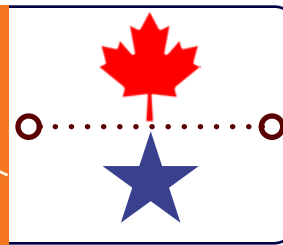




# THE BRASS BAND BRIDGE



ISSUE 100

| The Official Publication of the North American Brass Band Association |

AUGUST, 2006

## UNDER THE BRIDGE



Douglas Yeo

Editor

**T**his issue of *The Brass Band Bridge* represents a significant milestone in the history of the North American Brass Band Association. Issue 100 of *The Bridge* provides NABBA with an opportunity to look both back and forward, celebrating this accomplishment while breaking new ground to establish a foundation for the future.

As a student of history, I'm always interested in how things worked in the past. *The Bridge* began as a modest newsletter, hand stapled in the upper left-hand corner like a school report. It contained, as now, news of NABBA bands and information about the annual NABBA Championship. J. Perry Watson, the founder of NABBA, was the first editor of *The Bridge*. Over the years, *The Bridge* has expanded in size and scope. Each editor has brought his and her unique stamp to *The Bridge* but the purpose has always been the same: to put together a high quality publication that would promote the mission of NABBA and its member bands. We all owe a debt of thanks to past *Bridge* editors J. Perry Watson, Karen Kneeburg, Tom Myers, Ronald W. Holz, Colin Holman and Eric Aho.

Issue 99 saw the implementation of a change in the way *The Bridge* is distributed. The move from a print to an all-electronic publication, which had been underway for several years, has gone spectacularly well. I have received a tremendous amount of positive feedback from *Bridge* readers. Judging from your comments, it's clear that new features like the web-based slide show, full color format, interactive web links and advertisements and new layout and typeface have enhanced your enjoyment and reading of *The Bridge*.

Over 4600 copies of Issue 99 have been down-

loaded, representing the most significant distribution of *The Bridge* in its history. We expect *The Bridge* will find its readership continuing to grow as more and more people are attracted to its new format, layout and expanded content. Keep in mind that as an interactive publication all you have to do is click your computer mouse on a *Bridge* advertisement or a URL in text to be brought to the website of the advertiser or organization.

2007 will bring NABBA's 25th annual Brass Band Championship. That this milestone coincides closely with Issue 100 of *The Bridge* provides us with an opportunity to reflect a bit on how NABBA became what it is today. In these pages you will find the first of an occasional series of articles, "*Whatever Happened To...?*" Karen (KD) Kneeburg is the subject of this issue's profile. KD was the first woman to lead a band at a NABBA contest and under her leadership, the Sunshine Brass Band was the first band to win the "hat trick" (three consecutive Honors section wins in 1984, 1985, 1986). KD is one of the early NABBA pioneers who helped chart a course for our organization; I hope you will enjoy reading her retrospective comments about her years in brass banding.

The NABBA Board of Directors meets twice a year to plan NABBA's future. Important information from the August 4-5 Board meeting appears in these pages including Championship rule changes and test pieces. Complete minutes of the Board meeting will be posted on the NABBA website as soon as they are available.

Issue 101 of *The Bridge* will be available on October 15. I'd like to remind readers that *The Bridge* cannot write itself. Please download and read the *Advertising Guidelines and Style Sheet for Writers* that may be found on on *The Bridge* website at [nabbabridge.org](http://nabbabridge.org) and submit your materials to me. Together we'll ensure Issue 101 sets us on our way toward Issue 200 and NABBA's next 25 years. ☺

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# ATOP THE BRIDGE



Anita Cocker Hunt

NABBA President

Dear NABBA Members,

This is the second issue of *The Brass Band Bridge* in its new format by new Editor Douglas Yeo. A number of you have written to Doug and myself expressing your enjoyment and appreciation of this publication. *The Bridge* is our best way of communicating information and events in the NABBA and brass band worlds: festivals, contest information, reviews of new publications and recordings, advertisements, news from your band, pictures (in color!), and much more. Please make sure to send information and news from your band to Doug Yeo. The NABBA membership enjoys reading about YOU!

Here are a few items I'd like to bring before you in this issue:

**THE SILVER BELLS CAPITAL CAMPAIGN.** This is a very important fund raiser for NABBA and we have publicized this through mailings, the web site, and at the competition. Thank you to those who have already contributed: individuals, member bands, and corporations. There is a listing of donors in this issue as well as on the NABBA web site. All funds raised will go towards continued support for regional festivals, acquiring outstanding bands and soloists for Gala Concerts, conducting brass band workshops, bringing judges in before the competition to conduct rehearsals and clinics for interested NABBA bands, and much more.

The NABBA Board has always been an excellent steward of funds but to accomplish the goals we have we need more income than what is raised through membership dues and contest fees. This is why the Silver Bells Capital Campaign is crucial to the growth of our organization. Thank you for your help with this.

Please send your tax-deductible donation to: Jim Grate, Treasurer, NABBA – Silver Bells Capital Campaign, P.O. Box 11336, Charleston, West Virginia 25339-1336.

**JUDGES AND REVIEWERS.** I always receive comments regarding the judging and reviews of the contest. NABBA secures the best judges available. We have a growing list based on past performance, international reputation and your recommendations, and we try to mix the selection every year, such as U.S./Canadian/British/Salvation Army, etc. The selection of high quality judges is just one way we try to make the contest as fair as possible. The conductors of the contesting bands are asked for input on each judge in the form of a comment sheet to be returned to the contest controller after the contest. It is important to have this concrete feedback from conductors and bands regarding satisfaction with judges. Please have your conductor return that form.

The reviewer's comments are just one person's viewpoint in the mix of many – that's what a review is! They are sitting in one area of the performance venue and listening from one perspective – their own. The reviews are the thoughts of one person trying to give their best shot at telling all of us what they heard. We appreciate their opinions which are different than a report or an announcement. If you



NABBA President Anita Cocker Hunt

In concert with the Athena Brass Band at the International Women's Brass Conference, Illinois State University, June 2006.

would like to be a reviewer at the next competition, please let me know. We are always looking for people to write reviews and they do not have to be Board members!

I emailed all conductors of the bands attending this past contest regarding **PREFERENCES FOR REHEARSAL LOCATIONS** and **DATES FOR THE CONTEST**. Eight of you responded – thank you – and it looks like you prefer a mix of hotel rooms, the Indiana University Southeast campus and local school band rooms as rehearsal locations so we'll do our best with this information to provide a good rehearsal venue and experience before the contest. The dates you prefer still seem to be in the early spring and rather than in May. We will plan future dates accordingly.

Once again, I had the privilege of conducting the **ATHENA BRASS BAND**, this time at the International Women's Brass Conference at Illinois State University. Laura Lineberger of the Spires Brass Band assembles/organizes/oversees/does everything to make Athena happen! We have a great time making music; the women are the best and we are already looking forward to the next time we are together. Please see the complete review and pictures in this issue.

Finally – NOW is the time to send your **RECOMMENDATIONS OF CONTEST TEST PIECES** for 2008. Anyone in NABBA can recommend a piece for consideration; suggestions then go before the NABBA Board's Contest Committee before being voted on by the entire Board. Send your recommendations to Contest Controller Tom Scheibner who can be reached by email at: Thomas\_Scheibner@use.salvationarmy.org. If Tom does not have a recording and score, he will ask you to supply one. Finding appropriate test pieces for all sections is a critical part of the NABBA contest – with the combined knowledge of NABBA's membership, we can ensure that we select the highest quality pieces.

Thanks everyone. It is a pleasure serving as NABBA's President. ☺

Anita Cocker Hunt

Achuntband@aol.com

# THE NABBA SILVER BELLS CAPITAL CAMPAIGN

The Silver Bells Capital Campaign has been established to help ensure NABBA's future by creating a fund that will support both the annual NABBA Championship and provide a firm foundation for the expansion of NABBA's activities. The generous contributions of those individuals and corporations listed below are gratefully acknowledged. No donation is too small (or too large!). Contributions to NABBA are tax-deductible and matching contributions from corporations are welcome. Please consider sending your check (payable to NABBA) to: Jim Grate, NABBA Treasurer, Silver Bells Capital Campaign, PO Box 11336, Charleston, WV 25339-1336 USA. [Donors below are current as of August 5, 2006.]

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# 2006 FESTIVAL REPORTS:

Ashland Brass Band Festival, Iowa Grand Celebration of Brass Bands, International Women's Brass Conference, International Trumpet Guild Conference, Great American Brass Band Festival.

## ASHLAND BRASS BAND FESTIVAL

JUNE 3, 2006

By Mark Smith

On Saturday, June 3, 2006, the Ashland Brass Band Festival celebrated its 11th year of music, food, and fun at the Central Park concert pavilion and amphitheater in Ashland, Kentucky. The pavilion was constructed in 1974 to honor John Lewis, 1884-1976, a local music educator. It provides a fitting tribute to Mr. Lewis as well as an excellent venue for brass band performances. The

pavilion's sturdy architecture and classic styling are reminiscent of an earlier time when concerts in the park where the top entertainment of the day and brass band virtuosi enjoyed true celebrity status.

The festival is the brainchild of Jackson Hill, long time NABBA board member and founder of the Brass Band of the Tri-State. Like many of us on this side of the Atlantic, Jackson had studied and performed music for most of his life with virtually no exposure to the fascinating history and sound of the British brass band. While attending an international music conference in 1994, Jackson heard Battle Creek and Lexington brass bands and instantly fell in love with their sound. He wondered if he could draw on local talent to organize a brass band of

his own. By September 1995 the Brass Band of the Tri-State was up and running and less than one year later it had successfully hosted the first Ashland Brass Band Festival.

This year's festival was scheduled three weeks earlier than usual in order to minimize conflicts with other local events and to avoid the often oppressive heat of a late June afternoon. With temperatures in the mid to upper 70s, a painted blue sky, and the occasional gentle breeze, one simply could not have wished for a better day for this event.

Returning as master of ceremonies was local TV personality Randy Yohe. Randy is both a skilled professional and a true fan of brass band music. His first exposure to brass bands came many years ago while working at a local TV station in Savannah, GA. He was immediately hooked on the sound and has remained a fan since that time. His enthusiasm for this festival is both genuine and infectious.

Have you ever heard our national anthem performed on a harmonica? Neither had I until the festival's opening performance by members of the Huntington Harmonica Club. This is a group of amateur musicians who meet once each week to practice and perform on their instrument of choice, a familiar concept to NABBA members. They entertained the audience while the Commonwealth band assembled for final preparations in the warm-up area, located a short walk away from the pavilion.

In addition to performing as an ensemble in residence at Indiana University Southeast, the Commonwealth Brass Band and its members are instrumental in hosting the annual NABBA contest now located at IUS. They are perennial favorites at the Ashland festival and have appeared more often than any other visiting band. Their close relationship with the Brass Band of the Tri-State goes back many years and was never more evident than when musical director Jerome Amend presented the original score and parts to his own arrangement of *Festival On The National Air* (1876) to Tri-State's director, Gary Clarke, and founder, Jackson Hill. In a remarkable gesture of friendship, Mr. Amend had officially dedicated his arrangement to the Brass Band of the Tri-State. His band had also performed it as a choice piece at the 2006 NABBA contest.

