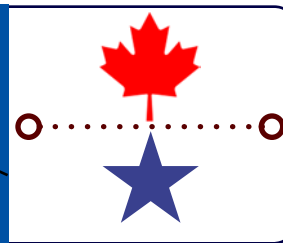




THE BRASS BAND BRIDGE



ISSUE 109

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MAY, 2008

UNDER THE BRIDGE



Douglas Yeo

Editor

The 2008 NABBA XXVI Championships are now part of our shared history. And what a great weekend it was! 22 bands descended on Indiana University Southeast in New Albany, Indiana and the Brown Theatre in Louisville, Kentucky to bring the best North American brass banding has to offer. One heard cheers and tears, excited conversations and hushed voices in concert halls. 16 vendors plied their wares (and helped lighten our wallets) and if the sun was not always shining outside, it certainly was a bright weekend for NABBA bands who got to show their stuff and who also learned from other groups. It is always exciting to see the interaction between band members during the NABBA Championships weekend where the thought of competing against one another is pushed to the side and bandsmen and women share their mutual love of the music we enjoy playing.

We on NABBA's Board of Directors are very grateful that Indiana University Southeast has generously hosted our Championships for the last three years. In these pages you will read that our days at IUS are over, at least for now, and that plans are already in place for the 2009 Championships in an exciting new - but already familiar - location.

You will also read reviews of our 2008 Championships performances, from the band contests to the solo and small ensemble performances. Photos taken by Natural State Brass Band member Frank Washburn add to this issue of *The Bridge* and bring us back to some of the excitement of our days at IUS and Louisville this past March.

We owe a special thank you to our contest con-

trollers, James Buckner and Jackson Hill, our adjudicators and to all members of the NABBA Board of Directors who worked so hard to ensure the success of the Championships. The new system of volunteers worked very smoothly and we want to extend our thanks to all of those who so selflessly helped out to make the weekend work so well. Every time I saw someone wearing a "NABBA Volunteer" t-shirt - a free gift from NABBA to all volunteers - I took the opportunity to extend my personal thanks to that person. I was always greeted with a smile and words like, "I'm glad to help." It's people like you who make NABBA such a rewarding organization to serve.

On a personal note, this was my last time conducting the New England Brass Band at the NABBA Championships; I am retiring from my position as music director of the band after my final concert with the band on June 1 and Stephen Bulla will be taking over the baton from me in the fall. The six NABBA Championships that the NEBB has attended under my leadership are all memorable in unique ways. It was also very special to accept NABBA's inaugural "Recording of the Year Award" on behalf of the NEBB at the XXVI Championships (for the band's newest CD, *Be Glad Then America*); this has put a "capstone" on my 10 years as a NABBA band music director. I look forward to continuing being involved in brass banding through my work with the NABBA Board and working with bands around the world as a guest clinician, conductor and soloists. We have a great community of brass bands in North America and I am very privileged to get to know a growing number of groups.

Have a look at the calendar of events inside this issue of *The Bridge*. Festivals are popping up all over the continent and NABBA is reaching out to help support such events through our network of Regional Liaisons. These are exciting times for NABBA - thanks very much for coming along with us on this exciting ride. ✪

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ATOP THE BRIDGE



Russell Morris

NABBA President

The thrill of victory and the agony of defeat. For many of us, this well known and often used phrase brings the image to mind of the skier tumbling down the snow covered mountain every Saturday afternoon before that particular day's major sporting event. Bouncing down the mountain like a rag doll, he became the icon for losing, being defeated. Competitions are always focused on winners and losers. It is simply a fact of life. Someone will win and by default, someone has to lose.

Fortunately for us, the membership of the North American Brass Band Association, this scenario did not play out on the weekend of March 28-29, 2008.

It was an absolutely fabulous weekend of music making, renewing old friendships, and making new ones. From my perspective, there were only winners in attendance for Championship weekend. Every individual and every band that attends the NABBA Championships brings something unique to the table. If we are open to the idea, we can all learn from another band's performance or a soloist's interpretation of a passage. To all that "placed in the money," a very hearty congratulations is handed to you. Your hard work, talents, dedication, and commitment is appreciated by all and more importantly, respected by all. You are very deserving of being in the winners circle.

But to those individuals and groups that laid it all out on the line, took the risk, maybe stretched themselves beyond a reasonable comfort level, but didn't finish as highly as hoped for, I proudly stand and applaud your hard work, talents, dedication, and commitment. This is the reason that we all are winners. It is not always the outcome that is important, but rather the path taken to get there. Thank you all for a wonderful weekend of music making.

On behalf of the NABBA Board of Directors and the membership of all NABBA bands and individuals, I would like to express our most sincere thanks and appreciation to Chancellor Sandra Patterson-Randleg, Dr. Joanna Goldstein, and all of Indiana University Southeast

not all, of the Championships weekend events in one location. And because of its success and the overwhelmingly positive feedback, this year's Saturday evening format will be in place again in 2009. We are looking at ways to improve the evening's event and make it even better.

Along these same lines, the Board welcomes your input, suggestions, and ideas. We are working for you. If you don't like something, we can accept constructive criticism. If you have the best idea in the world for a clinic or workshop, let us know. If we have done something that you like, we like hearing that as well. This organization will only be as strong as you want to make it. It is not about 21 Board members; it is about an entire membership.

One final thought. What an exciting evening we had on Saturday. To hear each of our Championship level bands performing the very highest level of literature was truly exciting – it was one evening that I will not soon forget. Thanks to each of those bands for your level of performance and being flexible as we adopted to the new format.

I also want to express my thanks to all of the volunteers who helped out during the weekend. Seeing so many volunteers from all competing bands working cheerfully to help NABBA was extremely gratifying.

Because of you, the weekend was successful and enjoyable for all.

Last but certainly not least, thanks to the NABBA Board members for your tireless efforts and determination to make this year's Championships a huge success. Onward and upward! ★

president @ nabba . org



NABBA President Russell Morris conducting the Natural State Band at the NABBA XXVI Championships.

for their gracious hospitality and use of their facilities for the past three years. Your generosity has enabled NABBA to continue to grow and build for the future. Thank you!

The NABBA Board of Directors are already very busy and in full swing preparing for next year's Championship. There is very important information in this issue of the Bridge concerning Championship XXVII. The dates have been set: April 3-4, 2009, will be the weekend. The event will be held in Louisville, Kentucky, at the Brown Theater, with the Brown Hotel serving as the official NABBA host hotel. This is exciting because it will allow us to have most, if

ACROSS THE BRIDGE

JUNE 7, 2008

Tri-State Brass Band Festival, Ashland, Kentucky. For more information contact Gary Clark at clark1947@zoominternet.net

JUNE 12-14, 2008

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

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.

SEPTEMBER 19-20, 2008

NABBA Board of Directors meeting, Raleigh, North Carolina.

JANUARY 31, 2009

Northwest International Brass Band Festival, Seattle, Hosted by Brass Band Northwest. Washington. More information at brassbandnw.org/festival.htm

APRIL 3-4, 2009

2009 NABBA XXVII Championships, Louisville, Kentucky. More information may be found in this issue of The Brass Band Bridge and at nabba.org Book your hotel rooms now!

BUILDING BRIDGES: NEWS FROM NABBA BANDS

TRIANGLE BRASS BAND

The Triangle Brass Band's long-time Music Director, Dr. Michael Votta, has accepted a position at the University of Maryland, beginning in the Fall of 2008. Realizing the need to appoint a new Music Director, the band has been in the process of a search since the Fall of 2007. After weeks of interviews and auditions with several well-qualified candidates, the band is pleased to announce that our new Music Director is Mr. Tony Granados.

Mr. Granados is a freelance tuba player in the Central North Carolina region, Tony serves as a substitute and extra with the North Carolina Symphony, and has made recent appearances with the North Carolina Symphony Brass Quintet, the Carolina Brass Quintet, Carolina Ballet, Opera Company of North Carolina, and the Roanoke Symphony in Virginia. In addition to these guest appearances, he serves as a member of the Tar River Orchestra and the Tar River Concert Band. As a soloist, he has made appearances with college bands, high schools bands, all-county bands, gave a solo recital at the North Carolina Governors School Summer Program at Meredith College, and was a featured artist at the 2002 International Tuba Euphonium Conference, performing the Gregson Tuba Concerto with the Triangle Brass Band. He also serves as director of the Triangle Youth Brass Band, a 45 piece British style brass band comprised of some of the most talented high school brass and percussion players in the Central North Carolina region. The TYBB won the NABBA Youth Section banner in 2001, 2002, 2004, 2006 and 2007. Tony maintains a large and active private studio, teaching nearly 30 students on the middle school and high school levels. Tony directs a summer tuba ensemble program for high school students each summer, and can be seen teaching sectionals and master classes in schools all over the state. Tony likes to conduct brass sectionals with high school marching bands, and is a regular staffer

with one of the most visible band programs in North Carolina.

Tony attended the University of Kentucky, and has studied at the University of North Carolina at Greensboro and Towson State in Maryland. While a student in Kentucky, he was first runner up in the UK Concerto Competition in 1997, played solo E-flat tuba with the Lexington Brass Band and was featured with the Bass section of that band several times, including the LBB compact disc release Images. Tony also played with the Advocate-Messenger Brass Band in Danville, KY, appearing on three compact discs and making a solo appearance. Tony was also a driving force in the Four Horsemen Tuba Quartet, the resident student tuba quartet at the University of Kentucky. The FHTQ was the busiest performing ensemble at UK during this time, making an appearance at the 1998 Great American Brass Band Festival, and winning the Adult Ensemble competition at the 1998 NABBA competition. Tony also directed a tuba ensemble at Henry Clay High School, which made an appearance at the 1999 South East Regional Tuba Euphonium Conference in Lexington, Kentucky. (submitted by Triangle Brass Band)

PRINCETON BRASS BAND

The Princeton Brass Band, New Jersey, recently received an invitation to be the first "British style" brass band to appear at the annual New



Tony Granados, Music Director, Triangle Brass Band

Jersey Band Conference (www.njbandconference.org/schedule.htm). The band had the honor of opening the Conference at 9 AM at Kendall Hall of The College of New Jersey on Friday May 2nd. Their program consisted of Gregson's *Connotations*; Sparke's *Pantomime* (Soloist Matthew Maslanka - son of legendary US concert band composer David Maslanka); Ball's *Journey into Freedom* followed by *John Williams Epic Themes* and the encore *McArthur Park*. (submitted by Princeton Brass Band)

OHIO BRASS ARTS FESTIVAL

Due to a blizzard this past March, the Ohio Brass Arts Festival has been rescheduled for June 12 - 14, 2008. Organizers are still finalizing details, but the 12th and 14th will be at Weigel Hall on the campus of The Ohio State University and Friday the 13th is scheduled for the Chapel at Worthington Woods and should once again include the Repertoire Band (bring your horn). More information will be available at www.OhioBrassBands.com

BRASS BAND WORKSHOP

NABBA members (especially teachers) may be interested in attending a Summer Brass Band Workshop sponsored by Villanova University in suburban Philadelphia. Former NABBA President Paul Droste has been engaged to lead a one week workshop entitled: "Brass Bands Are Back! Starting and Maintaining a Brass Band in Your School or Community." It will be held during the week of July 21-25 - five full days of sessions on history, literature, performance practices and a reading band. Three graduate credits are offered, and the cost is \$650. For more information or to register, contact George Pinchock at: george.pinchock@villanova.edu - or call 610-519-6050.

BRASS BAND OF COLUMBUS

The Brass Band of Columbus sponsored the First Annual BBC Young Artist Competition on Sunday, April 13, 2008. Five students from Columbus and the surrounding area performed a solo of their choosing for a panel of three prominent adjudicators: Dr. Richard Burkart,

retired Professor of Trumpet from Ohio State; Dr. Jon Woods, Director of the OSU Marching Band and Professor of Music Education; and James Akins, Assistant Professor of Tuba and Euphonium at OSU and Principal Tuba of the Columbus Symphony Orchestra.

The adjudicators selected Julia Ware, a junior at Northridge High School, as the winner. Julia performed *Morceau Symphonique* by Guilmant on euphonium. She received a check for \$500 and the opportunity to play a solo with the Brass Band of Columbus at an upcoming concert. Julia is a member of The All-Star Brass and Percussion.

Second place was awarded to Josh Jameson, a senior at Dublin Jerome High School. Josh performed the Sonata in A Minor by Marcello on trombone and received a check for \$250. Third place went to Mark Guseman, a junior trumpet player from Westerville Central High School. He received a check for \$100 for his performance of *Adagio and Allegro from Sonata in E* by Handel.

