full set of brass instruments and percussion and covered all workshop expenses; NABBA would provide music and some brass band educational materials. Participants paid a workshop fee equal to one year of NABBA dues and received a one year membership.

Paul says from his time doing the workshops, 11 new bands started. However, in recent years, Yamaha has been less involved, shipping only a few instruments and paying only the clinician's fee (the workshop hosts are now responsible for clinician expenses). Paid registration for the workshops isn't required, and no NABBA memberships are included. Paul reports it has been increasingly difficult to find workshop hosts.

In addition to the workshops Paul has convened nine International Music Camps where 40-50 adults meet to form a brass band for four days at the season-ending Adult Camp. Players come from many areas of the United States and Canada, from existing bands and as individuals.

Paul urges NABBA to solidify the relationship with Yamaha and work to find future hosts to make sure these workshops continue. He is retiring as the Yamaha brass band clinician and has recommended Anita Cocker Hunt as his replacement. If NABBA drops the ball on these workshops it will suffer—the workshops can help plant the seeds for the development of future brass bands.

Anita commented that Paul has done NABBA a great service by serving as the workshop clinician and that she will try to carry on what he has done. Paul also commented that support for the workshops remains at Yamaha, but there isn't someone in a leadership position (like John Woody) to help advocate for them and to help schedule.

### **Galt House tour**

The Board toured the Galt House facilities and found them to be adequate for band rehearsals and the Reading Band. However, Eric Aho and Julie Vish were concerned when they checked in that employees didn't know what NABBA was and couldn't direct them to the location of the Saturday meeting. They urged plenty of signs be posted for the competition.

### **Test piece selection for Challenge division**

Board listened to *Aspects of Praise* and *The Plantagenets* for the Challenge division. *Aspects of Praise* was selected; *The Plantagenets* received 4 votes, *Aspects of Praise* received 14 votes.

### **Presentation of logos and artwork**

Graphic design students from Indiana University Southeast, Joe Vance and Robbie Davis, presented logos and artwork designed for consideration by the Board for posters, t-shirts and other items for NABBA 2006. The designs were developed considering "elements that would be unique to brass instruments." The design boards were circulated and the Board thanked the students for coming in to present them.

After the students left, Don Stine expressed concerns about introducing a different NABBA logo and felt the organization has a history and identity attached to the current logo. Julie Vish talked of how she found the designs to be more contemporary; Jay Cohen echoed her thoughts, saying he thought these designs were more in line with the kind of music NABBA bands have been playing.

Joanna Goldstein, who had contacted the students to design the logos, said they would be more than willing to work with the Board's ideas about making changes as long as it didn't disrupt the artistic intent of the design. The Board decided to keep the poster boards displayed in the meeting room and to decide about them the following day.

### **Ashland Festival report**

Jackson Hill reported that this year's festival (its 10 year anniversary) was a success, although it has been tough to raise the money needed and he has had to cut back on the number of bands that can participate. Jack feels the festival won't die, but it is becoming increasingly difficult to sustain it. Next year's festival (date still to be determined) will only be for one day.

### **Eastern Iowa Festival report**

Don Stine reported the festival continues to be a success and enjoyable for players and listeners alike. They bring in two other brass bands (paying them \$1500 each) and the format consists of two one-hour concerts, then a massed band concert with food and beverages afterwards. The festival is usually held on the third Saturday in June.

### **Northeastern Festival report**

Quentin Sharpenstein reported on continuing efforts to resurrect this festival with West Point, but when he tried to establish contact, the current colonel was leaving. The incoming colonel, Tim Holton will be contacted.

### **Treasurer report**

Jim Grate reported on the state of NABBAs three accounts: checking (\$14,022.94), Silver Bells (\$1,576.34), and savings (\$9,049.11) for a total net worth of \$24,648.39. There was some discussion about tallying the band and individual memberships as part of the competition income to realistically reflect the funds available for contest. Julie Vish argued NABBA needs to be prepared for a year of low attendance at competition; Anita Cocker Hunt mentioned the need to have "a cushion to fall on." Jim Grate suggested that extra money left over from competition should be deposited in the NABBA savings account. Louis Bourgois noted NABBA should aim for enough money to cover a contest and a half "in case we ever take a bath" on the contest. Jim Grate said he would like a 'gentleman's agreement' to be able to transfer money to the accounts as needed.

