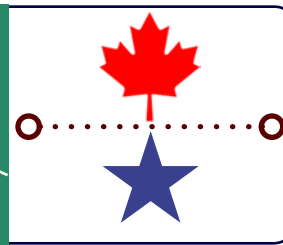




# THE BRASS BAND BRIDGE



ISSUE 103

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

MARCH, 2007

## UNDER THE BRIDGE



**Douglas Yeo**

Editor

**T**he first NABBA Championships was held on April 23, 1983 in Raleigh, North Carolina. Six bands participated in three sections: Smoky Mountain British Brass Band and Weston Silver Band competed in the Championship section, North Carolina State University British Brass Band, Rockville Brass Band and Wilson Community British Brass Band competed in the Second section, and the North State Silver Cornets played for comments only. Smoky Mountain and North Carolina State were the winners of the first NABBA Championships and it is exciting to consider all that has happened in the intervening years to bring us to NABBA XXV next month. NABBA founder J. Perry Watson provides us with some insight from those early years of NABBA in an interview in this issue of *The Brass Band Bridge*; we will always be in debt to Perry Watson for his hard work and sacrifices which established NABBA.

The NABBA XXV Championships features 28 bands playing wide-ranging repertoire and an expanded solo and small ensemble contest. This issue of *The Bridge* brings you the most comprehensive pre-Championships coverage we have ever carried including a list of all competing bands and their recent finishes at NABBA Championships. This year's gala concert, given by the USA Southern Territorial Band of the Salvation Army will feature soloist Sheona White, the celebrated tenor horn player most recently with the Yorkshire Building Society Band.

Woody Anderson offers an extensive report of the Brass Band of Central Florida's recent successful trip to England where they gave several concerts, recorded a CD for World of Brass and took fourth place in the Brass in Con-

cert Championship. Adding to trips abroad by NABBA members is a report from Diana Herak on the Royal Northern College of Music Festival of Brass (Manchester, England) and my report on activities sponsored by Brass Band, part of the Mineworker's Open Championships (Skegness, England). The cross-pollination of North American band members with those in the UK continues to be a major source of inspiration for players on both side of the Atlantic. For instance, the James Madison University Brass Band recently welcomed Katrina Marzella (principal baritone horn of the Fairey Band) as a guest soloist while a few months later I sat behind Katrina as a member of the Brass Band Aid Celebrity Band in a concert in England. We are all ambassadors for our own unique approaches to brass band music and music making.

NABBA is very pleased to announce that Buffet Crampon (owners of Besson) has come on board as a major sponsor of the NABBA XXV Championships. We are deeply grateful for Buffet Crampon's desire to support NABBA in such a significant way. We are also thankful for the "in kind" sponsorship of Tor Designs who will be supplying NABBA with music stand banners for our Championships venues as well as newly designed prize banners for winning bands. When you stop by the Buffet Crampon and Tor Designs stands in the exhibitor area at Indiana University Southeast, please make a point to thank them for their special support of NABBA.

Bands in contest, solo and small ensemble contest, gala concert, vendors showing their latest wares and of course food, friendship and interaction are all part of the NABBA Championships coming up at Indiana University Southeast and Louisville's Brown Theater on April 13-14. See you there! ☘

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## ATOP THE BRIDGE



Anita Cocker Hunt

NABBA President

Greetings NABBA Members,

As we approach our 25th anniversary Championships, it made me think of the influences we have in our lives. You and I are influencing more people than we think – well at least we're making some kind of impression! Parents certainly have a great impact but what about the daily contact of close friends, teachers, band directors, performers, and others? Who or what had an influence on you to choose the instrument you play, your profession, even being involved in brass banding?

People, places, events and personal experiences all play a part in shaping our lives. I'd like to mention a few from my early years that had an influence on me; perhaps you can relate to these.

An experience that happened when I was nine years old still comes to mind. The school Christmas Pageant was approaching and the entire fourth grade class of over 100 kids was to perform *Over The River And Through The Woods* in speech-song. Auditions were held for someone in the fourth grade to be the conduc-

tor. I was selected! My first conducting gig! The class was divided into three sections and it was my job to make sure that each section came in at the right time, say their part and all stay together. Basic conducting 101! This experience started me on the conducting path – certainly not professionally – but it gave me a fun and enjoyable experience and my teachers made that happen.

A place of inspiration for me and many of you, is Star Lake Musicamp in New Jersey. I started



Star Lake Musicamp Band with Erik Leidzén.

attending at the age of 13 as a camper and continued in later years as an instructor. At Star Lake we were privileged to meet composers, conductors and musicians from around the world. We not only played in rehearsals and performances with these folks but sat with them in the dining hall, chatted with them on the bleachers at the ball field and at the campfire and got to know them on a personal level. During my first year at Star Lake I made second cornet in the top Star Lake Band under the direction of Erik Leidzén and Richard Holz. Upon reflection, this was a one time experience I would have as Erik Leidzén passed away four months later.

During one rehearsal, Mr. Leidzén became very upset at the second cornets for continually coming in wrong – the piece was *This Is My Story* in Mr. Leidzén's arrangement. Mr. Leidzén raised his voice at us – no, I remember him yelling at us! We finally got it right, and that evening after the performance (the second cornets came in right!) I was standing next to Mr. Leidzén listening to the recording of the performance. He leaned over and said, "Did I scare you this afternoon?" I thought, "He's sorry and going to apologize for yelling at us." So, all I said was, "Yes," to which he replied with an emphatic, "GOOD."

In the picture of the Star Lake Band, Erik

Leidzén is sitting in the center with two other great musicians; Vernon Post and the late Richard Holz. I'm on the end, second row from the top and standing one away from me is Carole Dawn Reinhart, my cornet and theory instructor and another great influence. It was wonderful to meet up with Carole at the International Women's Brass Conference in 2003 where she was awarded a Pioneer Honoree. Also shown here is a letter I received from Mr. Leidzén (see *The Bridge* Issue 103 slide show for larger images of the photo and letter). I have kept it all these years and it reminds me that this extraordinary composer took the time to write me, just a little kid in his band at the Musicamp. How special that was for me.

Those are just a few reflections on past influences for me. Peers and colleagues continue to have an impact on me and perhaps this will cause you to think about the influence **YOU** have on many people. It may be the little things you say or do for others that might have a great impact on their lives. One of the most important things we can do is influence our young people to enjoy and participate in brass banding. That will assure the future of brass banding in North America.

Our upcoming Championships will be the biggest ever with new bands and more youth bands participating. It is evident that a lot of work is going on and NABBA is growing.

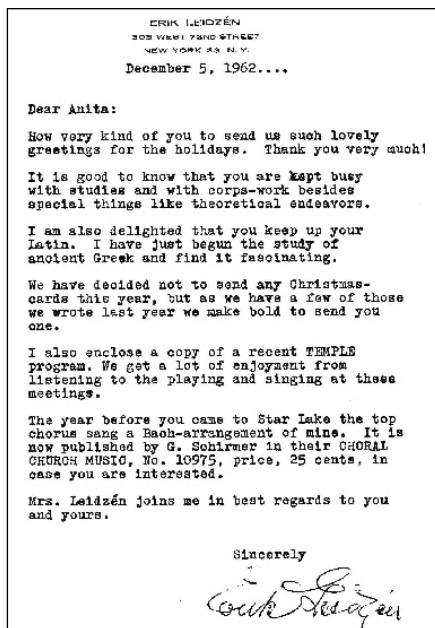
*The Bridge* has become a wonderful publication, full of information and great articles. I hope that you make sure and read every copy. Thanks to Doug Yeo for making this an attractive and informative publication for all of us.

And now a very special announcement: I would like to express thanks and appreciation to Buffet Crampon for their sponsorship gift of \$10,000 to NABBA. This will greatly help towards expenses incurred in running a competition. This came to fruition through the perseverance of NABBA board member Joe Johnson. Thanks, Joe.

I look forward to seeing you at the Championships. Please remember to stop by the exhibits and express your appreciation to them for their support of NABBA. Thanks, everyone. ★

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 February 28, 2007.]

### SILVER BELL SOLOISTS (\$250 AND ABOVE)

Cincinnati Brass Band  
James & Margaret Curnow  
Steven M. Faulkner  
Jackson Hill  
Anita Cocker Hunt  
J. D. McCormick  
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### BRASS BENEFACTOR (UP TO \$25)

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Russell Hinkle  
Charles Lietwiler  
Jim Markley  
Rusty Morris  
Jerry S. Olson  
Jack C. Russell  
Robert Stoll



## BUFFET CRAMPON ANNOUNCED AS A MAJOR SPONSOR OF THE NABBA XXV CHAMPIONSHIPS

The North American Brass Band Association (nabba.org) is pleased to announce that Buffet Crampon USA, Inc. (buffet-crampon.com) has signed on to be a major sponsor of NABBA XXV to be held in Louisville, Kentucky and Indiana University Southeast in April. Buffet Crampon has pledged \$10,000 in financial support. This substantial gift will go a long way toward ensuring that NABBA's twenty-fifth anniversary competition is a fantastic event for all who attend.

Bruce Silva, Vice President of Buffet Crampon USA, Inc. said, "We are extremely proud to sponsor NABBA in 2007. The sponsorship creates an excellent partnership between the brass band movement in North America and Besson, the industry's most respected name in brass band instruments. NABBA is one of the most respected musical organizations in North America. We are proud to support the organization, musicians, and brass bands involved in making this event a great success."

NABBA President Anita Cocker Hunt welcomed news of the partnership, saying, "The NABBA Board, NABBA members, and I want to express our sincere appreciation and deep gratitude to Buffet Crampon for their generous gift. This will greatly help with the expenses incurred in running a major competition, including the Gala Concert, facility rental, adjudicator expenses, and competition programs. We welcome Buffet Crampon to our competition as both a major sponsor and as an exhibitor."

François Kloc, Director of Marketing for Buffet Crampon also spoke enthusiastically about



the partnership. "We are thrilled to be able to support NABBA in this way," said Kloc, speaking by phone. "We are committed to musicians and to promoting musical excellence. We are pleased to be able to participate in an event that will raise the profile of NABBA, the musical community in Louisville, and, of course, our Besson and Courtois lines of brasswinds."

This sponsorship agreement is the culmination of months of conversations between NABBA board member Joe Johnson (conductor of the Georgia Brass Band) and the principals at Buffet Crampon USA. "The Buffet Crampon team took an immediate interest in partnering with NABBA and it has been a pleasure working with them on this project," said Johnson. "This is a wonderful opportunity for both entities and we look forward to a long and mutually beneficial relationship."

Buffet Crampon has been a manufacturer of high quality woodwind instruments since 1825. In 2006, Buffet Crampon acquired two famous brands of brass instruments:

Besson and Antoine Courtois Paris. With new tooling, new manufacturing facilities, and stringent quality control standards in place, Besson's revamped Prestige and Sovereign lines are hitting the market to great critical acclaim. "We are very proud of what we have been able to achieve so far," said Mr. Kloc, speaking about the new Besson instruments. "Our new Prestige instruments are just that – new. They are not merely the same instruments being made at a different plant. A number of new and beneficial design changes have been incorporated into these instruments. Steve Mead has been totally involved in the process and personally play tests and approves every Prestige euphonium before it leaves the plant. We are very serious about creating superior instruments and have gone to great lengths to achieve this. The quality and consistency we are demanding should ensure that we continue to build upon the great Besson tradition."

Buffet Crampon will be showing both its Besson and Courtois brass instruments at their location in the exhibit hall during NABBA XXV. Both brands have long been leading players in the UK and European brass band communities. With the North American brass band scene expanding rapidly, Buffet Crampon is hoping to expose new generations of brass band players to these lines and to gain market share. Partnering with NABBA facilitates this to a great degree, as NABBA XXV will feature twenty-eight bands and numerous soloists and small ensembles. Buffet Crampon USA, Inc. will also advertise regularly in NABBA's publication, *The Brass Band Bridge*. Both NABBA and Buffet Crampon are constantly striving for wider exposure and the new partnership between the two entities will create an exciting, new symbiotic relationship. ☺

Antoine Courtois  
Paris



## NABBA AND TOR DESIGNS LTD. ANNOUNCE A PARTNERSHIP FOR NABBA CHAMPIONSHIPS STAND AND PRIZE BANNERS

NABBA is pleased to announce a partnership with Tor Designs Ltd. of Leeds, England, for Tor Designs to provide the NABBA Championships with music stand banners for both band performance venues at Indiana University Southeast as well as newly designed prize banners for winning bands at an extraordinarily favorable price. This significant "in kind" sponsorship by Tor Designs follows on the heels of Buffet Crampon's major sponsorship of the NABBA XXV Championships.

Tor Designs ([tordesigns.com](http://tordesigns.com)), a division of R. & J. Handley Ltd, is the leading designer and supplier of stand and prize banners and band leisure wear. In conjunction with their parent company, R. & J. Handley (which makes and supplies band uniforms), Tor banners are seen at nearly every brass band competition in the United Kingdom and are used by most bands as well. Tor Designs is the official supplier for stand banners to bands such as Black Dyke, Grimethorpe, Fairey, Yorkshire Building Society, Buy As You View, Jaguar and a host of others. Several North American bands also have stand banners supplied by Tor Designs including the Brass Band of Central Florida, the New England Brass Band and the New York Staff Band of the Salvation Army.

The addition of stand banners to the NABBA Championships will add a new visual element to band performances. NABBA President Anita Cocker Hunt said, "These banners will add a touch of class to our Championships and it is wonderful we will have them in time for our 25th anniversary Championships."

In addition to the new NABBA Championships stand banners, Tor Designs will be



The NABBA Championships Music Stand Banner by Tor Designs Ltd.

providing NABBA with a newly designed prize banner for winning bands in each section at the Championship, to be presented along with a trophy. The prize banners will be the same shape and size as the stand banners and will be able to be displayed on a music stand or hung from a wall or curtain rod in a bandroom. These new NABBA Championships prize banners are similar to those given to bands at major UK band competitions and represent the first change in NABBA prize banners in over two decades.

Jonathan Handley of Tor Designs is very pleased that Tor Designs is in partnership with NABBA: "The NABBA Championships are well known in the brass band world and we are

delighted to be supporting NABBA in a way that will also bring our product in front of the most significant North American brass band audience."

