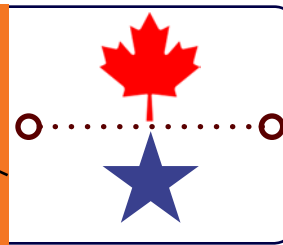




THE BRASS BAND BRIDGE



ISSUE 110

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

AUGUST, 2008

UNDER THE BRIDGE



Douglas Yeo

Editor

This issue of *The Brass Band Bridge* features reports from several recent brass band festivals which were sponsored, in part, by NABBA. The Great American Brass Band Festival is the premier brass band festival in the USA and it always features performances by at least one of NABBA's most distinguished bands. The Fifth Toronto Festival of Brass featured world premiere performances, and several youth bands. This year will be remembered as the one when weather made a tremendous impact on several festivals. The Ohio Brass Arts Festival fell victim to a tremendous blizzard that resulted in it being rescheduled from the winter to June. Iowa's Grand Celebration of Brass Bands had to be cancelled due to historical flood levels that caused tremendous damage and loss of property. Our hearts go out in particular to the Eastern Iowa Brass Band and their members as they continue to cope with the after-effects of the flooding.

As President Rusty Morris mentions in his column, the NABBA Board of Directors is meeting in Raleigh, North Carolina in September. Look for a great deal of information in the October 15 issue of *The Bridge* as test pieces for the 2009 NABBA XXVII Championships will be announced along with other information about contest rules and procedures. It is not too early to make your hotel and travel plans for the 2009 NABBA XXVII Championships, which will be held in Louisville, Kentucky. As our bands know from past experience, Louisville is a busy place for conventions and conferences, and hotel rooms can be hard to find at the last minute. Visit nabba.org for up-to-date information about hotel availability and other information about the upcoming Championships.

Once again, Ronald W. Holz has provided readers of *The Brass Band Bridge* with a tremendous number of reviews of new brass band recordings. I'd like to add a hearty, "hear, hear" to his enthusiastic recommendation of the new recording of Elgar's *Severn Suite*, with Black Dyke Band, conducted by Sir Colin Davis. This performance is revelatory, and having worked with Sir Colin myself when he has guest conducted the Boston Symphony (including memorable performances of Elgar's *Enigma Variations* and *The Dream of Gerontius*), I can very well imagine how the Black Dyke players felt when sitting under the leading interpreter of Elgar in our time. The recording is truly stupendous. Ron's reviews are also a reminder to all NABBA member bands to get in their entries for NABBA's "Recording of the Year" contest; an entry form is found in this issue of *The Bridge*. Also, if you have not already done so, please place your order for recordings of the performances of NABBA bands at our recently concluded 2008 NABBA XXVI Championships. If our 2009 Championships are to be recorded, it is important that the recording company feel they can recoup their investment; your purchase of NABBA Championships CDs will help ensure our Championships are recorded in the future.

Finally, I'd like to remind all NABBA member bands to send in your news, photographs and concert programs for publication in *The Bridge*. This publication enjoys a wide international readership of over 8000 readers per issue. *The Bridge* is the best way for your band to get out your message of your activities. The concert programs section allows our member bands to see what other bands are playing and as a result, many bands have broadened their repertoire. Your photos add measurably to the readability of *The Bridge*, so please send them on for our mutual enjoyment. See page 34 for information on how to submit materials for publication in *The Brass Band Bridge*. ♫

Douglas Yeo

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ATOP THE BRIDGE



Russell Morris

NABBA President

For many NABBA members, summer is the time to get away from banding for a bit of time. The kids are out of school, vacations to be taken, batteries need to be recharged: these are all very good reasons for bands to shut down for a period of time. We are not professional groups; we don't make our livings at this, so it only makes sense that we periodically need a little time away. But, what do we do on band night when there is no rehearsal? Anywhere from 9 – 12 months out of the year, one (or more) nights a week is dedicated to the band. This is a big commitment and for most, very little comes in the way of "band night." Our families are used to us being gone on that particular night, so they don't know what to do either.

Here in Little Rock, we have just finished a three week break.

Not a lot of time off, but enough to get me fired up again about playing and about our fellowship. During the time off, I have done nothing exciting or out of the ordinary, and that is why it has been so good. I have been able to catch up on "honey-do's" around the house, catch up on NABBA related items, go to the gym, play with my dogs, and spend more time with my bride. While I have enjoyed the time off, I am very excited to get going again. I hope that any time you have had off has been productive and prepared you for the upcoming months of

banding.

While the summer has been a bit slow for the NABBA Board, we have had business to tend to. The most recent election has added six new Directors to the Board. From Atlantic Brass Band, Mr. Arthur Henry joins the Board. We have three new Directors from Fountain City Brass Band, Ms. Helen Tyler, Mr. Lee Harrelson, and Mr. Tom Stein. Finally, from the Natural State Brass Band, Mr. Rico Belotti and Mr. Frank Washburn join the Board as Directors. These new Directors bring to the Board a very wide range of expertise and experiences and I am excited to have them aboard.

You can go to our website, www.nabba.org, click on the tab, "the Board," and see a listing



NABBA President Russell Morris (center) with two new members of the NABBA Board of Directors, Frank Washburn (left) and Rico Belloti.

of all current Board members, complete with contact information. We are currently planning for our interim meeting to be held in September. If you have any items that you would like to have included on the agenda for discussion, send a message to me or any of the Board members. I will be sure to include it on the agenda. Our purpose is to serve the membership and continue moving NABBA forward.

It is not too early to begin making plans for the 2009 Championships. The Brown Hotel is the host hotel for the NABBA XXVII. Get your

rooms while they are still available. With most, if not all of the events taking place next door in the Brown Theater and Brown Hotel, you will want to be sure and be in the middle of the activities. The dates for 2009 are April 3rd and 4th. Don't be left out! The next issue of *The Bridge* will include test pieces and information concerning the 2009 Championships. Deadlines will be included for the submission of contest related materials as well as news from the September Board meeting.

As you all know, Douglas Yeo has recently retired as Music Director of the New England Brass Band. After 10 years in that position, it was not an easy decision for him to make, but, as Doug would say, it was the right decision at the right time. Doug has worked tirelessly through the NEBB and through the NABBA Board to help promote brass banding in North America. We are all better off because of his efforts. The NEBB will continue on in very good hands, under the leadership of Stephen Bulla and Doug will continue his work on the Board and doing clinics with bands around the world, promoting NABBA and its goals.

One final thought. Our thoughts and prayers continue to go out to our banding family in Iowa. While the flood waters may have receded by now, all were affected either directly or indirectly by incredible amounts of water this spring. It will be some time before things get back

to normal. They need to know that we all are thinking about them and hope that a full recovery is made soon.

Until October, Happy Banding! ☺

president @ nabba . org

NABBA RECORDING OF THE YEAR CONTEST

A CONTEST OPEN TO ALL NABBA MEMBER BANDS

At its interim meeting in August 2006, the NABBA Board of Directors voted to initiate a new NABBA contest for the "NABBA Recording of the Year."

PURPOSE

The "NABBA Recording of the Year" contest is designed to promote quality sound recordings of NABBA member bands.

This contest will be held annually and the winning entry will be awarded the title, "NABBA (YEAR) Recording of the Year." The winning entry for the 2007 Recording of the Year Contest was *Be Glad Then America* by the New England Brass Band. The 2007 contest was coordinated by NABBA's then Vice President, John W. de Salme and was adjudicated by Lt. Col. Timothy Holtan. NABBA Vice President Douglas Yeo will coordinate the 2008 contest.

QUALIFYING DATE

The recording must be released for the first time (not a re-release) between December 16, 2007 and December 15, 2008. Entries must be received by December 31, 2008. The result of the contest will be announced before the 2009 North American Brass Band Championships and the presentation of the award will be made at that event.

CONTEST RULES

Eligibility. Bands entering must be a paid up member band of NABBA in both the year of

recording and the year of the announcement of the winner. All guest soloists (non-roster players) must clearly be identified.

Media. Compact disc only. No more than one recording per band per year may be entered in the contest.

The recording cannot be a solo feature CD. Discs that predominately feature soloists will not be considered.

CDs must be a minimum of 60 minutes in duration.

To be eligible, CDs must be commercially manufactured releases (not home-made discs) with all appropriate copyright and mechanical rights secured. Issue 98 of *The Brass Band Bridge* featured an article, *Recording a CD With Your Band*, by Douglas Yeo. In it, there was a lengthy discussion of the process of securing, executing and paying for mechanical licenses. You can download Issue 98 with Douglas Yeo's article from *The Brass Band Bridge* website at nabbabridge.org. **It is imperative that mechanical licenses be secured for any disc that is submitted for this contest.** The winning band will be required to submit copies of their mechanical licenses before the award will be made.

Adjudication

A judge who does not have any official affiliation with NABBA or any NABBA band will be selected by the contest coordinator to adjudicate the contest. The judging will be weighted according to the following criteria:

- 50 points: Musical performance
- 20 points: Musical content/ Entertainment value/ Salability
- 15 points: Presentation/ Artwork
- 15 points: Quality of Recording

Entry Fee

Along with the contest entry form and two (2) copies of the compact disc, a \$25.00 entry fee (payable to NABBA) should be sent to the contest coordinator. The entry form appears on the following page.

Prize

The winning band shall receive a prize banner and a cash award of \$200. The prizes will be awarded at during the award ceremony at the 2009 NABBA XXVII Championships, to be held at the Brown Theater, Louisville, Kentucky, on April 4, 2009. 🌟

NABBA 2008 RECORDING OF THE YEAR

ENTRY FORM

NAME OF BAND _____

NAME OF RECORDING _____

CD RELEASE DATE _____

BAND CONTACT NAME AND ADDRESS _____

BAND CONTACT PHONE AND EMAIL ADDRESS _____

By entering this contest, I certify that the band featured on this entry is a NABBA member band in the year of the compact disc's release (2007 or 2008) and will be a NABBA member band in the year of the announcement of the winner (2009) and this release conforms to all rules for the contest.

I further certify that this compact disc is a publicly available commercially manufactured release (not a home-made disc) and that all necessary permissions and mechanical licenses from copyright holders have been secured in writing for all tracks.

(signed by Band Contact) _____

Entries for recordings released between December 16, 2007 and December 15, 2008 must be received by December 31, 2008. CD entries remain the property of NABBA and will not be returned.

Send this form, two (2) copies of the compact disc and a \$25.00 entry fee (check payable to NABBA) to:

Douglas Yeo, Vice President
NABBA Recording of the Year
9 Freemont Street
Lexington, MA 02421 USA

Address any questions and inquiries to the contest coordinator, Douglas Yeo at: nabba@yeodoug.com

This application and contest rules can be downloaded as a pdf file at www.nabbabridge.org/roty.pdf

ACROSS THE BRIDGE

SEPTEMBER 19-20, 2008

NABBA Board of Directors meeting, Raleigh, North Carolina.

DECEMBER 31, 2008

Deadline for receipt of entries for the NABBA 2008 Recording of the Year Contest [see pages 3-4]

JANUARY 16, 2009

Deadline for receipt of entries for the 2009 NABBA XXVII Championships [see page 33]

JANUARY 31, 2009

Northwest International Brass Band Festival, Seattle, Washington. Hosted by Brass Band Northwest. 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!

JUNE 11-14, 2009

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

BUILDING BRIDGES: NEWS FROM NABBA BANDS

WESTON SILVER BAND

Weston Silver Band (WSB) was fortunate enough to benefit from trombonist Nick Hudson's recent concert appearances in Ontario.

Hudson, traveling through from Ottawa, where he was guest soloist at the Inaugural Ottawa Brassfest (May 30-31, 2008) featuring the Capital Brassworks and Maple Leaf Brass Band and enroute to a solo appearance with the North York Temple Band, stopped in to put the WSB through their paces at the June 3 rehearsal.

Nick's musical foundations are firmly rooted in the brass band movement. He started playing at the age of eight and was appointed principal trombone of the world famous Foden Motor Works Brass Band at the age of only fifteen. During his fourteen years in that position he established an international reputation as one of Europe's finest trombone players and teachers. As part of his ongoing international career, Nick has presented masterclasses and per-

formed in concert halls as far afield as Australia, New Zealand, Israel, the USA, throughout Europe and here in Canada - all of which fit tightly into his duties as trombonist with the Sonar Brass Quintet. Among his many solo recordings is **Two of a Mind**, an album of solos and duets with bass trombonist Douglas Yeo, accompanied by the Williams Fairey Band and pianist David Chapman (Egon SFZ 107).

The clinic with Nick was a great experience for the band. Touching on individual and ensemble skills, Nick emphasized the importance of daily practice basics such as mouthpiece buzzing and breath control, techniques for practising difficult technical passages and effective use of vibrato in ensemble situations. As an unexpected bonus for the band, Hudson played the solo and conducted through a reading of Gordon Langford's *Rhapsody for Trombone and Brass Band*. The clinic was a great experience for everyone, as Darren Jukes, WSB Principal Trombone remarked, "Nick's work with the band made for a musically exciting rehearsal, while keeping things fun and relaxed. And hearing Nick perform Langford's *Rhapsody* was a real treat!" (Submitted by Theresa MacDonald)



Nick Hudson working with the Weston Silver Band.



Brass Band of the Western Reserve (Keith Wilkinson, conductor) performing "The Stars and Stripes Forever" at Chatauqua, New York (Michael Skotko, soprano cornet obligato).

BRASS BAND OF THE WESTERN RESERVE

In June, Brass Band of the Western Reserve had the privilege of returning to Chautauqua, New York for the fifth consecutive year. The concert traditionally finishes with *The Stars And Stripes Forever* as "Old Glory" is lowered from the ceiling during the performance. (Submitted by Keith Wilkinson.)

OHIO BRASS BAND

Under the direction of NABBA past-President, Paul Droste, the Ohio Brass Band (OBB) set off for the UK from July 4-13. The band consists of members from the various local bands in central Ohio including Brass Band of Columbus, Central Ohio Brass Band, Scioto Valley Brass and Percussion Company, Chapel Brass, TBDBITL Active Band and the Ohio Valley British Brass Band.

OBB made their debut in June at the Whetstone Park of Roses in Columbus, Ohio, which provided a good warm-up for their trip. Their trip centered on Durham because of the Festival of Brass and Miners Gala. The band's first performance of the tour was at the Durham Festival of Brass where the OBB opened for the world famous Brighouse and Rastrick Band.

The next day many band members went to the town of Brighouse itself to watch and participate in the Brighouse March contest. Several players were able to "dep" (substitute) for local bands that were short of a full compliment of players. Members of the OBB also enjoyed crossing paths with the James Madison University Brass Band who were competing in the contest.

After a couple of days in London, the OBB performed a joint concert with Fishburn Band upon invitation of their MD, Ray Farr. The band enjoyed side trips to York and Edinburgh before their final concert in the town of Bowburn, just outside of Durham.

