



The Bridge

The Journal of the
North American
Brass Band
Association

Winter 2006

President's Podium:

Anita Cocker Hunt



Greetings to all of NABBA members,

Many of you are preparing for the NABBA Championships 2006. This is the 24th year for the competition. The Board and especially those in Louisville and at Indiana University Southeast, have been planning this for a long time. This year we have 24 bands competing (at least two bands in four different sections). Some new bands to welcome!!!

I'd like to congratulate the Motor City Brass Band, under the outstanding direction of Craig Strain, in celebrating their 10th anniversary on March 5th. They will be performing a special concert at the Ford Community and Performing Arts Center in Dearborn, Michigan. The Motor City Brass Band should be proud of their accomplishments and we congratulate them and wish them all the best.

Belated congratulations go to the Chicago Brass Band for their outstanding performance at the World Brass Band Championships. I hope that you saw Colin Holman's article in the last publication of *The Bridge* about this event. NABBA is proud of you.

Belated congratulations go to the Brass Band of Central Florida for their fantastic performance at the British Open. They had a wonderful time and represented NABBA exceptionally well.

Contents:

Military Bands Update.....	Pg. 3
Lt. Col. Tom Palmatier	
NABBA Reading Band Reviews.....	Pg. 4
Ronald Holz	
Request for Assistance.....	Pg. 7
Douglas Yeo	
Book Reviews.....	Pg. 8
Diana Herak	
Recording a CD With Your Band?.....	Pg. 9
Why Not?	
Douglas Yeo	
Planning a Vacation:	
Consider a Brass Band Summer School.....	Pg. 15
Diana Herak	
Brass Band Programs.....	Pg. 16
Diversions on a Theme.....	Pg. 18
Reference Page.....	Pg. 19

NABBA will continue supporting bands at these contests, when we are asked to send a representative band. Please note: The money you send into the Silver Bells Capital Campaign helps towards supporting, in part, this effort.

I hope that you have visited the NABBA web site. A big thanks to Jim Grate for his time and efforts as he keeps it updated with the latest information and making this an outstanding site.

Hope you enjoy this issue of *The Bridge*. Thanks to Eric Aho for his hard work in this endeavor to keep you informed of NABBA events and brass band highlights!

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

Editor's Notes:

Dr. Eric W. Aho



January represents the meat of our brass band season. Concerts feature heavier selections and rehearsals take a more serious tone with preparation for contest. Except for those bands in the southern climates the rest of us endure the cold, wind, rain, and snow that curtails most of our outdoor activities. This is a good thing. There is no guilt to be felt while practicing test piece excerpts since the lawnmower and hedge trimmers are put away and nothing outdoors is pulling us away from our instruments. Maybe this is truly one of life's balances. Those who live in climates where you are still doing yard work in January, instead of practicing, should not feel any guilt as you push the lawnmower. The rest of us are pushing valves and mallets, building our character and musical skills. Truth be known, some of us plan to join you when we retire. Maybe you will have a seat for us in your band. Who knows, we may then enjoy a little January yard work?!

This issue features practical articles from Diana Herak, Brass Band of Columbus, encouraging you to consider attending a brass band school, and an article from Doug Yeo, New England Brass Band, with tips to consider when planning a commercial CD project. Doug Yeo also requests assistance in expanding a special section of our website. Diana Herak has also submitted two book reviews worthy of your attention.

Welcome back our great friend Lt. Col. Tom Palmatier, NABBA Past President, who will be submitting news from the Military Bands regularly. Keep sending in your brass band programs. Publishing what our bands are programming and performing is an important aspect of our history and progress. Please consider submitting photographs of your band as well.

Of special interest and feature is Ron Holz', NABBA Past President, annual effort with the reading band during our NABBA conference. His presentation of music to be read and subsequent reviews have proved to be a valuable resource each year. Although the contest weekend is short and we are busy getting settled, holding one last rehearsal, and getting our competitive heads together, please consider participating in the reading band this year.

For everyone who receives a hard copy of *The Bridge*, Mark Coull and Robin Norman, of the marketing department of **de haske** publishing, has sent a special brass band catalogue and promo CD celebrating the 10th anniversary of **Curnow Music**. We are excited that **de haske** and **Curnow Music** have extended their hand of good will bearing gifts. Their commitment to and interest in the Brass Band movement here in the United States shows that NABBA continues to grow and gain the respect of those who have set the traditions and standards for generations. Mark, Robin and I hope you enjoy the sights and sounds of this issue of *The Bridge*.

MILITARY BANDS UPDATE

Lieutenant Colonel
Tom Palmatier,
NABBA Past President

The military bands of America's Armed Forces continue to do terrific work around the world. Since the beginning of Operation Enduring Freedom/Iraqi Freedom, over 25 military bands, mostly Army, have been stationed in the combat zones performing music. Meanwhile, military bands continue to be the largest employers of musicians in America.

For those who may remember me from my days as NABBA President and earlier, as Director of The U.S. Army Brass Band, I am now Commandant of the U.S. Army School of Music in Norfolk, Virginia. We are part of a tri-service school hosted by the U.S. Navy that trains professional musicians and music leaders for the Army, Navy, and Marine Corps. The course of instruction for new service members lasts about six months and includes in-depth instruction in theory, ear training, ensemble performance, and individual instrumental proficiency.

In future issues of *The Bridge*, I'll offer some brief articles about the latest developments in America's military bands. Those who wish to see more about what's happening in Army Bands can visit:
<https://bands.army.mil>.

Special thanks to **de haske** and **Curnow Music**

for sending the 10th anniversary of Curnow Music catalogue and CD with this issue of *The Bridge*. Visit their websites:



de haske: www.dehaske.com



CurnowMusic: www.curnowmusicpress.com

NABBA READING BAND REVIEWS

Ronald Holz
Lexington Brass Band

A large, massed band gathered Friday evening at NABBA to sight-read a wide range of brass band literature. The conductors were adjudicators Stephen Bulla, Brian Burditt, William Himes, Kenneth Moore, Kevin Norbury, and Stephen Roberts, NABBA President Anita Hunt, NABBA Controller John deSalme, and myself. The following short reviews flow by publisher, and also include additional items received that, due to time constraints, could not be read. The difficulty-level rating system is as follows: E Easy; ME Moderately Easy; M Moderate; MD Moderately Difficult; D Difficult; AD Advanced Level, Very Difficult.

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

Symphonic Suite from Band of Brothers (Michael Kamen/David Stowell). Level M. A fine adaptation of music from the famed HBO mini-series about a company of Airborne infantry in World War II, this will program very well. During this relative short, one-movement 'suite' most of our bands will sound very well. Three percussion players are essential for its success.

Cornet Solo: Twilight Dreams (Herbert Clarke/Mark Freeh) [Soloist Bob Gray, Cincinnati Brass Band]. Level ME for Soloist and Band. Here is a delightful, very short solo item in the form of a concert waltz. The soloist has one short cadenza, but otherwise this is a work focused on pure, lyrical melody. A classic of the American cornet literature!

Additional Works Received

Overture: Ruler of the Spirits (Carl Maria von Weber/William Halliwell, edited by Robin Norman).

Level MD. Here is a challenging transcription of a famous orchestral overture, an arrangement from the pen of one of the great brass band pioneers, Halliwell, edited for modern bands by Robin Norman. Lots of rapid scale passages and some good rhythmic interest in the outer sections of this ABA-form work, and a lovely, *cantabile* middle featuring primarily the flugelhorn.

Lullaby for James (Andrew Duncan). Level MD. Duncan has taken an original theme by Robin Norman, a theme that embodies the story of Norman's son, James, who in early childhood faced many severe medical hurdles. The score notes detail these, but the music is much more than a programmatic play-by-play. The difficulty level comes in all the exposed, lyrical solos, such as the unaccompanied E Flat Bass solo that opens the work. This is moving music and worth the effort needed to pull it off.

B Flat Cornet or Soprano Cornet Solo: Over the Rainbow (Harold Arlen/Alan Morrison). Level M for Soloist and ME for Band. Cornet soloist Alan Morrison first shaped this tone solo for himself, and now it is available to all. The main challenge is one of maintaining a full sound above the rich accompaniment, though it is not overly scored. The soloist does not so much play the main tune as provide reflective counterpoints to the tune heard in the band. This is an unusual but effective treatment of an American movie classic.

