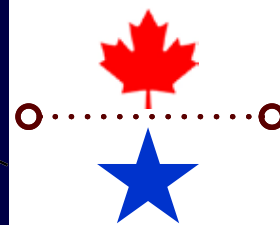




THE BRASS BAND

BRIDGE



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JUNE 2010

UNDER THE BRIDGE



Photo by Tim Hedman.

Betsy Jones
Editor

My first NABBA weekend as Bridge editor was a busy one. I met about half of the people I wanted to meet, saw half the friends I wanted to see, and took half the pictures I wanted to take. There's always next year. If I had sacrificed my first priority--hearing as many bands as possible--for the sake of taking a few more pictures, I would not be any any happier. Luckily, I have good friends and colleagues who are willing to donate their talents to make the post-NABBA edition of the Bridge a success.

I'm especially grateful to my reviewers: Steve Allen, Donald Bookout, Randi Bulla, Charles Howard, Joe Johnson and Theresa MacDonald, and to Tony Granados for a last-minute save. I would be lost, also, without the photographers: Tom Day and Ginger Staggs.

If you're wondering how those people got to the top of my best-friends list, it's easy: they offered. Just like the 60+ volunteers who gave more than 120 hours to help our Championships run smoothly, and the NABBA Board members who were seemingly everywhere that weekend, these people gave

their time and skill to create an event and a publication to be proud of. If you're reading this message, then it's worth our time.

Last night, my band director told me that when he is done with banding, he will always feel good that he started our band. Not because it's the best brass band Atlanta has ever seen (which it is), but because he knows there are people for whom the GBB has become family, and for whom brass banding has become a way of life. The band that started as an idea on a napkin has just closed its tenth anniversary season, complete with a fifth successful NABBA performance and a commission--our "Decade Celebration"--from one of our favorite composers, Stephen Bulla. Hundreds of players have played in or with our band, and each has left part of him- or herself in the sound and fabric of the ensemble.

The same is true of NABBA contests--they are a joint effort by dozens of bands and hundreds of individuals. There have been key players--solo players--over the years, and some have stayed for life while others passed through, but in the end we all are responsible for bringing life to a weekend of great music.

If you're willing, we'd love to have your help at future events. You can volunteer for Grand Rapids in 2011, or Cincinnati in 2012 or 2013. Or all three. Visit nabba.org or email me to get started.

Betsy Jones

nabbabridge@gmail.com

Betsy Jones is Instructor of Tuba and Euphonium at Valdosta State

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ATOP THE BRIDGE



Russell Morris

NABBA President

NABBA 2010 is in the books! What a very interesting weekend it was. While not without a few hitches, all in all, everything ran very smoothly. The Board of Directors of NABBA is to be commended for the mountains of work that went on behind the scenes as well as the efforts that were visible by all. By the very nature of being in a new location, it seems as though reinventing the wheel is inevitable. Fortunately, there is a wealth of experience on the Board, and most any obstacle can be overcome.

The important thing to remember is that we experienced a tremendous weekend of music-making. We witnessed Fountain City's unprecedented 4th consecutive NABBA victory in the Championship Section. We saw and heard the 1.2-point spread competition between the Central Ohio, Georgia and Massanutten Brass Bands, with a trip to the Butlin's Mineworkers Contest in England on the line. We met the Brass of the Potomac and the Oakland University Brass Band, two new bands with very bright futures. Of course, every band in attendance provided us with special moments. That is one of the magical elements to a NABBA Championship. Congratulations to the winning bands and to all bands in attendance. You are all winners because you accepted the challenge of competing and doing the work to get to Raleigh.

A special word of thanks to the 5 adjudi-

cators, Dr. Jim Buckner (controller) and Rico Belotti (assistant controller). Due to circumstances beyond anyone's control, we were left with 5 adjudicators for the weekend. Certainly not an ideal situation, but because of the professionalism of our adjudicators and their willingness to do whatever was needed, the dilemma was overcome.

