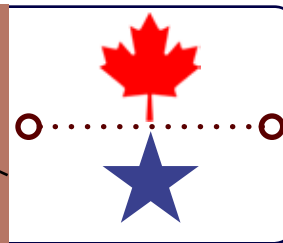




THE BRASS BAND BRIDGE



ISSUE I I I

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

OCTOBER, 2008

UNDER THE BRIDGE



Douglas Yeo

Editor

Editors of publications tend to have the same nightmares. What if I spell the President's name wrong? What if my computer crashes? What if nobody submits anything for inclusion in the next issue? These are the kinds of things that editors find themselves thinking about when they awaken in the middle of the night, bolt upright, with eyes wide open.

One of those nightmares nearly came true with this issue of *The Brass Band Bridge*. Readers will note that in each issue, I exhort NABBA members to send me news, photos, programs and articles about their bands so other NABBA members can benefit from reading about their band's activities. Most issues of *The Bridge* have been averaging around 30 pages; this reflects the great number of submissions that NABBA members pass on to me. Yet this issue very nearly was full of white spaces around advertisements. The deadline of September 15 came and went without my having received a single submission for this issue. Fortunately, a call to NABBA board members resulted in several news items being sent to me that you find in these pages. For these I am grateful, and I am sure you will enjoy reading of how NABBA member bands continue to grow, reach new audiences, and play diverse kinds of concerts.

Yet I am certain that since publication of the last issue of *The Bridge*, many other NABBA member bands were busy with concerts and other activities. While we may think that our primary audience is simply those hundreds that support our own concerts, the truth is that North American brass banding has an impact on the brass band movement around the world. That over 8000 copies of each issue of *The Brass Band Bridge* are downloaded is a testament to

how interested people are in what our member bands are up to. Yet your Editor can't invent the news. I'd like to challenge each NABBA member band to send me something for inclusion in the next issue of *The Bridge*; it will publish on December 15. Imagine what *The Bridge* would look like if over 40 bands sent in photos, articles, news items, programs and other submissions. Exciting, yes? Have a look at the last page of this issue for information on how to submit items for publication in *The Bridge*. We'll all be the richer for your efforts.

Last month's NABBA Board of Directors meeting in Raleigh, North Carolina resulted in a number of important decisions being made, principal among them selection of our 2009 NABBA XXVII Championships test pieces and the decision to hold the 2010 NABBA XXVIII Championships in Raleigh. President Rusty Morris speaks about the exciting move of our annual contest to Raleigh in his column and the test pieces are announced later in this issue, along with other important information about our upcoming Championships to be held in Louisville, Kentucky next April.

We continue to beat the drum about bands getting their contest registration applications and materials in on time; this is critical for our planning of the Championships and for ensuring we have the proper staffing and number of venues for all of the activities of the Championships weekend. It's not too early to get your band's application in. Remember to order three copies of the scores to all of your band's "choice" pieces NOW - some publishers are on the slow side when it comes to shipping music, especially if they are across the pond; those scores must be included with your registration materials. And if you haven't made your hotel reservations for Louisville, do so TODAY.

And I do hope you will smile when you read Eric Ball's sage words. ★

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ATOP THE BRIDGE



Russell Morris

NABBA President

Friday night football, Saturday football, Sunday football, baseball playoffs - fall is definitely in the air. Schools are back in session, the holidays are just around the corner and before long, 2008 will be a distant memory. This is a very busy time of year for everyone, but your Board of Directors found the time and energy to carve out a weekend last month to tend to NABBA business. The meeting was held in Raleigh, North Carolina. Why Raleigh? There are several reasons. Raleigh expressed a very real and genuine interest in hosting our future Championships. The Convention and Visitors Bureau put together a proposal that is good for NABBA and they are willing to work with us to ensure our event is first rate all the way around. Everything in Raleigh is very convenient and user friendly.

After touring the facilities and after much discussion (three other cities were also vying for the NABBA Championships), the Board of Directors voted to hold the 2010 Championships in Raleigh. The dates are April 16-17. One of the overriding concerns was the quality of performance venues for ALL bands. After all, this is a musical contest and every band should be afforded the opportunity to play in the best setting possible. We've hit a home run with Raleigh. The two venues will be in

the Progress Energy Center for the Performing Arts (PEC). They are the Fletcher Opera Theater and the Meymandi Concert Hall. Both are beautiful halls and will accommodate all bands wonderfully. Convenience will be big in 2010. The host hotel - the brand new Raleigh Marriott - is across the street from the PEC. Surrounding the hotel up and down the streets are a multitude of eating and drinking establishments, retail shops, and other places of interest. It will be an exciting time. While we still have Louisville on the immediate horizon for 2009, begin making plans now to attend the 2010 Championships in the birthplace of NABBA, Raleigh, North Carolina.

Speaking of Louisville, the 2009 Championships are quickly approaching and I hope that plans have been made or are being made to attend. The dates are April 3-4, 2009, and all

win-win situation for both the bands and the audiences.

We all know that Louisville is a very busy and active city for conventions and trade shows. If you have not yet made your hotel reservations, whether at the Brown (host hotel) or another local hotel, I urge you to do so as soon as possible. Waiting until after the first of the year could put your band in a difficult spot if rooms are hard to find.

One final plea concerning the 2009 Championship: please get your complete entries in as soon as possible. While the entry deadline is January 16, 2009, early entries are gladly welcomed and encouraged. It is a monumental task to plan the contest and monies are required up front in most instances for deposits, rentals, etc. Your help with this makes it easier to plan and schedule a contest that is enjoyable

by all. Thanks for your help on this.

I think everyone reading this (and any) issue of *The Bridge* would agree that it is a first class publication in every way. Layout, content, relevance, quality, you name it. Our editor, Doug Yeo, does a tremendous job. It requires a great deal of time and effort on his part and his attention to

detail is evident in every issue. However, without your input, your stories, your programs, your pictures, *The Bridge* will be nothing more than a publication of advertisements. I think that all bands have something of interest to share with everyone. News, photos, programs and anything that could be of interest to your fellow bands is greatly appreciated! ✪

president @ nabba . org



The NABBA Board of Directors gathering in front of Raleigh's Progress Energy Center for a tour of the facilities.

events will be held in downtown Louisville. I must commend the Music Selection Committee (Doug Yeo, Chair, Steve Allen, Joe Johnson, and Helen Tyler) for their work and diligence in the selection of the test pieces for 2009. You will find the pieces listed later in this issue and all are of top quality. I believe that all bands in all sections will be stretched and pushed to the limits. But at the same time, success is attainable by all bands. The standard of playing in all sections continues to rise and next year will prove to be no different. This contest will be one of the most musically entertaining and diverse that we have had in some time. It is a

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

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 20)

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

APRIL 16-17, 2010

2010 NABBA XXVIII Championships, Raleigh, North Carolina. More information will be forthcoming soon at nabba.org

BUILDING BRIDGES: NEWS FROM NABBA BANDS

MOTOR CITY BRASS BAND

Motor City Brass Band (Craig Strain, conductor) has a spectacular season planned for 2008-2009. "Horns 'N Howls VIII: Heroes & Villains" opens the concert series at the Ford Community and Performing Arts Center in Dearborn, Michigan on October 26. Dale VanDorp will be featured as narrator on Copland's *Lincoln Portrait* and tuba player Philip Sinder will be featured as guest soloist. This is the first of four concerts on MCBB's concert series.