The band's work was not complete as one of the main purposes of their trip was to help represent Bowburn at the Miner's Gala. The band paraded through both Bowburn and Durham with the Bowburn Banner on Display. The

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Ohio Brass Band appreciated the generous hospitality of both the Brass Festival and town of Bowburn. (Submitted by Patrick Herak)

EASTERN IOWA BRASS BAND

The Eastern Iowa Brass Band was featured on the brass band podcast, BrassCast on June 29. BrassCast is a free podcast that can be listened to online or can be downloaded via RSS feed as a weekly podcast. For information, and to hear the podcast of the EIBB and other brass bands from around the world, visit www.brasscast.com.

BRASS BAND INTERNATIONAL RANKINGS

The July 5, 2008 issue of *The British Bandsman* published rankings, compiled by *World of Brass*, for bands around the world, based on recent contest activity. Seven NABBA member bands found themselves in the top 125 (bands are listed in ranking order following the top three bands in the world):

1. Grimethorpe Colliery
2. Cory
3. Black Dyke
40. Brass Band of Central Florida
45. Fountain City Brass Band
78. Chicago Brass Band
81. James Madison University Brass Band
89. Brass Band of Columbus
121. Illinois Brass Band
125. Atlantic Brass Band



Ohio Brass Band Tour of England

Above: Ohio Brass Band in front of Durham Cathedral

Below: Ohio Brass Band in front of the Bowburn Children's banner (with their children) and the Bowburn Banner



KEITH WILKINSON RECEIVES HONOR

Keith Wilkinson was to be presented with the 2008 God And Country Music Award at this year's God And Country Concert which was to be held in March and, unfortunately, became a victim of the 2008 Blizzard. The presentation was made by Dr. Paul Droste during Chapel Brass' concert at the recent Ohio Brass Arts Festival. The citation of the award reads: "In recognition of his international reputation as a conductor of outstanding Salvation Army and contesting brass bands in England and Europe. In recognition of his success in Ohio as founder of the Brass Band of the Western Reserve in Akron and the Chapel Brass in Worthington. In recognition of his influence in the North American Brass Band Association, conducting and assisting bands throughout the USA. In recognition of his devoted service to The Salvation Army and leadership in the God And Country Committee in Columbus, Dr. Keith M. Wilkinson has been selected to receive this Annual Award presented by The Salvation Army Columbus Area Services and The Brass Band of Columbus."



Keith Wilkinson, recipient of the Salvation Army Columbus Area Services and Brass Band of Columbus 2008 God and Country award.



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NEW ENGLAND BRASS BAND

On June 1, the New England Brass Band bade farewell to Douglas Yeo, who had served as the band's music director for a decade, since September, 1998. Doug's final concert with the NEBB occurred at Hope Church in Lenox, Massachusetts, which has hosted an annual concert with the band for eight consecutive years.

The evening began with a meeting of the band around a dinner hosted by Hope Church. Band President Kenneth Griffin acted as master of ceremonies, assisted by Treasurer Isabel Tappan-deFrees. NEBB founder William Rollins, who conducted the band from 1988-1997, was honored and given the title, "Founding Director." At the concert, Bill was guest conductor in Joy Webb's *Share My Yoke* with Doug as soloist.

Principal cornetist, Terry Everson and Doug's wife, Patricia (who played 2nd baritone in the NEBB) were also playing their final concert with the band, and were likewise honored with appreciative

words and gifts. President Griffin read written tributes to Doug by a number of former NEBB members before presenting him with the title of "Director Emeritus." Doug, Terry and Bill were also named Honorary Members of the NEBB. The comments Doug made to the band after the presentations may be found on his website at www.yeodoug.com/nebb_gratitude/nebb_gratitude.html

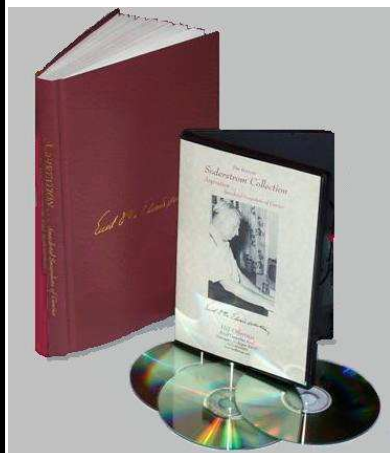
In his 10 years as Music Director, Douglas Yeo led the NEBB in a successful series of five compact disc recordings, all made in Boston's Symphony Hall, the last of which, **Be Glad Then America**, won the inaugural NABBA Recording of the Year contest for 2007. He also led the band to two NABBA Championships titles, in both the Challenge (2004) and Honors (2006) sections.

The evening's concert was a program of sacred music, highlighting pieces that had been important reference points for the band over the last 10 years. While expressing its appreciation to Doug for his service to the NEBB, the band is looking forward

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far more vast and profound. He wrote over 100 pieces for The Salvation Army alone. Read his fascinating story in this elegant, 280 page, hard-cover book, with over 120 photos and music illustrations. Three CD's with many historic performances come with the book.

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Written by Robert Getz

Foreword by Dr. Ronald Holz

God bless you!

If you haven't played the music of Dr. Emil Soderstrom (1900-1972), you've missed some of the greatest music ever written for band. Known as one of history's finest march writers, his output was

to its next chapter, as its new music director, Stephen Bulla, joins the band this September. More information about the New England Brass Band and its activities may be found on the band's website, www.newenglandbrass-band.org. (Submitted by New England Brass Band) ♣

NABBA BAND

CONCERT

PROGRAMS

NEW ENGLAND BRASS BAND
DOUGLAS YEO, MUSIC DIRECTOR

June 1, 2008. Hope Church, Lenox, Massachusetts. *Fanfare and Star Spangled Banner* (Erik Leidzén); *I'd Rather Have Jesus* (George Beverly Shea, arr. William Himes – Terry Everson, cornet solo); *Variations on Laudate Dominum* (Edward Gregson); *Share My Yoke* (Joy Webb, arr. Ivor Bosanko – Douglas Yeo, bass trombone solo, Williams Rolins, guest conductor); *Trumpet Call* (Kenneth Downie – Terry Everson, trumpet solo); *Aspects of Praise* (William Himes); *Rhapsody for Bass Trombone* (Stephen Bulla – Douglas Yeo, bass trombone solo, Terry Everson, conductor); *Just as I Am* (Wilfred Heaton); *Armed Forces Salute* (arr. Stephen Bulla); *Evening Hymn and Sunset* (arr. Rob Wiffin).

GEORGIA BRASS BAND,
JOE JOHNSON, CONDUCTOR

June, 14, 2008. Darlington School, Rome, Georgia. *Fanfare and Start Spangled Banner* (Erik Leidzén), *Praise* (Wilfred Heaton), *Old English Dances* (arr. Alan Fernie), *Napoli* (Herman Bellstedt - JR Stock, euphonium solo), *Hymn for Diana* (Joseph Turrin), *Second Suite in F* (Gustav Holst, arr. Sydney Herbert), *Strike Up the Band* (George Gershwin, arr. Goff Richards), *Amparito Roca* (Jaime Texidor, arr. Aubrey Winter), *Harlem Rag March* (Tom Turpin, arr. Alan Fernie), *Minnie the Moocher* (Cab Calloway, arr. Bob



Douglas Yeo conducting the New England Brass Band at Hope Church, Lenox, Massachusetts. June 1, 2008.

Casey – Brian Talley, bass trombone solo), Mack the Knife (Kurt Weill, arr. Goff Richards), *Radetzky March* (Johan Strauss, Sr., arr. Pat Ryan), *The Stars and Stripes Forever* (Sousa, arr. Peter Graham).

June 15, 2008. International Euphonium Institute, Emory University, Atlanta, Georgia. *Praise* (Wilfred Heaton), *Napoli* (Herman Bellstedt - JR Stock, euphonium solo), *Hymn for Diana* (Joseph Turrin), *The Call of the Seasons* (Philip Catelinet – Adam Frey, euphonium solo), *Second Suite in F* (Gustav Holst, arr. Sydney Herbert), *I'll Not Turn Back* (John Larsson, arr. Ivor Bosanko – Gail Robertson and Paul Poovey, euphonium and cornet duet), *Slaidburn* (William Rimmer), *Radetzky March* (Johan Strauss, Sr., arr. Pat Ryan).

CHAPEL BRASS, KEITH M. WILKINSON, MUSICAL DIRECTOR

May 3, 2008. First United Methodist Church, Ravenna, Ohio. *Also Sprach Zarathustra* (R. Strauss, arr. Graham); *Death or Glory* (Hall); *The James Bond Collection* (Richards); *Evergreen* (Williams/Streisand, arr. Ashmore – Chris Lichter, cornet solo); *Windows of the World* (Graham); *O Fortuna* (Orff, arr. Wilkinson); *Hymn: Praise My Soul, The King of Heaven; I Will Follow Him* (arr. Richards); *Barcarolle* (Offenbach, arr. Ellerby); *The Liberty Bell* (Sousa, arr. Wilkinson); *Procession to the Minster* (Wagner, arr. Snell); *Rolling Thunder* (Fillmore, arr. Wilkinson).

May 25, 2008. The Park of Roses. *Fanfare and Star Spangled Banner* (arr. Wilkinson); *SCB 123* (Jones); *The Cleansing Stream* (Leidzén – Kevin Thomas, soprano cornet solo and Charlotte Buelow, cornet solo); *God and Country* (Himes); *Prelude on Darwalls* (Downie); *A Fanfare of Praise* (Redhead); *Goldcrest* (Anderson); *He Giveth More Grace* (Curnow); *Patriotica* (Bulla); *The Hallelujah Strand* (Barry); *Joyful, Joyful* (arr. Ballantine); *Star Lake* (Ball).

June 7, 2008, Ashland Brass Band Festival, Ashland, Kentucky. *Fanfare and Star Spangled Banner* (arr. Wilkinson); *SCB 123* (Jones); *The Cleansing Stream* (Leidzén – Kevin Thomas, soprano cornet solo and Charlotte Buelow, cornet solo); *Prelude on Darwalls* (Downie); *A Fanfare of Praise* (Red-

head); *The Last Amen* (Graham); *Goldcrest* (Anderson); *He Giveth More Grace* (Curnow); *The Hallelujah Strand* (Barry); *Joyful, Joyful* (arr. Ballantine); *Star Lake* (Ball).

June 14, 2008. Ohio Brass Arts Festival, Columbus, Ohio. *A Fanfare of Praise* (Redhead); *SCB 125* (Jones); *Prelude on Darwalls* (Downie); *The Last Amen* (Graham); *He Giveth More Grace* (Curnow); *The Hallelujah Strand* (Barry); *Star Lake* (Ball).

NATURAL STATE BRASS BAND, RUSSELL MORRIS, CONDUCTOR

May 18, 2008. Pulaski Heights United Methodist Church, Little Rock, Arkansas. *Liberty Fanfare* (John Williams, arr. Steve Sykes), *National Emblem* (E.E. Bagley, arr. Edrich Siebert), *Star Spangled Banner* (F.S. Key, arr. William Himes), *Americans We* (Henry Fillmore, arr. Robert Bernat), *American Civil War Fantasy* (Jerry Bilik, arr. William Himes), *Arkansas Pearl Harbor Survivor March* (Rico Belotti), *American Patrol* (F.W. Meacham, arr. S. Smith-Masters), *Images For Brass* (Stephen

Bulla), *Amazing Grace* (arr. William Himes), *God Bless the USA* (Lee Greenwood, arr. Troy Helm), *Armed Forces Salute* (Stephen Bulla), *The Stars and Stripes Forever* (J.P. Sousa, arr. Peter Graham).

June 24, 2008. Dixie Band Camp, Conway, Arkansas. *Star Spangled Banner* (F.S. Key, arr. William Himes), *The Dark Side of the Moon* (Paul Lovatt-Cooper), *Midwest March* (J.J. Richards, arr. Derek Broadbent), *Flowerdale* (Philip Sparke – Stephen Cross, soprano cornet solo), *Hey Jude* (John Lennon & Paul McCartney, arr. Alan Fernie), *Over the Rainbow* (Arlen & Harburg, arr. Goff Richards – Robert Herring, tenor horn solo), *Americans We* (Henry Fillmore, arr. Robert Bernat), *The Children of Sanchez* (Chuck Mangione, arr. Reid Gilje – Larry Crenshaw, flugelhorn solo), *The Stars and Stripes Forever* (J.P. Sousa, arr. Peter Graham).

June 29, 2008. Immanuel Baptist Church, Little Rock, Arkansas. *Star Spangled Banner* (F.S. Key, arr. William Himes), *Variations on Laudate Dominum* (Edward Gregson), *Americans We* (Henry Fillmore, arr. Robert Ber-



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nat), *American Civil War Fantasy* (Jerry Bilik, arr. William Himes), *Arkansas Pearl Harbor Survivor March* (Rico Belotti), *American Patrol* (F.W. Meacham, arr. S. Smith-Masters), *March from 'The Great Escape'* (Elmer Bernstein, arr. Martin Ellerby), *Mid All the Traffic* (Leonard Ballantine), *Midwest March* (J.J. Richards, arr. Derek Broadbent), *God Bless the USA* (Lee Greenwood, arr. Troy Helm), *Armed Forces Salute* (Stephen Bulla), *The Stars and Stripes Forever* (J.P. Sousa, arr. Peter Graham).

July 1, 2008, Arkansas Governor's School, Hendrix University, Conway, Arkansas. *Star Spangled Banner* (F.S. Key, arr. William Himes), *The Dark Side of the Moon* (Paul Lovatt-Cooper), *Midwest March* (J.J. Richards, arr. Derek Broadbent), *Flowerdale* (Philip Sparke – Stephen Cross, soprano cornet solo), *Hey Jude* (John Lennon & Paul McCartney, arr. Alan Fernie), *Over the Rainbow* (Arlen & Harburg, arr. Goff Richards – Robert Her-ring, tenor horn solo), *Americans We* (Henry Fillmore, arr. Robert Bernat), *The Children of Sanchez* (Chuck Mangione, arr. Reid Gilje – Larry Crenshaw, flugelhorn solo), *The Stars and Stripes Forever* (J.P. Sousa, arr. Peter Graham).

WESTON SILVER BAND, LARRY SHIELDS, MUSIC DIRECTOR

April 20, 2008, Don Bosco Catholic Secondary School, Toronto, Ontario, Canada. *Hymn of the Highlands* (Philip Sparke); *Men of Harlech* (Welsh Traditional, arr. Gordon Langford – with Burlington Welsh Male Chorus); *Sosban Fach* (Welsh Traditional, arr. Gareth Wood); *Londerry Air* (Irish Traditional, arr. Bill Geldard – Darren Jukes, trombone solo); *Wild Mountain Thyme* (Francis McPeake, arr. Leigh Baker – Brad Norton, cornet solo); *Cry of the Celts* (Ronan Hardiman, arr. Peter Graham).

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

May 10, 2008. Music Behind the Scenes. *Also Sprach Zarathustra* (Strauss, arr. Graham); *Death Or Glory* (Hall); *The James Bond Collection* (Richards); *Evergreen* (Williams/Streisand, arr. Ashmore – Chris Lichtler, cornet solo); *Hoe Down* (Copland, arr. Snell); *Born Free* (Barry, arr. Catherall); *Bacchanale* (Saint-Saens, arr.