Editions Mark Reift (refit@tvs2net.ch). C/o Solid Rock Music Company, 75 Mt. Rainer Drive, San Rafeal, CA 94903. PH: 415-479-1773; E-mail: dick@sldbrass.com

Suite: Celtic Visions (John Glensk Mortimer). We read two of three movements of this bracing music, which flows as follows: 1) The Call to Battle; 2) Laments for a Hero; 3) Victory Dance. Level MD Mvt 1; Level M for Mvts 2 and 3. This is more than *Braveheart* revisited. Some great

sounds in the opening movement, bordering, as expected, on the barbaric. The middle funeral march read very well and seemed to strike a chord in the band. The last movement is the typical 6/8, Celtic romp, with the opening music of Mvt 1 returning in the coda. You need 3 competent percussionists for this music. It should program well.

Additional Work Received

Montreux Dances (Carl Ruetli). Level AD. Commissioned for the 2001 European Brass Band Championships. This three-movement test piece will challenge any of our bands. The composer requires a particular seating arrangement and suggests a layout for the extensive percussion section (3 players). Additionally, there are separate parts for each of the Bass and Euphonium section (6 parts total). The three movements are, to a degree, impressionistic in nature: 1) Tree Dance; 2) Lake Dance; 3) Fire Dance. The music is tonal, but modern in sound and structure. The composer's own score notes provide a good introduction to this intriguing music: "The composition starts with five chords symbolizing a group of motionless trees which reappear in the 2nd and 3rd movements: at the beginning of the Lake Dance they are reflected in the water, and at the end of the Fire Dance they are rent apart by the fire." The work, in essence, is a wedge of increasingly more dramatic, and driving music. The score and parts are handsomely produced, by the way!

Winwood Music, Unit 7, Fieldside Farm, Quainton, Bucks. HP22 4DQ, UK. Tel: 011-44-1296-655-777; FAX: 011-44-1296-655-778. E-mail: sales@windwoodmusic.com

I Believe in my Heart (Andrew Lloyd Webber/Tony Rickard). Level ME. Windwood is the new name for Rosehill Music, just in case this name was not yet familiar to our readers. Rickard's arrangement of a famous tune from the musical *The Woman in White* will be quickly learned by our

bands, with only the occasional, small exposed parts. A short, elegant arrangement of the softer variety.

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

Euphonium Solo: Compelled by Love (Andrew Blyth); [Baritone Soloist Jeff Evans, Cincinnati Brass Band] Level MD for Solo; M for Band. An effective, emotion-charged, lyrical solo for a soloist with a large, full tone! This is required especially in the final, triumphant portion of the short work, where the soloist must project over the full band. Our Reading Band and soloist sounded fine on this on a first reading. One can track down the original song or one can play this music as a heartfelt expression of love.

March: Temple Vision (Martin Cordner), Level M. A vibrant concert march with lots of interest for every section! While several sacred tunes are presented, the most familiar is "Lead On, O King Eternal." Here is a splendid piece for a NABBA band when at a church service. A great postlude! Look for SP&S to be releasing its *Festival Series* items on an individual basis, rather than in journals. That should prove very helpful to NABBA bands seeking the excellent repertoire – both new and from the past – from the SA library.

Additional Work Received

Glorifico Aeternum (Dean Jones) Level D. We heard the Chicago Staff Band give a fine performance of this piece at the Gala Concert, and it was featured by the ISB on their tour of the USA last spring. Dean Jones selects the 17th-century chorale *Now Thank We All Our God* as the uniting element in this diverse, three-part collage. In the initial allegro we hear this tune in various rhythmic shapes and styles. The softer, reflective middle of the work includes the song *Somebody prayed for me*, a more contemporary, sacred

ballad. In the concluding section Dean Jones returns to motives heard in the opening, and adds to it the song *Lord reign in me*, accompanied in a decidedly Latin-American manner. At the climactic finale the composer inserts the old tune *St. Columba*, which sounds forth majestically.

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

Carol of the Bells (James Anderson). Level ME. This arrangement is basically the old *Carolers' Favorites* setting with an introduction and coda attached. This provides, therefore, a slightly longer concert setting of the familiar Ukrainian carol. Should go over well at any Christmas program.

B Flat Instrument Solo: Stand Up, Stand Up for Jesus (James Cheyne) [Flugelhorn Soloist Jim Yost, Cincinnati Brass Band]. Level ME for Solo and Band. This is a grade III item in the AEIS, and a very effective, upbeat musical meditation on the old tune *Webb*. Stylistic variety and interesting harmonic motion mark the 4-minute work, hallmarks of Cheyne's style. A great item for the emerging soloist!

Additional Works Received

The SA USA South Music Department releases 16 items, 4 in each graded level, including either a B Flat (Bass Clef, or C as well) or E Flat/F solo feature in each level. Additionally, a CD is produced each year demonstrating the music. Rather than review the remaining 14 items, let me suggest NABBA members write to the music department (see above) and ask for a sample CD for this year so you can get a broad

overview of this excellent series – good for small or large band, as edited by James Curnow.

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

Euphonium Solo: Benedictus (Karl Jenkins/Tony Small) [Soloist Mark Hensler, Cincinnati Brass Band]. Level ME for Solo and Band, but with demands via soft dynamics. This work received a sensitive performance at our reading session, both by band and soloist, with NABBA rookie Steve Roberts demanding the best of the musicians gathered. The movement is adapted from a larger work, *The Armed Man – Mass for Peace*. The associated text is portrayed well in the music: "Blessed is he comes in the name of the Lord – Hosanna In the highest – Blessed is he...." Perhaps best used for a quiet moment in a program (though the middle requires quite a massive sound) or for a memorial moment.

Summer Scene (Philip Sparke). Level M. Another charming, beautiful score by Sparke, originally written for the National Youth Brass Band of Scotland, in memory of Stewart Wilson. Much sustaining power needed on this relatively short piece, which tends to feature the saxhorn middle of the band. While mostly flowing in a subdued dynamic, there are two rather dramatic climax points in this accessible music.

Additional Works Received

A Buffalo Bill Bonanza! (Goff Richards). Level MD. This is a Grimethorpe Band sparkler that moves at a bright quarter note equals 144. Richards incorporates several American classics into his dynamic piece, including Gilmore's *Triumphal March*, and Karl King's *Wyoming Days/Intermezzo*. Lots of fun for band and audience.

Hymns of Praise (Goff Richards). Level M. A short, effective medley of traditional and contemporary hymns or praise songs. In quick succession Richards presents the

chorus of *To God Be the Glory, The Prayer of St. Francis, And Can It Be* (Sagina), *Love Divine All Love's Excelling* (Blaewern), *Be Thou My Vision* (Slane), and *Shine Jesus, Shine*.

Dancing and Drumming (Tilman Susato/Rob Wiffin). Level ME. A short, festive setting of several Renaissance dances by the renowned, 16th-century Netherlander Susato, this work should read down the first time, provided you have 3, or perhaps even 4, steady percussionists who provide the effective rhythmic basis.

E Flat Horn Solo: Adagio (Corelli/Barrie Gott). Level M for Solo, ME for Band. This is a straightforward, carefully scored setting of one of the great Baroque master's string works. Gott always allows the horn to shine – not always true in alto solos! Keep the dynamics on the *meno* side of things, especially the *ff* recommended at one point in the piece. Short, elegant transcription!

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

Suite: Day of the Dragon (Peter Graham) Level MD. The five movements of this 'entertainment' suite written for BAYV Cory Band center on aspects of Welsh heritage and culture: 1) Overture; 2) Lullaby (Suo Gan); 3) Welsh Clog Dance; 4) Ballad (By Kell's Waters); 5) Triumph (Men of Harlech). We read the last three movements and they went very smoothly. As in previous pieces of this kind – *Cry of the Celts, Call of the Cossacks* – Graham has provided a brilliant program showcase, several, if not all movements of which could be played separately or in various combinations. Perhaps the Overture would not, by exception, stand on its own. Mvt 4, Ballad, does not use the cornet section and features the flugelhorn. This was one of the 'winners' of our session.

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

And They Were Heroes (Jim Cheyne) Level M. Recorded recently by the Southern Territorial Band, this patriotic work reflects on all who dedicate themselves to national service, or any kind of self-sacrificial living. The sounds are reminiscent of some John Williams' scores, but the composer's voice is distinctly his own. Several fanfare recitatives make for some haunting moments. The work reaches its peak with the sounding of the National Hymn, *God of Our Fathers*, and the work ends in a note of triumph. Great for an Americana or patriotic program!