The other two students were: Kenny Tour, a junior at Dublin Coffman High School who played Suite for Tuba by Haddad; and Matthew Zelnik, a sophomore at Dublin Coffman High School who played Concerto for Trumpet by Hummel.

The BBC wishes to thank Colonial Music, Music and Arts, Conn-Selmer, Inc. and the Northwest Christian Church for their generous support of this competition. BBC Director Tim Jameson, cornetist Stephanie Smith, and other members of the BBC assisted in organizing this very important part of its educational outreach program. (submitted by Paul Droste)

MOTOR CITY BRASS BAND

Motor City Brass Band (MCBB), an established ensemble of amateur musicians from the metro-Detroit area, has received a grant for \$20,000 from Ronald McDonald House Charities (RMHC) of Southeastern Michigan.

The grant will be used to purchase instruments for the Motor City Youth Brass Band, MCBB's largest educational initiative to date. "We are extremely grateful for this most generous support from RMHC", states Stewart Hay, Board Chair of Motor City Brass Band. "This gift will



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provide much needed instruments that are unique to the Brass Band tradition, and will benefit participating students for generations to come."

MCYBB provides after-school access to quality instruments, musical instruction and performance opportunities for area students. Rehearsal times and performances are scheduled to complement in-school activities. The ensemble was formed in collaboration with area music educators, and is designed to target communities whose in-school instrumental music programs are in decline. Today, eight schools are participating in the program.

The formation of the Motor City Youth Brass Band marks an important moment in Motor City Brass Band's twelve-year history. Hay is confident that the Youth Brass Band will have a long-lasting, positive impact on its participants. "We are committed to playing our part in building a better future for Southeast Michigan by investing in our youth, in the spirit of fellowship and community."

For more information on Motor City Brass Band and Motor City Youth Brass Band, please contact Stewart Hay at (248) 559-2095, or visit www.mcbb.org. (submitted by Motor City Brass Band)

ROCKY MOUNTAIN BRASSWORKS

In early April, Rocky Mountain Brassworks, based in Denver, Colorado, hosted Douglas Yeo (Music Director of the New England Brass Band and Bass Trombonist of the Boston Symphony Orchestra) for a week of brass band music making. Doug was in town for four days, working with local students during the day and rehearsing with the band in the evening.

On Saturday April 5, an all day event, Rocky Mountain Brassfest, was held at Lakewood High School. Over 80 student musicians participated. The event was kicked off in the morning with a trombone clinic by Doug in which he both played and covered rehearsal and concert preparation, and also gave some general tips on playing techniques applicable to all brass players. His casual – and occasionally self-effacing – style made the

session both enjoyable and educational. A masterclass followed, with several outstanding students playing in front of the group; they were given helpful advice from the guest. All the students commented that they were grateful for the opportunity to play for Doug and that they benefited from the advice.

After a break for lunch, all the participants got to play some brass band music, the first exposure to the genre for many of them. Doug started by explaining some aspects of the style of playing and contrasting it to orchestral work. After reading through the pieces, the musicians broke into sectionals led by Rocky Mountain Brassworks players, before reconvening for a much improved run through.

The evening featured a gala concert by Rocky Mountain Brassworks and their conductor Richard Niezen which featured Doug as soloist and guest conductor. The concert was held at Colorado Christian University, who also kindly provided Doug's accommodation. Over 200 people were in attendance to hear a varied, entertaining program. Brassworks program included *New York New York*, *Ashokan Farewell*, *Pasadena*

and the *Irish Tune from County Derry*. Doug was featured as soloist in *Hall of the Mountain King*, *Stella by Starlight*, *Mr Nice Guy*, and *Vigilant*. He also got the chance to conduct the band in *Rhode Island*, *Hometown Miniatures*, and *Chester*. The Rocky Mountain Brassworks musicians enjoyed and benefited from Doug Yeo's approach to brass band music. The week's events were made possible by support from Green Diamond Tires, Yamaha Musical Instruments, Golden Music Center and the Denver Metro area Scientific and Cultural Facilities District. (submitted by Geoff Tyndal)

SMOKY MOUNTAIN BRASS BAND

The Smoky Mountain Brass Band, under the direction of Dr. John Entzi, will soon conclude its 2007-08 Performance Season, the band's 27th season in continuous operation since being founded in March 1981.

Upcoming performances are scheduled first at 3:00 PM on Sunday, June 1, 2008 at the Performing Arts Center in Highlands, NC. This annual performance kicks off the Highlands Center for Life Enrichment's annual summer series of concerts and symposiums.



Douglas Yeo conducting students at the Rocky Mountain Brassfest.

The band's final concert for the season will be at 7:30pm Monday, June 23, 2008 on the quad at the University of North Carolina at Asheville. This concert is part of UNC-A's weekly summer series of outdoor concerts and has been scheduled to coincide with the University's annual Summer Music Camp for area high school students.

Earlier concerts this season have included a fall charitable concert to benefit Buncombe County Hospice, a series of Christmas Concerts, a Valentine's Day concert for the Reuters Center for Seniors at UNC-Asheville, and a performance in Weaverville, NC for the Brio Concert Series. For more information about the band and its activities, visit its website at smbrass.com. (submitted by Smoky Mountain Brass Band) ♣



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James Curnow, Ronald W. Holz and Vincent DiMartino with the Lexington Brass Band.

NABBA BAND CONCERT PROGRAMS

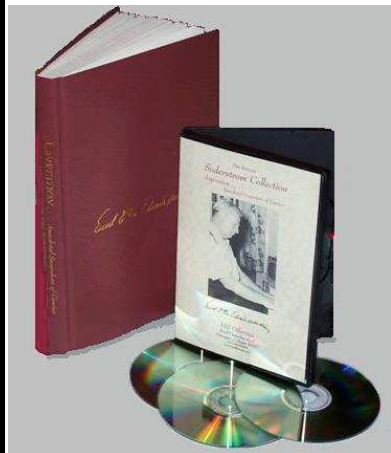
**LEXINGTON BRASS BAND,
RONALD W. HOLZ, MUSIC
DIRECTOR.**

February 17, 2008, Calvary Baptist Church, Lexington, Kentucky. Grand March from Tannhauser (Richard Wagner, arr. J. W. Hume); *Finale from Symphony 5, Reformation* (Felix Mendelssohn, trans. Harold Burgmayer); *Rhapsody for Trombone and Band* (Gordon Langford – David Henderson, trombone solo); *Dies Irae from Manzoni Requiem* (Giuseppe Verdi, arr. Peter Graham); *Evening Prayer from Hansel and Gretel* (Engelbert Humperdinck, arr. Robert Childs); *Coronation March* (Peter Tchaikovsky, trans. Richard Philips).

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Written by Robert Getz
Foreword by Dr. Ronald Holz
God bless you!

WEST MICHIGAN BRASS BAND, JOHN AREN, CONDUCTOR.

March 27, 2008, Aquinas College, Grand Rapids, Michigan. *The Black Knight* (William Rimmer); *Journey Into Freedom* (Eric Ball); *Rhapsody for Euphonium* (James Curnow – Tom Hanton, euphonium solo); *Variations on Laudate Dominum* (Edward Gregson); *I Walked Today Where Jesus Walked* (Peter Graham); *Glorifcant Aeternum* (Dean Jones); *God & Country* (William Himes); *Gaelforce* (Peter Graham).

BRASS BAND OF THE WESTERN RESERVE, KEITH WILKINSON, MUSICAL DIRECTOR.

July 22, 2007, Chautauqua Institute. *Where Eagles Sing* (Lovatt-Cooper); *A Nightingale Sang in Berkeley Square* (Maschwitz & Sherwin, arr. Fernie); *Chiapanecas* (arr. Mendez & Wilkinson – Chris Lichter, cornet solo); *Cossack Wedding Dance* (Graham); *Georgia On My Mind* (Carmichael, arr. Richards – Debbie Wilkinson, alto horn solo); *Swedish Folk Song* (arr. Graham); *First Suite in E flat* (Holst, arr. Wilkinson); *The Liberty Bell* (Sousa, arr. Wilkinson); *Two Spirituals* (arr. Fernie); *Winter* (Vivaldi, arr. Wilkin-

April 13, 2008, Calvary Baptist Church, Lexington, Kentucky. *March: On Guard* (E. F. Goldman, arr. David Henderson); *Concertpiece for Trumpet and Brass Band* (James Curnow – Vincent DiMartino, guest trumpet soloist; James Curnow, guest conductor); *Festival Arrangement: Hallelujah!* (James Curnow – James Curnow, guest conductor); *American Civil War Fantasy* (Jerry Bilik, arr. William Himes); *La reine d'amour* (John Philip Sousa, arr. Ronald W. Holz – Vincent DiMartino, guest trumpet soloist); *March Electric* (Giuseppi Creatore, arr. Michael West); *Be Thou My Vision* (James Curnow – Vincent DiMartino, guest trumpet soloist; James Curnow, guest conductor); *Reunion and Finale from Gettysburg* (Randy Edelman, arr. Andrew Duncan); *Variations on My Old Kentucky Home* (John Hartmann – Vincent DiMartino, guest trumpet soloist); *March: Americans We* (Henry Fillmore – James Curnow, guest conductor).



West Michigan Brass Band, John Aren, conductor.

son – Sean Oden, baritone solo); *Holiday for Trombones* (Rose, arr. Freeh); *Pastime With Good Company* (arr. Sparke); *Bass in the Ballroom* (Newsome – Dustin Harris, tuba solo); *Hymn for Diana* (Turin); *March Slav* (Tchaikovsky, arr. Wilkinson).

September 22, 2007, Kent Stark University. *Olympic Fanfare and Theme* (Williams, arr. Graham); *French Military March* (Saint-Saens, arr. Wilkinson); *Chiapanecas* (Mendez, arr. Wilkinson – Chris Lichtler, cornet solo); *I Got Rhythm* (Gershwin, arr. Fernie); *Georgia On My Mind* (Carmichael, arr. Richards – Debbie Wilkinson, alto horn solo); *Dundonnell* (Sparke); *The Washington Post March* (Sousa, arr. Wilkinson); *Celtic Dream* (Graham – Peter Haubert, euphonium solo); *March from First Suite in E flat* (Holst, arr. Wilkinson); *Bass in the Ballroom* (Newsome – Dustin Harris, tuba solo); *Hymn for Diana* (Turrin); *March Slav* (Tchaikovsky, arr. Wilkinson); *Cossack Wedding Dance* (Graham).

October 6, 2007, Montrose Zion United Methodist Church. *Olympic Fanfare and Theme* (Williams, arr. Graham); *Celebratory Overture* (Norbury); *Fantasia Originale* (Picchi, arr. Bale – Aaron Vanderweele, euphonium solo); *The Depths of His Love* (Curnow – Aaron Vanderweele, euphonium solo); *The Washington Post* (Sousa, arr. Wilkinson); *Dundonnell* (Sparke); *French Military March* (Saint-Saens, arr. Wilkinson); *We'll All Shout Hallelujah* (Audoire – Aaron Vanderweele, euphonium solo); *You Raise Me Up* (Lovland and Graham, arr. Gates – Aaron Vanderweele, euphonium solo); *The Carnival of Venice* (Paganini, arr. Catherall – Aaron Vanderweele, euphonium solo); *I Got*

Rhythm (Gershwin, arr. Fernie); *The Kingdom Triumphant* (Ball); *Cossack Wedding Dance* (Graham).

November 10, 2007, Montrose Zion United Methodist Church. *Montreal Citadel* (Audoire); *Breezin' Down Broadway* (Richards); *Chiapanecas* (Mendez, arr. Wilkinson – Chris Lichtler, cornet solo); *Hymn of the Highlands* (Sparke); *March of the Mogul Emperors* (Elgar, arr. Wilkinson); *I Vow To Thee My Country* (Holst, arr. Sparke); *Windows of the World* (Graham); *Rolling Thunder* (Fillmore).

December 31, 2007, John S. Knight Center, Akron, Ohio. *Olympic Fanfare and Theme* (Williams, arr. Graham); *Breezin' Down Broadway* (Richards); *Chiapanecas* (Mendez, arr. Wilkinson – Chris Lichtler, cornet solo); *I Got Rhythm* (Gershwin, arr. Fernie); *The Washington Post* (Sousa, arr. Wilkinson); *Bill Bailey* (Cannon, arr. Geldard); *Rolling Thunder* (Fillmore, arr. Wilkinson); *Dundonnell* (Sparke); *Three Kings Swing* (Himes); *The Christmas Song* (Torme & Wells, arr. Sparke); *March from the*

First Suite in E flat (Holst, arr. Wilkinson); *Fantasia Originale* (Picchi, arr. Bale – Travis Scott, euphonium solo); *Montreal Citadel* (Audoire); *A Nightingale Sang in Berkeley Square* (Maschwitz & Sherwin, arr. Fernie); *The Liberty Bell* (Sousa, arr. Wilkinson); *Bass In The Ballroom* (Newsome – Dustin Harris, tuba solo); *Drums of Thunder* (Graham); *The Stars and Stripes Forever* (Sousa, arr. Wilkinson); *Auld Lang Syne* (arr. Wilkinson).