Wilkinson); *O Fortuna* (Orff, arr. Wilkinson); *Harry Potter and The Prisoner of Azkaban* (Williams, arr. Harper); *I Will Follow Him* (arr. Richards); *Barcarolle* (Offenbach, arr. Ellerby); *The Liberty Bell* (Sousa, arr. Wilkinson); *Procession to the Minster* (Wagner, arr. Snell); *Finale from William Tell Overture* (Rossini, arr. Goffin).

June 22, 2008. Chautauqua, New York. *Fanfare and Star Spangled Banner* (arr. Wilkinson); *Breezin' Down Broadway* (Richards); *The Cleansing Stream* (Leidzén – Michael Skotko, soprano cornet solo, Marcia Kline, cornet solo); *Bugler's Holiday* (Anderson); *Rolling Thunder* (Fillmore, arr. Wilkinson); *Mack the Knife* (Weill, arr. Richards); *Windows of the World* (Graham); *Toccata in d minor* (Bach, arr. Farr); *Born Free* (Barry, arr. Catherall); *The James Bond Collection* (Richards); *Semper Fidelis* (Sousa, arr. Wilkinson); *I Will Follow Him* (arr. Richards – Raymond Harcar, Patrick Horton, Kate Ferguson and Samuel Mayes, trombone soli); *Tijuana Taxi* (Alpert, arr. Smith); *Barcarolle* (Offenbach, arr. Ellerby); *Bacchanale* (Saint-Saens, arr. Wilkinson); *The Stars and Stripes Forever* (Sousa, arr. Wilkinson).

June 29, 2008. Fairlawn. *Fanfare and Star Spangled Banner* (arr. Wilkinson); *Patriotica* (Bulla); *Breezin' Down Broadway* (Richards); *The Cleansing Stream* (Leidzén – Michael Skotko, soprano cornet solo, Marcia Kline, cornet solo); *Bugler's Holiday* (Anderson); *Rolling Thunder* (Fillmore, arr. Wilkinson); *Armed Forces Salute* (Bulla); *Tijuana Taxi* (Alpert, arr. Smith); *Drums of Thunder from Windows of the World* (Graham); *Toccata in d minor* (Bach, arr. Farr); *Born Free* (Barry, arr. Catherall); *Harry Potter and The Prisoner of Azkaban* (Williams, arr. Harper); *I Will Follow Him* (arr. Richards – Raymond Harcar, Patrick Horton, Kate Ferguson and Samuel Mayes, trombone soli); *Semper Fidelis* (Sousa, arr. Wilkinson); *Mack the Knife* (Weill, arr. Richards); *Finale from William Tell Overture* (Rossini, arr. Goffin); *The Stars and Stripes Forever* (Sousa, arr. Wilkinson).

FOUNTAIN CITY BRASS BAND, JEFF HINTON, CONDUCTOR

June 14, 2008. Great American Brass Band Festival Picnic; Main Stage (with Guest Tuba Soloist Charles Villarrubia), Danville, Kentucky. *Where Eagles Sing* (Paul Lovatt Cooper); *Tuba Solo--Badinage* (Kevin Norbury);

Amazing Grace (arranged William Himes); *March-O.R.B.* (Charles Anderson); *Tuba Solo-Basin Street Blues* (Spencer Williams, arr. Bob Thompson); *Land of Make Believe* (Chuck Mangione, arr. Lee Harrelson); *Tuba Solo-Carnival of Venice* (Arban, arranged Dick Domek); *America and Somewhere from A West Side Story Suite* (Leonard Bernstein, arr. Eric Crees); *Cantina Band-ala Sing, Sing, Sing* (John Williams, arr. Lee Harrelson, with nod to Louie Prima)

June 15, 2008. Great American Brass Band Festival Main Stage (with Guest Tuba Soloist Charles Villarrubia), Danville, Kentucky. *Fanfare and March from Superman* (John Williams/Lee Harrelson); *Finale from Tuba Concerto* (Edward Gregson), Soloist Charles Villarrubia; *In Perfect Peace* (Kenneth Downie); Cornet Section Feature: *Buglers' Holiday* (Leroy Anderson, arr. Lee Harrelson); *Tuba Solo-Believe Me, If Those Endearing Young Charms* (Sir Thomas Moore, arr. Donald Hunsberger), Soloist Charles Villarrubia; Flugel and Alto Horn Section Feature: *Hey Jude* (John Lennon and Paul McCartney, arr. Derek Broadbent); *Tuba Solo-Carnival of Venice* (Arban, arranged Dick Domek), Soloist Charles Villarrubia; *Reunion and Finale from Gettysburg* (Randy Edelman, arr. Andrew Duncan).

SOUTHERN TERRITORIAL BAND OF THE SALVATION ARMY, RICHARD HOLZ, CONDUCTOR

June 14, 2008. Great American Brass Band Festival Main Stage, Danville Kentucky. *Festival March-Motivation* (William Himes); *Trumpet Solo—Standing of the Promises* (Douglas Court) Soloist Jamie Hood; *March: The Red Shield* (Henry C. Goffin); *Bass Trombone Solo—All Over God's Heaven* (William Broughton), Soloist Matthew Broome; *My Comfort and Strength* (Brian Bowen); *March: Praise Tribute* (Kenneth Downie); *The Blessing* (Williams Himes), Guest Conductor Ronald Holz; *Festival March—Able* (Turkington, arranged Himes)

June 15, 2008. Great American Brass Band Festival Main Stage, Danville, Kentucky. *Festival March—Celebration* (Leslie Condon); *Trumpet Solo—Standing of the Promises* (Douglas Court) Soloist Jamie Hood; *Proclamation* (James Curnow), Guest Conductor James Curnow; *Trombone Ensemble: Peace Like a River* (Stephen Bulla); *March—The Roll Call* (William Brough-

ton, Sr.), Guest Conductor Ronald Holz; *Cornet Quartet—Heralds of Victory* (Richard E. Holz); *Festival March—The High Council* (Ray Steadman-Allen); *The Blessing* (William Himes).

SPIRES BRASS BAND, JOHN SLEZAK, CONDUCTOR

March 15, 2008. Kussmaul Theatre, Frederick Community College, Frederick, Maryland. *Star Spangled Banner* (arr. Sousa), *Variations on Laudate Dominum* (Edward Gregson), *Brillante* (Peter Graham – William Britt euphonium soloist), *Spirit of Adventure* (Kevin Norbury), *Celtic Moods* (Rieks Van Der Velde), *Entry of the Celts* (Bertrand Moren), *The Irish Washerwoman* (arr. Gordon Langford – Jay Gible, Euan Edmonds, Dennis Mercer, Bernard Robier trombone quartet), *Gaelforce* (Peter Graham), *Irish Tune from County Derry* (arr. Denis Wright),

May 24, 2008. Kussmaul Theatre, Frederick Community College, Frederick, Maryland. *Star Spangled Banner* (arr. Sousa), *The Champions*

(George Willcocks), *American Carnival* (arr. Stephen Roberts), *Scherzo for trombone* (Jim Cheyne – Herb Bruce trombone soloist), *Suite of American Overtures* (arr. Stephen Bulla), *Lord, Lord, You Sure Been Good to Me* (arr. Eric Alexander – Herb Bruce trombone soloist), *Disney Magic* (arr. William Gordon), *Raul's Cool Above Ground Pool* (John DeSalme arr. Matt Niess - Herb Bruce, Jay Gible, Stephen Bulla, Dennis Mercer, Bernard Robier – trombone quintet, Peter Folliard – piano, Ben Grant – bass, Richard Brown - drums), *Paper Moon* (Harold Arlen arr. Jim Roberts - Herb Bruce, Jay Gible, Stephen Bulla, Dennis Mercer, Bernard Robier – trombone quintet, Peter Folliard – piano, Ben Grant – bass, Richard Brown - drums), *America the Beautiful* (Samuel Augustus Ward arr. Stephen Bulla - Herb Bruce, Jay Gible, Stephen Bulla, Dennis Mercer, Bernard Robier – trombone quintet, Peter Folliard – piano, Ben Grant – bass, Richard Brown - drums), *Ashokan Farewell* (Jay Ungar arr. Alan Fernie), *Layla* (Eric Clapton arr. Stephen Bulla), *Armed Forces Salute* (arr. Rick Larch). ☼

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BRASS BAND FESTIVAL REPORTS

GREAT AMERICAN BRASS BAND FESTIVAL, OHIO BRASS ARTS FESTIVAL, TORONTO FESTIVAL OF BRASS

Every spring and summer bring several festivals to North American shores. The following reports give a sense of the excitement at these events, all of which were sponsored, in part or in kind, by NABBA.

GREAT AMERICAN BRASS BAND FESTIVAL

By Ronald W. Holz

For the 19th consecutive year, the GABBF drew thousands of brass and band enthusiasts to Danville, Kentucky. The weather rated among the best in the event's history, and a new, ideal location for the Main Stage, in front of the Centre College library, made this year's festival particularly successful. Over the now four-day event (June 12—15) the widest range of brass music sounded forth, with British-style brass bands playing an impressive role.

On Friday, June 13 it was my pleasure to once again host the Band History Conference, the topic being Abraham Lincoln and Bands--the state of Kentucky being just a bit crazed over Lincoln in this centennial year. Two Civil War brass bands--Excelsior Cornet Band of Syracuse, New York, and Old Towne Brass of Huntsville, Alabama--gave informative, period concerts. Our guest virtuoso was Charles Villarrubia, tuba, of Rhythm&Brass fame, who gave an impressive recital that day. Among the scholarly presentations were papers by Scott Schwartz, Rusty Hammer, Charles Conrad, Mark Elrod, and myself. The Lexington Brass Band backed up my paper on American band music at the time of the 1961 centennial, with special focus on Jerry Bilik's *American Civil War Fantasy*, as scored for brass band by

William Himes. The band gave a splendid performance of this work at the conclusion of my paper.

For the last two years we have added an educational component on the Saturday of the Festival. The excellent US Army Brass Quintet gave this year's Master Class. They first shared about a 25-minute program of varied quintet fare, and then divided the audience by instruments, moving to various locations for more particular work between these wonderful musicians and those who had brought their horns. This aspect of the festival will continue to grow in popularity.

During the Festival itself, which is officially launched by a festive parade on Saturday morning, our two British-style brass bands, Fountain City Brass Band, and Southern Territorial Band, once again proved their worth in quality programming and outstanding performance level. As I served as the Main

Stage announcer for both groups, I can say unequivocally that they delivered outstanding, entertaining concerts.

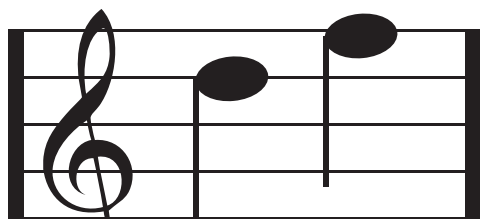
NABBA's official representative this year was our 2007 and 2008 Champion, Fountain City Brass Band. Professor Jeff Hinton, of Western Missouri State University stood in for FCBB director Joseph Parisi, who had family obligations that weekend. The band arrived in Danville Friday afternoon and immediately went into rehearsal with guest soloist Charles Villarrubia. A quick glance at the accompaniments assigned to them shows this was no minor task. Hinton and Lee Harrelson, the band's artistic director and principal euphonium (and also on the faculty at WMSU), both played to the strengths of their excellent band in all three programs. Notable among their repertoire were several very engaging new arrangements by Harrelson. The band received enthusiastic ovations to both their Main Stage



USA Southern Territorial Band of the Salvation Army, Richard E. Holz, conductor.

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programs, and even had time, in the midst of those carefully timed, 50-minute shows, to play a quick encore of *Kansas City* to the cheering, boisterous crowd at the Saturday Picnic. FCBB represented NABBA with exciting, energetic, and musically satisfying playing throughout the weekend. They played a vital role in providing the kind of excitement and energy required at the Picnic, and the audience enthusiastically affirmed their efforts. Throughout their programs they demonstrated technical assurance and musical flair. Combined with the spectacular playing of Villarrubia, they were one of the major hits of the festival.

The Southern Territorial Band of The Salvation Army was making their third appearance at the GABBE. As in past years, one of their most important functions was to provide the overall musical accompaniment for the Sunday morning ecumenical worship service. The band played the widest range of devotional literature for the thousands gathered, accompanied the many congregational songs, and joined with the Community Choir to present Wilhousky's classic setting of the *Battle Hymn of the Republic*, and Ivor Bosanko's elegant benediction, *The Lord Bless Thee, and Keep Thee*.

Their Main Stage programs also met with high acclaim, many audience members commenting to me what a wonderful blend this band exhibited throughout the weekend. I felt particularly proud of the group, this being one of my brother's (Dr Richard Holz) final engagements with the band, as he will retire this coming January. He graciously invited me to lead the band in several items. With Jim Curnow in the audience, Dr. Holz also had Jim conduct a new manuscript selection, *Proclamation*, written recently for the USA South tour of the Pasadena, California Tabernacle Band. Their Sunday program, which was being played after having been at it since 8:30 AM (almost non-stop playing—rehearsal with choir, worship service, then concert), ended in a glorious rendition of *The Blessing*. The enthusiastic, standing ovation was justly deserved. Their two Main Stage programs were marked by fine solo presentations and, as is always appreciated at the GABBE, a fine array of great marches.

Next year will be the 20th Anniversary of the GABBE, June 12-14, 2009. Start making plans now to attend this superb music festival where brass music is supreme. ★

OHIO BRASS ARTS FESTIVAL

By Andrew W. Seymour

20+ inches of Snow Buries Central Ohio! This was the story on March 7, 8 and 9, 2008 at the Ohio Brass Arts Festival hosted by the Central Ohio Brass Band. The organizers decided to plan the event not once but twice this year. On June 12, 13 and 14 the rescheduled festival took place on the campus of The Ohio State University and the Chapel at Worthington Woods in Columbus, Ohio. 10 Bands, two small brass ensembles, one percussion ensemble and two guest clinicians took part in OBAF Redux Summer 2008.



Paul Droste at the Ohio Brass Arts Festival

The three day event began on Thursday, June 12, 2008 with a performance by the Seymour Tower Brass followed by the two-time, consecutive reigning NABBA and current U.S. Open champions Fountain City Brass Band from Kansas City, Missouri. Their program

included *Where Eagles Sing* (Lovatt-Cooper), *Brilliante* (Graham) with band founder Lee Harrelson and Nate Gay each on euphonium, *Reunion and Finale from Gettysburg* (Edleman/arr. Duncan), *Finale from Symphony 4* (Tchikovsky/arr. Ashmore) as well as many others. Fountain City's performance not only showcased our North American champions but truly showed that brass bands in this country have taken another step higher in the brass banding world.

