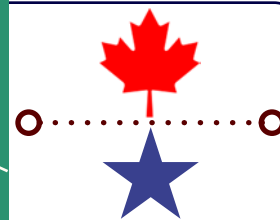




THE BRASS BAND BRIDGE



ISSUE 108

The Official Publication of the North American Brass Band Association |

MARCH, 2008

UNDER THE BRIDGE



Douglas Yeo

Editor

With the turn of the calendar to the new year, brass bands around the world have put away the books of Christmas carols and have turned their attention to another part of life: preparing for contesting. Here in North America, our XXVI NABBA Championships are just around the corner, with 22 bands in preparation for what promises to be an exciting weekend on March 28-29. The Championships return once again to Indiana University Southeast (New Albany, Indiana) and the Brown Theater (Louisville, Kentucky) so bands that have competed in recent years will find a familiar feel to the activities. IUS has completed its renovation of the student center which means a new food court adjacent to the vendor area will greet NABBA members. We are very grateful to Indiana University Southeast, and in particular to NABBA's liaison there, Dr. Joanna Goldstein, for providing their facilities for NABBA's use.

This issue of *The Brass Band Bridge* is full of information about the upcoming Championships. While the Louisville area is, by now, familiar to many of our NABBA bands, there are important changes in how the Championships are organized this year. For instance, instead of having a gala band on Saturday night, the Brown Theater will resound with a continuation of the Championship Section contest, with each band playing its choice piece. This exciting change achieves several goals: it provides more audience members the opportunity to hear our Championship section bands and it also saves NABBA a considerable amount of money by not hiring a gala band. The hope is that with this saved money, NABBA will soon be able to bring over a top-flight Championship section band from the UK or Europe in a future year. Awards for the solo and ensemble

contest will be presented before the first band plays in the evening and awards for all band sections will occur between the performances of the Championship section bands. When you read the list of repertoire our bands will be playing on Saturday night, you won't want to miss a minute.

NABBA's financial security is enhanced once again by the generous support of Buffet Crampon USA, maker of Besson and Courtois brass instruments. Their support, along with that of the many vendors and advertisers who will be seen at the Championships, ensures that NABBA will be able to present the kinds of events and offer the kinds of support to North American Brass Banding that is so important to all of us.

This spring, the NABBA Board of Directors will hold elections for 10 open seats on the board. Any NABBA member may stand for election to a seat on the board and if you would like to join this dedicated group of hard working people who form the NABBA board, please read the details inside these pages and get your nomination form to President Rusty Morris by May 15.

All of us at NABBA extend our love and sympathy to the Spokane British Brass Band on the tragic death of their music director, Mark Williams. Mark was a shining light for brass banding and his loss is deeply felt. If you find yourself in the Spokane area on March 16, please make time in your schedule to attend the band's tribute to Mark that afternoon; details are in the calendar section in these pages.

Remember to keep checking the main NABBA website, nabba.org, for up to the minute information about the upcoming Championships. Contest results will be posted at nabbamusic.org within a few hours of the conclusion of the weekend's activities.

Back to practicing! ♫

IN THIS ISSUE

ATOP THE BRIDGE

From the President, pg. 2

IN MEMORIAM: MARK WILLIAMS, 1955 - 2008

pg. 3

NABBA RECORDING OF THE YEAR WINNER

pg. 4

NEWS FROM NABBA BANDS

pg. 5

NABBA BOARD ANNOUNCEMENTS

pg. 11

FOCUS ON YOUTH

by Tony Granados, pg. 18

XXVI NABBA CHAMPIONSHIPS PREVIEW

pg. 19

COMPACT DISC REVIEWS

by Ronald W. Holz, pg. 30

EXIT RAMP

Contribute to the Bridge, Credits, pg. 34

ATOP THE BRIDGE



Russell Morris

NABBA President

It is hard to believe that it is that time of year once again. No, I don't mean tax season, the winter doldrums, or March Madness (of the basketball variety). I of course am referring to the NABBA Championships. In the matter of just a few weeks, bands, musicians, families, and vendors will begin their ascent into Louisville, Kentucky, New Albany, Indiana, Jeffersonville, Indiana, and surrounding areas for the XXVI NABBA Championships.

Bands have worked very hard on many fronts to be able to attend the Championships: prepare the test piece to a level that will hopefully separate them from the others in the section; finding and working on the perfect choice piece that will compliment the test piece and

showcase the strengths of the band; working out the logistics of getting to the venue and the stress of locating lodging is always a difficult task. And not to be overlooked: where is the money going to come from to get us there and back? But because you and your band have made the decision and made the commitment to attend the NABBA Championships, you are winners. No matter what happens on Friday at the solo/ensemble competitions and no matter where your band places on Saturday, there are no losers.

Everyone benefits from bands attending the Championships: you as a musician, your band as an ensemble, and the communities in which your band members reside. It is a positive experience for all involved and we must remember that and promote that fact. As a brass banding community, we are part of what is right with the world and for that I am very proud.

I want to say a special thanks to the NABBA Board of Directors. You cannot understand the amount of work that has gone on behind the scenes to make the Championships weekend happen. It is a huge undertaking to take on an event of this size. With most Board members being members of competing bands this year,

it is indeed a sacrifice to take time and energy away from their own bands to insure that all bands have an enjoyable experience. I am indebted to each and every Board member for their efforts and vision in making Championship weekend a memorable one.

Please be sure to pay careful attention to this issue of *The Bridge*. There is valuable information throughout concerning the contest, schedules, rules, and general information that will help to make your weekend run smoothly. There is also information concerning the upcoming elections for the Board of Directors (to be held in June). If you have an interest in being on the NABBA Board, I would encourage you to submit a nomination application and enter into the process. All this of course is in addition to the news about NABBA bands and their recent programs, CD reviews, and other articles of interest to all brass banding enthusiasts.

One final thought. There is a special tribute on page three to honor the memory of Mark Williams. Mark's life tragically ended in January of this year. Mark served as the conductor and Artistic director of the Spokane British Brass Band since 1999. We at NABBA were privileged to have known him; his leadership of the Spokane British Brass Band at the NABBA Championships in Little Rock and Pheasant Run (Chicago) brought NABBA a strong connection with brass bands in the American west. Just before his death, Mark was in conversation with members of the NABBA Board of Directors, working to help create better communication and interaction between bands throughout North America. His is indeed a tragic loss not only to the brass banding world but to public school music as well. His family remains in our thoughts and prayers through these most difficult times. We also offer our deepest condolences and our visions of hope to the Spokane British Brass Band. We are all one in family.

Wishing all of you and your bands the best of luck at the upcoming Championships. See you soon! ☘

president @ nabba . org



IN MEMORIAM: MARK WILLIAMS

1955 ~ 2008

MUSIC DIRECTOR, SPOKANE BRITISH BRASS BAND



Mark Williams was the soul of the Spokane British Brass Band for the past eight years. He was part of the original group formed by Michael Warner in 1995. For the first four years Mark played tenor horn, cornet, and soprano cornet. He became conductor and artistic director in the fall of 1999, and was the inspiration for the band's participation in several NABBA competitions, initially at Little Rock in 2003 and most recently in Chicago in 2005. Additionally, Mark directed the band at five Northwest Brass Band Festivals in Bellevue. He was slated to conduct at the sixth festival on January 26th of this year.

Mark spent countless hours writing arrangements for the band to accompany vocal soloists or other pieces for which no arrangements were available. He wrote arrangements of *Granada*, *O Sole Mio*, and *Come Back to Sorrento* for three (vocal) tenors and a *Dance of the Sugar Plum Tubas* to feature the tuba section.

The band features young brass players in the "Masters of Brass" series each May. Mark would arrange accompaniments for soloists when no brass band accompaniment was available. For a concert with soprano Ann Fennessy, he arranged accompaniment for *International Rag*, *I'd give a Dollar for a Dime*, *Sister Kate*, and Blues, *Why Don't You Leave Me Alone?*

Mark possessed a talented musical ear and had tremendous knowledge of music composition. He could pick out a wrong note from anywhere in the band and know who played it and what note it should be. Many times this enabled us to find transcription errors that would otherwise have gone un-

noticed. He helped us improve the breadth and depth of our performances by shaping the music with dynamics and stretching phrases at just the right place. His skill made the performances more enjoyable and meaningful for players and listeners alike. Mark's quick wit and vast knowledge of musical trivia made the introductions between pieces a joy to hear. I always left these concerts with more knowledge than when I arrived.

Mark's love of brass band music was also evidenced by the vast number of Brass Band CDs he collected, especially at the first NABBA contest the band attended in Little Rock. During his association with our band, he generously shared his collection of CDs by lending selections to fellow band members.

One of Mark's characteristics beloved by band members was his tendency to conduct "outside the box." Band members enjoyed teasing him about this anytime he would do something unusual. It originated from a scolding by the clinician at the first Bellevue "Northwest Brass Band Festival", who thought Mark was moving around too much as he conducted.

In the words of Grant Williams, Mark's brother, he died doing what he thought was an act of love: taking care of his son, Brian, at home, even after Brian was diagnosed with a mental illness. Brian didn't show many signs of aggression and was actually a very compassionate person most of the time. With medication, Mark and his wife, Connie, felt they were doing the right thing and that Brian was being given the best chance at achieving whatever success was possible. Mark's death at the hand of his son only compounds this tragedy.

Mark Williams' passing leaves all Spokane British Brass Band members – both past and present – with a void we all feel deeply. He gave us so much in the eight years that he conducted and helped us all grow as musicians. Shoes like his will take a long time to fill. (Submitted by Kit Cutler, Spokane British Brass Band)

NEW ENGLAND BRASS BAND WINS INAUGURAL "NABBA RECORDING OF THE YEAR" CONTEST

"BE GLAD THEN AMERICA" TAKES TOP HONORS FOR 2007

The New England Brass Band's newest compact disc release, *Be Glad Then America*, is the winner of the inaugural "NABBA Recording of the Year" contest. The contest adjudicator was Lt. Col. Timothy Holton, director of the U.S. Military Academy Band at West Point and a frequent judge at NABBA Championships.

At the August 4 – 5, 2006 meeting of the NABBA Board of Directors, the contest committee established a contest designed to promote quality recordings of NABBA member bands with the intention of providing another form of competition for NABBA member bands, particularly for bands that might not be able to travel to the annual NABBA Championships.

The contest rules require a commercially manufactured CD of at least 60 minutes in length, and the winning band has to produce mechanical licenses that ensured the recording was produced legally and that it respected copyright law. Recordings were judged on a variety of criteria including musical performance, musical content/entertainment value/salability, presentation/artwork and quality of recording.

Be Glad Then America is the New England Brass Band's fifth compact disc recording and was released in November 2007. Recorded in Boston's Symphony Hall (home of the Boston Symphony Orchestra), the recording engineer was Brad Michel (Clarion Productions and Harmonia Mundi USA). The disc features 17 tracks of American music conducted by Music Director Douglas Yeo and Associate Conductor Terry Everson.

Timothy Holton spoke to the high quality of the recording: "The ensemble displayed many wonderful musical moments; the music is varied, listenable and is a nice mix of old and new. The overall product was quite appealing and the submission is an excellent package with nice presentation."

In his review of *Be Glad Then America* that appears in this issue of *The Brass Band Bridge*, Ronald Holz wrote: "Douglas Yeo and company have continued their 'thematic' design that contributed significantly to the success of their previous releases and here they have produced, in my opinion, the finest to date. . . Congratulations to the NEBB on this fine recording – you represent NABBA in stellar fashion in this beautifully designed and produced compact disc."

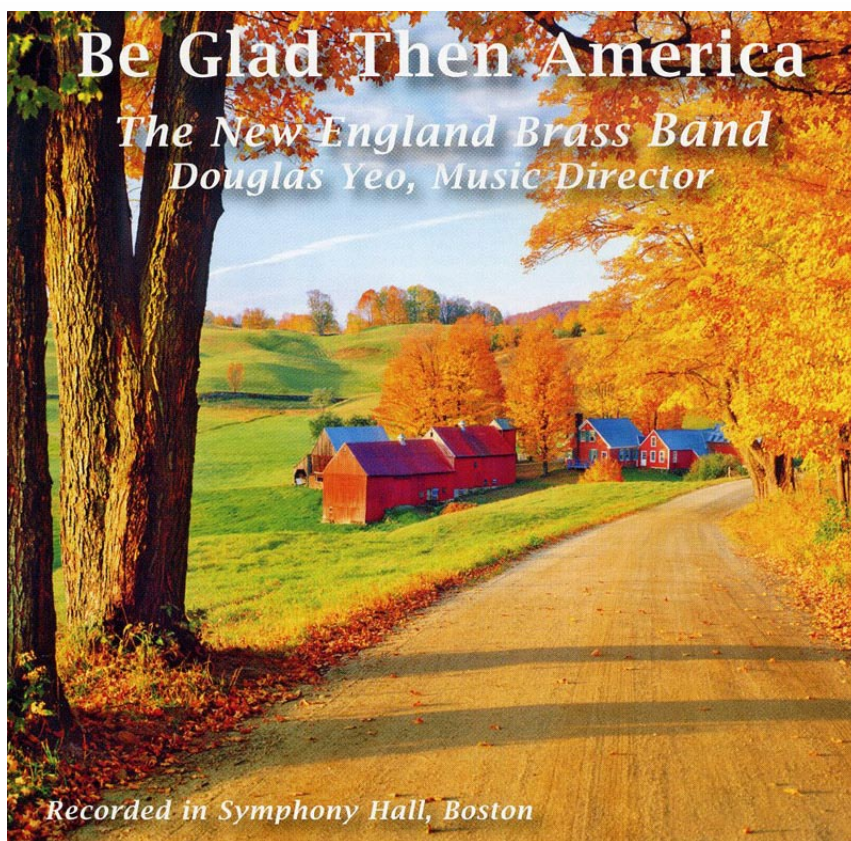
NEBB Music Director Douglas Yeo spoke for the band: "We in the New England Brass Band are honored to receive this award and are pleased our new CD has met with such an enthusiastic response."