February 21, 2008, First Christian Church, Minerva, Ohio. *Olympic Fanfare and Theme*

(Williams, arr. Graham); *Breezin' Down Broadway* (Richards); *This is My Story* (arr. Lundkvist – Chris Lichtler, cornet solo); *Swedish Folk Song* (arr. Graham); *The Washington Post* (Sousa, arr. Wilkinson); *Windows of the World* (Graham); *Toccata in d minor* (Bach, arr. Farr); *Amazing Grace* (arr. Himes); *Joshua Fought the Battle of Jericho* (arr. Fernie); *I Vow To Thee My Country* (Holst, arr. Sparke); *Montreal Citadel* (Audoire); *Dundonnell* (Sparke); *Rolling Thunder* (Fillmore, arr. Wilkinson).

March 1, 2008, Montrose Zion United Methodist Church; with Greater Canton Men's Chorus. *Olympic Fanfare and Theme* (Williams, arr. Graham); *Breezin' Down Broadway* (Richards); *The Washington Post* (Sousa, arr. Wilkinson); *Elgar Variations* (Ellerby); *Toccata in d minor* (Bach, arr. Farr); *Swedish Folksong* (arr. Graham); *Speed Your Journey* (Verdi, arr. Wilkinson); *Windows of the World* (Graham); *Rolling Thunder* (Fillmore, arr. Wilkinson).

NEW ENGLAND BRASS BAND, DOUGLAS YEO, MUSIC DIRECTOR.

April 13, 2008, South Congregational Church, Kennebunkport, Maine. *Fanfare and Star Spangled Banner* (arr. Erik Leidzén); *Liberty Fanfare* (John Williams, arr. Steve Sykes); *Bess, You Is My Woman Now* (George Gershwin, arr. Adrian Drover – Terry Everson, cornet solo); *Share My Yoke* (Joy Webb, arr. Ivor Bosanko – Douglas Yeo, bass trombone solo; Terry Everson, conductor); *Aspects of Praise* (William Himes); *Variations on Laudate Dominum* (Edward Gregson); *My Lord, What a Morning* (arr. William Gordon – Douglas Yeo, bass trombone



New England Brass Band, Douglas Yeo, Music Director, at South Congregational Church, Kennebunkport, Maine.

solo; Terry Everson, conductor); *The Flea* (Stephan Hodel – Dorathea Kastanas, xylophone solo); *Trumpet Call* (Kenneth Downie – Terry Everson, trumpet solo); *Armed Forces Salute* (Stephen Bulla); *Evening Hymn and Sunset* (arr. Rob. Wiffin).

April 25, 2008, Wesley United Methodist Church, Worcester, Massachusetts. *Fanfare and Star Spangled Banner* (arr. Erik Leidzén); *Liberty Fanfare* (John Williams, arr. Steve Sykes); *I'd Rather Have Jesus* (George Beverly Shea, arr. William Himes – Terry Everson, cornet solo); *A Norfolk Summer* (Geoffrey Poulton); *Share My Yoke* (Joy Webb, arr. Ivor Bosanko – Douglas Yeo, bass trombone solo; Terry Everson, conductor); *Aspects of Praise* (William Himes); *Variations on Laudate Dominum* (Edward Gregson); *Rhapsody for Bass Trombone* (Stephen Bulla – Douglas Yeo, bass trombone solo; Terry Everson, conductor); *Trumpet Call* (Kenneth Downie – Terry Everson, trumpet solo); *Armed Forces Salute* (Stephen Bulla); *Evening Hymn and Sunset* (arr. Rob. Wiffin).

GEORGIA BRASS BAND, JOE JOHNSON, MUSIC DIRECTOR.

March 28, 2007. Christ Church Cathedral, Louisville, Kentucky. *Praise* (Wilfred Heaton); *Napoli* (Herman Bellstedt, arr. Andrew Owenson – JR Stock, euphonium solo); *Journey Into Freedom* (Eric Ball); *The Ashokan Farewell* (Jay Ungar, arr. Alan Fernie); *Endeavour* (Philip Sparke); *Bajuschki Baju* (arr. Wesley Brown); *Galop* (Shostakovich, arr. Alan Fernie); *Slaidburn* (William Rimmer).

ROCKY MOUNTAIN BRASSWORKS, RICHARD NIEZEN, MUSIC DIRECTOR.

April 5, 2008. Colorado Christian University, Lakewood, Colorado. *New York, New York* (Fred Ebb/John Kander, arr. Goff Richards); *Stella By Starlight, In The Hall of the Mountain King* (arr. Bill Geldard - Douglas Yeo, guest bass trombone solo); *The Ashokan Farewell* (Jay Ungar, arr. Alan Fernie); *Hometown Minatures* (Drew Fennell - Douglas Yeo, guest conductor); *Pasadena* (Harry Warren, arr. Goff Richards); *Mr. Nice Guy* (Adrian Drover - Douglas Yeo, guest bass trombone solo); *Vigilant* (Ty Watson - Douglas Yeo, guest

bass trombone solo); *Irish Tune from County Derry* (Percy Grainger, arr. Paul Curnow); *Chester* (William Schuman, arr. Drew Fennell - Douglas Yeo, guest conductor); *March: Rhode Island* (Lloyd Reslow - Douglas Yeo, guest conductor).

DERBY CITY BRASS BAND, JOHN R. JONES, CONDUCTOR.

February 10, 2008, National Masonic Conference of Grand Secretaries in North America. *Star-Spangled Banner*; *Washington Grays* (Grafulla); *Light Cavalry Overture* (Franz Von Suppe); *Amazing Grace* (Arr. William Himes); *National Emblem* (E. E. Bagley); *Armed Forces Salute* (Stephen Bulla); *God Bless America* (Berlin Arr. William Gordon); *Stars and Stripes Forever* (Sousa).

SMOKY MOUNTAIN BRASS BAND, JOHN ENTZI, CONDUCTOR.

December 4, 2007, Grace United Methodist

Church, Asheville, North Carolina; December 11, 2007, Grace Covenant Congregational Church, Asheville, North Carolina; December 18, 2007, Givens Estates Retirement Community. *Three Kings Swing* (William Himes); *Two Canadian Carols* (arr. Morley Calvert); *Away in a Manger* (Peter Graham – Carl Wilcox, flugelhorn solo); *The Little Drummer Boy* (arr. Philip Sparke); *In the Bleak Mid-Winter* (Gustav Holst, arr. Stephen Bulla); *O Holy Night* (arr. Stephen Bulla – Casey Coopenbarger, soprano cornet solo); *A Christmas Festival* (Leroy Anderson, arr. Bill Gordon); *Comin' To Town* (arr. Mark Freeh – John Entzi, cornet solo); *The Christmas Song* (Mel Torme, arr. Philip Sparke); *Rudolph the Red Nosed Reindeer* (John D. Marks, arr. Alan Fernie); *White Christmas* (Irving Berlin); *We Wish You a Merry Christmas* (arr. John Rutter).

February 14, 2008. *Fanfare for the Family* (Peter G. Voisin); *The Star Spangled Banner* (arr. Carl Wilcox); *Colonel Bogey* (Kenneth J. Alford); *I Got Rhythm* (George Gershwin, arr. Alan Fernie); *Send in the Clowns* (Stephen Sondheim, arr. Frank Bryce – Casey Cop-



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Leidzén - Ken Durbin, Horn Solo); *Celebration of the Century*-Cornet Trio, (Robert Redhead -Richard Spangler, Sam Waymouth, Eric Knight, cornetsoloists; *Don't Doubt Him Now* (Craig Woodland - Jamie Hood, cornet solo); *Alexander's Ragtime Band* (Irving Berlin, arr. Norman Tailor); *Chelsea Bridge* (Billy Strayhorn, arr. Adrian Drover - Richard Spangler, cornet solo); *Beatles Forever, A Medley* (John Lennon & Paul McCartney, arr. John Glenesk); *So Glad* (William Hines - Jamie Hood, flugelhorn solo); *Celtic Rock* (Darrol Barry - featuring Irish Dancers; *Malaguena* (Ernesto Lecuona, arr. Mark Freeh)

December 10, 2007. Marsh Road, Charlotte, North Carolina. *Christmas Celebration* (James Curnow); *The Holly and The Ivy* (arr. Douglas Court); *The Angels of Christmas* (arr. William Gordon); *English Carol Fantasy on "O Little Town of Bethlehem"* (James Curnow); *The Sussex Carol* (arr. Nigel Horne - Richard Spangler, Sam Waymouth, cornet soloists); *Angels On High* (Stephen Bulla - Don Hill, trombone solo); *The Message of Christmas* (William Himes); *A Christmas Canon* (William Gordon); *March, The Carollers* (R. E. Holz); *Silent Night* (Erik Leidzén); *Sleigh Ride*, (Leroy Anderson, arr. Ernest Tomlinson - Richard Spangler, cornet solo).

penbarger, soprano cornet solo); *Let's Face the Music and Dance* (Irving Berlin, arr. Goff Richards); *Someone to Watch Over Me* (George Gershwin, arr. Alan Fernie); *Misty* (Johnny Burke/Errol Garner, arr. Darrol Barry - Peter Voisin, flugelhorn solo); *Miller Magic* (arr. Denzil Stephens); *Armed Forces Salute* (Stephen Bulla); *American Civil War Fantasy* (Jerry Bilik, arr. William Himes).

(Heaton); *Tribute* (Kenneth Downie); *Above All* (Lennie LeBlanc & Paul Bloche, arr. Andrew R. Mackereth); *The Old Rustic Bridge* (Eric

March 4, 2008. *Jubilee Overture* (Philip Sparke); *Slipstream* (Philip Sparke); *To A Wild Rose* (Edward MacDowell, arr. Stephen Bulla - Bill Ross, cornet solo); *Jupiter* (Gustav Holst); *Selections from The Sound of Music* (Rodgers and Hammerstein, arr. Denis Wright); *Just a Closer Walk With Thee* (Traditional); *Won't You Come Home Bill Bailey?* (Hughie Cannon); *When the Saints Go Marching In* (arr. Gordon Langford); *Seventy-Six Trombones* (Meredith Wilson).

QUEEN CITY BRASS BAND, JOHN HARDING, CONDUCTOR

April 21, 2008. Marsh Road, Charlotte, North Carolina. *Festival March - Praise*



Queen City Brass Band, John Harding, Conductor.

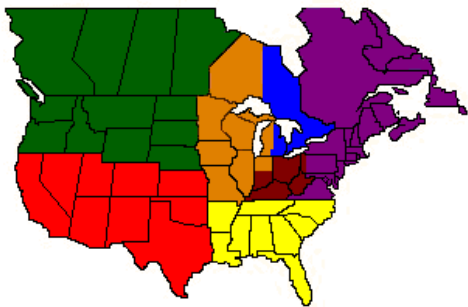
October 8, 2007. Belmont Abbey College, Belmont, North Carolina. *Processional for an Occasion* (William Gordon); *Fanfare Prelude on "Lobe den Herren"* (J.S. Bach, arr. James Curnow); *The Lord's Prayer*, (Alfred Hay Ma-lotte, arr. William Gordon); *The Belmont Variations* (Arthur Bliss, arr. Frank Wright); *Nessun Dorma from "Turandot"* (Giacomo Puccini, arr. John Glenesk Mortimer); *March Bravura* (William Himes); *Vocalise* (Serge Rachmaninov, arr. Gordon Langford); *March - Spirit of Joy* (Bandsman Harold Rive); *I've Got The Joy* (Stephen Bulla); *The Last Spring* (Edvard Grieg, arr. Captain Ray Steadman-Allen); *Variations* (Andrew Lloyd Webber, arr. Peter Graham-Jason Riggs, euphonium solo); *Gone My Care* (Ray Steadman-Allen); *Amazing Grace* (arr. William Himes); *The Great Revival - Festive March* (William Gordon); *Blue Tango* (Leroy Anderson, arr. Roger Barsotti); *Skip To My Lou* (Traditional, arr. Jack Pederby) ★

NABBA

ANNOUNCES

REGIONAL LIAISONS

By Patrick Herak, NABBA Board of Directors Development Committee Chairman



When the NABBA Board of Directors met in September, 2007, it voted to adopt a new set of by-laws in order to help NABBA move forward with better organization, have greater clarity of purpose, and implement a more workable

structure in order to support its mission of assisting "British-type" brass bands in their activities. One result of these bylaws is that individual bands no longer have "representatives" on the NABBA Board.