Jim Grate provided a map of the US showing where NABBA bands come from and statistics on band memberships by categories of membership, and a month-by-month assessment of website hits. Jim Grate welcomes comments and suggestions on the website.

Anita Cocker Hunt said Jim has saved NABBA lots of money; for example, we currently pay \$111 for the website—it used to cost \$900. Eric Aho made a motion to accept the treasurer's report; Louis Bourgois seconded—*motion passed unanimously*.

### **Louisville Update (continued)**

Joanna Goldstein has sent out 65 letters to all NABBA and non-NABBA bands to invite them to Louisville; she has gotten a positive response from some of the non-NABBA bands. The local public radio station, WUOL, has committed to be a media sponsor of the contest meaning they will broadcast public service announcements about it and the Gala Concert. Susan Reigler said the Louisville paper, the Courier-Journal might also agree to be a media sponsor and run an ad for the contest. Since she works there, she might also be able to get in a few articles about brass bands. NABBA is committed to Louisville for 2006 and 2007—thinking ahead, a new venue will have to be selected for the 2007 gala concert. Joanna offered to provide to NABBA a list of accompanists who could be available for the solo/ensemble competitions. This list will be made available on the NABBA website. A photographer from the Commonwealth Brass Band will be approached about serving as the official photographer for the competition, and Dave Henderson has been contacted and has again agreed to record all competition performances and make them available on compact disk.

### **The Bridge report**

Eric Aho reported that he has been delayed in getting out the Bridge and that his goal now is to get the Bridge back on a regular schedule, set deadlines for submission of materials, and to get a list of band contacts to distribute information about the Bridge. Anita Cocker Hunt suggested putting the deadlines on both the website and in the Bridge. Eric said he envisions a September pre-contest issue with information from the summer board meeting, a February run-up to contest issue, and a June post-contest issue. Susan Reigler reiterated the need to set deadlines for the production of the Bridge. Louis Bourgois suggested setting the dates so they would be recorded in the minutes. Anita Cocker Hunt noted that people are asking about the Bridge and that it is important to remember that the Bridge is really all non-contesting bands have to connect them to NABBA. Diana Herak and Julie Vish have been enlisted to help Eric with soliciting advertising for the Bridge. Tentative dates scheduled as deadlines to *submit materials for the Bridge: September 1, January 1, and May 1*.

### **Review of schedule for contest weekend**

Anita Cocker Hunt distributed a list for Board members to sign up duties during competition weekend. She noted that earlier discussions indicated the Board wants to have a Reading Band unless it cannot be accommodated due to the number of bands signed up for contest. There will be no formal reception after the Gala this year, but the Fourth Street area of Louisville (a few blocks from the Galt House) has many bars and restaurants and will likely serve as a natural gathering place for NABBA members after the gala. The Gala Concert will start at 8 p.m.; the announcements of contest results will happen at 7:30—the extra time will likely be needed because of the distance between the contest site at IUUSE, the hotel, and gala venue. Joanna asked for a list of any other volunteer roles or jobs that will need to be filled so she can begin soliciting volunteers.

Paul Droste asked if there was any possibility of including clinics at contest this year—they have been neglected over the years. His suggestions for workshop ideas included: starting a band, budget/fundraising, conducting and arranging. Someone [if any of you know who, please let me know] wondered if clinics could be held during the solo/ensemble competition—Joanna Goldstein said she would look into finding additional rooms. Paul Droste agreed to coordinate clinics based on the entries received for solo/ensemble.

Anita Cocker Hunt reported that several bands have been contacted about performing the Gala Concert, but cannot do it. Quentin Sharpenstein had suggested a joint concert by Chicago Brass Band and Brass Band of Central Florida. Anita checked with both bands (Gail Robertson, president of BBCF said they aren't interested, although Anita spoke to Michael Garasi, conductor, and he seemed open to it—she will double check with them. Colin Holman, conductor of CBB, did not outright say no, but did express concern about wanting to focus on the competition) and said they both seemed open, but non-committal. Jay Cohen remarked that the CBB president said they are open to talking about it. No Salvation Army bands are available and inquiries are still being made to the Jack Daniels Silver Cornet Band. The Lexington Brass Band was floated as an idea, along with a soloist (Vincent DiMartino and Allen Vizzutti were mentioned as possibilities). Athena Brass Band was also floated as a possibility, but band members present wondered about their ability to pull together enough material to put on a gala concert.