The 2007-2008 concert series ended in June, with the high-flying performance "Under the Big Top." MCBB entertained the crowd with circus-inspired pieces such as *Barnum and Bailey's Favorite* and Dvorak's *Carnival Overture*. A quartet of male singers joined the Band for *Lydia the Tattooed Lady*, a quirky tune popularized by Groucho Marx, and circus performer Andrew D'Ascenzo helped provide the "Big

Top" atmosphere.

Kevin LaRose (Tuba) of Marshall, Michigan was selected as the Motor City Brass Band 2008 Youth Scholarship Winner. In its third year, this scholarship provides young musicians a \$500 award as well as an opportunity to perform with the band at a concert on the summer series. Kevin performed the first movement of the Edward Gregson *Concerto for Tuba* "for John Fletcher" in grand style and maturity well beyond his years at an evening concert in Owasso.

International Staff Band of the Salvation Army (London) principal euphonium Derrik Kane visited MCBB in June presenting a spectacular and memorable master class. This event was organized in collaboration with the Royal Oak Salvation Army Corps, to whom MCBB is especially grateful.

MCBB had a busy summer schedule throughout Michigan with performances at fireworks displays, outdoor community concerts and other events. On September 21, the band performed a special concert to benefit the Girlstown Foundation and Michigan Youth Leadership, presented by the General Federation of Women's Clubs, Dearborn, an organization that provides support to the Motor City Brass Band.



Motor City Brass Band member Bona Opatich rehearses with members of the Motor City Youth Brass Band.

The Motor City Youth Brass Band, formed in January 2007, is continuing to provide students across the metro Detroit area the opportunity to learn and perform in an environment that fosters growth and professionalism. Ronald McDonald House Charities and the Community Foundation for Southeast Michigan each provided significant support to the youth band in the past year, including funding for new instruments. A greater number of school districts are participating in the youth band program, allowing more students access to this exciting musical opportunity. (submitted by Sarah Perry)

GEORGIA BRASS BAND CELEBRATES 10TH ANNIVERSARY

The 2008-2009 season marks the 10th season for the Georgia Brass Band. The band has come a long way over those ten seasons, going from a ragtag ensemble that met for rehearsals twice a month to a thriving nationally-recognized ensemble with a very

full schedule.

The band's beginning was quite humble. Founders Joe Johnson and Christopher Priest were having lunch in a Chinese restaurant in March, 1999 when the subject of brass bands came up, as it often did. Both men had long histories with brass bands and had individually felt that a brass band in Atlanta was long overdue. One thing led to another and they decided to give it a go. They immediately started jotting names and ideas down on their napkins. By the end of the day phone calls had been made and half the band was filled out. Allgood Productions, one of Atlanta's leading recording suites, became our first home a few days later and the first rehearsal took place in April.

As is undoubtedly the case with most bands in the US, the GBB was made up primarily of doublers. Trumpet players took up cornets, French horn players struggled with tenor horns, and trombonists started deciphering treble clef parts. The Army Ground Forces Band at Fort McPherson contributed many of the band's initial principal players,

as did the deep pool of freelance and hobbyist players in the metro Atlanta area. Only two of the charter members had any significant brass band experience. Despite this diversity, members became enthused about the brass band medium and the band came together quite quickly. The band gave its premiere concert in September, 1999. The major works on the program were Eric Ball's *The Kingdom Triumphant* and Kenneth Downie's *Purcell Variations*.

The band was off and running and there was no turning back. The group quickly secured its 501(c)(3) non-profit status and set about booking more performances. Soon after, the band started rehearsing weekly to keep up with its increasing commitments. Over the years the band has been privileged to perform with a number of leading brass soloists including Scott Hartman, Jukka Myllys, Thomas Ruedi, Adam Frey, Tormod Flaten, Vince DiMartino, Mark Clodfelter, Patrick Sheridan, Colin Williams, and Christopher Martin. The band was also privileged to work with composer Eric Ewazen, and for the past three years has enjoyed intense rehearsal weekends with Dr. Colin Holman. The band has been featured at the International Euphonium Institute and the Atlanta Trumpet Festival and has performed at concert halls, schools, and churches throughout Georgia and beyond. Several of our performances have also been broadcast on the Atlanta NPR station.

In 2006 the band took an important step in its development by entering the NABBA Championships for the first time. A couple of our members had participated in NABBA with other bands in the past while a few others had attended as spectators. For the vast majority, however, this was a totally new experience. The band increased its rehearsal schedule and dug in to compete in the Challenge Section. The test piece for that year was William Himes' *Aspects of Praise*, and the balance of our first contest program was Edward Gregson's *Prelude for an Occasion* and Leslie Condon's *Call of the Righteous*. In lieu of a rehearsal the night before the contest, we decided to give a concert in Louisville at the Church of St. Martin in the Fields. This proved to be a good warmup for us. The band's first contest performance was solid and we took first place by a pretty wide margin. The band also enjoyed some great media coverage from both the Louisville Courier-Journal and the Channel 11 news in Atlanta.

Allen Vizutti

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Never content to stay put, GBB moved up to the Honors Section for 2007, performing Rodney Newton's test piece, *The King of Elfland's Daughter*, and rounding out our program with Eric Ball's masterpiece *Resurgam*. We moved our Friday night concert downtown and performed at the lovely Christ Church Cathedral. Come contest day the band rose to the challenge of competing at the higher level and very narrowly missed a first place finish.

Buoyed by our success in the Honors Section we returned in 2008 with the goal of winning. The test piece, Eric Ball's *Journey Into Freedom*, is one of the all-time great pieces for brass band and we were eager to tackle it. We chose Philip Sparke's *Endeavour* as our free choice piece. We again performed in Christ Church Cathedral the night before the contest and were pleased to see a number of members from other NABBA bands in the audience. On Saturday the band played with commitment and energy and edged out a keen Central Ohio Brass Band for first place. Upon our return home Georgia Public Broadcasting caught wind of the victory and featured the band in one of its programs.