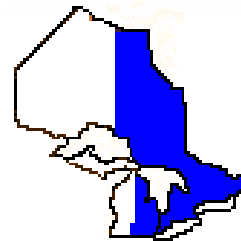
The voice of NABBA member bands is still important to the NABBA board so NABBA is providing a new service to its members in a system of regional liaisons. One of the main purposes of the regional liaisons will be to act as an advocate for individual bands and be their link to the Board. The regional liaisons will serve as a point of contact for bands to focus their suggestions (and praise) so their opinions might be expressed at NABBA board meetings.

In addition to being a passive receptor of feedback, liaisons will actively reach out to NABBA member bands to solicit their opinions before our semi-annual board meetings, and help remind them of pressing NABBA deadlines.

Looking ahead a few years, one of the long-term goals of this program is to help support not only individual brass bands, but also support regional competitions, festivals, guest

artists and/or other events. NABBA would like to make sure that we are meeting the needs of bands in all corners of North America. Regional liaisons will help be your band's link to NABBA. If you have suggestions as to how our regional liaisons can help your region, please feel free to contact us.

Your 2008 Regional Liaisons are listed below along with the current registered NABBA Member bands that are in their region.



Great Lakes East Regional Liaison

Theresa MacDonald - tmacd @ cogeco.ca

Hannaford Street Silver Band (ON)

Motor City Brass Band (MI)

Weston Silver Brass Band (ON)

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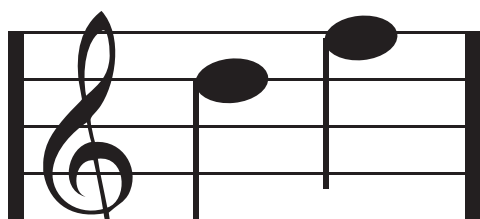


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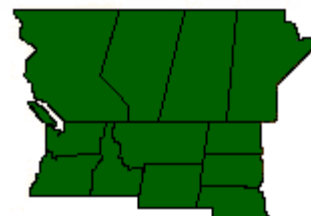
Or Call 630-267-9828
Fax 630-357-7593



Northeast Regional Liaison

Kevin Stees – steeskj @ jmu.edu

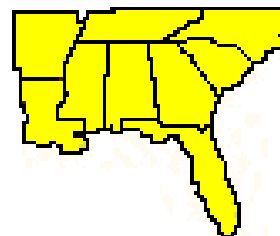
Atlantic Brass Band (NJ)
Chesapeake Silver Cornet Brass Band (DE)
James Madison University Brass Band (VA)
New England Brass Band (MA)
New York Staff Band (NY)
Princeton Brass Band (NJ)
Rockville Brass Band (MD)
Spires Bras Band (MD)



Northwest Regional Liaison

Don Kneeburg - trombone_76 @ hotmail.com

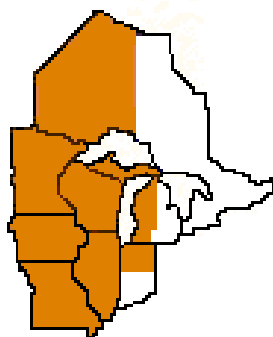
Brass Band Northwest (WA)
Spokane British Brass Band (WA)



Southeast Regional Liason

Linda Detman - ldetman @ nabba.org

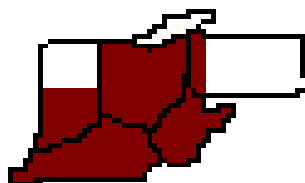
Georgia Brass Band (GA)
Jericho Brass (TN)
Natural State Brass Band (AR)
Sunshine Brass Band (FL)
Triangle Brass Band (NC)
Triangle Youth Brass Ensemble (NC)



Great Lakes West Regional Liaison

Barb Burch - barb @ nabba.org

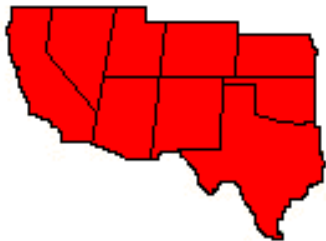
Chicago Brass Band (IL)
Eastern Iowa Brass Band (IA)
Fountain City Brass Band (MO)
Illinois Brass Band (IL)
Lake Wobegon® Brass Band
Old Crown Brass Band (IN)
Prairie Brass Band (IL)
West Michigan Brass Band (MI)



Ohio River Valley Regional Liaison

Patrick Herak - patherak @ gmail.com

Bend in the River Brass Band (IN)
Brass Band of Columbus (OH)
Brass Band of the Tri-State (WV)
Brass Band of the Western Reserve (OH)
Central Ohio Brass Band (OH)
Chapel Brass (OH)
Cincinnati Brass Band (OH)
Cincinnati Honors Brass Band (OH)
Commonwealth Brass Band (KY)
Derby City Brass Band (KY)
Lexington Brass Band (KY)
SASF Brass Band (KY)
Scioto Valley Brass & Percussion Company (OH)

**Southwest Regional Liaison**

Anita Cocker Hunt - achuntband@aol.com

Las Vegas Brass Band (NV)

Pacific Brass Band (CA)

Rocky Mountain Brassworks (CO) ★

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Some who attended the XXVI Championships at Indiana University Southeast were disappointed when t-shirts sold out rapidly. Unfortunately, half of the t-shirt shipment got tangled in confusion with the shipper and they did not arrive until after the Championships were over. The 2008 t-shirts (short sleeved in all sizes) and a limited number of the 2006 t-shirts (short sleeved in XL and XXL at a special discount price) are now available through the NABBA Store.

Visit nabba.org and use the pull down menu that says, "The NABBA Store." You can pay with a check using the downloadable order form or orders may be placed via PayPal. In addition to NABBA merchandise, NABBA memberships, advertising in *The Brass Band Bridge* and other services may be paid for through The NABBA Store. ★

2008 NABBA XXVI CHAMPIONSHIPS REVIEW

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

INTRODUCTION

The 2008 NABBA XXVI Championships are now a part of the history of each band that competed during the weekend of March 28-29, 2008. Held for the third consecutive year on the campus of Indiana University Southeast, this year's Championship featured a new format for Saturday evening. The Championship section bands gave their test piece performance on Saturday morning in Stem Concert Hall at IUS and their choice piece performances were given Saturday evening in Louisville's Brown Theater. This new format met with resounding positive feedback and allowed a larger audience to be able to hear NABBA's finest bands.

The reviews that follow will give readers a snapshot of the weekend, from the band Championships to the solo and small ensemble contest. The success of the XXVI Championships will be built upon in 2009 when all events will be moved to the Brown Theater and Brown Hotel in Louisville; more information about the 2009 Championships may be found in this issue of *The Brass Band Bridge* and at nabba.org.

NABBA would like to express its thanks to Buffet Crampon USA for their generous sponsorship of the XXVI Championships. Their financial support was a tremendous help in ensuring the success of the weekend. NABBA is also grateful to Frank Washburn of the Natural State Brass Band who, for the second consecutive year, has served as NABBA's official photographer at the Championships and who has provided all of the photos that accompany these reviews.

Each section of the band and solo/small ensemble competition had an announcer who has submitted a review for inclusion in this issue of *The Brass Band Bridge*. Reviews are written in each author's own personal style and represent their own opinion. Sit back and enjoy reading this review of the 2008 NABBA XXVI Championships. It was quite a weekend! 🎺

BAND REVIEWS

CHAMPIONSHIP SECTION TEST PIECE PERFORMANCE (SATURDAY MORNING)

By Joe Johnson

Expectations ran high as the Championship Section bands gathered to perform their test piece Saturday morning. Kenneth Downie's *St. Magnus* is a complex and difficult piece of music that tests the mettle of the very best bands. It proved to be a good measuring stick for the section and indeed the final rankings on the day were consistent with the scores earned in this portion of the contest.

First up was **Brass Band of Columbus**. The first draw of the day always presents its own special challenges and by and large BBC rose to the occasion. The pitch in the opening cornet octaves was not quite locked in, but generally the cornet section performed admirably with

good balance and blend. The band exhibited good dynamic control and assured technique, though the important euphonium solo was quite rough. Soft dynamics were well supported, particularly in the tuba section. BBC got the day off to a fine start. Their performance was confident, if a bit safe sounding.

James Madison University Brass Band was next on the schedule. The JMU group has become a perennial contender for the championship and the audience swelled prior to their performance. They, too, struggled with the opening of *St. Magnus*. In fact it seemed to take a while for the band to lock in and for the piece to pick up steam. There were occasional periods of rhythmic insecurity and shaky response on the parts of a few key players. A well played euphonium solo seemed to right the ship and the band finished very strong. This group plays with tremendous energy and exuberance and their efforts were rewarded with a prolonged standing ovation.



Fountain City Brass Band, Joseph Parisi, conductor, performing in the Brown Theater.

Illinois Brass Band followed and it was now becoming evident that the opening octave in the soprano and solo cornet was going to be trouble for everyone. It was a wobbly opening to what would be a bit of an uneven performance. There were some fine contributions from the principal players (most notably the euphonium player, who gave a very fluid rendition of the challenging solo) but the overall ensemble did not gel up to the level of the preceding two bands.

After a brief break, it was **Atlantic Brass Band's** turn to wrestle with the difficult test piece. The opening claimed another pair of victims and the band as a whole had a hard time recovering. ABB has had some very fine performances in the championships but this was not to be one of them. Despite some solid contributions from the trombone section, on this day Atlantic played with a more limited dynamic range and had more problems with intonation than the bands heard up to this point.

Reigning champion **Fountain City Brass Band** took the stage next, intent on defending their title. This band is staffed top to bottom with outstanding players and this depth made for a performance of exceptional detail. From the opening duet (which was successfully negotiated for the first time of the day) to the final glorious chord, FCBB and conductor Joe Parisi were firmly in control. Their performance was the most rhythmically assured of the day, and even some occasional solo cornet bobbles could not detract from a thoroughly convincing and authoritative performance. Despite hearing some fine performances in the early going it was clear the bar had been raised a few notches higher. With only one band to go, FCBB seemed all but assured of the highest marks in this portion of the contest.

Following Fountain City is never an enviable place in the contest draw, but **Chicago Brass Band** rose to the occasion and rounded out the Championship section with perhaps the most musically satisfying performance of the morning. CBB has experienced a great deal of turnover in personnel of late but one would be hard pressed to notice. Colin Holman and his charges cultivated the most characteristic brass band sound this reviewer heard all day, one that was long on blend and warmth. There were excellent contributions from the principals (particularly soprano) but it was the palpable sense of teamwork and the unanimity of style that led to the success of this performance. And

while CBB may have lacked that nth degree of sheer virtuosity and visceral impact, they delivered a performance of exceptional musical merit.

This year's split contest format for the Championship Section provided the opportunity for both the audience and adjudicators to hear *St. Magnus* played in rapid fire succession. The differences from band to band were very evident. There were several strong performances, and even the less successful bands had championship-caliber moments. When the dust had settled most of my armchair scoring seemed pretty much (though not completely) in synch with the actual adjudicators. There could be no doubt that Fountain City gave the most commanding performance and that Chicago would be close behind. All in all, the Championship Section bands acquitted themselves admirably as they whet our collective appetites for the Free Choice portion of the program that evening. ☺

CHAMPIONSHIP SECTION CHOICE PIECE PERFORMANCE (SATURDAY EVENING)

by Theresa MacDonald

The debut of a new split format for the Championship section, with the set piece *St. Magnus* (Kenneth Downie) performed by bands in the morning, saw crowds filing into the Brown Theatre on Saturday evening for the competing bands "Own Choice" offerings. Though no doubt a long day for the competing bands, the split scheduling put these top section bands right where they should be, front and center in the big venue with a big crowd on hand to appreciate all their hard work and talents. With adjudicators James Curnow, Stephen Bulla and Curtis Metcalf in The Box and opening remarks and solo/ensemble awards for earlier competitions presented, there was a real sense of anticipation as the first of the contesting bands took the stage for their presentation.