This contest will be held annually and the winning disc will be awarded the title, "NABBA Recording of the Year." John W. de Salme was

asked by the NABBA Board to set up and co-ordinate this first contest. Said de Salme, "It has been a pleasure to undertake this assignment, and while there were only a few entries in this fledgling year, the event will hopefully grow." Information, rules and an entry form for the 2008 "Recording of the Year" contest will appear in Issue 109 of *The Brass Band Bridge*.

The presentation of the "NABBA Recording of the Year" award (prize banner, \$200 cash prize and a Steven Mead CD for each band member [donated by Steven Mead]) will be made during the award presentations at the XXVI NABBA Championships at the Brown Theater in Louisville, Kentucky on Saturday evening, March 29.

NABBA is pleased to offer its congratulations to the New England Brass Band on their new, award-winning CD.



ACROSS THE BRIDGE

MARCH 8-9, 2008

Ohio Brass Arts Festival, Columbus Ohio. Hosted by Central Ohio Brass Band. More information at ohiobrassbands.com

MARCH 16, 2008

Tribute to Mark Williams, Spokane, Washington. Hosted by Spokane British Brass Band. More information at sbbb.com

MARCH 28-29, 2008

NABBA XXVI Championships. Indiana University Southeast and Louisville, Kentucky. Detailed information about the Championships may be found in this issue of The Brass Band Bridge with more to be found at nabba.org

JUNE 13-15, 2008

Great American Brass Band Festival, Danville, Kentucky. More information at gabbf.com.

JUNE 19-22, 2008

Gettysburg Brass Band Festival, Gettysburg, Pennsylvania. More information at gettysburgbrassbandfestival.com.

JUNE 21, 2008

Grand Celebration of Brass Bands, Cedar Rapids, Iowa. Hosted by Eastern Iowa Brass Band. More information at eibb.org/gcobb.php.

BUILDING BRIDGES: NEWS FROM NABBA BANDS

CHICAGO BRASS BAND

The Chicago Brass Band enjoyed a busy and productive start to the 2007/08 season. In September, the band played for an enthusiastic audience at the Friendship Village of Schaumburg retirement community. The eclectic program included opera, jazz, pop, marches, and brass band standards.

Only a few weeks later, the CBB performed a joint concert with the Northern Illinois University Wind Symphony. Highlights included *Aspects of Praise* (William Himes), *Knight Templar* (George Allan), and *Demelza* (Hugh Nash), featuring Roger Menning on tenor horn. Closing out the evening was a moving rendition of *Amazing Grace* (arr. William Himes), performed on stage with the NIU Wind Symphony. Later that same week, the band performed at the beautiful Community United Methodist Church, in Naperville, Illinois. The comprehensive program included selections from our first two concerts of the season.

On Veteran's Day, the band had the honor of performing at Cantigny Park in Wheaton, Illinois. The performance accompanied a special ceremony that featured the unveiling of the "Spirit of Commitment" sculpture in Cantigny's new Prairie Garden.

The Chicago Brass Band finished the calendar year in concert with The Singing Men of Oakbrook and the Heritage Singers. This Christmas extravaganza, entitled, **Majesty in Bethlehem**, took place Sunday, December 16, in the Christ Church of Oak Brook Sanctuary.

BRASS BAND OF COLUMBUS

Following the success of other brass bands in hosting similar events, the Brass Band of Columbus is announcing its first annual Young Artist Solo Competition. This event is open to all high school brass players living in the Columbus and Central Ohio area, and will take place on Sunday, April 13 at Northwest Christian Church, 1340 Fishinger Road, Columbus, Ohio. The event is receiving financial support from Colonial Music/Music and Arts and Conn-Selmer Corporation. In addition to receiving a new instrument which will be generously donated by Conn-Selmer, the winning student will be invited to be a guest soloist at a future concert of the BBC. This competition will be adjudicated by three outside brass teachers from The Ohio State University and the Columbus Symphony Orchestra, and the



Chicago Brass Band, Colin Holman, music director



Helen Tyler at work with the Fountain City Brass Band Youth Brass Academy

event will be open to the public. The BBC is expanding its newly-established Educational Outreach Program with this event, school concerts and clinics. For further information about the event or how to enter, please contact Paul Droste at droste.1@osu.edu.

FOUNTAIN CITY BRASS BAND

The Fountain City Brass Band is pleased to announce new educational outreach programs by the Fountain City Brass Band: Fountain City Youth Brass Academy, Fountain City Academy Brass Band and Fountain City Youth Brass Band. Under the gifted leadership of Helen Tyler (FCYBA president), these exciting new initiatives hope to educate and inspire the next generation of musicians through the British brass band tradition. This tradition is one that is rich in heritage and has produced some of the finest performers in the world including members of the London Symphony Orchestra, Vienna Philharmonic, and New York Philharmonic to name a few.

These programs are designed for and open to all young brass and percussionists. In the Fountain City Youth Brass Academy, opportunities for small group and individual instruction are offered by professional educators from the Fountain City Brass Band. The Fountain City Academy Brass Band is open to all high school and college ability students and the Fountain City Youth Brass Band is open to students of

elementary and middle school standard.

Sunday, January 20 saw Fodens' principal baritone player Helen Tyler and 2007 North American Double Champions, Fountain City Brass Band, launch their 2008 Fountain City Youth Brass Academy in style. Over 100 musicians attended the BRASS EXPO II workshop at Johnson County Community College, Kansas City, which quite literally brought the curtain down.

Students took part in rehearsals, sectionals with FCBB principals and a final concert, all designed to raise awareness of the Brass Band genre and enthuse younger players to get involved in the movement. First to take the stage was the Youth Band (made up mainly of elementary and middle school players) conducted by Jamie Mitchell (BB flat bass with FCBB) which provided an excellent performance including various items from the movies such as *Harry Potter*, *The Lion King* and *The Pirates of the Caribbean*. Next came the Academy Band (aimed at the more advanced highschool and college level students) conducted by Lee Harrelson, Ron Stinson and Helen Tyler. This group worked on more difficult traditional brass repertoire and achieved an outstanding performance. Both groups were then treated to a mini concert by the FCBB before taking the stage for the massed item, *Pines of Rome*.

Unfortunately, just as the 100 plus ensemble were about to start the piece, the power went out, the fire curtain fell, alarms sounded and the building had to be evacuated. What a finale!

A few minutes later the fire engines turned up and discovered that there was a small electrical fire in the building, so *Pines* was abandoned this time, much to the disappointment of many brass and percussion players who were ready to raise the roof.

The FCBB and FCYBA would like to offer sincere thanks to Johnson County Community College, Besson/Bufet Crampon USA, and Meyer Music for their generous support in these initiatives.

For more information about the Fountain City Brass Academy visit www.fcyba.net or contact Helen Tyler at helen@fcyba.net

The Natural State Brass Band wishes to express its deepest thanks and gratitude to:

Glen Allredge

for his recent gift of a Smith-Watkins cornet to the Band. This brings to seven the number of Smith-Watkins cornets that have been generously donated to the Band.



nsbb.org

NEW ENGLAND BRASS BAND

The New England Brass Band (www.newenglandbrassband.org) is delighted to announce the appointment of Stephen Bulla as its new Music Director, beginning in September 2008. Mr. Bulla needs no introduction to the brass band world, being well known as a composer, arranger, clinician, and conductor, as well as being a fine trombonist. He is a graduate of the Berklee College of Music, having graduated Magna Cum Laude. Starting in September, Stephen will travel three times monthly to rehearse the NEBB, currently in its twentieth year. Mr. Bulla will follow distinguished founding Music Director, William Rollins, and the band's current Music Director, Douglas Yeo.

Stephen Bulla's connections with New England Brass Band members are many. Board President, Ken Griffin, who initiated discussions with Mr. Bulla, met Stephen years ago at the Ashford Hills Music Camp in Yonkers, New York where Ken was a camp counselor and Stephen was a camper. Cornetist Charlene Piercey first met Stephen as a teenager in the Kearny, N.J. Salvation Army Corps. Trombonist Al Stickland played in the Salvation Army New York Staff Band with Stephen's father, Ben Bulla. Band members Ken Griffin, Don Kittle, and Bill Conant played with Steve in the Cambridge Citadel Band while he was a student at the Berklee School of Music in Boston.

Stephen has been a good friend to the band in recent years. He assisted the band as a clinician in 2004 as the band rehearsed his *Images for Brass* in preparation for its winning performance in the NABBA Challenge section and again in 2006 as the band prepared for its winning performance in the Honors section. In January of this year, Stephen



New England Brass Band Music Director Designate Stephen Bulla and Music Director Douglas Yeo
January 26, 2008 (photo by Riccardo Castillo)

served again as clinician as the band prepared for the 2008 NABBA competition.

Says NEBB Treasurer and solo horn player, Isabel Tappan-deFrees, "We all feel very excited to be working with Stephen Bulla next season. We will always be grateful to current Music Director, Douglas Yeo, and his predecessor, William Rollins, for their extraordinary dedication in nurturing the band and helping us to grow to where we are."

ILLINOIS BRASS BAND

It was an active fall for the Illinois Brass

Band. Under the direction of Dr. Ryan T. Nelson, the band performed their annual Elgin Historical Society concert in October. The band performed several arrangements of music that were actually performed by the Elgin Watch Factory Band. In November, the Illinois Brass Band returned to the U.S. Open competition stage.

December was extremely busy, as the band performed their show "An Old Fashioned Christmas" twice. The first performance was in the Hemmens Auditorium in Elgin, with guests, the Barrington's Children's Choir. The following week, the band returned to the historic Genesee Theater in Waukegan. The Red Rose Children's Choir again joined the band. Both shows were received well by the audiences.

After taking a brief hiatus in the end of December, the band returned in the winter, preparing music for our upcoming trip to the annual NABBA competition this month; we hope to see you all at the Championships. For more information on the band and our upcoming concerts / events, visit our website at www.illinoisbrassband.org or call 847-604-4817. (Submitted by Rob Barnes)



Illinois Brass Band



The HSSB is pleased to announce a call for ...

Compositions in the form of an Overture

Chief adjudicator: Gary Kulesha

Gary Kulesha, one of Canada's foremost composers, will review submissions and choose three finalists who will have their works premiered by the HSSB at its May 25, 2008 concert at Toronto's St. Lawrence Centre for the Arts, under the direction of Alain Trudel.

A panel of judges, upon hearing the works for the first time at this concert, will award cash prizes. (\$1,000 / \$600 / \$400)

Timeline:

- Scores must be submitted by April 1st, 2008 to the HSSB office
- By May 1st, 2008, HSSB will inform three composers whose works will be performed and judged for cash prizes on May 25, 2008

- works can be previously composed
- they must, however, be unpublished
- they **must not** have been submitted to previous competitions
- we would expect the length to be 6:00 to 10:00 minutes
- full score and set of parts for standard brass band must be submitted
- composers can submit more than one work

hssb@interlog.com
www.hssb.ca



tel. 416.425.2874
fax 416.425.8536

HSSB Office:
42 Frater Ave, Toronto ON M4C 2H6

GETTYSBURG BRASS BAND FESTIVAL

The 11th Annual Gettysburg Brass Band Festival, June 19-22, 2008, offers more than 20 free performances at numerous historical locations. Concerts feature a variety of superb brass performers including Civil War period bands, German brass bands, Traditional American and British style brass bands, and drum corps from throughout the Mid-Atlantic Region and beyond. It is held in conjunction with The Gettysburg Festival - Celebrating America, offering a multitude of additional arts events and performances. For more information, www.gettysburgbrassbandfestival.org or www.gettysburgfestival.org. 717-334-0853.



Wildcat Regiment Brass Band at the Gettysburg Brass Band Festival

TRIANGLE BRASS BAND

During the last week of January, the Triangle Brass Bands were pleased to play host to the Boston Symphony Orchestra's bass trombonist, Douglas Yeo (also Vice President of NABBA and *The Brass Band Bridge* Editor, as well as Music Director of the New England Brass Band). The contact between the North Carolina-based bands and Mr. Yeo was made by Triangle Youth Brass Band Music Director Tony Granados several years ago; this visit has been in the making for several years and we were delighted that it finally could be arranged.

BRASS BAND of BATTLE CREEK

\$15 each
\$35 for all three



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"If you haven't heard this band before, take these opportunities to do so. You will hear a truly unique brass band playing a captivating program of music, some of which is very familiar to us and some that suspends belief."

Mr. Yeo arrived in Raleigh on Tuesday, January 29th. On his first evening, he worked with the Triangle Youth Brass Ensemble (directed by Jon Caldwell), the TBB's newest addition, also the group with the youngest players. This ensemble was not scheduled for the week-ending concert, but Mr. Yeo worked with the band on their program for the upcoming NABBA Championships where it will compete in the Youth Open Section.

On Wednesday the 30th, Mr. Yeo gave two clinics – one at Middle Creek High School, in Cary, North Carolina, where TBB member John Enloe serves as Band Director. The second was at North Carolina Central University, in Durham, North Carolina. That evening, he met and rehearsed with the Triangle Brass Band. Following rehearsal, some of the members went out to a nearby restaurant with Mr. Yeo for some food, drinks and exchange of brass band news.