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Commonwealth's theme for this summer is "The Musical Theatre" and in keeping with that theme the band opened with an exciting arrangement of Irving Berlin's *There's No Business Like Show Business* featuring some excellent euphonium work in the opening along with some very nice trombone in the midsection. Following were three pleasing selections from Andrew Lloyd Weber's *Phantom of the Opera*, and a very fine solo performance of *Mack The Knife* by Shawn Roark, principal cornetist for the band. Next Tony Wise, alias Figaro, took center stage for a superb performance of *Largo*

*Al Factotum* on euphonium. To complete the program the band played *Breezin' Down Broadway* arranged by Goff Richards, a nice medley of tunes from the musical *My Fair Lady*, and finally a lively arrangement of Duke Ellington's *Caravan*. Congratulations to Commonwealth on yet another fine performance!

Making their third appearance at the festival was Jericho Brass from Chattanooga, Tennessee. Although normally under the direction of conductor Dan Bowles, this performance was

handled by associate conductor Frank Hale with Dan Bowles assisting on cornet. The band opened with the appropriately named *Kentucky March* by Edwin Franko Goldman. This presented a perfect opportunity for conductor Bowles to reflect upon the phenomenal popularity of the Goldman band with tens of thousands of spectators often in attendance for their New York City concerts. Jericho would later close their program by inviting the audience to whistle and sing along with another popular Goldman march entitled *Cheerio*.



**Ashland Brass Band Festival:**

The Brass Band of the Tri-State poses at the grandstand (left).

Good food is always there when brass bands gather (above).

Sandwiched between these Goldman favorites came a very pleasing performance of *I Vow To Thee My Country* by Ray Steadman-Allen, *Serenata* by Leroy Anderson, and a toe tapping rendition of the march *Rousseau* by Salvationist Ray Ogg. It was at this point in the performance that conductor Bowles discussed Jericho's close ties to the Salvation Army to include the use of their facilities for rehearsals. A debt of gratitude is certainly owed by all of us to the Salvation Army for their almost single handed preservation of brass band music in America over a period spanning several decades.

A beautiful hymn setting by Kenneth Downie entitled *In Perfect Peace* and a stirring tribute to the victims, volunteers, and workers involved in the 9/11 attacks entitled *And They Were Heroes*, composed by Sunshine Brass Band direc-

tor James Cheyne, completed the more serious portion of their program. Neither last nor least was an entertaining poem introducing each section of the band with music borrowed from *Colonel Boogie March* and arranged by principal cornetist Dan Henson. Many thanks to Jericho for making the long road trip to Ashland and delivering a great concert!

The Central Ohio Brass Band has become a popular attraction at the Ashland festival over the past few years. They have always delivered technically solid, entertaining performances and this year was no exception. For this occasion Artistic Director, Jessica Sneeringer replaced her able baton with a bass trombone thus affording Andrew Seymour, Assistant Conductor, the opportunity to direct the band.

Central opened their program with an impressive performance of *Liberty Fanfare*, a John Williams composition commemorating the centennial of the Statue of Liberty. This was followed by an upbeat presentation of Gershwin's *Strike Up The Band*, arranged by Goff Richards. Next an Allan Fernie arrangement of *Penny Lane* featured the polished sound of cornet soloist Kim Dekay. *American Overture* is Joseph Wilcox Jenkins' most successful work and Central's fine performance of the piece should help to ensure its continued popularity.

Having instrumentalists who are also skilled arrangers is a real bonus for any band. Such is the case with Central Ohio's tenor horn player Dave Snapp. The band performed two of his

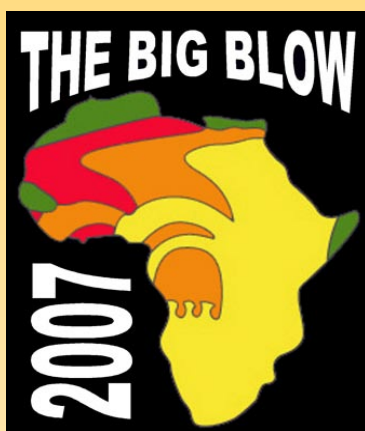


## ACROSS THE BRIDGE

NOVEMBER 4, 2006

U.S. Open Brass Band Championships (Entertainment Contest) — Arlington Heights, Illinois (Busker Preview on November 3). For further information, visit [www.usopenbrass.org](http://www.usopenbrass.org).

JANUARY 19 - 22, 2007



"The Big Blow 2007" to benefit Brass Band Aid. The world's largest brass band (2000 players) will be organized for inclusion in the Guinness Book of World Records. This event is associated with the Butlins Mineworkers Open National Brass Band Festival, held at the Butlins Resort in Skegness, England and will also feature a concert by the "Brass Band Aid Celebrity Band." For further information, visit [www.thebigblow.co.uk](http://www.thebigblow.co.uk).

APRIL 13-14, 2007

NABBA XXV Championship—Indiana University Southeast/Louisville, Kentucky. Band entries must be submitted by February 1, 2007. For further information, visit [www.nabba.org](http://www.nabba.org) and click on "Contest Info 2007."

arrangements including the *Louisville Courier-Journal March* and *As Summer Was Just Beginning*, a Larry Daehn composition dedicated to the memory of actor James Dean. Central continued their program with a crowd pleasing medley of Disney favorites entitled *Disney Magic*, arranged by William Gordon, the well known British march *The Champions*, and a Goff Richards arrangement of *Ob-La-Di Ob-La-Da* from the Beatles White album.

The band turned to a patriotic theme for their final two numbers of the day, first with Stephen Bulla's *Armed Forces Salute* to honor the numerous veterans in attendance, and finally with Sousa's *Stars and Stripes Forever* featuring some very nice soprano work in the grandioso section. Hats off to the Central Ohio Brass Band for a terrific performance and for raising festival standards once more!

The final performance of the day was given by the festival hosts, the Brass Band of the Tri-State. The past year has been an exciting one for the Tri-State band. Gary Clarke, the band's original conductor, has returned to the podium after a several year absence and is working diligently to move the band forward. A recent infusion of quality young talent has aided these efforts. The band takes great pride in hosting the Ashland festival and spends much time preparing for it.

Tri-State began their program in high gear with an up tempo performance of Goff Richards' *Meet The Flintstones*. Next the band played an Alan Catherall arrangement of *Softly As I Leave You* with Kent Wellman and Chip Gue doing a superb job of substituting for Nick and Bob Childs on this beautiful euphonium duet. Then it was time for principal cornetist, Ken Dodson, to step to the front as the band performed *Always On My Mind*, arranged by Jan van Kraydonck. This was followed by another Jan van Kraydonck arrangement entitled *Beatles Gold*, a J.H. Howe arrangement of *Stardust*, featuring Rick Spears on cornet, Derek Ashmore's version of the Gershwin classic, *Embraceable You*, and an upbeat samba tune by David Marlatt entitled *A Coconut Named Alex*.

Next the band performed two British marches, *Castell Coch* by T.J. Powell, and *Royal Duchy* by Goff Richards. Tri-State concluded their performance and the 2006 festival with the *Floral Dance* arranged by Derek Broadbent, and an encore performance of *Stars and Stripes Forever*.

Congratulations to the Brass Band of the Tri-State for a very good performance and for another successful festival! Thanks also to the many NABBA members who attended and or participated in this festival. The support of NABBA and its membership are vital to the continued success of this event. Please check upcoming issues of *The Brass Band Bridge* for information on next year's festival. ★

## IOWA GRAND CELEBRATION OF BRASS BANDS

JUNE 17, 2006

By David DeHoff

We come every year. It is a highlight of our summer." "Well worth the 150 miles (one way) trip—we come every year." Those comments from audience members at the 2006 Grand Celebration Of Brass Bands sum up the feelings of the people attending.

Over 300 people attended this year's Grand Celebration Of Brass Bands, listening to brass band music for about four hours. The Celebration was scheduled to host six one-hour band concerts but rain forced the cancellation of the last two concerts. Hosted by the Eastern Iowa Brass Band (EIBB), the Grand Celebration Of Brass Bands is held in the picturesque, Ushers Ferry Historic Village in Cedar Rapids, Iowa. This was the 12th year for the event and joining the EIBB this year was the Illinois Brass Band and the Chicago Brass Band, all NABBA members.

The EIBB, under the direction of Earle Dickinson, started the day with a concert at 11:00 in the morning. From the opening of their program with *The Star Spangled Banner*, the EIBB featured a diverse program that also included Malcolm Arnold's *Little Suite for Brass*, William Himes' *Concerto for Flugelhorn* and Elmer Bernstein's epic theme from *The Magnificent Seven*. Director Colin Holman and the Chicago Brass Band next took the stage starting at noon with a rousing performance of Philip Sparke's *Concert Prelude* and Shostakovich's *Festive Overture*, followed by the beautiful solo *Demelza* by Hugh Nash (AKA Goff Richards)

played by tenor horn soloist Roger Menning. At 1:00 the Illinois Brass Band under the baton of Ryan Nelson took to the gazebo that is situated in the center of this beautiful village. Their program featured Vaughan Williams' *English Folk Song Suite* and energetic performances of John Williams' *Liberty Fanfare* and *Cowboys Overture* before finishing with Rossini's *William Tell Overture*.

Following their concert there was a break in the brass band music when the local group Jim Busta's Polka Band took the stage.

Just as the Chicago Brass Band was ready to take the stage for their second concert of the day the rain started. It was a heavy but brief shower that delayed the start of the concert for about 20 minutes. When the sun reappeared, the Chicago Brass Band took the stage and presented another wonderful concert that included Adrian Drover's tribute to George Roberts, *Mr. Nice Guy* played by bass trombonist Dave Petersen. The CBB was just ending when the rain started falling again. It was then decided to end the day.

After the second rain shower ended, members

of all three bands came together for food, fun and fellowship. It was a time to sit with fellow brass band members and get to know them better in a relaxed atmosphere. Everyone reported having a great time and hoped to do it again next year.

The 13th annual Grand Celebration Of Brass Bands is scheduled for Saturday, June 16, 2007. ☼



Iowa Grand Celebration of Brass Bands:

The Eastern Iowa Band with conductor Earle Dickinson (above).

The crowd enjoys the Chicago Brass Band at the Iowa Grand Celebration of Brass Bands (left).

# INTERNATIONAL TRUMPET GUILD CONFERENCE: RHAPSODY IN BRASS

JUNE 7, 2006

By John Irish

The three brass bands on the Wednesday afternoon concert at the International Trumpet Guild Conference (held on the campus of Glassboro State University, New Jersey) tripled the treat for the brass lover. Titled *Rhapsody in Brass*, the Atlantic Brass Band, Imperial Brass Band, and the New York Staff Band of the Salvation Army each performed a stunning 45-minute set with a required rhapsody as part of each performance. Beginning with the Atlantic Brass Band, the bar was set very high. Herbert Howell's *Pageantry* and Dean Goffin's *Rhapsody in Brass* showed the band has a fine command of style, dynamic contrast, and musicality. Virtuoso solo cornet playing, a strong low brass section, and wonderful lyric tenor horn playing contributed to an ensemble with no weaknesses.