First on deck was **Atlantic Brass Band** with their selection of *Passacaglia for Brass* (on a theme of Brahms) by Arthur Butterworth. For those easily wooed by the dazzling special effects and pyrotechnics of more contemporary works performed later in the evening, the

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choice might have been viewed by some as equivalent to showing up to the party wearing sensible shoes when everyone else is wearing their Jimmy Choo's, however that would be a great disservice to the subtle beauty of Butterworth's work, a masterpiece of symphonic writing which highlights the composers' brilliance in scoring for brass band.

Atlantic's opening showed a nice balance and excellent tuning throughout the ensemble as well as a lovely warm sound and good dynamic control. Some nice section work by the basses and trombones during the performance and a gorgeous turn from the solo cornet showed the strengths in the band, however Butterworth's scoring puts great demands on soloists and treacherous pianissimo entries and extremely exposed solo lines proved a challenge to several players, with several tentative and insecure entries. A stronger presence from the euphoniums and baritones throughout the performance would have been welcome and some ensemble issues cropped up in the allegro section. However, as the work built to its climax and Brahms' theme made its appearance, the band's beautiful, full sound was highlighted. Overall, a good performance, but one that was perhaps too cautious to make this lovely choice really come alive for the listener.

Brass Band of Columbus' choice of Johann de Meij's *Extreme Makeover* was one that was keenly anticipated by many. De Meij's work caused quite a sensation when it debuted at the European Championships in 2005. The opening quartet was played with surety and control and reflected beautiful and sensitive playing by solo cornet in particular. After some initial jitters, the band was able to lock in to a tight and disciplined rendering of this fiendishly difficult work, with strong ensemble performances by the basses and back row cornets. The infamous "bottle section" was extremely effective, culminating with a stellar solo on marimba. In fact, stand out players for the performance were the percussion section of BBC, one of the strongest of the night, who were able to deliver in spades on the demanding percussion writing for this piece. One interesting note came to mind while watching this performance. Stage set up of bands varies between ensembles with each band having their own preference. BBC's unusual set up of euphoniums and baritones in the middle may have contributed to a general lack of presence in baritone and euphonium

sections. You knew they were there, but sometimes could not quite pick them out. As well, the extreme curve of the back row cornets put third cornets virtually bells facing front, which worked in some ways (ostinato figures) but the different tone color was noticeable in cornet tutti sections. Overall, an excellent performance with a bells out finale that had the audience on its feet for the first standing ovation of the night.

The opening Prologue of **Chicago Brass Band's** choice, *On Alderley Edge* (Peter Graham) featured a wonderful off stage solo horn and solid bass section work, and, for the first time in the evening, a very present and strong euphonium section. Other notable ensemble work came from the cornet section, with demanding articulations handled with ease and precision. Graham's work asks a lot of its soloists and Chicago's players were, on the whole, able to deliver. Solo cornet struggled with some accuracy issues in initial solo lines but soon was able to get on top of things and the warm, lyrical lines of *Alderley* showcased his beautiful sound. Other soloists hit their stride right away, including repiano and flugelhorn, the latter with one of the finest turns on that instrument of the night with a confident, gorgeous sound and performance. The real stand out of Chicago's many strong performers was in the soprano chair with a brilliant performance from start to finish. Flawless and seemingly fearless, he just never missed, including a stellar "money note" on the closing chord. Overall, a excellent performance with a gorgeous overall sound, tight ensemble playing and a deft, light touch from strong soloists.

Illinois Brass Band's choice of *Jazz* (Symphonic Dances for Brass Band) by Philip Wilby was the next offering on stage. After a bit of an unsettled start, some beautiful work was heard from both solo euph and soprano. Also noteworthy was the strong cornet section, with excellent handling of the densely written work throughout. Solo cornet provided a nice jazzy solo showcasing her flexibility and warm liquid sound and great stylistic flair. Another outstanding solo turn came from the Eb Bass and excellent trombone work throughout. The bebop section at Letter N suited the strong cornet section to a tee and it seemed to be a particular favorite for the band. In addition, it was great to hear some excellent bass trombone work with a big, edgy sound which is such an important color in the

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brass band palette. Of course, it is always tricky pulling off swing rhythms in a brass band and Illinois did not emerge unscathed from that endeavour. Inconsistent interpretations of swing throughout the ensemble ranged from spot on in the cornets and trombones to very square in the tenor horns, who as a unit, needed to step up on full bore sections of the piece to provide a more balanced sound to the ensemble. On the whole, a well executed performance.

Dove Descending (Philip Wilby). A brilliant opening with antiphonal cornets set the stage for what would be one of the musical high points of the evening. **James Madison University Brass Band's** strength in its cornet section was complemented by lovely bass work on the muted rising line. The opening flurry was followed by an orderly return to seats with no one punting a mute across the stage, something strangely impressive to this reviewer. James Madison is another band with an outstanding percussion section and in addition, a fully realized tenor horn section, with solid sound from top to bottom. From the start, the performance showcased the band's precision in technical sections as well as the depth of field in the ensemble. Wilby's writing leaves no soloist left unturned, with feature turns from Eb bass, repiano, baritone, trombone, all of which were executed beautifully. By midway, it was time to hit the "play" button on the birds. What

followed was a stunning euphonium solo by David Heinsen with gorgeous sound, flexibility, power, range and musicality. Heinsen was met equally by a stellar turn by Alex Bender on soprano who, seeming calm and unflappable, delivered a sensitively played and perfectly in tune duet with Euphonium. Once again the percussion section proved their worth as the piece built to the recapitulation of the opening fanfare, providing perfectly balanced percussion section work against the power of the brass. An outstanding performance by a confident and mature band, and to many, the performance to beat at this point of the night.

Coming at the end of a long day, the audience, although tired, was prepared to hang on for the defending champions, **Fountain City Brass Band** and their performance. The opening of *Music of the Spheres* featured masterful playing by solo horn TJ Menges. Confident, with an incredible sound and flawless technique, Menges solo turn was followed by a host of outstanding section and soloist contributions that showed just how deep the talent pool in FCBB is. There is no question that the band has a distinct style, a certain tensile strength that is showcased perfectly in Sparke's work. Of particular note is the lower end of the band with strong euph/baris, a fine trombone section with a nice, juicy bass trombone sound and a fabulous bass section, one of the strongest on either side of the Atlan-

tic. In reality, there seems to be no weakest link in the band at all. FCBB was clean and precise on technical figures, showed great ensemble balance and splendid dynamic control. Not that there weren't occasional "issues." Soprano was not having a good night. In an audience dominated by brass players, who of us hasn't been there and fought with cold, stiff chops and days where things just don't speak. Indeed, there seemed to be a collective sigh of relief in the hall when things got back on track in soprano land. FCBB brought the work to a close with a tour de force of virtuoso playing, full of panache and muscular swagger.

Championship Section Final Results (Adjudicators: James Curnow, Stephen Bulla and Curtis Metcalf): 1. Fountain City Brass Band (Joseph Parisi) 291 points; 2. Chicago Brass Band (Colin Holman) 282.8 points; 3. Brass Band of Columbus (Tim Jameson) 274.8 points; 4. James Madison University Brass Band (Kevin Stees) 274.4 points; 5. Atlantic Brass Band (Salvatore Scarpa) 268.5 points; 6. Illinois Brass Band (Ryan Nelson) 266.9 points. 🍀

HONORS SECTION

By Patrick Herak

Anybody who saw the Honors Section this year and has been following them for the past 10 or so years really must be impressed with the caliber of the groups. There has been so much improvement and the depth of the section is also very impressive.

The **Georgia Brass Band** has quickly made their mark at NABBA. A win in the Challenge Section, runners-up last year and then a deserved title this year. Their performance of the set piece was spot on. There were no noticeable technical issues and a beautiful dark sound. Their own choice piece, *Endeavour*, showed similar strengths, and despite the challenging program, Georgia never let up.

In second place were last year's champions, the **Central Ohio Brass Band**. They really made quite a good run with two challenging choice pieces, *Dundonnell* (from *Hymn of the Highlands*) and *Circius*. The band really shined in these two pieces (the latter being their closer.) *Journey Into Freedom* featured some fine musical shaping, but may have also shown a bit of



NABBA President Russell Morris presents awards to Joe Johnson, conductor, Georgia Brass Band.

SNAPSHOTS FROM THE 2008 NABBA XXVI CHAMPIONSHIPS

FRANK WASHBURN, PHOTOGRAPHER



Clockwise from top left:

Stephen Arthur Allen (Princeton Brass Band) in a celebratory mood with NABBA President Rusty Morris at the NABBA Award Ceremony; Vendor Area at Indiana University Southeast (Sheridan Brass Instruments); the NABBA information and merchandise table in the lobby of the Ogle Center; Solo Contest in Robinson Theater (Lee Harrelson, euphonium with Fountain City Brass Band, with Alex Thio, piano);



fatigue from such a demanding program.

In third place was the **Princeton Brass Band**. They hadn't had a good result in their first few years, but it appears this new band may have finally gelled. *Journey into Freedom* showed a nice sound built from the bottom up with a solid foundation from the tubas. A good performance, none-the-less, that may have lacked some of the precision needed to finish in the top two. *Connotations* followed a similar pattern, good sound, good overall performance, and a few precision issues.

In fourth place was the **New England Brass Band**. They had a solid performance of the test piece, and their bottom half finish is more a tribute to the improved quality of the Honors Section than any major lapses on their part. *Variations on Laudate Dominum* was a curious choice piece as it was the Challenge Section test piece. They gave a very musical performance, almost singing the hymn. However, I'm sure the debate will renew regarding playing an easier piece **very well**, or a more difficult piece **well**.

Cincinnati Brass Band would finish in fifth place. I really enjoyed their performance of *Journey into Freedom*. It amazed me how many bands played this piece quite well, and this is perhaps the reason why it is truly a classic. The band's ability to play contrasting musical styles was evident in *Rejoice, The Lord is King*. Once again, this may have been one of the easier set pieces, thus (and perhaps unfairly) penalizing the band.

Prairie Brass Band never quite found their groove. They chose one of my personal favorites in *Voyage of Discovery*, but there was not enough cohesiveness in the ensemble throughout the entire piece. *Journey Into Freedom* started well, but was not able to finish quite as strong as the band began to fade a bit.

Overall, the days of "the band that misses the least notes" is over in this section. Every band was able to play every piece on the day, and having the best ensemble and drawing the most music out of the piece was required to finish in the prizes. It was quite an enjoyable afternoon listening to all these bands and I hope to

catch more of the Honors Section again in the future.

Honors Section Results (Adjudicators: Brian Bowen, Brian Bowman and Bram Gregson):

1. Georgia Brass Band (Joe Johnson) 288.6 points; 2. Brass Band of Central Ohio (Jessica Sneeringer/Paul Droste) 285.4 points; 3. Princeton Brass Band (Stephen Arthur Allen) 270.2 points; 4. New England Brass Band (Douglas Yeo) 268.2 points; 5. Cincinnati Brass Band (Anita Cocker Hunt) 266.8 points; 6. Prairie Brass Band (Dallas Niermeyer) 254.8 points. 🌟

CHALLENGE SECTION

By Keith Wilkinson

It was a real pleasure for me to hear all the bands in the Challenge Section and experience their high standard of music-making. The standard of performance in all sections of our Championships continues to rise each year, the hard work each band puts in has to be enthusiastically applauded.

The test piece for this section was Edward Gregson's *Variations on Laudate Dominum*, written originally for his brother Bramwell's London, Ontario, Salvation Army Band. The work is based on Sir Hubert Parry's noble hymn tune of the same name, associated with the words, "O Worship The King". The composer takes us through five contrasting variations, each based on a fragment of the melody, the hymn tune not being heard in its entirety until the end of the work.

Each band turned in a very effective performance of the piece; what distinguished the better renditions from the less successful ones was an ability to go beyond the technical considerations to capture the required moods of each of the differing variations. Maestoso when required, delicacy at other times, tender expression at other moments, etc. It was a good choice of test piece for this section, and I'm not saying that simply because I'm a member of the committee that selected it!

The first band, **Spires Brass Band**, chose to complement the test piece with a performance of Kevin Norbury's *Spirit Of Adventure*. This piece had been commissioned by NABBA for the Challenge Section Championships of 2003 and it was good to be reminded of this fine music. The bold style of much of the writing

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Spires Brass Band, John Slezak, conductor.

clearly suited this very good band.

Next to the stage was **Derby City Brass Band** who also chose to include a piece by Kevin Norbury, this time his *Rhapsody On A Theme By Purcell*. It was the impression of this reviewer that the band was somewhat happier in this work than in the test piece, with a good grasp of all the required styles.