The 2008-2009 season, the band's tenth, will be another busy season for the band and it is chock full of exciting performance opportunities. In October the band will give its first performance at the Woodruff Arts Center, home of the Atlanta Symphony Orchestra. The band will also be featured at the Georgia Music Educators Association conference in Savannah (the first brass band ever invited to this event) and at the inaugural Deep South Brass Band Festival in Pine Mountain, home of Callaway Gardens. This new festival is being modeled after the Great American Brass Band Festival and promises to be a great weekend. The band will return to the NABBA Championships in April, once again competing in the Honors Section. Immediately following NABBA the band will host Black Dyke Band principal cornetist Richard Marshall for masterclasses and a concert.

Our tenth season will indeed be exciting. As founder and music director, I would like to publicly thank all the fine musicians that have been part of the Georgia Brass Band over the years. We have had a steady stream of talented, committed musicians pass through our ranks, each contributing



Georgia Brass Band, Joe Johnson, Music Director, in concert with soloist Vincent DiMartino.

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in some way to our success. And while we have experienced quite a bit of turnover, we still have seven members that have been there since our first rehearsal. All in all it has been a great ride so far and we look forward to even greater accomplishments in our next ten years. (submitted by Joe Johnson)

NEW ENGLAND BRASS BAND

The New England Brass Band has marched steadily into the 2008-2009 season under the baton of our new traveling Music Director, Stephen Bulla and Assistant Conductor Al Stickland. In June we welcomed several new members: US Coast Guard bandmen Kelly Watkins has joined us as principal cornet along with Boston University students Patrick Doyle on solo cornet and Matthew Lagarde on flugel, Boston Conservatory student Christian Riesebieter on baritone and Gordon College students Travis Anderson on horn and Andrew Coulombe on BBb Bass. We are looking forward to another NABBA Honors section competition this year and have seven concerts planned throughout New England (Rockport, Wilmington, Andover, Westwood and Lenox, Massachusetts; Wolfeboro, New Hampshire; Kennebunkport, Maine). More information about the NEBB and its activities may be found on the band's website at www.newenglandbrassband.org (submitted by Isabel Tappan-deFrees)

HANNAFORD STREET SILVER BAND

Toronto's award-winning Hannaford Street Silver Band launches its 2008/09 season with a concert entitled **Made in Canada: a 25th Anniversary Celebration**, conducted by the HSSB's Artistic Director and Resident Conductor Curtis Metcalf on Sunday, October 19, 3:00 p.m. in the Jane Mallett Theatre, St. Lawrence Centre, 27 Front Street East, Toronto, Ontario, Canada.

This celebratory concert features two HSSB commissions by Canadian composers: J. Scott Irvine's *Hannaford Overture* and Gary Kulesha's *Romance for Band*. Another highlight is the world premiere of *Suite for Band* by 17 year-old Canadian composer Marcus Venables. The HSSB also performs *Indian Daybreak* by Philip



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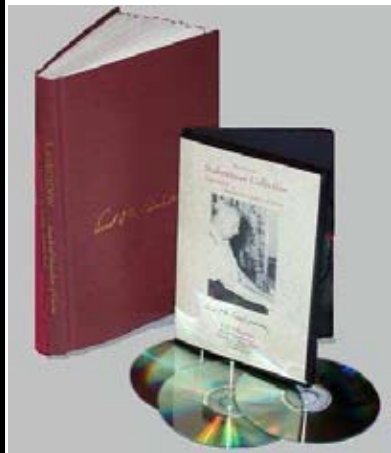


New England Brass Band Assistant Conductor Al Stickland and Music Director Stephen Bulla.

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

The audience is invited to join the HSSB and autorickshaw for a celebratory reception after the concert in the Jane Mallett lobby. Single Tickets: Regular \$39. Senior \$33. Student \$25. Groups of 10 or more: Adult \$25. Student \$20. Phone Orders: 416-366-7723 or 1-800-708-6754 Box Office, St. Lawrence Centre, 27 Front Street East, Toronto. On-line Orders: www.stlc.com (submitted by Anne Kear)

WHITBY BAND

In the fall of 2007, the Whitby Brass Band applied for a Trillium Foundation grant to help fund the purchase of new brass and percussion instruments. We are pleased to announce that the band was successful in their bid, and we have received funds which will be applied to the purchase of new baritones, trombones, Eb horns, a flugel, new public address system, and what amounts to a complete new set of percussion instruments. We have also purchased a cargo trailer that will be used to haul the percussion, making it possible to bring all necessary percussion along to any performance. The new equipment will allow us to enhance our Junior Band program as well. Instruments will be

Harper and *Celebration* by Donald Coakley.

To celebrate the HSSB's 25th Silver Anniversary Season, special guests Toronto's South Asian-flavoured band **autorickshaw** with vivacious lead singer Suba Sankaran, will fuse with the HSSB for an inspiring concert of world music that includes *Naline Kanthi* composed by master drummer Trichy Sankaran, *Chana* by Suba Sankaran and *Dil To Pagal Hai* by U. Singh.

From **autorickshaw**'s JUNO-nominated CD "So the Journey Goes", *Aaj Ki Raat* by RD Burman with lyrics by Majrooh Sultanpuri will be performed. This nod to Bollywood features seven key HSSB players: David Archer, trombone and arranger; Brad Norton, Anita McAlister and Doug Chaulk cornets; Linda Bronicheski, tenor horn; and Mark Bonang, tuba.

At 2:15 the HSSB's Co-founder and Executive Director, Ray Tizzard, hosts a pre-concert chat with **autorickshaw** in the lobby of the Jane Mallett Theatre.



Whitby Brass Band, now in its 145th year, is based in Whitby, Ontario, 36 miles east of Toronto, on the shores of Lake Ontario



Hannaford Street Silver Band, Curtis Metcalf, Artistic Director and Resident Conductor

made available to the junior and beginner players allowing more people to participate. The Junior program will also be receiving new music folders as part of the grant. We would like to thank the Trillium Foundation and the government of Ontario for supporting communities and organizations throughout Ontario! Thanks also to Bill Foster for spearheading the application process and putting together the proposal. or more about the Whitby Brass Band visit www.whitbybrass-band.com (submitted by Gail Aukstaklnis)

HANNAFORD STREET SILVER BAND CELEBRATES 25TH ANNIVERSARY

This year marks the 25th Anniversary of the 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.

The idea of a professional British-style brass band based in Toronto developed between two friends, professional trumpet players Ray Tizzard and Robert Sutherland, who shared a love of the brass band and its repertoire. In the early eighties, while working together in the Canadian Opera Company Orchestra, Tizzard and Sutherland came up with the

living on Hannaford Street, in the east end of Toronto, and it just seemed to have a real ring to it and essentially, the band started. We called our friends up and here we are; 25 years, 10 CDs, 100s of concerts, millions of dollars later. And we are still hard at it."