Begin making your plans for NABBA 2011, to be held in Grand Rapids, Michigan. The dates are April 8-9, 2011, and the host hotel will be the Amway Grand Plaza. Information is on the NABBA website, www.nabba.org, and as more information becomes available, it will be posted. Also note on the website, that the dates and location for NABBA 2012 and 2013



Photo by Tom Day.

are available as well. We are excited that Cincinnati was chosen as the host city for those two years. There was a great deal of interest from other cities wanting to host the Championships. It is nice to know that NABBA is being actively sought after for future years.

As I write this, the Natural State Brass Band is just days away from departing for a 10-day tour of England. This has been a very unusual year for us to this point. For the first time in our 7-year history, we did not compete in the Championships. It has been a labor of love for the last two years

to make this dream a reality. At times, it has been extremely frustrating, but my eyes have always been on the reward. I certainly could not have done this on my own. People from my band have stepped up and taken over many of the tasks. Friends, very good friends in England, have given so much of themselves to make this trip happen. Making phone calls and contacts on our behalf, working out details, most anything that we needed has been handled.

We are being presented with some remarkable opportunities while in England. The band has been invited to open the English Nationals in Preston. We will be performing a charity concert with the Freckleton Brass Band and the VBS Poynton Brass Band. A rehearsal in the Black Dyke Band-

room and a trip to the Brass Band Archives are also scheduled for the band. The opportunity of a joint concert with the Wingates band awaits the band, and for the final night, a charity concert with the all-female band, Boobs and Brass, and the British Military Band, Yorkshire Volunteers. In addition to the tremendous concerts that are scheduled, we are honored to have Doug Yeo traveling with the band as our guest soloist.

Finally, I'd like to wish a very heartfelt congratulations to NABBA Secretary Susan

Henthorn on her upcoming nuptials. Susan has been and will remain an integral part of NABBA. Although she is stepping aside from the Board, she (and Steve) will remain very active in NABBA. Thanks, Susan, for your tireless work as Secretary and for your commitment to NABBA.

Russell Morris

A Message to NABBA Championships Volunteers:

Dear Volunteers,

Thank you so much for giving your time to make NABBA XVIII a success.

Your willingness to help is really appreciated and we could not have held the competition without you. As with any non-profit organization, the support of good volunteers is essential to our existence. During the weekend, there were at least 64 volunteers, not including the board members, who gave over 120 hours of service. I hope it was a good experience for you and added to your NABBA experience. If you have any suggestions regarding the volunteer assignments, please feel free to contact me (Barb@nabba.org) I hope to see you next year!

With gratitude,

Barbara Burtch, Volunteer Coordinator

A Message from the Vice-President:



Donald Bookout

My twelve-hour drive home from Raleigh provided ample time to review this year's NABBA Championship. I felt the event was a success, although there is always room for improvement. And, with the 2011 Championship scheduled for yet another new venue in Grand Rapids, MI, we will be faced with new and different circumstances. Some of the problems that plagued us in Raleigh, i.e., music stands, have already been resolved. This is very good news, indeed.

For the time being, it's not too early to start planning for NABBA 2011. The Board and Officers are already working on next year's contest. By planning ahead, I'm referring to our competing bands. It's not at all unreasonable to assume that some music directors and band leaders have the process well in hand.

From a financial standpoint you can count on contest fees along the lines of the current year. I should note, however, that a Board Subcommittee has been formed to study the dues and contest fee structure for possible improvements. If NABBA is to grow and improve we need to find a way to attract brass bands across North America that have not competed in previous championships. The present structure tends to require bands to join NABBA for contest only, which, as we all know, is only a portion of the brass band experience. If you have suggestions for revisions and improvements to NABBA, you can post them in the Guest Book section of www.nabba.org.

**Become a part
of the Brass**

Band Bridge!