While the NABBA Championships stand banners will not be offered for sale, NABBA is working with Tor Designs on a design for a commemorative pennant that NABBA members can purchase; this pennant will be of the same quality as the Tor Designs NABBA Championships stand banner but will be smaller and a different shape. Details about the NABBA commemorative pennant will be announced at the NABBA Championships at Indiana University Southeast in April. 🌟





## ACROSS THE BRIDGE

**APRIL 1, 2007**

Ohio Brass Arts Festival.  
Sponsored by Central Ohio Brass Band. Performances by Columbus, Central Ohio, Western Reserve, TDBITL Alumni Club, Scioto Valley, Pendall and Central Ohio Youth. For further information, visit [www.ohiobrassbands.com](http://www.ohiobrassbands.com)

**APRIL 13–14, 2007**

NABBA XXV Championships—Indiana University Southeast/Louisville, Kentucky. For further information, visit [www.nabba.org](http://www.nabba.org) and click on "Contest Info 2007."

**JUNE 2, 2007**

Ashland Brass Band Festival, Ashland Central Park Bandstand, Ashland, Kentucky. Featuring performances by Commonwealth, Central Ohio, Blue and Grey, Central Ohio Salvation Youth and Tri-State Brass Bands.

**JUNE 8-10, 2007**

Great American Brass Band Festival, Danville, Kentucky. History conference, performances by many brass bands, parade, more. For more information, visit [gabbf.com](http://gabbf.com)

**SEPTEMBER 13-15, 2007**

NABBA Board of Directors Meeting, Indiana University Southeast. Selection of NABBA XXVI test pieces and other business.

**MARCH 28-29, 2008**

NABBA XXVI Championship—Indiana University Southeast/Louisville, Kentucky. Mark the date now!

## BUILDING BRIDGES: NEWS FROM NABBA BANDS

### JAMES MADISON UNIVERSITY BRASS BAND

Some people wait their whole lives to meet someone who is truly inspiring but the James Madison University Brass Band, directed by Kevin Stees, as given that opportunity early in December 2006. Katrina Marzella, the internationally recognized baritone soloist and principal baritone with the Fairey Band in England, visited the band for five days before the students left the university for winter vacation. While she was with the band in Harrisonburg, Virginia, Katrina participated in two rehearsals and was featured in the band's final concert of the semester. During the concert, the 23-year-old performed five works, including Andrew Duncan's *Concerto for Baritone*, which was written especially for her. Katrina's performance alone was of the highest professional caliber, but the fact that she was only six months older than the oldest student in the band made her musical abilities even more awe-inspiring.

The day after the concert, Katrina presented a master class for the students and faculty of the JMU School of Music. During the master

class, three of JMU's baritone and euphonium students performed solos for Katrina's critiquing. Her teaching abilities and her musical insights were wise beyond her years. Students left the master class with a new perspective and fresh motivation to achieve higher standards of performance which was discussed with her in great detail over lunch at the local Mexican restaurant.

While in Harrisonburg, Katrina made a point to spend as much time as possible with the members of the band. Students showed Katrina the many sights of Harrisonburg, including a tour of James Madison University and a short hike up Skyline Drive in Shenandoah National Park. Band members also took her to the annual Harrisonburg Christmas Parade, featuring a performance by the JMU Marching Royal Dukes - Katrina's first experience with an American marching band. When she wasn't sight-seeing or dazzling the students with her talent, Katrina enjoying kicking back and relaxing with the band. She shared many stories and experiences with the students, teaching them about British brass band culture and tradition.

Having the opportunity to work with someone who has achieved so much at such a young age yet still retains her humility is a once-in-a-lifetime experience. Katrina's visit to JMU will not soon be forgotten. All of the members of the JMU Brass Band look forward to hearing more of Katrina's great successes in the future. (submitted by Rachel Hockenberry and Genie Clarkson)



Katrina Marzella with Kevin Stees, conductor, James Madison University Brass Band

## LEXINGTON BRASS BAND

The Lexington Brass Band (Ronald Holz, Music Director) stands at the two-thirds mark in its 15th anniversary season. In addition to the three subscription concerts given thus far, the band has taken on a number of civic volunteer activities, including 1) Mayor of Lexington's Tree Lighting at Fountain Square, downtown Lexington (Live TV Broadcast); 2) Caroling at Red Kettle in behalf of the SA; 3) Annual Dinner of the Lexington Chamber of Commerce, February 1st, Lexington Convention Center. The band will wrap up its 2006 – 07 concert season with its 15th Anniversary Concert, Sunday, April 15th, with guest soloists Douglas Yeo and Terry Everson (Everson a former principal cornet of the LBB), as well as Skip Gray, former co-conductor of the band, who will lead the band in a new work written for the occasion, *Night Flight*. (Submitted by Ronald Holz)

## CENTRAL OHIO BRASS BAND (OHIO BRASS ARTS FESTIVAL)

Sunday, April 1st marks the inaugural Ohio Brass Arts Festival (OBAF) hosted by the Central Ohio Brass Band at Westerville South High School, just northwest of Columbus. Perhaps it was inevitable that the State of Ohio would host its own annual event as Ohio has traditionally had the most NABBA member bands. In fact, 5 of the 7 bands performing at OBAF are from Columbus alone.

The goal of the festival is to promote the musicianship and comradery of brass bands that

so rarely realizes its full potential because of the relatively few annual events that local bands can participate in. Inspiration for the festival has come in many forms. From the NABBA Championships to the U.S. Open, the Ashland Hot Dog Festival to the RNCM Festival in Manchester, many ideas have been brought to this event that COBB truly hopes will make it a special day.

One part of the festival the organizers take pride in is the wide variety of the seven participating bands at the festival including contesting bands (Brass Band of Columbus, Central Ohio Brass Band and Brass Band of the Western Reserve), non-contesting bands (TBDBITL Alumni Club and Scioto Valley Brass & Percussion) and Salvation Army bands (Pendall Brass and the Central Ohio Youth Band), thus exhibiting the widest possible range of programming.

The event will also include two guest clinicians from reigning National Champions (Dan King, solo cornet, BBC and Helen Tyler, solo baritone, Fodens Richardson Band). Additionally, several smaller ensembles will perform through-

out the day, including a BBC ensemble and a Fountain City Brass Band ensemble (Twisted Steel). Lastly, there are expected to be several premieres of new works which will be officially announced later. For more information and a complete schedule, visit [ohiobrassbands.com](http://ohiobrassbands.com) (Submitted by Pat Herak) ♣

## ENTRANCE RAMP: FOCUS ON YOUTH

### THE CINCINNATI HONORS YOUTH BRASS BAND

*By Tony Granados*

This column features a now regular fixture in the Youth Division of the annual NABBA

**N**EWs ABOUT YOUR  
BAND IS ENJOYED  
BY ALL NABBA  
MEMBERS. PLEASE SEND  
YOUR BAND NEWS TO *BRIDGE*  
EDITOR DOUGLAS YEO; HIS  
CONTACT INFORMATION MAY  
BE FOUND ON PAGE 36.

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Championships, the Cincinnati Honors Youth Brass Band from Cincinnati, Ohio. They are under the skilled leadership of Greg Mills who was kind enough to answer some questions and give some insight to the band.

### HOW LONG HAS THE CHYBB BEEN IN EXISTENCE?

GM: The CHYBB is entering its fifth year of existence. It was founded in November of 2002.

### HOW MANY STUDENTS ARE IN THE PROGRAM?

GM: The group has averaged 35 to 45 members in each year of its existence. This year's membership is 38, which is slightly smaller than last season.

### WHAT IS THE SEASON SCHEDULE LIKE AND HOW ARE MEMBERS SELECTED?

The CHYBB begins its season every year in late November. The ensemble rehearses 18 to 20 times per season or once per week for about three and a half months. The group plays one or two concerts per season and concludes its season with the annual NABBA appearance in the Youth Section. Members are recommended by their home school directors or private lesson instructors. We take all students (grades 8 - 12) who wish to participate. We then have auditions for seating within each section.

### WHAT WERE SOME OF THE GREATEST CHALLENGES YOU FACED DURING THE START UP?

GM: The greatest challenges were getting area school directors to participate (which is still an issue), securing rehearsal space and the acquisition of proper instrumentation. The band instruments were purchased and supplied to students by the sponsorship of the Adult group, The Cincinnati Brass Band. Key members of the Cincinnati Brass Band who made this possible were its director, Anita Cocker Hunt, President-Ron Lutterbie and Mr. Bill Harvey, owner of Buddy Rogers Music. The final challenge is for me as conductor. That challenge is merely one of time commitment. As a head of a High School music department and President of the Local Teachers Union and a member of the Cincinnati Brass Band, the time commitment has been draining.

### WHAT CHALLENGES CONTINUE TO COME UP?

GM: The biggest challenge we face is the constant attrition a group like this faces as a result of graduation from high school. Some years we have a large senior class and then it becomes an issue of recruiting new members to fill the void.

Generally the retention rate is very good and the students return year after year through graduation from their home school. Another challenge is the number of absences at rehearsal due to home school commitments.

Some weeks we might have 100% attendance and the next week 70%.

### HOW HAS COMPETING AT NABBA HELPED YOUR BAND?

GM: Participation at NABBA has been invaluable to our growth as a musical ensemble. It gives us an excellent goal for the end of our season and the students have an opportunity for excellent adjudicator commentary, world class ensembles to listen to, as well as world class soloists. We would like to see more involvement for our members with members of other youth ensembles in some fashion during the NABBA event.

### WHAT MOMENTS STAND OUT IN YOUR MEMORY?

GM: One of our greatest memories as an ensemble was receiving a standing ovation at last year's NABBA performance. It was especially gratifying because the group had really been stressed putting the performance together with the few rehearsals and many time conflicts and yet things just fell together and the students experienced their best performance of the year. This is very important to us because we feel like the real competition at an event such as this is within each young person to do his or her best and achieve their best performance.

### WHERE IS THE CHYBB GOING IN THE FUTURE?

GM: Hopefully the group will continue to grow and more area band directors will see the value to their students and in turn their own programs. We really do feel each student returns to their home ensemble a better musician.

**WELL DONE, GREG. YOU CAN CHECK OUT THE CHYBB ON THE WEB AT [KINGSMUSICASSOCIATION.ORG/BRASSBAND.HTML](http://KINGSMUSICASSOCIATION.ORG/BRASSBAND.HTML),**

**AND CONGRATULATIONS ON YOUR 5TH YEAR ANNIVERSARY. WE LOOK FORWARD TO MANY MORE.**

## NABBA BAND

## CONCERT

## PROGRAMS

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

October 29, 2006, Anderson Hills United Methodist Church, Cincinnati, Ohio. *Summon the Dragon* (Peter Graham), *My Fair Lady* (Lerner/Lowe, arr. Norman Tailor), *The Rifle Regiment March* (Sousa, arr. William Gordon), *Twilight Dreams* (Clark, arr. Mark Freeh), *Reunion and Finale from Gettysburg* (Edelman, arr. Andrew Duncan), *Festival Arrangement – Light Walk* (Gott), *When the Saints Go Marching In* (arr. Gordon Langford), *Joy Divine* (Camsey), *Toccata for Band* (Erickson, arr. Allen Schmidt), *March – God and Country* (Himes), *A Stephen Foster Fantasy* (arr. Gordon Langford); *March from 1941* (Williams, arr. Mike Gallahue).

December 11, 2006. Church of the Savior, Cincinnati, Ohio. *Summon the Dragon* (Peter Graham), *Joy to the World* (arr. David Ayma), *Toccata for Band*, (Erickson, arr. Allen Schmidt), *Ragtime for Horns* (Joplin, arr. James Curnow), *Scarbo* (Ravel; Michael Chertock, piano), *Christmastime is Here* (Guaraldi; Michael Chertock, piano), *Carol of the Bells* (arr. Chertock; Michael Chertock, piano), *Silver Bells* (Livingston, arr. William Gordon), *Good King Wenceslas* (arr. Douglas Court), *When the Saints Go Marching In* (arr. Gordon Langford), *The First Noel* (arr. Norman Bearcroft), *Festival Arrangement – Light Walk* (Gott), *March – God and Country* (Himes), *White Christmas* (Berlin, arr. Mark Freeh), *March from 1941* (Williams, arr. Mike Gallahue), *March Medley – Season's Greetings* (James Anderson).



## GEORGIA BRASS BAND, JOE JOHNSON, CONDUCTOR.

December 7, 2006. Dozier Centre for the Performing Arts, Kennesaw, GA. Joe Johnson & Christopher Priest, conductors. *Bridgewater Intrada* (Kenneth Downie), *Marche Militaire Française* (Saint-Saëns, arr. Michael Kenyon), *Rhapsody on The Isle of Mull* (Kenneth Downie), *Celebration* (Leslie Condon), *In Memoriam from "Royal Parks"* (George Lloyd), *Princethorpe Variations* (Kenneth Downie), *Intrada on Regent Square* (Kenneth Downie), *In the Bleak Mid-Winter* (Holst, arr. Rodney Newton – Mark Williamson, tenor horn solo), *March and Trepak from "The Nutcracker"* (Tchaikovsky, arr. Keith Wilkinson), *Two Canadian Carols* (Morley Calvert), *Noel* (Donald Osgood), *The Shining Star* (Peter Graham).

January 28, 2007. Lawrenceville Road United Methodist Church, Tucker, GA. *Celebration* (Leslie Condon), *Old English Dances* (arr. Alan Fernie), *Concertpiece for Cornet* (James Curnow – Paul Poovey, cornet solo), *Marche Militaire Française* (Saint-Saëns, arr. Michael Kenyon), *Carrickfergus* (arr. Stephen Roberts – Besty Jones, baritone solo), *Over the Rainbow* (Arlen & Harburg, arr. Richards – Mark Williamson, tenor horn solo), *A Little Prayer* (Evelyn Glennie, arr. Bob Childs), *Minnie the Moocher* (Cab Calloway, arr. Bob Casey – Brian Talley, bass trombone solo), *Harlem Rag March* (Tom Turpin, arr. Alan Fernie), *Death or Glory* (R.B. Hall), *William Tell Overture* (Rossini, arr. Dean Goffin).