HSSB's mission statement is to "honour the traditions of the art form and at the same time place it in a contemporary context with a unique Canadian point of view." With Artistic Director and Resident Conductor Curtis Metcalf at the helm, HSSB presents a six concert season and boasts an impressive roster of guest conductors including Nicholas Childs, Elgar Howarth, James Curnow, Robert Redhead, Bramwell Tovey and Robert Childs.

For the past five years, Toronto, a sprawling metropolis of over five million, has been named by the United Nations as "the most ethnically-diverse city in the world." Tizzard states that Hannaford has "tried to approach that by putting on concerts that reflect the community in which we live." HSSB's innovative programming has resulted in a fol-

idea of getting their professional colleagues together to form a brass band. In a recent interview with Peter Lucas of Brasscast.com, Tizzard recalled that "at the time I was



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lowing much broader than a traditional brass band audience through brilliant collaborations including the Afrocentric music of the Nathaniel Dett Chorale, the passionate flamenco dance of The Esmeralda Enrique Spanish Dance Company and the world premiere of Canadian composer Barbara Croall's moving lament for First Nations soldiers fallen in War, *Gi-Giwe Na? (Are You Going Home?)* to name a few. This year's 25th Anniversary season is no exception and features artists such as steelpan virtuoso Liam Teague (March 1, 2009) and Toronto's acclaimed Indo-jazz funk fusion ensemble **autorickshaw** (www.autorickshaw.ca).

Another central core value of the organization is an aggressive commissioning program which has resulted in some remarkable new repertoire for brass band, with over 50 new works to date. One of its recent commissions, *Requiem Mass for a Charred Skull* by Bramwell Tovey was awarded a 2003 JUNO Award (Canada's equivalent to the Grammy) for Best Classical Composition. Over the years, the organization has continued to push the envelope of what Brass Band music can be and HSSB's

loyal fans in Toronto have come to expect the unexpected. "When we first started out, many of our subscribers who knew the Brass Band (concert) tradition (of) overtures or marches, sort of expected that and here we were putting on some avant garde repertoire and some would really complain, get me in a corner, berate me up and down. Nowadays, we have turned that around totally. I find if we don't have a new commission on a concert, people are saying, 'Where is the new piece?'"

Tizzard encourages brass bands to seek out opportunities to commission and present new works for the idiom, saying, "I wish more bands would. It is a hard row to hoe, but I think the end result will be a furthering of the art form (of the brass band), no question."

Not content to confine its commitment to promoting and educating the public about the brass band tradition and sound from the concert stage only, HSSB also sponsors and administers three Youth bands under the Hannaford Youth Program. The program targets a wide range of youth from ages 11 to people well into their twenties. In addition, the organization also hosts and runs the annual Festival of

Brass in Toronto, which brings together youth and community brass bands from southern Ontario and northern US States in a weekend best summarized by the festival motto "youth, community and the very best of professional music making in a joyous collaboration." Over the years, HSSB has also facilitated concert presentations of brass bands such as The New York Staff Band of the Salvation Army, The National Youth Brass Band of Wales and the Black Dyke Band (2000) as well as organizing clinics with visiting guest artists such as Alan Vizzutti (November 2008) and Joe Alessi (April 2009).

Looking back over the past 25 years, Tizzard attributes HSSB's success to the groups shared passion for the Brass Band and its repertoire. Tizzard states with pride, "This is an artist run organization, the creative energy comes from the membership and some of the members have been there right from the very beginning." For more information about the Hannaford Street Silver Band visit www.hssb.ca (submitted by Theresa MacDonald)

OHIO BRASS ARTS FESTIVAL COMPOSITION CONTEST

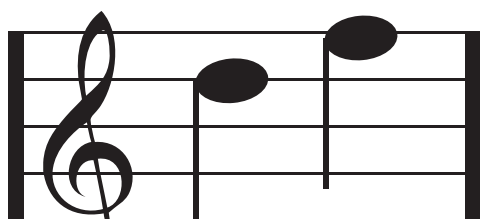
Jagrins Music Publication and the Ohio Brass Arts Festival (hosted by the Central Ohio Brass Band) have once again teamed up to sponsor a composition contest for the 2009 Ohio Brass Arts Festival.

Composers wishing to compete are asked to compose an original slow melody piece. The slow melody should be based on a folksong or hymn and should be three - five minutes in duration. The three finalists will receive cash prizes, with a top cash prize of \$300. The three finalists will be premiered by the Repertoire Band on Friday, March 13, 2009. Additionally, to qualify for any of the prizes, you agree to Jagrins Music Publications publishing your piece.

Entries are due by Saturday, January 31, 2009 and can be e-mailed to entrants@ohiobrassbands.com. Preferred submission format is a Sibelius file, if you need to enter via another method, please contact the Ohio Brass Arts Festival. More information on the Ohio Brass Arts Festival can be found at www.ohiobrassbands.com (submitted by Patrick Herak)

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US OPEN BRASS BAND CHAMPIONSHIPS

The sixth annual US Open Brass Band Championships, hosted by the Prairie Brass Band, produced by Brass Bands International Corp. and in partnership with sponsor Buffet Crampon (manufacturers of Besson & Courtois), are pleased to announce the line up of bands who will take the stage in competition on November 8, 2008 at the Norris Performing Arts Center in St. Charles, Illinois. Doors open at 9:00 AM and the contest will run until 4:30 PM.

The bands performing will be defending champions Fountain City Brass Band as well as Brass Band of Central Florida, Eastern Iowa Brass Band, Milwaukee Festival Brass, Prairie Brass Band and making their debuts, the Madison Brass Band and the Ohio Brass Band.

The bands will be competing for the following awards and cash prizes:

Championship Trophy and \$1,000.00

Most Entertaining Band Award and \$500.00

Second Place Trophy and \$250.00

Best Featured Soloist Award,

Best Cornet of the Day. The recipient will be presented with a special, custom built cornet, which will be engraved with "US Open - Best Cornet - 2008". This award will be presented immediately following the performance by the last band.

Most Outstanding Percussion Section

Best Performance of a March Award and \$250.00

Best New Arrangement or Composition for Brass Band, \$250.00

Unique to the contest is the famous Buskers Award, a trophy for the best small ensemble of the day, judged by a "mystery adjudicator". This has proven to be a hotly contested portion of the contest and hugely popular with musicians and audience alike. Additionally, the Buskers' Preview is held Friday night at a McNallies local Irish pub and is free and open to the public.

In addition, Buffet Crampon is also the spon-

sor of Frank Renton, "The Voice of the US Open".