Tom Scheibner suggested considering Kevin Norbury to play the organ along with a band. Keith Wilkinson suggested the New York Staff Band and the Southern Territorial Band. Joanna Goldstein mentioned that a local school, New Albany High School, has an internationally awarded percussion ensemble that we could consider. The amount budgeted for the gala band concert is \$6-7,000.

Paul Droste proposed a motion to invite Lexington Brass Band and two soloists of note for the 2006 contest and to extend an invitation to the Southern Territorial Band for 2007; Eric Aho seconded the motion. During discussion of the motion, someone requested the motion be amended to include the provision of contacting the Jack Daniels Silver Cornet Band as a back up option. The motion with amendment *passed unanimously*.

Discussion after the motion included considering Athena Brass Band for 2008.

A gala concert hall for 2007 will need to be secured—Memorial Hall is not available then. Two options were put forth by Joanna Goldstein: The Palace and the Brown Theater. Brown (cost: \$1,500) is more do-able financially, seats about 1,400, and they are currently available for the contest weekend. The Palace seats about 2,600, but will not book events more than a year in advance (cost: \$5,000). Discussion ensued about the size of venue needed and the possibility that a smaller venue might require more than one gala concert (since the concert is open to the public and had the chance to be a moneymaker for NABBA).

Louis Bourgois moved to book the Brown Theater for NABBA 2007; Diana Herak seconded—*motion passed unanimously*.

### **Test piece selection for Explorer and Youth divisions**

Board listened to *A Celtic Suite* and *Melodies of Dvorak* for the Explorer division and *Dimensions* and *Petite Suite de Ballet* for the Youth division. Both selections for the Explorer division were rejected, therefore, *Dimensions* was selected for the Explorer division by unanimous vote. *Petite Suite de Ballet* was selected for the Youth division by unanimous vote.

### **Archive storage and monitoring**

Diana Herak reported that the archives are still safely ensconced in Columbus OH in a storage facility. She said it would be nice to obtain programs for earlier NABBA Championships (years 1983-1985 and 2003 are missing). There is also a collection of scores in the archives—John de Salme suggested they could be used for future contests. Issues 1-41 of the Bridge are also missing from the archives. Sara North suggested putting an item in the next issue of the Bridge requesting members look through their own files for missing archive items. Tom Scheibner asked for a list of the scores to have on hand for upcoming competitions.

Diana noted that there doesn't appear to be much in the archives to make an interesting display of NABBA history at the competition or other events. Paul Droste suggested an effort be made to obtain oral histories from early NABBA participants such as Bert Wiley, Perry Watson, and John Woody to help retain institutional memory and history of the organization. John de Salme mentioned that an archival film of the very first NABBA competition was currently being preserved—it was suggested that the film be transferred to DVD for maximum preservation. John agreed to check into this.

### **International Competition Reports**

*World Brass Band contest*—Jay Cohen reported the Chicago Brass Band had a great time and experience at this first year of the festival. He distributed a write-up from Colin Holman on the band's experience at Kerkade. Unfortunately, some things did not run as smoothly as expected (i.e., not enough stands, percussion logistics), but the competition was judged well, despite the rules not being effectively communicated to all bands. Jay estimated it cost \$2,500 per member to attend the contest, but they felt it was well worth the time and effort. Diana Herak remarked that she got to see CBB perform and thought it was great to see them on a world stage and that they did really well. The Board commended Chicago Brass Band for representing NABBA so well at the World Brass Band contest.

*British Open*—no report at this time.

### **NABBA Regional Contests recommendation**

Jay Cohen presented a suggestion for NABBA to initiate regional contests consisting of a single day contest with no solo/ensemble competition and just three divisions, the winners of which would filter into the national competition. John de Salme mentioned that a regional festival was held in Las Vegas, but the committee in place didn't do much after it had happened to try to build momentum for possible future contests. He also thought a lack of financial backing may have caused it to go nowhere.