**Send your photos,
articles and programs
to [NABBABridge@
gmail.com](mailto:NABBABridge@gmail.com)**

ACROSS THE BRIDGE**UPCOMING EVENTS****JUNE 16-20, 2010**

International Women's Brass Conference
Humber College, Toronto, Canada.
www.iwbctoronto2010.org

JUNE 20-26, 2010

International Euphonium Institute
Emory University, Atlanta, GA
www.euphonium.com

JULY 16-17, 2010

Purtle.com Brass Camp
Anderson University, Anderson, SC
www.purtle.com/brass-camp.html

JULY 26-30, 2010

Gramercy Brass Band Camp
Caldwell College, Essex Co., NJ
www.gramercybrass.org

JULY 31-AUGUST 3, 2010

NABBA Summer Camp
International Peace Gardens.
www.internationalmusiccamp.com

AUGUST 5-8, 2010

Vintage Band Music Festival
Northfield, Minnesota.
www.vintagebandfestival.org

NOVEMBER 6, 2010

U.S. Open Brass Band Championships
Chicago, IL.
www.usopenbrass.org

APRIL 8-9, 2011

NABBA XXIX Championships
DeVos Place, Grand Rapids, MI.
www.nabba.org

BUILDING BRIDGES: NEWS FROM NABBA BANDS

BRASS BAND OF CENTRAL FLORIDA

The Brass Band of Central Florida is pleased to announce the appointment of their new Musical Director, Chad Shoopman. Originally from Tucson, Arizona, Mr. Shoopman works primarily for the Walt Disney World Co. in Orlando, Florida. He performs extensively as lead trumpet and conductor for a wide variety of musical endeavors including The Main Street Philharmonic, Disney's Candlelight Processional, The Naples Philharmonic Orchestra, The Florida Orchestra, Chuck Owen and The Jazz Surge, and Gordon Goodwin's Big Phat Band. Chad received a Bachelor's degree in Music Education and a Master's degree in Conducting Performance from the University of Arizona. He currently resides in Windermere, Florida with his wife Susan and daughter Sophia Camille.



**Chad Shoopman, newly-appointed
Musical Director for the Brass Band of
Central Florida.**

CAPITAL CITY BRASS BAND

On Sunday, March 14 the Capital City Brass Band was one of two brass bands that appeared in the Motor City Festival of Bands, sponsored by the Motor City Brass Band, which was held at the beautiful Ford Performing Arts Center in Dearborn, Michigan. CCBB was proud to be one of five bands that were invited to perform. Each group presented a twenty minute concert, with the afternoon's events culminating in a massed band of over three hundred conducted by the Detroit Symphony Orchestra's music director, Leonard Slatkin. Members of the band will remember for some time their reading of Elsa's Procession to the Cathedral by Richard Wagner and Home Stretch by Leroy Anderson both conducted by Maestro Slatkin.

CENTRAL OHIO BRASS BAND

On Friday, May 14, 2010, the Central Ohio Brass Band performed a special concert with the Black Dyke Band's solo trombonist, Brett Baker, in the Salvation Army Chapel at Worthington Woods in Columbus, Ohio. Invited regularly to Ohio by Dr. Keith Wilkinson to perform with the Brass Band of the Western Reserve, Mr. Baker was able to arrange his first performance with the 3-time NABBA 1st Section Champions. The band opened with 13.7 Billion Years Earlier by James McFayden with which the band won the Devilish Publishing Recording Competition in 2009 under the direction of Jessica Sneeringer. Mr. Baker wowed the audience with Dr. Wilkinson's arrangements of "Ye Banks and Braes" and Arthur Pryor's "Fantastic Polka," as well as the Largo from Vivaldi's The Four Seasons (Goff Richards) and Gordon Langford's trombone duet arrangement of Scarborough Fair, for which he was joined by Jessica Sneeringer on trombone. The consummate entertainer, Mr. Baker showed off his skill to the amazement and delight of the band and audience. Throughout the showpieces, he often mimed gestures of nonchalance as he

NEWS, CONT.

effortlessly performed with stratospheric range and lighting fast slide technique.