Friday's event began with clinician, brass band historian and nine time NABBA champion bandleader Dr. Paul Droste giving a talk about the history of the Brass Band in the United States. Dr. Droste was instrumental in the movement helping to form the North American Brass Band Association over 25 years ago. His talk on the past, present and future of brass bands in the United States can be heard on the EdTech Musician Podcast at <http://edtech-musician.libsyn.com> or by going to iTunes and searching for EdTech Musician Podcast. Following Dr. Droste was a performance by the Chapel at Worthington Woods Band which is an active Salvation Army band under the direction of bandmaster, Dr. Keith Wilkinson. Listening to this band drove home one idea that Dr. Droste mentioned in his talk: that the Salvation Army is the organization that has kept the brass band alive in the United States. All the musicians present then grabbed their horns and assembled on stage to read through many pieces of new brass band literature including the three OBAF March Contest finalists. In the end it was Daroll Barry's *Battleaxe Concert March* that won top honors from the Jargins Publishing Company, the OBAF Executive Committee and the Repertoire Band members. The second day ended with an upbeat performance by BBC2 at the nearby Winking Lizard Pub.

The final day brought forth variety as hundreds of participants, audience members and volunteers converged on Weigel Hall on the Campus of The Ohio State University. The final day began with a Sibelius Notation Software clinic given by Assistant Professor of Music Education at Kent State University, Dr. Jay Dorfman. The bands that performed on this culminating event were The TBDBITL Ohio State Alumni Band, the JV All-Star Brass Band/Brass & Percussion, the Brass Band of Columbus, the Chapel Brass, Scioto Valley Brass and Percussion Co., Brass Band of the Tri-State, the Groveport



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Brass-a-palooza with the Scioto Valley Brass and Percussion Company
Ohio Brass Arts Festival

Madison Percussion Ensemble and the hosts, the Central Ohio Brass Band. The event came to a close at McFaddens, a local pub, where an energized group of brass musicians tested their knowledge with the second annual OBAF Pub Quiz with quizmaster Stephen Baker carefully tallying the results. The Ohio Brass Arts Committee would like to thank all the participating bands, clinicians, volunteers, audience members and especially Executive Director, Patrick Herak, for another successful weekend.

Plans are underway for the third Ohio Brass Arts Festival and we are accepting performance inquiries from all brass bands to be a part of this premier pre-NABBA brass band festival. Send inquiries to info@ohiobrassbands.com. Be sure to watch www.ohiobrassbands.com for future updates and information about OBAF 2009. ☼

TORONTO FESTIVAL OF BRASS

By Theresa Macdonald

Hannaford Street Silver Band (HSSB), Canada's award winning, premier professional brass band and Resident Company of Toronto's St. Lawrence Centre for the Arts, once again hosted Toronto's 5th Annual Festival of Brass on April 11-13, 2008. The Festival continues to build on its success and has become the premiere event on the Ontario Brass Band calendar. Situated in HSSB's artistic home at the Jane Mallett Theatre, St. Lawrence Centre for the Arts, in the heart of downtown Toronto, the Festival weekend line up truly reflected the events theme; "Youth, Community and the very best of professional music-making in a joyous collaboration"

Friday night's concert, entitled 'Rising Stars', featured performances by the three bands in Hannaford's Youth program, the Junior, Community and Youth Bands (HYB), as well as special guests, Impact Brass, a regional youth band of the Salvation Army, whose members are drawn from across southwestern Ontario. The concert also featured the four finalists in Hannaford's annual Youth Solo Competition as well as a massed band performance by Impact

Brass and the Hannaford Youth Band. This year, the soloist prize went to Eric Probst, Eb Bass in HYB and Weston Silver Band, with his winning performance of the first movement of Edward Gregson's *Tuba Concerto*.

Saturday's Community Showcase featured 45 minute performances on the hour, beginning at 10 am, from 11 brass bands from Ontario as well as Ohio and New York state. This year saw 3 new participating bands, Kincardine Brass Band (Kincardine, Ontario), and from Ohio, the All-Star Brass & Percussion and Junior-Varsity All Star Brass Band under the direction of Dr. Eric Aho. Other performers included Whitby Brass Band, Orillia Silver Band, Intrada Brass (Oakville), Buffalo Silver Band, Maple Leaf Brass Band (Ottawa), Metropolitan Silver Band (Toronto), Weston Silver Band (Toronto) and the London Citadel Band of the Salvation Army. The Saturday event also featured the presentation of Hannaford's annual award of excellence, The Hannaford Cup. This year's trophy went to Weston Silver Band, for their rendition of this year's test march, *Knight Templar* (George Allen).

The Festival concluded on Sunday, with HSSB's 'Principals on Display' concert with guest soloists, principal brass players from the Toronto Symphony Orchestra, Gord Wolfe, trombone, Andrew McCandless, trumpet and Neil Deland, french horn, and this year's Youth

Solo winner, Eric Probst, reprising his winning performance, accompanied by the Hannaford Street Silver Band.

The success of the Festival of Brass reflects the thriving brass band scene in the north, with participants ranging from some of the oldest brass band organizations in continuous operation in North America (Metropolitan Silver Band, 75 years, Weston Silver Band, 87 years, Whitby Brass Band, 100 plus years, London Citadel, 125 years) to relatively newer bands such as Kincardine Brass Band (2001) and Orillia Silver Band, re-established after a 23 year hiatus, in 2004. The annual event has strengthened the many connecting threads of family, friends, shared members and love of banding that exist between the Ontario Bands and forged new relationships with bands from outside Ontario (Buffalo Silver Band). The strong sense of community experienced has benefited all the participants, both during the weekend and throughout the regular performing season.

Hannaford Street Silver Band is renowned internationally for its innovative and creative programming and commitment to expanding brass band repertoire (over 50 commissions to date). The Festival of Brass is yet another example of how the HSSB continues to lead the charge in fostering and promoting the art form of the brass band, in all of its variations,



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Weston Silver Band, Larry Shields, conductor, at the Toronto Festival of Brass.

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REVIEW: HANNAFORD STREET SILVER BAND CONCERT AT THE FIFTH TORONTO FESTIVAL OF BRASS

By Patrick Herak

The final concert of the 2008 Festival of Brass in Toronto, held on April 13, 2008 in Jane Mallett Theatre, Toronto, Ontario, was put on by the host, Hannaford Street Silver Band (HSSB). Hannaford, one of the few professional brass bands in North America, found themselves performing in front of a good audience, both in size (nearly a full house) and in brass band enthusiasts (many participating band members remained from the previous days).

The audience was in for a treat as the featured

soloists would be three of the principal brass players from the Toronto Symphony Orchestra (TSO), as well as the Hannaford Youth Solo Competition winner.

The opener, *Blenheim Flourishes*, was an example of how well this band could play with an effortless precision. Not only was it very crisp and clean, but the entire band had the same concept of sound. The baritones down had a nice full brass band timbre, while the horns up were perhaps a bit brighter than British Bands or those of the Salvation Army.

The first of three soloists was Gord Wolfe, Principal Trombone with the TSO. Wolfe's playing was clean, yet musical and not mechanical. It was unfortunate that in a few instances the band's enthusiasm led them to cover the soloist a bit.

Almost as breathtaking as Wolfe's playing was a brilliant arrangement by Richard Sandals (principal cornet of HSSB) of Johan de Meij's *Rare*. It was such an effective use of voicing, creating many different colors that often are not taken advantage of by most composers and arrangers.

TSO Principal Horn, Neil Deland, was featured in Gregson's *Concerto for French Horn and Brass Band*. Once again, there was plenty of top notch playing, as Mr. Deland was solid in pitch and timbre through entire range of the horn; the low notes spoke so well.

However, I did find the piece a bit hard to listen to, as it is probably my least favourite Gregson piece. In the first two movements, a French Horn can sound a bit stuffy next to a

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brass band that can truly open things up with a big sound like Hannaford. There was much better blend in the final movement.

The final soloist of the first half was Andrew McCandless (Principal Trumpet, TSO). Not that a player of Mr. McCandless's caliber really needs somebody to warm-up the audience, but he was able to do so with a humorous introduction to the piece (He had already been quite funny in the pre-concert talk as well!).

Once again it was a pleasure to hear such a fine soloist. The solo playing was so clean and precise, and Andrew showed the same command of the full range of the instrument that we heard from the other soloists. The Toronto Symphony is surely fortunate to have such a crop of principal players.

The second half opened up with a reprise of the 1st movement of the Gregson *Tuba Concerto* (played by Eric Probst, winner of Friday nights Rising Stars concert, featuring Hannaford's Youth Bands). This may be one of the more accessible tuba concertos, but it still takes quite

a bit of talent to play well, which Eric did (once again) this day.

Gary Kulesha was commissioned to write the *Triple Concerto for Trumpet, Horn and Trombone* based partially on his past experience with the HSSB as well as his experience with the TSO and these three principal players. What came out of the commission was a fantastic new work that will hopefully get more performances, perhaps with River City or at the Royal Northern College of Music (RNCM) Festival of Brass – UK, where the band and soloists are a high enough caliber to pull it off.

The first movement was a bit of a fanfare. The French horn, trumpet and trombone blend quite well as soloists and then also with the brass band accompaniment. Because there are three featured soloists, HSSB were able to open up a bit more without fear of covering the featured guests. The first movement also contained some dramatic percussion, which would be featured again, later in the work.



Eric Probst (E flat bass with Weston Silver Band and Hannaford Youth Band), winner of the Festival of Brass Youth Solo Competition, playing Gregson's "Tuba Concerto".

The second movement was a bit bluesy. In the beginning, where there was absolutely no place to hide, the trombone soloist, Gord Wolfe, was stellar! The other soloists were able to stand out as well over the somewhat eerie, somewhat jazzy accompaniment.

If the piece were to be thought of as an arch, then the third movement was the keystone at the top. The middle movement was probably by definition a scherzo, but the feel was a bit ominous to truly be classified as a scherzo. This was the first time the effectiveness of the soloist trade-offs really stood out.

The fourth movement brought back a slower feel (reminiscent of the second movement). The soloists not only showed phenomenal technique, but also quite lyrical playing. The percussion was once again a keen, subtle undertone.

The finale returned back to the fanfare style. The percussion parts intensified, as did the interplay between the soloists. Sometimes the soloist worked together as three harmonious parts in a solo line, sometimes as a duet and a separate soloist, and sometimes as three separate soloists interwoven together with compositional expertise. All of this led to a dramatic finale.

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Hannaford Street Band (Curtis Metcalf, conductor) with soloists Neil Deland (French horn), Andrew McCandless (trumpet) and Grd Wolfe, trombone, premiering Gary Kuleshas "Triple Concerto for Trumpet, Horn and Trombone."

Kudos to the HSSB for commissioning this new work (then again, they may very well be tops amongst brass bands in the world at innovative programming and commissioning new pieces). The *Triple Concerto* was a truly cleverly written new work for brass band. Not only does it give additional exposure to the genre by featuring orchestral instruments, but as already mentioned, the interplay between soloists was fantastic.

HSSB ended the concert, as they did last year, performing the set march for the Hannaford cup. I think they would've earned first place with this performance. Parts I never knew existed (even having sat, rehearsing in a band and playing this piece) come out with the utmost clarity, but without overshadowing the main focus of the piece. It was almost as if I heard all the bands the day before perform it in AM mono, and now I was listening to it in FM stereo.

After the concert was over, I found myself comparing it to those one would hear at the RNCM Festival of Brass. There were many new pieces (we hope get performed again), a high caliber of musicians and a very educated and appreciative audience. I left with the same amount of the "bowled over" feeling, but in a different way. What HSSB may lack in the bi-weekly rehearsals most UK band have (they typically rehearse three times before a concert), they can surely make up for with a solid core that has been together for nearly 25 years, as well as professional players in all twenty-five brass seats. This concert was truly a fitting end to a fine weekend. 🌟

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COMPACT DISC REVIEWS

Ronald Holz, Editor

Reviews in this issue of *The Brass Band Bridge* are by Ronald W. Holz (RH) and Douglas Yeo (DY). Many of these recordings reviewed may be accessed from www.worldofbrass.com, who provided many of the review copies. Reviews presented in alphabetical order by title.

Dear Reader: For many years the CD reviews in The Brass Band Bridge have contained a complete listing of CD content and related data. We would like to know if this practice is still of value to our readers. Second, are the reviews providing you the kind of overview and evaluation you find helpful? Please respond to me directly with input by early September. Your responses will be valued highly! Please drop me a note at: ronald.holz@asbury.edu

Basso Bravissimo! Steve Sykes, Tuba, with

Brass Band de Bazuin Oenkerk (Klass van der Woude), +Royal Norwegian Navy Band (Nigel Boddice), and *Richard Phillips, Piano. Egon. SFZ 138. TT 61:47. Program: *Impromptu for Tuba* (Barry); **The Meeting of the Waters* (Phillips); *Pick Yourself* (Kern/Sykes); Rondino (Stephens); **Serenade* (Drigo/Sykes); *Radiant Pathway* (Condon); *Sweet Georgia Brown* (Pinckard/Sykes); *Winter from The Four Seasons* (Vivaldi/Snell); **Bride of the Waves* (Clarke); +*Four Temperaments* (Brand).

On a number of occasions in these pages I have affirmed low brass solo discs that alternate accompaniment forces. I underscore that again with this captivating program by tuba virtuoso Steve Sykes. A master of all aspects of tuba performance, with a particular gift in lyrical, legato playing, Sykes herein shares in ample measure his considerable musical skills. His colleagues—brass band, wind band, and piano—join him admirably in that task. The opening item becomes a ‘tour de force’ for the tubist, reaching a stunning peak in the cadenza that precedes the final Latin section of Barry’s eight-minute *Impromptu*. The Irish tune that follows, *The Meeting of the Waters*, flows as ‘liquid,’ low-brass singing. The pianist, Richard Phillips,

provided the lovely arrangement, a true duet for these sensitive musicians. Sykes himself penned three of the shorter arrangements, designing them well for himself, particularly the witty *Sweet Georgia Brown* setting. Twice in the recording, thanks to over-dubbing, we hear Sykes play a duet with himself. First, in the whimsical Kern song, *Pick Yourself Up*. Second, and perhaps more significantly, he trumps that feat in Condon’s pace-setting duet *Radiant Pathway*. I found the whole program a delight, even to having a great cornet solo, *Bride of the Waves*, played on the tuba, borderline heresy, yet Sykes is convincing! The final item is the most extended, Michael Brand’s (Geoffrey’s son) multi-sectioned, 14-minute *The Four Temperaments*, the only work with wind band accompaniment. In summarizing this disc’s achievement, Derek Kane (the well-known euphonium soloist) declared in his sleeve notes that this recording is an “album of musical artistry and beauty.” I agree with that assessment and strongly commend this excellent recording to all brass musicians. Bravo, indeed! (RH)

Boscombe and Foden’s Live. Boscombe (SA) Band (Howard J. Evans) and Foden’s Richardson Band (Howard J. Evans), with *Trombone Soloist Brett Baker. SP&S. SPS CD 235. TT 66:31. Program Part 1 by Boscombe: *Star Lake 70* (Bulla); **Sarah* (Broughton); *Dance Before the Lord* (Graham); Program Part 2 by Foden’s: *Star Lake* (Ball); *Starmaker* (Steadman-Allen); *Euphonium Solo--The New Grandfather’s Clock* (Fernie), Soloist Glyn Williams; *Song of Courage*; Program Part 3 by Massed Bands: *Peace in Our Time* (Ball); **Oration* (Snell); *Variants on ‘The Triumph of Peace’* (Steadman-Allen); *The Lord Bless You and Keep You* (Rutter/Ritman).