Julie Vish stated that NABBA needs to get more bands involved in contesting before having a regional competition structure and that extra effort should be made to outreach to non-NABBA bands so that they will want to be involved. Paul Droste said that NABBA should ask the leadership of bands out west how they would like to be involved with NABBA—his feeling is that local leadership needs to come to NABBA rather than NABBA imposing something on them. Anita Cocker Hunt mentioned talking to Spokane in St. Charles and that they said they'd welcome the opportunity to have the NABBA competition out by them. She felt NABBA should find a way to capitalize on this.

Joanna Goldstein pointed out how groups often say it is too expensive to come to NABBA, not that they don't want to—she feels bringing back prize money to the contest might help entice bands to come back, in part to have the opportunity to win money to help defray the costs of participating. Tom Scheibner talked about how festivals seem to be better accepted initially since they lack the competitive factor which can sometime bring bad blood—he feels instituting more festivals might be a good entrée for bands into NABBA.

Linda Detman suggested that efforts be made to keep up with bands that have made inquiries and maintain communication with non-NABBA bands and make those that show up to contest feel welcome and urge them to want to return. NABBA is continuing to discuss this issue and welcomes any suggestions on it from the NABBA membership.

### **Committee Reports**

*Contest Committee*—Tom Scheibner discussed recommendations from the contest committee regarding participation in solo/ensemble contest entrants, additions to the band competition registration materials, timing issues with the Championship division, suggestions for descriptions of each division for the website, and a proposal for a North American band ranking system.

The committee proposed the following:

- Any current NABBA member can enter the solo/ensemble competition whether or not their band is taking part, however, there may be a cap on entrants to be determined by the controller based on the postmark date on the application.
- Ensembles must be composed of members of the same NABBA member band (in other words, ensembles may NOT be composed of members for more than one NABBA member band).
- A change in the language regarding non-refundable entry fees is recommended: "fees not refundable after entry has been accepted." This will just clarify that NABBA will not keep fees for bands who are unable to compete due to extenuating circumstances.
- The following will be added to the contest information on the website and application materials
  - o Any special requests/needs of band (i.e., equipment, rehearsal time preference) must be included with the band entry form.
  - o Friday rehearsal requests can be arranged by the controller. Requests will be considered in the order they are received.
  - o NABBA does not provide Saturday rehearsal space other than the 30 minutes in the competition warm-up room.
  - o Entry forms must be postmarked by January 20, 2006 for band, solo, and ensemble contests.
  - o Late applications will be accepted for *bands only* (this will not apply for solo/ensemble entrants) with a supporting rationale if they are postmarked by January 27, 2006. Late entries must include a penalty fee of an additional \$150 for a total entrance fee of \$450.
  - o On the contest entry form will be an underlined statement affirming no band player is a professional as defined in the contest rules. Signing the entry form will denote acceptance of all statements on the form.
- In recognition of the length of the test piece in the Championship division this year, the maximum time allowed from start to finish (after the 5 minutes for set-up) will be 34 minutes—this time may or may not include a warm-up of no more than 2 minutes. Each band must notify the official timekeeper of its decision on how to use the 34 minutes (that is, with or without an onstage warm-up).
- John de Salme and Tom Scheibner will work together to add descriptions of each NABBA division to clarify what each division is striving for to the website. Suggestions for the content of these descriptions are welcome.
- The committee was presented with a proposal for instituting a ranking system for NABBA bands, but decided there is no need for such a system at this time.

Discussion ensued about the late fee rule change, with some wondering whether or not it would be enough to deter bands from submitting late entries. Late entries make it difficult for the controller to move forward with scheduling logistics of the competition and are also needed so that the local host can plan accordingly for rehearsal and meeting space. The committee's intent in allowing a late fee is to give bands with various issues an opportunity to compete.

Barb Burtch made a motion to accept the contest committee's recommendation allowing a late fee; Quentin Sharpenstein seconded—*motion passed unanimously*.

Julie Vish made a motion to accept the committee's recommendation regarding extending the time for the Championship division to 34 minutes; Paul Droste seconded—*motion passed unanimously*.

John de Salme reminded Board members that while the current contest entry asks for black and white glossy photos, it is easier and more efficient to produce the contest program using electronic photos. Also, bands are now notified of the draw by email instead of postal mail.

Someone <if you remember who this was, please let me know> brought up the issue of a rule regarding bands who have previously played on the competition stage being unable to take part in contest, however, it doesn't appear that this is a rule for NABBA. Someone was going to check into this.