March—Shout Out!! (Thomas Mack). Level ME. A short, peppy march that features in the trio a rock-style song by the composer – should prove to be an effective program item for less proficient bands. The composer has been a stalwart member of the NYSB, as euphonium soloist (now playing baritone) and as the director of the band's chorus for many years. The title song was initially written for that group.

Additional Works Received

Cry of the Warriors (Ralph E. Pearce). Level MD. Here is a stunning concert work we heard last year at NABBA as played by the NYSB. Ralph Pearce, currently residing in Phoenix, Arizona, moved to the USA from the UK. He wrote this overture for the NYSB's 2003 UK tour. The score contains the following program note. "The Welsh tune *Men of Harlech* is the principal thematic material. Using the words associated in the Army to this tune [*Song Book* 693], the title derives from verse 3, 'Hark I hear the warriors shouting'. The earlier part of the music deals with the struggle of battle. The slower section uses the tune *Crugybar* linked with Will J. Brand's words [SB 553] 'And as I reached out for the blessing, that moment the blessing was mine'. The mood now changes to one of triumph and victory."

Cornet Solo: Flashback (Brian Bowen). Level MD for Solo, M for Band. While based on relatively obscure SA songs and choruses, this challenging solo has the soloist recollecting on old times of spiritual growth, thus, in the words of the

talented composer, 'a retro air-and-variations form.' This is scored superbly, and the slow middle section, thinly set, is a gem. This is no easy read down, but does add to the cornet solo repertoire in a significant way.

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

Ding, Dong, the Witch is Dead (Harold Arlen/William Gordon). Level M. A bright, fast swing setting of the *Wizard of Oz* classic, this short arrangement calls for 4 trombones, though you can get by with 3. You must have a solid drum set player for this otherwise pleasing, and uncomplicated arrangement. Good program fare.

I'm a Believer (Neil Diamond/William Gordon). Level MD. The band found this to be just a bit protracted, a bit too long, but perhaps with judicious cuts it becomes a good evocation of another rock chestnut. The subdivision of the beat to the sixteenth, with some tricky funk-rock rhythms, will need a bit of attention. There is also a very sudden switch in 2/2 time late in the piece, and then an immediate switch back to the opening 4/4.

**Warner Bros. SEE CONTACT
INFORMATON AT CRABTREE
MUSIC LISTED ABOVE. Note: All
Warner publications provide what
they call "world parts," meaning
bass clef for all low brass, and 4 F
horn parts, which can cover flugel
and the other 3 alto parts.**

Epic Themes from John Williams (John Williams/Steve Sykes), Level M—MD. Here is a real crowd 'pleaser' in which Steve Sykes pulls together seven Williams' themes, ranging from *Star Wars* to 1941 to *Superman*, and music for the Olympics. Best if you have 4 percussion, but playable with 3. Another winner of the session, but one that will require stamina in the cornet section!

Selections from: *Harry Potter and the Prisoner of Azkaban* (John Williams/ Philip Harper), Level MD—D. This is a demanding musical reduction of the latest Harry Potter film score. Fortunately some cuts are suggested – especially if your band can not handle the wild Knight Bus music that moves in a very fast swing, half note equals 132. Harper is effective in giving us the main moments of the film, skillfully moving from one short excerpt to another. Great for any concert with a film music theme!

A Touch of Mancini (Arranged Mark Freeh). Level M—MD. It is great to see this medley of Mancini hits in print! The tunes featured include *The Pink Panther*, *Moon River*, *Days of Wine and Roses*, and *Peter Gunn Theme*. During the presentation of the latter which concludes the work, there is an open, improvised solo section for the principal cornet, with both changes and suggested solo provided. Only two percussions required, but they need to be solid: Drum set; melody perc (vibes, etc).

A Hebridean Suite (Andrew Duncan). Level MD. Subtitled 'A suite in four movements inspired by the rich Celtic heritage of the Outer Hebrides,' this concert work may be played in its entirety, or in smaller sections, individual movements. Like *Day of the Dragon* reviewed above, it has high entertainment value, and is very atmospheric. You might call it a short version of *Hymn of the Highlands* (Philip Sparke), though I do not mean anything derogatory by that comparison. The four movements are: 1) Stornoway (allegro con brio); 2) The Old Shepherdess and the Norse Maiden's Spirit (Lento e sostenuto); 3) Mouth Music (Scherzo mvt., allegro molto); 4) Ceildih—Rondo (6/8 rondo, allegro non troppo). Another way of looking at this good piece is that it is a Celtic sinfonietta, one that follows in most regards, the 4-movement classical symphony. The music is beautifully produced, with full program notes to help the conductor and band understand the context. Would be a terrific work with a multi-media aspect.

Request for Assistance

Douglas Yeo
New England Brass Band

I have recently developed a new area of the NABBA website dedicated to NABBA music resources. This new area can be found directly at www.nabbamusic.org

This part of the NABBA website is devoted to information relating to music played at NABBA contests. Currently, both downloadable (Excel and pdf format) and html databases of all music played at NABBA band contests as well as preliminary data on NABBA solo/ensemble contests are available. Detailed contest results, scores, publisher and other information is also available. The nabbamusic.org area also will contain errata sheets for NABBA test pieces; currently the site contains an errata sheet for Gilbert Vinter's "Spectrum" which is the 2006 Honors section test piece (found to have over 450 errors in the score and parts).

In order for this resource to be of the most help to NABBA members I am asking for your assistance. The databases would benefit from more information and the people who have this information are NABBA members themselves. Please look in on nabbamusic.org and see if you have additional information that can be included. I especially would like to hear from solo and ensemble contest winners who would provide me with further information about their performance (in particular the title of the piece they played and the composer). Through the efforts of the NABBA membership, we will be able to have a comprehensive look at NABBA contest history which will be very beneficial to all concerned.

Cont. **Herak** from pg. 15

The 2004 BBSS also saw the addition of a "Whit Friday" Type March Contest. We were all divided into 3 bands, and marched around the campus to the different spots where the judges were "hidden," and performed for each adjudicator (tutor), who awarded a prize to the top band. Very interesting, as the Brits do not have the "marching band" experiences that we in the states are fortunate to have had. Therefore, most of the band's "deportment" (marching scores) were not as high as one might have hoped!

On the final evening, a Grand Finale Concert was held which featured both bands, and then the combined Full Band. The program consisted of **Shakespeare Band:** *March from the Jazz Suite*-Shostakovich/Hall; *Scaramouche*-Milhaud/Snell; *Serenata*-Toselli/Richards; *Marching Through Georgia*-arr. Richards; *Circle of Life*-John/Rice arr. Harper. **Hathaway Band:** *French Military March*-Saint Saens/Hargreaves; *Cheek to Cheek*-Berlin/Fernie; *Le Cid*-Massenet/Snell; *New Colonial March*-R.B. Hall; *Celebration of Youth*-Harper. **Full Band:** *Liberty Fanfare*-Williams/Sykes; *Windows of the World*-Graham; *Introduction to Act 3 Lohengrin*-Wagner/D. Wright; *Land of the Long White Cloud*-Sparke; *Indiana Jones and the Temple of Doom*-Williams/Farr.

All in all, it was a wonderful week of brass banding. We even met some fellow Americans from the Golden State British Brass Band that were in attendance! In case you're interested, the dates for next year's BBSS are Sunday, August 6- Saturday, August 12, 2006. Hope to see you there!!! (For more information, contact The Administrator: Philip Biggs, 2 The Coppice, Impington, Cambridge CB4 9PP. UK. Telephone +44 (0) 1223 234090 or 07710 505689 philipbiggs@bandstand.demon.co.uk

BOOK REVIEWS

Diana Herak
Brass Band of Columbus

Dick the Stick by Richard Evans. BBAU 11003. Copyright JAGRINS Music Publications, May 2005. Paperback. Contains 252 Pages, Foreword by Maurice Murphy, Table of Contents, Index, and 27 Black and White Photographs. Ordering Information: Midland CD-www.ukck.net or 4 Bars Rest-www.4barsrest.com.