On Thursday the 31st, Mr. Yeo presented a clinic at the University of North Carolina at Chapel Hill, where TBB Music Director Michael Votta teaches. All of Mr. Yeo's clinics were very well-received by the students at

these schools. On that Thursday evening, he met with the Triangle Youth Brass Band, our most advanced youth band, for rehearsal of the pieces he would perform with them on the concert.

The main event of the week was a concert on Friday evening, February 1st, at Meymandi Concert Hall in the Progress Energy Center in Raleigh. The program of the concert can be found in these pages of *The Brass Band Bridge*.

There was an excellent turn-out for the concert and the audience was hugely appreciative of what Mr. Yeo brought to the event, both as a performer and as a conductor. Following the concert there was a brief reception in a suite in the Progress Energy Center. After this event, Tony Granados hurried Mr. Yeo off to a nearby restaurant where the Youth Band traditionally gathers following their concerts. All in all, having Douglas Yeo amongst us for those few special days was a wonderful event for all concerned. (Submitted by Connie Varner)



Douglas Yeo, bass trombone soloist with the Triangle Youth Brass Band, Tony Granados, conductor
(Photo by Cary Jones)

TRIANGLE YOUTH BRASS BAND

The Triangle Youth Brass Band remains busy in the 2007-08 season. The program is still running two youth brass bands, the Triangle Youth Brass Band and the Triangle Youth Brass Ensemble. Auditions were held in October and the bands began rehearsals in November. Both bands participated in their annual Brassmas event, which featured guest clinicians Kevin Gerald and Mark Norman, both from the University of North Carolina at Greensboro. They conducted the large brass ensemble of community members and youth bands and presented a clinic on auditioning. Also in December, the youth bands presented a Christmas sing long concert in conjunction with the Triangle Brass Band, with donations being shared with the WRAL Coats for Children Campaign.

Recently, the Triangle Youth Brass Band and the Triangle Brass Band shared a concert with Douglas Yeo, Director of the New England Brass Band and Bass Trombonist with the Boston Symphony. Yeo was a soloist with both bands, and guest conducted the bands as well. More details about his visit may be found above.

Looking to the future, the Triangle Youth Brass Band will share a concert with the

Triangle Youth Brass Ensemble in March and May. The TYBB has a tour planned to Connecticut on April 4 – 6, performing with the Classic Brass and US Coast Guard Band Brass Ensemble. The TYBE will attend NABBA at the end of March. We will conclude our season with a Gala Alumni concert, and a Fourth of July performance in Greensboro, North Carolina. Information about the TYBB and TYBE can be found on our website at www.trianglebrass.org. (Submitted by Tony Granados)

CENTRAL OHIO BRASS BAND

The 2008 Ohio Brass Arts Festival, hosted by the Central Ohio Brass Band and sponsored by Colonial Music, The Ohio State University School of Music and TOR Design will be taking place in Columbus, Ohio over the weekend of March 7-9, 2008 and will feature over a dozen bands and ensembles from the Ohio area.

The brass festival will open Friday evening at the Chapel at Worthington Woods and will feature several events. Mark Bousie will lead a euphonium masterclass, audience members will have an opportunity participate with the Repertoire Band, and all will be treated to a brief concert by the Worthington Woods

Corps Band.

Mark Bousie is currently director of the award-winning Sellers International Youth Band and will be taking over as principal euphonium of the Fairey's Band following OBAF.

The Repertoire Band will be directed by several guest conductors including Bousie, Paul Droste, Tony Zilincik and Anita Cocker-Hunt. All are welcome to participate with the group as we read through some new brass band repertoire including the three finalists of the OBAF Composition Contest.

Saturday will see a change of venue, as most of the festival will be taking place at Weigel Hall on the campus of The Ohio State University. In the morning, the spotlight will be on youth. Several bands featuring young musicians will be performing including Junior-Varsity All-Star Band, All-Star Brass & Percussion and Chapel Brass. Also included in the morning will be a trumpet master class presented by Mark Ridenour, assistant principal trumpet of the Chicago Symphony Orchestra as well as a Sibelius workshop by Dr. Jay Dorfman (Kent State University).

On Saturday afternoon, Seymour Tower Brass will provide musical entertainment in Weigel Lobby preceding the annual God & Country Concert, which will again feature Mark Ridenour as guest soloist. This year's concert will again feature the Brass Band of Columbus as well as their most frequent guest for the event, the Salvation Army Student Fellowship Band from Asbury, Kentucky, directed by Ron Holz.

Saturday evening will see a social event at McFadden's Irish Pub in the Campus Gateway District. Entertainment will be provided by BBC2 followed by a brass band pub quiz with various prizes.

Sunday will be the Ohio Brass Arts Festival's main event. Once again there will be lobby music at Weigel Hall, this time provided by the OSU Tuba-Euphonium Studio. Seven bands will then take the stage including the TBDBITL Active Band, SASF Band, Brass Band of Columbus, Scioto Valley Brass & Percussion Company, Brass Band of the Tri-State, Brass Band of the Western Reserve and the Central Ohio Brass Band.

Tickets will be available at the door. For more information, visit www.ohiobrassbands.com. Bands interested in participating in the 2009 Ohio Brass Arts Festival are encouraged to e-mail OBAF at info@ohiobrassbands.com. ☼

ANNOUNCEMENTS FROM THE NABBA BOARD OF DIRECTORS

The NABBA Board of Directors is pleased to announce the election of two new members of the Board, filling terms that will expire in 2009 that were created with the adoption of

NABBA's new bylaws in September 2007. Don Kneeburg (NABBA past President, 1992-1993) and Theresa MacDonald (baritone horn, Weston Silver Band, Toronto, Canada) bring the NABBA board to full strength at 21 members. We congratulate Don and Theresa on their election and look forward to their forthcoming contributions to the Board.

In accordance with NABBA's bylaws, elections are held each June for new Directors to serve a two year term. This year, 10 seats on the Board are open. Both current members of the Board who wish to run for re-election and any NABBA member who wishes to run for election must submit an application for membership on the Board. The application must be returned to NABBA President Rusty Morris by May 15; the board will conduct its election from June 1-10, electing 10 Board members from the total slate of candidates, and new Directors will be seated for their two year term (expiring June 30, 2010) on July 1. Any interested NABBA member may download the Board of Direc-

tors application form on the NABBA website (click on "Board Info") or, if you are reading this on your computer, click **HERE** to go directly to the form in your web browser. The NABBA Board of Directors needs the support of NABBA members to infuse the Board with new ideas. Please consider running for election and helping NABBA in this important way.

The NABBA Board of Directors has also approved a policy of lending financial support to brass band festivals and other brass band events that feature NABBA bands and promote NABBA's goals. Here is the policy adopted by the NABBA Board:

NABBA will support festivals, competitions and events that feature British-type brass bands and include performances by NABBA member bands in an amount up to 10% of the event's total budget. NABBA's support shall be mentioned in the event's program or the event shall offer a gratis program ad to NABBA.

Events that would like NABBA's support should fill out the NABBA Application for Festival Support which can found on the NABBA website (click the moving purple banner) or click **HERE**. ☼

NABBA BAND CONCERT PROGRAMS

CHICAGO BRASS BAND, COLIN HOLMAN, CONDUCTOR

September 27, 2007. Friendship Village: Assembly Hall, Schaumburg, Illinois. *Strike Up the Band* (George Gershwin, arr. Goff Richards), *Peter Schmoll* (C.M. Weber, arr. Drake Rimmer), *Holiday Samba* (Barrie Gott), *Legend in Brass: Fanfare* (James Curnow), *All I Ask of You* (Andrew Lloyd Webber, arr. Alan Ferni-duet played by Stacy Rapach, Cornet and Joe Dymit, Flugelhorn), *Confection for Brass* (Goff Richards), *Just a Closer Walk With Thee* (Traditional, arr. Bill Geldard- Jay Cohen, cornet

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soloist), *Mission Impossible* (Lalo Schiffrin, arr. Alan Fernie), *God Bless the USA* (Lee Greenwood, arr. Troy Helm), *Belford's Carnival March* (Russell Alexander).

October 17, 2007. Northern Illinois University: Boutell Memorial Concert Hall, DeKalb, Illinois. *Just a Closer Walk With Thee* (Traditional, arr. Bill Geldard- Jay Cohen, cornet soloist), *Strike Up the Band* (George Gershwin, arr. Goff Richards), *Demelza* (Hugh Nash- Roger Menning, tenor horn soloist), *Aspects of Praise* (William Himes), *Knight Templar* (George Allan), *Amazing Grace* (Traditional, arr. William Himes- performed with the NIU Wind Symphony).

October 21, 2007. Community United Methodist Church, Naperville, Illinois. *Strike Up the Band* (George Gershwin, arr. Goff Richards), *Aspects of Praise* (William Himes), *Amazing Grace* (Traditional, arr. William Himes), *Just a Closer Walk With Thee* (Traditional, arr. Bill Geldard- Jay Cohen, cornet soloist), *Knight Templar* (George Allan), *Legend in Brass: Fanfare* (James Curnow), *Demelza* (Hugh Nash- Roger Menning, tenor horn soloist), *Holiday Samba* (Barrie Gott), *Mission Impossible* (Lalo Schiffrin, arr. Alan Fernie), *Confection for Brass* (Goff Richards), *God Bless the USA* (Lee Greenwood, arr. Troy Helm).

November 11, 2007. Cantigny Park, Wheaton, Illinois. *Legend in Brass: Fanfare* (James Curnow), *Punchinello* (William Rimmer), *Death or Glory* (R.B. Hall), *Camberley* (Goff Richards), *Armed Forces Salute* (Stephen Bulla), *Star-Spangled Banner* (arr. William Himes), *God Bless the USA* (Lee Greenwood, arr. Troy Helm).

December 16, 2007. Christ Church of Oakbrook, Oakbrook, Illinois. *Emmanuel* (arr. Colin Holman), *Four Dances from Nutcracker* (Pyotr Tchaikovsky, Philip Sparke), *Christus Paradox* (Alfred Fedak, orch. Colin Holman), *Gaudete* (Kevin Norbury), *A Carol of the Shepherds* (Philip Sparke), *Comin' To Town* (Mark Freeh- Jay Cohen, trumpet soloist), *Polonaise from Christmas Eve* (Rimsky-Korsakov, arr. Colin Holman), *Frosty the Snowman* (arr. Sandy Smith- Dave Peterson, bass trombone soloist), *Caribbean Christmas* (arr. Sandy Smith), *The Shepherd Story* (J.A. Redford, arr. Colin Holman- performed with The Singing Men of Oakbrook and the Heritage Singers),

It's the Most Wonderful Time of the Year (arr. Mark Hayes- performed with The Singing Men of Oakbrook and the Heritage Singers), *Have Yourself a Merry Little Christmas* (Hugh Martin, arr. Wormald).

CINCINNATI BRASS BAND, ANITA COCKER HUNT, CONDUCTOR

November 19, 2007, Lakota Hills Baptist Church, West Chester, Ohio. *Liberty Fanfare* (John Williams, arr. Mike Gallehue); *Prelude for an Occasion* (Edward Gregson); *Selections from Phantom of the Opera* (Andrew Lloyd Weber, arr. Mike Gallehue); *Song of the Brother* (Erik Leidzén), Mark Hensler, euphonium soloist; *Theme from Schindler's List* (John Williams, arr. Jan de Haan); *March Able* (Turkington, arr. William Himes); *Wonderful Invention* (Dizzy Stratford); *Rainy Day in Rio* (Goff Richards), Dave Marlar, bass trombone soloist; *When I'm Sixty-Four* (John Lennon/Paul McCartney, arr. Alan Fernie); *Somewhere Out There* (James Horner, Barry Mann and Cynthia Weil, arr. Darrol Barry);

Gaelforce (Peter Graham); *Washington Grays* (Claudio Grafulla, arr. James Curnow).

December 9, 2007, St. Monica/St. George Church, Cincinnati, Ohio. *Liberty Fanfare* (John Williams, arr. Mike Gallehue); *Deck the Halls* (arr. William Gordon); *Prelude for an Occasion* (Edward Gregson); *White Christmas* (Irving Berlin, arr. Mark Freeh); Piano Selections by Michael Chertok, guest piano soloist; *Three Kings Swing* (William Himes); *Song of the Brother* (Erik Leidzén), Mark Hensler, euphonium soloist; *Coventry Carol* (arr. Bill Broughton); *Selections from Phantom of the Opera* (Andrew Lloyd Weber, arr. Mike Gallehue); *Go Tell It* (arr. Leonard Ballantine); *Gaelforce* (Peter Graham).

DERBY CITY BRASS BAND, JOHN R. JONES, CONDUCTOR

December 2, 2007. St. Andrew United Church of Christ, Louisville, Kentucky. *A Christmas Festival* (Leroy Anderson); *Have Yourself a Merry Little Christmas* (Martin & Blane); *Sleigh Ride* (Leroy Anderson); *Adagio*



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in g (Albinoni/Giazoto – Patrick Henry Hughes, trumpet solo, Patrick John Hughes, piano); *Georgian Song* (Balakireff – Patrick Henry Hughes, trumpet soloist); *Hark! The Herald Angels Sing* (Mendelssohn – With St. Andrew United Church of Christ Choir); *Christmas Triptych* (James Curnow); *White Christmas* (Irving Berlin); *The Christmas Song* (Mel Torme); *In the Bleak Mid-Winter* (Gustav Holst); *Selections from Christmas Short and Suite* (William Himes – Patrick Henry Hughes, trumpet soloist); *Three Kings Swing* (William Himes); *Hallelujah Chorus* (G. F. Handel).