Both pieces were in three movements and followed traditional form: excitingly written first movement, lovely lyrical middle, and driving, fast finale. The auditorium rang with excitement from the outset.

The Imperial Brass Band opened with a bright, rhythmic version of *Malagueña* that set the stage for a nice variety of works. Rhythmically engaging pieces (Simon's *The Peanut Vendor*), a powerful yet lyric style (J. Richards' *Elegy*), strong sounds (*Songs of the Quay* by Goff Richards), and amazing section work, as well as solo playing (Goffin's *Rhapsodic Variations on My Strength, My Tower*) were all performed well and received enthusiastically. Incorporating a little "show-biz" in their presentation – complete with a Latin percussion instrument



section (supplied by the cornet section) - they proved themselves a top-notch band. Brass banding in New Jersey is obviously alive and well.

It was easy to hear why the New York Staff Band of the Salvation Army is one of the finest bands in the world. Precise ensemble, exact intonation, and beautiful sonority permeated their performance. After a spirited march, *The Southern Cross* by Brian Bowen, Joseph Turrin's

recent composition in a jazz-waltz feel, *Eternal Song*, featured six cornets in a thrilling performance. *Brillante* by Peter Graham, a take-off on the traditional tune *The British Grenadiers* featured two euphonium soloists. Roger Webster flawlessly performed the seldom-heard *Trumpet Concerto* by famed trumpeter Harry James (arr. by Elgar Howarth). His command of the piece was extraordinary. Webster was then joined by Jamie Prophet, current principal trumpet of the BBC Philharmonic, in a favorite

Salvation Army cornet duet, *Quicksilver* by Peter Graham. The two dazzled the crowd with perfect double tonguing and a superb blending of their tone qualities. Based on the hymn tune *Consolation*, James Curnow's *Trittico* offered gorgeously full writing for all sections, difficult ensemble work, challenging technical parts, and even an aleatoric passage. This group can handle any demands and demonstrates the absolute highest quality of brass band performance. Bravo!

#### International Trumpet Guild Conference:

The New York Staff Band of the Salvation Army with Roger Webster, cornet soloist; Ronald Waiksnoris, bandmaster.



All three bands then joined together for three pieces in a massed band. Eric Leidzén's *The Trumpeters*, G. Richards' *Shepherd's Song* (based on Canteloube's *Songs from the Auvergne*) and *Post Bellum Rhapsody* (based on songs from the American Civil War era) by Leidzén were all given highly musical and super-charged performances by the combined brass bands. This proved to be an awe-inspiring afternoon of brass playing. ★

[This report first appeared on the International Trumpet Guild Website. © 2006 ITG. Used with permission, all rights reserved.]

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# ATHENA BRASS BAND AT THE INTERNATIONAL WOMEN'S BRASS CONFERENCE

JUNE 24-27, 2006

By Susan Reigler

The fifth International Women's Brass Conference was held at Illinois State University in Normal, June 14-17. The IWBC takes place every three years and was founded in 1992 by Susan Slaughter, principal trumpet of the St. Louis Symphony. Slaughter saw a need for an organization that would help mentor women brass players and she states the IWBC's goal as "... providing young brass musicians role models and to establish a network of support in pursuing a career as a brass musician."

There was no shortage of such models that week. The personnel of the ensembles giving concerts - the United States Joint Services Brass and Percussion Ensemble, Monarch Brass Ensemble, and several jazz combos - consisted mostly or exclusively of female musicians. The Saturday night Gala Concert was presented by a group with strong ties to NABBA.

Anita Cocker Hunt, NABBA president and conductor of the Cincinnati Brass Band, conducts the Athena Brass Band. The majority of the women in the band, who live in a dozen different states, play in other NABBA member bands, as well as in such organizations as the U.S. Army Band "Pershing's Own," the Houston Ballet Orchestra and the Evansville Philharmonic Orchestra. Most hold the principal chairs in their ensembles. Many hold teaching positions in universities or as school band directors. Others work in music therapy, music publishing and recording and composing. And a few even make their livings in non-musical fields, including business, sociology, biology, journalism, and nuclear physics.

Athena is named after the Greek goddess of



**International Women's Brass Conference:**  
The Athena Brass Band, Anita Cocker Hunt, conductor.

reason and protector of cities. She was supposed to have sprung fully formed from the head of her father, Zeus. (She was also credited, by the way, with inventing the trumpet.)

The Athena Band is a brainchild, too. In this case the parent was euphonium player Laura Lineberger of the Spires Brass Band and U.S. Army Band "Pershing's Own," who, in 2003, contacted Hunt and started asking other players to join.

"I thought it would be great to have an all female brass band, modeled on the Monarch Brass Ensemble, except with British Band instrumentation to perform at the IWBC."

Athena made its debut at the 2003 IWBC. The band had its second outing at the Great American Brass Band festival in Danville, Kentucky last summer. And it got together for only the third time in June in order to play at Illinois State. (The original gala brass band for the IWBC was to be the Brass Band of Central Florida but the conference was unexpectedly moved from Florida to Illinois and BBCF was unable to attend. Hence Athena got the nod.)

Lineberger mailed parts to personnel weeks ahead of the concert. Conductor Hunt e-mailed detailed rehearsal instructions so that

Athenians could mark their parts. Then the members of the band and a coterie of guest soloists spent the day before and morning of the concert in a rehearsal marathon.

Ohio State Professor Emeritus Paul Droste was invited to act as concert compere. He quipped to the audience in his introduction that it was natural that he should be asked to announce the Athena Brass Band Concert, since "...at one time, I conducted the largest all-male marching band in the world."

Droste was not the only possessor of a Y chromosome to join the all-female brass band on stage.

Soloists for the evening included Earle Louder, who performed the Stanley Boddington arrangement of *Believe Me If All Those Endearing Young Charms* and Chris Jaudes, trumpet, who was front man for Allen Vizutti's *American Jazz Suite*.

Other soloists for the evening were Pat Backhaus, cornet (*The Debutante* by Herbert Clarke), Lisa Galvin, tenor horn (*Masquerade* by Philip Sparke), and Stacy Baker, tuba (*Capriccio* by Rodney Newton).

Athena member and conference co-host Gail Robertson provided an arrangement of Rafael

Mendez's *The Three Mendez* for euphonium trio and brass band. She was joined on euphonium by Lineberger and other conference co-host, Sharon Huff.

Athena kicked off the concert with Robert Redhead's *A Fanfare of Praise*. Other works on the program were *Chariots*, a jazzy medley of spirituals arranged by William Gordon, and the marches *Assignment* by William Himes and *Athena* by Jacques Lafont.

The concert came to a rousing conclusion with Derek Ashmore's brass band arrangement of Rimsky-Korsakov's *Dance of the Tumblers*.

Most of the members of the enthusiastic audience, which gave Athena a standing ovation, followed the band members to a local Bennigan's for post-concert libations and camaraderie. ☺

## ATHENA BRASS BAND PERSONNEL

**Conductor** - Anita Cocker Hunt

**Eb Cornet** - Theresa Hanebury, Julie Vish

**Bb Solo Cornet** - Amy Nelson (Concert Master), Deb Eastwood, Erin Hufford, Stephanie Smith

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### Athena Brass Band:

The "Three Mendez" Euphonium trio gets some special inspiration from their Krispy Kreme hats. (Left to Right: Gail Robertson, Laura Lineberger and Sharie Huff)

**Bb Repiano Cornet** - Naomi Javis  
**Bb Second Cornet** - Lsay Hunter, Amy Cherry  
**Bb Third Cornet** - Lori Auman-Seymour, Deb Koepele

**Flugel Horn** - Laura Shea-Clark  
**Solo Tenor Horn** - Lisa Galvin, Nicole Kline  
**First Tenor Horn** - Christine Fowkes  
**Second Tenor Horn** - Susan Reigler

**Baritone** - Beth Natali, Barbara Burtch, Diana Herak

**Trombone** - Kirsten Lies-Warfield, Sara Albert, Michele L. Kuhar

**Bass Trombone** - Jessica Sneeringer

**Euphonium** - Laura Lineberger, Gail Robertson

**Eb Tuba** - Stacy Baker, Melissa Williams

**Bb Tuba** - Joanna Hersey, Janet M. Tracy

**Percussion** - Julie Angelis, Suzanne D'ambrosio, Teralyn Trace-Keith



# THE GREAT AMERICAN BRASS BAND FESTIVAL

JUNE 9-11, 2006

*By Ronald W. Holz*

At this year's Great American Brass Band Festival, June 9-11, 2006, NABBA British-style brass bands performed at a very high level and contributed significantly to the success of another year of this great event. Representing NABBA as a result of their 2005 Honors Section win, the James Madison University [JMU] Brass Band proved to be one of the most popular groups of the weekend. The Lexington Brass Band [LBB] provided support for James Curnow's presentation at the Friday Band History Conference and also stepped in to accompany guest soloist Jens Lindemann on Sunday afternoon due to the fact that the host, Advocate Brass Band, only played on Saturday this year. Additionally, another brass band with NABBA connections, the long-standing London Citadel Band [LCB] (Ontario, Canada), which guest performed at NABBA in Toronto back in the 1990s, was the chosen Salvation Army band for the weekend.

It was my privilege to serve as announcer for JMU and LCB for their main stage concerts. I can honestly say that once again these British-style brass bands provided outstanding programs marked by well chosen, entertaining music that featured in both bands a fine array of soloists. As for my own band, I was so pleased with the way they approached the tasks assigned them by the GABBF—tasks they carried out with distinction. What follows in this article are short highlights and observations of these three band's contributions.

## JMU BRASS BAND (KEVIN STEES)

These college students love to play, and they play very well! Under their able leader Kevin Stees they proved all over again how deserving they have been of their meteoric rise in NABBA, each year jumping up a section after winning in decisive manner, only to be denied first place in NABBA's Championship Section this past April by the narrowest of margins. The band was fortunate to come to a GABBF that had the best and coolest weather ever encountered! No rain (except late Saturday night), and temperatures in the high 70s! Being dressed all in black, plus a covering, colorful vest, they had it 'made in the shade'!

Kevin Stees shaped three completely different



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programs that were carefully timed within the given constraints and were designed to both provide excellent, varied entertainment, and showcase an incredible group of soloists. I just sensed how much this group loves to make music, brass band music. Their energy and flare were contagious.

On the Saturday night GABBF Picnic, in front of a huge crowd, they really delivered the goods, so to speak. Sandwiched in between professional groups Piedmont Trombone Society and the Brass Spectacular—combined forces of the Boston Brass, Rhythm&Brass, and Millennium Brass Quintet—JMU was more than equal to the task. As fireworks erupted at the precise moment of the last chord of *Reunion and Finale from Gettysburg*, this talented young group received a prolonged ovation from the vast crowd. It has only been the last two years that NABBA bands have gained a spot at the Saturday evening Picnic, and once again a NABBA band proved itself equal to the challenge.

On Sunday JMU entered the stage by sections



**Great American Brass Band Festival:**

Lexington Brass Band with soloist Jens Lindemann; Ronald W. Holz, conductor..