**Competition Site Planning Committee**—Louis Bourgois presented the committee report.

- The championship budget will be finalized when the number of entries is known.
- Miller Transportation was selected to provide bus service between the Galt House and IUSE—estimated budget: \$5,000. Jim Grate and Joanna Goldstein will work together to come up with a transportation schedule during the contest weekend.
- Event badges and gala ticket prices will remain at 2005 levels. Tickets will be available on site and with band registrations; Gala tickets will be available online through Ticketmaster with an electronic transaction surcharge paid by the consumer.
- Jim Grate will create "personal service contracts" for adjudicators to clarify what expenses NABBA will cover. Contracts will state the fee and per diem to be paid to the adjudication (no *carte blanche*), with duties to include adjudication of solos/ensembles and bands, and clinician services for the Kentuckiana area public schools.
- All equipment needs are being ably handled onsite by Joanna Goldstein and Susan Reigler. IUSE has provided in-kind to NABBA the use of classrooms, rehearsal rooms, two concert halls for the band competition, various equipment (percussion, pianos, stands, chairs, etc.), the electronic music lab, and office space and equipment for NABBA officials, as well as University and volunteer staff.
- Bylaw change proposal—The Committee, to ensure that NABBA's current administrative needs are adequately met and that it may engage in effective futures planning, proposes the following four changes to Article V. Committees of the By-Laws:

- a. Change the text of Article V. Section 1. (e) Public Relations Committee to read: Publications Committee;
- b. Change the text of Article V. Section 1. (g) Championship Hosts Committee to read: Development Committee;
- c. In Article V. Section 2. Duties of Committees: strike all text pertaining to The Public Relations Committee and insert the following: "The Publications Committee shall be responsible for developing and issuing all official publications of the Corporation."
- d. In Article V. Section 2. Duties of Committees: strike all text pertaining to The Championship Hosts Committee and insert the following: "The Development Committee shall be responsible for fundraising, marketing, publicity, and Championships site-planning and logistics. *Ex officio* members of the Development Committee shall include a member of the Finance Committee and a member of the Publications Committee."

**Membership committee**—Jim Grate presented this report. Membership cards will be produced again this year, but instead of personalized with individual names they will be generic cards. Membership information will include a check box to indicate whether or not the member wants information published in a membership directory. If NABBA Board members wish to remove information they must contact Jim.

**Sunday, August 7, 2006**

**The Bridge committee**—it was reported that Eric Aho, Julie Vish, and Diana Herak will work together to get the Bridge on a regular publication schedule; they will also pursue contest exhibitors and advertising—all info related to these activities will be made available on the website.

Paul Droste commented that it should not be the responsibility of the Bridge committee to assemble and publish the contest program. Anita Cocker Hunt took responsibility for it last year and offered to do it again as long as all materials were sent to her in a publishable format. After some discussion Jay Cohen volunteered to produce the contest program for 2006. The deadline for submitting materials for the program will be forthcoming.



*Publicity/Advertising Committee*—Prices for exhibitors and program ads are as follows:

10 x 10 display—\$300  
2 tables—\$500  
3 tables—\$700  
Whole page ad—\$200  
Half page—\$100  
Quarter page—\$50  
Eighth page—\$25  
Inside back cover of program—\$500

The Great American Brass Band Festival will continue to receive a complimentary ad in the contest program; Joanna Goldstein requested free ads for IUSE. Joanna Goldstein noted that IUSE would be providing tables for the exhibitors free of charge, but that if more tables than they have would be needed, they would need to be obtained from elsewhere.

Joanna Goldstein discussed the need for NABBA to find ways to build its coffers. She talked of making efforts to go after regional and national sponsors for underwriting and free publicity. Anita Cocker Hunt said she would be talking with Yamaha, historically a strong financial sponsor of NABBA, but she also noted that Ron Holz had cautioned the Board to make sure it doesn't give up control of the event for cash. Sponsors could be offered logo space on posters, t-shirts, and other contest items. Jay Cohen talked of the need for the local hosts to solicit support from local merchants as they are best placed to make the argument to them for the relevance of their sponsorship. Susan Reigler commented on the need for a press release and follow-up to drum up support for the event.