Dick the Stick is an autobiography written by "one of the most colourful and flamboyant characters on the British Band Scene today." Currently the resident conductor of the famous Grimethorpe Colliery (UK Coal) Band, Richard Evans has certainly seen and done it all! His many successes include being a founding member of the National Youth Brass Band, performing with the Black Dyke Mills Band, and conducting the Wingates Temperance Band, Fairey Engineering Band, and Leyland Band, amongst others. In 1986 he received the J. Henry Iles Medal presented by the Worshipful Company of Musicians of the City of London. He is currently the Musical Director of the National Youth Brass Band of Scotland, and has worked with bands throughout the world.

I first met Mr. Evans in August, 2004 at the Brass Band Summer School held at the Bromsgrove School in Worcestershire, England. He was the Course Director of the Camp, and conducted all the rehearsals of the bands. I thoroughly enjoyed his leadership, and his sense of humor in all circumstances! In addition, I was later able to observe him conducting a rehearsal with the Foden's Richardson Band (quite a difference to our brass band summer school ensembles), and was pleased to see his approach to music making was quite the same (although a little "tougher" with the 2004 British Open Championship Band!). After seeing him lead the Grimethorpe

Band to victory at this year's annual "Brass in Concert" Championships, I realized Mr. Evans is one of the very top conductors in the brass band world today, and much can be learned from this fine gentleman!

Dick the Stick is a fascinating read, which starts with some interesting stories of growing up in the World War II years in Britain. Mr. Evans then began playing the cornet, and later became a member of the National Youth Brass Band under such conductors as Denis Wright and Harry Mortimer. It was here that he met someone who would become a great friend, Maurice Murphy. After becoming an accomplished musician on his instrument, he soon got what the Brits call "stick itch" and became a conductor! The rest, as they say, is history. While conducting the Leyland Band, in as little as four years Mr. Evans was able to take them from being a 3rd section band to runners-up in the British Open Contest! As well as telling about this band's meteoric rise, this book is full of many wonderful stories and anecdotes about growing up in the British Brass Band tradition, told by one of the finest in the field. It comes highly recommended!

Beyond the Box by David Read. BBAU 11002. Copyright JAGRINS Music Publications, May 2004. Paperback. Contains 168 Pages, Foreword by Roy Newsome, Table of Contents, Index, and 15 Black and White Photographs. Ordering Information: Midland CD-www.ukck.net or 4 Bars Rest-www.4barsrest.com.

David Read is "one of the World's foremost adjudicators." His autobiography *Beyond the Box* not only covers his life story, but also his insights into the past 60 years of the British Brass Band movement.

Mr. Read started his banding career as a cornet player. He performed with the Askern Silver Prize Band and Carlton Main Frickley

Colliery Band before joining the Welsh Guards. Later he joined the Munn and Felton/G.U.S. (Footwear) Band, where he was privileged to often work with the great composer Gilbert Vinter. In fact, it was Mr. Read who encouraged Vinter to compose several pieces for brass quartet, which he did! Mr. Read has performed with the Grimethorpe Colliery Band, and conducted the Cambridge Co-operative Band. He was also a Brass Instructor in the Huntingdon and Peterborough area for over 30 years, and received the Iles Medal from the Worshipful Company of Musicians. His first adjudicating engagement took place in 1974, and since then he has sat "in the box" at many of the UK's most prestigious brass band contests. He is one of the most sought-after adjudicators of today due to his thoroughness, his academic study of music, and his contesting experiences as both a fine player and conductor. His opinions on the issues facing adjudicators in the present day were also very insightful.

Although the book is filled with great stories, I believe the last chapter, entitled "Past, Present, and Future" was the most interesting. Mr. Read sums up the changes that have taken place in the British brass band movement over the past 60 years. Such changes have included differences in concert programming, moving from mostly outdoor to indoor concerts, dwindling concert audiences, lack of media support for brass bands, player and conductor loyalty or lack of, new commissions for test pieces, the end of "high pitch" brass instruments, the acceptance of percussion into contests, the introduction of the Entertainment Contest, bands disappearing as a result of colliery closures, sponsorships or lack thereof, etc. etc. Anyone interested in the relatively recent history of brass bands in the UK (and a few opinions on its future) will find this book a highly enjoyable "Read" (no pun intended!).



The New England Brass Band recording Peter Graham's "Away in a Manger" in Symphony Hall, Boston, January 22, 2005. Kevin Maloney, flugelhorn solo, Douglas Yeo, conductor.

Recording a CD With Your Band? Why Not!

Douglas Yeo
The New England Brass Band

At the first meeting of the New England Brass Band's (NEBB) Board of Directors, after I was named Music Director in September 1998, I said I would like the band to make a commercially produced recording. The NEBB had never done something like this before. While one of our band members regularly recorded the band's concerts for internal use by the players and conductor, the idea of having a dedicated recording session and producing a CD for sale was something new. Having made dozens of recordings as a member of the **Boston Symphony** and **Boston Pops Orchestras** and with the experience of having recorded several solo albums including one with **Black Dyke Band** in 1996 (*Proclamation*, Doyen 055) and another with the **Williams Fairey Band** in 2001 (*Two of a Mind*, Egon SFZ 107), I was well versed with the process and benefits of recording.

In this article I will outline the things a band should consider if they wish to make a recording by relating the New England Brass Band's experience in recording and releasing four compact discs for sale. My hope is that I might provide not only information but encouragement for more

NABBA bands to record and release recordings.

WHY?

While making a recording is a big undertaking for a band, there are several tangible benefits that make the effort worthwhile. First, the crucible of preparing for a recording session and the session itself will make your band play at a new level. Second, when the microphone is "on" players tend to step up and give better than their best. Third, during the NEBB's first recording session in January 1999, I heard sounds from players I had never heard before – the whole was greater than the sum of the parts and the individual level of playing reached what was then a new high.

Recording can be a fantastic way to raise money for the band. The over \$40,000 that NEBB has raised through CD sales at concerts, through our website, and through select dealers has allowed us to take trips, purchase equipment and finance additional recording projects. Combined with our concert fees (typically \$1000 - \$1500 per concert with an average of eight concerts a year) the band has been put on sound financial footing.

A recording is also a superb marketing tool for the band. With a CD you widen the band's exposure through sales, reviews and radio airplay. Your audiences can also 'take the band home' at the end of a concert.

Best of all, a recording provides the members of the band with a tangible reminder of their progress and playing. The experience of making the recording becomes part of the history of the band and something that is looked back on warmly as well as becoming a benchmark to further inspire the band to new levels of achievement in the future.

HOW?

There are several defined parts of the process of making a recording, which need to be approached in turn. These are:

- Choose repertoire
- Choose a recording venue
- Choose a recording engineer
- Prepare the band
- Recording day
- Editing
- Royalties
- Production
- Marketing

Let us look at each of these in turn:

CHOOSE REPERTOIRE

The first thing to do is to decide what it is you want to record. There are many recordings on the market by superb brass bands. The NEBB did not set out to be YBS, Fairey, Dyke or the ISB. We set out to be ourselves. In choosing repertoire for recordings, we decided that our primary market would be our concert audience. With that in mind, recording music we felt our audience would want to hear over and over again was important to us. Including solos and ensembles as well as having our albums be based on themes (rather than just recording things we liked ourselves) helped ensure an appeal by those who might be interested in purchasing an album.

The NEBB's first CD was a Christmas album, *Christmas Joy!* My first series of Christmas concerts with the NEBB in 1998 consisted mostly of music the band had played in years before I became its conductor. We decided to have a single recording session for this first album, to put down about 50 minutes of music in one day's work. By choosing repertoire most of the band had played in years past, we were able to cut down the preparation time considerably. The NEBB gives three Christmas concerts each December and they are always well attended. Christmas CDs are traditionally among the best selling albums and while there are many fine brass band Christmas discs on the market, we knew a Christmas album of our own would have significant appeal to our local audiences.

After the successful release of *Christmas Joy!*, the NEBB board of directors decided to schedule one recording session per season during which we would endeavor to record 25-30 minutes of music. This way the all day session would not be as frantic as trying to record a whole album in one sitting. In addition, the cost of the recording would be spread over two seasons and there would be more time to plan repertoire and take advantage of the unique abilities of new players that come into the band during each new season. We decided that our second CD should be one that focused on music by British composers

and arrangers since we wished to further establish our reputation as a band 'in the British tradition.' *Honor and Glory* was released in 2001 after recording sessions in 2000 and 2001. We recorded several classic British contest test pieces that had long been forgotten (including Hubert Bath's *Honour and Glory* and Dennis Wright's *The White Rider*). We also recorded two pieces which the NEBB included on its first NABBA program (2001, in Washington, D.C.), Parry's arrangement of *Jerusalem* and Vaughan Williams' *Henry the Fifth*. By doing so, we provided a nice document of an important season while giving our audiences an album of substantial music based on British themes.