Howard J. Evans directs both bands in this live concert, one reproduced with good presence reflective of the hall at Boscombe Corps. While both bands play well, Fodens gets the nod for some superb playing, marked by good interpretative work from Evans. Eric Ball’s great SA tone poem, *Songs of Courage*, receives a well-paced performance, one that reminded me of another excellent, live performance back in the 1960s by Norwich Citadel. Since the ISB premiered the work in 1960, it continues to be a terrific test for any band, and is wonderful music. *Starmaker* demonstrates that Ray Steadman-Allen still presses forward at 85+ years, seeking new modes of artistic expression via the brass band medium. This three-movement

piece contains bracing, barbaric sounds in the outer movements that are quite surprising. In sharp contrast, the middle movement takes the form of a lovely hymn-chorale meditation, beautifully scored by RSA. While essentially an original suite, the composer does insert some semantic clues, like quotes of fragments of the hymn tune 'Hanover' in movement 1 ("O worship the King, All glorious above..."), indicating to the listener that the work can be considered musical reflections on the Creator of the universe. The other new work, *Variants on The Triumph of Peace*, is less convincing. The piece opens with a complete quotation of the principal theme, *Temporal Power*, from Eric Ball's famous tone poem before the arranger launches into his series of variations. He eventually inserts Ball's secondary theme, the great hymn tune setting of John Oxenham's text "Peace in our time, O Lord" (that fortunately appears as a congregational song on the disc!). The massed bands play the work with great panache. The two soloists come off well, Baker sounding like Bill Broughton, slide vibrato and all, on *Sarah*, and Glyn Williams both magician and jester on *The New Grandfather Clock*. A couple of terrific marches and other light fare round out the fine program. The production only includes a minimal four-page insert, with some photos of the event.)RH)

Classical Dyke, Volume I: Elgar. Black Dyke Band (Nicolas Childs), with *Guest Conductor Sir Colin Davis. Doyen. DOY CD 168. TT 67:38. Program: **Severn Suite*; *Pomp and Circumstance March No. 6* (realized Anthony Payne, arr. Wilby); *Song Cycle--Sea Pictures* (arr. Wilby), Mezzo Soprano Soloist Bridget Budge; *Enigma Variations* (trans. Ball).

So far, this fabulous recording ranks as the best thus far in 2008, and I wonder if it can be topped in several categories--performance, interpretation, content, booklet presentation. The program opens with an elegant, spacious, superb performance of *The Severn Suite*. Finally I have a recording and interpretation that does full justice to the work, with a masterfully symphonic approach in the playing, so majestic, so 'nobly' yet never over blown, nor sentimentalized. What a coup for Black Dyke to have Sir Colin Davis conduct this great work. Band and conductor on the 'Fugue' movement provide a revelatory moment, and the connection to the great cathedral chorale

Eric Ball's Point of View...

“ I am spending a few days in the heart of the country, away - as I had thought - from the sight and sound of brass bands. Yet what did I see on my first afternoon here but a man with a brass baritone under his arm, off to some rehearsal, or perhaps an engagement with a village band!

It is small incidents like these which make us realize the deep-rooted tradition in which we follow. The wish to be recognized as important concert-giving organizations, as an aid to 'culture' and the rest of it, is, of course, a worthy ideal; but it is to be hoped that we never, by a 'high-brow' attitude, divorce ourselves from opportunities of giving service to the people. Our work at civic functions, church parades and the like, should receive adequate and careful preparation, and we should let it always be known that we belong to the community, and are not seeking applause and admiration.”

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

in Schumann's 'Symphony No. 3' becomes so clear. In fact, the whole performance is a revelation. Anthony Paine's realization of the incomplete *Pomp and Circumstance March No. 6*, as scored by Philip Wilby, is for the most part convincing, almost every part of it sounding 'Elgarian.' The rare bloom on this disc is the inclusion of the three middle movements of Elgar's great song cycle, *Sea Pictures*. [Note: Wilby did complete all five movements, but time limits on the disc led to this shortened version being included]. The transcriber adds harp to the brass band color palette, uses percussion very sparingly, and the effect is felicitous. The mezzo soloist has a rich, warm sound, and communicates the words clearly and with restrained emotion as appropriate to the texts. The engineer has set her and the harp in good relief against the mass of brass. While *Sea Pictures* sounds at the original concert pitch, Ball's masterful transcription of the complete *Enigma Variations* is heard a step lower, in F, rather than G. Hopefully, that will

not bother most listeners, because everything else about Ball's achievement is stunning, and it is matched by the band's playing and the conductor's interpretation. Ball does not rely on special mute effects for color contrasts nor additional percussion (Ball follows almost note for note Elgar's percussion); he uses just pure brass band timbre. The score continues to this day to serve as a 'text' book for brass scoring. He did maintain the original pipe organ part in the Finale, played here by Philip Wilby. Child's interpretation aligns him with a great array of Elgar conductors. He does not disappoint, providing his own aural vision, while paying subtle homage to the great British performing tradition linked with this work. A few examples will clarify. In Variation VII, 'Troyte,' he gets just right boisterous, impetuous style, right on the edge but not out of control, and moving at a true 'presto!' In the famous Variation IX, 'Nimrod,' he maintains the slow 'adagio' throughout, very effective in building to the moving climax of the movement. Prin-

principal Cornet Richard Marshall artfully plays the first presentation of the tune, followed by the entire solo cornet section. The entire movement moves in a wonderful 'sostenuto' style, ending in a true 'legatissimo' as Elgar requested. True to form, Dyke's dynamic control stuns--at the end of this movement they move from a huge ff to pp in a breathtaking four beats. Another striking moment is the contrast Childs provides in Variation XIII, 'Romanza,' here a suitable contrast between the 'moderato' pace of the opening, and the 'tranquillo'--later 'molto tranquillo'--section where Elgar quotes Mendelssohn. As a result, Childs psychologically sets up the Finale quite well, though what he does is fairly risky in terms of the degree of contrast. I could elaborate many other special moments in this rendition of the *Enigma Variations*, suffice to say you will not be disappointed. Not since Foden Band's **Elgar in Brass** back in 1995 has any band attempted to record the complete work, and at that time they had another brass band, Desford, join for the Finale, rather than organ. Dyke and Childs trump that early effort to a marked degree. The entire production of this CD is top-drawer. Elgar scholar Philip Maund provides the excellent, insightful notes, the booklet also including bios of the soloists, band, and conductors. There are even some fine historic photos, including a picture of Elgar at a 1921 Black Dyke concert. Highest possible recommendation--do not miss this wonderful recording! (RH)

Daystar. International Staff Band (Stephen Cobb). SP&S. SPS 236 CD. TT 68:46. Program: *The Covenanters* (Downie); *Ave Maria* (Bruckner/Downie); *Euphonium Solo--Images of Praise* (Downie), Soloist Derek Kane; *Daystar* (Steadman-Allen); *Romans 8* (Steadman-Allen); *Celebration* (Condon); *Song of the Eternal* (Condon); *The Call of the Righteous* (Condon).

This latest, engaging ISB disc focuses on the music of just three British Salvationist composers-arrangers: Kenneth Downie, Ray Steadman-Allen, and Leslie Condon. The disc opens with a fine performance of the new *March Fantasy: Covenanters* that showcases this brilliant, disciplined ensemble. The following item comes as a severe contrast, but a welcome one, if perhaps an unexpected

one for SA band--a transcription of a Catholic motet, *Ave Maria* by the great Christian late-romantic, Bruckner. If nothing else, it provides a great tone study in brass sonority. Derek Kane plays beautifully on a new solo written especially for him, a two-part portrait of aspects of praise (essentially Slow--Fast). Personally I do not count it among the best works by Downie, though certainly skillfully arranged and scored. A personal treat for me, and highlight of the disc, comes in the fine performance of Ray Steadman-Allen's *Daystar*. I first heard this work at the 1978 International Congress, where it was premiered by massed band. Steadman-Allen shapes an intriguing rhapsodic variations on the hymn tune 'Ascalon' ('Fairest Lord Jesus'), with reference to another Easter song, "My Savior suffered on the Tree." Paul Hindmarsh's excellent essay gives the listener the appropriate semantic connections and texts that help tie this rather episodic work together, showing its essentially symphonic nature. *Romans 8*, RSA's Bible study in sound, also receives a sympathetic and emotionally satisfying performance. Cobb has a good ability to connect the composer's sometimes abrupt, stop--start sectioning into a fully coherent musical experience. As to the final three

items by Leslie Condon, all three receive convincing readings, the middle work, *Tone Poem: Song of the Eternal*, receiving a definitive recording. Might the other two works, as popular as they are, be over-recorded? Did we need another version of *Celebration* and *Call of the Righteous*? Yet I speak as a musicologist who would dearly like to hear Cobb and the ISB tackle other works by Condon like *Easter Glory*, *Temple Vision*, *For Men of Faith*, or *Thy King Cometh*, works still awaiting, I believe, definitive CD recording. I take nothing away from what has been achieved here, however. There are excellent moments in *Call of the Righteous*, for instance, where Cobb achieves penetrating insight, like his unrushed handling on the transition from the middle pastoral section into the recapitulation. He allows Condon's atmospheric music to breathe again, this moment so often rushed through, spoiling the psychology of the moment. Cobb and company, from band to production staff, offer up another fine recording with solid, at times highly inspired playing, backed up by fine sound and a quality presentation. (RH)



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Endless Praise. Kettering Citadel Band (Richard Phillips). SP&S. SPS 224 CD. TT: 61:21. Program: *Glorifico Aeternum* (Jones); *I Can Think of Him* (Webb/Condon); *Excelsior* (Bright); *Praising* (Silfverberg); *Euphonium Solo--A Little Prayer* (Glennie/Childs), Soloist Gary Rose; *Endless Praise* (Himes); *Bring Him Home* (Schonberg/Phillips); *Praise Tribute* (Downie); *Be Still for the Presence* (Phillips); *Èl Es El Señor* (Jones); *Resurgam* (Ball).

For 125 years this corps band has been proclaiming the Christian gospel. Recently, under Richard Phillips, the band has experienced renewal in its musical proficiency and mission. This album carefully documents through the music chosen their evangelical profile and zeal. They investigate the broadest range of SA music, from large-scale symphonic to popular 'entertainment' shorts. I am delighted to hear another UK corps band maintaining a good standard of musicianship. Yet I admit to disappointment at another reading of *Glorifico Aeternum*, four [4!] in this issue alone. The flashy work is having quite the run that I believe will not be sustained. On the other hand, a corps band tackling *Resurgam* is another story, and they do so admirably; they are, of course, at risk of comparison with so many other excellent, recent recordings. Among the diverse membership are several skilled musicians, especially on upper cornet, euphonium, and percussion, while the middle of the band (altos and at times baritones) is prone to intonation problems. Their title tune, Bill Himes' energetic selection *Endless Praise*, receives a brilliant, flashy performance that captures for me the essence of the band--they are really blazing away in the final section! Hats off to this local corps band for a disc that ably represents the purpose, focus, and standard of Salvationism. The overall production is good, with special merit for Major Melvyn Ackroyd's essay that clearly provides the motivation of these Christian musicians, and a good listening guide for the well-rounded program of sacred music. (RH)

The Incredible PolySteel Band. PolySteel Band (Philip Harper). Egon. SFZ 142. TT 75:57. Program: *Curtain Up!* (Harper); *The Incredibles* (Giaacchino/Harper); *Flugel Solo--Faith* (Michael/Harper), Soloist David Winder; *A Malvern Suite* (Sparke); *Soprano*



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Cornet Solo--Live and Let Die (McCartney/Farr), Soloist Spencer O'Leary; *Euphonium Solo--Benedictus* (Kenkins/Small), Soloist Andrew Hicks; *L'il Darlin'* (Hefti/Sparke); *Lionheart* (Harper); *Tenor Horn Solo--Finale fr. Violin Concerto* (Tchaikovsky/Harper), Soloist Vicki Reynolds; *Magee's Patrol* (Harper); *Blue-Sleeve Step* (Harper); *Cornet Solo--Ave Maria* (Gounod/Farr), Soloist Chris Howley; *Copacabana* (Manilow/Harper); *Capriccio Espagnol* (Rimsky-Korsakov/Wilkinson); *The Gloucestershire Wassail* (Traditional/Harper).

Forty years ago the Royal Gloucester Hussars Brass Band emerged from the ashes of a military band in Gloucestershire. Known more recently by names like Flowers Band, in 2005 it received its current sponsorship via the concrete manufacturer, Polysteel. This good disc serves as a showcase for the band and its good line-up of soloists, and significantly so, its director, the talented arranger, Philip Harper. I cringe a bit with the title, a much too frequently used word! The band is not incredible--no band is that--but they are a fine band. Indeed, you will find this an

entertaining, engaging program of typical but diverse brass band repertoire. Actually, the title was a hook into one of Harper's arrangements, that from the recent film 'The Incredibles.' My only objection within the programming is the adaptation of the Finale from Tchaikovsky's *Violin Concerto* for tenor horn and brass band. This is just plain odd, but I take nothing away from the soloist's and band's excellent technique while performing the transcription. Many of the fine arrangements here will suit your bands quite well, from Sparke's *Malvern Suite* to Keith Wilkinson's adaptation of *Capriccio Espagnol*. The disc concludes with a charming, skillful setting by Harper of the *Gloucestershire Carol*. The band plays it so very well. I'm ordering it for my band to play this Christmas! In terms of overall presentation, the sleeve booklet contains a good, short history of the band, a list of current personnel, a bio on Harper, and notes on the music that are perhaps just a bit thin. The layout is handsome and the sound very good. This is a well-produced, enjoyable disc, with much

repertoire that will be of interest to NABBA bands. (RH)

Hymns. Grimethorpe Colliery Band (Philip McCann). SP&S SFZ 141. TT 68:37 Program: *For All the Saints* (Richards); *In Perfect Peace* (Downie); *Old Hundreth* (Vaughan Williams); *Dear Lord and Father* (Graham); *Ellacombe* (Himes); *Lord of All Hopefulness* (Downie); *St. Francis* (Himes); *Gresford* (Saint); *Crimond* (Richards); *Praise, My Soul* (Babb); *Reflections in Nature* (Redhead); *As the Deer* (Wright); *Nicaea* (Himes); *Colne* (Rive); *Shine, Jesus Shine* (Phillips); *How Sweet the Name* (Tremain/Osgood); *Amazing Grace* (Himes); *I'll Walk With God* (Phillips); *St. Clements* (Barry)

Here is a judicious collection of 19 hymn arrangements played with verve and class by Grimethorpe under that baton of that master of lyrical playing, Philip McCann. Unlike Boscombe Band's **Sanctuary** (reviewed below) that contains more extended sacred meditations and selections, this program features shorter arrangements that range in length from two to five minutes in length. Audiences love to hear bands play a fine hymn tune, especially in an artistic arrangement. Grimethorpe draws its program for an array of publishers, the SA holding copyright to nine of them, or slightly less than half (Like any good CD, this one lists the publishers for every item, a helpful resource when tracking down these fine arrangements). Julian Bright, who served as production manager of this attractive disc, has written a fine essay on the music that adds a great deal to the worth of the recording; he provides the necessary contact for a music that is so carefully connected to texts with theological and spiritual significance. Many classics are included, from Babb's simple setting of *Praise, My Soul, the King of Heaven* to Ronald Tremain's timeless setting of the hymn tune *French* ("How Sweet the Name"), so superbly scored for brass band by Donald Osgood. More recent arrangements come from the pen of Peter Graham, who sets *Repton* ("Dear Lord and Father of Mankind") in almost impressionistic garb, and Goff Richards' almost over-the-top, 'Hollywood-esque' treatment of *Sine nomine*, better known as "For All the Saints." My two favorites in the 'festive setting' category are both by

TEST PIECES FOR THE 2009 NABBA XXVII CHAMPIONSHIPS WILL BE ANNOUNCED IN ISSUE 111 OF THE BRASS BAND BRIDGE, TO BE PUBLISHED ON OCTOBER 15, 2008.