Various members of the Board, including Barb Burtch, Linda Detman, Jackson Hill, Susan Reigler, and Jay Cohen volunteered to contact regional and national corporations about sponsoring the competition. Among the corporations mentioned were YUM Brands, Kroger, Colgate, 5/3 Bank, Target, National City Bank, Hilliard-Lyons, and Cesar's Riverboat. Paul Droste said he would approach instrument and mouthpiece companies. The group decided a sponsorship of over \$1,000 was required for getting a logo on NABBA merchandise; a display banner can be acquired with a sponsorship of \$10,000. All program advertising information should be sent to Jay Cohen and any corporate underwriting concerns to Jim Grate.

#### **Assignments for Contest Next Year**

Anita Cocker Hunt went over Board member assignments for the 2006 competition. A sign-up sheet was circulated for all to select jobs to help.

#### **Review of Procedures for Selecting NABBA bands to other contests**

There was some discussion about how the band to represent NABBA to the Great American Brass Band Festival was going to be selected for the coming year. The championship winner, Brass Band of Central Florida declined, Chicago Brass Band had gone to GABBF this year, so the first place Honors band, James Madison University Brass Band had been invited. Keith Wilkinson asked why the 3<sup>rd</sup> or 4<sup>th</sup> place Championship division bands were not considered instead of jumping to the Honors division. This issue may be revisited in future Board meetings.

#### **Discussion of Student Artwork**

The Board had a spirited discussion about the interesting artwork designed and presented to NABBA by graphic arts students at IUSE. Discussion narrowed down the poster options to one. John de Salme moved to accept the poster; Diana Herak seconded—*motion passed unanimously*.

The Board decided to recognize the designers of the posters with an acknowledgement in the contest program. Anita Cocker Hunt volunteered to produce t-shirts and posters using the newly selected design. "Beefy Ts" will be used for the shirts and will be ordered in at least two colors. About 1,000 posters will be ordered—the Board expects they will become collector's items.

#### **Miscellaneous Items**

U.S. Open ad—discussed whether or not to put an ad in the U.S. Open program; decided yes.

Does NABBA need its own lawyer? It was decided that should legal advice be needed NABBA would solicit help from its member bands to find an attorney. In most cases, NABBA would probably need to get an intellectual property lawyer.

Silver Bells Campaign—the campaign is ongoing, and there will be a mailing going out to member bands soon. Susan Reigler commented that Board Members should set an example and send money to the campaign. She argued that NABBA is sending money to bands for international contests and for area festivals and that the money given to Silver Bells may someday come back to the band. Joanna Goldstein noted that NABBA needs to send a letter to acknowledge donations so donors can use it for tax purposes.

Board Openings—there are currently nine board members up for renewal. They will need to let Anita know if they intend to continue on the Board. Jim Grate noted that he received six inquiries during the 2005 contest about serving on the Board, and half of them were from bands out west. He urged Anita to follow up with those individuals.

#### **Final recommendations to the By-laws**

The By-laws submitted by the by-laws committee were distributed to the Board. John de Salme made a motion to accept all the by-law recommendations; Tom Scheibner seconded—*motion passed unanimously*.

An additional by-law was submitted:

Article III, Section 13 (b)—Whenever a person associated with a NABBA organization has a conflict of interest between the Board and that NABBA member organization, then s/he must recuse himself/herself from any vote, discussion or other activity associated with the Board or its members that creates the conflict of interest.

This by-law will be voted on by email. [The by-law was approved 15-1 by email vote on August 13, 2005.]

Changes to contest rules approved by motion (see above) will be noted in the minutes and highlighted in yellow on the website. The application will include a statement about reading and consenting to the revised rules.

#### **Voting of Officers**

The Board nominated Anita Cocker Hunt and John de Salme to another term as president and vice president, respectively. It was noted that during this time of NABBA transition, stability of the leadership would be important in moving the organization forward.

Paul Droste made the motion to elect John de Salme vice president; Rusty Morris seconded—*motion passed unanimously and enthusiastically*.

Tom Scheibner made the motion to elect Anita Cocker Hunt president; Diana Herak seconded—*motion passed unanimously and enthusiastically*.