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via Graham's *Procession of the Tartars*. There was no let down throughout the 50-minute set, once again band and soloists in excellent form, their conductor fully in command of the musical delivery of this energetic ensemble. Were it not for the time constraints placed on these concerts I am convinced the audience on Sunday would have kept them playing encore after encore. Congratulations, JMU and Kevin Stees for superb performances this year at the GABBE.

### **LEXINGTON BRASS BAND (RONALD W. HOLZ)**

LBB had a supportive role at this year's GABBE, their fifth appearance at the festival. On Friday they were the demo group for Jim Curnow's paper "Composer's Still Write Marches: One Composer's View," at the GABBF Band History Conference. The broad topic of the day was "The March and World of Brass." Guest presenters included such scholar-conductors as Gary Hill from Arizona State University and Robert Garofalo from Washington, DC. Featured brass virtuosi at the conference included Jens Lindemann (accompanied



by pianist Cliff Jackson), Boston Brass, and Millennium Brass.

Jim Curnow talked about his approach to march writing by using two of his recent marches written for British-Style brass band: *Esprit* and *Tribute*. The LBB played short excerpts from these works during Curnow's lecture, and then performed both works completely under his baton. Jim would lead the band in *Tribute* Sunday afternoon on the main stage, to great acclaim. Being able to sit back and enjoy the LBB, rather than lead them, was a treat. I was the recipient of many fine compliments from outstanding band folk on the band's musical sensitivity and tunefulness, something I was quickly willing to acknowledge, praising the wonderful men and women I have the privilege to lead.

On Friday night the LBB got a chance to have a brief rehearsal with the extraordinary Jens Lindemann in preparation for Sunday. This man is quite the showman, and brought the house down earlier that day in his mini-recital, a terrific show laced with Jens' unique sense of humor and comic enterprise. He was in his element again on Sunday! He started with a

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blazing rendition of *Malagueña*, and followed with an exquisite contrast, a Gershwin flugel-horn solo initially written for Philip Smith. Our concert, which began with a short series of brass band marches of different type, ending with our guest playing the entire Allen Vizzutti Suite: *Rising Sun*, with Jens providing commentary between movements. The band had played the piece that spring with both Vince DiMar-

tino and Al Vizzutti, yet here was another compelling and exciting version. We all held 'on for dear life' as Jens played the *Bullet Train* at a blinding speed! Needless to say, the audience gave a prolonged, appreciative response to band and soloist!

### LONDON CITADEL BAND (JOHN LAM)

Making their third appearance at the GABBF under John Lam's excellent leadership, LCB fulfilled in admirable fashion what is required of the Salvation Army band invited each year to the festival: March in the GABBF Parade; Saturday afternoon Main Stage program; late Sunday morning Main Stage program; and, above all, serve as the musical center of the GABBF Worship Service, Sunday at 9:30 AM.

LCB is the oldest, continuous British-style, SA brass band in North America, having been founded in 1882. They are also one of the finest SA bands, and may be ranked as the finest corps, or local worship center, band in Canada. Under Bram Gregson, and now John Lam, they have maintained a high standard of performance and have released one of the most impressive series of recordings in SA brass band history.

At the festival LCB and her soloists played with great élan and stylistic diversity. Like JMU, they also put forth a good lineup of soloists. Within the band are two rising composers, Craig Woodland and Noel Brooks, whose works were featured on the weekend. I was so very pleased with their high standard of performance and programming. Their contribution at the worship service was of the highest order, as well.

### PROJECTIONS FOR GABBF 2007

Next year's GABBF will be held June 8-10, 2007, once again in Danville, KY. The Brass Band of Columbus, as a result of their Championship Section win at this year's 2006 NABBA, will represent NABBA at the Festival, and the SA band will be Southern Territorial Band, USA Southern Territory. A complete lineup is usually posted on the GABBF website by January 1st. ☼

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# BAND CONCERT PROGRAMS

## NEW ENGLAND BRASS BAND, DOUGLAS YEO, MUSIC DIRECTOR.

March 26, 2006, Memorial Hall, Melrose, Massachusetts. *Unity Fanfare* (Norman Bolter), *Bess, You Is My Woman Now* (Gershwin, arr. Adrian Drover – Terry Everson, cornet solo), *Amazing Grace* (arr. William Himes), *Shenandoah* (arr. Leonard Ballantine), *Simple Gifts* (arr. Goff Richards), *Spectrum* (Gilbert Vinter), *The Year of the Dragon* (Philip Sparke), *March: Rhode Island* (Lloyd Reslow).

May 21, 2006, Trinitarian Congregational Church, North Andover, Massachusetts. *Fanfare and Star Spangled Banner* (arr. Erik Leidzén), *Simple Gifts* (arr. Goff Richards), *Bess, You Is My Woman Now* (Gershwin, arr. Adrian Drover – Terry Everson, cornet solo), *I Dream of Jeanie With The Light Brown Hair* (Foster, arr. Elgar Howarth – Leif Reslow, euphonium solo), *My Shepherd* (arr. Brenton Broadstock – Don Lucas, Al Stickland, Ken Griffin, Don Kittle, trombone soli), *The Year of the Dragon* (Philip Sparke), *Unity Fanfare* (Norman Bolter), *Shenandoah* (arr. Leonard Ballantine) “Ardross Castle” from *Hymn of the Highlands* (Philip Sparke), *Armed Forces Salute* (arr. Stephen Bulla), *Amazing Grace* (arr. William Himes), *March: Rhode Island* (Lloyd Reslow).

June 4, 2006, Hope Church, Lenox, Massachusetts. *Fanfare and Star Spangled Banner* (arr. Erik Leidzén), *Simple Gifts* (arr. Goff Richards), *Blessed Assurance* (Crosby, arr. Stephen Bulla – Terry Everson, trumpet and flugelhorn solo), *My Shepherd* (arr. Brenton Broadstock – Don Lucas, Al Stickland, Kenn Griffin, Don Kittle, trombone soli), *O Sacred Head, Now Wounded* (Bach, arr. Leland Procter), “Interlude” from *The Year of the Dragon* (Philip Sparke), *Grand Old Gospel Songs* (arr. J. Harold Gustafson), “Ardross Castle” from *Hymn of the Highlands* (Philip Sparke), *The Gettysburg Address* (Randy Edelman, arr. Douglas Yeo – Wes Ross, narrator), *Armed Forces Salute* (arr. Stephen Bulla), *Shenandoah* (arr. Leonard Ballantine), *March: Rhode Island* (Lloyd Reslow), *God Be With You* (Vaughan Williams, arr. William Gordon).

## CINCINNATI BRASS BAND, ANITA COCKER HUNT, CONDUCTOR.

May 20, 2006. Union Township Ampitheater, Cincinnati, Ohio. *A Festival Prelude* (Alfred Reed, arr. Mike Gallehue), *Cincinnati Pride* (Allen Schmidt), *Beautiful Savior* (James Swearingen, arr. Mike Gallehue), *Music For A Festival* (Philip Sparke), *Believe Me If All Those Endearing Young Charms* (Bob Gray, cornet solo), *March Jubilee* (Edwin Franko Goldman, arr. Mike Gallehue), *Northern Landscapes* (Peter Graham), *The Music of George Gershwin* (arr. Trevor Sharpe), *Festival March - Temple Vision* (Martin Cordner), *Stars and Stripes Forever* (Sousa).

June 9, 2006. New Richmond, Ohio. *A Festival Prelude* (Alfred Reed, arr. Mike Gallehue), *Cincinnati Pride* (Allen Schmidt), *Beautiful Savior* (James Swearingen, arr. Mike Gallehue), *Music For A Festival* (Philip Sparke), *Believe Me If All Those Endearing Young Charms* (Bob Gray,

cornet solo), *March Jubilee* (Edwin Franko Goldman, arr. Mike Gallehue), *Over the Rainbow* (Arlen & Harburg, arr. Goff Richards - Ron Lutterbie, horn solo), *The Music of George Gershwin* (arr. Trevor Sharpe), *Armed Forces Salute* (arr. Bob Lowden/Wes Flinn) *Festival March - Temple Vision* (Martin Cordner), *Stars and Stripes Forever* (Sousa).

June 24, 2006. John Paul Park, Madison, Indiana. *A Festival Prelude* (Alfred Reed, arr. Mike Gallehue), *Cincinnati Pride* (Allen Schmidt), *A Nightingale Sang in Berkley Square* (arr. Howard Snell - Dave Haldeman, trombone solo), *Beautiful Savior* (James Swearingen, arr. Mike Gallehue), *Northern Landscapes* (Peter Graham), *Believe Me If All Those Endearing Young Charms* (Bob Gray, cornet solo), *Over the Rainbow* (Arlen & Harburg, arr. Goff Richards - Ron Lutterbie, horn solo), *The Music of George Gershwin* (arr. Trevor Sharpe), *Armed Forces Salute* (arr. Bob Lowden/Wes Flinn) *Festival March - Temple Vision* (Martin Cordner),

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Cordner), *Stars and Stripes Forever* (Sousa).

July 3, 2006. Montgomery Park, Cincinnati, Ohio. Combined concert with the Blue Ash/Montgomery Symphony Orchestra Michael Chertock, Artistic Director. *A Festival Prelude* (Alfred Reed, arr. Mike Gallehue), *Festival March - Temple Vision* (Martin Cordner), *The Music of George Gershwin* (arr. Trevor Sharpe), *Battle Hymn of the Republic* (Wilhousky - Catherine Fishlock, vocalist), *Stars and Stripes Forever* (Sousa).

### CHICAGO BRASS BAND, COLIN HOLMAN, DIRECTOR

February 25, 2006. Gary United Memorial Church, Wheaton, IL, and March 18, 2006: Crystal Lake High School, Crystal Lake, IL. *Folk Festival* (Shostakovich/Snell), *La Gazza Ladra* (Rossini), *Demelza* (Nash - Roger Menning, tenor horn soloist), *Zambezi* (arr. Broadbent), *Of Men and Mountains* (Gregson); *Masquerade* (Wilby), *Mr Lear's Carnival* (W. Hogarth Lear); *European Fantasy* (Langford); *Camberley* (Richards).

May 7, 2006. Glenbrook North High School, Glenbrook, IL, \*with the Northbrook Symphony Orchestra. *Festive Overture*, op. 96 (Shostakovich/Kitson); *\*Mournful & Triumphant Prelude*, op. 131 (Shostakovich); *\*Symphony No. 2*, op. 14 (Shostakovich).

May 13, 2006, College Church, Wheaton, IL, with \*Mark Edwards, organ and +Sarah Holman, mezzo-soprano, *\*Salute* (Bliss); *Resurgam* (Ball), *Black and White Rag* (Botsford/Snell - Mark Taylor and Dan Heffner, xylophone soloists), *European Fantasy* (Langford); *Cry of the Celts* (Graham); + "O mio Fernando" from *La Favorita* (Donizetti/Holman); *\*Finale from Organ Symphony* (Saint-Saens/Wilby).