LEXINGTON BRASS BAND, RONALD W. HOLZ, CONDUCTOR

December 2, 2007. Calvary Baptist Church, Lexington, Kentucky. *Intrada on Angels from the Realms of Glory* (Kenneth Downie); *The Spirit of Christmas* (Peter Graham); *Have Yourself a Merry Little Christmas* (Roger Harvey, arr. Mark Freeh); *Prelude on As With Gladness* (James Curnow); *What Sweeter Music* (John Rutter, Trans. Douglas Yeo – With Asbury

College Concert Choir); *O Magnum Mysterium* (Morten Lauridsen – Asbury College Concert Choir); *The Call of Christmas* (Wim Stalman);

The Dream Isaiah Saw (Glenn. L. Rudolph, adapted by Beatrice Holz – with Asbury College Concert Choir); *The Proclamation of Christmas* (Stephen Bulla).

NEW ENGLAND BRASS BAND, DOUGLAS YEO, MUSIC DIRECTOR

February 10, 2008. Gordon College, Wenham, Massachusetts. *Fanfare and Star Spangled Banner* (Erik Leidzén); *Liberty Fanfare* (John Williams, arr. Steve Sykes); *Bess, You Is My Woman Now* (George Gershwin, arr. Adrian Drover – Terry Everson, cornet solo); *A Norfolk Summer* (Geoffrey Poulton); *Aspects of Praise* (William Himes); *I Will Arise* (arr. William Gordon); *Variations on Laudate Dominum* (Edward Gregson); *Hometown Miniatures* (Drew Fennell); *'Tis So Sweet* (arr. Harold Burgmayer); *Escapade* (Joseph Turrin – Terry Everson, piccolo trumpet solo); *My Lord, What a Morning* (arr. William Gordon – Douglas Yeo, bass trombone solo); *In Memoriam from Royal Parks* (George Lloyd); *Armed Forces Salute* (Stephen Bulla); *Evening Hymn and Sunset* (arr. Wob Wiffin).



Derby City Brass Band, John R. Jones, Conductor.

SPIRES BRASS BAND, JOHN SLEZAK, CONDUCTOR

October 27, 2007. Kussmaul Theatre, Frederick Community College, Frederick, Maryland. *Star Spangled Banner* (DOD Edition), *Another Openin', Another Show* (Cole Porter, arr. Stephen Roberts), *1712 Overture* (P.D.Q. Bach, arr. Sandy Smith), *The Queen of the Night's Aria* (W. Mozart, arr. John Golland – Frank Gorecki, Eb cornet soloist), *Night on Bare Mountain* (Moussorgsky, arr. Huckridge), *Mr. Lear's Carnival* (arr. W. Hogarth Lear), *Spiritual Sounds* (arr. Alan Fernie), *La Boda de Luis Alonzo* (Gimenez arr. Eric Crees), *Klezmer Karnival* (arr. Philip Sparke), *Ruby Tuesday* (arr. Alan Catherall), *Broadway Spectacular* (arr. Alan Fernie).

December 8, 2007. Kussmaul Theatre, Frederick Community College, Frederick, Maryland. *Star Spangled Banner* (arr. Sousa), *The Holly and The Ivy* (Malcolm Arnold, arr. Rick Larch), *A Carol Fantasy* (arr. Peter Graham – Sara Dell'Omo, mezzo soprano soloist), *While Shepherds Watched* (arr. Nigel Horne), *Jingle Bells* (arr. Rick Mizell – Laura Lineberger, euphonium soloist), *Yule Dance* (arr. Phil Harper), *Partridge in a Pear Tree* (arr. Rick Larch), *Season of Christmas* (arr. Stephen Bulla – Sara Dell'Omo, mezzo soprano soloist), *Three Kings Swing* (arr. William Himes), *White Christmas* (arr. Philip Sparke), *Sleigh Ride* (Leroy Anderson, arr. Rick Larch).

TRIANGLE YOUTH BRASS BAND, TONY GRANADOS, CONDUCTOR & TRIANGLE BRASS BAND, MICHAEL VOTTA, MUSIC DIRECTOR.

February 1, 2008. Meymandi Concert Hall, Raleigh, North Carolina. Triangle Youth Brass Band: *Overture to Nabucco* (Giuseppe Verdi, arr. Bram Gay); *Rainy Day in Rio* (Goff Richards – Douglas Yeo, bass trombone soloist); *Stella By Starlight* (Victor Young, arr. Bill Geldard – Douglas Yeo, bass trombone soloist); *March: Rhode Island* (Lloyd Reslow – Douglas Yeo, guest conductor); *Time Remembered* (Philip Sparke); *Berceuse and Finale from The Firebird* (Igor Stravinsky, arr. Ray Farr). Triangle Brass Band: *Toccata* (Frescobaldi, arr. James Curnow); *Vigilant* (Ty Watson – Douglas Yeo, bass trombone soloist); *Mr. Nice Guy* (Adrian



Sara Dell'Omo, vocalist with Spires Brass Band (December 8, 2007), singing Stephen Bulla's arrangement of "Season of Christmas" which was commissioned by Spires Brass Band.

Drover – Douglas Yeo, bass trombone soloist); *Hometown Miniatures* (Drew Fennell – Douglas Yeo, guest conductor); *Amazing Grace* (arr. William Himes).

WESTON SILVER BAND, LARRY SHIELDS, MUSIC DIRECTOR

December 8, 2007, St. Gabriels Church, Burlington, Ontario. *Cwm Rhondda* (John Hughes, arr. Philip Wilby), *Mr. Grinch* (Albert Hague, arr. George Guerrette- Colin Murray, bass trombone), *Blue Rondo a la Turk* (Dave Brubeck, arr. Kevin Edwards), *Silent Night* (F.X. Gruber, arr. Philip & Anna Wilby – Brad Norton, cornet), *David of the White Rock* (Trad, arr. Gordon Langford), *Sosban Fach* (Trad, arr. Gareth Wood), *Men of Harlech* (Trad, arr. Gordon Langford-Burlington Welsh Male Chorus, choir)

December 11, 2007, Central United Church, Toronto, Ontario. *Good Christian Men Rejoice* *I Saw Three Ships* (arr. Bill Reichenbach-Darren Jukes, Theresa MacDonald, Dave Buckley, Colin Murray, trombones), *Coventry Carol* (arr. Robert Collinson – Brad Norton, Kelly

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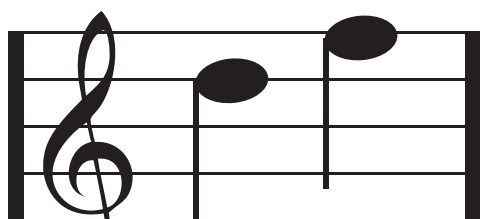


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Devenish, cornets), *Once in Royal David's City* (H. Gauntlett, arr. Philip Sparke), *Mr. Grinch* (Albert Hague, arr. George Guerrette - Colin Murray, bass trombone), *Little Drummer Boy* (Simeone, Onorati & Davis, arr. Philip Sparke), *Silent Night* (F. X. Grüber, arr. Philip & Anna Wilby - Brad Norton, cornet), *White Christmas* (Berlin, arr. Philip Sparke), *Jingle Bells* (arr. Derek Ashmore), *Have Yourself a Merry Little Christmas* (arr. William Himes).

January 27, 2008, Don Bosco Auditorium, Toronto, Ontario. *Praise* (Heaton), *Devon Fantasy* (Eric Ball-Douglas Field, guest conductor), *Overture to Tancredi* (Rossini, arr. W. Rimmer-Robin McCubbin, guest conductor), *60's Medley* (arr. Fen Watkin-George Swaddling, guest conductor), *Miller Magic* (arr. Denzil Stephens - Ron Clayson, guest conductor), *Colonel Bogey* (K. Alford), *Mischievous Spirit* (Gabriel Major-Marothy), *Rhapsody in Brass* (Dean Goffin), *She's Like the Swallow* (trad. arr. Morley Calvert), *Blue Rondo a la Turk* (Dave Brubeck, arr. Kevin Edwards), *Amazing Grace* (trad. arr. William Himes), *Shine as the Light* (Peter Graham). ☼

ENTRANCE RAMP: FOCUS ON YOUTH

By Tony Granados

Evidence that the youth brass band movement is picking up steam became more noticeable this past year. In addition to the NABBA youth bands in Columbus, Ohio, Cincinnati, Ohio and Raleigh, North Carolina, we have two newly formed youth bands, both attached to established NABBA member bands. Fountain City Brass Band and Brass Band of Central Florida have both undertaken the task of forming bands for younger players in their area. Here is a brief introduction about the BBCF Youth Band in Orlando, Florida, as told by their Director, Rick Perez.

Tony Granados: *Who started with the idea to form a band, and what is the major support structure?*

Rick Perez: A number of folks associated with

the BBCF had talked about the possibility of forming a youth band for some time. In May of last year, we decided to bring the project to the BBCF board for serious discussion. A plan was presented (using the blueprints from Triangle Youth Brass Band) and the board gave the go ahead and endorsement to proceed with forming the group. The youth band operates within the BBCF organizational structure and is supported by members of the BBCF.

Who is Directing the band and where are the students coming from (and ages)?

I am the musical director for the group and have an assistant director (we're both members of the BBCF). The students come from high schools in the Central Florida (five counties) and range in age from 14 to 18 years. They go through an extensive audition process and are recommended by their music teachers.

Are you using true British style instruments? How did you get them, or what is the plan to get them?

We started by using regular high school instruments and some eBay "horns" we had purchased in the past. With lots of effort from a lot of folks, we're now playing on top of the line cornets (Kanstul) and have just received a grant to acquire new tenor horns (Yamaha). We've reached out to the community and have had a very positive response.

What is the purpose/mission of the program?

The mission of the Youth Brass Band Of Central Florida is to provide an opportunity for the area's finest high school brass and percussion players to further develop their musical skills and abilities by performing in a traditional brass band setting. The ensemble supplements the wind band experience in local schools and raises the overall level of brass and percussion performance in the area. Students, along with other advanced area students, will regularly rehearse and perform highly technical and challenging brass and percussion music literature.

How many members are participating, and how are they organized?

We have 31 members (using traditional parts). We went with 4 trombones (versus the standard 3) based on some of our literature. All other parts are standard British brass band instrumentation.

What is the season like? Rehearsal schedule, concerts?

We rehearse on Sunday afternoons (prior to the BBCF rehearsal) from 4:00 to 6:00 pm and look to do two - three concerts annually in addition to some competitions.

Do you have plans to attend the NABBA competitions?

Yes. We wanted to attend this year, but the early registration did not give us sufficient time to raise the needed funds. In the future, we want to compete nationally and internationally (if the opportunity presents itself). We'd like to see the youth movement really take off and with bands like Triangle Youth leading the way, it can and has become a reality in Central Florida.

For a brief introduction to the Fountain City Youth Program, I got I touch with Helen Tyler, one of the Directors of the new program there. Here is some information about their start up:

Tony Granados: Who started with the idea to form a band, and what is the major support structure?

Helen Tyler: I have keenly followed FCBB since its inception in 2003 and in recent years have been in talks with the band's founder Lee Harrelson about the possibility of creating a Youth Brass Academy linked to the Fountain City Brass Band. In order to gauge interest in the Youth Brass Academy Bands the FCBB provided a series of one-day BRASS EXPO workshops that were available to all elementary, middle, high school and collegiate students in the area. Members of our coaching team visited local schools to raise awareness of the Brass Band genre and the benefits of playing in this kind Send of ensemble. We had over 100 musicians at our workshops with ages ranging from eight (Lauren Molloy, daughter of FCBB soprano player Steve, who had only played for two months) to 21. After such promising feedback we launched our bands to meet weekly this January.

Who is directing the band and where are the students coming from (and ages)?

Lee Harrelson and myself are conductors in

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residence for both the Youth and Academy bands and members of the FCBB donate their time to provide instrument specific tuition and sectionals with the students. We are also fortunate to have the conductor of FCBB, Dr. Joe Parisi working with the group at special workshops.

Are you using true British style instruments? How did you get them, or what is the plan to get them?

At present, we have a mix of traditional and non-traditional instruments. A number of the students play on cornets of their own and we have had a set of student tenor horns donated to the Brass Academy and so some of my French horn players are starting make the switch. We are fortunate to have a strong relationship with many local band directors who allow their students to use their school cornets, tenor/alto horns and baritones at our band. Once the band is more established I will look to

create fund raising opportunities to enable us to buy more instruments so we have a stock of instruments.

What is the purpose/mission of the program?

Our mission statement is "to provide an educational outreach project that allows all brass and percussions students, at any age or standard, to learn from experienced performers and educators from the Fountain City Brass Band and to develop musically within a brass band setting."

I see so many extra curricular ensembles in the USA that are audition only that I wanted to provide an opportunity for all musicians to access quality education outside of school.

Equally important to me was the need to expose students to the unique friendships and camaraderie often found within brass

bands. For me, this is a very important aspect that has helped this genre survive. We are fortunate to have a wonderful bunch of people in the FCBB and there is no doubt that this is a key ingredient to both their own and the Youth Brass Academy's success.

How many members are participating, and how are they organized?

We had over 100 musicians at our workshops. After such promising feedback we launched our bands to meet weekly this January. We run two bands, the Youth band, which is aimed at elementary, and middle school level students and the Academy Band, which is aimed at high school and collegiate level students

What is the season like? Rehearsal schedule, concerts?

Our season is designed to launch each year with a BRASS EXPO workshop around the end of October and run through to the end of April. This will allow us to perform a Christmas concert, work towards competing at NABBA in March and present a finale concert at the end of April where students are invited to audition to perform in a soloist showcase spot.