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

February 11, 2007. Westgate Church, Weston, Massachusetts. *Fanfare and Star Spangled Banner* (Erik Leidzén), *Praise to the Lord, The Almighty* (arr. Gary Bricault/Nigel Horne), *Blessed Assurance* (arr. Stephen Bulla – Terry Everson, flugelhorn and trumpet solo), *A Time for Peace* (Peter Graham – Isabel Tappan-de-Frees, horn solo), *Isaiah 40* (Robert Redhead), *Holy, Holy, Holy* (arr. James Curnow), *O Sacred Head, Now Wounded* (Leland Procter, arr. Douglas Yeo), *My Lord, What a Morning* (arr. William Gordon – Douglas Yeo, bass trombone solo; Terry Everson, conductor), *Hymn for Africa* (Peter Meechan), *Evening Hymn and Sunset: The Day Thou Gavest, Lord, is Ended* (Scholefield, arr. Rob Wiffin).

## LEXINGTON BRASS BAND, RONALD HOLZ, CONDUCTOR.

November 5, 2006. The Music of Bruce Broughton. Centenary United Methodist Church, Lexington, Kentucky. *Star Spangled Banner* (arr. Richard E. Holz), *Concert Piece for Eight B flat Trumpets, A Frontier Overture, Songs from the States, Poems of Stephen Crane, Theme fro JAG, Harlequin, A Prayer Meeting, Variations on Nicely Saved, Gold Rush Songs* (Belinda Broughton, violin; Bruce Broughton, piano), *Concert Overture: Covenant, The Firing Line*.

December 3, 2006. Centenary United Methodist Church. With the Asbury College Collegium Musicum String Ensemble. *Star Spangled Banner* (arr. Richard E. Holz), *Celebration: Fantasia for Brass Band: Festival Prelude* (Eric Ball), *O Holy Night* (Adolphe Adam, arr. Stephen Bulla – Peter Pickett, soprano cornet solo), *Christmas Triptych* (James Curnow), [*Two Dramatic Sinfonias* (George Frederic Handel – Asbury College Collegium Musicum String Ensemble)], *Thou Must Leave Thy Lowly Dwelling* (Hector Berlioz, transcribed Ray Steadman-Allen), *Farandole* (George Bizet, transcribed Richard Phillips), *Midwinter* (Gustav Holst, arr. Stephen Bulla), [*A Carol Fantasy* (Eric Ball – Asbury College Collegium Musicum String Ensemble)], *Overture: The Proclamation of Christmas* (Stephen Bulla).

February 19, 2007. Centenary United Methodist Church, Lexington, Kentucky. Ronald Waiksnoris, guest conductor. With the Bates Creek High School Brass Choir. *Star Spangled Banner* (arr. Richard E. Holz), *Toccata* (Frescobaldi, arr. Curnow), *Fairest Isle* (Henry Purcell, transcribed Ray Steadman-Allen – Andrea Adams, cornet solo), [*Two movements from Music for King Charles II* (Matthew Locke, transcribed Robert King – Bates Creek High School Brass Choir)], *Allegro from The Water Music Suite* (Handel, arr. Richard Holz – Mike West, horn solo; James Adams, euphonium solo), *Jesu, Joy of Man's Desiring* (J. S. Bach, arr. Erik Leidzén), [*Rondeau* (J. J. Mouret, transcribed Peter Graham), *Prelude to Te Deum* (Marc Antoine Charpentier, arr. Derek Jordan), *Hornpipe from The Water Music* (G. F. Handel, arr. Harold Burgmayer) – LBB Brass Ensemble], *Prelude and Fugue in a minor* (J. S. Bach, transcribed Leidzén, edited R. W. Holz), [*Fanfare and Chorus* (Dietrich Buxtehude, transcribed Robert King – Bates Creek High School Brass Choir)], *Aria from Tolomeo* (G. F. Handel, transcribed

Ray Steadman-Allen – David Henderson, trombone solo), *Allegro from the Royal Fireworks* (Handel/Skinner).

## SPIRES BRASS BAND JOHN SLEZAK, CONDUCTOR

May 27, 2006. Kussmaul Theatre, Frederick, Maryland. *Star Spangled Banner* (John Williams, arr. Stephen Bulla), *American Salute* (Morton Gould, arr. Rick Larch), *Tommy Dorsey Tribute* (arr. Stephen Bulla – Jay Gibble, trombone soloist), *The Cowboys Overture* (John Williams, arr. Steve Sykes), *That's Amore* (arr. Sandy Smith – Randi Bulla, flugelhorn soloist – Stephen Bulla – conductor), *Chicago* (arr. Barrie Forgie), *If I Were a Rich Man* (arr. Sandy Smith – Milton Aldana, bass trombone soloist), *Comedy Tonight* (arr. Sandy Smith), *Luck Be a Lady* (arr. Sandy Smith – featuring back row cornets), *Los Hermanos De Bop* (Mark Taylor, arr. Sandy Smith), *Americans We* (Henry Fillmore, arr. Robert Bernat), *Hymn To The Fallen* (John Williams, arr. Philip Sparke).

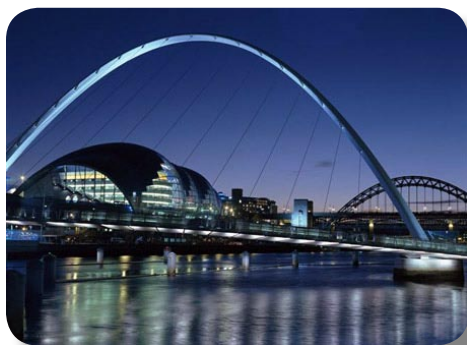
October 28 2006. Kussmaul Theatre, Frederick, MD. *Star Spangled Banner* (arr. Erik Leidzen), *Overture to The Magic Flute* (W. A. Mozart, arr. William Rimmer), *Concertpiece for Cornet* (James Curnow – David Conklin, cornet soloist), *Rhapsody On A Theme By Purcell* (Kevin Norbury), *Bravura* (Peter Graham – W. Kermit Britt, euphonium soloist), *Canadian Folk Song Suite* (Morley Calvert), *Saints On Parade* (Kevin Norbury), *Solo Secondo* (William Hines – Stephen Francella, tenor horn soloist), *A London Celebration* (Peter Graham).

December 9, 2006. Kussmaul Theatre, Frederick, MD. *Christmas Intrada* (David Rowsell), *Star Spangled Banner* (arr. Erik Leidzén), *Proclamation of Christmas* (arr. Stephen Bulla), *Fantasia On Greensleeves* (Ralph Vaughn-Williams, arr. Sandy Smith), *Celebration of Christmas Spirituals* (arr. Greg Pascuzzi – Tracie Luck, mezzo-soprano soloist), *Christmas Tidings* (arr. Robert Redhead – Jay Gibble, Dennis Mercer & Bernard Robier, trombone trio), *The Holly and The Ivy* (Malcolm Arnold, arr. Rick Larch), *Parade of The Tin Soldiers* (arr. Gordon Langford), *Little Drummer Boy* (arr. Philip Sparke), *Santa Baby* (arr. Rick Larch – Tracie Luck, mezzo-soprano soloist) *White Christmas* (Irving Berlin, arr. Mark Freeh), *Sleigh Ride* (Leroy Anderson, arr. Rick Larch). ☼

# BRASS BAND OF CENTRAL FLORIDA RETURNS TO THE UNITED KINGDOM

## A RETROSPECTIVE

By Woody Anderson



The Gateshead Sage Concert Hall seen through the Gateshead Bridge.

"This is a once in a lifetime opportunity." Or so we supposed. At least this is what many of us told our employers while asking for time off work to participate in the 2005 British Open Brass Band Championships. Little did we know that we would need another way to ask for yet a second week away just a year later to participate in the Brass in Concert competition to be held in Gateshead, November 2006 ([brassinconcert.com](http://brassinconcert.com)).

The invitation to Brass in Concert followed our appearance at the British Open in September 2005. Although the BBCF acquitted itself respectably at the British Open, it was almost certainly our performance the next day at the Gala Concert which captured the attention of the British brass band world. There we shared the stage with three legendary bands: Cory (Buy As You View), Fodens Richardson, and Black Dyke. The BBCF knew that there would be no keeping up with these bands if we played the same repertoire for which they are already justly famous, but our innovative program of new arrangements, big band charts, choreography, and staging met with an enthusiastic

response.

Soon after our return home, World of Brass ([worldofbrass.com](http://worldofbrass.com)) invited us to come back a year later for the Brass in Concert competition. The World of Brass organizers rightly sensed that a competition of this sort that placed great emphasis upon entertainment in addition to musicianship would well suit the BBCF. Not only did they invite us over for the BIC, but they would also arrange a short tour of concerts, including the Saturday night pre-contest Gala Concert, in which the BBCF would share the stage with yet another legendary band, the venerable Grimethorpe Colliery Band, with Stephen Mead as their guest musical director for the weekend. If that were not enough, they also offered the BBCF two days to record a CD that World of Brass would produce and distribute.

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That, as they say, proved to be an offer we couldn't refuse, and there was little hesitation on the band's part. We needed to accept the invitation – even if it meant going back to our employers and explaining that we had badly underestimated the number of "once in a lifetime" opportunities that would come our way!

But the decision to go to the BIC would have significant implications for our 2005-06 calendar besides the week in November. A holiday CD the band had been trying to record in 2004 was repeatedly foiled by hurricanes that year, and both the band's and the members' bank accounts had been tapped out by trips to two domestic competitions every year and the British Open on top of that in 2005. So we made the hard decision to forgo NABBA for one year and scheduled in its place recording

sessions for "Tis A Gift," the band's second CD, which came out this past fall. Following that, the band began in earnest with preparations for both the U.S. Open and the BIC and U.K. tour in the fall. While our "normal" rehearsal time is Sunday nights for two hours, for much of the summer and the entire fall we kept up a twice a week rehearsal schedule, some pushing three hours.

It paid off. After winning a very closely contested U.S. Open on November 4, the band had just two remaining rehearsals before taking off for London on Monday evening, Nov 13. We arrived at Gatwick on Tuesday morning altogether worse for the wear of the trans-Atlantic overnight and welcomed by the kind of weather for which London is notorious and to which the Central Florida tourism industry is deeply indebted. With or without sunshine, London is an extraordinary sight, and many band members overcame both their jet lag and the elements to see what they could.

We had our first concert that evening, in the historic Regent Hall of the Salvation Army, a concert shared by the Regent Hall band. The room might have been the most acoustically lively venue any of us had ever played—fun for a soloist maybe, but challenging for an ensemble. The crowd was fairly small that night, though appreciative, and, contending with sleep deprivation, the band was not perhaps in top form, but it was still a good night of music-making. And there's something to be said for sharing musical gifts with another brass band rather than competing as we so often do.

One of the serendipities of the evening, noticed by some band members, was that the second trombone for the fine Regent Hall Band, was none other than Dudley Bright, principal trombonist of the London Symphony Orchestra. How's that for home-grown talent?!

We stayed the night at another historic Salvation Army landmark, William Booth College, and on Wednesday morning we were able to visit the World of Brass offices and a Salvationist Supplies bookstore where we found the rarest of treasures for a U.S. brass band, a store full of brass band CDs and music. Typical of our experience with our gracious hosts, we entered the store to the sounds of very familiar music—they were playing and featuring our latest CD, "Tis A Gift," and they left us each with a bag of mementos of our trip. More



generous hospitality we couldn't have hoped for. Everywhere we turned, someone was extending a warm welcome, well wishes, and food. Perhaps no one more perfectly embodied the warm reception we enjoyed than our host and tour coordinator, Ray, who volunteered his time for the week to attend to countless details and travel with the band so that our attention might be focused on the tasks at hand.

We made our way to Banbury for our second concert, at the beautiful and historic St. Mary's Church. An appreciative crowd and a good night's sleep helped the band along to a solid performance. An incalculable benefit of these early concerts was to prepare us for our weekend performances. In Banbury, as later in Peterborough and Gateshead, we were charmed to meet the mayor of the city, decked out in full ceremonial regalia, for a reception—tea, cakes, and a history lesson.

One of the true highlights of the trip came over the next two days as we recorded a CD with engineer Brian Hillson. As we would come to find out, Brian's expertise in brass band recording is well known in the U.K. and within minutes we knew that we were in expert hands. Brian is a first-rate engineer, producer, and musical advisor rolled into one. If you've heard many CDs from the top U.K. bands, you have probably enjoyed his work without knowing it. Always encouraging, Brian still pushed us not to settle for anything less than our best, and we are looking forward to hearing the results in the not too distant future.



Croyland Abbey, Lincolnshire, England

As a recording venue, it would be hard to improve upon the inspiration of the Croyland Abbey in Lincolnshire ([croylandabbey.co.uk](http://croylandabbey.co.uk)). A religious order established in the early eighth century, the Abbey's current chapel pre-dates



Brass Band of Central Florida cornets recording in the chapel at Croyland Abbey

(Left to right) Dee McAfee, Charlie Peshek, Tom Atkinson, Brad Gillet, Alvin Bernard, and Gary Ulrich

the English Reformation, with lively but not unmanageable acoustics. When the mid-morning sun (it does shine on occasion even in the U.K.) came streaming through the Abbey windows in the middle of a majestic passage of Copland's *Fanfare for the Common Man*, the goosebumps had nothing to do with the chill in the air.

For the next two nights we would be housed with families from the Peterborough Citadel Salvation Army who were individually and collectively the most cordial hosts one could hope for. Our third, and final, concert before the gala was on Friday night which we shared with their Citadel Songsters, a church choir which lacked neither for members nor spirit. It was a packed house and though the band was fatigued from a long day of recording, the crowd's enthusiasm carried us through to our final number, with choir and band joining forces for an arrangement of *Let There Be Peace on Earth*.

From there, we would turn north for a weekend in Gateshead, a long but lovely journey through the northern countryside, the climax of nearly a year's efforts. As much as our earlier concerts had prepared us, the gala concert on

Saturday night and the BIC contest on Sunday would be a completely new challenge. We would be playing for discerning brass band aficionados, and given that we were the new kids on the block, some skepticism on their part would only be natural. On top of that, we would take the stage after Grimethorpe on Saturday and in the midst of twelve of the very best on Sunday. As it turned out, we couldn't have hoped for a warmer reception from the crowd on Saturday night, and everything about the setting energized the best out of the band. It was a performance we could be proud of, and, perhaps more importantly, the time on stage in the Sage concert hall gave us a boost of confidence for our performance the next day.