Bill Himes--*St Francis*, and *Ellacombe*, both works that can also be featured with the congregation joining in the praise. His *Nicaea* ("Holy, Holy, Holy") and *Amazing Grace* are already widely played in the USA by NABBA bands, but it is wonderful to learn from McCann and company, with their own take on these favorites. McCann does not 'schmaltz' too much in these readings, as his properly straightforward approach to Rive's miniature gem, *Colne*, demonstrates. Sometimes on these compilation discs I get the impression of the band almost sight reading some of the tunes, a quick 'run-through' and then a 'take.' That may or may not have taken place here, but my overall impression, with only a few exceptions, is of careful preparation. Needless to say, this excellent band, who are no doubt great sight readers, play with skill and lyrical power. I cannot agree with every interpretive gesture, especially in some choices of articulation (for example, in Himes's *St. Francis*, some inconsistency over what is 'legato' and what is 'marcato'). Their principal cornet, Roger Webster, is not on this recording, somewhat of a draw back, but only to the most discerning. The order of the program is attractive, with alternation between the brilliant and the subdued. The recording quality is excellent, the overall all production first-rate. I highly recommend this for literature and for performance. (RH)

Holy Brass. Brass Band of the Western Reserve (Keith Wilkinson). BBWR CD001. TT 68:23. Program: *Fanfare and Flourishes* (Cordner); *The Kingdom Triumphant* (Ball); *Cornet Solo--This Is My Story* (Lundkvist), Soloist Chris Lichtler; *Swedish Folk Song* (Graham); *Suite: Spiritual Sounds* (Fernie); *Horn Solo--Nothing But Thy Blood* (Peterson/Burgmayer), Soloist Debbie Wilkinson; *Variations on 'Laudate Dominum'*; *Euphonium Solo--The Lord's Prayer* (Malotte/Wilkinson), Soloist Allen Lawless; *Amazing Grace* (Himes); *Glorifico Aeternum* (Jones)

Keith Wilkinson and the BBWR are in the thick of a series of recordings, averaging one a year, two being reviewed this issue. Embracing the thought that the recording process sharpens a band's approach to its overall music making, Wilkinson is achieving exactly that. With each successive recording (see **Slides Rule!** below) the band improves in ensemble, blend, and pitch. Each album has a theme, this one with works of sacred intent, primarily, but not exclusively, from the SA repertoire. Three large-scale works serve as pillars, popular works by Ball, Gregson, and Jones, placed in chronological order in the play list. The band performs their final item, *Glorifico Aeternum*, with the most flare and precision, and with lots of energy, a hallmark of their conductor, as well. There is also a diverting suite of spirituals arranged by Alan Fernie that should prove of interest. The conductor shapes each work by his own fine and carefully conceived interpretation marked by thorough preparation of the band's overall ensemble. On occasion the group's ensemble could be tighter or their sound, both in 'soli' passages and in full more focused in pitch and tone, yet the overall achievement is very good. The three band soloists handle themselves well. Let me make a special note about Wilkinson's serviceable transcription of the famous *Lord's Prayer* by Malotte; Obrasso is publisher and I recommend it to all NABBA bands. The 8-sided insert-card is handsomely printed, with clear type. So often bands choose odd color schemes and type making the notes almost unreadable--not here. The conductor has also written short, informative program notes for each item. The recording sound projects a fine balance across the full spectrum of the band, including the percussion, all consistent and enjoyable, including the presence of the soloists. I am pleased to

commend the BBWR and their director for this milestone in their development as a fine NABBA Championship-level band. (RH)

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It's Not Unusual. Fairey Band (Phil Lawrence) and various soloists. Doyen DOY CD 237. TT 76:20. All items arranged or composed by Phil Lawrence. Program: *Star Trek Deep Space 9 Theme* (McCarthy); *Trombone Trio--It's Not Unusual* (Reed); *Flugel Solo--I've Got You Under My Skin* (Porter), Soloist Rod Franks; *A Slow Ride In a Static Machine* (Lawrence); *Liebesleid* (Kreisler); *Anblasen Fanfare* (Lawrence); *Cornet Solo--Zig Zag* (Vizzutti), Soloist Richard Marshall; *Mixed Quintet--Pastoral* (Stravinsky); *Flugel Solo--Marion* (Lawrence), Soloist Rod Franks; *Mezzo Solo--Urlicht from Symphony #2* (Mahler), Soloist Margaret McDonald; *Bach Variations* (Lawrence); *Saltarello from Italian Symphony* (Mendelssohn); *A Day in the Life of a Knight* (Lawrence); *Siegfried's Funeral Music* (Wagner); *Flugel and Trumpet Solo--Give It One* (Downy), Soloist Derek Watkins

On the jacket cover of this showcase of the arrangements and compositions by Phil Lawrence the word NOT has a slash through it, projecting the thought that the overall production is indeed unusual. It is not just a reference to the Tom Jones hit here featured as a clever trombone trio. Certainly this 'vanity' disc (meaning a disc designed by the artist to promote his own music) contains unusual items. Would you have imagined a transcription for brass band of the *Urlicht* movement, maintaining the Mezzo-soprano no less, from Mahler's 'Symphony No. 2'? Breaking into the market can be daunting, and so Phil Lawrence makes a concerted effort here, backed by the impressive efforts of Fairey Band and professional soloists Richard Marshall, Rod Franks, Margaret McDonald, and Derek Watkins. Lawrence's original pieces range from the driving, quirky, rock-inflected *A Slow Ride in a Static Machine* (by the way, not really 'slow') to an extended, highly programmatic tone poem *A Day in the Life of a Knight*. His *Anblasen Fanfare* should prove a good program opener, while *The Wizard* takes the form of a post-modern Whit

Friday concert march of marked technical demands, a work that pays homage to the past, but in which Lawrence also makes his own statement. I was most attracted to his *Bach Variations*, evidently movement 1 of a larger work of test piece scale. He first sets a Bach chorale, played beautifully by Fairey Band at the outset, and takes it on quite the harmonic and tonal journey. Hopefully, the full work will be available soon, for the demands are not just technical, but really musical. Dead center in the program is a lesser known work by Igor Stravinsky, *Pastorale*, that Lawrence skillfully orchestrates for a mixed brass quintet (Soprano, Cornet, Flugel, Alto, and Euphonium), plus harp, and band accompaniment--a lovely moment! The two extended transcriptions come off well, the complete Finale from the *Italian Symphony*, and the heroic yet haunting *Siegfried's Funeral Music*. Of the solo playing, Richard Marshall stomps though Vizzutti's short and wild *Zig-Zag*, the band right there with him. The album ends with a frenetic, energetic tribute to Maynard Ferguson, screech trumpet Derek Watson driving the group forward on the old Maynard classic, *Give It One*. Some of the playing is at times a bit rough for such a top level unit; no doubt not nearly enough time was available for putting this extended disc together. At other times, however, the band plays wonderfully. This is a great introduction into Lawrence's wide-ranging skills, and the accompanying booklet has been thoughtfully put together as an aide in that task. The disc is indeed jam-packed with the interesting and the unusual! Check it out. (RH)

National Brass Band Championships of Great Britain 2007. Seven bands, including Black Dyke and ensemble from Cory, with the Five winning performances (all five sections), including Championship Section winner Grimethorpe (Allan Withington) and extracts from *Walking With Heroes* concert. Doyen. DOY CD 240. TT 79:48. Program: *Walking With Heroes* (Lovatt-Cooper); *Music for Battle Creek* (Sparke); *On Ratcliff Highway* (Steadman-Allen); *Cornet Solo--Zelda* (Code), Soloist Richard Marshall; *Toccata, Elegy, and Scherzo* (Barry); *Euphonium Solo--The Hot Canary* (Ferguson/Wood), Soloist David Childs; *Imperium* (Fraser); *Trombone Solo--DL Blues* (Lusher), Soloist Brett Baker;

Roman Tryptych (Baker).

A major interest in this annual live disc is the winning performance at the London Championships, won in 2007 by Grimethorpe under Allan Withington on Philip Sparke's *Music for Battle Creek*, a demanding test that, as the title says, was first written for the professional Brass Band of Battle Creek. One factor that may have given this band the winning edge was the excellent duets delivered by Roger Webster, cornet, and Michael Dodd, euphonium, starting with the breathtaking duet that appears at the beginning of movement one, *Prelude and Toccata*. The duet team returns in the elegiac middle movement, 'In Memoriam John and Marguerite Gray' (parents of BBC founders, the Gray brothers). Perhaps Sparke has intended this duet team in a symbolic way. The various instrumental soliloquies here and throughout the work are more than obligatory cadenzas that abound in test pieces. That being said, I do not believe this piece ranks among the best Sparke works. It is rather 'traditional' in shape and style until the Rondo--Finale, which opens with a marvelous unison figure that is quintessential Sparke. He later combines it with an intriguing harmonic progression and slower moving tune that finally convinced me. Perhaps this piece is just too much a showcase for technique? Its rather abrupt ending, after much borderline tub-thumping, adds to that impression. But the best musicians always try to transcend technique, and Grimethorpe does its best to do so on this exciting reading. The other section winners are each represented. Either the recording presence on *Victorian Snapshots: On Ratcliff Highway* was affected by the hall or band members positioned their instruments at odd angles at times or simply distorted their sound, because otherwise Doyen has made an excellent live recording in multiple locations. That winning band in Division 1, Penine Brass, struggles somewhat to really paint the right sound world of Steadman-Allen. I was not nearly as impressed as I was for Newbridge's (Second Division winner) playing of the new work by Darrol Barry, *Toccata, Elegy, and Scherzo*. NABBA should take a look at this work for one of our lower sections. Black Dyke is in its element in the few Gala Concert excerpts shared, including Richard Marshall in *Zelda*. David Childs delights in a cute item, *Hot Canary*, accompa-

nied by an ensemble from Cory Band, while Brett Baker also entertains well on *DL Blues*, DL for British trombone great, Don Lusher. This is a valuable resource for concert and test piece repertoire, with an especially fine performance of the recent Philip Sparke brass band composition. (RH)

Norwegian Brass Band Championships

2008. Eight bands, including Elite Division winner Eikanger-Bjorsvik (Robert Childs). Doyen. DOY CD243. Double CD TT 2:17:51. Program CD #1: *Odin* (Butterworth); *Journey to the Centre of the Earth* (Graham); *Dances and Alleluias* (Sparke); *Concerto Grosso* (Bourgeois). Program CD #2: *Riffs and Interludes* (Aagaard-Nilsen); *Dove Descending* (Wilby); *Kaleidoscope* (Sparke); *Kennilworth Suite* (Bliss); *Tallis Variations* (Sparke).

I have always found the Norwegian brass band scene to be adventurous in approach to music, and once again this live, two-CD excerpts from their 2008 Championships confirms that observation. You hear nine test-piece level works that line up over a wide historical range but with special emphasis on newer works. There are four levels or sections represented, from the top, Elite Division, down to 3rd section. The Elite Division bands are excellent, especially #1 ranked Eikanger (Robert Childs) on *Riffs and Interludes*. Once again the composer Aagaard-Nilsen has created intriguing new sounds in a thrilling, diverse work in three movements: 1) Alla funk; 2) Songs from a Singing Mountain; 3) Mechanical Dance Sequence. As the full title suggests, the suite is somewhat episodic but linked to 'riff' gestures that unite it. The band also plays very well on Butterworth's *Odin*; somehow that seemed an appropriate piece for a top Norwegian band! Stavanger comes in a close second with a riveting performance of Bourgeois' massive (at 20:30) *Concerto Grosso*, another fascinating recent work that few are courageous enough to tackle. At the other levels my main observation is that they are selecting either test pieces or own choice works that are beyond the musical and, in the area of solo playing, beyond the technical reach of the groups. Sorum, placed second in Division #1, handles most of the full ensemble stuff of Graham's demanding *Journey to the*

Center of the Earth, and their conductor leads a good interpretation. The soloists just can't handle the exposed lines, even though most of the full band playing is impressive. I must say their percussion section is very good, and the recording brings this out in a wonderfully clear, balanced way. On *Dances and Alleluias*, a Second Division choice no less, once again Orskog Band plays the full ensemble material fairly well, but not its soloists; technique is not transcended and one wonders about the choice of music. Nonetheless, as in past productions of this series, you have another means for enriching your knowledge of recent test piece repertoire, while also savoring a few historic gems, like Sir Arthur Bliss' *Kenilworth*. (RH)

Sanctuary. Boscombe (SA) Band (Howard J. Evans). SP&S. SPS 227 CD. TT 76:21. Program: *Gift for His Altar* (Condon); *Horbury* (Marshall); *Even Me* (Downie); *The Call* (Leidzén); *The Compassionate Christ* (Goffin); *Sanctuary* (Ball); *Rockingham* (Goldsmith); *Emmaus Journey* (Steadman-Allen); *Wonderful Healer* (Goffin); *Guardian of Our Way* (Curnow); *To Know Thee* (Himes); *Notturmo Religioso* (Leidzén).