Eric Ball's Point of View...

“What a fortunate position to be in! For your good pleasure has this whole affair been planned. Bands, adjudicators, committee members - all hope for your interest, and your approval. You have no worries, no nervous strain (unless you happen to be a fan of a particular band). In Olympian self-detachment you look on at the musical gladiators who, with taut nerves and knitted brows, show off their paces for the adjudicator's approval. He, poor wretch, wondering why he ever undertook the task, endures the seemingly endless repetitions of the test piece, knowing that for all his travail, only a few will declare themselves his friends at the end of the day - the first prize winners! . . . O fortunate audience! You have the best of it at a contest. The performers might be forgiven for hating you for a little while! A player ‘muffs’ a note - is that sound from the audience a groan of sympathy, or is there something sadistic in it? That untidy applause - are you not damning a band with your faint praise?”

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



Massed band at Fountain City Brass Band BRASS EXPO

Do you have plans to attend the NABBA competitions?

We had planned to compete at NABBA this year both as a band and in the solo and ensemble competitions however, the entry deadline was a few days before our first rehearsal in January and unfortunately we were unable to compete this year. I look forward to the bands' attendance in 2009. The FCBB educational team is now available to present its BRASS EXPO day in conjunction with other bands, schools and universities throughout the USA. For more information please contact me at fcyba@fcbb.net

Good luck to BBCF-YB and FCBB-YB. Here's to a great beginning. ✪

Tony Granados is conductor of the Triangle Youth Brass Band.

winds. The arrangements included parts for Eb cornet and first and second trombones in treble clef. The only thing missing were the treble clef parts for Eb and Bb bass.

I began using Finale in 2001. It has a template for British brass band. Using this, I enter the parts from the original arrangement into the score. In a few cases, I incorporate woodwind cues in the brass parts in order to make the piece complete. The first cornet part serves as the ripieno cornet and flugal horn parts. The baritones and euphoniums all play the baritone part. I use the bass part to create an Eb bass part. The notes are in the same position in both bass and treble clef. I transpose the completed Eb bass part into the Bb bass part and lower any high notes by an octave. If the bass part has certain notes in octave doubles, I leave out the upper notes until I have copied the part into the Bb bass. Then I restore the upper notes to the Eb bass part.

To date, I have made arrangements of 175 pieces from the "Golden Age." I plan to do many more. The Library of Congress says that anything copyrighted before 1924 is definitely in the public domain. These arrangements sound very good when my band plays them. Among others, I have done marches by John Philip Sousa, Karl King, W. Paris Chambers, M. L. Lake, Frank H. Losey and George Rosenkrans, the trombone rags by Henry Fillmore and rags by Arthur Pryor, George Cobb, Leo Berliner, James Reese Europe, Scott Joplin and a number of other composers. Circus music selections include pieces by Russell Alexander, Karl King, M. L. Lake, C. E. Duble and John Casto. I also have a number of popular songs from the World War I era, including *Over There*, *Goodbye Broadway*, *Hello France*, *I Didn't Raise My Boy To Be a Soldier*, *How'd Ya Gonna Keep 'em Down on the Farm* and *Ja-Da!*

There is a wide variety of music available. Many popular songs were arranged for band. My band plays some of them when we give concerts at retirement homes. The residents always seem to appreciate hearing them again. There are also many novelty tunes, a few of which have already been arranged for British brass band, such as *The Teddy Bears Picnic*. Pieces that I have arranged include

The Burning of Rome and *Somewhere a Cow Is Bawling*.

I obtained copies of the original parts from the Chatfield Brass Band Library, the Detroit Concert Band, the Library of Congress and a few other sources. When I founded the Rockville Brass Band in 1976, one of my objectives was to attempt a revival of band music from the "Golden Age" so that present-day listeners would be able to enjoy it. Even though these works have long been out of print, it is still possible to obtain parts for them with a little effort.

Any band that is interested in trying some of these pieces can contact me at clietwiler1@comcast.net. I can provide a list of the pieces that I have done. Copies of the score and parts for a piece are available for \$15 to cover the cost of duplication and mailing. ✪

EXPAND YOUR REPERTOIRE WITH AMERICAN BAND MUSIC

By Charles J. Lietwiler, Rockville Brass Band

Most brass bands attempt to expand their repertoire by acquiring additional music arranged for brass band. However, there is a vast accumulation of American band music from the "Golden Age" of bands (1880s to mid-1920s) that is, I believe, being overlooked. This music can be arranged for British brass band by using the existing brass parts. Until the mid-1920s, American band music was arranged for brass band, with supplementary parts for wood-

XXVI NABBA CHAMPIONSHIPS PREVIEW

MARCH 28-29, 2008: INDIANA UNIVERSITY SOUTHEAST AND LOUISVILLE, KENTUCKY

The XXVI NABBA Championships 2008 returns to Indiana University Southeast (New Albany, Indiana) and the Brown Theater (Louisville, Kentucky) on March 28-29. Twenty-two bands in seven sections will compete in Stem Concert Hall and Robinson Theater on the IUS campus on Saturday and the six Championship section bands will continue their competition on Saturday evening in Louisville's Brown Theater, making this year's Championships one of the most exciting and innovative in NABBA's 26 year history.

This section of *The Brass Band Bridge* will give readers a snapshot of important aspects of the XXVI Championships; everything from the music bands will play to the schedule for the weekend to information about each competing band. The NABBA Board of Directors has been working very hard over the last several months to plan and bring about a high quality event that will showcase the best of North American Brass Banding. As North America's largest and most competitive brass band contest, the NABBA Championships require a tremendous amount of time from a large group of people to ensure things will go smoothly. When you come to IUS for the NABBA Championships weekend, be sure to thank a NABBA board member for all they do - as volunteers - to make the Championships the rewarding event we have come to expect it to be.

MORE INFORMATION AVAILABLE AT NABBA.ORG

Comprehensive information about the XXVI NABBA Championships can be found at NABBA's main website at nabba.org. Once there, click on "Contest Info" to access band competition schedules, solo and ensemble schedules, shuttle bus schedules, band rehearsal schedules and much more. Additional details can be found in the official XXVI NABBA Championships program. All NABBA mem-

bers attending the Championships will be given a contest program. ★

BUFFET CRAMPON USA RETURNS AS NABBA CHAMPIONSHIPS MA- JOR SPONSOR

For the second consecutive year, Buffet Crampon USA is the NABBA Championships major sponsor. Makers of the extensive line of Besson and Courtois brass instruments, Buffet Crampon USA has made a sizeable financial contribution to NABBA that has helped to secure the financial stability of the Championships. NABBA is deeply grateful to Buffet Crampon for their ongoing support and offer particular thanks to François Kloc, Bruce Silva, and Tim Ornato. Please be sure to visit the Buffet Crampon USA display in the vendor area in the IUS Student Center and thank

them for their generous sponsorship of the XXVI NABBA Championships. ★

VENDORS AND NEW FOOD COURT AT THE IUS STUDENT CENTER

Those who attended the XXV NABBA Championships 2007 will remember that the Indiana University Southeast Student Center (adjacent to the Ogle Center where the Championships performances take place) was undergoing renovation. That renovation is now complete, resulting in a completely new food court for the benefit of the NABBA Championships participants and audience; an ATM machine is also conveniently located there as well. The IUS food court will be open from 8:30 AM to 7:00 PM on Friday, March 28 and from 7:00 AM to 6:00 PM on Saturday, March 29. Food available will include salad bar, deli bar, soup, and a hot entrée. On the lower level of the Student Center, thirteen vendors will be displaying and selling their products which include instruments, accessories, music, compact disc recordings, band stand banners, clothing and much more. The following vendors will be open on Friday, March 28 from 12:00 noon - 5:00 PM and on Saturday, March 29 from 9:00 AM - 5:00 PM:

Buffet Crampon USA

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DF Music Enterprises

Gemstone Musical Instruments

Getzen

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Miles Ahead Music

Miraphone



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Paris

The Salvation Army Resource Connection**Smith Watkins****TOR Banners****Woodwind and Brasswind****York Brass distributed by Sonare Winds**

The participation of these vendors in the XXVI NABBA Championships is critical to the weekend's success. Be sure to visit and patronize our vendors in the IUS Student Center. ☛

NABBA'S POLICY ON SOUND RECORDING AND PHOTOGRAPHY AT THE CHAMPIONSHIPS

Unauthorized recording of performances during the NABBA Championships is prohibited.

The use of flash photography during performances is distracting to the performers and other audience members and is also prohibited.

Soundwaves Recording is recording all band performances. Their recordings are authorized by NABBA and Soundwaves is executing mechanical licenses with all music copyright holders and will be paying the required royalties.

Private recordings made without execution of mechanical licenses and payment of royalties are ILLEGAL. An order form for LEGAL recordings of band performances made by Soundwaves will be found in the official XXVI NABBA Championships program and will also be available at the NABBA Information Table in the lobby of the Ogle Center.

NABBA is committed to upholding the integrity of copyright law and protecting the rights of composers, arrangers and publishers who provide bands with the music they play in concert. We thank you for your cooperation. ☛

CONTEST FORMAT, SATUDAY EVENING SCHEDULE AND AWARDS CEREMONY

This year, NABBA is experimenting with a new format for the Championships. Bands competing in the Championship section will perform their test piece in Stem Concert Hall at IUS on Saturday morning, March 29. On Saturday evening, the Championship section bands will continue their competition by play-

ing their choice pieces at the Brown Theater in Louisville. This new format will give more people the opportunity to hear NABBA's Championship section bands in the comfort of the Brown Theater. Awards for all bands and the solo ensemble contest as well as NABBA's Recording of the Year contest will also be given out on Saturday evening. Here is the schedule for Saturday evening's activities at the Brown Theater (times are approximate):

6:15 pm **Brown Theater doors open**7:00 *Awards: Solo and Ensemble*7:30 **Championship Band performance**7:55 *Awards: Youth and Youth Open*8:00 **Championship Band performance**8:25 *Awards: Explorer*8:30 **Championship Band performance**8:55 *Awards: Challenge and Open*9:15 **Championship Band performance**9:40 *Awards: Honors*9:45 **Championship Band performance**10:10 *Award: NABBA Recording of the Year*10:15 **Championship Band performance**10:45 *Judge score tabulation and Awards: Championship ☛*

TICKET PRICES FOR THE XXVI NABBA CHAMPIONSHIPS

NABBA members are admitted FREE to all performances on March 28-29. Competing bands have been sent NABBA membership cards for all members; remember to bring your membership card with you as you will be asked to show it to gain entry to most performances.

Admission policy for Friday:

All performances FREE to NABBA members including a free program (limit of two programs per family membership). Tickets for non-members available at IUS box office for \$20 + \$5 for a program.

Admission policy for Saturday daytime:

Only NABBA members are allowed to attend performances. NABBA memberships will be available for purchase at the NABBA Informa-



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tion Table in the Ogle Center lobby. No ticket sales.

Admission policy for Saturday evening:

Free and open to NABBA members and the public. No membership cards or tickets required. ☼

SHUTTLE BUS SCHEDULE

Most competing bands have indicated that they will have their own bus or cars and will not require the use of the shuttle bus system to get from area hotels to IUS and the Brown Theater. However NABBA will provide shuttle bus service on Friday and Saturday for the convenience of members, and those bands that are travelling the greatest distance and are flying to the Championships (Atlantic, New England, Sunshine) will have dedicated shuttle service for their bands before and after their performances. Bands and individuals who have their own bus or car are encouraged to use them (parking at IUS is free) to take pressure off the shuttle system.

Shuttle busses will make a loop stopping at IUS, Fairfield Inn/TownPlace Suites in Jeffersonville, The Brown Theater, The Galt House, and the Holiday Inn/Hampton Inns in New Albany. Shuttle bus service on Friday will begin at 7:00 am starting at the Brown Theatre; the final bus departing IUS will be at 6:30 pm. On Saturday, service begins at the Fairfield Inn/TownPlace Suites in Jeffersonville at 7:45 am; the final bus departing IUS will leave at 5:40 pm. Visit nabba.org for more information about the shuttle bus system. ☼

XXVI NABBA CHAMPIONSHIPS ADJUDICATORS

NABBA is pleased to announce the following adjudicators have been secured to judge the band and solo/ensemble contests at our Championships:

Brian Bowman

Brian Bowen

Stephen Bulla

James Curnow

Marty Erickson

Bram Gregson

Curtis Metcalf

Matt Tropman

Tom Walker

Complete biographies and photos of all adjudicators will appear in the XXVI NABBA Championships Official Program.

Because of the expanded format of this year's Championships, there are nine judges rather than the six that have adjudicated in recent years. The adjudicators are divided into three panels: Group 1 will adjudicate Championship; Group 2 will adjudicate Honors, Youth and Youth Open; Group 3 will adjudicate Challenge, Explorer and Open.