We knew we had a very entertaining and innovative program, with material that, was sure to please – or at least surprise. We opened with a choreographed (and memorized) version of Ravel's *Bolero*, an arrangement by our own Music Director, Michael Garasi, that features different soloists and sections of the band, building to a dramatic and raucous climax. It came off just as hoped, and the crowd – the hall was nearly full for our performance – had clearly gotten on board. We followed with our arrangement of *Birdland* in big band forma-





**Brass Band of Central Florida at a reception held in the Gateshead Council Chamber.**

{Front row, left to right} The mayor's "Mace Bearer", Gail Robertson [Vice President of the BBCF], Bob Goldsworthy [husband of the Mayor], Dee McAfee [President of the BBCF]; Maureen Goldsworthy [Mayor of Gateshead]; Michael Garasi [Music Director of the BBCF]

tion. Whatever our weaknesses might be, the BBCF has always done a passable impersonation of a big band, and this was no exception, much to the crowd's delight. There were no nerves any more; the band was just having fun. From there we moved to real crowd-pleaser with Garasi's adaptation from Copland's *Appalachian Spring*, *'Tis a Gift*. This piece is also choreographed and memorized and finishes with a surprise as the band closes into an arc to sing the final subtle harmonies. For a more traditional touch, the band turned to Fillmore's low brass workout, *Rolling Thunder*, arranged for brass band by our own Gail Robertson and played at circus march tempo. For a grand finale, we threw down the proverbial gauntlet: *Malaga*, a Kenton big band chart arranged by Bill Holman and adapted for brass band again by Garasi. This was our biggest risk in

the program, a second big band selection, a piece we had never used in competition, rather dissonant in places, and altogether brash. They would love it or hate it. Judging from the response, it seemed more the former.

The results? First, our percussion section was given the award for the best of the competition – well deserved, we all agreed. On top of that, the band was stunned and delighted when we were announced as the contest's "most entertaining band." We hoped that would bode well for our overall finish, and we weren't disappointed. Brighthouse & Rastrick upset the prohibitive favorite Grimethorpe by a narrow margin to take the title, followed by a youthful and spirited Sellers International in third. And there with a fourth place finish in a premiere brass band contest was our upstart band from the U.S.! We couldn't have been happier, espe-

cially given the stiff and seasoned competition. Somehow, for at least one day, we had placed above bands that year after year define brass band excellence.

Bad weather and a late start after the competition made what would have been a long coach ride to London almost interminable. We got to the hotel in the middle of the night, enough for all of two hours sleep before we would need to make our way back to Gatwick for an early flight. Perhaps there were never thirty more tired musicians than those who landed in Orlando that Monday evening, but the week we had spent together, the sights seen, the very good people we met, and above all the music made buoyed our spirits nonetheless. We hadn't exaggerated. This was a once in a lifetime experience after all. ☼

# NABBA CHAMPIONSHIPS XXV PREVIEW

## INDIANA UNIVERSITY SOUTHEAST, APRIL 13-14, 2007

### INTRODUCTION

The 2006 NABBA Championships were the first held at Indiana University Southeast and was considered a tremendous success (see issue 99 of *The Bridge* for the NABBA XXIV post-contest issue). NABBA began sponsoring the Championship itself in 2005 (St. Charles, Illinois) after many years of having host bands/groups sponsor the competition. With a five year plan now in place to have Indiana University Southeast host the contest, NABBA is able to provide continuity for bands, audiences and vendors.

2007 adds a special element to the Championships. NABBA XXV is the twenty-fifth NABBA Championships. NABBA I was held on April 23, 1983 in Raleigh North Carolina. Organized by NABBA's founder, J. Perry Watson (see the interview with Perry Watson on page 31), five bands (and one non-competitive band) competed in two sections. By contrast, NABBA XXV will feature 28 bands in six sections. NABBA's growth over 25 years has been spectacular with 35 member bands, 1100 members and a vibrant and growing youth band movement in its midst.

On the following pages is information about the NABBA XXV Championships including notes on the section test pieces, adjudicator biographies, gala concert and a profile of competing bands. This information is complete as of February 28; full and updated information about the Championships may be found on the NABBA website in the coming weeks at [nabba.org](http://nabba.org). Contest results will be posted at [nabbamusic.org](http://nabbamusic.org) by midnight on April 14 as soon as your *The Brass Band Bridge* editor can get to his computer after the award ceremony and gala concert.

We at NABBA join you in anticipation of our 25th anniversary Championships. By the way, shouldn't you be practicing? 🎺

### NABBA XXV TEST

### PIECES

#### CHAMPIONSHIP SECTION:

#### *DANCES AND ALLELUIAS*

(PHILIP SPARKE)

Publisher: De Haske Publications

Duration: 14:00

*Dances and Alleluias* was commissioned by the British Federation of Brass Bands for the inaugural English National Brass Band Championships, held in the Lyric Theatre at The Lowry,

Salford Quays, on July 1st 2006.

The composer writes:

*My chief concern when writing *Dances and Alleluias* was that I knew I couldn't continue the line of thought that had led to *Music of the Spheres*, a piece which had taken me about as far as I currently could (or wanted to) go in terms of scale and virtuosity. In addition, I wanted to write 'absolute' music rather than a programmatic piece but keep the same emotional journey which is for me the most important aspect of *Spheres*.*

*My first idea for the new piece was a final 'alleluia' – I didn't imagine any specific religious connection but wanted the slow music to be vocal in nature and ecstatic in mood, as that word*

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implies. It was then logical to intersperse the slow music with faster dances.

The work opens with a very quiet unison passage, leading to the first alleluia, which is intoned by horns and trombones. It's not clear here whether the music is fast or slow and this ambiguity continues until the first dance is reached at bar 51. This reaches a climax but is interrupted by a euphonium cadenza which leads to the second alleluia, sung first by trombone and then euphonium and soprano cornet. This again reaches an emotional peak which dissolves into a second dance, in the form of a nimble and delicate scherzo. Despite a turbulent central section the scherzo ends quietly before a baritone introduces a chorale-like episode for the lower half of the band. A solo cornet then begins the final alleluia section which builds to a passionate close.

These will be the first performances of Philip Sparke's *Dances and Alleluias* at the NABBA Championships.

#### HONORS SECTION:

##### *THE KING OF ELFLAND'S DAUGHTER*

(RODNEY NEWTON)

Publisher: Prima Vista Musikk

Duration: 14:03

This important new addition to the brass band repertoire is from the pen of the Buy As You View Band's composer in residence, Rodney Newton. Inspired by the fantasy writings of Lord Dunsany, he has created a musical portrait of a mythical land, filled with the likes of Elves and Trolls. This tone poem is written in a highly accessible musical language, and is sure to be a highly enjoyable experience for both player and listener.

Edward Plunkett (1878 – 1957) was the eighteenth Baron Dunsany, led a colourful life, was the chess champion of Scotland, Ireland and Wales and was a highly successful playwright. In this field he influenced many other writers including J.R.R. Tolkien and H. P. Lovecraft. *The King of Elfland's Daughter* was published in 1923 and represents Dunsany at his best.

The sections of the symphonic poem are: Prelude, the Kingdom of Erl, Alveric's Quest, Alveric enters Elfland, Alveric and Lirazel,

Alveric meets the Swords of Elfland, the Abduction of Lirazel and the Elf King's Spell, the Troll Messenger, Lirazel in the Kingdom of Erl, Lirazel Reads the Runes, Lirazel is Drawn Back to Elfland, Alveric Searching in Vain, the Coming of Elfland to Erl.

This work was commissioned by Robert Childs for Buy As You View Cory Band and recorded by them on Doyen DOY CD144.

These will be the first performances of Rodney Newton's *The King of Elfland's Daughter* at the NABBA Championships.

#### CHALLENGE SECTION:

##### *CRUSADE*

(RIEKS VAN DER VELDE)

Publisher: Lake Music Publications

Duration: 10:25

*Crusade* describes the journey of a young crusader, who leaves his home to fight for his religion, but of course also to seek adventure and fame. In a metaphorical sense, however, it can also be considered as describing life in general.

The work opens with an Intrada in which the composer introduces the opening notes of the main theme in a playful manner. We meet the hero of this tale as he bids his family farewell. Of course he goes through some difficult moments here but adventure calls and soon he and his comrades are on their way. The journey proves to be a chain of exuberant and more sedate moments. Gradually the naivety of the young man makes place for a more serious mood. In exuberant passages dissonance creeps in. In the sedate parts the mood changes from inner peace into bitterness and finally into dismay. After a period of mourning and religious contemplation he goes through a phase that seems like an inner battle between optimism and disillusionment. Gradually he learns to accept life as it is. The work finishes in a triumphant march based on a hymn tune.

Although *Crusade* was composed almost completely in minor keys, Rieks van der Velde has succeeded in giving the work an optimistic character. It is as if he wants to show us that we can make out for ourselves how to experi-

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ence the so-called certain facts.

These will be the first performances of Rieks van der Velde's *Crusade* at the NABBA Championships.

## EXPLORER SECTION: CHORALE AND TOCCATA (STEPHEN BULLA)

Publisher: DeHaske Music Publishers, Ltd.

Duration: 9:45

This original composition was commissioned by the organization for the Dutch Brass Band Championships, which took place on December 12, 1992 in Zutphen, the Netherlands.

The piece follows the classical form of a slow introductory chorale movement and a technically challenging toccata. Originally, a chorale (or hymn) was meant to be sung by a choir and a toccata to be performed as a virtuoso work for pipe organ. However, these forms

have been adapted through the centuries and presently suit the format of this work written for the modern brass band. The programmatic ideas in the music are based on a Palestrina (1524 – 1594) chorale known as "Victory". The words as they are now sung include these lines:

*The strife is o'er, the battle done; The victory of life is won;*

*The song of triumph has begun. Alleluia!*

*Chorale and Toccata* has been heard several times at the NABBA Championships, most recently by the Spires Brass Band (2005, Challenge Section). It was also the Challenge and Open Section test piece in 1996.

## YOUTH SECTION: A SWISS FESTIVAL OVERTURE (PHILIP SPARKE)

Publisher: Studio Music Company

Duration: 9:00

The Bern Music Association commissioned *A Swiss Festival Overture* for the Bern Canton Music Festival held in Langenthal, Switzerland in 1989. It was composed both for brass and wind bands as both types of bands took part in the contest.

The overture starts with a noble and spacious fanfare based on a Bb triad. A quieter moment follows with a long theme unfolding from echoes of the fanfare and this builds to a climax where the fanfare returns. Over a sustained chord this triad figure echoes (among the Alps?) in free time and introduces a short euphonium cadenza. This leads back to the opening which accelerates into a lively Vivo. Percussion hammers out a new rhythm and after a few bars a rhythmic accompaniment starts up over a "perky" tune that starts quietly and is then taken up by the full band. After a climax, this subsides to a sustained bass note along with rhythmic echoes of the first vivo tune. Bit by bit this reappears until the full-blown recapitulation leads to a short Coda based on the opening fanfare.

These will be the first performances of Philip Sparke's *A Swiss Festival Overture* at the NABBA Championships.



## The Finest in Brass Instruments and Accessories



## YOUTH OPEN SECTION: LITTLE SUITE FOR BRASS BAND, OP. 80 (MALCOLM ARNOLD)

Publisher: Paterson

Duration: 10:00

This suite was commissioned by the Scottish Amateur Music Association for the National Youth Band of Scotland in 1963. Its first performance was in July, 1963 at the High School for Girls in Aberdeen, Scotland by the National Youth Brass Band of Scotland, conducted by Bryden Thomson. The work proved to be so successful that additional transcriptions were arranged for military band and also for orchestra.

The suite is divided into three movements: 1) Prelude: Allegro ma non troppo; 2) Siciliano: Andantino; 3) Rondo: Allegro Vivace/Presto.

British composer Sir Malcolm Arnold was acknowledged as one of the great trumpeters

of his age when he held the post of principal trumpet with the London Philharmonic Orchestra from 1941 to 1948. The need to express himself through composition finally demanded 100% of his time and he devoted himself to this medium to become one of the towering musical figures of the 20th century.

Sir Malcolm Arnold died at the age of 84 on September 23, 2006, not long after this test item was selected for the NABBA XXV Championships.

*Little Suite for Brass* has been heard many times at NABBA Championships, most recently by the Brass Band of Central Florida (2000, Championship Section). It was also the Challenge Section test piece in 1986 and the "Second Section" (now Honors) test piece at the first NABBA Championships in 1983. ★

## NABBA XXV ADJUDICATORS

### STEPHEN BULLA

Stephen Bulla received his degree in arranging and composition from Boston's Berklee College of Music, graduating Magna Cum Laude. He has entered his third decade as Chief Arranger to 'The President's Own' U.S. Marine Band and White House Orchestra and is responsible for the production of music that encompasses countless styles and instrumental combinations, most of which are performed for Presidential functions and visiting dignitaries in Washington DC.

His compositions are performed both in the concert hall and on broadcast media. According to a recent ASCAP survey his music was used in the last year on the following television programs: CSI Miami, Cold Case, Jag, Joan of Arcadia, Without A Trace, Guiding Light, Ren and Stimpy, 48 Hours, 60 Minutes, and Survivor.

Working directly with film score legend John Williams, he has transcribed music from 'Star Wars' and 'Catch Me If You Can' for performances by the Marine Band with the composer conducting. His musical arrangements have


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Stephen Bulla

also been featured on the PBS television series 'In Performance At The White House' and performed by many artists including Sarah Vaughan, The Manhattan Transfer, Mel Torme,

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Doc Severinsen, Nell Carter, and Larry Gatlin.

In 1990 he was awarded the prestigious ADDY Award for best original music/TV spot, and later provided a music score for the 'Century of Flight' series on the Discovery Channel. In 1998 he was honored by The Salvation Army in New York for his extensive contribution to their catalog of published music for bands. That event included a 'Profile' concert of his compositions, featuring performances by the New York Staff Band.

His commissioned concert works include instrumental compositions that are performed and recorded internationally. The Dutch, British, Swiss and New Zealand Brass Band Championship organizations have all commissioned test pieces from his pen. His wind band compositions are published by DeHaske Music and Curnow Music Press, with orchestral and jazz ensemble arrangements published by Hal Leonard Corporation.