### TRIANGLE YOUTH BRASS BAND, TONY GRANADOS, DIRECTOR.

February 11, 2006, Meymandi Concert Hall, Raleigh, North Carolina. Roman Carnival Overture (Berlioz), *Meditation from Thaïs* (Massenet - Anthony Parrish, trombone solo), *All Those Endearing Young Charms* (Simone Mantia - Martin Warlick, euphonium solo), *Moorside Suite* (Gustav Holst), *Hinemoa* (Gareth Wood), *The Kingdom Triumphant* (Eric Ball), *Greensleeves* (traditional), *He Wipes the Tear from Every Eye* (Don Morrison - Robert Hunger, guest conductor), *Russian Christmas Music* (Alfred Reed), *Finale From Symphony*

*No. 3* (Gustav Mahler).

May 27, 2006, Meymandi Concert Hall, Raleigh, North Carolina. *Festive Overture* (Dmitri Shostakovich), *My Old Kentucky Home* (William Rimmer - Vince DiMartino, trumpet solo, Mark Beamish, conductor), *Amazing Grace* (William Himes - Mark Beamish, conductor), *Born on the 4th of July* (John Williams - Vinc DiMartino, trumpet solo), *Firestorm* (Stephen Bulla), *New England Triptych* (William Schuman, arr. Drew Fennell), *Gettysburg Theme* (Randy Edelman), *JFK: In Memoriam* (James Curnow - Greg Fishel, narrator), *Stars and Stripes Forever* (Sousa).

July 4, 2006, Grimsley High School Stadium, Greensboro, North Carolina. *Festive Overture* (Dmitri Shostakovich), *My Old Kentucky Home* (William Rimmer - Joelle Portzer, cornet solo), *Reunion and Finale From Gettysburg* (Randy Edelman), *Selections from West Side Story* (Leonard Bernstein), *Armed Forces Salute* (arr. Stephen Bulla), *Second Dawning* (Hosay), *1812 Overture* (Tchaikovsky), *Manhattan Beach* (Sousa), *Rolling Thunder* (Fillmore), *Nobles of the Mystic Shrine* (Sousa), *Amparito Roca* (Texitador), *Melody Shop* (K. King), *Stars and Stripes Forever* (Sousa).

### NATURAL STATE BAND, RUSTY MORRIS, CONDUCTOR.

April 20, 2006. Warfield Music Festival, Helena, Arkansas. *Star Spangled Banner* (arr. Himes), *South Rampart Street Parade* (arr. Harries), *Sousa on Parade* (arr. Wright), *A Sinatra Salute* (arr. Eric Richards), *76 Trombones* (arr. Duthoit), *Mid All The Traffic* (Ballantine), *The Lone Ar-Ranger* (arr. Philip Buttall), *National Emblem* (arr. Siebert), *Arkansas Pearl Harbor Survivor March* (Rico Belotti), *Normandy Veterans* (arr. Bartlett), *Rolling Thunder* (arr. Thorne), *The Bombasto* (Orion Farrar, arr. Thorne), *Just A Closer Walk With Thee* (arr. Geldard), *God Bless The USA* (arr. Helm), *Stars and Stripes Forever* (Sousa, arr. Graham), *Emblem of Freedom* (arr. Broadbent).

### GREAT AMERICAN BRASS BAND FESTIVAL, DANVILLE, KENTUCKY

### JAMES MADISON UNIVERSITY BRASS BAND, KEVIN STEES, CONDUCTOR.

June 10, 2006, Constitution Square. *Prelude on Tallis* (Graham), *Death or Glory* (Hall),

*The Piper O'Dundee* (Downie - Alto Soloist Rachel Hockenberry), *The Swan* (Saint-Saens - Kevin Elkins, baritone solo), *Indiana Jones and the Temple of Doom* (Williams/Farr), *For Love a Princess* (Horner), Three Movements from *Hymn of the Highlands* (Sparke): *Adross Castle*, *Flowerdale* (Tim Murphy, soprano solo), *Dundonnell*.

June 10, 2006, Main Stage. Manhattan (Leidzén), *Zimba Zamba* (Richards - Carolyn Trowbridge, marimba solo); *Over the Rainbow* (Arlen - Anne Kovarik, flugelhorn solo), *Brillante* (Graham - Alan Guerlich and David Heinsen, euphonium duet, Four Movements from *Windows of the World* (Graham): *Amazonia*, *Rainforest* (Rachel Hockenberry, alto horn solo), *Drums of Thunder*, *Earth Walk* (Josh Reed, cornet solo; Dan Karras, drum solo), *Reunion and Finale from Gettysburg* (Edleman)

June 11, 2006, Main Stage. Four Movements from *Call of the Cossacks* (Graham): *Procession of the Tartars/Gypsy Dream*, *Cossack Fire*, *Doyle's Lament* (James Minnix, flugelhorn solo), *Cossack Wedding*, *The Debutante* (Clarke - Josh Reed, cornet solo), *The James Bond Collection* (Richards), *Xylophonia* (Green - Michael Overman, xylophone solo), *Slaughter on 10th Avenue* (Rodgers/Smith)

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

June 11, 2006, Main Stage. *Purple Carnival* (Alford/West), *March from A Moorside Suite* (Holst), *Tribute* (Curnow - James Curnow, guest conductor), *Malagueña* (arr. Freeh - Jens Lindemann, trumpet solo), *Someone to Watch Over Me* (Gershwin/Turrin - Jens Lindemann, flugelhorn solo), *Coronation Day Parade from Partita* (Wilby), *The Rising Sun* (Allen Vizzutti - Jens Lindemann, piccolo trumpet, flugelhorn, and B flat trumpet solo).

### LONDON CITADEL BAND, JOHN LAM, BANDMASTER.

Repertoire for June 11 and 12, 2006, Main Stage and Worship Service. *Cym Rhondda* (arr. Noel Brooks), *Dance of the Comedians* (Bedrich Smetana, arr. Iain Rayner), *Tambourin* (Gossec - Andrew Burditt, soprano solo), *The Floral Dance* (Traditional/Richards), *Ransomed* (George Marshall - Stephen Burditt, euphonium solo), *Jubilation!* (James Curnow), *Concert Etude* (Goedicke - Craig Woodland, cornet solo), *Helter Skelter* (Sahra - Sara Bright, xylophone solo), *Finale from Symphony No. 2*

(Tchaikovsky/Gordon), *March: The Red Shield* (H.C. Goffin), *March: The Roll Call* (William Broughton), *In Good Company* (arr. Dudley Bright), *March: Crossbearers* (Martin Corder), *Swingtime Religion* (arr. Barrie Gott), *Brillante* (Graham – Stephen Burditt and Chris Palmer, euphonium duet), *Since Jesus* (Ballantine), *Be Thou My Vision* (arr. Craig Woodland), *Tossing the Feathers from Gaelforce* (Graham), *Lord of the Dance from Partita* (Wilby).

**IOWA GRAND CELEBRATION OF BRASS BANDS, CEDAR RAPIDS, IOWA. JUNE 17, 2006.**

**EASTERN IOWA BRASS BAND, EARLE DICKINSON, DIRECTOR.**

*Star Spangled Banner, Fanfare for a Festival* (Arnold), *Little Suite for Brass* (Arnold), *Londonderry Air* (arr. Richards), *March Opus 99* (Prokofiev, arr. Brand), *The Day Thou Gavest* (arr. Wilby), *Concerto for Flugelhorn* (Himes), *The Magnificent Seven* (arr. Richards), *Sing, Sing, Sing, The Best of Bond, Barnum and Bailey's Favorite* (King.)

**CHICAGO BRASS BAND, COLIN HOLMAN, DIRECTOR.**

*Concert Prelude* (Sparke), *Festive Overture* (Shostakovich), *Demelza* (Nash – Roger Menning, tenor horn solo), *European Fantasy* (Langford), *Hot Toddy* (Geldard – Jay Cohen, cornet solo), *Wunderbar* (Porter), *Black and White Rag* (Botsford – Mark Taylor and Dan Heffner, xylophone duet), *Camberley* (Richards)

**ILLINOIS BRASS BAND, RYAN NELSON, DIRECTOR.**

*Prelude for an Occasion* (Gregson), *English Folk Song Suite* (Vaughan Williams), *Annie Laurie* (Pryor, arr. Wilkinson), *On the Quarterdeck* (Alford), *Overture to Candide* (Bernstein, arr. Snell), *Carmen Fantasy* (Bizet, arr. Langford), *Lux Arumque* (Whitacre, arr. Nelson), *Enduring Young Charms* (Boddington), *Castell Coch March* (Powell), *Liberty Fanfare* (Williams, arr. Sykes), *Cowboys Overture* (Williams), *William Tell Overture* (Rossini, arr. Hawkins).

**CHICAGO BRASS BAND, COLIN HOLMAN, DIRECTOR.**

*Chicago* (arr. Forgie), *La Gazza Ladra* (Rossini), *Adagio from Spartacus* (Khachaturian, arr. Langford), *Northern Festival* (Richards), *Zambezi* (arr. Broadbent), *Mr. Nice Guy* (Adrian

Drover – Dave Peterson, bass trombone solo), *Postcard from Mexico* (Snell), *The Great Escape* (Bernstein, arr. Ellerby). ☼

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## BOOK REVIEWS

*By Ronald W. Holz*

Newsome, Roy. **The Modern Brass Band—From the 1930s to the New Millennium.** Ashgate Publishing: Burlington, VT, 2006. ISBN 0-7546-0716-X (Hardback); ISBN 0-7546-0717-8 (Paperback). 387 pages; Features include scholarly footnotes, subject and general indexes, multiple supporting lists, multiple appendices, photos, selected bibliography.

In addition to his highly successful, brass band conducting career, Dr. Roy Newsome has become one of the leading scholars of the day in the area of British brass bands and their music. In 1999 he completed the Ph.D. at Salford University with a massive thesis, *The 19th-Century Brass Band in Northern England: Musical and Social Factors in the Development of a Major Amateur Musical Medium*. Several years before that he released his first brass book, *Doctor Denis: the Life and Times of Dr. Denis Wright (Egon)*. Most recently he has completed a two-volume study of the British brass band and its music. The first volume, *Brass Roots: A Hundred years of Brass Bands and Their Music, 1836—1936* (Ashgate) appeared to critical acclaim in 1998, just as he was in the final phase of his dissertation. The *Modern Brass Band—From the 1930s to the New Millennium* serves as volume two, and makes a definitive contribution to the study of brass band culture in the 20th century.

Newsome lived the period he writes about, and he has been a major player in the history of brass bands throughout this time frame. Added to this is his diligent work as a musicologist, an ideal combination that has led to a very rewarding, informative, and useful book for anyone interested in band history and literature.

The book is divided into four main parts: 1) Bands and Banding to 1945; 2) Times of Change, 1945—80; 3) The Years of Maturity, 1981—2000; 4) Overseas Development. The

first three parts provide the bulk of the book. Part four is more an overview than a detailed discussion of bands beyond the UK, the one section of the book I did not find outstanding. A strength of the book comes in what Newsome calls an “Introductory overview” wherein he provides the sociological and political context for the period, bands, and musical styles under discussion; for readers not well versed in 20th-century British social history, this is invaluable; those for whom it is common knowledge may scan through it quickly—I personally found it helpful. Dr. Newsome then focuses on various subcategories in a methodical, detailed manner: Bands and personalities; contest developments (and results); Personalities; Engagements, broadcasts, recordings, etc.