GEORGIA BRASS BAND

The Georgia Brass Band (Joe Johnson, Music Director) is steaming to the end of one of their busiest seasons on record. In March, the GBB hosted Fountain City Brass Band conductor Joe Parisi for a weekend of intensive rehearsals in preparation for their trip to the NABBA Championships in Raleigh. The band performed several concerts leading up to NABBA, including a clinic at Columbus State University, where they accompanied Dr. Brad Palmer, CSU trombone professor, and entertained a large assembly of brass instrument majors. The GBB also performed their customary NABBA warm-up concert on Friday night before the competition at Sanderson High School in Raleigh, NC. Just two weeks after their second-place finish at NABBA, the GBB was on the road to the Deep South Brass Band Festival in Pine Mountain, GA, where they played two concerts and a church service in less than 24 hours, as well as monopolizing karaoke night in the bar at the Mountain View Resort in Calloway Gardens. The GBB will perform in their favorite closing concert spot at Emory University's International Euphonium Institute on June 26th, with guest conductor John Morrison and guest artists David Childs, Patricio Cosentino and Adam Frey.

GRAMERCY BRASS ORCHESTRA

The 6th Annual Gramercy Brass Band Camp (July 26 -31, 2010) will take place July 26-31, 2010, at Caldwell College in Essex County NJ. GBBCamp is quickly becoming an oasis for brass band lovers, attracting students from all over the NY/NJ area, and as far away as the midwest. The weeklong intense brass camp is



instructed by principal members of GBO and students will have the opportunity to play side-by-side with many more members of GB" before the finale concert. In 2009, the GBBCamp guest artist was the great Allen Vizzutti, trumpet extraordinaire, and this year, the program will be enhanced by the amazing virtuosity of jazz trombonist, Steve Turre of NBC Saturday Night Live Orchestra fame.

MICHIGAN BRASS BANDS

Major John Aren of The Salvation Army has a hard time letting go, especially when it comes to the remarkable selections in The Army's Brass Band Catalog which pertain to the Lenten season. Aren is convinced that there are far too many blessings sitting dormant in the archives, including works by the Army's most prolific composers such as Commissioner Sir Dean Goffin, Morley Calvert and Eric Ball. Voila! The Maundy Thursday concert was conceived. "The event was designed to accomplish several objects," said Aren. "One - get

this music out into the public arena and let it speak for itself; two - educate the secular Brass Band person to the wealth of literature and fellowship in the ranks of Army banding, and three - evaluate the contemporary relevance in the hearing of both the player and the listener." Some players were obviously surprised by the technical demands, while others were grateful for the opportunity to express their faith in such an overt manner. Guests for the evening were Dr. Keith and Audrey Wilkinson, both of Chapel at Worthington Woods. Audrey chaired the evening at Clarkston High School with elegance, and Keith brought the evening to a climactic conclusion by conducting Eric Ball's 1931 classic, King of Kings. Bands represented at the Maundy Thursday event included the Capitol City Brass Band (Dr. Kenneth Kroesche), Dearborn Heights Citadel (Tom Hanton), Motor City Brass Band (Craig Strain), Oakland Brass Band (Neil Barlow), Oakland University Brass Band (Dr. Kenneth Kroesche), and Royal Oak Citadel (Gregg Payton).



Joe Parisi (Fountain City Brass Band) and Joe Johnson (Georgia Brass Band) in Atlanta, March, 2010. Photo by Tom Day.



Members of the Rockville Brass Band with Musical Director Nigel Horne.



The trombone section of the James Madison University Brass Band. Photo by Ryan Stees.

NEWS, CONT.

OAKLAND UNIVERSITY BRASS BAND

The Oakland University Brass Band is taking pride in the successful completion of its first year of existence. During the summer of 2009, the decision was made to convert the already existing brass ensemble into a British brass band. This was made possible by the school's willingness to purchase over \$30,000 in cornets, tenor and baritone horns to start the group in September. The newly-formed OUBB shared fall concerts with the Capital City Brass Band and the OU Symphonic Band. In March, the Brass Band of the Western Reserve's Dr. Keith Wilkinson visited as a guest clinician and worked with the band on contest music. Because of Dr. Wilkinson's abundant wealth of experience and expertise, his work with the group was critical in preparing the students for this performance.

The OUBB gave its best performance to date in the third section at the NABBA Championships. Since then, the students have enjoyed the positive feedback they received from those who heard their concert. After hearing many outstanding performances by other bands throughout the day of the competition, the band is now even more motivated to improve and is really looking forward to next year's NABBA championships in Grand Rapids, MI.