Dr. Dale J. Lonis, William Himes and Peter J. Griffin will make up the judging panel.

"Everyone on the US Open Committee is very excited about 2008 being another year of marked growth for the event. From a new performance venue at the Norris Cultural Arts Center, to our partnership with the Brass in Concert event, two new bands, two judges new to the Open judging panel, to a new Banquet and Awards venue. All of this is a direct result of the growing interest from the bands and spectators as well as the ongoing generous support from our sponsors," said Clark Niermeyer, president of the U.S. Open board.

Additional sponsors include: JA Music, Salvation Army, and Woodwind and Brasswind.

This promises to be the largest US Open contest yet and those who want to attend or become a sponsor or advertiser are urged to visit www.usopenbrass.org for further information.

In other US Open news, the organizers of the Brass in Concert Championship (England) and Brass Bands International, sponsors of the US Open Brass Band Championships have announced a strategic partnership, in which the winner of each contest will be invited to compete in the others' contest the following year. The agreement will take effect this year, beginning with the US Open on November 8, 2008 and Brass in Concert on November 15, 2008.

While the US Open was patterned after the entertainment concepts developed by Brass in Concert over the past 32 years, there are a few minor rules differences between the two events. Bands competing in either of the two contests will be required to adhere to the rules of that contest.

This partnership has been established to help continue the musical growth and programming innovation of bands in both the UK and the US.

Says Clark Niermeyer, President of the US Open, "We are very pleased to be able to partner with Brass in Concert on this venture. I'm sure that the winner of this year's US Open will be excited to have the opportunity to compete at the Gateshead next year. The Open

has often had English bands competing and an invitation to the winner of Brass in Concert will not preclude other UK and European bands from registering for the Open as well.” (submitted by Clark Neirmeyer) ☼

BACK ISSUES OF “THE BRASS BAND BRIDGE” NOW AVAILABLE ONLINE

Thanks to the considerable efforts of NABBA archivist Diana Herak, all back issues of NABBA's *The Brass Band Bridge*, have been scanned and uploaded to www.nabbabridge.org for viewing and download. This is a tremendous asset to NABBA members interested in a wealth of information about NABBA's history, its bands, as well as hundreds of music and recording reviews and articles from 1983 to the present.

Issues 1-111 are now available with the exception of Issue 73 (September 1998) which is missing from the NABBA archives. If you have a copy of Issue 73 and are willing send it to Diana Herak to be scanned (and returned) and assume its place with all of the other back issues of *The Bridge*, please contact her at herak95@insightrr.com ☼



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NABBA BAND CONCERT PROGRAMS

WESTON SILVER BAND, LARRY SHIELDS, CONDUCTOR

Sunday, Aug 10/08. Kiwanis Pavilion, Upper Queen's Park, Stratford, Ontario. *Olympic Fanfare* (John Williams, arr. Peter Graham), *Blenheim Flourishes* (James Curnow), *Cossack Patrol* (L. Knipper, arr. Gordon Langford), *Irish Tune from County Derry* (arr. Percy Grainger, trans. Geoff Houghton), *People* (Stanley Black, arr. Alan Catherall – Brad Norton, cornet), *Chicken Run* (H. Gregson-Williams, J. Powell, arr. Sandy Smith), *Bugler's Holiday* (Leroy Anderson- Meaghan Allen, Holly Allen, Karli Allen, soloists), *The Ashokan Farewell* (Jay Ungar, arr. Alan Fernie), *Mr. Jums* (Chris Hazell, arr. Alan Catherall), *Valero* (James Swearingen, arr. Sandy Smith), *It's Just Talk* (Pat Metheny,

arr. Reg Vardy), *Vehicle* (Jim Peterik, arr. Larry Shields), *Eleanor Rigby* (McCartney/Lennon, arr. Bill Geldard), *Yellow Submarine* (McCartney/Lennon, arr. Alan Fernie), *Floral Dance* (K. Moss, arr. D. Broadbent), *I Wanna Be Like You* (R. Sherman, arr. Alan Fernie - Colin Murray, Bass Trombone), *Sing, Sing, Sing* (L. Prima, arr. R. Woodfield), *When The Saints Go Marching In* (Trad., arr. Goff Richards)

BRASS BAND OF COLUMBUS, TIM JAMESON, CONDUCTOR

August 2, 2008. Dublin Irish Festival, Dublin, Ohio. *Gaelforce* (Peter Graham), *Ardross Castle* from *Hymn of the Highlands* (Philip Sparke), *My Love is Like a Red, Red Rose* (Traditional, arr. Kenneth Downie- Lori Cohen, euphonium solo), *Al-ladale* from *Hymn of the Highlands* (Philip Sparke), *Londonderry Air* (Traditional, arr. Bill Gledard- Jeff Keller, trombone solo), *River-dance* (Bill Whelan, arr. Ray Farr), *Donegal Bay* (Paul Lovatt-Cooper- Diana Herak, baritone solo), *Cry of the Celts* (Ronan Hardman, arr. Peter Graham), *Dundonnell* from *Hymn of the Highlands* (Philip Sparke). ☘

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COMPACT DISC REVIEWS

By Ronald W. Holz

Debut. Joseph Cook, Tuba, with Black Dyke Band (Nicholas Childs); Doyen DOY CD 249; TT 67:43. Program: *Concerto for Bass Tuba* (Vaughan Williams); *Tuba Concerto* (Sparke); *Capriccio* (Newton); *Cyrano* (Wilby); *Tuba Concerto* (Gregson)

Joseph Cook serves as principal tuba of Black Dyke Band and he proves his worth in his first solo album containing three significant, 20th-century tuba concerti. A substantial, programmatic solo by Wilby--*Cyrano*--and Newton's agreeable *Capriccio* round out the all--British program. Needless to say, the band provides solid, musically supportive accompaniments, with Dr. Childs guiding all with grace and insight. What struck me the most about this program

was how solidly the Vaughan Williams (1954) holds up as the truly innovative work, the first tuba concerto of merit. Both Gregson (1976) and Sparke (2006) pay homage to it, either through direct quotation or indirect reference. The Vaughan Williams not only holds it own; it comes off the finest of the three, perhaps not surprising, the British master composing it in his late, mature years. You have to read the fine program notes (Wilby and Cook share the task) to find out that the transcription, which I was not aware existed, is by Philip Littlemore, and published by Faber Music. Wilby's *Cyrano*--after the famous long-nosed poet warrior--unfolds in two movements: 1) Soldier and Poet; 2) Panache. The latter appropriately uses the great *La Folia* theme from the 17th century for a post-modern series of variations, all of it somewhat reminiscent of the happier, or lighter Italianate side of Wilby's earlier work, Leonardo. Cook's overall sound is quintessential brass band E flat bass, here on the new York YO 3082-2-OCL. If you are used to hearing the Gregson and Vaughan Williams on F tubas, or even small C tubas, this may come as a sur-

prise, but not an unpleasant one. The timbre is different, darker, but still focused and clear. Cook delivers an impressive debut, with quality literature, accurate accompaniments, excellent recorded sound, and supportive materials. Highly recommended.