After the main body of the work the author supplies various lists, including various contest results for the period under study, awards list, even a helpful list of the various name changes that some of the most famous bands have undergone in this period. He also compiles his own list of “Principal Works for Brass Bands, 1913—2000.” In the latter, one might argue a listing here or there, based on actual use of a piece versus its so-called considered importance—take Harrison Birtwhistle’s *Grimethorpe Aria* for instance! However, Newsome has been careful to state throughout this study, and something he underscores in his “Finale: A Personal View,” that such aesthetic judgments as he does provide, especially in deciding which pieces are of the highest artistic merit while also maintaining a place in the general, non-contest

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**R**EVIEWS OF  
RECORDINGS AND  
NEW MUSIC FOR  
BRASS BAND WILL APPEAR  
IN ISSUE 101 OF THE BRASS  
BAND BRIDGE. SEE PAGE  
25 FOR INFORMATION ON  
SUBMITTING A RECORDING,  
BOOK OR MUSIC FOR  
REVIEW.

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repertoire is still open to question and debate, especially in the recent repertoire—more time is needed to make a more determined assessment.

I wish to underscore the book's usefulness and how the author has made it so. He includes two main indexes, the first, Subject Index, divided into three parts: Principal bands and ensembles; principal competitions; and personalities and composers. He then also provides a General Index. While the Bibliography is indeed "Select," Newsome does carefully footnote his findings, and so there is a wealth of data provided in this way as well.

I do not think it is possible to exaggerate the importance of this work and its companion, *Brass Roots*, in providing a platform from which informed study and discussion may take place concerning this fascinating subculture, the British brass band.

Highly recommended!

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Newsome, Roy. **150 Golden Years: The History of the Black Dyke Band.** World of Brass Publications: London, 2005. ISBN 0-85412-741-0 (Hardback). 231 pages; Features include scholarly footnotes, index, multiple photos, six appendices, selected bibliography.

Among several projects that marked the 150th anniversary of the Black Dyke Band, Roy Newsome's history is a welcome addition to the handful of substantive studies available on particular brass bands, in this case arguably the most famous and most successful British brass band of all time. Newsome organizes his book in chronological order primarily according to the leading bandmaster of a given era. Among these notable men were Phineas and Harry Bower, Arthur O. Pearce, Geoffrey Whitham, and the author himself, who had a highly successful, ten-year period with the band. Black Dyke Band followed a system for many years whereby the normal, every-day conducting and running of the band was handled by the bandmaster, while a professional conductor would be hired for certain major contests and events. This pattern held true for quite some time, through the Newsome years, until the last quarter century or so, when figures like Major Peter Parkes, David King, James Watson, and most recently, Nicholas Childs, followed the new paradigm of musical leadership.

The book begins with a fascinating, introductory chapter called "Background" written by the current Administrator of the band, Geoffrey Whiteley. Here, we learn who the founders of the band, the Foster family, just what was Black Dyke Mills up on the Yorkshire plateau in the village of Queensberry, and why the Fosters backed the band the way they did. The bulk of remainder of the book then provides running commentary on the many contests, concerts, tours, personalities, and programs of the band throughout its 150 years. One brief example of the detailed contained within that narrative might be of interest—I delighted in reading about their 1906 tour of North America, including, I found out, several stops in Kentucky, of all places! The further you read in the band's history, the more detail Newsome can provide that connects with the modern brass band player's experience. The final chapter provides a short profile of the current band in its 150th year. A fine array of photographs accompany the story, and at the conclusion of the book there are four short appendices, including 1) Contents of the 1855 band books; 2) Engagements of the band in the Diamond Jubilee Year of 1897; 3) three band programs, from the June 1901, June 1911, and August 1911; 4) Chronological listing of bandmasters and professional conductors; 5) Representative principal players of Black Dyke #1—Solo Cornet, Solo Euphonium, Solo Trombone; and 6) Representative principal players of Black Dyke #2—Soprano Cornet, Solo Horn, Flugel Horn.

This listing demonstrates both a strength—that

these were included—and a weakness of the book—that one would have liked so very much more! No doubt space and time constraints were placed on Dr. Newsome, for there is no doubt that this fine brass band historian could have supplied huge quantities of documentation on many aspects of the band's history, should that have been allowed. The author must also spend a great deal of time slogging through the details of contest results, so much so that until the later third of the book, when the band takes on a different approach to its musical mission, the commentary can become very repetitive.

However, I thoroughly enjoyed this book, learned a great deal about this magnificent band, its musical triumphs, its low points, its wonderful characters, soloists, and leaders. The fact that I wished for more only underscores the fine work achieved by Dr. Newsome. He was the ideal choice to compile this book, both for his professional credentials as a brass historian, and as an outstanding conductor for Black Dyke. He writes modestly about his own achievements, including two Open wins in a row, 1973 and 1974. I particularly enjoyed Newsome's account of his own era because of that humility. He is also always careful to give a fair, balanced account of some of the more controversial changes in the band's leadership within the past two decades.

This is a book to be savored and enjoyed over the years. I highly recommend this book to all fans of the British brass band. The presentation—binding, paper, photos, layout—in this hardback edition is first rate. Newsome's approach is thorough and scholarly, his footnotes, index, and bibliography should prove of great help for further study and research. By reading this book you will not only understand better the great achievements of this outstanding band through the years, you will gain a much better understanding of the entire British brass band movement.

As a postscript, let me add that Black Dyke Band has been producing for almost a decade an official newsletter of the band, *The Black Dyke Bugle*, in which have appeared some wonderful historical materials, reminiscences and profiles. To find more about this fascinating newsletter, and the band, search the band's website: [www.blackdykeband.co.uk](http://www.blackdykeband.co.uk). ☘

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# BUILDING BRIDGES: NEWS FROM NABBA BANDS

## TRIANGLE YOUTH BRASS BAND

The Triangle Youth Brass Band (Raleigh, North Carolina) has had a very busy season and continues to grow, both in size and enthusiasm. Highlights of the 2005-06 season include our largest Brassmas event to date, with over 120 participants joining in for a massed reading of holiday favorites as well as a clinic with Demondrae Thurman (Baritone, Brass Band of Battle Creek), a special clinic with Tom Bratten (Tuba, US Army Band), and a guest solo appearance by Vince DiMartino (Trumpet, Centre College). In addition to working with these great artists, we commissioned a new transcription of William Schuman's *New England Triptych* from Drew Fennell (River City Brass Band) and premiered it in May 2006. We also did a rare summertime performance, traveling to Greensboro, NC to play for the city's fireworks celebration. We played the main event along with the Greensboro Concert Band. The artistic staff of the TYBB is working on starting a second band to involve more students as the enthusiasm for the activity grows in Raleigh. We have also been featured on the new podcasting site for brass bands, brasscast.com twice (Aug. 7, 2005 and Dec. 18, 2005). You can keep up to date on all TYBB activities by going to our website at [www.trianglebrass.org](http://www.trianglebrass.org). (submitted by Tony Granados)

## LAS VEGAS BRASS BAND

In July 2006, The Las Vegas Brass Band came under the leadership of new musical director Paul Rich. Paul came to the band with several years experience as a high school band and orchestra director. Chuck Jackson, the band's musical director for the past six seasons, has left to start a new position as conductor of the Las Vegas Philharmonic Youth Orchestra. Under Chuck's direction, the band has seen tremendous growth and increased audience

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

“If I was given *carte blanche* to form a band – expense no object! – I think I would insist that each player, besides being technically efficient, able to produce a lovely tone, and to read at sight, should also be able to *sing* a moderately difficult choral part at sight, including some modulations, which I would expect him to sing *in tune*. Thus perhaps I would be assured of some intelligent cooperation in the matter of tuning, a matter which the average bandsman too often thinks is the sole responsibility of the conductor. Of course, this is not so, but often the conductor has to use psychological means in order to make the bandsmen listen to themselves. How often it happens that one spends time adjusting slides, only to return them to their original position in the end, and yet the required closer tuning has been accomplished!”

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

attendance. The band now regularly performs to full audiences in its regular concert venue, throughout Las Vegas, and in southern Utah.

As he takes the helm of the band, Paul Rich hopes to add even more concerts to their series and continue to develop the band's reputation both in Las Vegas and internationally. The band has already made plans for more educational outreach, better promotion of its performances, and more guest artists for its 2006-2007 season.

The band played host to the New South Wales Fire Brigade Brass Band on July 6th for a side by side concert. New South Wales called the band after hearing the Las Vegas Brass Band's last CD, “Las Vegas Swing.” The band was excited to share the stage with their Aussie friends, in what was a fun-filled, musically rewarding evening.

The band is busy recording their third CD, due for production and distribution in late

2006 or early 2007. The CD, untitled at this point in time, promises to have something for every brass band enthusiast. Of special interest are several jazz and rock charts by the band's solo cornet player Tom Wright who also performs as principal trumpet with the Las Vegas Philharmonic.

For more information, visit the band's website at [www.lasvegasbrassband.org](http://www.lasvegasbrassband.org). (submitted by Paul B. Rich)

## PRAIRIE BRASS BAND

Bette Eilers, solo cornet with the Prairie Brass Band, was recognized as a Pioneer woman brass musician by the 5th International Women's Brass Conference, held June 14-17 2006 at the Illinois State University in Normal, Illinois.

Bette's impressive career began over five decades ago when she was appointed principal trumpet of the Chicago Civic Orchestra at the age of 17 and encompasses performances and recordings with such groups as the Chicago Symphony



Orchestra, the Lyric Opera of Chicago, and solo performances with numerous groups. In addition, she has an extensive career as a music educator having taught at several universities, colleges, high schools, and other camps and programs. A more complete bio can be found at [www.iwbc2006.com/gallerypioneers.htm](http://www.iwbc2006.com/gallerypioneers.htm).

The Prairie Brass Band congratulates Bette on this honor and on her fantastic career, and we are overjoyed to have her as a member. (submitted by Clark Niermeyer)

### CINCINNATI BRASS BAND

On June 2 and 3, 2006, Cincinnati Brass Band (Anita Cocker Hunt, conductor) recorded another CD. This CD is scheduled for release later this summer and it will be titled, "Cincinnati Pride" after the march of the same name – composed for and dedicated to the CBB by its own cornet player, Allen Schmidt. This CD was recorded with the expert technology and assistance of David Henderson (Lexington Brass Band). The CBB intends to release yet another CD later this year consisting of the very best of its NABBA performances over the years. (submitted by Steven Faulkner)

### SUNSHINE BRASS BAND

The Sunshine Brass Band (James Cheyne, conductor) was a featured performer at the April 1 Dunedin Military Tattoo, part of the annual Highland Games. Interspersed among the marching bagpipe bands and Celtic dance performers, SBB set up on the football infield and performed for an appreciative crowd. The Sunshine Brass Band also entertained the mayor of Tampa, other city officials, and neighborhood residents at the Palma Ceia Springs Centennial Celebration, April 23, 2006, an event honoring the re-dedication of one of the first city parks in Tampa. Musical selections at these performances included *A Scottish Lament* (arr. Langford), *March of the Cobblers* (B. Barratt & E. Siebert), *Ragtime for Horns* (Joplin, arr. J. Curnow), *The Easy Winners* (Joplin, arr. J. Cheyne), and *Strike Up the Band* (Gershwin, arr. A. Fernie). (submitted by Linda Detman)

### BRASS BAND OF CENTRAL FLORIDA

Elmer James, at the age of 75, has announced his retirement from the Brass Band of Central Florida. He has been one of many steadfast

back row contributors near the BBCF's conception in 1999.