In recent years, the NEBB has begun giving concerts of sacred music in churches, either as stand alone concerts or as part of a church's regular evening service. These concerts have been very meaningful to audiences and they have allowed the NEBB to tap into a wonderful repertoire of sacred music including many fine pieces by composers and arrangers associated with the Salvation Army. As we began doing these kinds of concerts, we had many requests for an album of sacred. In response to this, the NEBB released its third CD in 2004, *The Light of the World*, which features some of the best sacred music we have performed in recent years. Having taken first place in the Challenge section of the 2004 NABBA Championship, we also included pieces we played at our winning performance. William Gordon's *Fortress* and Stephen Bulla's *Images for Brass* (the third movement is based on the hymn *Eternal Father, Strong to Save*) found a place on our new album. This release contains over 60 minutes of music and has already proven to be very popular with our audiences.

With the sale of 2500 copies of *Christmas Joy!* since its 1999 release and the fact that the NEBB has improved considerably since that album was recorded, the NEBB board of directors decided to allow that album to go out of print (the last copies were sold at our 2004 Christmas concerts). As a result, we decided to record a new Christmas album since this kind of music has always been popular with our audiences. This new Christmas CD, titled *Christmas Bells Are Ringing*, was released in October 2005

and includes John deSalme's fine arrangement of Alfred Reed's *Russian Christmas Music* as well as three solos and a selection of lesser known Christmas music from around the world (such as Kevin Norbury's *Huron Carol* and Stephen Bulla's arrangement of the carols of Alfred Burt, *Christmas Bells Are Ringing*). At 66 minutes, it also has the most music of any of our discs. Future album concepts being considered include an all-American music album (for which the first recording session will take place in June of this year) and a disc entirely featuring well-known soloists.

CHOOSE A RECORDING VENUE

My years of playing and conducting concerts in every possible kind of concert hall have led me to believe that a recording is greatly enhanced if players can play in a natural way in a superb room for music. While many commercial recordings are made in 'dead' studios with players partitioned from each other by plexi-glass booths with all players wearing headphones, there is nothing like a recording session that feels like a concert in a fine concert hall. Yes, artificial reverb can be added later to a 'dry' recording, but to me artificial reverb sounds like artificial reverb and cannot take the place of natural sound.

Finding a suitable recording venue is often a challenge. High school auditoriums are often full of curtains and padded seats; churches are rarely sound proof enough to keep traffic noise off the master tape. In the case of the NEBB, we have been fortunate to use Boston's acoustically acclaimed Symphony Hall for all of the band's recording sessions. Since I am a member of the Boston Symphony Orchestra, we can use the hall at no cost on days when the hall is not otherwise in use. This saves the band about \$8000 in rental fees per recording session and gives us a recording venue that is unparalleled. To add to this, the NEBB has played several concerts in Symphony Hall as part of the Boston Symphony's annual 'open house' event so playing in Symphony Hall is neither intimidating nor daunting to our players. Having recorded in Symphony Hall every year since 1999, our players have gotten comfortable playing in this remarkable room for music.

Rental of a good recording venue may be expensive but the investment is well worth it since the players will make a recording that feels like a performance in a room that gives back to them the best they have put out. This is but the first of many choices you will need to make that falls into the category of, 'If you are going to bother to do it, it is worth doing right.'

CHOOSE A RECORDING ENGINEER

It's easy enough to record a brass band these days – just hook up a stereo microphone to your mini-disc recorder and you're all set. But the truth is there is a difference between a \$100 and a \$5000 microphone. For all of our recording sessions, the NEBB has used top flight recording engineers: Brad Michel of Clarion Production (who has recorded and edited hundreds of albums for **Harmonia Mundi** and other classical labels) and Anthony Di Bartolo who works at Harvard University's audio services. Both have outstanding recording equipment and record both master and safety discs directly to computer and CD. They have enough microphones to provide us with 'spot mics' for percussion and other instruments we wish to highlight and they understand Symphony Hall well enough to know how to get the best sound out of the band.

It is also important that your engineer understand the conductor and how the band wants to work. Having another person serve as 'tonmeister' to follow the scores in the recording booth will be helpful to be sure everything is covered in each take while allowing the conductor to conduct and the engineer to keep an eye on his equipment. Keeping the atmosphere of the recording session relaxed and positive will keep players from getting anxious and the conductor from getting concerned that time is ticking away.

Find the best recording engineer you can, one who has a proven track record of excellence. Ask for references and copies of recordings they have worked on so you can be assured you will get the sound you want.

PREPARE THE BAND

I like to announce the repertoire for recording as early in a season as possible so the band members have as much time to prepare for the recording session. Like many bands in the USA, we rehearse once a week for two hours during our season (September through June). Over the last few years, we have been adding an extra 30 minutes to the first rehearsal of each month which has allowed us time to break the band down into sectionals, with our principal cornet and associate conductor Terry Everson taking the cornets and my taking the rest of the band. These sectionals have proven to be invaluable to our preparation.

The conductor is also wise to carefully decide the tempos in advance and set them with a metronome. In these days of digital editing, many miracles can be done in the cutting room. But if you do not have your tempos lined up between take 1 and take 37, it is difficult to make an edit work. You also need to plan out the session in a sensible way, planning how much time you can afford to spend on each piece, where and how long the breaks and lunch will be, and how everyone's embouchure will be holding up. We always have several friends of the band organize a catered lunch for the band that provides good fortification for the second half of the session.

My goal in recording (and in giving concerts) is nothing less than to give a composer or arranger a definitive rendering of his piece. I spend a great deal of time on the phone or emailing composers and arrangers so I can understand their intentions. Because I have a background in percussion as well as being a brass player, I want to be sure we have the best possible percussion equipment at our disposal (sometimes we have been fortunate to use some Boston Symphony percussion equipment – if you listen to our recording of *Images for Brass* on our *The Light of the World* CD you can hear a BSO gong in action – wow, what a sound!). The conductor is like the ringmaster at the circus – if he does his homework and knows the whole picture, the session can go smoothly.

Spending the time with the score and being sure all personnel can cover all parts at all times (including deciding when to have mutes put in and taken out) will help the session be as productive as possible.

There is one other thing. It is important that if you are not paying your players for their participation, you have their permission to record them. Because your band plans to make a profit on the CD, you want to be sure that somewhere down the road nobody makes a claim against it, asserting that because the band sold 1,000,000 copies they should be compensated since they never gave permission for their playing to be used. This can be done by having everyone playing on the session sign a release form which states they are volunteering their services without pay and that the band can do anything it wants with the recording including sell it, give it away, or release it in other formats than on a CD. We did this for our first few recording sessions until we amended our band's bylaws to include a provision that states that band members allow the band to use their performances (as well as their name and likeness) without further compensation. This little bit of legal work may be very important should a disgruntled current or former band member wish to disrupt the band in an ugly way sometime down the road. I have seen it happen and it is not pretty. Cross your T's and dot your I's and take care of this little bit of business before a note is recorded.

RECORDING DAY

This was an ambitious schedule but it was quite doable. I kept my eye on the clock and our producer and engineer kept an ear on what we were about to do. Having done so much recording, I am able to know when we have the best we can get or if it is worth doing one more 'take' to get something better. I like to be sure we have two complete 'takes' of each piece before moving on to cover specific sections which might provide us with 'patches' we can edit in later.