Recent activities include a commission from the Library of Congress to complete and orchestrate the last known manuscript march of John Philip Sousa. That music with a recording is now available free from the Library's web site

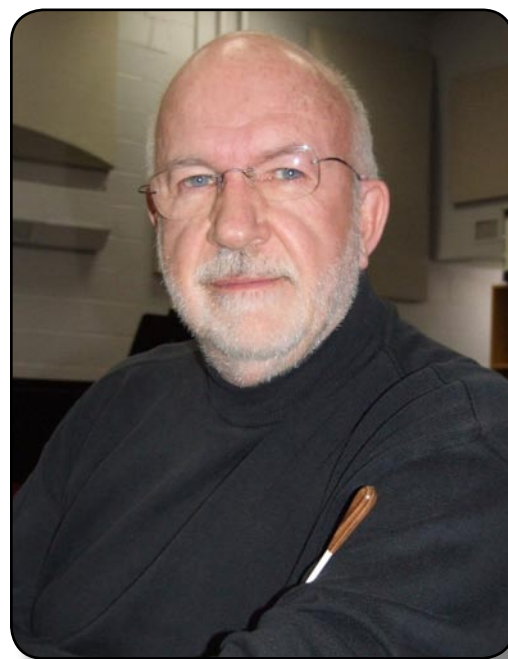
at <http://memory.loc.gov/cocoon/patriotism/loc.natlib.ihas.200000027/>

Stephen Bulla is a member of ASCAP (American Society of Composers, Authors, and Publishers) and has received that organization's Performance Award annually since 1984. He travels frequently as a guest conductor of All State bands around the country; his website may be found at [BullaMusic.com](http://BullaMusic.com).

## BRAM GREGSON

Before immigrating to Canada in 1964, Bram was the principal euphonium of Tottenham (now Enfield) Citadel Band and the Band of Her Majesty's Coldstream Guards. He was invited to become Bandmaster of London (Ontario) Citadel Band of the Salvation Army and under his dynamic leadership the band became one of the Army's elite bands. Before retiring in 1995, the band had toured internationally and had produced twenty recordings.

In 1995 Bram founded Intrada Brass and at the same time was invited to become music director of Brassroots, a brass chamber ensemble.



Bram Gregson

The many recordings of both these ensembles are heard frequently on public radio stations. He maintains a heavy schedule of guest conducting and adjudicating and in 1993 was elected to the prestigious American Bandmasters Association in recognition of his services to the band movement in North America.

## LT. COL. TIMOTHY HOLTAN

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

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

In 2000, Lt. Col. Holtan was selected for the Army's "Training with Industry" program. He served as the Director of Operations and Associate Conductor of the Dallas Wind Symphony,

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Lt. Col. Timothy Holtan

while concurrently pursuing post-graduate studies at the University of North Texas. Lt. Col. Holtan holds music education degrees from Montana State University and the University of Montana, and has pursued additional conducting studies with Elizabeth Green, H. Robert Reynolds, John Paynter, Larry Rachleff, Jerry Junkin and Eugene Corporon.

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

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

In 2001, Lt. Col. Holtan was honored as Alumnus of the Year by Bismarck State College

and in 2006, he was inducted into the Bismarck High School Hall of Fame and named to the National Band Association Board of Directors.

## RODNEY NEWTON

Rodney Newton was born in Birmingham, England in 1945 and received his musical education at Birmingham School of Music (now Birmingham Conservatoire, of which he is an Honorary Member), studying composition with Dr. Cyril Christopher and timpani with the legendary Ernest Parsons. In 1967 he joined the New BBC Orchestra in Bristol as a timpanist and percussionist, leaving at the end of 1969. During his Bristol years he wrote music for the BBC World Service.

In 1974, after a period of freelancing, he joined the orchestra of Sadlers Wells (English National) Opera where he remained for eleven years, the last five as principal timpanist. He was involved in the company's famous English-language recording of Wagner's Ring cycle and

took part in the 1994 tour of the USA (which included a week at the New York Metropolitan Opera). He also played regularly in London's various symphony, opera and recording orchestras, including the BBC Symphony, London Philharmonic, London Symphony, National Philharmonic, Philharmonia, Royal Philharmonic and the Royal Opera and, at one point, formed his own St. Martin's Lane Ensemble with which he gave the UK concert premiere of Alan Hovhaness's Saint Vartan Symphony.

During this period he composed prolifically in all genres, his works including nine symphonies, five string quartets, many chamber works and much vocal music, receiving a commendation in the 1975 Prince Pierre of Monaco composers' competition. He worked in music publishing and has been long associated with British music, having worked closely with composers Simon Bainbridge, George Lloyd, Edwin Roxburgh and Robert Simpson, also prepared performing editions of major works by Granville Bantock, Havergal Brian and Gustav Holst among others.

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2:00~2:50	Central Ohio Brass Band Galloway, Ohio
3:00~3:50	Blue and Grey Brass Band
4:00~4:50	The Central Ohio Youth Band of the Salvation Army
5:00~5:50	Brass Band of the Tri State Ashland, Kentucky

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He left ENO in 1985 to work in films and television as a composer, arranger, musical director and music consultant. He worked on feature films, including *King David* (Paramount), *The Butterfly Effect* (Fernando Colombo) and *The Wicked Wicked West* (CinePics) and television series including *The Living Isles*, *The Pyrates* and *The Watch House* (BBC TV) and *Korea - the Unknown War* (Thames TV).

He subsequently entered the world of higher education and was a member of the composition department of London College of Music from 1995 to 2000, running a postgraduate degree course in film music for three years. He also taught in the Commercial Music department at the Royal Academy of Music and, since 1989, has been on the academic staff of London Film School. He has contributed to BBC radio programmes on film music and has lectured at the National Film Theatre.

In the 1990 he became very much involved with the wind and brass band movements, in particular with the world-famous Fairey Band, causing something of a sensation with his arrangements for Jeremy Deller's Acid Brass project in which the band took part, both in concert and on television.

His concert works have been played in many major venues, international music festivals and

#### Rodney Newton



broadcast on radio and his music for wind and brass bands performed and recorded internationally and given in the presence of Her Majesty the Queen and other members of the Royal Family on a number of occasions.

He is a member of the British Academy of Composers and Songwriters, the Music Writers' Council of the Musicians' Union, the Wagner Society of Great Britain and sat for four years on the executive committee of the Association of Professional Composers. He is currently Music Consultant to London Film School, Arranger in Residence with the Regimental Band of H.M. Coldstream Guards and General Editor of Prima Vista Musikk publishing company.

#### LT. COL. THOMAS PALMATIER

Lieutenant Colonel Thomas H. Palmatier is Commandant of the U.S. Army School of Music, responsible for the training of the Band Leaders and Soldiers for the entire Army. Prior

to his assignment to the School of Music, he was Commander of the U.S. Army Europe Band and Chorus, presenting performances in over two dozen countries, to include the first ever foreign military band performance inside the walls of the Kremlin.

Lieutenant Colonel Palmatier holds a Bachelor of Music degree, Magna cum Laude, in Applied Music from the Crane School of Music in Potsdam, New York; a Master of Fine Arts degree in Music from Truman State University in Kirksville, Missouri; and a Master of Strategic Studies degree from the U.S. Army War College. While at Truman, he was an Assistant Instructor of Music; teaching applied low brass, and directing jazz ensembles and brass choirs.

Lieutenant Colonel Palmatier's other experience includes selection as Associate Conductor of The U.S. Army Band (Pershing's Own), where he was Director of The Army Ceremonial Band, The United States Army Brass Band, and The United States Army Herald Trumpets.

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Leading these groups, Lieutenant Colonel Palmatier gained a world-wide reputation for his performances and recordings. His postings also included command of The TRADOC Band where his Soldiers received the Sousa Foundation's Colonel George S. Howard Award for musical excellence.

Lieutenant Colonel Palmatier is Past-President of the North American Brass Band Association, was Director of the Rochester International Tattoo, and has been Principal Director of Music for the Virginia International Tattoo. He was also Music Director of the Dominion Brass Band, leading them to their 1996 victory in the Honors Section of the North American championships. Additionally, he supervised musical support for the 1989, 1993, and 2001 Presidential Inaugural celebrations.

Lieutenant Colonel Palmatier is an active clinician and adjudicator for all type of bands and orchestras. The holder of an advanced degrees in Voice, he has also worked with vocal groups. He was recently selected by the U.S. Army for promotion to Colonel.

**Lt. Col. Thomas Palmatier**



## SHEONA WHITE

Sheona White was born in Scotland and began to play the tenor horn at the age of ten. She became Junior National Solo Champion of Scotland and was appointed Principal Horn of



**Sheona White**

the National Youth Brass band of Scotland.

Between 1992 and 1996 she studied at the University of Salford, graduating with a BA Hons. with a Distinction in Performance. During her studies at the University of Salford Sheona became the first tenor horn player, first Scot and first female to win the British Open Solo Championships.

In 1996 she won the coveted title of BBC Radio 2 Young Musician of the Year and subsequently made several broadcasts with the BBC Concert Orchestra. She is regularly invited as a guest soloist/tutor as far a field as Australia, New Zealand and USA, and in 1997 performed in Westminster Abbey for the Commonwealth Day Observance Concert in the presence of Her Majesty the Queen.

In 1998 Sheona was selected as a finalist in the Cosmopolitan Women of Achievement Awards and has received a Platinum Disc for her solo role in the world-acclaimed CD Perfect Day.

Sheona became Principal Horn with the Yorkshire Building Society Band in 1994 and during the last 12 years has been part of the band's huge success worldwide, including winning the All England Masters 3 times, the British Open 4 times and the European Championships 8 times. She has recently announced her decision to leave YBS Band to further her musical career as a soloist and as a YAMAHA artist.

She is currently tenor horn tutor at the University of Salford and a Music Teacher at The Kingsway School, Cheadle. ♣

## BANDS COMPETING AT NABBA XXV

The following 28 bands (entries postmarked by February 1, 2007, listing current as of February 28, 2007) have registered to participate in the NABBA XXV Championships. Registration for the Championships does not necessarily mean a band will attend and perform; bands reserve the right to withdraw at any time. In the listing below, bands are organized by the section in which they are registered to play. They are in order, first, of their finish at the NABBA XXIV (2006) Championships followed by bands that competed in 2006 in different sections, followed by bands that did not compete in 2006. The draw for performance order of bands will be announced at the Ogle Center at Indiana University Southeast on the morning of Saturday, April 14, 2007. Full repertoire (in addition to the section test piece) for each band's performance will be found in the Championships program which will be distributed to NABBA members attending the contest on Friday, April 13, 2007. ♣

## CHAMPIONSHIP SECTION

### JAMES MADISON UNIVERSITY

[jmubrassband.org](http://jmubrassband.org)



2006	2nd Championship
2005	1st Honors
2004	1st Honors
2003	1st Open
2002	Did not compete



**FOUNTAIN CITY BRASS BAND**

fcbb.net

- 2006 3rd Championship
- 2005 4th Championship
- 2004 Did not compete
- 2003 Did not compete
- 2002 Did not compete

**BRASS BAND OF THE WESTERN RESERVE**

bbwesternreserve.org

- 2006 4th Championship
- 2005 5th Championship
- 2004 4th Championship
- 2003 Did not compete
- 2002 Did not compete

**ATLANTIC BRASS BAND**

atlanticbrassband.org

- 2006 5th Championship
- 2005 3rd Championship
- 2004 Disqualified Championship
- 2003 Did not compete
- 2002 5th Championship

**CHICAGO BRASS BAND**

chicagobrassband.org

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

- 2003 4th Championship
- 2002 Did not compete

**ILLINOIS BRASS BAND**

illinoisbrassband.org

- 2006 7th Championship
- 2005 Did not compete
- 2004 6th Championship
- 2003 Did not compete
- 2002 1st Championship (tie)

**BRASS BAND OF CENTRAL FLORIDA**

brassbandofcentralflorida.org

- 2006 Did not compete
- 2005 1st Championship
- 2004 2nd Championship
- 2003 2nd Championship
- 2002 3rd championship

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## HONORS SECTION



## NEW ENGLAND BRASS BAND

newenglandbrassband.org

2006	1st Honors
2005	Did not compete
2004	1st Challenge
2003	2nd Challenge
2002	Did not compete



## CINCINNATI BRASS BAND

cincinnati.brassband.com

2006	2nd Honors
2005	3rd Honors
2004	3rd Honors
2003	1st Honors
2002	Did not compete



## CENTRAL OHIO BRASS BAND

centralohiobrass.org

2006	3rd Honors
2005	2nd Honors
2004	5th Honors
2003	4th Honors
2002	3rd Honors



## PRINCETON BRASS BAND

princetonbrassband.org

2006	4th Honors
2005	Did not compete
2004	Did not compete
2003	Did not compete
2002	Did not compete

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

“

Now it is natural that at contests the standards, likes and dislikes of the adjudicator should be a subject of great interest and even concern, but I assure you that if, as a bandmaster you are going to try to fall in with the ideas of every type of adjudicator in order to win contests, then you are going to have a very unhappy time finding out how impossible this is... Consider well what the adjudicator has written in his notes, but please do not set out to try merely to please him or your critics. Consider well what are your ideals, and, shouldering your own responsibility, seek to realise them. You are to interpret music, not merely to become skillful at winning prizes, however gratifying that may be. Your only 'safe bet' is to teach and interpret the test piece according to your own artistic standards and integrity. The brass band movement needs more and more *artists* who will view the winning of contests in its right perspective, but not treat them as of paramount and singular importance.”