Along with his member-at-large status on the BBCF Board, he has been a major fund raiser for the band including the group's trip to England in September of 2005 and has initiated the campaign for the BBCF's return to England in November of this year.

At the US Open in 2005, Elmer was featured at the Buskers competition by an arrangement of "Walk This Way" that was specifically set in a Dixieland swing format by principal Euphonium, Gail Robertson. The track is available on the BBCF website and the "Best of the US Open 2005" CD.

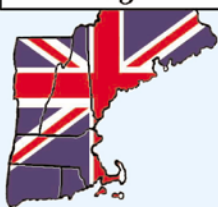
In a very emotional statement to band at a recent rehearsal, Elmer stated "I will not shed tears because I am leaving, but rather smile about my experiences while I was here making music with the BBCF." He will be returning to New York to be closer to his family.

Since coming to Florida, he has performed with the Lake Sentinel Concert Band, the Villages Concert Band, the Orlando Concert Band, the Lake County Swing Band, and the Brass Band of Central Florida. Elmer was the senior member and head chaperone of the BBCF. At age 75 he was happy to be playing with such an energetic, enthusiastic group of brass players and had hopes to continue as long as possible. He has two daughters and a son who all live in Syracuse, New York and six grandchildren (three granddaughters and three grandsons) ranging in age from nine to twenty five.

The Brass Band of Central Florida is indebted to Elmer for his musical talent, friendship, and wisdom. Good luck Elmer, you will be greatly missed! (submitted by Kevin Cramer) 🌟

## New Music From

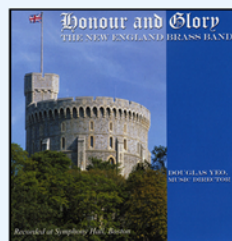
### New England Brass Band



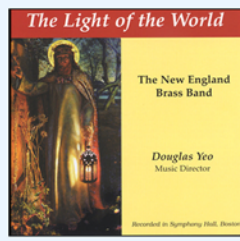
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Terry Everson, Associate Conductor



An exciting new Christmas recording featuring  
Russian Christmas Music  
Once, in Royal David's City (Bass Trombone Solo)  
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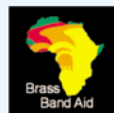


*Honor and Glory* features British themes and includes  
Jerusalem  
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For band info and CD sales visit [www.newenglandbrassband.org](http://www.newenglandbrassband.org)  
A portion of the proceeds from all CD sales goes to support Brass Band Aid



# WHATEVER HAPPENED TO... ?

The first in a periodic series of articles focusing on people and bands who have made significant contributions to NABBA and whose names are part of our history.

## KAREN KNEEBURG

By Douglas Yeo

In late 2005, I undertook to create a database of every piece played at a NABBA championship, from 1983 to the present. This database, in Excel, pdf and html formats, may be viewed and downloaded on the NABBA website dedicated to contest results, [www.nabbamusic.org](http://www.nabbamusic.org).

In the process of compiling this database, I kept coming across names of people who I did not know and many I had never heard of. Some names kept coming up again and again while others popped up for a few years and then disappeared. The same can be said about a number of bands which seemed to have great success at one time only to disappear from view.

With NABBA's 25th anniversary championship coming up in April 2007 and *The Bridge* now celebrating Issue 100, I thought it would be interesting to try to track down some of the people and bands who were such an important part of NABBA's early history. Choosing a person to start with was easy: the name Karen (KD) Kneeburg was a recurring one in NABBA's early years as the first woman to conduct a NABBA contesting band and the conductor of the first band (Sunshine) to win the "hat trick" of three consecutive section (Honors

section) wins (1984, 1985, 1986). I located KD at home in Wyoming and I asked her a few questions so we could find out, "Whatever happened to... Karen Kneeburg?"

### WHAT YOU HAVE BEEN DOING SINCE YOUR LAST APPEARANCE AT NABBA WITH SUNSHINE IN 1987?

**KD:** Due to experiencing some burnout, Sunshine Brass disbanded shortly after the 1987 Championships. I had an extremely stressful full time job at the University of South Florida as the Manager of Music Resources (that meant being the librarian, equipment manager, room scheduler, performance coordinator, pencil sharpener, etc. for all faculty and staff at the School of Music). In addition, I was Editor of *The Bridge* and had a few private students. With all the responsibilities of the band (which was a full time job in itself), I just was doing too much! So, I made the difficult (but probably wise) decision to give up the band.

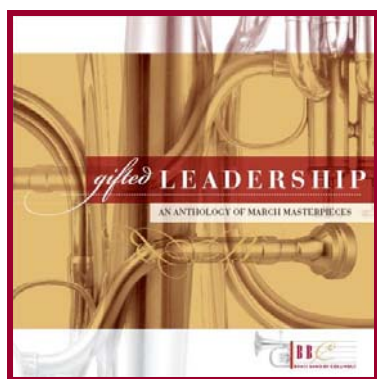
After a few years break, some band members rang us up requesting that we re-form the band. I had since then changed jobs and decided to give it another go. I conducted for a short time 1991 – 1993 but found that I was beginning to get the itch to play. So, I turned the podium over to my husband Don, and I played in the band. I played solo tenor horn, and later first baritone. I loved it!

Sometime around 1990, I smartened up and gave up the "corporate" job world and began teaching privately full time. I finally found my calling; I developed a studio of over 60 private brass students and due to my experiences with Sunshine Brass and the brass band world, I found I was very knowledgeable and comfortable teaching all the brass instruments, not just my major instrument (euphonium). I loved teaching and my students were very motivated and did very well at solo festivals.

In 1997, Don & I retired to our 50 acres in the wilds of Wyoming. We built our own log home doing 90% of the work ourselves. After the house was complete, Don began attending the Historical Society meetings in our community. Since we have always been brass band fans, I suggested he do some research on brass bands in Wyoming. He began snooping around in the library archives and this idea developed into "Oom-Pa-Pa: Brass Bands in Wyoming". He applied for and received a grant from the State Historical Society to research brass bands in Wyoming. We traveled across the state to libraries and museums and found over 100 pictures of brass bands in Wyoming from 1870 to 1918. Every Wyoming community had a brass band, just like in the east! We even found two all women's bands... how's that for the Equality State! He did the research and I took slides of the photographs. He then developed a lecture/demonstration/slide show titled "Oom-Pa-Pa: Brass Bands in Wyoming". Through the Wyoming Council for the Humanities Speakers Bureau Program, we presented "Oom-Pa-Pa: Brass Bands in Wyoming" all over the state in 2004 and 2005. We were invited to present for libraries, museums, senior centers, historical society chapters, a chapter of the DAR, and a music history class for Western Wyoming Community College. Don did the lecture, and I demonstrated the instruments (post horn, cornet, tenor horn, trombone & euphonium). It was a blast! After a year off, we may apply to do it again in 2007. So while not officially connected to a current brass band, I am still a brass band fan. Once hooked, you are an addict for life!

### TELL US HOW WORKING WITH SUNSHINE HELPED YOU AS A PERSON AND AS A MUSICIAN.

Founding and conducting Sunshine Brass was one of the most important and fulfilling experiences of my life. Right up there with graduating from college and my wedding day. Doing



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all of it – the recruiting, the study of scores, the procurement of instruments, the budget, the equipment and concert organization, the fund raising etc. – showed me who I was and just what I could do. The people in the band were from various backgrounds and certainly were from a complex mixture of musical ability. I learned how to work with that. It taught me patience and challenged my ability to work with people all the while requiring a high standard. I grew musically with the band. I got better as they got better.

### CAN YOU RELATE SOME PARTICULAR EXPERIENCES FROM YOUR DAYS WITH SUNSHINE?

**1** My second baritone player was actually a bassoon player. Her theory was, “If I don’t know the fingering, it must be 2 & 3!”

**2** My second euphonium player was the Vice President of Academic Affairs at University of South Florida. A very important person! Well, in the band he was just “Mack.” No “Dr. Macky” here. I asked him over and over to PLEASE not use red pen on the music. Needless to say, all second euphonium parts of the Sunshine Brass library are permanently scarred with red pen. No one is going to tell that administrator what to do!

**3** At the rehearsal prior to our very first NABBA competition I asked if anyone had anything to say and my first tenor horn player stood up and yelled, “Let’s kick butt!!!”

### HOW ABOUT SOME COMMENTS NABBA, ITS INFLUENCE ON YOU, AND THE IMPACT THE CONTEST HAD ON YOU AND YOUR BAND.

The NABBA contests drove Sunshine Brass toward a common goal. When I first started the band in April 1983 and talked about “contesting” the new group was skeptical at best. They had no idea what this was all about. I developed a tape library of all my brass band recordings that members could listen to. This served me in two ways:

1. They got in their “heads” the concept of brass band sound. We may not have been the most technical band in the NABBA contests, but I would argue that we sounded more like a real brass band than many. I didn’t know if this tape library would work or not: would

**I** RECEIVED A PHONE CALL FROM A MEMBER’S WIFE ASKING HOW I COULD LET HER HUSBAND TRAVEL TO THE CHAMPIONSHIP WITH HIS MISTRESS! (I DIDN’T KNOW ABOUT THAT AND I DIDN’T KNOW IT WAS MY TURN TO WATCH HIM!)

people actually take the tapes home and listen to them? Well, they **did** and what a pay off! No trumpet sound for Sunshine Brass!

2. By listening to these recordings, the members heard British contest pieces, heard the best of the best from Dyke to Grimethorpe to Desford. They got a taste of “contesting” and I got them hooked.

When we got to our first NABBA Championship, we were all scared to death! Tempos were definitely on the quick side! We had a great time though and my band made me so proud. The second and third Championships were equally as exciting and by this time in Sunshine Brass’ history, contesting was just part of “what we did”. After our hat trick win, via NABBA rules, we were forced to move to the Championship Division. Personnel changed so very frequently in our band that I knew we weren’t ready for such a move. We were a really competent Honor’s Division Band. But we did what we were required to do and now we can **REALLY** talk about being scared!! Again, we had a great time and we all became better musicians and better people for doing it.

### DIG OUT SOME MEMORIES OF THE NABBA CHAMPIONSHIPS YOU ATTENDED. . .

**1** Back in those days, NABBA had instrument raffles and auctions. We won a Bach Bb cornet in a raffle and won the bid for a Schilke Eb soprano cornet.

**2** I remember drinking (a lot of) beer at the party after the NABBA contests out of the Honors Division trophies we won.