The Salvation Army has published a sacred repertoire of reflective instrumental music that has been unmatched by any other Christian denomination in the modern era. As most of the works on this disc featured in my own doctoral dissertation on SA meditation forms, I admit an immediate bias in favor of this excellent program. I have written significantly and at length on this repertoire and on the majority of the pieces recorded. The concept is the product of Boscombe Band's director, Howard J. Evans's study of SA repertoire over the past decade or so. He has shaped a wonderful overview of this rich subject via judicious choices of great works drawn from the period 1920--1990 in SA brass publications. All the 'SA masters' are present, with the exception of Bramwell Coles. Evans writes valuable, even essential notes on the music that help unlock the 'message' in this music, so much of which would seem incoherent without such a guide if one did not know the texts and tunes. Now, just because most of these works are labeled 'meditations' does not

mean this is a subdued program. You will encounter majestic, praiseful, and uplifting sounds along with the quiet, contemplative moments. I am particularly pleased that several historic meditations have been given fine interpretations on compact disc, works neglected in recent years. This includes the first published meditation, *Rockingham*, George Marshall's masterful *Horbury*, Leidzén's selection *The Call*, and Steadman-Allen's *Emmaus Journey*. More recent works include Bill Himes' chorale-prelude style *To Know Thee*, Jim Curnow's pastoral selection *The Guardian of Our Way*, and Ken Downie's *Even Me*. Those of you that know and admire Dean Goffin's meditative masterpiece *The Light of the World* will want to investigate to other fine works of his contained herein: *The Compassionate Christ*, and *Wonderful Healer*. This latter work was meant as a companion piece to *Light of the World* and the parallels to it are striking. The disc closes with a miniature tone poem, *Notturmo religioso*, by Leidzén, a work that survives in two versions: eight-voice a cappella choir and brass band. Leidzén frames the tune *Now the day is over* in a short, impressionistic tone poem, the blending colors of the brass band, throughout its entire range, suggesting the changing light and colors in the Western sky at sunset, perhaps even the sunset at Star Lake Camp where the work was first performed in both versions. Evans and Boscombe provide a sensitive, tuneful performance that fully satisfies. At a time when church music has been losing its intellectual and musical center, these brass band works may go a long way in restoring your understanding and appreciation for what a significant role fine brass band music--well played--can play in restoring, renewing your mental and spiritual resources. I highly commend Howard Evans and Boscombe Band for this fully satisfying program of reflective, moving music, and I highly recommend it to NABBA members with an interest and sympathy to this kind of thoughtful music. (RH)

Slides Rule! Brass Band of the Western Reserve (Keith Wikinson), with *Trombone Soloist Brett Baker. Marshall Arts Productions. WRAB 3062. TT 73:20. Program: Bill Bailey (Geldard); **Fantastic Polka* (Pryor/Wilkinson); **Georgia on My Mind* (Carmichael/Richards); *March from First*

Suite in E Flat (Holst/Wilkinson); **Ye Banks and Braes* (Wilkinson); **My Refuge* (Broughton); *Hymn for Diana* (Turrin); **Winter from The Seasons* (Vivaldi/Wilkinson); *The Liberty Bell* (Sousa/Wilkinson); **Sweet Hour of Prayer* (Heaton/Hindmarsh); **Holiday for Trombones* (Rose/Freeh); *A Nightingale Sang in Berkeley Square* (Sherwin/Fernie); **Come Into Our World* (Webb/Gates); *March Slav* (Tchaikovsky/Wilkinson).

Keith Wilkinson's recording strategy mentioned above in the review of BBWR's **Holy Brass** is definitely paying dividends, for this next disc shows the band to better advantage on multiple levels. With the addition of trombone soloist Brett Baker, Principal Trombone of Black Dyke Band, the album stands as a winner in all respects. I would like to focus on two main contributing factors, however, in addition to the demonstrated maturation and refinement in the band's overall performance. First, there is the music director's skill as an arranger, clearly in evidence in six pieces here. These range from straight transcription to true arranging. His scoring of the Holst *First Suite* is by far the best on the market, and any bands with the old versions out there, rife with problems, should burn them, and get this edition published by the SA in New York. The band plays the final 'March' from the suite, by the way, with good style and verve. I would not have thought that Vivaldi's Violin Concerto 'Winter,' from *The Seasons*, would adapt for trombone and band, but it does, and the complete concerto as shared here is to be preferred to aspects of one movement or other compressed versions that have even appeared on other discs reviewed this issue. The two trombone solo arrangements by Wilkinson, *Fantastic Polka* and *Ye Banks and Braes*, are models of their kind, while his version of *March Slav* provides the major slice of that pops classic, again well played by the band. His arrangement of Sousa's *Liberty Bell March* (Monty Python theme to some...) restores the bell so often lacking in editions and recordings, and he gives the modern brass band a fine arrangement, rather than having to piecemeal something together from the old march folio versions. Brett Baker delivers all that you would expect, and then more so. While there is some technical pyrotechnical display (Parts of the Vivaldi, Pryor, and *My Refuge*), the emphasis (and highlight

for me) is on his elegant, smooth, lyrical legato, heard to great advantage in three songs, including the newly orchestrated version by Paul Hindmarsh of an early Wilfred Heaton solo with piano accompaniment, *Sweet Hour of Prayer*. An added treat is Baker joining the BBWR trombone section in Mark Freeh's good version of Rose's *Holiday for Trombones*. The program package contains a good mixture of excerpts from the classics, great band literature, and lighter entertainment that makes the best brass band concerts successful; the same can be true for recordings. Once again the overall production is excellent, with quality sound for band and soloist, and an informative 8-page insert booklet. I highly commend BBWR and director for their achievement on this very enjoyable disc. (RH)

Order from: akmwilkinson@aol.com or 4120 Meadow Knoll Rd, Delaware, OH 43015.
\$15.00 plus postage

Strike Up the Brass Band. Brass Band of Columbus (Tim Jameson) Upbeat Recordings. TT 66:32. Program: *Intrada: Ein' feste Burg* (Farr); *Cornet Solo--Glorious Ventures* (Graham), Soloist Dan King; *Come, Thou Fount of Every Blessing* (Stevens); *Glorifico Aeternum* (Jones); *Strike Up the Band* (Gershwin/Richards); *Alto Horn Solo--Demelza* (Nash), Soloist Lisa Galvin; *Barnum and Bailey's Favorite* (King); *Trombone Solo--Swing That Door* (Broughton), Soloist Jeff Keller; *Vocal Solo--New York, New York* (Ebb/Richards), Soloist Cabot Rea; *Baritone Solo--Carrickfergus* (Roberts), Soloist Diana Herak; *Cornet Section Feature--Hora Staccato* (Dinicu/Richards); *Trombone Section Feature--I Will Follow Him* (Plante/Richards); *Robin Hood, Prince of Thieves* (Kamen/Jameson); *Cossack Fire Dance* (Graham); *The Stars and Stripes Forever* (Sousa).

Brass Band of Columbus (BBC) is one of NABBA's most distinguished bands. Founded in 1984 by Paul Droste, it has been led by Tim Jameson since 2005. Its impressive 10 NABBA Championships victories are unmatched (the band most recently won the Championship section in 2006) and their catalog of nine recordings includes the recently released **Baritones to the Fore!** (enthusiastically reviewed by Ronald W. Holz in

The Brass Band Bridge Issue 108). While this new release may not be as polished as some previous offerings, it gives the listener an opportunity to hear the BBC in a wide range of mostly light repertoire. **Strike Up the Brass Band** puts the BBC in "pops concert" mode, with a number of solos to go along with a mix of sacred and light brass band fare. There is nothing too heavy in this program; the album has the feel of a live concert given before an appreciative audience.

The opening set of four sacred pieces begins with Ray Farr's *Intrada: Ein Feste Burg*, a showpiece for the band's cornet section. Those who have heard the band in concert or at NABBA Championships in recent years will recall the tremendous energy, drive and beautiful blend the players bring to their performances. But it is immediately evident that this recording, made at four different locations in at least as many recording sessions, shows the challenges bands face when trying to make a top-notch recording in less than optimum recording venues. Two churches and two high school auditoriums were used (in recording sessions held in 2005 and 2007). It's a pity that the BBC couldn't find a single, fine recording venue that would allow the band to let its sound bloom. For instance, the technique of putting bells up on the final chord of Dean Jones' ubiquitous *Glorifico Aeternum* may be effective in a large venue that can accept the added mass of sound, but on the recording, the chord simply comes across as harsh and the lack of resonance in the room (and perhaps the placement of the microphones) traps the chord and doesn't allow the pitch to settle. Likewise, Dan King's fine solo work on the cornet solo, *Glorious Ventures*, is trapped in a box, with an overly close microphone robbing him of the resonant beauty of his sound. With a variety of recording engineers and editors to go along with the many recording venues, the album struggles for an integrated sound from track to track.

Lisa Galvin gives a lovely performance on horn of Hugh Nash's soprano cornet solo, *Demelza*, and Diana Herak's rendition of *Carrickfergus* is likewise beautifully played. Goff Richards' arrangement of *I Will Follow Him* is a fine showpiece for the band's trombone section and the band sympathetically accompanies Cabot Rea in his vocal rendition of *New York, New York*. While

Peter Grahams's "Cossack Fire Dance" has never been my favorite movement of his *Call of the Cossacks*, the band's soloists – Jeff Keller (trombone), Dan King (cornet), Eric Aho (euphonium) and Jon Merritt (xylophone) – put their bits across with panache and with a better, more expansive recorded sound than that on the dedicated solo tracks on the album. Tim Jameson's arrangement of *Robin Hood, Prince of Thieves* is a fine addition to the brass band repertoire and the band's cornet section romps through Goff Richards' arrangement of *Hora Staccato* in what feels like a gypsy version of *Bugler's Holiday*.

The album's liner notes (by Ronald W. Holz) are concise and informative, and the accompanying booklet contains detailed information about the band and its history and admirable activities. Congratulations to the BBC for another entry in their growing discography that will certainly be appreciated by the band's loyal audiences. (DY)

Order from www.brassbandofcolumbus.org

Trailblazers. The Household Troops Band (John Mott). SP&S SPS CD 238. TT 74:29. Program: *Olympic Fanfare and Theme* (Williams/Graham); *Trailblazers* (Mackereth); *Tuba Solo--He Wipes the Tear* (Morrison/Sykes), Soloist Martin Blessett; *Exalted* (Edmonds); *Clarinet Solo--Gabriel's Oboe* (Morricone/Bernaerts), Soloist Andrew Piper; *Euphonium Walkabout* (Samuel), Soloist Keith Lesley; *Gift of Love* (Samuel); *Steadily Forward March* (Kirk); *Concertpiece for Cornet* (Curnow), Soloist Daniel Robson; *Let Everything Praise* (Cordner); *Trombone Solo--Fiesta* (Graham), Soloist Andrew Newell; *Glorifico Aeternum* (Jones); *Bagpipe Solo--Highland Cathedral* (arr. Ramsay); *The Lord Is Gracious* (Barlett/Ritman); *Fanfare for a Dignified Occasion* (Bliss).

The Household Troops Band opened many of their concerts during a 2002 tour of the USA with their title tune here, *Trailblazers*. They start with a lone cornet and drums, gradually adding the full band, almost section by section. Andrew Mackereth effectively based his festive piece on two old, but vibrant SA tunes, 'A Robe of White' and 'Storm the Force of Darkness' that beautiful-

ly set the posture of this band, one that has high respect for the past, but pushes into the future. This 'pick-up' or 'occasional' band excels at marches – I mean real street marching – and when they rip into a great chestnut like Kirk's *Steadily Forward March* they make my day, if you will pardon the cliché. They project a great sound in the framing fanfares, though a bit of a stilted approach comes through in the opening *Olympic Fanfare* that soon loosens and gets on track. That kind of slight ensemble problem raises its head every so often, but not at a distracting level (Here I apply the very highest standards such an internationally ranked group must meet). As in past discs, they put up a good line of soloists, tubist Martin Blessett lyrical and smooth on *He Wipes the Tear*. The travelogue solo *Euphonium Walkabout* is sure to become widely popular, it being a big hit of HTB's 2007 Australian tour. You will enjoy the whimsy of it in this delightful realization by Keith Lesley and have fun identifying all the 'down under' allusions and quotations. Peter Graham should be pleased with Andrew Newell's relaxed style in *Fiesta*, just the right non-chalance. Daniel Robson and band give a very creditable performance of the deceptively tricky *Concertpiece* by Curnow, a highlight of the program. Two of the solos were difficult to digest. First, clarinet for *Gabriel's Oboe*—I not convinced--and then an out of tune bag pipe solo, *Highland Cathedral*. Both no doubt add diversity, color, and pageantry to live programming, but not measuring up to the other pieces. *Let Everything Praise* by Martin Cordner sparkles, and I find this to be among the more cohesive, coherent recent SA works where old and new styles are blended. Here the arranger joins the hymn tune 'St Francis' ("All Creatures of Our God and King") with his own original, though tune-related, motives, combining them into a satisfactory work of just under six minutes. You will enjoy several other short, recent works by SA arrangers given fine readings herein. When I consider the nature of the group, I marvel at what Major John Mott and his men are achieving in this ministry and in their recent series of uplifting, and I believe., educational recordings. The overall effort--performance and repertoire mix--is very good, and the production packaging completely satisfying. (RH) ★

BOOK REVIEW

By Douglas Yeo

Brass Bands of the Salvation Army: Their Mission and Music, Volume 2. Ronald W. Holz. Streets Publishers, Stotfold, Herts., England. ISBN: 978-0-9551988-9-2. 216 pages + index for Volume 1.

The photograph is extraordinary and tells a thousand tales. The conductor is hard at work, his active body no more than a blur given the camera's slow shutter speed, needed to capture the indoor moment with no flash. Arrayed before him is a tremendous brass band – a massed band of many hundreds of players, players as far as the eye can see, each with a perfect sightline to the podium. Music clipped to lyres, they are standing in an enormous hall on riser upon riser, getting ever smaller toward the rear but all actively engaged in a moment of moments. A huge bass drum is seen amidst the sea of brasses, the heartbeat of this symphony of a thousand. The image is riveting. Yet there is more. In the bottom right corner of the photograph is an elderly man. He stands behind the conductor, a paper (music?) in hand, a bit stooped and with a pensive look on his face. His white beard, heavy bags under his eyes and deep wrinkles on his face tell a story of a hard life. His eyes are fixed not on the band, but on something beyond, as if he is looking THROUGH the players to something deeper, more consequential. The old, white-bearded man is General William Booth, founder of the Salvation Army. The band is playing at the Salvation Army's International Congress, July, 1904 (held in London, at the Crystal Palace). And this photograph, found on the cover of Ronald W. Holz's **Brass Bands of the Salvation Army: Their Mission and Music, Volume 2** is just the first of many thought provoking items and insights that await the reader of this fine book.