The Championship section will perform in Stem Concert Hall at IUS (morning) and the Brown Theater in Louisville (evening); Honors section will perform in Stem Concert Hall. Challenge, Open, Explorer, Youth and Youth Open will all perform in Robinson Theater at IUS. ☼

INFORMATION FOR NABBA VOLUNTEERS

In order to ensure the smooth running of the Championships, each competing band was required to designate five volunteers, each of whom would give two hours of their time to NABBA during the Championships weekend. All volunteers will be notified by March 1 as to their assignment which will also be posted at nabba.org. Volunteers should check in at the NABBA Information table in the lobby of the Ogle Center 10 minutes before their assigned time to be directed to their room and given instructions about their assignment. NABBA is deeply grateful for those who have volunteered to help at the contest and to NABBA Board member Linda Yeo (bass trombonist, Prairie Brass Band) for coordinating the volunteer schedule. We are also grateful for Dr. Joanna Goldstein for arranging for volunteers from the IUS community and to NABBA Board of Director members who will be working throughout the weekend. ☼

find it at **NABBA.ORG**

- MEETING MINUTES OF THE NABBA BOARD OF DIRECTORS.
- INFORMATION ABOUT NABBA XXVI, LOUISVILLE KY AND INDIANA UNIVERSITY SOUTHEAST, MARCH 28-29, 2008.
- CONTACT INFORMATION FOR NABBA OFFICERS AND DIRECTORS.
- APPLICATION FORM FOR MEMBERSHIP TO THE NABBA BOARD OF DIRECTORS.
- FORM TO APPLY FOR NABBA'S FINANCIAL SUPPORT FOR BRASS BAND FESTIVALS AND EVENTS.
- LINKS TO ALL NABBA MEMBER BANDS.

CLINICS ANNOUNCED FOR FRIDAY AT IUS – CERTIFICATION OF ATTENDANCE AVAILABLE FOR THOSE SCHOOL TEACHERS NEEDING PROFESSIONAL DEVELOPMENT CREDIT

Three of the NABBA adjudicators have graciously agreed to conduct clinics at IUS on Friday, March 28:

10:00 am - Recital Hall

Presenter: **Marty Erickson**

Title: ***HIRE Education for Brass Players***

Synopsis: Mr. Erickson will talk about breathing, style, warmups, auditioning, working out difficult technical passages with ease, and simplifying the process of practicing, etc. Attendees are encouraged to bring their mouthpieces and instruments.

12:30 pm - Recital Hall

Presenter: **Dr. Brian Bowman**

Title: ***Solo Performance and Interpretation – Preparing for Auditions and Performance Competitions***

Synopsis: Dr. Bowman will provide musical and practical advice concerning the preparation of solo repertoire. All brass players welcome. Sponsored in part by Getzen/Willson Instruments.

2:00 pm - Recital Hall

Presenter: **Matt Tropman**

Title: ***Preparing Euphonium and Baritone Parts in Brass Band Literature***

Synopsis: Mr. Tropman will discuss the preparation of these important parts and their unique roles in brass band scoring. Emphasis will be placed on phrasing, breathing, sound, and overall musicianship.

NABBA musicians interested in obtaining Professional Development Credit for participation and attendance at the NABBA Championships should get approval from their individual school systems. If the school systems agree to accept attendance at the clinics and the performances to this end, please contact Dr. Joanna Goldstein at Indiana University Southeast by March 17th (jgoldste@ius.edu). A certificate

will be drawn up specifically for you. You may pick this certificate up at the IUS Information Table in the Ogle Center Lobby on Friday, March 28. Participants should have this certificate stamped at each clinic they attend. ☼

XXVI NABBA CHAMPIONSHIPS TEST PIECES

The Saturday band competition will consist of each band performing a program of pre-determined length. Each section in the competition has a designated test piece which will be played by each band. To fill out their program, bands can then play any piece(s) of their choice.

The NABBA Board of Directors approved the following works as test pieces for the XXVI NABBA Championships; complete program notes will appear in the official XXVI NABBA Championships program:

CHAMPIONSHIP SECTION

St. Magnus (Kenneth Downie)

Publisher: Salvationist Publishing & Supplies

Commissioned by the Scottish Brass Band Association for the 2004 European Brass Band Championships in Glasgow, *St. Magnus* does not refer to the patron saint of the Orkneys (d. 1115) but rather to a hymn tune named after him, a short, 8-bar hymn tune attributed to Jeremiah Clarke. The composer has chosen not only motivic figures derived from the melodic contour of the hymn tune, but, in his inimitable style, the harmonic implications, especially the raised 4th degree of the scale heard in the first phrase of the tune. The work begins with the first phrase of the hymn, or theme, played by the principal cornet, others soon joining. The second statement of the hymn tune is in the tonic key and ends surrounded by biting chromaticism offsetting the resolved tonic. Four and five note clusters built from



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various modal scales provide another source for development in the ensuing five variations and Finale.

(excerpted from a note by Ronald W. Holz, from CD notes in *St. Magnus: The Music of Kenneth Downie*, International Staff Band)

HONORS SECTION

Journey Into Freedom – Rhapsody for Brass Band (Eric Ball)

Publisher: Studio Music (Boosey & Hawkes)

Journey Into Freedom served as the championship level test for the 1967 British Nationals, the event won by Black Dyke Band, conducted by Geoffrey Brand. The work opens with fierce, harsh music, the triplets of which seem to suggest chains that bind and constrain; these then are altered into melodic lines seemingly trying to break free from the harsh, abrasive, and pounding chords asserted by the full band.

The broad tonal scheme hearkens back to similar 'transfigurations' of the tonic by third relationship, that from his early tone poems, especially *The Triumph of Peace*. The complete text of the hymn Ball had in mind for the final exaltation reminds us again that this is also music of pilgrimage, a journey to be taken on multiple levels.

O love, who formedst me to wear

The image of Thy Godhead here,

Who soughtest me with tender care

Through all my wanderings wild and drear;

Thine ever, only Thine to be.

(Johann Sheffler, trans. Catherine Winkworth).

As the final rising line lifts upward in an ecstatic surge, freedom of the musical line is finally achieved. Other freedoms gained, Ball suggests, will be up to each listener to decide.

(excerpted from a note by Ronald W. Holz, from CD notes in *Festival Music: The Music of Eric Ball*, Black Dyke Band)

CHALLENGE AND OPEN SECTIONS

Variations on "Laudate Dominum" (Edward Gregson)

Publisher: Salvationist Publishing & Supplies

Edward Gregson wrote this symphonic work for the London Citadel (Ontario) Band's 1976 Tour of England. His brother, Bramwell Gregson, was the bandmaster at the time. The composer chose as his theme a hymn tune by Sir Hubert Parry, one most often associated with a hymn text by Robert Grant: "O worship the King, all glorious above, O gratefully sing His pow'r and his love." The majestic introduction, based on the opening pitches of the hymn tune, is succeeded by five symphonic variations. Variation 1 is structured over a bass ostinato and is marked by various shifts in meter. Variation 2 is dance-like, a gentle siciliano in 6/8 meter. In Variation 3 the percussion are in the forefront of the argument, a raucous, edgy scherzo marked by a biting exchanges between various sections. Variation 4 begins with a lyrical euphonium solo, in sharp contrast to what has preceded it. The mood is subdued, the music elegant. The fifth, and final variation uses fugal process for dramatic purposes. After the initial quasi-fugal exposition, the first part of the hymn tune is heard in augmentation. The composer does not let things rest, however, and the music is driven relentlessly forward towards the climax of the work, the complete, and majestic sounding of the entire hymn tune. The trombones sound forth the opening motive one more time and piece ends in a majestic blaze of sound.

(note by Ronald W. Holz, from CD notes in *Origins*, International Staff Band)

EXPLORER SECTION

Hinemoa (Gareth Wood)

Publisher: R. Smith & Co., Ltd.

Hinemoa was commissioned for the 1980 National Brass Band Championships of New Zealand and to commemorate one hundred years of contesting in that country. The composer

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has provided the following story upon which this descriptive music is based:

“Hinemoa, the beautiful daughter of Maukaria, a great Maori chief, had seen Tutanekai, a chief and brave warrior from the island of Mokoia, only once, during a tribal gathering; yet she knew she loved him dearly. Amukaria counseled his daughter to forget this man, whose flute-playing Hinemoa heard as it came, soft but clear, across the lake which separated them. At night she went to shore and listened. The sound of the flute spoke to Hinemoa, giving her courage. When Tutanekai managed to get a message to Hinemoa, her mind was made up. On the next moonless night she entered the dark, cold waters of the lake, using empty gourds as floats. She was determined to swim the long distance to her lover. Tutanekai’s flute-playing kept her going, until at last she reached the shores of Mokoia. Great was the joy when the lovers at last met, the rocks echoing Tutanekai’s cry – Hinemoa!”

Wood’s tone poem does not so much retell this charming tale as it evokes the atmosphere and spirit of the Maori epic. Two principal themes are both contrasted and developed through-

out the imaginative score: 1) The bold, broad chorale tune that opens the piece, introduced by majestic, thundering percussion; 2) An energetic, syncopated allegro line made up of rapid eighth-notes. Through various thematic transformations these elements alternate in mood, tempo, and dramatic power to build an engaging symphonic movement marked by well-crafted instrumental colors. The original chorale theme returns to serve as the majestic and triumphant coda.

YOUTH SECTION

Occasion (Edward Gregson)

Publisher: Novello & Co., distributed by R. Smith

The suite *Occasion* was published in 1986 to be used as the test piece for the Youth Finals of the 1986 Boosey & Hawkes National Brass Band Championships. It is a true “occasional” work, having been assembled from three different sources, and it seems to sum up all the ingredients of Gregson’s early style in a thoroughly entertaining and surprisingly coherent fashion,

given the circumstances of its creation. The brief opening Fanfare is a version for band of the fanfare written for the wedding of friend and fellow composer, Paul Patterson, in 1981. The intense *Elegy* and the tongue-in-cheek *Dance* (Gregson’s tribute to Malcolm Arnold) were composed in 1982 for an invitation contest promoted by Westsound, the local radio station in Ayrshire. Only the second movement, *Festivities*, was new. Even though the mood is joyful throughout, Gregson injects some moments of high dissonance and robust energy along the way.

YOUTH OPEN SECTION

Valerius Variations (Philip Sparke)

Publisher: Anglo Music

Not a great deal is known about the life of the artist and poet Adriaen Valerius (c. 1575-1625). He was born in Middleburg, in the Netherlands, and spent most of his life as a notary and, later, mayor. He is mostly remembered today for his collection of 79 songs for voice(s) and lute or cittern (possibly put together after his death, certainly published posthumously in 1626) called the *Nederlandtsche Gedenck-clanck* (literally Netherlands ‘sound memories’). The book is a collection of his poems, set to already existing popular melodies, and is significant in that it is one of the earliest published sources of the *Wilhelmus* - the Dutch National Anthem. The book gained national popularity during the long war with Spain, a popularity that was revived for similar reasons during German occupation in the 2nd World War.

The melody used for this set of variations is *Merck toch hoe sterck*, whose words tell about the War of Independence with Spain. The melody originally derives from an English tune with the title: *What if an houre or a moneth* and is believed to be an even older sailor’s song - Valerius refers to the melody as *Comediantendans* (Dance of the Comedians). ☘

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XXVI NABBA CHAMPIONSHIPS COMPETING BAND CHOICE PIECES

Audience members at the XXVI NABBA Championships will hear a wide variety of music that represents the "own choice" portion of each band's program. Here, listed by section (but without band identification; each band's full program along with photos and biographies of each band and its conductor will appear in the official XXVI NABBA Championships program) and in no particular order are all of the "own choice" pieces that will be performed:

Championship Section (six bands)

*Passacaglia for Brass on a Theme of
Brahms* (Arthur Butterworth)

On Alderley Edge (Peter Graham)

Extreme Make-Over (Johan de Maij)

Music of the Spheres (Philip Sparke)

Jazz (Philip Wilby)

Dove Descending (Philip Wilby)

Honors Section (six bands)

Dondonnell from Hymn of the Highlands
(Philip Sparke)

Circius (Torstein Aagaard-Nilsen)

Rejoice, The Lord is King (Kenneth
Downie)

Endeavor (Philip Sparke)

Variations on "Laudate Dominum"
(Edward Gregson)

Voyage of Discovery (Goff Richards)

Connotations (Edward Gregson)

Challenge Section (five bands)

Labour and Love (Percy Fletcher)

The Avenger (William Rimmer)

Rhapsody on a Theme by Purcell (Kevin
Norbury)

The Dark Side of the Moon (Paul Lovatt-
Cooper)

Spirit of Adventure (Kevin Norbury)

Prelude for an Occasion (Edward
Gregson)

Festival Arrangement: Festivity (Leslie
Condon)

Open Section (one band)

Journey Into Freedom (Eric Ball)

Black Knight (William Rimmer)

Explorer Section (two bands)

Candide Overture (Leonard Bernstein, arr.
Howard Snell)

Four Spanish Impressions for Brass Band
(Rodney Newton)

Canterbury Chorale (Jan Van der Roost)

Vivat Regina (William Mathias)

Youth Section (one band)

Music from Kantara (Kenneth Downie)

Youth Open Section (one band)

Three Hymn Tunes (Gordon Langford)

Adventures in Brass (Ray Farr) 🎵

BANDS COMPETING AT THE XXVI NABBA CHAMPIONSHIPS

The following 22 bands have registered to participate in the XXVI NABBA 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 listed in alphabetical order by section followed by their order of finish in the last five NABBA Championships. The order of performance for bands will be announced in the XXVI NABBA Championships Official Program which will be distributed beginning Friday, March 28 at Indiana University Southeast. ☼

CHAMPIONSHIP SECTION



ATLANTIC BRASS BAND

atlanticbrassband.org

2007	5th Championship
2006	5th Championship
2005	3rd Championship
2004	Disqualified Championship
2003	Did not compete



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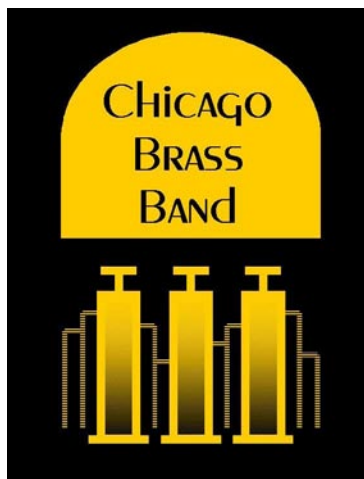
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CHICAGO BRASS BAND

chicagobrassband.org

2007	6th Championship
2006	6th Championship
2005	2nd Championship
2004	1st Championship
2003	4th Championship