EDITING

We have been able to use Symphony Hall on our all-day recording sessions from 8:00 AM to 4:00 PM. Here is the schedule for our January 22, 2005 recording session for disc, *The Spirit of Christmas*:

8:00 AM	Load in of recording and percussion equipment. Stage set up.
8:45 AM	All players on stage, warmed up and ready to play. Band warm-up and tuning.
9:00 AM	Begin sound checks, set recording levels
9:30 AM	Record <i>The Spirit of Christmas</i> (Peter Graham)
10:10 AM	Break
10:20 AM	Record flugelhorn solo <i>Away in a Manger</i> (Peter Graham)
11:00 AM	Record cornet solo <i>Huron Carol</i> (Kevin Norbury)
11:30 AM	Break
11:40 AM	Record <i>Russian Christmas Music</i> (Alfred Reed, arr. John de Salme)
1:00 PM	Lunch
1:45 PM	Warm-up and tuning
2:00 PM	Record <i>Christmas Bells are Ringing</i> (Alfred Burt, arr. Stephen Bulla)
3:00 PM	Break
3:10 PM	Record <i>Mid-winter</i> (Stephen Bulla)
3:30 PM	Record <i>Feliz Navidad</i> (José Feliciano, arr. Dorothy Gates)
4:00 PM	Session over, break down equipment

We have a setup crew which brings and sets up our percussion equipment, sets up the stage and put 'Quiet Please' signs on all of the Symphony Hall doors and hallways. We also have our players wear their NEBB logo polo shirts that provide a good esprit d'corps for the group. While we do not have to pay a rental fee to the Boston Symphony for the use of the hall, we do make a generous donation to the Symphony Hall stage crew and house crew funds which helps us keep good relations with the staff at Symphony Hall which may be called upon to help us at some time during the session.

The most important things are that the band members not be looking at the clock (that is the job of the conductor and the producer/engineer) and that the conductor keep the band relaxed in their playing. If we end up not having time to record every piece we wanted to put down, we pick it up at the next session. We want to be sure that what we DO record is our best. "Knowing," as the Kenny Rogers song goes, "when to hold 'em, when to fold 'em, when to walk away" is critical – there is no sense in repeating a passage 10 times if it is not going to get any better. With a good recording plan and good editing, your finished product will sound like your band on its best possible day.

All of the NEBB's recordings have been edited by Brad Michel. He is one of the world's best editors, having edited all of the recordings for groups such as the Anonymous 4 and countless ensembles and instrumentalists. Editing these days is done on a computer and it is truly an astounding process. A good editor can make an edit absolutely seamless (providing you have planned the session well and have good raw material – remember if you are going to re-record a section of a piece, you need to be sure the 'ring' of a cymbal or the dynamic of a chord is the same each time. It is not always easy to have percussion equipment line up easily, especially cymbals, gong, bells, drum kit and high-hat.).

There are many ways to go about editing. Since you generally pay the editor by the hour, it is good to do as much as possible yourself. At the recording session, the engineer makes written comments on the scores, indicating spots with particularly good moments, or places that might need an editing 'fix.' After the session, your editor can audition all tracks himself, choose what he thinks are the best takes and then come up with a complete first edit for you to hear. However, I prefer to audition all tracks myself since I know the band so well. I mark up the scores I gave the engineer at the session with a plus or minus sign at critical moments and see if I agree with the comments he had previously written. After auditioning all of the tracks, I mark up the score with suggestions of editing points and their take numbers, always wanting to have as many long passages on a single take as possible to keep a good flow. The editor then edits the pieces according to my markings. This first edit is a good place to work from. It will need further tweaking with additional splices but after a second edit and perhaps a few tweaks of a third edit, I am always confident we have the best result we can get. Some people edit compulsively, spending dozens of hours on editing. This can result in a product which has everything 'right' but does not sound honest. I prefer our recordings to sound like our band giving a concert on its best day. We are who we are – we cannot use the editing process to try to make us something we are not.

After editing, the editor makes up a master disc or tape (depending on the requirements of the production plant). We do not use any compression or added reverb on our recordings – we try to have our recordings have a natural sound that will make the listener feel they are in a concert hall. We avoid the ‘pop music’ kind of sound that has everything sound ‘up front’ in an artificial way. Judging from the success of our recordings with our audiences and the positive reviews we have received, we feel confident that the way we make our recordings gives us something that represents the band very well.

ROYALTIES

Someone does the work, someone needs to get paid. Your recording engineer and editor will charge a fee (most likely). You may need to rent a hall to play in and of course, there will be production costs (more on that in the next section). But an important part of the costs associated with making a CD is the paying of royalties.

Many bands assume that since they are non-profit groups they do not need to pay royalties. Wrong. Unless royalty payment is waived by a copyright holder, it is **REQUIRED** that royalties be paid. This is not optional. It is simply a cost of making a recording and it is a cost that we should cheerfully pay since the payment of royalties gives something back to the people who make the recording fundamentally possible: composers and arrangers.

The royalty rate in the USA is established by the US Congress and it changes every year. The rate can be found on the Copyright office website at: www.copyright.gov/carp/m200a.html The amount of royalties you must pay is determined by taking the statutory royalty rate and multiplying it by the minutes of music of a given track (the minimum payment is for five minutes) times the number of copies sold. For instance, if you record a six minute track, the formula looks like this (using the royalty rate in effect in January 2006):
 $1.75 \text{ cents per minute (statutory rate)} \times \text{six minutes} \times 1000 \text{ copies} = \105.00

So, for the right to manufacture and sell 1000 copies of your CD that contains this six minute track, you need to pay the copyright holder of the track \$105.00. This needs to be done for every track on the album. You can see that if you pay royalties for a 60 minute CD, the royalties for 1000 copies will amount to about \$1,000, or \$1.00 per disc. This is our payback to the people who write and arrange the music.

It’s possible that you might not have to pay royalties on any or all tracks. For instance, when you contact the copyright holder to get a license from them (something you are required to do for each track) you can ask them if they will allow you to record the track with no payment, that is you execute a ‘gratis’ license. Some copyright holders will allow you to do this, but even if you do not pay any royalties, you still need to execute a license that is signed both by your band representative and the copyright holder. Copyright holders can not charge you more than the statutory rate but they can charge less (or nothing). Your license may also require you to list the name of the copyright holder on the album. You are legally allowed to record any piece of published music as long as you pay the royalties unless your recording will be the **FIRST** recording of a piece; in that case you need permission from the copyright holder **BEFORE** you make your recording since a copyright holder has the right to determine who will make a first recording of their work and your request could be denied.

If you do not want to contact each copyright holder individually you can work with the Harry Fox Agency www.harryfox.com that will execute the licenses and process the payments for you. However you do it, do not overlook this important step. Not only is paying royalties the right thing but also it is the legal thing. You do not have a choice about this. Do not risk possible litigation thinking you can get away without executing mechanical licenses and paying royalties. When you do the right thing in this regard you are on the side of the angels. It makes a difference.

PRODUCTION

Once the sessions are completed, the editing is done and a master tape or CD is made, you move into the production stage. You will need to engage a designer who will create the files for the tray card, the CD insert booklet and the disc imprint. Our band has members who are adept at this kind of thing and they have donated their time to layout and create these files. But before you start designing away, you need to know the requirements for production.

You can deal directly with a printer and a CD manufacturing plant or you can work with a ‘middle man’ who will shepherd the project through for you. I prefer the latter approach as it means that one person is overseeing all aspects of production. For our most recent discs we have used Tom Daly at Crooked Cove Records in Maine www.crookedcove.com. He can provide you with the specifications for printing. Most CD manufacturers will require you to show them your mechanical licenses – if your CD is produced without royalty payments being made, the CD manufacturer, along with you, is liable for producing an illegal disc. You will find that there are often price breaks for making larger quantities of your CD booklets and tray cards. If you decide to make only 1000 CDs, you might consider printing 2500 booklets since the difference in price might not be very much with the larger quantity. Be sure your designer follows the specifications for printing scrupulously – this is ‘zero tolerance’ kind of work but a well produced booklet can greatly enhance a release.

MARKETING

On the happy day when the CDs are delivered to your bandroom you hopefully have figured out what to do with them. In the NEBB, we give each person who played on the CD a free copy of the disc. We then require that each band member sell 20 discs at full retail price, \$15.00 each. This is our band’s major fund raiser, rather like the old candy sale we all did when we were in high school and the band needed new uniforms.

Band members know this is a part of being in the band and our players have cheerfully done this. Players can sell them or they can give them away – all that really matters is that they give our treasurer a check for \$300.00. After paying for this initial quantity of 20 discs, band members can purchase additional copies for \$10.00 each.