Essential Dyke, Volume VIII. Black Dyke Band (Nicholas Childs). Doyen DOY242 TT: 73:45. Program: *La Reine De Saba* (Gounod/Greenwood); *The Magic Flute* (Mozart/Rimmer); Cornet Solo--*Miss Blue Bonnet* (Simon/Smith), Soloist Richard Marshall; *Toccata* (Widor/Sparke); Alto Horn Solo--*An Untold Story* (Lovatt-Cooper), Soloist Sandy Smith; *Capriccio Español* (Rimsky-Korsakov/Wilkinson); Baritone Solo--*A Little Prayer* (Glennie/Childs), Soloist Gareth Brindle; *Vitae Aeternum* (Lovatt-Cooper); Flugelhorn Solo--*That'll Do* (Gabriel/Price), Soloist John Doyle; Light Fantastic (Lovatt-Cooper); *I'll Walk With God* (Brodsky/Richards); *Variations on 'Laudate Dominum'* (Gregson); *Pines Of The Appian Way* (Respighi/Snell)

Here is another winner in Black Dyke's continuing 'Essentials' series, now up to eight! The opening march by Gounod brought back memories of the old Harry Mortimer "Men O Brass" massed band recordings--but here was a modern, up-to-date version played with great élan. The rest of the program follows suit, with especially impressive performances of the Respighi, Rimsky-Korsakov, and, above all, the Widor *Toccata*. I am not partial to brass bands playing Mozart, and, no matter how stunning the technique, Black Dyke's reading of the overture to *Magic Flute* is just too heavy handed for my taste; others will love it. All soloists are in top form, with Marshall continuing to amaze me with his near perfect style and lyricism. The big surprise of the disc is the expanded version of Gregson's *Variations on Laudate Dominum*. The composer inserts two variations after the third variation of the original; both are imaginative, short pieces, but leaving those with one concept of the piece perhaps puzzled by this ontological rupture! While cleverly written, with subtle, and not so subtle homage to Heaton (direct quotes from the march *Praise*, for instance), the variations certainly extend the work to meet some contest organizers' expectations for piece length--but I am not sure that in supplying that additional time that the composer has not skewed the bal-

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ances of the work. This is an aesthetic choice, and 32 years later the composer felt it right to make this change. I wonder which version will stand the test of time? For the moment, I favor the earlier version--time will tell! Well, enjoy wrestling with that dilemma, and savor this excellent program, backed up by informative notes by Dr. Roy Newsome. Again, highly recommended!

European Brass Band Championships 2008.

Live performances by various bands, including winner #Cory Band (Robert Childs). *Brass Band Willebroek (Frans Violet), ^Grimethorpe Band (Allan Withington), and +European Youth Brass Band (Reid Gilje) Doyen DOY CD 253. Double CD. TT 2:68;46. Program CD #1: +*Introduction* (Aagaard-Nilsen); #(Berge) *Brass Blut* **Scherzo for Motorcycle and Brass Band* (Williams/Woude); ^*Mephistopheles* (Douglas); **Saying Goodbye* (Sparke); Cornucopia (Farr); **Soprano Solo--Silver Threads Among the Gold* (Allison); *Lapp-Nils Polska* (Gudim); Cornet-Euphonium Duet--*I'll Not Turn Back* (Bosanko); *Apocalypse* (Bourgeois); +*Shine As the Light* (Graham); CD #2 Program:

**Milestone* (Himes); **Music for Battle Creek* (Sparke); **Baritone Solo--Carrickfergus* (Roberts); ^*Labour and Love* (Fletcher); **Exultate* (Downie); **Song* (Rydland); *Dreams* (Moren); ^*MacArthur Park* (Webb/Catherall).

Doyen captures, in fine style, the highlights, the excitement, and the best performances of this great annual event. Both top test piece performances and concert excerpts make this double CD quite a bargain. How can you turn down listening to a work subtitled *Scherzo for Motorcycle and Brass Band*? Maybe that about sums up the adventurous spirit one finds in the CDs of these European packages, especially on held in Norway. The overall star of the CD is Brass Band Willebroek, both in concert excerpts and on the test piece *Music for Battle Creek*. While I still give a convincing nod or thumbs up to the Grimethorpe winning performance at the British Nationals 2007 (see August 2008 Bridge review), the Belgians are particularly impressive in the *Elegy*, or Movement 2. One revelation here was the standard demonstrated by the European Youth Brass Band, which is really just an occasional group--something that should give all of us hope in the brass band movement. If you like live perfor-

mance--and I do--this is a great collection. For those of you who like to watch videos on your computer or connect your computer to your TV, you might want to get the parallel Video version of the live performances in Stavanger Hall, Stavanger, Norway.

Masters of Space and Time. National Youth Brass Band of Great Britain (Bramwell Tovey), with +Jens Lindemann, Trumpet, and *Ian Bousfield, trombone. Polyphonic. QPRL 225 D TT 71:22. Program: *Celebration* (Condon); *Little Suite for Brass* (Arnold); +*Dusk* (Fraser/Pilafian&Sheridan); *The Severn Suite* (Elgar); **Concerto #2 in E Flat* (Mozart/Freeh); *Just As I Am* (Heaton); +*A Carmen Fantasy* (Proto); *Masters of Space and Time* (Broughton)

For a youth brass band that meets just several times a year in short week 'courses,' this band maintains an excellent standard! Playing under the fine conductor Bram Tovey has made them perform at a mature level that belies their youthful status. This is the first NYBBGB recording in quite some time, and it is a joy to hear the evidence of this strong program. NABBA members who recall Bruce Broughton's *Masters of Space and Time*, jointly commissioned by NABBA for our Championship Section and the British Open, though never used in the latter, will be highly impressed with the exciting performance this excellent work receives. Classics of the repertoire also fare well, especially the Elgar and Arnold, cornerstones of the advanced and, moderately easy repertoires respectively. Jens Lindemann sounds fit and trim in one movement, *Dusk*, from Fraser's *Concerto for Jazz Orchestra*. He only plays a four-minute portion of Frank Proto's *A Carmen Fantasy*, but an exciting part--I can even see Jens dressed in one of his colorful suits as he plays! Bousfield's contribution comes from the other end of the spectrum--the Mozart *Horn Concerto #2* (in Mark Freeh's fine transcription), played in the original key--and range--yet on trombone! This is truly impressive, and the band, a large, more than double-size group (ie four Sopranos, four Flugelhorns, etc., etc), plays with notable restraint. Perhaps most impressive is the lyricism and sostenuto displayed by this large band on Heaton's demanding meditation, *Just As I Am*. Tovey leads these young people to a performance many mature brass band should envy. This is a delightful disc, with excellent, quality music throughout,

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a program sure to lift your spirits and one to assure you that at least with these 70+ young musicians, the future of brass band music in Great Britain is being nurtured and developed at a very high level. Bravo to all involved!