We then heard **Natural State Brass Band** whose choice selection was from the pen of Black Dyke percussionist, Paul Lovatt-Cooper, his *The Dark Side Of The Moon*. As the title suggests there were many atmospheric effects in the music which the band portrayed most successfully.

Commonwealth Brass Band chose to dig into the brass band archives for their program, including *Labour And Love* by Percy Fletcher and William Rimmer's march *The Avenger*. *Labour And Love* has a significant place in brass band history as it was the first original work used as a test piece, at the National Championships of Great Britain in 1913. Some of the exposed writing in the Fletcher left one or two members of the band wishing they had a second chance to perform; they were all on much better form in the march.

Last to perform was **Sunshine Brass Band**. Not content with a test piece by Gregson they also performed his *Prelude For An Occasion* and closed their program with Leslie Condon's *Festivity*. The former piece showed excellent style but, unfortunately, the band was not able to sustain the fine playing it had displayed in the two Gregson works through the immensely difficult Condon piece.

Overall this had been an excellent and encouraging afternoon of quality music-making. Each band turned in a most satisfying performance, congratulations to each conductor and player!

Challenge Section Results (Adjudicators: Marty Erickson, Matt Tropman and Thomas Walker): 1. Spires Brass Band (John Slezak) 259.6 points; 2. Natural State Brass Band (Russell Morris) 257.0 points; 3. Sunshine Brass Band (Chames Cheyne) 245.6 points; 4. Derby City Brass Band (John Jones, Jr.) 245.2 points; 5. Commonwealth Brass Band (Jerome Amend and Anita Cocker Hunt) 254.6 points. 🌟

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REMEMBERING THE 2008 NABBA XXVI CHAMPIONSHIPS

FRANK WASHBURN, PHOTOGRAPHER



Vendor area at Indiana University Southeast

Above: Buffet-Crampon USA (Besson and Courtois); Below: Tor Banners



Above: Douglas Yeo (New England Brass Band) accepting NABBA 2007 Recording of the Year award from John W. deSalme.





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the NABBA Championships for the second time. The band has clearly made progress since the 2007 Championships and they chose a demanding program to show their stuff. Leonard Bernstein's *Overture to Candide* presented the band with some nearly overwhelming technical demands and by its end, the band seemed a little tired. Howard Snells's arrangement requires even the most accomplished bands to jump through some extremely difficult hoops. Gareth Wood's *Hinemoa* provided the band the chance to express some real drama. The band needs work on the technical aspects of performance and, like all groups, intonation is, at times, problematic. Yet the band played with a strong sense of commitment throughout. Three movements from Rodney Newton's *Four Spanish Impressions* provided the band with a chance to shine. The first movement clearly played to the band's strengths, with particularly nice percussion and horn playing. The finale also had a very nice character. With the progress they have made since their 2007 appearance at the NABBA Championships, Bend in the River is clearly on the move upward.

Explorer Section Results (Adjudicators:

Marty Erickson, Matt Tropman and Thomas

Walker): 1. Brass Band of the Tri-State (Gary Clarke) 220.4 points; 2. Bend in the River Brass Band (Timothy Zifer) 218.2 points. ★

EXPLORER SECTION

By Douglas Yeo

In what proved to be a tight contest, the Explorer section contest was opened by **Brass Band of the Tri-State**. Jan Van der Roost's *Canterbury Chorale* had a bit of a rocky start but quickly settled down; the trombone section displayed a very nice blend. William Mathias' Suite, *Vivat Regina*, presented challenges to the band with its mixed meters, and the second movement had a beautiful singing quality. Likewise, the fifth movement had an excellent opening with tight ensemble. The test piece, Gareth Wood's *Hinemoa*, started with a nice opening blend and an exemplary baritone/euphonium/bass chorale. There were nice moments of drama throughout, particularly when a "mysterioso" effect was required. A few individual slips proved distracting from time to time and while the putting bells up at the end provided a strong and exhilarating sound, the fact that it never settled in tune (perhaps from over-blowing) caused the dramatic effect to be lost. Tri-State, with a strong cadre of college and university students, continues to be an

important presence at the NABBA championships.

Under their new leader, Timothy Zifer, the **Bend in the River Brass Band**, returned to



Brass Band of the Tri-State, Gary Clark, conductor.

OPEN SECTION

By Douglas Yeo

NABBA's newest member band, **West Michigan Brass Band**, chose the NABBA Championships for their second public performance in their history. Conductor John Aren is highly experienced in brass banding, having played with the Illinois Brass Band in 1992 and founding the Motor City Brass Band in 1995. The West Michigan Brass Band is an early work in progress (evidenced by their playing very short in several sections, including only three solo cornets, two back row cornets, two horns, one baritone – a total of only 21 players) but their sense of wanting to enjoy the moment competing on NABBA's big stage was exciting to see. Their program opened with William Rimmer's march, *Black Knight* which featured very crisp playing from the band. Choosing to play the Honors section test piece, Eric Ball's *Journey Into Freedom*, proved to be a bit more than the band could handle; the endurance required for this piece was not helped by playing short handed. There was a fine E flat bass solo that was a highlight in a performance that was committed but rarely found a groove in which to settle. The test piece, Edward Gregson's *Variations on Laudate Dominum* featured a very brash approach. The players clearly enjoyed playing the music and coped bravely with the technical, ensemble and pitch demands. My hat is off to the West Michigan Brass Band; this band has a tremendous amount of potential and energy and judging from conversations I had with some of the band's members, they learned a great deal from coming to the NABBA Championships and they left both inspired and encouraged by the weekend's activities.

Open Section Result (Adjudicators: Marty Erickson, Matt Tropman and Thomas Walker): 1. West Michigan Brass Band (John Aren) 256.2 points. 🏆

YOUTH AND YOUTH OPEN SECTION BANDS

By Douglas Yeo

The **Cincinnati Honors Brass Band** returned to the NABBA Championships for the fifth time since their founding in 2002, competing in the Youth Section. Edward Gregson's *Occasion* proved to be a telling test piece.

Eric Ball's Point of View...

“You will have noticed how in offices, workshops, and even homes, there are nearly always to be found people who are *obviously* working hard - restless, nervy, always the centre of a whirlpool of busyness, making a great fuss about the great amount of work and responsibility which is theirs. Often, however, in spite of all this outward show, their activities are not half so efficient or productive as those of the quieter, almost unnoticed folk who get on with their work without any fuss... I suppose you know it is rather better not to study at all than to study wrongly, as it is also better for an instrumentalist not to practise at all than to practise with an entirely wrong method. Some bandsmen ruin their technique by home practice because they have a wrong idea altogether about playing, and wrong ideas flourish like weeds under cultivation.”

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



West Michigan Brass Band, John Aren, conductor.

NABBA XXVI Championship**Jim Buckner, Contest Controller****March 28-29, 2008****Sorted by Score**

Youth Open		<i>Brian Bowen</i>		<i>Brian Bowman</i>		<i>Bram Gregson</i>			
Perf		Test	Non-Test	Test	Non-Test	Test	Non-Test	Test	Overall
A	Triangle Youth BE *	82	86	85	85	92	92	259.0	252.6
Youth		<i>Brian Bowen</i>		<i>Brian Bowman</i>		<i>Bram Gregson</i>			
Perf		Test	Non-Test	Test	Non-Test	Test	Non-Test	Test	Overall
A	Cincinnati Honors BB	88	86	83	82	87	91	258.0	258.4
Open		<i>Marty Erickson</i>		<i>Matt Tropman</i>		<i>Thomas Walker</i>			
Perf		Test	Non-Test	Test	Non-Test	Test	Non-Test	Test	Overall
A	Western Michigan BB	80	83	85	85	90	90	255.0	256.2
Explorer		<i>Marty Erickson</i>		<i>Matt Tropman</i>		<i>Thomas Walker</i>			
Perf		Test	Non-Test	Test	Non-Test	Test	Non-Test	Test	Overall
A	BB of the Tri-State	76	77	65	75	75	75	216.0	220.4
B	Bend in the River BB	67	70	70	70	80	80	217.0	218.2
Challenge		<i>Marty Erickson</i>		<i>Matt Tropman</i>		<i>Thomas Walker</i>			
Perf		Test	Non-Test	Test	Non-Test	Test	Non-Test	Test	Overall
A	Spires BB	82	81	85	85	95	90	262	259.6
C	Natural State BB	81	76	90	93	88	85	259	257.0
E	Sunshine BB	81	75	84	82	83	85	248	245.6
B	Derby City BB **	75	80	80	86	90	87	245	245.2
D	Commonwealth BB	69	70	70	70	82	80	221	220.6
Honors		<i>Brian Bowen</i>		<i>Brian Bowman</i>		<i>Bram Gregson</i>			
Perf		Test	Non-Test	Test	Non-Test	Test	Non-Test	Test	Overall
E	Georgia BB	97	97	95	98	95	96	287	288.6
B	BB Central Ohio	95	98	96	95	94	93	285	285.4
A	Princeton BB	90	90	90	90	89	92	269	270.2
F	New England BB	92	90	86	85	93	90	271	268.6
D	Cincinnati BB	91	89	85	85	92	91	268	266.8
C	Prairie BB	87	89	80	80	85	90	252	254.8
Championship		<i>Stephen Bulla</i>		<i>James Curnow</i>		<i>Curtis Metcalf</i>			
Perf		Test	Non-Test	Test	Non-Test	Test	Non-Test	Test	Overall
FG	Fountain City BB	98	98.5	96	96	96	98	290.0	291.0
GD	Chicago BB	95	90	95	92	96	96	286.0	282.8
AC	BB Columbus	91	88	94	91	91	94	276.0	274.8
CF	James Madison U BB	89	90	91	94	90	97	270.0	274.4
EA	Atlantic BB	90	85	91.5	89	90	90	271.5	268.5
DE	Illinois BB	87.5	87	90	90	88	92	265.5	266.9

The overall score is weighted as 60% test piece, 40% remainder of program.

First tiebreaker: The band with the highest test piece scores wins.

Second tiebreaker: The band rated higher on the test piece by 2 of the 3 judges wins.

* 8-point penalty for not enough volunteers

** 3-point penalty for not playing minimum time.

Cincinnati Honors performed with only three front row cornets; this is a burden that would be tough for even the best adult band but the young players distinguished themselves admirably. The horn section showed itself to be particularly strong and there was some beautiful flugel playing in the slow movement. While young bands like Cincinnati Honors have particular challenges with tuning and blend, their energy was good in the fast sections. Kenneth Downie's *Music from Kantara* showed the group to be a very enthusiastic work in progress. Strong concentration was evident but that has its down side in keeping the band from listening throughout for tight ensemble. This piece was a bit over the band's head but once again there was some fine solo playing (the euphonium solo in the slow section was lovely). Cincinnati Honors showed itself again to be an important part of the Cincinnati Brass Band's program and these players were seen throughout the weekend enthusiastically supporting other bands and taking in the whole NABBA experience.

Youth Section Result (Adjudicators: Brian Bowen, Brian Bowman, Bram Gregson): 1. Cincinnati Honors Brass Band (Greg Mills) 258.4 points. 🌟

Robinson Theatre saw the **Triangle Youth Brass Ensemble** up first on the day, competing in the Youth Open Section. I had the privilege of working with this band in a recent trip to North Carolina where I also worked with the Triangle Youth and Triangle Brass Bands. The TYBE is the newest band in the Triangle Bands fold and uses mixed instrumentation that includes trumpets and French horns. The scheduling of this year's NABBA Championships made it difficult for a number of youth bands to participate and as a result, the TYBE was not performing at full strength, evidenced in particular by their having only three solo cornets on stage. The test piece, Philip Sparke's *Valerius Variations*, opened with a few jitters in the cornets but the trombone sound was very nice and there was some fine euphonium playing. Nervous energy was evident which sometimes pushed the tempo but in the slow section, the band had a nice flow. Two movements from Gordon Langford's *Three Hymn Tunes* featured some beautiful flugel and horn playing, and a trombone soli that stood out for particular mention. The trombone solo in *Jesu Lover of My Soul* was admirable. While the band needs to continue working to develop



Above: NABBA President Russell Morris presents awards to the Cincinnati Honors Brass Band.

Below: Triangle Youth Brass Ensemble, Jon Caldwell, conductor.



more of a tutti singing style, the players clearly had their arms around this music and with age will come more maturity and depth of musical expression. Ray Farr's *Adventures in Brass* had a very dramatic opening – kudos to the gong player who delivered an electrifying crescendo. The mixed meters of the piece provided good challenges that were mostly handled well and if the piece lacked any real significant melodic

material (apart from the middle, slow section), the visceral rhythmic impact of the music was clearly embraced by these young players. Bravo to the TYBE, NABBA's youngest band: these players, in their second NABBA Championships performance, showed all in attendance that the Triangle Youth program is full of talented players and leaders who are modeling the very best of how young players can be brought

into banding.