The beauty of this system is that when our 30 band members have each sold their 20 CDs, the band treasury makes a deposit of \$9000.00. Thus, before a single disc is sold at a concert or sent off to a dealer, the entire cost of the recording project is already paid for. We then sell the CD at our concerts and also have a relationship with a few select dealers who purchase our discs at our wholesale price of \$10.00 so they can also sell them for \$15.00. The result is that every sale represents a 100% profit for the band because the disc was paid off by band member sales. As I said at the beginning of this article, the thousands of dollars raised by CD sales have allowed the NEBB to undertake many projects including financing additional recordings. Re-ordering discs in quantities of 500 each will find you paying much less than you did for the first 1000 since the setup costs and design costs are already paid. You will still need to pay royalties on any

re-orders of CDs but since you will not be paying the recording engineer and editor again, the cost per unit will drop considerably. Sending out a few copies for review to *The Bridge*, *British Bandsman*, *Brass Band World* and *4barsrest.com* as well as copies to local radio stations will give you a little publicity. But the lion's share of sales will come at your concerts and through your members. Keep your expectations realistic – you will not likely release a 'gold record' in the niche market word of brass band recordings but sales of several thousand units are quite possible if you have made something interesting and you let people know.

The NEBB also tries to keep our recordings in front of our audiences. Many of our concerts include selections from our recordings so we can remind audiences that they can take a piece they liked home with them. We also publish a newsletter twice a year which is sent to our band mailing list – when a new recording is released we include an order form with the newsletter. We have also added expanded program notes about our discs on the band's website so listeners can get more information that we could provide in the CD booklet.

CONCLUSION

The experience of the New

England Brass Band in making recordings has been nothing less than a huge success. The recordings have resulted in a steady income stream that benefits the band in many ways. But more than that our recordings have become part of the growth process of the band as we continue to fulfill our goal of 'continuous improvement.' We have developed closer relationships with composers and arrangers and enjoyed the unique experience of working hard together to create a product of which we are all proud. The fact that so few NABBA bands have made recordings may be an indication that groups have not given it serious thought or that they feel they could not make something that would be worthwhile or of interest. NABBA bands might do well to adopt Curt Schilling's slogan when the 2004 Boston Red Sox were heading to their first World Series title in 86 years, 'Why not us?' Why not, indeed! I hope this article has given NABBA members some food for thought and more bands will step up to reap the huge benefits of making a CD. Learn more about our recordings at the New England Brass Band website, www.newenglandbrassband.org. Anyone wishing to communicate with me further on this is welcome to do so by email using the mail form on my website, www.yeodoug.com



The Crown Colony of Fiji became a British possession in 1874. The band of the Fiji Military Forces was formed in 1919 and gave its first concert on Christmas Day. Lt. Caten, formerly of the Coldstream Guards, served as Bandmaster from 1928 to 1935. He arranged many of the Fijian songs including the haunting *Isa Lei* song of farewell. Wright and Newcomb, *Bands of the World*, The Instrumentalist Pub. 1970 p. 10

Planning a Vacation: Consider a Brass Band Summer School

Diana Herak
Brass Band of Columbus

After attending the August, 2004 Brass Band Summer School (BBSS) which was held at Bromsgrove School, Worcestershire, England (close to Birmingham), I wanted to inform all NABBA members of at least one excellent opportunity that is available for a week-long course of high-class brass banding and socializing!

The staff was an absolute "dream team" of current British brass banders: Cornets tutors were Alan Morrison (Brighouse and Rastrick) and Brian Taylor (Faireys Band), Horn- Owen Farr (Cory Band), Trombone- Nick Hudson (free-lancer), Euphonium and Baritone- David Childs (Cory), Bass- Steve Sykes (free-lancer), and Percussion- Simone Rebello (free-lancer).

The course was conducted by Richard Evans (who currently conducts the Grimethorpe Band, amongst others), and administered by Philip Biggs. The BBSS President is Dr. Roy Newsome (who also conducted on the final concert)

The Bromsgrove School is a beautiful, lovely private school. The "campers" stay in the dorms, which are basic, but certainly adequate. After registering, we had our first full band rehearsal, followed by sectionals and a general "sorting out" period. Some even formed small ensembles that would perform later in the week.

The 80 or so campers were split up into two brass bands- one

was called the "Shakespeare" Band, and the other the "Hathaway" Band. We would also combine to form the Full Band. A typical day would consist of rehearsals/sectionals in the morning, rehearsals after lunch, with small ensemble rehearsals and lessons thrown in when available. The evenings were made up of Tutor and Camper concerts, which included soloists and small ensembles. It was a highlight of this camper's experience (and of her husband Patrick's) to be fortunate enough to play in a low brass trio with David Childs, and also in a 10-piece ensemble which included Alan Morrison, and was conducted by Steve Sykes. It doesn't get much better than that!
(Cont.) see **Herak** pg. 7



The Chicago Staff Band of the Salvation Army was organized in 1907 at the S.A. Headquarters for the United States Central Territory. Maj. John T. Fynn was the first bandmaster. He was followed by R. Blurton (1910), J.A. Fynn (1917), and W. Broughton who served several periods between 1907 and 1943. Broughton also composed music for the band some of which is still played today.
Wright and Newcomb, Bands of the World, The Instrumentalist Pub. 1970 p. 78

BRASS BAND PROGRAMS

New England Brass Band (Douglas Yeo, Music Director) February 13, 2005 Westgate Church, Weston, Massachusetts. *Holy, Holy, Holy* (arr. James Curnow), *In Dulci Jubilo* (Terry Everson), *Away in a Manger* (arr. Peter Graham) - Kevin Maloney, flugelhorn solo, *Never Give Up* (Eric Ball) - Terry Everson, Dennis Caron, Elizabeth Jewell, Stephanie Watts, cornet; Brad Kerns, Al Stickland, Kenneth Griffin, Donald Kittle, trombones, *Huron Carol* (Kevin Norbury) - Terry Everson, cornet solo, *Resurgam* (Eric Ball), *Amazing Grace* (arr. William Himes), *A Psalm of Praise* (James Curnow), *God Be With You* (Vaughan Williams, arr. William Gordon).

New England Brass Band (Douglas Yeo, Music Director) April 9, 2005 First Parish Church, Gorham, Maine. *Fanfare and the Star Spangled Banner* (arr. Erik Leidzen), *March: Jubilee* (Paul Drury), *Never Give Up* (Eric Ball) - Terry Everson, Terry Martin, Elizabeth Jewell, Stephanie Watts, cornet; Brad Kerns, Al Stickland, Kenneth Griffin, Donald Kittle, trombones, *Simple Gifts* (arr. Goff Richards), *What Sweeter Music* (John Rutter, arr. Douglas Yeo), *Resurgam* (Eric Ball), *Gaudete* (Kevin Norbury), *Swing Low* (Andrew Mackereth) - Douglas Yeo, bass trombone solo, Terry Everson, conductor, *Be Thou My Vision* (arr. James Curnow) - Terry Everson, cornet solo, *The Kingdom Triumphant* (Eric Ball), *March: The Salvation Army* (John Philip Sousa, arr. Ray Steadman-Allen).

New England Brass Band (Douglas Yeo, Music Director) May 1, 2005 Arlington Street Church, Boston, Massachusetts. *Fanfare and the Star Spangled Banner* (arr. Erik Leidzen), *March: Jubilee* (Paul Drury), *Never Give Up* (Eric Ball) - Terry Everson, Dennis Caron, Elizabeth Jewell, Stephanie Watts, cornet; Brad Kerns, Al Stickland, Kenneth Griffin, Donald Kittle, trombones, *Simple Gifts* (arr. Goff Richards),

Resurgam (Eric Ball), *Three Kings Swing* (William Himes), *Swing Low* (Andrew Mackereth) - Douglas Yeo, bass trombone solo, Terry Everson, conductor, *Be Thou My Vision* (arr. James Curnow) - Terry Everson, cornet solo, *The Kingdom Triumphant* (Eric Ball), *March: The Salvation Army* (John Philip Sousa, arr. Ray Steadman-Allen).

New England Brass Band (Douglas Yeo, Music Director) June 5, 2005. Hope Church, Lenox, Massachusetts. *Holy, Holy, Holy* (arr. James Curnow), *In Dulci Jubilo* (Terry Everson), *Once, in Royal David's City* (arr. Terry Everson) - Douglas Yeo, bass trombone solo, Terry Everson, conductor, *Never Give Up* (Eric Ball) - Terry Everson, Dennis Caron, Elizabeth Jewell, Stephanie Watts, cornet; Brad Kerns, Al Stickland, Kenneth Griffin, Donald Kittle, trombones, *Away in a Manger* (arr. Peter Graham) - Kevin Maloney, flugelhorn solo, *Huron Carol* (Kevin Norbury) - Terry Everson, cornet solo, *What Sweeter Music* (John Rutter, arr. Douglas Yeo), *Resurgam* (Eric Ball), *Three Kings Swing* (William Himes), *A Psalm of Praise* (James Curnow), *God Be With You* (Vaughan Williams, arr. William Gordon).