Proclamation. Pasadena Tabernacle Band of The Salvation Army (William Flinn). PTB 08 CD. TT 70:51. Program: *Fanfare to Worship* (Ponsford); Trumpet/Flugel Solo--*Standing on the Promises* (Court), Soloist John Docter; Such Love (Drury); *Cause for Celebration* (Himes); Flugel Solo--*I Surrender All* (Chaulk/Mack-ereth). Soloist Matt Woods; *Come Into His Presence* (Baird/Gordon); Cornet Solo--*Holy, Holy, Holy* (Bulla), Soloist Martin Hunt; *From Earth's Confusion* (Davis); *Gospel Jubilee* (Gordon); *The Blessing* (Himes); *Proclamation* (Curnow); *There is a Redeemer* (Gordon); Piano Solo--Mvt 1 from *Piano Concerto* (Grieg/Bright), Soloist James Allen; *Swedish Folk Song* (Graham); Euphonium Solo--*Compelled By Love* (Blyth), Soloist Lambert Bittinger; *Rousseau* (Ogg)

Pasadena Tabernacle Band--Tab Band, for short--maintains one of the most significant and consistent musical ministries among SA corps brass bands--local worship center bands--within America. Their history is fascinating--and still being written in a dynamic way, the group having completed a tour of the Southern Territory last April. Like many American brass bands, their sound is on the aggressive, brilliant side, especially in the cornets, but always an assured sound. This tour recording contains a wide range of mostly recent SA worship music, the majority of it on the 'up' or praise side, a posture suited to the band. Their finest playing comes on a new work written for the tour, James Curnow's selection *Proclamation*. Good clean ensemble, expressive nuance, and projection of a clear message both semantically and musically make this a winner and I predict a good future for this dynamic work that is indeed quintessential Curnow, who has shaped a work that really brings out the bands strength. The band also fronts a fine array of soloists, four brass players really being heard to great advantage. John Docter plays in an especially confident, relaxed manner in *Standing on the Promises*. The pianist, who works energetically on the Grieg, does not get presented quite as well in terms of recorded sound or instrument. I am pleased to hear, nonetheless, this transcription of the first movement, as Leidzén has done movements 2 and 3, thus allow a



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complete performance. Like many, amateur volunteer bands they have a wide range of abilities among the membership, and so intonation and balance is not faultless throughout this solid, diverse program. Bandmaster William Flinn, who in his real job directs the operations of the Tournament of Roses, has shaped a program that captures so well the esprit de corps and the mission of his band. Not perfect, but fully committed and it was an uplifting experience to listen carefully to their sacred music. I felt vindicated that I had profiled them in my Brass Bands of The Salvation Army, Volume I. Tab Band is doing well, and maintaining a solid standard in Salvationism and SA music making. Ordering information: The Salvation Army, 960 East Walnut Street, Pasadena, CA 91106. Or www.pasadenatab.org \$15.00 plus shipping.

Shout! Brett Baker, Trombone Soloist, with Polysteel Band (Philip Harper). Polyphonic QPRL 227D TT74:58. Program: *Shout!* (Wiffin); *Ballade and Spanish Dance* (Fraser); *As If We Never Said Goodbye* (Webber/Geldard); *Everyday Light* (McFayden); *Last Judgment, Mvt 1* (Vincent); *Year of the Dragon, Mvt 2* (Sparke); *Triptych for Trombone* (Barry); *Träumerei* (Schumann/Snell); *Fantasia* (Hingley); *All I Ask of You* (Webber/Mowat); *Freaks!* (Higgins)

This is a solo album with attitude--good attitude--a posture and program marked by new, attractive music for trombone and brass band. The opening, title piece *Shout!* sounds bright and sassy, a real fusion-funk style piece that gets the listener into the groove. The highlight for me was *Everyday Light* by McFayden, though fans of the smooth, legato trombone will revel in the three lyrical studies, two Broadway show tunes by Webber and the evergreen Schumann. A close second is the very dramatic *Judgment*--yes, even theatrical! By the way, the anonymous, but generally excellent program notes are quite valuable in dealing with all these new pieces! Interestingly, the middle movement of *Year of the Dragon* gets included, as it really is a concertino-like movement for the principal trombone. Here Brett Baker plays with restraint and does not overplay the blues inflection, as is so frequently, and unfortunately, the case. The Barry and Hingley are solid, serviceable works, while the concluding *Freaks!*, modeled after a famous 1930s film noir, ends things on quite the stylish note, with all the proper 30s references. The album ends in melodrama,

and fittingly so for such an imaginative array of mostly new works. Brett Baker continues to be a thorough professional in his musicianship and interpretation, and Polysteel admirable in support. Another solo disc I can highly recommend.

Walking With Heroes: The Music of Paul

Lovatt-Cooper. Black Dyke Band (Nicholas Childs). Doyen CD 245. TT 63:22. Program: *Walking With Heroes*; *The Dark Side of the Moon*; *Alto Horn Solo--The Untold Story*, Soloist Sandy Smith; *Dream Catchers*; *The Big Top*; *The Haunted Halls*; *Where Eagles Sing*; Baritone Solo--*Donegal Bay*, Soloist Gareth Brindle; *Vitae Aeternum*.