**3** At our first NABBA competition, my second tenor horn player, who was an elderly real estate broker, told me she woke up at 4:00 in the morning the morning of the contest, got dressed in her tuxedo and went down for the competition thinking it was time. She was **sooo** excited.

**4** At our second NABBA competition, we performed with only 2 solo cornet players. Recruiting problems right to the very end. Now **THAT** was scary!

**5** The rude awakening I had when I received a phone call from a member’s wife asking how I could let her husband travel to the Championship with his mistress! (I didn’t know about that and I didn’t know it was my turn to watch him!)

When J. Perry Watson, the “grandpa” of NABBA, asked me to serve on the Board and take over as the Editor of *The Bridge*, I was humbled to be part of this organization from the ground up. Serving on the NABBA Board, serving as the Editor of *The Bridge* and participating in the NABBA contests was a fulfilling and rewarding experience. It helped me become a better writer, a better organizer, a better diplomat, a better musician and a better person. I hold the memories of those years with great fondness and will cherish them forever. ✪



**Karen (KD) Kneeburg**  
Conducting Sunshine Brass Band at the NABBA Championship, c. 1985

# NABBA XXV (2007)

## CHAMPIONSHIP TEST PIECES,

Competition rule changes and other important competition related issues decided at the NABBA Board of Directors meeting, August 4-5, 2007.

**A**t the NABBA Board of Directors meeting on August 4-5, much of the discussion centered around the NABBA XXV Championship, to be held at Indiana University Southeast and Louisville, Kentucky on April 13-14, 2007. Below are highlights (compiled by NABBA Secretary Linda Detman) of decisions made at the board meeting which impact NABBA XXV; complete minutes of the meeting will be posted on the NABBA website as soon as possible.

### NABBA XXV CHAMPIONSHIP TEST PIECES:

**Championship Section:** *Dances and Alleluias* - Philip Sparke (Anglo Music, 14:00)

**Honors Section:** *The King of Elfland's Daughter* - Rodney Newton (Prima Vista Musikk, 14:00)

**Challenge Section:** *Crusade* - Rieks Van Der Velde (Lake Music Publications, 10:20)

**Explorer Section:** *Chorale and Toccata* - Stephen Bulla (DeHaske Music, 10:00)

**Youth Section:** *A Swiss Festival Overture* - Philip Sparke (Studio Music, 9:00)

**Youth Open Section:** *Little Suite No. 1* - Malcolm Arnold

### COMPETITION RULE CHANGES

*The NABBA Board adopted a number of Competition rule changes. Changes to rules are indicated in bold-face type; complete text of rule sections are included (text in previous versions of a rule that does not appear in a section below has been deleted). All NABBA Championship rules have been updated on the NABBA website.*

I. Eligibility. A. The Championship will be open to permanently organized brass bands that are members of NABBA. The NABBA standard instrumentation is to be: Eb Soprano

and Bb cornets, Bb Flugelhorns, Eb Tenor Horns, Bb Baritones and Euphoniums, Tenor and Bass Slide Trombones, Tubas, and Percussion as called for in the score. Total membership of each band will be unlimited, but a **maximum of 28 brass players and up to five (5) percussion players (provided the score calls for an augmented percussion section) for a total maximum of 33 players**, plus conductor, shall be permitted on the stage at one time. Bands in the YOUTH and YOUTH OPEN sections are not limited to 33 members on stage. All North American participants, performers and conductors, shall be individual NABBA members at the time of Contest, having renewed their band's and their individual memberships by the February 1, 2007 dead-

line. All non-North American participants, performers and conductors, must be paid up members of their own national association.

I. Eligibility. B. Any **adult** brass band which participates in the North American Brass Band Championships using other than NABBA standard brass instrumentation, as listed in paragraph A above, shall be allowed to compete in the OPEN Section only, and shall play the same test piece as the CHALLENGE Section with brass and percussion instruments only. **Any youth brass band which participates in the North American Brass Band Championships using other than NABBA standard brass instrumentation, as listed in paragraph A above, shall be allowed to compete in the YOUTH OPEN Section only, and shall play a test piece different from the YOUTH Section with brass and percussion instruments only.** All other rules as published will apply.

I. Eligibility. D. No re-arrangements of parts will be permitted. The part written for any particular instrument will be played on that instrument only **with the exception of tubas**



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**which may play parts written for E flat and BB flat bass on a bass or contrabass tuba in any key.**

I. Eligibility. F. No band is permitted to pay any player. All performers at contest must be bona fide members of the band in which they perform. **NABBA relies on the ethical integrity of each band and its director to follow this rule.**

III. Contest procedures. C. **A member may not compete with more than one band.**

III. Contest Procedures. O.  
3. Open competes under the same guidelines as Challenge but does not have constraints on the Instrumentation. **Youth Open competes under the same guidelines as Youth but does not have constraints on the Instrumentation.**

V. Brass Ensemble Rules. A. The Small Brass Ensemble Contest is for brass instrumental combinations ranging in size from **three (3)** to 10 players of the same NABBA band (in other words, ensembles may NOT be composed of members from more than one NABBA member band) using NABBA brass band instrumentation.

## COMPETITION DEADLINES AND INFORMATION

### *Competition entries*

All band competition entry materials (applications, NABBA individual and band membership rosters, and fees) must be postmarked February 1, 2007 to participate in NABBA 2007. Entry materials must include the following items:

- o Competition application
- o Band roster (to include information about type of NABBA membership)
- o Program list [test piece and choice piece(s)]

- o 3 copies of the scores for each choice piece
- o Pictures of the band and conductor
- o Band and conductor bio for the competition program
- o One (1) check for the band NABBA membership fee, NABBA competition fee, and individual membership fees [check made out to NABBA]

Solo and ensemble entry materials must be submitted separately from band competition entries. Entry materials must include the fol-

lowing items:

ship. A list of Louisville hotels is posted on the NABBA website.

The next NABBA Board of Directors meeting will be on Thursday evening, April 12; the solo and ensemble contest will begin in the morning on April 13.

Band rehearsals on Friday April 13 will be at the Ogle Center at Indiana University Southeast; bands may also make their own arrangement to rehearse at a local high school. The reading band will meet from 6:00 - 7:30 pm on Friday evening.



NABBA plans to offer a series of workshops and clinics during competition weekend.

The Brown Theatre will be the site of the Gala Concert featuring the Salvation Army's Southern Territorial Band.

lowing items:

- o Solo and ensemble application
- o Copy of music to be performed
- o Check [made out to NABBA] for the competition entry fee

Individuals participating in the solo and ensemble competition must be a NABBA member.

All band and solo ensemble competition materials must be postmarked February 1, 2007. Send all entries to Tom Scheibner at:

Tom Scheibner  
Salvation Army Music Department  
440 West Nyack Road  
P.O. Box C-635  
West Nyack, NY 10994

2007 is the 25th anniversary of the NABBA Championship. Efforts are underway to compile a history of the organization.

For more information, visit [www.nabba.org](http://www.nabba.org) ★

Bands are encouraged to make hotel reservations as soon as possible as there are several other conventions in Louisville during the NABBA Championship weekend. There is no "official" hotel for the NABBA Champion-

# BRASS BAND AID

AN UPDATE FROM THE SCHOOL PROJECT IN ADET, ETHIOPIA

By Bob Thompson



*Editor's note: Bob Thompson, who is one of the founders of the international relief effort Brass Band Aid, recently traveled with his daughter, Briony, to Adet, Ethiopia to see first hand the village where a new school is being built thanks to the fund-raising efforts of brass bands around the*

*world. Here are a few of Bob's comments; please take the time to read his full report and make your donation today at [www.brassbandaid.org](http://www.brassbandaid.org).*

We had the honour of meeting the Local Development Committee in Adet. The group's

## NABBA XXIV RECORDING UPDATE

★ *David Henderson, who records all performances at NABBA contests, tells us that an error was made in initial duplication of CD #8 of the NABBA XXIV Championship. The CD should contain performances by the James Madison University BB and the Massanutten BB but a performance by another band appears on the disc in lieu of Massanutten. If you purchased this CD before June 1, 2006, please return it to David Henderson and he will send you the correct disc right away:*

*David Henderson  
3844 Old Bates Creek Court  
Lexington, KY 40517  
[dbhsound@mis.net](mailto:dbhsound@mis.net)*

membership was made up of local merchants, government officials, parents and ex-pupils of the school. We asked what the process was in terms of the local priorities regarding the World Vision Area Development project. It is easy to presume that water and health would be the main priorities. We were advised that the local community decided what their priorities were, and the need to build a new secondary school was by far the greatest.

One of the committee members explained, with tears in his eyes, how they had felt when they were informed last year that the school was to close. The elder of the village stated that, "This was the end of their community". They were determined to do everything they could to save the school and the lengths they have gone to maintain education in the area are truly inspiring. One member of the committee expressed his gratitude to Brass Band Aid and World Vision and said, "By saving their school we were saving their children's future and their children's lives".

Brass Band Aid is an appeal designed to help to realize the dream of universal and high-quality education for Ethiopian children. And as our experience demonstrates, each contribution not only makes a critical difference to the school and the community, but also helps the community to remain involved in their children's education for years to come. ★



**Soon to be replaced:**

The existing school in Adet, Ethiopia, which will be replaced thanks to the efforts of Brass Band Aid.



## EXIT RAMP



*Douglas Yeo, Editor*

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

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

*The Brass Band Bridge* welcomes news, materials for review, communications, photographs, advertising, and scholarly articles on all aspects relating to and for the benefit of North American brass bands and their members. *The Brass Band Bridge* will print small ads (such as found on page 20), gratis, from NABBA member bands on a space available basis. Only one gratis ad per band per year will be printed.

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

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

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

*The Brass Band Bridge* will be published no fewer than five times a year, with major issues appearing on approximately February 15 (Championship preview), May 15 (Championship review) and August 15 (announcement of Championship test pieces). Issue 101 will be published on October 15, 2006. The deadline for submission of materials for inclusion in Issue 101 of *The Brass Band Bridge* is September 1, 2006.

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## IN FOCUS

## RAINBOW BRIDGE, LAKE POWELL, UTAH

Issue 100 of *The Brass Band Bridge* features Rainbow Bridge, a natural bridge located in Southern Utah. Known to Paiute Indians for generations, it was first seen by western explorers in 1909 when two Paiutes, Nashja and Nashja-bega, escorted Byron Cummings, John Wetherill and several others to the site. While geologists draw a distinction between a natural bridge and a natural arch (and are not in agreement into which category Rainbow Bridge falls, although most consider it to be an arch), its name came from Paiute mythology in which the bridge figured as a rainbow. Piutes call it “Barahoini” and Navajos call it “Nonnezoshi,” meaning “rainbow turned to stone.” For many years Rainbow Bridge was accessible only via a multi-day hiking and camping excursion but since the completion of the Glen Canyon Dam in 1963 (which dammed the Colorado River and created Lake Powell), Rainbow Bridge has been accessible by boat. In 1910, President William Howard Taft designated Rainbow Bridge a National Monument. Made of Navajo and Kayenta sandstone and spanning part of Rainbow Canyon, Rainbow Bridge is 275 feet wide and 290 feet high – for perspective, the dome of the United States Capitol building could be easily situated underneath. ♣