#### **New Business**

Family Memberships—Jim Grate brought up the issue of whether or not a life member should have to pay for the spouse to be a member of NABBA. It is currently \$400 for an individual to be a life member; there was discussion about creating a family life membership for \$600 that would include children under the age of 18. It was suggested that the current family membership include language about including children only under age 18 with the membership.

Jackson Hill made a motion to create a family life membership; Paul Droste seconded—*motion passed unanimously*.

#### **President's Remarks**

Anita Cocker Hunt thanked everyone for a productive weekend. She noted how the Board's members come from diverse backgrounds and perspectives and listen to each other and work together to make NABBA operate. She gave special thanks to Susan Reigler and Joanna Goldstein for doing a fantastic job in preparing for NABBA 2006.

Next meeting is scheduled for Friday, March 31, 2006, 9 a.m. at the Indiana University Southeast campus, Louisville KY.

Anita Cocker Hunt called for a motion to adjourn. Diana Herak made the motion; Barb Burtch seconded—*motion passed unanimously*.

Meeting adjourned at 11:08 a.m.

#### **Respectfully submitted by Linda A. Detman, NABBA Secretary**

(Footnotes) 1. Ron Holz was present for Friday only; Eric Aho and Julie Vish were present on Saturday only; and Don Stine was present Friday through Saturday morning. 2. Before the meeting officially began, Board members toured the gala concert site at Memorial Hall (in Louisville) and the contest facilities at Indiana University Southeast.

# REFERENCE PAGE

## Editorial Staff

### **Colin W. Holman**

CD Reviews  
31 Joseph Ln  
Glendale Heights, IL 60139  
colin.w.holman@juno.com

### **Dr. Ronald W. Holz**

New Music and Book Reviews  
Asbury College Music Dept.  
Wilmore, KY 40390  
ronald.holz@asbury.edu

## Advertising

### **Julie Vish**

413 Kestral Drive  
Blacklick, OH 43004  
Associate Advertising Manager  
jlvish1@aol.com

### **Diana Herak**

6358 Sharon Woods Blvd.  
Columbus, OH 43229  
Associate Advertising Manager  
herak95@insight.rr.com

### **Paul Droste**

1308 Maize Rd. Ct.  
Columbus, OH 43229  
Associate Advertising Manager  
droste.1@osu.edu

## Deadlines for The Bridge:

September 1st  
January 1st  
May 1st

Send all material in a Microsoft Word format, and all photos in a jpeg (jpg.) format to:

**Dr. Eric W. Aho**  
**25 E. Mound St.**  
**Canal Winchester, OH 43110**  
**(614) 833-9795**  
**aho.1@osu.edu**

## NABBA Contest Controller

### **Tom Scheibner**

Salvation Army Music Dept.  
440 West Nyack Rd.  
P.O. Box C-635  
West Nyack, NY 10994  
(845) 620-7442  
tscheibner@aol.com

## NABBA 2006

### Deadline for Entry

Materials for entry must be postmarked  
January 20th 2006  
Late entries are subject to additional registration fees

See NABBA Board Minutes for details

## Hotel Accomodations for NABBA 2006

The Galt House Hotel and Suites  
Fourth Street at the River  
Louisville, Kentucky 40202  
(800) 626-1814  
(502) 589-5200

## *The Brass Band Bridge*

Official Journal of the North American Brass Band Association

Founded by J. Perry Watson  
in 1980.

The views expressed by contributors are not necessarily those of the North American Brass Band Association. Copyright © 2005 by the North American Brass Band Association, Inc. All rights reserved. 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. All submissions **MUST** be in Microsoft Word Format. All photographs **MUST** be in a jpeg format (jpg.). All submissionS **MUST** be done electronically. Materials may be edited for content.

Publication and advertising deadlines are September 1st, January 1st, and May 1st.

Printed by Joe Dymit, **Parasol Printing**, Lombard IL.



The Paul W. Ogle  
Cultural and Community Center  
at Indiana University Southeast  
Hosts

**NABBA 2006**

March 31 - April 1

For Contest Rules,  
Regulations,  
and Registration Deadlines  
visit:

**[www.nabba.org](http://www.nabba.org)**



The Brass Band Bridge  
Eric W. Aho, Editor  
25 E. Mound St.  
Canal Winchester, OH 43110  
USA

Non-Profit Organization  
U.S. POSTAGE PAID  
Glen Ellyn, IL  
Permit No. 140