BRASS BAND OF COLUMBUS

brassbandofcolumbus.org

2007	Did not compete
2006	1st Championship
2005	Did not compete
2004	5th Championship
2003	Did not compete

**FOUNTAIN CITY BRASS BAND**

fcbb.net

2007	1st Championship
2006	3rd Championship
2005	4th Chamionship
2003	Did not compete
2002	Did not compete

**JAMES MADISON UNIVERSITY
BRASS BAND**

jmubrassband.org

2007	2nd Championship
2006	2nd Championship
2005	1st Honors
2004	1st Honors
2003	1st Open

**CINCINNATI BRASS BAND**

cincinnati.brassband.com

2007	4th Honors
2006	2nd Honors
2005	3rd Honors
2004	3rd Honors
2003	1st Honors

**ILLINOIS BRASS BAND**

illinoisbrassband.org

2007	3rd Championship
2006	7th Championship
2005	Did not compete
2004	6th Championship
2003	Did not compete

HONORS SECTION**CENTRAL OHIO BRASS BAND**

centralohiobrass.org

2007	1st Honors
2006	3rd Honors
2005	2nd Honors
2005	5th Honors
2004	4th Honors

**GEORGIA BRASS BAND**

georgiabrass.com

2007	2nd Honors
2006	1st Challenge
2005	Did not compete
2004	Did not compete
2003	Did not compete

**NEW ENGLAND BRASS BAND**

newenglandbrassband.org

2007	5th Honors
2006	1st Honors
2005	Did not compete
2004	1st Challenge
2003	2nd Challenge

**PRAIRIE BRASS BAND**

prairiebrass.org

2007	3rd Honors
2006	Did not compete
2005	6th Honors
2004	Did not compete
2003	3rd Honors

**PRINCETON BRASS BAND**

princetonbrassband.org

2007	6th Honors
2006	4th Honors
2005	Did not compete
2004	Did not compete
2003	Did not compete

**DERBY CITY BRASS BAND**

members.aol.com/derbycitybrass/dcbbmmain.htm

2007	4th Challenge
2006	5th Challenge
2005	Did not compete
2004	Did not compete
2003	Did not compete

CHALLENGE SECTION

Commonwealth Brass Band

COMMONWEALTH BRASS BAND

www.commonwealthbrass.org

2007	7th Challenge
2006	6th Challenge
2005	4th Challenge
2004	Did not compete
2003	Did not compete

**NATURAL STATE BRASS BAND**

nsbb.org

2007	2nd Challenge
2006	4th Challenge
2005	2nd Challenge
2004	3rd Challenge
2003	Did not compete

OPEN SECTION

**SPIRES BRASS BAND**

spiresbrassband.com

2007	3rd Challenge
2006	2nd Challenge
2005	1st Challenge
2004	2nd Challenge
2003	1st Challenge

West Michigan Brass Band

WEST MICHIGAN BRASS BAND

myspace.com:80/wmbband

2007	Did not compete
2006	Did not compete
2005	Did not compete
2004	Did not compete
2003	Did not compete

Brass Band of the Tri-State

BRASS BAND OF THE TRI-STATE

tri-statebrass.com

2007	1st Explorer
2006	1st Explorer
2005	Did not compete
2004	5th Challenge
2003	Did not Compete

EXPLORER SECTION

**SUNSHINE BRASS BAND**

sunshinebrass.com

2007	5th Challenge
2006	Did not compete
2005	7th Challenge
2004	2nd Challenge
2003	Did not compete

**BEND IN THE RIVER BRASS BAND**

riverbrass.org

2007	2nd Explorer
2006	Did not compete
2005	Did not compete
2004	Did not compete
2003	Did not compete

YOUTH SECTION

**CINCINNATI HONORS BRASS BAND**

kingsmusicassociation.org/brassband.html

2007	2nd Youth
2006	2nd Youth
2005	1st Youth
2004	2nd Youth
2003	Did not compete

YOUTH OPEN SECTION



TRIANGLE YOUTH BRASS ENSEMBLE

trianglebrass.org

2007	1st Youth Open
2006	Did not compete
2005	Did not compete
2004	Did not compete
2003	Did not compete

COMPACT DISC

REVIEWS

By Ronald W. Holz

Many of these recordings may be obtained from www.worldofbrass.com, who provided a good number of the review copies. Reviews presented in alphabetical order by title.

Baritones to the Fore! *Diana Herak, +Katrina Marzello, #Rob Richardson, and ^Helen Tyler, Baritone soloist, with Brass Band of Columbus (Tim Jameson) and Anne Droste and Jayne Canaday, piano. BRC CD 1036. TT 77:36. Program: #*Concertino for Baritone* (Thorne); *^Duet: *Deep Inside the Sacred Temple* (Bizet/Wilkinson); +*Hebrew Lullaby* (Harper); **A Day in the Life of Pooh and Tigger* (Lawrence); #*Rhapsody for Baritone--Don Quixote* (Golland); ^*Horizon* (Booth); **Alu* (Meechan); #*Rhapsody for Baritone and Piano*; +*Prelude #4 in C Minor* (J.S. Bach/Piper); ^*Slane* (Baker); **Mirror Lake* (Montgomery/Tubb-Droste); #*A New Day* (Crossley); **By the Waterside* (Faure/Wilaon); +*Sun* (Frazier); Duet: *#*Baritones* (Baker).

RESULTS FOR THE XXVI NABBA CHAMPIONSHIPS

WILL BE POSTED AT
NABBAMUSIC.ORG BY 1:00
AM ON SUNDAY, MARCH
30. RESULTS FOR ALL
NABBA CHAMPIONSHIPS
(1983-2008) MAY ALSO BE
FOUND THERE.

I can not think of a better showcase for the British baritone than this wonderful collaborative effort by four excellent exponents of the instrument, backed by a good band, and, on several items, piano. Not since Stephen Booth's solo album a few years back has anyone attempted to give this kind of loving attention to an instrument too often in the shadow of the euphonium. Not the case here! The baritone is not just a small-bore euphonium; it has its own unique timbre that plays a vital role in the saxhorn mix – the heart really – of the British brass band. Getting that sound correct and blended is a difficult task for many NABBA bands and players. Well, here is clinic of sorts from these four baritone virtuosi! NABBA members know Diana Herak from both her fine playing in the BBC, as well as, most recently, for her capturing the Adult Slow Melody Contest in 2006 with a great performance of Meechan's evocative and intriguing new work, *Alu*, which in this disc we hear with band accompaniment. The other three members trace their roots to three other countries: Marzella from Scotland, Tyler from the Netherlands, and Richardson from England. All three are pursuing professional careers on their instrument, along with membership and solo spots with some of the UK's finest bands. Fortunately, the sleeve notes give you a biographical sketch of each soloist. You will hear four subtly distinct, yet characteristic sounds on the baritone, making for intriguing comparisons, should you wish to pursue that line of thought. For me, the

great strength in the disc, besides the consistent high quality of the solo playing, is the wide range of new music for baritone, either with band or piano accompaniment. Among these I found Frazer's stylistically diverse, and quirky short piece *Sun*, with band vocals and effective Latin percussion, very attractive. Two other whimsical works were John Golland's quixotic *Rhapsody* (with appropriate Spanish flavor) and Lawrence's impressionistic portrait of two main characters from *Winnie the Pooh*. I was fortunate to hear Diana play the two-movement suite *Mirror Lake*, a work first written for her father, at the GABBF with the BBC, her dad conducting; I can now fully savor the work. Another lovely touch here is Diana teaming up with her mother, Anne, who is a gifted piano accompanist, something many NABBA members have been grateful for over the years. The flow of the program, with a mix of soloists, each with their unique style of playing, plus the alternation of styles and accompaniments, made, for me, a much more enjoyable listening experience than I usually have with 'all solo' discs. Additionally, the solo items alternate between 'popular' concert works, to more serious compositions – a fine mix. I would have preferred to have more detailed information of many of these new compositions, even full names of the composers, but this is a small complaint when I consider the overall achievement. The band provides admirable accompaniments, sometimes spectacularly so, and sometimes just a bit more pedestrian, but never shabby. The sound of each soloist, and the balance with the band and piano is, overall, quite fine. While this disc will be terrific help in providing novice baritone players several good models of fine playing, good aural concept, the program, the literature, should prove of interest to the widest array of brass enthusiasts! Bravo to all involved in this project. \$15.00 plus shipping, via www.brassbandofcolumbus.org or worldofbrass.com

Be Glad Then America. New England Brass Band (Douglas Yeo). NEBB CD 105. TT 68:15. Program: *Liberty Fanfare* (Williams/Sykes); *Simple Gifts* (Brackett/Richards); Cornet Solo – *Bess You Is My Women Now* (Gershwin/Drover), Soloist Terry Everson; *New England Triptych* (Schuman/Fennell);

ISSUE 109 OF THE
BRASS BAND BRIDGE
WILL BE PUBLISHED
ON MAY 15, 2008,
AND WILL CONTAIN A
COMPREHENSIVE REVIEW
OF THE NABBA XXVI
CHAMPIONSHIPS.

My Shepherd (Broadstock), Trombone soloists Don Lucas, Al Stickland, Kenneth Griffin, Donald Kittle; Bass Trombone Solo – *My Lord, What a Morning* (Gordon), Soloist Douglas Yeo; *Gettysburg Address* (Edelman/Yeo), with Charles Osgood, Narrator; *Reunion and Finale from Gettysburg* (Edelman/Duncan); *Hometown Miniatures* (Fennell); *Shenandoah* (Ballantine); Euphonium Solo – *Jeanie with the Light Brown Hair* (Foster), Soloist Leif Reslow; *Unity Fanfare* (Bolter/Yeo); *Armed Forces Salute* (Bulla); March: *Rhode Island* (Reslow).

Hats off to the winner of NABBA's inaugural "Recording of the Year" contest, the New England Brass Band's *Be Glad Then America*. While I was not involved in the judging for the "Recording of the Year" contest and I do not know what other entries were submitted, I knew from a first hearing that this program was 'a winner.' Douglas Yeo and company have continued their 'thematic' design that contributed significantly to the success of their previous releases and here they have produced, in my opinion, the finest to date. The Americana connection should be immediately clear to anyone scanning the program above. The program flows so very well, and you get the fullest gamut of our country's music – classical art music, folk tunes, spirituals and hymns, show tunes, film music, and new arrangements joining that great tradition. The most significant work – and performance – is William Schuman's *New England Triptych* as skillfully arranged by Drew Fennell. While many NABBA band buffs will have played the final movement, *Chester*, in its wind band version, few

will know the opening two movements, the title track *Be Glad America*, and the moving setting of William Billings' *When Jesus Wept*. One poignant moment in this recording is the lovely opening and closing polyphonic duets in this middle movement, between euphonium Leif Reslow, and solo cornet, Terry Everson – very lovely playing. These two men provide excellent solos on the disc, both short (*Bess, You Is My Woman Now* and *Jeanie With the Light Brown Hair*), tone solos that can be shared as models of their kind, both in terms of the arrangement played and in the solo playing offered. The inimitable Douglas Yeo joins them in this category, offering up an elegant, richly textured spiritual, *My Lord What a Morning*. Another moving moment in the disc is the pairing of Yeo's arrangement from the film *Gettysburg* of the *Gettysburg Address*, as read by famous broadcast figure Charles Osgood, with Andrew Duncan's arrangement of Randy Edelman's poignant *Reunion and Finale*, also from the film *Gettysburg*. Some NABBA bands may not know that Stephen Bulla wrote his *Armed Forces Salute* – one of the most effective, economic series that I know – for us; it was for years offered up as a free perk of NABBA membership! The NEBB plays it with spirit, and provides a good model for bands taking it up to spice their programs – always a crowd pleaser as men and women from the various military services stand as their tune – including the Coast Guard's, (this is New England, remember) – proudly stand up. Our winner disc opens and closes with two scintillating items that symbolize the vitality Yeo and Everson have given to the NEBB these past years – the famous Williams *Liberty Fanfare*, and the closing march, *Rhode Island*, by the father of Leif Reslow, Lloyd Reslow. This man is an unsung hero in Salvation Army music, having played a vital role in New England band and Scandinavian Salvation Army gatherings for many years. As the album closes with the band playing in the trio an old SA battle song – *'Tis The Army of Salvation* – I am reminded of the origins of the NEBB as a band formed with a core of players who had ties to the SA. The band has come a long way since then, and they now face a change of leadership in June of this year. They can take great justifiable pride in what they have achieved in recordings, concerts, and contests. And I feel they can look forward to a bright future. Con-

gratulations to the NEBB on this fine recording – you represent NABBA in stellar fashion in this beautifully designed and produced compact disc. \$15.00 plus shipping at www.newenglandbrassband.org

Bone-A-Fide Brass. Joseph Alessi, trombone soloist, with Imperial Brass (Derek Smith, Glen Daum). Summit Records. DCD 480. TT 72:58. Program: *Trombonology* (Dorsey/Freeh); *Autumn Leaves* (Prevert/Geldard); *My Refuge* (Broughton); *Veritas* (Tovey); *You Only Live Twice* (Barry/Freeh); *A Time for Peace* (Graham); *The Green Bee* (New-some/Freeh); *Stardust* (Carmichael/Freeh); *Home on the Range* (Leidzén); *Someone Cares* (Larsson/Steadman-Allen); *Air Varie* (Pyror/Freeh); *Here's That Rainy Day* (Van Heusen/Freeh); *Concertino for Band and Trombone* (Leidzén); *I'm Getting Sentimental Over You* (Bassman/Daum); *Holiday for Trombones* (Rose/Freeh)