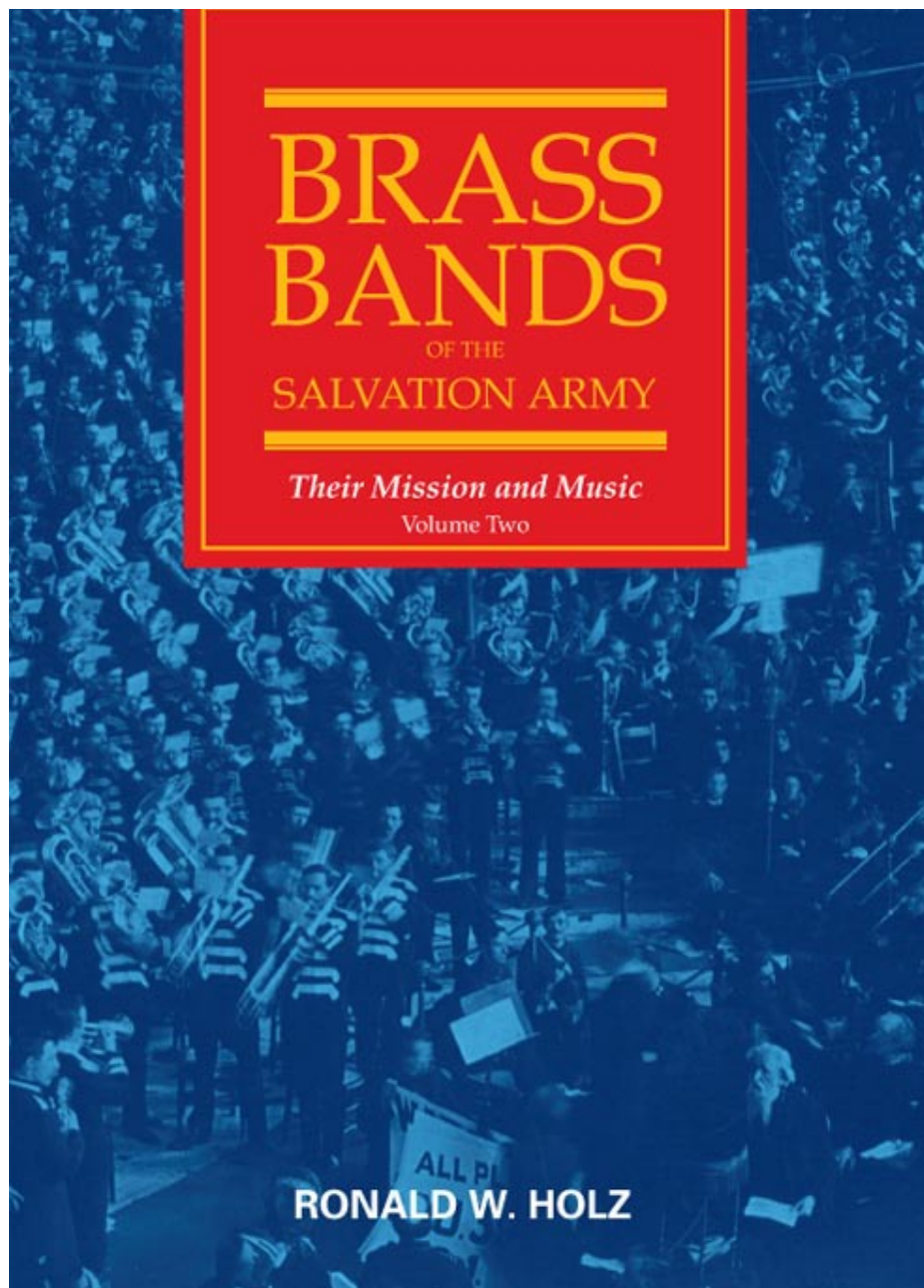
Ronald W. Holz needs no introduction to readers of *The Brass Band Bridge*. Former President of the North American Brass Band Association and long-time editor of this publication, he is Professor of Music at Asbury College (Kentucky), conductor of the Lexington Brass Band and The Salvation Army Student Fellowship Brass Band of

Asbury College, and son of Major Richard Holz, former Bandmaster of The Salvation Army's New York Staff Band. His previous books, among which are **Brass Bands of the Salvation Army: Their Mission and Music Volume 1** and **The Proclaimers** (a history of The New York Staff Band, reviewed in Issue 107 of *The Brass Band Bridge*), have been critically acclaimed.

We can hope that Ron Holz has still more books in him because he clearly has something to say. Certainly he will continue to impact the brass band world with his conducting, organizational skills (he coordinates the annual history conference at the Great American Brass Band Festival), and legions of program notes for CDs released by bands around the world. But it is no exaggeration to say that if this man were to be remembered for a single accomplishment, it would be difficult to find one more worthy than the present volume, a relatively slim book of 215 pages that is both a quick read and a thought-provoking essay that leaves the reader immensely satisfied, perhaps a bit unsettled, and ultimately hopeful.

Volume 1 of this two volume set, published in 2006, provided important historical information about Salvation Army bands and their music, from 1878-1939. While Volume 1 was clearly Holz's own project, he served as editor as well, inviting four other authors to contribute chapters on regional and national aspects of Salvation Army banding. At nearly 500 pages, it was a prodigious achievement, full of important historical photo-

graphs (including a two page, black and white spread of the photo that appears on the cover of Volume 2), facts and figures, and a concise and clear overview of the organizational structure of SA bands.



Having given, in Volume 1, a 60-year overview of Salvation Army music since its first bands were founded in 1878, Volume 2 turns to the post World War II era, a period that embraced the Army's "golden age" of music composition. Holz begins with a brief discussion of the evolution of scoring

for Salvation Army bands over the years, with particular emphasis on the instruments used. It may, for instance, surprise many readers to learn that there was a time when clarinets (both E flat and B flat) and saxophones were common in SA bands through the 1930s. England's Derby 2 Band apparently had a trombone quintet made up of one E flat alto trombone (reading the solo horn part), two B flat tenor trombones, a G bass trombone and a BB flat contrabass trombone. I found the reference to Derby 2 Band's contrabass trombone player to have a nice tie-in to my years as music director of the New England Brass Band: the player was George Foster who, after emigrating to America, became Bandmaster at Cambridge Citadel in Massachusetts, from which a group of musicians came to form the New England Fellowship Band - later the New England Brass Band - under the direction of William Rollins.

Discoveries like this abound in the chapter on instrumentation and scoring. A discussion of the Salvation Army's own brass instrument manufacturing plant (necessarily brief, but a more thorough treatment of the subject can be found in the chapter, "God's Perfect Minstrels: The Bands of the Salvation Army" in Trevor Herbert's, **The British Brass Band: A Musical and Social History**. Oxford University Press. 2000.) and the challenges of joining UK bands (playing at "high pitch") and American bands (playing at "low pitch") for massed band numbers add for some interesting asides.

The bulk of the book is devoted to musical

studies of representative works in the various categories to which most Salvation Army music has been pigeonholed: the March and Short Festival Arrangement, Music for Worship and Reflection, Concert Works (including Extended Festival Arrangements and Solo Features) and Large Scale Concert Works. Holz cautions readers – who might be disappointed that their own personal favorite work does not get a comprehensive treatment in the book – that the pieces discussed are merely representative of the genres. One would think his caution is hardly necessary: with over 10,000 pieces published by The Salvation Army since 1884, no book – of any size, much less a reasonable, readable volume – could do more than just scratch the surface of such a subject. Yet Holz does much more than simply touch lightly on the SA's musical forms and formulae.

It is in the chapter, "Music for Worship and Reflection" that some of the finest Salvation Army music is discussed. During what Holz calls the "Classic" period (1940-1960), some of the most substantial, well-crafted and important pieces of music – inside or outside the SA – were written. For me, the book would be worth its price if it only contained the two reproduced manuscript pages from the beginning of (John) Dean Goffin's meditation, *The Light of the World*. To see this music in the composer's own hand is an unexpected and revelatory pleasure, and Holz's brief discussion of the editorial hand the International Music Editorial Department had in editing works of composers finds itself demonstrated in lengthened dynamic markings in Goffin's opening bars (one could argue that the IMED, in this case, used too heavy a hand, injecting longer crescendi and decrescendi in bars two and four that were not as subtle as Goffin's original intent). Holz's musical analysis – in depth enough for the knowledgeable musician but not so complex that a novice cannot appreciate its essential points – is well argued and adds to the reader's understanding of works one may have loved on an emotional level but now can appreciate more deeply for their craft. The analysis of Wilfred Heaton's *Just As I Am* is similarly of interest as Goffin and Heaton's works stand as the arch-typical models of the genre. While I would have been happy to see more manuscript facsimile pages in the book (perhaps at the expense of the inclusion of so

many "head shots" of composers, which appear undated throughout), the many musical examples (in concert pitch) are always helpful in demonstrating Holz's insightful analysis of representative works. As an aside, the book is superbly laid out, clear and easy to read and has ample margins for readers to take notes. North American composers like James Curnow (whose *A Psalm of Praise* comes in for detailed analysis) and Stephen Bulla are given in-depth treatment, giving the book a nice international flavor.

It is at the close of the chapter on "Music for Worship and Reflection" that Holz hits his stride and the book takes its first turn from an interesting discussion of the music to even more important musing on some deeper aspects of the creation, presentation and response to Salvation Army music. In a section titled, "An Old Dilemma," Holz engages in a thought-provoking series of paragraphs.

From its founding, The Salvation Army has eschewed the two fundamental "sacraments" common to orthodox Christian denominations for nearly 2000 years: baptism and communion. The reasons for this practice are many and complex, and the theology behind it is beyond the scope of this review. About this, Holz writes, "In the SA, a denomination in which the formal rituals of the established Church are disregarded, it is not surprising to find that SA musical works – or rather their performance – could replace for many, in a symbolic way, the direct, or more 'concrete' communion experience. Properly used and presented, SA meditations and selections can provide a means toward a personal communication and spiritual experience desired by those who find formal rituals cold and separate from the spiritual reality they seek."

These sentences are packed with questions for individual and even denominational consideration. Can the emotional impact of music performance act as a substitute for the commemoration of Christ's redemptive act and personal confession of sin through the sacrament of communion? If so, should it? What is the role of emotions and "personal experience" in the corporate worship of God? What is the purpose of such worship, anyway? Can appreciation of the quality of performance during a worship service distract the listener from the deeper message

of the music? Do flashy "theme and variations" solo numbers draw more attention to the performer than to the music's message, despite the performer raising his index finger and pointing to heaven at the piece's conclusion, to give "credit" to God for his talent? These are the kinds of questions Ronald Holz's observations lead one to ask; how they are answered could very well lead to significant changes in the worship practices of not only the Salvation Army but other Christian denominations as well – if they are open to consider Holz's observations in the first place.

Ronald Holz further notes that the way the Salvation Army insulated its music from the general public (and, by extension, non-Salvation Army brass bands) until 1992 ironically kept its music – particularly its fine devotional music composed during the Army's "golden age" – from gaining the recognition it surely deserved, both within and outside the Protestant church. Holz writes, "Oddly enough, just as the vast achievement of SA worship becomes available to the general public, this general public no longer has the background to understand even a fragment of the repertoire without detailed assistance and explanation." The decision by the SA to unfetter its music library from use only by SA bands at SA sanctioned worship services, festivals and evangelistic events was undertaken for a variety of reasons, not the least of which was to create a new revenue stream for the Army through the wider sale of its music. Another up side to this decision was that secular bands could now perform and record SA music – witness the tremendously successful series of recordings of such music by the Yorkshire Building Society Band conducted by David King (the **Essays in Brass** series), recordings that show that non-Salvation Army bands are eminently capable of giving fine performances of SA music even when removed from its intended ecclesiastical setting. The recent successful collaboration between the Army's International Staff Band and Black Dyke Band would have been unthinkable even two decades ago. But the irony Holz points to is part of a cultural trend he revisits later in his book: how can the Salvation Army continue to reach a world where musical literacy has been declining and the long held cultural assumptions and understandings – recognition of hymn tunes, the ability for audiences to sit still to process

substantial “classical” music of depth and length, the loss of the “singing tradition” in both churches and community at large – are changing at break-neck speed?

It would have been too easy – and quite understandable – if Ron Holz, with his lifetime of work inside the Salvation Army where he has rubbed shoulders with the titans of SA music makers (one could argue he has become one himself), resorted to boosterism and crass “yahooism”, emphasizing only the party line and not offering any challenges to the faithful. But Holz has too much integrity for this, and he voices concerns for the future of Salvation Army music and music making. He sounds the clarion call for excellence, writing, “Insuring the quality and technical polish of future publication will be a daunting task for SA music departments. This will be especially true in light of recent trends, including significant use of contemporary rock and jazz idioms.”

Here Ronald Holz is on to something. Most of the world was ignorant of the fine Salvation Army music of years past because the Army deliberately kept it out of the hands of non-SA brass bands. Now that SA music can be heard and played by anyone, it is not – with the decline of Corps with full size brass bands and the decline in audience attention spans and musical knowledge – the “best” of SA music that non-Salvationist laymen today associate with the Army. Rather, it is the up-tempo, often musically shallow and kitchy “contemporary” arrangement – complete with drum set and electric bass – that usually comes to mind. That many of these arrangements are seriously dated in style and not at all “contemporary” or even “relevant” to the very audience they are trying to reach leads to a furthering of the gross secular stereotype held by many that the Salvation Army – with its old style uniforms, hats and skirts for the ladies, and military-like, top-down organizational structure – is out of touch in a changing world. This analysis is unfair to say the least, but it is indicative of the challenge that the SA has before itself as it works to remain faithful to its message while working in our post-modern times. Holz writes, “The irony of the SA building a highly sophisticated brass literature while at the same time gradually losing its effectiveness through that music in reaching ‘the man on the street’ is one that can not be ignored. Yet our music

cannot be just ‘dumbed down’ as some claim it must be, or simplified to such a degree that the artistic element vanishes. Salvation Army bands minister to populations vastly different than those first embraced in the late 19th, early 20th centuries. The movement itself has matured, its soldiers and officers in many territories well educated and culturally sophisticated. The bands can find themselves torn between various, contrasting social settings in which they can be of benefit.”

These kinds of thoughts are the book’s unexpected strength. While ostensibly a volume about the forms and formulae of Salvation Army music – and it is that, and well done in spades – Holz has raised the bar another notch, sharing insights and asking questions that will help the SA as it deals with the challenges of getting across its Christian Gospel message in a world that is ever hostile to any Truth claims. Music has been an important part of the Salvation Army’s corporate worship and evangelistic outreach since its inception and Ronald Holz is a needed voice in ensuring that at very least the right questions are being asked at this crucial time when it comes to how the SA can use music as a tool to reach the world with its Gospel message. The challenge of keeping musical performance from being a form of idolatry is as strong now as it has ever been, and with **Brass Bands of the Salvation Army: Their Mission and Music, Volume 2**, Ronald Holz has shown himself to be a loyal soldier, faithful scholar and much-needed prophet.

To order, call the Salvation Army South Trade Desk at 1-800-786-7372 or email Joe Johnson at Joe_Johnson@uss.salvationarmy.org. ★

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



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 111 will be published on October 15, 2008. The deadline for submission of materials for inclusion in Issue 111 of *The Brass Band Bridge* is September 15, 2008.

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IN FOCUS

ROCKY CREEK BRIDGE NEAR CAPE FOULWEATHER, OREGON

Issue 110 of *The Brass Band Bridge* features the Rocky Creek Bridge, located near Cape Foulweather in Oregon.

Located south of Cape Foulweather along a stretch of the original Highway 101, the Rocky Creek Bridge was designed by Conde B. McCullough and was completed in 1927.

Crossing a section of Otter Crest, it is also known as the Ben Jones Bridge for the man credited for being “the Father of the Coast Highway.” Jones introduced legislation to fund what was originally named the Roosevelt Military Highway in 1919, and convinced the United States Congress to pay half the cost of constructing the Oregon Coast Highway. ♣