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



**GEORGIA BRASS BAND**

georgiabrand.com

2006	1st Challenge
2005	Did not compete
2004	Did not compete
2003	Did not compete
2002	Did not compete

**PRAIRIE BRASS BAND**

prairiebrass.org

2006	Did not compete
2005	6th Honors
2004	Did not compete
2003	3rd Honors
2002	1st Honors

**TRIANGLE BRASS BAND**

trianglebrass.org

2006	Did not compete
2005	Did not compete
2004	Did not compete
2003	Did not compete
2002	Did not compete

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**CHALLENGE SECTION****SPIRES BRASS BAND**

spiresbrassband.com

2006	2nd Challenge
2005	1st Challenge
2004	2nd Challenge
2003	1st Challenge
2002	4th Challenge

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# Commonwealth Brass Band

## MASSANUTTEN BRASS BAND

[massanuttenbrassband.org](http://massanuttenbrassband.org)

2006	3rd Challenge
2005	Did not compete
2004	Did not compete
2003	Did not compete
2002	Did not compete

## DERBY CITY BRASS BAND

[members.aol.com/derbycitybrass/  
dcbbmain.htm](http://members.aol.com/derbycitybrass/dcbbmain.htm)

2006	5th Challenge
2005	Did not compete
2004	Did not compete
2003	Did not compete
2002	Did not compete

## COMMONWEALTH BRASS BAND

[commonwealthbrass.org](http://commonwealthbrass.org)

2006	6th Challenge
2005	4th Challenge
2004	Did not compete
2003	Did not compete
2002	3rd Challenge



## NATURAL STATE BRASS BAND

[nsbb.org](http://nsbb.org)

2006	4th Challenge
2005	2nd Challenge
2004	3rd Challenge
2003	Did not compete
2002	Did not compete



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**SUNSHINE BRASS BAND**

sunshinebrass.com

2006	Did not compete
2005	7th Challenge
2004	2nd Challenge
2003	Did not compete
2002	1st Challenge

**EXPLORER SECTION**

## Brass Band of the Tri-State

**BRASS BAND OF THE TRI-STATE**

2006	1st Explorer
2005	Did not compete
2004	5th Challenge
2003	Did not compete
2002	5th Challenge

**BEND IN THE RIVER BRASS BAND**

riverbrass.org

2006	Did not compete
2005	Did not compete
2004	Did not compete
2003	Did not compete
2002	Did not compete

## Chesapeake Brass Band

Silver Cornet

**CHESAPEAKE BRASS BAND**

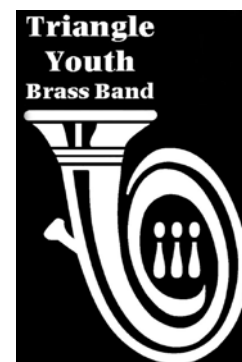
chesapeakebrassband.org

2006	Did not compete
2005	Did not compete
2004	Did not compete
2003	Did not compete
2002	Did not compete

**ALL STAR BRASS AND PERCUSSION**

allstarbrass.org

2006	2nd Explorer
2005	Did not compete
2004	6th Challenge
2003	Did not compete
2002	4th Honors

**YOUTH SECTION****TRIANGLE YOUTH BRASS BAND**

trianglebrass.org

2006	1st Youth
2005	Did not compete
2004	1st Youth
2003	Did not compete
2002	1st Youth



Youth Division

## CINCINNATI HONORS BRASS BAND

[kingsmusicassociation.org/brassband.html](http://kingsmusicassociation.org/brassband.html)

2006	2nd Youth
2005	1st Youth
2004	2nd Youth
2003	Did not compete
2002	Did not compete

## YOUTH OPEN SECTION



## JUNIOR VARSITY ALL-STARS

[allstarbrass.org](http://allstarbrass.org)

2006	3rd Youth
2005	Did not compete
2004	Did not compete
2003	Did not compete
2002	2nd Youth



## TRIANGLE YOUTH BRASS

## ENSEMBLE

[trianglebrass.org](http://trianglebrass.org)

2006	Did not compete
2005	Did not compete
2004	Did not compete
2003	Did not compete
2002	Did not compete

## NABBA XXV GALA

## CONCERT

THE SALVATION ARMY USA  
SOUTHERN TERRITORIAL BAND

The NABBA XXV gala will be held on Saturday, April 14 in Louisville's Brown Theater (West Broadway between 3rd and 4th Streets). The program will begin at 7:30 PM, beginning first with the presentation of awards from the NABBA Championships followed by a concert (8:00) by the Salvation Army's USA Southern Territorial Band conducted by Richard E. Holz. Check the NABBA website ([nabba.org](http://nabba.org)) for more details about the gala. Admission to the gala is included with your NABBA membership.

The concert program features several soloists, most notable being the celebrated tenor horn soloist, Sheona White, until recently solo horn with the Yorkshire Building Society Band. She will play *Capriccio Brillante - Carnaval of*

*Naples* (Herman Bellstedt, arr. Sandy Smith), *The Depths of His Love* (James Curnow) and a horn duet with Joshua Crook, *Allegro from Water Music Suite* (Handel, arr. R. E. Holz). Other soloists include bass trombonist Willis Howell playing *All Over God's Heaven* (Bill Broughton), the cornet trio *The Victors* (Bruce Broughton) with Ian Anderson, Robert Snelson and Jamie Hood, and vocalist Jude Gotrich. William Himes dramatic tri-partite work *To The Chief Musician* will also be performed along with numerous other selections. The concert will conclude with William Himes' *The Blessing*.

The USA Southern Territorial Band has been closely linked with the history of The Salvation Army in the Southland for eighty years. Commencing with the official inauguration of the USA Southern Territory in Atlanta in April 1927, the band has faithfully supported territorial congresses, annual commissioning weekends and numerous other special events. A review of the band's photographs over the years is a reliable "Who's Who" of prominent Salvationist musicians including many who rose to territorial and national leadership within The Salvation Army.

The Southern Territorial Band unites a geographically diverse territory with bandmen traveling hundreds of miles for rehearsals and territorial events. The personnel comprising the band represent the 15 states that form the USA Southern Territory. A high caliber of musicianship and a strong motivation for an effective music ministry are hallmarks of these men and women.

Dr. Richard E. Holz, Territorial Music Secretary, has served as Bandmaster of the South-



USA Southern Territorial Band, Richard E. Holz, Bandmaster



ern Territorial Band since 1984. Under his leadership the USA Southern Territorial Band represented America at The Salvation Army's 1990 International Congress in London, England, where the band participated in programs at Royal Albert Hall, Wembley Arena, Westminster Central Hall and a special performance at Buckingham Palace. In May 1996 the Southern Territorial Band conducted a 14-day tour of England and Scotland. The band was featured at The Salvation Army's International Millennial Congress in Atlanta, June 28 - July 2, 2000 and supported the visit of Commissioners Raymond and Merlyn Cooper to the Brazil Territory in April 2001. In December 2003, the Band toured Southern California where they participated in the Tournament of Roses Parade.

Last September, the Southern Territorial Band traveled to St. Petersburg, Russia, to support the visit of General Shaw Clifton at the Russian Congress that celebrated the 15th Anniversary of the Salvation Army's work in the Eastern Europe Territory. An ensemble from the Southern Territorial Band arrived a few days early to support the Russia music camp, serving as instructors and band and chorus leaders for more than 150 students. ☼

## COMPACT DISC REVIEWS

Ronald Holz, Editor

All reviews in this issue are by Ronald W. Holz.

**The Black Dyke Christmas Carol.** Black Dyke Band (Nicholas Childs). Doyen. DOY CD 220. TT 79:45. Program: *The Wonder of Christmas* (Graham); *A Christmas Piece* (Richards); *The Holly and the Ivy* (arr. Bulla); *Christmas Song* (arr. Sparke); *Little Drummer* (arr. Sparke); *When a Child is Born* (arr. Barry); Trombone Soloist Brett Baker; *Carol of the Bells* (arr. Barry); *March from Nutcracker* (Tchaikovsky/Sparke); *Walking in the Air* (Blake/Sparke); *O Holy Night* (Adam/Farr), Euphonium Soloist David Thornton; *White Christmas* (Berlin/Sparke); *Nativity from Dove Descending*

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(Wilby); Troika (Prokofiev/Fernie); *Forgotten Dreams* (Anderson/Brand); *Away in a Manger* (arr. Graham), Flugel Soloist John Doyle; *Silent Night* (arr. Wilby), Cornet Soloist Richard Marshall; *Christmas Finale* (Lovatt-Cooper).

In this unique program Alan Jenkins, for years a principal writer for **Brass Band World**, has taken passages from Dickens' *A Christmas Carol* and united them with a wide variety of musical items, the narration alternating with the music. Three professional actors speak various roles within the well-known and beloved story. Condensing and distilling Dickens down to a series of short sound bites must have been a daunting task. The resulting 80-minute production will appeal to many, even when there are certain obvious incongruities, as we go from Victorian England to Mel Tormé's *Christmas Song* or other 20th-century, popular music. The overall flow, however, is not too disjointed. The playing is excellent, with four Black Dyke soloists heard to very good effect. The standard of the musical arrangements chosen is high, ranging from an effective new setting of *Holly and the*

*Ivy* by Stephen Bulla to *The Nativity*, an excerpt from Wilby's demanding concert work and test piece, *The Dove Descending*. You could listen to this disc as an entire program, one sure to place you in the spirit of the season. You can also skip the narrations and just enjoy an excellent concert of Christmas music arranged for brass band, seventeen separate musical items altogether. The overall presentation is handsome and comes with an informative booklet about the music, the project, and performers. The sound reproduction is first rate.

**By Arrangement: 1946--2006.** Leyland Band (Russell Gray). Egon, SFZ 135. TT 64:16. Program: *The Goat* (McKnight); *The Sand Volcano* (Goldsmith/Richards); *Adagietto* (Bizet/Westwood), Soprano Cornet Ian Twiss; *Doyen* (Richards); *Hora Staccato* (Dinicu/Richards); *For Your Eyes Only* (Conti/Pankhurst), Tenor Horn soloist Lucy Pankhurst; *Mini Fantasia on a London Theme* (Collinson); *November Woods* (Barry), Euphonium Soloist Brendon Wheeler; *Galop* (Shostakovich/Westwood); *Ruler of the Spirits* (von Weber/Moss); *Moment Musical* (Schubert/McKnight); *Fossils* (Saint-Saens/McKnight); *Michelangelo* (Dagsland/Rydland), Euphonium Soloist Brendon Wheeler. *A Spin Through Moscow* (Shostakovich/Westwood); *Pasadena* (Warren/Richards); *Dance of the Buffoons* (Tchaikovsky/Timmins); *Royal Tiger* (Moss).

As part of celebrating their first 60 years (1946-2006), the 2005 National Champions of Great Britain released this dynamic program showcasing arrangers who are members of the band, past and current, and arrangers closely connected with the band. These include Harold Moss, first director of Leyland; respected professional arrangers Goff Richards and Dar-

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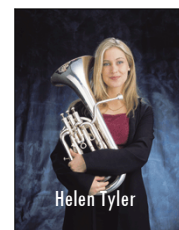
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rol Barry; current members Lucy Pankhurst (Tenor horn), Iain McKnight (E Flat Bass), Gary Westwood (Cornet), and Gary Timmins (Cornet); plus several relatively new names – Robert Collinson (associate arranger for Leyland) and Norwegian Frode Rydland. Within the seventeen arrangements a good proportion are devoted to highlighting an array of talented soloists. Among the stand out items is the euphonium solo *November Woods* (Darrol Barry), played admirably by Brenden Wheeler, who in 2006 was declared best soloist at the English National Brass Band Championships (Lowry Centre, Salford). This and Richards' popular *Doyen* are the only two pieces on the disc that are original works, not arrangements. My other favorite was the band's energetic interpretation of von Weber's *Ruler of the Spirits Overture*, in a manuscript arrangement by Harold Moss. This particular cut demonstrates the strengths (aggressive technical assurance, exciting interpretation from their talented conductor) and occasional weaknesses (some sound, balance, and pitch focus problems). In saying this, I am applying the highest standard to a band that has been ranked among the very best in the UK. I enjoyed the entire album, their fine soloists, and the diversity of the program. The accompanying booklet contains ample information on the music, the arrangers, and the musicians.

**Christmas Tidings.** International Staff Band (Stephen Cobb). SPS 215 CD. TT 68:21. Program: *The Proclamation of Christmas* (Bulla); *Normandy Carol* (Redhead); *Comfort and Joy* (Thomas); *Bleak Mid-Winter* (Downie); *Immanuel!* (Ponsford); *O Holy Night* (Adam/Bulla), Soprano Soloist Gary Fountain; *He Is Born* (arr. Norbury); *Kings of Orient* (Ayma); *A Starry Night* (Webb/Mackereth); *Yule Dance* (Harper); *I Wonder as I Wander* (Niles/Blyth); *Sweet Little Jesus Boy* (Webb/Cole); *Christmas Joy* (Leidzen); *The Manger Scene* (Condon); *The New Born Babe* (Broughton); *The Little Drummer Boy* (arr. Harper); *Trombone Section Feature – Christmas Tidings* (Redhead); *Gaudete* (arr. Newton).

The ISB opens its first Christmas recording in many years with a brilliant performance of Bulla's Broadway-style overture, *The Proclamation of Christmas*. The disc contains a broad overview of contemporary and classic Christmas repertoire from both SA files and other publishers. I was drawn to the band's fine playing on the more meditative items like Redhead's *Normandy Carol*, Condon's *Manger Scene* and the J.S. Bach/Bruce Broughton *New Born Babe*. Special mention must be made of Andrew Blyth's understated, elegant treatment of *I Wonder as I Wander*. The 'up' tunes are here too, including a blazing *Christmas Joy* and

the disc closer, *Gaudete* by Rodney Newton, though this latter arrangement starts with promise and ends like a drum corps finale--many listeners will love it! I am just not a fan of certain styles of arranging. Examples on this disc would be the jazz-rock version of *God Rest You Merry*, or quasi-vaudeville style *We Three Kings*. To me, the better carol arrangements are those that frame a carol, or carols, in a respectful, yet original manner, like Norbury's *Il est né*, or Philip Harper's medley *Yule Dance*. Tunes come with musical and cultural association, or 'baggage.' Grandma does not always look well dressed in punk clothing, to paraphrase a judgment once penned by Bruce Broughton. I am not even convinced by Harper's setting the *Little Drummer Boy* to Ravel's Bolero, ending with ample quotes from that orchestral masterwork. The two pieces evoke very different pictures and moods. Well, my aesthetic quirks aside, I liked this disc very much, and played it quite a bit at Christmas this year, the review copy arriving in mid-December. This is a first-rate resource for excellent Christmas repertoire (depending on your taste!), played by a fine band.

**Cincinnati Pride.** Cincinnati Brass Band (Anita Cocker Hunt). CCB. TT 39:43. Program: *A Festival Prelude* (Reed/Gallehue); *Cincinnati Pride* (Schmidt); *Over the Rainbow* (arr. Richards), Tenor Horn Soloist Ron Lutterbie; *Northern Landscapes* (Graham); *Believe Me If All Those Endearing Young Charms* (arr. Hunsberger), Cornet Soloist Bob Gray; *Beautiful Savior* (Swearingen/Gallehue); *The Music of George Gershwin* (Sharpe); *Temple Vision* (Cordner).