New England Brass Band (Douglas Yeo, Music Director) November 7, 2005. Symphony Hall, Boston, Massachusetts. *Fanfare and the Star Spangled Banner* (arr. Erik Leidzen), *March: Rhode Island* (Lloyd Reslow), *Ardross Castle* from "Hymn of the Highlands" (Phili Sparke), *My Shepherd* (Brenton Broadstock) - Don Lucas, Al Stickland, Kenneth Griffin, Don Kittle, trombones, *Amazing Grace* (arr. William Himes), *Simple Gifts* (arr. Goff Richards), *Unity Fanfare* (Norman Bolter), *Grand Old Gospel Songs* (arr. J. Harold Gustafson), *Just As I Am* (Wilfred Heaton), *Fire Divine* (John Larsson, arr. Ty Watson) - Leif Reslow and John Procter, euphoniums, *Armed Forces Salute* (arr. Stephen Bulla), *American the Beautiful* (traditional), *God Be With You* (Vaughan Williams, arr. William Gordon).

New England Brass Band (Douglas Yeo, Music Director) December 4, 2005, Wilmington Congregational Church, Wilmington, Massachusetts; December 11, 2005, First Parish Church, Westwood, Massachusetts; December 17, 2005, Free Christian Church, Andover, Massachusetts. *Christmas Rejoicing* (Peter Graham), *Huron Carol* (Kevin Norbury) - Terry Everson, cornet solo, *A Great and Mighty Wonder* (Kenneth Downie), *Angels on High* (Stephen Bulla) - Don Lucas, trombone solo, *What Sweeter Music* (John Rutter, arr. Douglas Yeo), *Gaudete* (Kevin Norbury), *The Bells of Christmas* (Stephen Bulla), *Away in a Manger* (Peter Graham) - Kevin Maloney, flugelhorn solo, *Russian Christmas Music* (Alfred Reed, arr. John de Salme), *Lo, How A Rose* (Herikstad), *Once, in Royal David's City* (arr. Terry Everson) - Douglas Yeo, bass trombone solo, Terry Everson, conductor, *Christmas Sing-a-long* (Salvation Army Caroler's Favorites book), *Three Kings Swing* (William Himes).

Motor City Brass Band (Craig Strain) is revving up for their exciting 10th Anniversary Concert Series. The traditionally terrifying Halloween concert, "Horns & Howls 5," will open the season on October 30 at the Ford Community and Performing Arts Center in Dearborn. Mini-concerts at Dearborn area senior centers are building extra enthusiasm for "Horns & Howls 5," while forging new relationships between MCBB and the community of Dearborn. Clarenceville High School's Schmidt Auditorium (Livonia, MI) has become the Band's new rehearsal location. It also presents another performance venue, with two concerts planned for the upcoming season. MCBB's summer concert season had a successful finish in Dearborn, with a performance on the final Greenfield Village "Summer Evenings" series. Attendees of the Annual State Conference for the Daughters of the American Revolution were also recently entertained by the "top notch" musicianship of MCBB. The Band is looking forward to an upcoming trip to Arlington Heights



The Low Brass and Percussion section of the Motor City Brass Band perform in concert and in costume. This brass band season the MCBB celebrates its 10th Anniversary. Congratulations to the MCBB, their alumni, and Craig Strain their conductor.

(Chicago area) for their second appearance at the US Open Brass Band competition.

Motor City Brass Band On Sunday, March 5 at 3:00 pm, we celebrate our 10th anniversary with a concert of audience favorites at the Ford Community and Performing Arts Center in Dearborn.

The program will include crowd pleasers such as: *Motown Medley* (composed by MCBB's Musical Director and Conductor, Craig Strain), *Shenandoah* (featuring John Martin and *American Civil War Fantasy*. MCBB founder John Aren returns to conduct *Jubilee Overture* and the alumni join in for *Stars and Stripes*.

There are a few other surprises too.

This musical extravaganza will include slides, stories, and appearances from MCBB alumni who are coming from across the country to help celebrate this 10th anniversary season.

The Brass Band Bridge

Official Journal of the North American Brass Band Association

Founded by J. Perry Watson
in 1980.

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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.

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DIVERSION ON A THEME!



Editor's Note: The Diversion

Recently I received this photograph via email. Sometimes text messages get scrambled and photographs arrive un-openable. In this case the photo above opened easily and the text enclosed did not. Not knowing the subjects in the photograph nor the individual who sent it, I was poised to delete the message. However, my curiosity led me to study the photograph for a moment. Questions flowed freely: Who are these people?, How are they related?, What thoughts or comments accompany their facial expressions?, What might have brought them together?, Does their dress indicate a festive occasion?, Do the small bell decorations behind them indicate a special event they are attending?, Is that an awkward space between them?, and Who took their picture and why? Then my dark side emerged as the humorous possibilities started to race. Sometimes a diversion and a good laugh is needed. There is no better time than *In the Bleak of Mid-Winter* (apologies to Gustav Holst) for some humor. This is where your efforts are needed. Knowing the spectrum of humor exhibited by brass banders ranges from absolutely none to biting sarcasm, and from dry intellect to sophomoric bodily functions, I am confident that a "You Write the Caption" contest will generate some good laughs for our next issue.

The Theme: The Caption and/or thought/text bubbles must be music oriented.

The Rules:

1. This can/could be a group effort between wings and beverages.
2. Maximum caption entry limited to 60 words.
3. No real profanity please.
4. All entries must include the author's name(s), and NABBA/band affiliation.
5. The editor reserves the right to edit/censor entries to protect the innocent.
6. Submit as many entries as you like.
7. Send all entries to aho.1@osu.edu

The Results:

1. All entries suitable for mass consumption will be printed in the Spring 2006 issue.
2. Multiple winners may be chosen.
3. The winner(s) will receive a framed copy of their entry and retain bragging rights for having been published.

The Cardinal Rule:

Enjoy the diversion, stay true to the theme, have fun, and know that Spring will be here soon.

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September 1st

January 1st

May 1st

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Hotels in the Louisville Metropolitan Area

The Official Hotel for the NABBA Champoinships and Conference is The Galt House Hotel and Suites, Fourth Street at the River, Louisville, Kentucky 40202, (800) 626-1814, (502) 589-5200. As of print The Galt House is sold out. If you have family members or friends who need to make hotel accomodations the list below contains other area hotels.

- 1) **Closest to Galt House – downtown Louisville** (distance away from Galt House in the noted order, but generally walkable)
 - a) Hyatt Regency (320 W. Jefferson St, Louisville – 1-800-233-1234)
 - b) Marriott Downtown (280 W. Jefferson St., Louisville – 1-800-228-9290)
 - c) Hilton Seelbach (500 W. 4th St., Louisville – 1-502-585 -3200)
 - d) The Brown, a Camberly Hotel (335 W. Broadway, Louisville – 1-888-888-5252)
 - e) Marriott Residence Inn/ may be a long term hotel, I'm not sure – it's new.
(333 E. Market St, Louisville 1-502-589-8998)
 - f) Hampton Inn, Louisville (101 E. Jefferson St., Louisville – 1-502-585-2200)
 - g) Holiday Inn – Louisville Downtown (120 W. Broadway – 1-800-315-2621 or
(front desk) 1-502-582-2241)
- 2) **Indiana – right across the I-65 Kennedy Bridge from Louisville:** Holiday Inn Lakeview (505 Marriott Dr, Clarksville, IN / 1-812-283- 4411) The university does a lot of business with this hotel. It's possible that they may give you a better deal if you mention the event at IUS
- 3) **Indiana – closer to the university** (all three are about halfway between the Galt House and IUS)
 - a) Holiday Inn Express (right by the I-64 ramp on the Indiana side of the Ohio River) (411 W. Spring St, New Albany 1-812- 945-2771)
 - b) Hampton Inn (next door to the Holiday Inn in New Albany) (506 W. Spring St, New Albany – 1-812-944-4600)
 - c) Hampton Inn, Clarksville (off I-65 not too far from the I-265 exit that takes you to the university (1501 Broadway, Clarksville – 1-812-280-8901)

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

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NABBA 2006

March 31 - April 1

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