This terrific showcase of the amazing trombonist Joseph Alessi (principal trombone, NY Philharmonic) opens up with a stunning performance of the Tommy Dorsey, big band classic *Trombonology*, as skillfully scored by Mark Freeh, and then never lets up, one great cut after another. The program is highly varied in terms of style, mood, and form, ranging from jazz standards to bandstand-in-the-park chestnuts. Serious works given stellar readings include Bruce Broughton's acerbic yet compelling *My Refuge*, and the premiere performance of Bram Tovey's new, thoughtful, even brooding work, *Veritas*. Alessi has a grace and power in his sound that pushes beyond the limits of what one expects even from the finest players. Whether lyric, slow melody, or devilish technical passage work, the man conquers it all, transcends it, and we marvel more at the music delivered to us so fresh and dynamic. Now, I may not agree with every interpretation on the disc. There are just a few moments in the Leidzén *Concertino* not to my taste – and yet, I marvel at how he plays that final sequence of rising, chromatic arpeggios! This is just one moment among many that is simply stunning. I do not think Leidzén would have believed that a trombonist would or could ever play the euphonium solo *Home of the Range*, yet the man delivers. You even hear him play tone solos designed for the

cornet or flugelhorn, and he offers sweeping, stratospheric lines in a seemingly effortless manner. Yes, the man can play, and this is a great trombone feast! But there is more to the album than virtuosic display. The band, too, has some fine musical moments, shifting styles with great skill, one moment a great big band, with solid lead trumpet sound from their end chair men, to true British brass band sound. That perhaps may be due to the two contrasting conductors chosen, Smith and Daum, who shape the accompaniments very well. Finally, Mark Freeh must be highly commended not only for the album concept and excellent sleeve notes but for his continued series of fine arrangements for brass band, especially those from the jazz or jazz ensemble repertoire. Congratulations to Imperial for another great disc, and highest accolades to soloist Alessi for outstanding solo playing. Summit Records is to be commended for picking up this disc on their label. Buy it now!

The Holly and the Ivy: A Christmas

Concert. Montclair Citadel Band (Charles Baker), with Trombone Soloist *James Pugh. Montclair Citadel Band. TT 63:34. Program: *The Shining Star* (Graham); **Flourish for Trombone* (Norbury); *A Great and Mighty Wonder* (Downie); *Christmas Bolero* (Gordon); **The Holly and the Ivy* (Gates); *Russian Christmas Music* (Reed/Leppla); *Farandole* (Bizet/Wright); *Trombone Section Feature – *We Three Kings* (Pugh); *Jesu, Joy of Man's Desiring* (J.S. Bach/Leidzén); Double Trio – *Joyous Carillon* (Bearcroft); *A Christmas Finale* (Lovatt-Cooper); **Silent Night* (Gott).

I do not think I would be challenged by anyone if I asserted once again, as I have on a number of occasions, that Montclair Citadel Band is the finest local corps band of the Salvation Army within North America, and ranks also among the finest in the world. On this excellent Christmas concert disc they deliver a classy and classically shaped program that is sure to please listeners and will provide students of brass band repertoire with some great model readings of new and old holiday music. Bandmaster Charles Baker, himself a noted trombone soloist and professional orchestra player (principal, New Jersey Symphony Orchestra), asked a friend, talented musician, Jim Pugh, to headline the

solo spots on the disc. I first heard Jim Pugh live when he featured at one of the Montclair Brass Band Festivals a number of years ago; I loved his smooth, elegant approach to jazz performance. Nothing different here – solid, 'Mr. Smooth' playing, and you also get to judge his skills as an arranger! I will not dwell long on Pugh's playing but be advised he does a fine job on both the concert solo repertoire, like Norbury's *Flourish*, and, as expected, the jazz-style music. Among the attractive new works for trombone and brass band is Dorothy Gates' new *Holly and the Ivy*, title tune of the disc. Gates shapes an ABA-form work which in its outer sections takes the lovely tune on a jazz waltz pilgrimage of sorts, allowing Pugh ample space to share his musical wares. Several of Pugh's arrangements deserve special mention. One, his adaptation of the Thad Jones late 60's big band chart *A Child Is Born*, which makes perfect sense placed in a Christmas setting, makes for a lovely, mellow moment. Even better is his setting of *We Three Kings* for six trombones and tuba. Here Pugh is respectful of the original tune, does not caricature it, while still given us a highly imaginative and varied setting, one that ends rather wistful, and abrupt. However, I would like to stress that this disc is also a terrific showcase for this wonderful band. Under Baker's well-modulated and well-paced conducting they deliver, as but one example, perhaps the finest recorded, brass band version of Reed's *Russian Christmas Music* I have ever heard (This is the shortened, seven-minute version transcribed by David Leppla). Never over blown, never distorted, the band embraces

a classical, orchestral brass sound, led by terrific cornets and trombones, yet equally matched in the upright horns, from altos down to the rich tuba section. Percussion shines through as well. The ending, when the Orthodox chant reaches its climax, is just first rate – and that is just one tune on the disc. The band contains several outstanding players NABBA members will recognize, like Ronald Waiksnoris, here on Soprano Cornet, or Aaron VanderWeele on euphonium. Others you may not know, but they really play so well – like principal cornet Michael R. Baker, who really leads from the end chair, both in sectional work, and in outstanding solos throughout the concert. The presentation and production are first rate, excellent sound and blend achieved by engineer Philip Bulla, and handsome tri-fold sleeve with short, but informative notes provided on the music and performers. Whether you savor this disc item by item, or play as a complete Christmas concert, you will not be disappointed. My highest recommendation for this new recording! Available from: www.montclair-citadel.org or 973-744-3312

1861 – 1865: Music of the Civil War.

Saxton's Cornet Band. TT 65:28. Program: *Dixie-Bonnie Blue Flag*; *Battle Cry of Freedom-Kingdom Comin'*; *Just Before the Battle, Mother*; *Old Dog Tray*; *Hail to the Chief*; *Star Spangled Banner*; *Hail Columbia*; *Massa's in the Cold, Cold Ground*; *Ever of Thee*; *Johnny Fill Up the Bowl*; *Come Where My Love Lies Dreaming*; *Irish Medley*; *Troop*; *Viva*



**GEORGIA
BRASS BAND**



Pre-Contest Concert

Friday, March 28 at 7:30 PM

Christ Church Cathedral
421 South Second Street
Downtown Louisville,
Kentucky

Free Admission

L'america; Darling Nellie Gray; Red, White, and Blue; Cherr, Boys, Cheer!; Glory, Hallelujah; Dixy Quickstep; Lorena Quickstep; Kathleen Maveurneen; Listen to the Mockingbird.

This excellent CD contains 23 notable brass band pieces found in the band books of regimental bands in the North and South, as well as from famous publishers of brass band music in this period. Variety in the types of items provided – from patriotic tunes from both sides of the conflict to quicksteps and dances of the era – allows for a satisfying immersion into this rich musical scene without the boredom that can set in with a long series of shorter, popular arrangements. One might also label this album “Top Hits of the Civil War”, and therefore it is an excellent, one-recording source for the period. Authenticity in terms of music sources, performance practice, and instruments used are hallmarks of Saxton's Cornet Band, one of the finest of its kind I have ever had the joy to hear live or on recording. No wonder that they have appeared in such films as *Gettysburg* and *The Day Lincoln Was Shot*. Intonation can be a daunting problem in these Civil War-era combinations, but Saxton's has solved this issue with a rare degree of success – one is not wincing every other phrase, as happens so often in many such groups. The program highlights the virtuosic skill of the entire band, but especially E flat cornetist David Goins, and B flat baritone David Henderson, masters of their craft. The recording quality is very good, so much so that the listener is correctly advised that the clacking heard so vividly at times comes with the territory, and the rotary valves at work! Listening carefully, I felt that the second half of the album seemed to have been done at a different location, though the difference is not marked. The presentation and packaging are also fine, with good notes on each tune – though I found the print size a bit small. In previous releases this fine group has highlighted the instruments used; here, rather, the information shared focuses on the music and the sources used. A very enjoyable, authentic performance CD of Civil War brass band music!! See their website for further information: www.saxtoncornetband.com

BRIEFLY NOTED: SEVERAL SHORT REVIEWS

Chicago Staff Band: Festival of Thanksgiving 2007. Chicago Staff Band (William Himes), with Chris Jaudes, cornet and trumpet, guest soloist, with Carol Jaudes, vocal soloist. 100th anniversary concert. 15 items, TT 73:44

This past November the Chicago Staff Band concluded its 100th Anniversary year with a special Gala Thanksgiving Concert, a concert that is an annual highlight in this fine band's yearly schedule. This entertaining, live disc from the concert features a series of solo features by the exciting trumpeter Chris Jaudes and his gifted wife, the Broadway singer Carol Jaudes. Perhaps even more significant for the brass band community are several new works commissioned by the band in its centenary, including *Rhapsody: To Worlds Unknown* by Stephen Bulla, Kenneth Downie's extended selection *Festival of Thanksgiving*, and a short brilliant work by James Curnow, *Hallelujah!*

Norwegian Brass Band Championships 2007. Double CD. TT 2:28;14. Doyen CD 216.

Each year I look forward to this double-CD release that contains the winning performances by Norwegian bands in various divisions. This year, 10 bands are represented. I find these compilations are one way I can keep up on new music, as well as revisiting music I have not heard in quite some time. That is definitely the case this year. The top highlight is *Cloudcatcher Fells* by John McCabe, played very well by Elite (Top division) winners Stavanger (Alan Withington). It may not be everyone's choicemas a test, but I believe it works both in contest and on the concert program. Other test pieces of note given good readings include *Trittico* (Curnow), *Journey to the Centre of the Earth* (Graham); *Land of the Long White Cloud* (Sparke), *Coventry Variations* (Tovey), and *The Lord Is King* (Steadman-Allen). Several new works by Norwegian composers round out the program – these latter pieces defy description in a short review, but point up the adventurous and open posture of the Norwegian Brass

Band Association. Bravo to them for taking risks on these new tunes.

Now That's What I Call Brass, Volume 5. Double CD sampler from World of Brass. TT 61:46 and 61:53.

This is the fifth volume in World of Brass's annual, two-disc sampler. If one can't get all the fine releases that come out through this distributor, one can get at least a slice of the best of them. All of the pieces recorded come from discs that I have reviewed for *The Brass Band Bridge* in the past year. The packaging is bare bones, but always with the title, performers, and original disc clearly identified. The program flow is also shaped to make an interesting concert like experience. The sound is generally excellent, as only the best recordings are profiled. The bands featured include Black Dyke, ISB, Cory Band (Buy As You View), Enfield Citadel, European Youth Brass Band, Household Troops, International Staff Band. Some of the soloists and small ensembles include Philip Cobb, cornet, baritone Katrina Marzella and Bones Apart. ★

EXIT RAMP



Douglas Yeo, Editor

www.nabba.org www.nabbabridge.org www.nabbamusic.org

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

The Brass Band Bridge welcomes news, materials for review, communications, photographs, advertising, and scholarly articles on all aspects relating to and for the benefit of North American brass bands and their members. *The Brass Band Bridge* will print small ads, 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. Address all materials for publication (including queries about advertising rates and sizes) to: Douglas Yeo (email: bridge@yeodoug.com), 9 Freemont Street, Lexington, MA 02421.

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

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

The Brass Band Bridge is published five times a year, with major issues appearing in February/ March (Championship preview), May (Championship review) and October (announcement of Championship test pieces). Issue 109 will be published on May 15, 2008. The deadline for submission of materials for inclusion in Issue 109 of *The Brass Band Bridge* is April 15, 2008.

The Brass Band Bridge is created using Microsoft Word, Adobe InDesign CS2, Adobe Photoshop, and Adobe Acrobat 8.0 running on a Macintosh Dual Core Intel iMac. Wayne Wilcox, design and layout consultant.

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Issue 108 posted February 29, 2008.

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IN FOCUS

OLD NORTH BRIDGE

CONCORD, MASSACHUSETTS

Issue 108 of *The Brass Band Bridge* features the Old North Bridge over the Concord River at Concord, Massachusetts.

*By the rude bridge that arched the flood,
Their flag to April's breeze unfurled,
Here once the embattled farmers stood,
And fired the shot heard round the world.*

Thus begins Ralph Waldo Emerson's "Concord Hymn," his poem about the first battle of the American Revolution on April 19, 1775. Emerson's words betrayed local historical revisionism: the "shot heard round the world" was actually fired on the Town Green in Lexington, Massachusetts, a few miles east of Concord. Nevertheless, Emerson's poem reminds readers of the "rude bridge" that spanned the Concord River where the march of British Regulars - who were marching west from Boston to arrest Samuel Adams and John Hancock and capture colonial munitions - was turned back and the American Revolution was begun.

The first documented bridge was built on the site in 1654; the bridge that stood during the American Revolution was built in 1760 only to be replaced, renovated, and repaired many times. The current bridge dates from 1956. Also in the vicinity, part of Minute-man National Park, is Daniel Chester French's statue of the "Concord Minuteman," an obelisk in honor of the historic battle and a grave of several British soldiers who fell on the day of the battle. The third Monday in April is a holiday in the Commonwealth of Massachusetts, Patriot's Day, celebrating the beginning of the American Revolution. The Boston Marathon is also held on Patriot's Day. ♣