This relatively short program amply profiles one of our most successful NABBA bands, one that consistently places in the upper position of the Honors Division, having won Honors several times. They open with a classic of the wind band literature, Reed's *A Festival Prelude*, and the approach via Gallehue's transcription is more brass choir than brass band, not surprisingly. The more characteristic British sound is evident on other items, especially on their spirited and accurate reading of Peter Graham's test piece, *Northern Landscapes*. Several of the band's soloists present confident interpretations of lyrical pieces, with Bob Gray's rendition of *Believe Me* being essentially the basic tune, not what some may have in mind, the full set of variations. Two marches are standouts in the band's playing, the title tune *Cincinnati Pride*,

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and the recent SA march, *Temple Vision*. I am not a fan of long tune medleys, like Trevor Sharpe's *Music of George Gershwin*, but it may be another person's perfect choice and probably stands the band in good stead at the summer park concerts they play. Recording engineer David Henderson has captured the full range of the band without any special doctoring. CBB plays with precision in ensemble and good balance. Occasional intonational issues arise, but these are not a consistent problem. Anita Hunt has prepared the band very well, with good attention to the details of each score. The presentation is somewhat minimal – the sleeve jacket just containing a list of personnel and some acknowledgements – though the photographs and graphics are fine. I know I must be careful about some bias here, as I have had the privilege of working with this band in some way or other almost every year for quite a few years, but I will still say heartily, "Congratulations CBB!"

**Fairey Band in Concert.** Fairey Band (Simon Stonehouse). Doyen. DOY CD224. TT 72:47. Program: *Fanfare for the Common Man* (Copland/ELP--Slieth); *Overture to The Bartered Bride* (Smetana/Broadent); *Slavische Fantasie* (Hoehne/Kerwin), Cornet Soloist Stephen Wilkinson; *David of the White Rock* (Willcocks); *Caravan* (Ellington/Sykes); *Romance* (Duncan), Baritone Soloist Katrina Marzella; *Winter* (Vivaldi/Snell); *Freikugeln Polka* (Strauss/Smith); *South Pacific* (Rodgers/Anon); *Ave Maria* (Puccini/Wyss), Flugel Soloist Lucy Murphy; *Black Note Fantasy* (Dobson/Smith), Tenor Horn Section feature; *Spring Waltz* (Wilby); *Queen of the Night's Aria* (Mozart/Golland), Soprano Cornet Soloist Rebecca Crawshaw; *Forgotten Dreams* (Anderson/Brand); *Fatherland* (Hartmann/Johnson), Euphonium Soloist David Belshaw; *The Trolley Song* (Blane/Sleith); Encore--*The Great Escape* (Bernstein/Pegram).

While recorded in the spring and summer 2006, this program unfolds as if you were at a concert by one of the UK's best bands. However, you do not need to listen to it all at one sitting, and, unlike a concert, you can skip those items not suited to your taste. Fortunately there are not many of those, in my case the opening item only. Does anyone remember Emerson, Lake and Palmer, a rock group well known for their rock arrangements of art music? This album opens up with a transcription of their arrangement of Aaron Copland's

*Fanfare for the Common Man*. If ever a work did not deserve such treatment, it is this item! De gustibus non disputandum (There's no account for taste). While I enjoyed much of what ELP did back in the late 60s, early 70s, even back then I disliked what they did to this classic. However, all was forgiven after the band launched into Broadbent's transcription of Smetana's famous *Overture to The Bartered Bride*. Here Fairey are in their element, and their aggressive playing 'shines and sparkles.' Six fine soloists hold forth a high standard of play on a wide array of styles. John Maines' informative notes provide insight on these soloists, as well as the band. Musical Director Simon Stonehouse studied brass band conducting David King and Roy Newsome at Salford, and he has taken on many of the successful characteristics of his teachers – attention to detail, and a balanced emotional and intellectual commitment to the score. Having only led this storied band since 2005, I think we can expect great things from this combination in the future. This is mostly a lighter but highly enjoyable program played by an excellent band.

Recording sound is very good. All in all, this CD serves as another treasure trove of concert ideas.

**Heroes: Music for Brass by Kerry Turner.**

Flexible Brass. Phoenix Music. TT 69:33. Program: *Heroes* (13 Brass and Perc); *Casbah of Tetouan* (Brass Quintet); *Farewell to Red Castle* (Brass Octet); *Ghost Riders* (Brass Octet, Voice, Perc); *The Labyrinth*; *Improvisation* (Brass Quintet); *Kaitsenko* (Double Brass Quintet and Perc); *Soundings on the Erie Canal* (Brass Quintet).

Prior to receiving this recording, I had never heard any music by Texan Kerry Turner, a professional horn player as well as a composer. The title of the album is well chosen both as a description of the fine professional brass playing captured on the disc and of Turner's stylistic eclecticism--the group has chosen a good name for themselves. His music may be described as pictorial, even cinemagraphic, but also aligned with the great 20th-century tonal neoclassic style. The forces heard range from large symphonic brass choir with percussion

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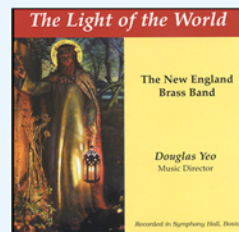
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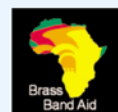


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down to traditional brass quintet, as a quick review of the contents will show. Not only is the playing first rate, but the recording is also very good. The title track, *Heroes*, takes the form of a three movement suite in which Turner evokes three seemingly disparate models of heroism: Sir Ernest Shackleton, British explorer of the Antarctic, The Stoning of St Stephen, and pioneer pilot Amelia Earhart. In the opening movement the composer calls for sounds that recreate in an artistic way the bleak reaches of the Polar Regions, harsh winds included. The best way to access this interesting recording and music is to contact the Dutch firm that released the CD directly. The CD sells for 15.90 Euros; contact [www.phoenixmusic.nl](http://www.phoenixmusic.nl)

**The Lighter Side of Elgar Howarth.** BAYV Band (Robert Childs). Doyen. DOY CD215. TT 68:39. Program: *Zurich March*; *Mr. Lear's Carnival*; *Embraceable You* (Gershwin), Trombone Soloist Christopher Thomas; *Hunt the Hare*; *Jeanie with the Light Brown Hair* (Foster), Euphonium Soloist David Childs; *Pel Mel*; *Berne Patrol*; *David of the White Rock*, Tenor Horn Soloist Owen Farr; *Red Sky at Night*; Cornet Trio – *Chinese Take Away*; *Greensleeves*; *Hogarth's Hoedown*; *In a Sentimental Mood* (Ellington), Flugel Soloist Joanne Deane; *Cops and Robbers*; *Barney's Tune*, Bass Trombone Soloist Andrew Williams; *American Dream*; *The Old Chalet*, Baritone Soloist Susan Thomas.

Under his name, and with the nom de plume W. Howarth Lear, Elgar Howarth has contributed a significant body of lighter works for brass choir and brass band. Buy As You View Band and conductor Robert Childs offer an excellent summary of this important body of literature that had its origins in works written for groups like the Philip Jones Brass Ensemble. By now, most of these works are standard fare on brass concerts. It is wonderful to have this collection played by an outstanding band, thus laying down a standard of play for all to follow. This is a delightful, classy production sure to appeal to those who like such witty, whimsical, and charming music. The production is enhanced by conductor Robert Childs' own insights on Howarth and his music. As would be expected for a Doyen recording, excellent sound across the board.

### **Norwegian Brass Band Championships**

**2006.** Eleven Bands, including Elite Division winner Stavanger (Russell Gray). Doyen. DOY CD209. Double CD TT 2:40:20. Program

CD #1: *Eden* (Pickard); *Journey to the Centre of the Earth* (Graham); *Kaleidoscope* (Sparke); *Babylonian Tablets* (Davidsen); *Guovssahasat* (Emilsen); *Voyage of Discovery* (Richards). Program CD #2: *Klang[!]* (Matre); *Paganini Variations* (Wilby); *Trittico* (Curnow); *Voyage of Discovery* (Richards); *Cantigas* (Aagaard-Nilsen).

In this double CD you will hear eleven bands and ten test pieces in live, winning performances at various levels. I have found all the double CDs in this series to be excellent resources for judging many test pieces and much new music. Indeed, a hallmark of the Norwegian Championships has been the progressive stance on new music, challenging music, at various levels. In this set there are several intriguing new works, like Matre's *Klang[!]*, Aagaard-Nilsen's *Cantigas*, and Davidsen's *Babylonian Tablets*. Exciting, and in many way fresh sounds like these will renew our literature and brass band culture. Some listeners might want to compare the two performances provided of Richards' *Voyage of Discovery*, from bands in two different divisions, and with length of performance as widely divergent as 11:26 and 10:44. Count on these compilations to be a great resource for students of our band literature.

**Pryor Engagement.** Ian Bousfield, Trombone Soloist, with Black Dyke Band (Nicolas Childs). Doyen. DOY CD212. TT 61:53. Program (All pieces by Arthur Pryor unless otherwise noted): *Blue Bells of Scotland*; *La petite Suzanne* (arr. Gay); *The Holy City* (Adams/Childs); *Thoughts of Love*; *The Patriot* (arr. Roberts); *Starlight* (arr. Meechan); *Love's Enchantment*; *Non e Ver* (Mattel/Roberts); *Fantastic Polka* (arr. Wilkinson); *The Little Chief* (arr. Roberts); *Oh Dry Those Tears* (Del Riego/Wilby & Robinson); *Annie Laurie* (arr. Wilkinson).

In his excellent notes to this outstanding recording, Ian Bousfield (principal trombonist with the Vienna State Opera and Philharmonic) summarized his philosophical, aesthetic posture during his exploration of the music and style of American legend Arthur Pryor: "Stylistic authenticity has less to do with equipment than the correct and appropriate musical taste and attitude." Bousfield did not want to get into the trap on playing on a horn of this size Pryor played, a decision whose supporting logic would then have demanded Black Dyke Band use horns manufactured in the 1880 and 1890s. In revisiting this well-known repertoire

Bousfield, Nick Childs, and band have done a great service to the banding community. They have gathered an array of Pryor tunes, and some other pieces played by Pryor, and evoked this era in a very satisfying manner. Special note should be made of the contribution of NABBA's own Keith Wilkinson, who supplied two of the arrangements, at Bousfield's request, for the disc. Needless to say soloist and band are in excellent form, and the presentation is high class, as is the recording.

**Regionals 2007.** ISB, Black Dyke, Fairey, Scottish Co-op, and Newstead Welfare. Doyen. DOY CD217. TT 74:58. Program: Championship Level – *Isaiah 40* (Redhead); First Section – *Sinfonietta: The Wayfarer* (Ball); Second Section – *Carnival* (Perkins) – two performances; Third Section – *Prelude and Jubilate* (Barry); Fourth Section – *The Seasons* (Wilby).

In recent years Doyen Recordings has provided a CD with sample performances of the test pieces chosen for the Regionals, the contests that qualify bands in the UK to compete at the Nationals each October. In this case, several of the recordings come from earlier releases – ISB on *Isaiah 40*, Black Dyke on Ball's *Sinfonietta* – but for these year's edition there is the unique inclusion of two different recordings of Helen Perkins second section test, *Carnival*. The first is a new, 2006 recording by Newstead Welfare Band (Duncan Beckley), a band new to me, but a band equal to the task. Second is a historic recording of Black Dyke (George Willcocks) from 1957 when *Carnival* was British Open test piece. This makes for fascinating study and comparison, making this alone worth the price of the disc. While bands and conductors might not agree with every interpretative detail contained in these samples, they will certainly benefit from a detached listening. For NABBA members, it is another excellent resource for learning a range of literature at various levels. This is a solid production strengthened by excellent notes on the music by John Maines. ☺



# WHATEVER HAPPENED TO... ?

The second 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.

## J. PERRY WATSON

*By Douglas Yeo*

J. Perry Watson is the founder of NABBA and for this we are all deeply grateful. A long time professor of music at North Carolina State University, he, apart from the work of the Salvation Army, truly established the British brass band style and tradition in North America. Perry Watson still lives in North Carolina and when I caught up with him, he was happy to share some of his memories of his time with NABBA as we approach our 25th anniversary Championships.

**A GROUP OF NINE - YOURSELF, WILLIAM BOLES, CHARLES COLLIN, HARVEY PHILLIPS, WILLIAM SHELTON, MILLER SIGMON, MIKE SWAFFER, RICHARD TREVARTHEN AND BERT WILEY - WERE THE FOUNDING INCORPORATORS OF NABBA IN 1983. WHAT DID ALL OF THESE MEN SHARE IN COMMON AT THE TIME YOU FOUNDED NABBA TOGETHER?**

JPW: When you refer to me as the founder of the North American Brass Band Association I must address the fact that NABBA, when it was formed, succeeded because of many people in this country and in England. In the early years of NABBA, I simply served as a lens does in a camera and brought into focus a picture of what I thought brass bands could and should be on this side of the pond. What successes we achieved when starting must also be shared with my wife Frances; she is a most understanding, devoted and loving life-time part partner. She ran Purdy's Brass Connection dealing with brass band music and recordings for several years.

The YAMAHA Corporation was most important in helping to initiate the movement as they sent my wife and me literally from coast to coast and border to border holding the initial American Festival of Brass Band Workshops. Seventeen workshops were held over four summers and several community brass bands were formed as a result. Too, YAMAHA published my pamphlet, "Starting a British



**NABBA founder J. Perry Watson at the first NABBA Championships, 1983**

Brass Band" which served as a "road map" for some communities.

There are many, many people, both in this country and in England, whom I admire and

regard as being beneficial to my growth and development in all brass band avenues. I genuinely cherish these memories. The group of us nine men meeting to incorporate NABBA in

1983 all felt that brass bands could and should serve the amateur musician, and that there was no conflict with "concert" bands due to the variety of musical literature available for both groups. We all had similar musical philosophies and saw the huge void in instrumental opportunities beyond educational institutions. Every one of us felt brass bands would appeal to many people young and old alike.