Youth Open Section Result (Adjudicators: Brian Bowen, Brian Bowman, Bram Gregson): 1. Triangle Youth Brass Ensemble (Jon Caldwell) 252.6 points. 🏆

SOLO AND SMALL ENSEMBLE REVIEWS

ADULT HIGH BRASS TECHNICAL SOLO

By Susan Riegler

Britannia ruled the Robinson Theatre on Friday afternoon when three out of 11 soloists played John Hartmann's *Rule Britannia* as their contest offering. But it did not carry the day. The winning performance by Andy Malovance, solo cornet with the Chicago Brass Band, was of *Kim* by Allan Street.

Accompanied by Grace Baugh-Bennett, Malovance exhibited a liquid tone in the lyrical opening of the work and used the fine acoustics of the theatre to full advantage in

his dynamic contrasts. He was absolutely assured in the fast, technical passages.

Many of the other contestants tended to force their tone, forgetting that they had a cornet in their hands, not a trumpet. (This is a common enough occurrence in American brass banding, since so many of us start on trumpet before switching to cornet.) But classic cornet literature was featured throughout the afternoon.

In addition to the works by Hartmann and the Street, Other works performed were *Fantaisie & Variations on a Cavatina from Beatrice di Tenda* by Bellini" and *Carnival of Venice*, both by J.B. Arban; *Andante et Scherzo* by J.E. Barat; *Napoli - Variations on a Neopolitan Song* by Herman Bellstadt, Jr.; *Fantasia on Welsh Melody* Jenny Jones by William Rimmer and *Flight of the Bumblebee* by N. Rimsky-Korsakov.

Matthew Thomas of the Princeton Brass Band, accompanied by Alex Thio, placed Second with his performance of the Hartmann, exhibiting the best tone control of the players who chose that work. Steve Bone of the Cincinnati Brass Band was the Third Place winner. He also got a good cornet sound playing the classic *La Mandolinata* by Bellstadt. Grace Baugh-Bennett was his accompanist.

Adult High Brass Technical Solo Results (Adjudicator: Tom Walker): 1. Andy Malovance (cornet, Chicago Brass Band); 2. Matthew Thomas (cornet, Princeton Brass Band); 3. Steve Bone (cornet, Cincinnati Brass Band). 🏆

ADULT HIGH BRASS SLOW MELODY SOLO

By Kevin Stees

The Adult High Brass Slow Melody contest on Friday morning featured 17 soloists performing works ranging from Mahler's *Songs of the Wayfarer* and Puccini's *Nessun dorma* to pieces by Philip Sparke and Kent Kennan. As the event announcer, I enjoyed the opportunity to meet each performer backstage prior to his/her performance. Not only were they all very fine soloists, but great people to get to know.

The third place award was presented to Matthew Vangjel, flugel horn, performing the *Aria* from *Sonata for Trumpet* by Flor Peeters. The first soloist of the day, Matthew displayed great control and expression throughout his performance. Although some minor intonation issues were evident in some of the softest passages, he showed a great deal of sensitivity and musicality. I was especially impressed with his complete sense of comfort while on stage – certainly one of the signs of an accomplished soloist.

Coming in second place was Cyndi Salata, cornet, who performed the second movement of Kent Kennan's *Trumpet Sonata*. From beginning to end, this was a really top notch performance of a very fine work. Cyndi displayed wonderful musical presence, playing with a beautifully controlled sound and solidly convincing style. I must admit, this was my favorite performance of the day. A class act from beginning to end!

The first place winner was Frank Gorecki, soprano cornet, performing Ravel's *Piece En Forme De Habanera*. I was very impressed with his entire presentation. Frank obviously put a great deal of work into this wonderfully unique piece. Performing from memory, he presented himself confidently on stage and showed excellent musicianship. While at times I might have enjoyed a bit more sensuous style and possibly a bit sweeter sound, this was certainly a performance of high



Mai Tadokoro, percussion solo (Fountain City Brass Band)

quality. His first place award was certainly well deserved.

In addition to the great playing that morning, what really struck me was the wonderfully diverse range in age of the performers. It was great to see musicians from college age through senior citizens all performing on the same stage. I felt this was truly a celebration of one of the things that makes our organization so special.

Adult High Brass Technical Solo Results

(Adjudicator: Brian Bowen): 1. Frank Gorecki (soprano cornet, Spires Brass Band); 2. Cyndi Salata (cornet, Illinois Brass Band); 3. Matthew Vangjel (flugelhorn, Fountain City Brass Band). ★

ADULT LOW BRASS TECHNICAL SOLO

By Don Kneeburg

This reviewer was very impressed with the caliber and musicianship of all the soloists in this division. Each person was not only well prepared but selected a suitable choice of music to perform. The accompanists provided excellent support and should be commended for their expertise and musicianship.

The winner of this section, Kevin Elkins, performed the *Carnival of Venice* by Herbert L. Clarke. Not only did he play it on the baritone, but he displayed spotless technique, a beautiful tone and amazing agility. James Madison University should be proud to have such a fine musician.

The second place performer was Lee Harrelson, euphoniumist, who selected *Brilliant: Fantasy of "Rule Britannia"* by Peter Graham. Lee has an exceptional command of the range this piece calls for, and performed the technical sections with ease and confidence. Fountain City should also consider themselves fortunate to have this outstanding artist.

Brian Scott, baritone, was the third place soloist, and he performed *La Mandolinata* by Herman Bellstadt Jr. Brian displayed excellent technique, flexibility and command of this composition. He is also a member of the Fountain City band. No wonder this band

wins top awards with such fine musicians.

Congratulations to the top three finalists and to all the soloists who participated in this section of the NABBA Championships. It was this reviewer's pleasure to announce and review this Low Brass division. All the best to every artist and thanks for making my day.

Adult Low Brass Technical Solo Results

(Adjudicator: Curtis Metcalf): 1. Kevin Elkins (baritone, James Madison University Brass Band); 2. Lee Harrelson (euphonium, Fountain City Brass Band); 3. Brian Scott (baritone, Fountain City Brass Band). ★

ADULT LOW BRASS SLOW MELODY SOLO

By Linda Yeo

Eighteen contestants took part in NABBA's Adult Low Brass Slow Melody solo competition. The event was adjudicated by Stephen Bulla, who had the challenging task of separating out the top three competitors as there were many excellent performances in this category.

It was a diverse morning of performances, ranging from Ravel's *Kaddish*, to Hugh Nash's (one of Goff Richards' pen names) *Demelza*, to Grondahl's *Trombone Concerto*, to Downie's *Bel Canto*. The venue for this part of the competition was the Robinson Theater, with a grand piano and plenty of seating for everyone who wished to attend.

In first place was baritone player Helen Tyler of Fountain City Brass Band, playing *Flower Song* from *Carmen*, by Bizet. She had a beautiful singing quality to her sound, and used a vibrato that I have only heard from players who have experience playing in brass bands in England. (Helen in fact played principal baritone with Foden's Brass Band in England for a number of years, and is now in the States for a time, playing principal baritone with Fountain City Brass Band and working to organize their youth band program.)

In second place was tuba player Jamey Mitchell of Fountain City Brass Band, playing *Meditation* from *Thaïs* by Massenet. Jamey's solo had a cadenza-like feeling throughout, and his accompanist (Alex Thio) and he interacted very well on the rubato nature of this piece.



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In third place was tuba player Tom Stein of Fountain City Brass Band, playing *Adagio* from *The Limpid Stream* by Shostakovich. Tom's first note was absolutely stunning, and the rest of the performance was modeled after it.

All of these top players paid special attention to dynamic contrasts in their performances, which is part of what really set them apart. Also each performer was accompanied by Alex Thio, who came along with the Fountain City Brass Band in order to accompany several of their players. It was clear that they had all worked with Alex for an extended amount of time and they all interacted well with him, and he with them. It was an enjoyable morning for all who listened to this portion of the solo and ensemble contest.

Adult Low Brass Slow Melody Solo Results (Adjudicator: Stephen Bulla): 1. Helen Tyler (baritone, Fountain City Brass Band); 2. Jamey Mitchell (tuba, Fountain City Brass Band); 3. Tom Stein (tuba, Fountain City Brass Band). ★



NABBA Vice President Douglas Yeo presents award to "White Chocolate" (James Madison University Brass Band)

ADULT PERCUSSION SOLO

By Quentin Shrapenstein

The adult percussion solos were held at the Stem Concert Hall on the campus of Indiana University Southeast. It was indeed a pleasure to hear the three percussionists in this year's competition. The first performer, Jamieson Carr, was last year's winner as an adult percussion soloist. This year Mr. Carr chose the *March* from Elliott Carter's *Eight Pieces for Four Timpani*. Carter, who will celebrate his 100th birthday this year, composed this piece in the 1960s.

Mr. Carr's performance of this polyrhythmic work was very secure. The *March* presented a difficult challenge with one rhythm played with the head of one mallet, while another was played at a different speed with the back of a mallet. His performance was typical of the talented percussion section of the James Madison University Brass Band.

The second performer in the adult percussion solo category was Joseph Hull from the Fountain City Brass Band. Mr. Hull chose *Symplegades* by the German composer and percussionist, Leander Kaiser. The composer

won first prize in 1997 at the 24th Composition Contest of the Percussive Arts Society. *Symplegades*, written for four timpani, posed several musical challenges that Mr. Hull skillfully performed with deft hands. The piece also required control over a wide dynamic range and the ability to play with brushes, sticks, and mallets. Overall, this was another excellent performance from a talented percussionist.

The final musician in this section was Mai Tadokoro, another fine performer from the Fountain City Brass Band. Ms. Tadokoro chose a movement from a composition titled *Caritas* by Michael Burritt. She chose the Third movement titled *Majestic*. Mr. Burritt teaches at Northwestern University and according to his website, he will soon return to his alma mater, the Eastman School of Music, where he has accepted a teaching position.

Ms. Tadokoro's performance of *Majestic* was, pardon the pun, majestic. Her cool and controlled interpretation of this introspective work was most impressive. The small crowd seemed mesmerized by the performance as the diminutive young artist presided in

command of the five octave marimba. Her performance of this complex piece without music was fascinating. It seemed to me that she internalized the meaning of the music while unencumbered by reading the music.

Finally, I must say it was a distinct pleasure to hear the three percussionists in the adult solo section. As the brass band movement constantly increases the demands for more sophisticated brass players, percussionists of the finest caliber are required as an integral part of each band. The three performers who played today certainly meet that standard.

Adult Percussion Solo Results (Adjudicator: Tom Walker): 1. Mai Tadokoro (marimba, Fountain City Brass Band); 2. Joseph Hull (timpani, Fountain City Brass Band); 3. Jamieson Carr (percussion, James Madison University Brass Band). ★

YOUTH BRASS SOLO

By *Quentin Sharpenstein*

It was a pleasure to hear the performances in the Youth Brass Solo section of NABBA XXVI. It was interesting to learn that the first two contestants were brothers and they had no band affiliation. Despite having no formal relationship to a NABBA band, the two brothers traveled a great distance to perform. This was a great testimony to their desire and dedication to perform brass music at a high level.

The first brother to perform was Grant Jameson on euphonium, accompanied by pianist Anne Droste. Grant's selection was *Annie Laurie*, by the great trombone virtuoso, Arthur Pryor. This piece was in the form of "Air and Variations", and has been a staple of the solo brass literature for some 100 years. Grant's performance of the "Air" section of this old Scottish song was marked by a very pleasing and lyrical, open sound. During the ensuing "Variations", Grant displayed a very secure command of the technical challenges of this piece. His performance was very sophisticated and mature for a young musician of 13 years old. Bravo! It was a triumph.

The second performer in the Youth Brass Solo competition was Grant's older brother, Josh Jameson, accompanied also by pianist Anne Droste. Josh chose the *Sonata for Trombone* by Benedetto Marcello, a contemporary of Antonio Vivaldi. This *Sonata*, originally written for cello, was the perfect vehicle for Josh to display his excellent sound and command of the technical demands of this baroque piece.

Their father, Tim Jameson, is the Director of the Brass Band of Columbus, which in turn was founded by Dr. Paul Droste. Therefore, it was a pleasure to see and hear these young performers, knowing that the love of brass playing continues in a younger generation.