Paul Lovatt-Cooper has recently served as composer-in-residence with Black Dyke, a position previously filled by such distinguished musicians as Peter Graham and Philip Wilby (The other two 'heroes' referenced in the cover photo are Philip Sparke and conductor Nicolas Childs--the opening work is not particularly in their honor, but to all "great people living and passed who have touched our lives..."). The composer is also a talented member of the band's percussion section, so pay attention to how he writes for his comrades-at-arms. Here is a chance to overview his recent work, from the widely played *Where Eagles Sing* to the recent test piece *Dark Side of the Moon*. His compositional heroes are identified here as Wilby, Sparke and Graham; Lovatt-Cooper rightfully honors them because they are indirect, and some times direct influences in this emerging writer's style. Indeed, the concluding work, *Vitae Aeternum*, is intentionally modeled after Graham's *Shine As the Light* (not *Glorifico Aeternum*, despite the shared Latin!) *Vitae Aeternum* also pays homage to Lovatt-Cooper's roots in SA music (though no longer active Salvationist), primarily through quotation and arrangement of several well-known Salvationist anthems. I have a feeling it will transcend the Dean Jones work in longevity, especially if more semantic connections can be made--just what are those lovely melodies and harmonies--are they by Lovatt-Cooper or Ivor Bosanko, or a blend of both? The composer tell us in his good notes that *Dream Catchers* is a youth level test, first written for the National Children's Band of Great Britain--a very pleasing work. What convinces me about this writer is that he does not push the 'cheap' tricks too often, even if he purposefully writes for the widest audi-

ence, avoiding the ponderous or 'profound' and he certainly connects with the on-going tradition. He is a new, talented voice, one deserving wider notice. This good showcase of his music by Black Dyke will go a long way in making that possible. ✱

2009 NABBA XXVII CHAMPIONSHIPS INFORMATION

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

TEST PIECES ANNOUNCED

At the meeting of the NABBA Board of Directors, held in Raleigh, North Carolina September 19-20, the Board approved the following test pieces for all sections for the 2009 NABBA XXVII Championships, to be held at the Brown Theater and Hotel in Louisville, Kentucky, on April 3-4, 2009:

CHAMPIONSHIP SECTION: *The Devil and the Deep Blue Sea* (Derek Bourgeois), published by Studio Music.

HONORS SECTION: *Trittico* (James Curnow), published by Winwood. [NB: An article by Colin Holman about *Trittico*, including a comprehensive errata list containing errors in the score and parts was published in The Brass Band Bridge Issue 64 (June 1996, pages 28-31) and may be downloaded from www.nabbabridge.org]

CHALLENGE and ADULT OPEN SECTIONS: *Purcell Variations* (Kenneth Downie), published by Street Publishers.

EXPLORER SECTION: *The Four Noble Truths* (Philip Sparke), published by De Haske.

YOUTH SECTION: *An English Suite* (Michael Ball), published by Studio Music.

YOUTH OPEN SECTION: *Sinfonietta* (Joseph Horowitz), published by Studio Music.

Solid Brass Music (San Rafael, California), Dick Wupio, owner, is NABBA's official music supplier. All test pieces are available to order from Solid Brass Music by calling (415) 479-1337 or TOLL-FREE in the

United States (800) 873-9798, or by email: dick@sldbass.com, or online at <http://www.sldbass.com>

Bands are reminded when choosing music for their choice piece selections that they will need to submit three copies of the conductor's score for those works along with their band's NABBA Championships application. Please order those scores NOW so your application will be complete when you mail it to NABBA. ***BANDS WITH ENTRIES NOT CONTAINING THREE ORIGINAL SCORES OF EACH OF THEIR CHOICE PIECES WILL BE RETURNED.*** Bands do ***not*** need to submit additional copies of the conductor's score for their section's test piece.

OTHER INFORMATION

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. As of October 1, fewer less than 50 rooms remain available at the Brown Hotel. The NABBA website (nabba.org) has a link to make single and group reservations at other hotels in the Louisville area for your convenience. Plan to make your Hotel reservations early. The NABBA website also has a link to make single and group reservations at other hotels in the Louisville area. 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. 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 in 2008) and a room in the Brown Hotel; pianos will be provided for accompanists. The band contest for all sections except for Championship 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 Section bands will perform the test piece in the Brown Theater on Friday evening and will perform their choice piece(s) on Saturday evening.

CONTROLLERS: Dr. James Buckner will return as contest controller; Sara North will be the Associate Controller.

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 (5:00 PM EST) 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. Entry forms may be found on nabba.org - just click on the tab that says **2009 CONTEST INFO** to find everything you need. **REMEMBER:** you must include three copies of the conductor's score for each of your band's "choice piece" selections. Please order these scores NOW to ensure you are able to include them in your registration packet.

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. Check there frequently for the most up-to-date information.

2010 CHAMPIONSHIPS: The NABBA Board of Directors has voted to have the 2010 NABBA XXVIII Championships in Raleigh, North Carolina on April 16-17, 2010. The Championships will utilize the Progress Energy Center (Meymandi Concert Hall and Fletcher Theater) and the new Raleigh Marriott Hotel. More details will be announced on nabba.org as they are finalized. Please mark your calendars with these dates.

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

Eric Ball's Point of View...

“It is plain to see that there are many folk in the movement who simply cannot appreciate the freer, more flexible, style of modern brass band music. Many, of course, do not appreciate *any* music *qua* music, but see it as a vehicle merely for the display of technique of a limited kind, a necessary part of the contest band's sporting equipment!

We cannot blame them for that, but only continue to pursue our own artistic ideals with integrity and humility.

I cannot forbear to quote again the story of an old lady who said to the great artist, 'Mr. Turner, I never see such sunsets as you paint'; to which he replied, 'No, madam; but don't you wish you could?'"

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

NABBA members and bands - call them first to ensure you get rooms close to the action. Please note that parking in downtown Louisville is often at a premium; check with your hotel to be sure parking is available with your room reservation. 📍

EXIT RAMP



The Official Publication of the North American Brass Band Association

Douglas Yeo, Editor
www.nabba.org www.nabbabridge.org www.nabbamusic.org

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

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

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

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

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

The Brass Band Bridge is published five times a year, with major issues appearing in February/March (Championship preview), May (Championship review) and October (announcement of Championship test pieces). Issue 112 will be published on December 15, 2008. The deadline for submission of materials for inclusion in Issue 112 of *The Brass Band Bridge* is November 15, 2008.

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IN FOCUS

WILLIAM PRESTON LANE JR.
MEMORIAL (BAY) BRIDGELINKING ANNAPOLIS AND
STEVENSVILLE, MARYLAND

Issue 111 of *The Brass Band Bridge* features the William Preston Lane Jr. Memorial Bridge, popularly known as the "Bay Bridge," that crosses Chesapeake Bay, connecting Annapolis and Stevensville, Maryland.

Chesapeake Bay is one of Maryland's treasures yet it effectively divides the state into two parts. As early as 1927, plans were made to build a bridge to connect the western part of the state with its eastern shore, but the Great Depression scuttled those plans. New plans were drawn up in 1938 but the advent of World War II delayed that as well. In 1947, then Governor William Preston Lane Jr. spearheaded an effort to have a bridge constructed. Ground was broken in 1949 and the first span of the bridge (two lanes, which now carries eastbound traffic) was completed on July 30, 1952. It was built at a cost of \$45 million. At the time it opened, its 4.3 mile length made it the world's third-longest bridge and its longest over-water continuous steel structure.

The bridge's second span (which now carries westbound traffic) was begun in 1969 and was completed on June 28, 1973 at a cost of \$148 million. ☼