**YOUR TRIP TO ENGLAND IN 1978 TO EXPLORE BRITISH BRASS BANDS WAS ONE OF MANY IMPORTANT STEPS THAT SUBSEQUENTLY LED TO YOUR ESTABLISHING NABBA. CAN YOU RECALL SOME IMPRESSIONS OF BLACK DYKE AND OTHER BANDS YOU VISITED AND WHAT YOU HOPED TO BRING TO NORTH AMERICAN BANDS AS A RESULT?**

JPW: When hearing a British brass band for the first time, one cannot do better than listening to the Black Dyke Mills Band. Even though I had heard an old 78 rpm recording of a brass band back in high school, I was not prepared to absorb such unbelievably beautiful brass sounds as I enjoyed the first time I attended one of their rehearsals; to say I was impressed is the understatement of the century. I was determined that we in the USA should have the benefit of this type of highly skilled, amateur music making in every state. Realizing the extremely large number of high school and college students playing in bands all over the land, it seemed that the idea of brass bands would certainly catch on if only there was a platform from which to launch them. Little did I fully know what it would take to make this dream materialize.

**YOU FOUNDED THE NORTH CAROLINA STATE UNIVERSITY BRASS BAND IN 1965, TAKING FIRST PLACE IN THE HONORS SECTION AT THE FIRST NABBA CHAMPIONSHOPS IN 1983 (AS WELL AS FIRST PLACE IN THE CHALLENGE SECTION IN 1986, 1988 AND 1989). CAN YOU SHARE SOME MEMORIES OF THOSE EARLY NABBA CONTESTS?**

JPW: When I first went to North Carolina

State University (then known as N.C. State College), the entire student body was studying a scientific or technological curriculum; there were no Liberal Arts offerings. The Music Department was in the Division of Student Affairs. All students in the bands and choral groups came to the Music Department from across the campus. When starting the NCSU British Brass Band in the 1960s, there was a need to inspire these students to achieve high musical goals. When the Championships started in 1983, it became obvious contests would do just this, and it did so in spades. Motivating an engineering and/or agriculture student to practice an instrument was so much easier and the reasons to become more proficient were more obvious to all the students when the contests were started. The contests



were a natural addition to our brass band offering.

**THE FIRST NABBA CONTEST ATTRACTED SIX BANDS IN THREE SECTIONS; NABBA XXV IN 2007 WILL HAVE 28 BANDS IN SIX SECTIONS. DID YOU EVER IMAGINE THAT NABBA WOULD GROW TO ATTRACT SO MANY BANDS?**

JPW: With Championships XXV just around the corner, it is certainly gratifying to witness the growth and development in the number of bands participating and the increase in musical advancement which is achieved by so many. In the early days, contests seemed to be a distant dream; one that might become a reality but only after many, many bands were formed and functioning. How rewarding to read about the number of bands, the number of participants, and the wide range of geographical representation now found at the Championships. I applaud the officers, the Board and all involved for the growth and development NABBA now enjoys. It must be most heartwarming.

**YOU WERE THE FOUNDER AND FIRST EDITOR OF *THE BRASS BAND BRIDGE*. HOW DID YOU**

**PUT TOGETHER *THE BRIDGE* IN THOSE EARLY DAYS?**

JPW: Because of the vast distances within this country and to and from the British Isles, one of the first tasks I saw was communications and bring news of, for, and about brass bands to all interested people; in essence, we needed to build bridges to one another. That was the reason for the name and the function of *The Brass Band Bridge*. There were probably no more than fifty people receiving the initial four or five issues. In pre-digital days there was only letter press and off-set printing available. I cannot remember how the first issues were financed; I do recall that several recipients sent five dollars or so to help defray the costs of printing and mailing. We managed to keep some kind of information mailed as often as time would permit. Finally, it simply became too time consuming and I had to turn it over to Karen Kneeberg. She did an excellent job. I am extremely impressed with *The Bridge* as it appears today. As Editor you have taken the newsletter to new heights; it shows that NABBA is a quality organization and a worthwhile activity for everyone.

**SEVERAL NABBA BANDS HAVE TRAVELLED TO ENGLAND TO TAKE PART IN BRITISH BRASS BAND CONTESTS; MOST RECENTLY THE BRASS BAND OF CENTRAL FLORIDA TOOK FOURTH PLACE AT THE BRASS IN CONCERT CHAMPIONSHIP. HOW DOES IT MAKE YOU FEEL TO SEE NORTH AMERICAN BANDS COMPETING SUCCESSFULLY AGAINST THE BRITISH BANDS THAT INSPIRED YOU SO MANY YEARS AGO?**

JPW: Although I felt in my heart that American brass players could possibly compete against our British friends and do justice to the event, I never believed I would see such an operation in my life time. It is beneficial to one and all to have this friendly rivalry between our brass bands over here and those overseas. How wonderful the Americans must feel when they exit the British contest stage knowing they have played for such a discriminating audience! I salute the Brass Band of Central Florida for their fourth place showing in the Brass in Concert Championship. Well done!



**TODAY NABBA HAS 35 MEMBER BANDS, OVER 1100 MEMBERS, AND THE BRIDGE HAS A READERSHIP OF OVER 5000 PEOPLE WORLDWIDE. AS NABBA MOVES TOWARD ITS SECOND 25 YEARS, WHAT MESSAGE DO YOU HAVE FOR THOSE WHO TODAY FOLLOW IN YOUR FOOTSTEPS AS CONDUCTORS, MEMBERS AND AUDIENCES OF BRITISH STYLE BRASS BANDS IN NORTH AMERICA?**

JPW: To see the growth and development of NABBA over these past twenty-five years is awesome and inspiring. Where were all of these good people when we first started?! It is apparent the next twenty-five years will be as rewarding and beneficial to NABBA, the Board, the officers, the participating bands and their members as the first twenty-five years have been. I was simply born too early in the last century to witness the next spurt of growth and the flowering of brass bands which is surely yet to come. Go for it and enjoy every measure you play! I tip my hat to everyone involved and have only the warmest and best wishes for all future endeavors, knowing that additional success will certainly follow your current success. 🍀

## ROYAL NORTHERN COLLEGE OF MUSIC FESTIVAL OF BRASS

By Diana Herak

The annual Royal Northern College of Music Festival of Brass took place this past January 26-28 in Manchester, England. Members of two NABBA bands attended (unbeknownst to each other before their arrival!): the director of the James Madison University Brass Band, Kevin Stees along with several JMU students, and three members of the Brass Band of Columbus.

This year's Festival featured works by Edward Elgar (*Pomp and Circumstance March No. 6*, *A Severn Suite*), Robert Simpson (*Symphonic Study 'Energy'*, *Symphonic Study 'Volcano'*), and

Eric Ball (*Resurgam*, *Festival Music*, *Journey into Freedom*, *High Peak*, *The Undaunted*).

There were full concert performances by the Black Dyke Band, RNCM Brass Band, Eikanger-Bjorsvik Musikklag (from Norway), Fodens Richardson Band, Leyland Band, Buy As You View Band, and Brighouse and Rastrick Band. The bands featured soloists such as Richard Marshall (cornet) performing Aagaard-Nilsen's *Cornet Concerto*, Bramwell Tovey performing his own work *Pictures in the Smoke* for piano and brass band, Runar Vaernes (trombone) playing *Trombel* for trombone and band by Hakan Berge, Owen Farr performing Gareth Wood's *Concerto for Tenor Horn*, and Ben Thomson (tuba, BBC Radio 2 Young Brass Musician, 2006) playing Joseph Horowitz's *Tuba Concerto*.

In addition, there were masterclasses with Roger Webster (cornet), Steven Mead (euphonium), and Lindsey Stoker and Beccy Goldberg (french horn). The Festival also featured Young Composers' Premiers, a Junior RNCM Brass Ensemble, Brass Mark 5, and several pre-concert talks and discussion forums.

I can safely say this festival continues to be (as this is the fourth time I've attended) an outstanding weekend, featuring some of the

best brass bands and soloists/clinicians in the world!. It comes highly recommended and at a time of year when flights to England are off-season and a bit more affordable than usual. If you are looking for a place to hear some of the top British-style brass bands performing full concert programs (including many standard test pieces, as well as new works), get yourself to the RNCM in Manchester next January! (dates TBD). See you there! 🍀

**Brass Band of Columbus (BBC) members Pat and Diana Herak and John Watkins outside the BBC in Manchester, England.**



**Baritone players Rob Richardson (Yorkshire Building Society), Diana Herak (Brass Band of Columbus) and Gareth Brindle (Black Dyke) at the Royal Northern College of Music Festival of Brass.**

# BRASS BAND AID AND “THE BIG BLOW 2007”

By Douglas Yeo

The charity Brass Band Aid has become inseparable from the world-wide brass band movement. Founded in 2005 by Bob Thompson and his daughter Briony (trombonists with Britain's Stanhope Silver Band), Brass Band Aid is partnering with World Vision to build and equip a school in Adet, Ethiopia as part of the “Make Poverty History” initiative. What began as an idea to create a celebrity band to play for a compact disc recording has blossomed into hundreds of concerts, raffles and major events which have raised over £50,000 (approximately \$100,000) to date.

Readers of *The Brass Band Bridge* have been kept abreast of the work of Brass Band Aid and progress on the school in Adet. With the New England Brass Band (of which I am music director) committing to raise \$3,000 this season for Brass Band Aid's important work, I was pleased to get to know Bob Thompson as a friend. In a conversation last summer, Bob told me about a tremendous project that was being organized to benefit Brass Band Aid, “The Big Blow 2007,” and he asked if I would like to have a part in it. Without knowing what I was really getting into I gave Bob an unqualified, “YES!” and in January 2007 I found myself on a plane bound for England where Brass Band Aid was front and center as part of the Butlin's Mineworker's Open Brass Band Championship.

The Butlin's resort in Skegness (on the east coast of England, north of Boston) was an ideal site for a brass band contest that attracted 87 bands in five sections (full details can be found on [4barsrest.com](http://4barsrest.com)). With ample accommodations to cope with the nearly 5,000 participants and audience members, a large, centrally located vendor area as well as on-site food and plenty of other activities for kids, Butlin's organized a spectacularly run weekend of music making.

A Brass Band Aid Celebrity Band was formed to give a concert in order to kick off the weekend's brass activities. Bob Thompson had asked if I would play in the band and it was a memorable experience to say the least. Conducted by Black Dyke Band Musical Director



The Brass Band Aid Celebrity Band, Nicholas Childs (Musical Director, Black Dyke Band), conductor  
(photo courtesy The British Bandsman)



Douglas Yeo with Briony Thompson

Presenting a check for £1,500 (approximately \$3,000) to Brass Band Aid on behalf of the New England Brass Band  
(photo courtesy The British Bandsman)



Nicholas Childs, the band read like “who’s who” of the British Brass Band scene. With a cornet section including Alan Wycherley (soprano, Fodens), Richard Marshall (principal, Black Dyke), Mark Wilkinson (principal, Fodens), Ian Porthouse (former principal Black Dyke and YBS), Stephen Wilkinson (principal, Brighouse & Rastrick) and Peter Roberts (soprano, Black Dyke but playing second cornet for this concert), euphonium players Glyn Williams (principal, Fodens) and Brenden Wheeler (principal, Leyland), Katrina Marzella (principal, Fairey) on baritone and Steve Sykes on E flat bass, I found myself playing in a band that was the stuff of dreams.

The weekend’s main fund raising effort for Brass Band Aid was “The Big Blow,” a Guinness Book of World Records recognized attempt to organize the largest brass band in modern times. Frank Renton, host of BBC Radio 2’s “Listen to the Band,” was the master of ceremonies and conductor of this behemoth of a band. With his usual good humor and quick wit, Frank interviewed members of the Celebrity Band who in turn lead their section of “The Big Blow” in a series of rehearsals of Andrew Duncan’s march, “The Big Blow.” When at last all 450 players followed Frank’s downbeat and began playing together, the sound was truly extraordinary. Best of all, registration fees and donations resulted in £4,000 (approximately \$8,000) being raised for Brass Band Aid.

In addition to also taking part in an interview show hosted by Stan Lippeatt (the well known conductor of numerous bands as well as a former flugelhorn player with Grimethorpe) along with Nicholas Childs and Peter Roberts, and playing quintets with the celebrated trombone quartet “Bones Apart” (our set included three pieces arranged by Stephen Bulla), my greatest thrill was presenting Briony Thompson with the New England Brass Band’s check for £1,500. Knowing how school children in Ethiopia would directly benefit from these fund raising efforts was immensely rewarding.

The New England Brass Band’s partnership with Brass Band Aid continues and I would like to encourage all NABBA bands to consider hosting concerts and events to benefit Brass Band Aid. Visit the Brass Band Aid website at [brassbandaid.com](http://brassbandaid.com) and do your part to “Make Poverty History.” You’ll be on the side of the angels. ✪



#### Frank Renton leads “The Big Blow”

Nearly 450 players performed Andrew Duncan’s march, “The Big Blow,” to become the largest modern brass band ever assembled and recognized by the Guinness Book of World Records.  
[photo courtesy The British Bandsman]



#### Stan Lippeatt and Friends

Backstage with Nicholas Childs, Stan Lippeatt, Peter Roberts and Douglas Yeo  
[photo courtesy Butlin’s Resort]



## EXIT RAMP



*Douglas Yeo, Editor*

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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, 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.

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## IN FOCUS

BRIDGES OVER THE OHIO RIVER  
AT LOUISVILLE, KENTUCKY

Issue 103 of *The Brass Band Bridge* features several bridges over the Ohio River at Louisville, Kentucky which link Kentucky and Indiana.

The foreground shows the Big Four Bridge, a now unused railway bridge constructed in 1929 to carry trains on the Cleveland, Cincinnati, Chicago and St. Louis Railway, also known as the "Big Four Railway." In 1969 the bridge was no longer being used as a railway bridge following the merger of several rail lines which took traffic away from the Big Four Bridge and onto the nearby Fourteenth Street Bridge. The Big Four Bridge is in the process of being converted to a pedestrian bridge.

The John F. Kennedy Bridge is seen beyond the Big Four Bridge. Built between 1961-1963, it carries Interstate 65 over the Ohio River. Its naming and opening on December 6, 1963 came only days after the assassination of President Kennedy.

In the distance the George Rogers Clark Memorial (Second Street) Bridge can be seen. At its opening on October 31, 1929, what was then called the Louisville Municipal Bridge was a toll bridge, charging 35 cents for a trip across the river. The bridge was named after the founder of Louisville, George Rogers Clark, in 1949; it carries US Route 31 across the Ohio River.

NABBA members who travel between Indiana University Southeast (the NABBA XXV Championships site) and Louisville (the awards ceremony and gala concert site) will surely become well acquainted with these bridges. ♣