The final performer in this category was Addison Anderson from the Natural State Brass Band, based in Little Rock, Arkansas. Addison selected the *Prayer of St. Gregory* by Alan Hovhaness. His cornet solo was accompanied by pianist Robert Herring. The prayer was an intriguing mix of Eastern and Western music by the Armenian-American composer. Addison captured the mystical

RESULTS FOR ALL NABBA CHAMPIONSHIPS (1983-2008) MAY BE FOUND AT NABBAMUSIC. ORG, ALONG WITH ADJUDICATOR SCORE SHEETS AND OTHER NABBA MUSIC RESOURCES.

feeling of the piece with a very secure reading of the prayer. The delicate passages were handled well and exposed very few intonation problems. I can only hope Mr. Addison continues his great start in brass banding.

Thanks again to all three performers in this category. I hope you enjoyed preparing and playing as much as we all enjoyed your performances.

Youth Solo Results (Adjudicator: Tom Walker): 1. Josh Jameson (trombone, no band affiliation); 2. Grant Jameson (euphonium, no band affiliation); 3. Addison Anderson (cornet, Natural State Brass Band). ★

ADULT BRASS ENSEMBLE

By *Anita Cocker Hunt*

There was a great mix of ensemble instrumentation and varied compositional styles and flavors. It was apparent that each ensemble rehearsed well and put thought into their performance. Thus, some ensembles were very entertaining and connected with the audience from the start.

First to perform was the New England Brass Band Sextet, who captured the third place trophy. They played three short pieces of contrasting styles, achieving good dynamics and a nice blend. The first piece was off to a solid start, but the second piece had a bit of

a shaky beginning, but soon settled in with flowing passages. I feel the tubist gave the group a good foundation and the beautiful euphonium tone contributed to the rich overall sound of this group.

There was a tie for second place between the James Madison University Brass Quintet and Fountain City Brass. The James Madison University Brass Quintet performance of *Symphony for Brass Choir* by Victor Ewald, began with a great tuba solo, played by a young woman! There were a few note and balance issues, but nothing to interfere with fantastic pyramids of technical passages and exaggerated dynamic contrasts.

The Fountain City Brass brought four songs from *West Side Story*; "Maria", "Tonight", "One Hand One Heart", and "America". The cornets (including a rare long bell cornet) switched back and forth to flugel horns, which provided a nice change of color. This group had some powerful playing, brought right down to pianissimo. A lovely horn solo was heard in "One Hand One Heart", and "America" gave us rhythmic passages with intricate entrances performed well, and coupled with a great ending!

During the ensemble section, there was a lot of variety ranging from a tuba sextet, a trombone quintet, to the very entertaining Hotcha McGotcha (Illinois Brass Band) – the coolest group with flashy outfits! The group played a jazzy piece, the ending played by memory with the entire group standing at the front of the stage facing the audience. The players showed their enjoyment with their smiles, dramatics, and bouncing to the beat! Great tuba solo!

"White Chocolate" from James Madison University was the first place trophy winner, adding a special flair with their white and black outfits as they walked, in sync, on stage. The two tubas and two euphoniums performed fluid lyrical sections. There were a couple of minor glitches in entrances, but each individual had their special moment to shine. We listened to clean technical passages, great dynamic playing, and a surprise "blast" of an ending, which startled the audience.

All the ensembles of the afternoon were a delight to listen to and were well prepared.

Adult Brass Ensemble Results (Judicators: Jim Curnow and Bram Gregson): 1. White Chocolate (James Madison University Brass Band); 2. TIE: Fountain City Brass (Fountain City Brass Band) and JMU Brass Quintet (James Madison University Brass Band); 3. NEBB Brass Sextet (New England Brass Band) ★

BOOK REVIEW

By Ronald W. Holz

Hesse, Mick. **Perfecting Your Practice for Peak Performance** (For Trumpet or Cornet). Studio 1023 Publications. Farmington, NM, 2007. Paperback; Size: 44 pages, 8 1/2x11 ; multiple musical examples, exercises, charts organized into 6 chapters; Bibliography shared throughout the text. Price: \$12.95.

Knowing how and what to practice can be confusing for brass players, especially when it comes to selecting exercises that truly build tone, stamina, and good pitch. Mick Hesse comes to his book backed by many years as a professional trumpet and cornet player with the widest range of experiences, including an extended period in Norway when he interacted with the brass band culture there. His short, compact, but knowledge-filled workbook will prove to be an ideal supplement for any brass players or brass teacher, especially when combined with a full-size brass tutor.

Hesse bases his approach in the development of good tone, intonation, and lip flexibility in a series of exercises he calls "Mick's Ascending Bending." These are essentially an innovative variation on the old long-tone studies. One brief example will suffice. Play a C below the treble clef, holding for 4 slow beats, then play that same note fingered 1-2-3--not a C sharp, but C! Then return to the open C. One then ascends up the scale, bending the pitch, strengthening the lip muscles. While doing this, the player trains the ear towards centered pitch and focused sound. Later he expands with the similar exercises involving larger intervals, lip

trills, and related gestures. I found after even short use that this was of great benefit. These exercises truly strengthen lip muscles and allow the player to avoid the typical spread, unfocused sound.

Other technical areas addressed in some detail are tonguing, scales, and arpeggios--all aimed the essential goal, the embouchure, which Vince DiMartino defines within the book as "the ability to play any note, in any order, at any dynamic, at any speed, at any time." Wow--that is a great definition and a great challenge. Hesse's books provides help towards that goal of developing a stable embouchure for all playing situations.

The author packs his book with great advice that you rarely see in other books of this nature. His advice on practicing in context--never right on the point of the problem, but backed up to see what the many factors are that caused the problem--or his advice on letting the breath 'conduct' your phrase are just two examples of excellent advice, advice backed up by additional exercises.

Hesse writes clearly yet sparingly, and he always refers the player to other authorities, other sources, unlike some brass pedagogues who see themselves as the only authority. He provides daily practice charts that can be copied and used over and over again, and which can be of great benefit in providing a disciplined approach to practice.

This short handbook is printed on sturdy, heavy weight paper that should endure for quite some time. The print is clear, both in text and in

musical examples. At only \$12.95, less than the cost of a CD, it is a bargain, most players being able to glean any number of brass teaching and playing nuggets of truth within these few pages. While ostensibly labeled as a short method of cornet and trumpet, all the principles shared apply to the other brass instruments, and Hesse is in the process of developing a bass clef version.

Order from the following sources: web.mac.com/studio1023, Email: mickhesse@advantast.net (PayPal account) or order by mail from Mick Hesse 17 CR 6065, Farmington, New Mexico 87401. ★



NABBA President Russell Morris presents the Championship Section First Place trophy and banner to Joseph Parisi, Music Director, Fountain City Brass Band.

2009 NABBA XXVII CHAMPIONSHIPS INFORMATION

**APRIL 3-4, 2009, BROWN THEATER AND BROWN HOTEL,
LOUISVILLE, KENTUCKY**

Several days after the conclusion of the 2008 NABBA XXVI Championships in March of this year, the NABBA Board of Directors was informed by Joanna Goldstein, NABBA's liaison with Indiana University Southeast, that the Indiana University Southeast campus would not be available to NABBA for the 2009 NABBA Championships. While this news came as an unexpected surprise to the NABBA Board of Directors, the Board is deeply grateful to Indiana University Southeast, in particular to Chancellor Sandra Patterson-Randleg and to Joanna Goldstein, for their kindness in hosting our Championships in 2006, 2007 and 2008. Indiana University Southeast was a gracious host to NABBA and the NABBA Board of Directors will always be grateful for the work they did to help ensure our Championships were a success.

Since plans for a venue for the Championships are usually made several years in advance, the NABBA Board of Directors needed to work quickly to secure a site for the 2009 Championships. The Executive Board worked intensely, considering a number of options before coming to the conclusion that in light of a number of factors, Louisville, Kentucky was the best place for the 2009 Championships. With Louisville's Brown Theater (site of the Saturday evening NABBA performances in 2007 and 2008) available for the weekend of April 3-4, 2009, and the adjacent Brown Hotel, one of Louisville's finest hotels, available as well, the decision was made to hold the 2009 Championships at the Brown Theater and Brown Hotel.

While a number of details are being finalized and the exact structure of the band and solo/small ensemble contests will be determined based on the number of entries received, here is some information that will help bands make arrangements to attend the 2009 NABBA XXVII Championships:

DATES: April 3-4, 2009

LOCATION: Brown Theater and Brown Hotel, Louisville, Kentucky

OFFICIAL HOTEL: Brown Hotel, Fourth Street and Broadway, Louisville, Kentucky. www.brownhotel.com

HOTEL RESERVATIONS: The Brown Hotel (200 rooms) has been reserved for NABBA bands, vendors and adjudicators. The NABBA Championships information table will be in the Brown Hotel. NABBA has negotiated a rate with the Brown Hotel of \$120 per night (plus tax and parking) for anyone affiliated with NABBA. For individual room reservations, call 502.583.1234 and ask for the Reservation Desk; mention that you are with NABBA and you will receive the NABBA rate. To reserve 10 or more rooms, email Pamela Hoepfner, Associate Director of Sales for the Brown Hotel, phoepfner@brownhotel.com

CONTEST FORMAT: The exact location of each part of the NABBA Championships will be determined by the number of entries received. It is expected the solo/small ensemble contest will take place on Friday, April 3 in the Brown Theater, utilizing both the main stage and the room off the Brown Theater lobby (where Championship section bands warmed up this year); grand pianos will be provided for accompanists. The band contest will either have all bands perform in the Brown Theater on Saturday, April 4 or, if there are more entries than the Brown can accommodate, some bands will play in another venue within walking distance of the Brown Theater. Championship bands will utilize the same format as 2008; they will play their test piece during the day on Saturday and will perform their choice piece(s) on Saturday evening in the Brown Theater.

VENDORS: The vendor area will be in the Brown Hotel. Vendors will be informed of the protocol for shipping equipment, displays and products to the Brown Hotel.

ENTRY DEADLINE: The entry deadline for the 2009 NABBA XXVII Championships is close of business on January 16, 2009. This is a FIRM deadline; complete applications (with all required payments, music, rosters, scores, and files for the contest program) must be received by this date. Late or incomplete applications that are not complete by the deadline will be returned.

VOLUNTEERS: In light of the successful volunteer format utilized in 2008, each competing band will once again be asked to provide five volunteers who will each give two hours of time to help ensure the contest weekend works smoothly.

ADDITIONAL INFORMATION: More details about the 2009 Championships will be posted on nabba.org as soon as they are known.

2010 CHAMPIONSHIPS: The NABBA Board of Directors is entertaining proposals for sites for the 2010 NABBA Championships. NABBA members who have a proposed site in mind should read the "Request for Proposal" document found at nabba.org and contact NABBA President Rusty Morris at president@nabba.org.

REMINDER: Louisville is a city that hosts many conventions and some bands have reported difficulty in the past in securing hotel rooms for the NABBA Championships. PLEASE MAKE YOUR HOTEL RESERVATIONS NOW. Remember that the Brown Hotel has been reserved EXCLUSIVELY for NABBA members and bands - call them first to ensure you get rooms close to the action. ☘

EXIT RAMP



The Official Publication of the North American Brass Band Association

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 110 will be published on August 1, 2008. The deadline for submission of materials for inclusion in Issue 110 of *The Brass Band Bridge* is July 1, 2008.

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IN FOCUS

GOLDEN GATE BRIDGE

SAN FRANCISCO AND
MARIN COUNTY, CALIFORNIA

Issue 109 of *The Brass Band Bridge* features the Golden Gate Bridge, which connects San Francisco and Marin County, California.

Spanning the Golden Gate - the narrow strait that is the mouth of San Francisco Bay - the Golden Gate Bridge was completed in 1937. From the time of its completion until the opening of the Verrazano Narrows Bridge in New York City in 1964, it was the longest suspension bridge in the world with a 4,200 foot main suspension span.

Considered to be one of the most photographed bridges in the world, the Golden Gate Bridge was the idea of an engineering student, James Wilkins, who proposed a bridge over the Golden Gate in 1916. Joseph Strauss, who was to become Chief Engineer of the bridge, championed it for nearly a decade before the concept was approved in 1924. Strauss's penchant for self-promotion downplayed the significant contribution of Senior Engineer Charles Ellis; in 2007 the Golden Gate Bridge District issued a formal report that gave Ellis official credit for much of the theoretical and technical work that led to the successful construction of the bridge. The Golden Gate Bridge was completed at a cost of over \$26.1 million, \$1.3 million under budget.

The Golden Gate Bridge's distinctive orange hued color is officially known as "international orange." Each day, approximately 120,000 vehicles cross the bridge, which is part of California State Route 1 and U.S. Route 101. ★