The OUBB is currently enjoying rehearsing during a shortened six-week summer school session. It will present a final concert of the academic year on Wednesday, June 23.

ROCKVILLE BRASS BAND

The Rockville Brass Band (Nigel Horne, Music Director) opened their 2010 spring season—the busiest they've ever had—on April 25th with a concert at the Collington Retirement Community. The band

NEWS, CONT.

was well-received, especially soloists Todd Moyer, who performed the "Air Varie" solo Grandfather's Clock on euphonium, and Lindsay Walker, who played Hoagy Carmichael's Star Dust on trombone. The RBB is gearing up to perform at the Gettysburg Festival on June 20th.

TERRITORIAL BRASS

Territorial Brass, Arizona's Official Historical Brass Band, is in the midst of recording their new CD with Navajo flutist R. Carlos Nakai. Formed in 1987, Territorial Brass is dedicated to replicating the brass bands that were active in Arizona and New Mexico during the territorial periods. The band researches and performs music that was played by 19th Century territorial bands, written by Arizona composers such as Achille La Guardia (Fiorello's father) and Federico Ronstadt (Linda's Grandfather).

UTAH PREMIERE BRASS

In March, 2010, The Utah Premiere Brass appointed Dr. Todd Fiegel as its Music Director, replacing founding conductor Alan Boyer. Previously associate conductor and solo cornetist for eight years, Todd has written many arrangements for the band and has frequently served as conductor. In 2003 the UPB premiered Todd Fiegel's "Celluloid Brass Show," acknowledged as the first brass-band program consisting entirely of original film and cartoon scores performed live with the films they accompany.

WALES WEEK IN NEW YORK

On March 6, the Distinguished Concerts Orchestra International and acclaimed euphonium soloist Mr. David Childs presented a concert event at legendary Carnegie Hall's Isaac Stern Auditorium entitled

Music Masters of Wales. The performance coincided with Wales Week USA, and was presented in association with the Welsh Assembly Government.

The evening began with DCINY Guest Conductor and Composer Karl Jenkins, himself a Welshman, who conducted three of his own works, including the US Premiere of his new Euphonium Concerto, which featured the soloist for whom the work was written, David Childs. The Distinguished Singers/Orchestra International then performed Jenkins' Palladio and Sacred Songs. The performance ended with the New York premiere of Arwel Hughes' Dewi Sant, led by Dr. Jonathan Griffith. Hughes is another Wales native and the piece provided an appropriate ending to the Wales Week celebration.

NEWS FROM OVERSEAS

CORNWALL YOUTH BRASS BAND

The melodious sound of music by Cornish composer Dr Goff Richards filled the air during the Easter Residential Course of The Cornwall Youth Brass Band. Dr Richards joined the band as a young trombone player when it was founded in the 1950s and has remained a constant supporter ever since as composer, conductor and music advisor. Under guest conductor Richard Evans, the majority of the music studied on the course was written by Goff Richards, including The Golden Lady, composed specifically for the Cornwall Youth Brass Band's Tour of Luxembourg in 1990.

The Premiere of two pieces dedicated to Goff also took place. Darrol Barry, who studied under Richards at Salford University, asked the band to undertake the first performance of his Three Cornish

Legends, which he dedicated to him as, "the fourth Cornish Legend." In addition, one of the Band's solo cornets, Christopher Bond, played in the first performance of his own composition, Behold The Power of God. He explained that, "The meaning of Godfrey, Goff's given name, is 'God-peace' and the meaning of Richards is 'Powerful Ruler.' The piece is not only named after him, but is dedicated to him - he has been an inspiration throughout my brass band upbringing and his music never ceases to amaze me."

Following the four days of hard work, the Band gave a Gala Concert at St Michael's Church in Newquay on Easter Monday. Goff Richards attended and was presented with The W A Hunt Cup for his conspicuous contributions to the Cornwall Youth Brass Band over the years.

INTERNATIONAL STAFF BAND

The International Staff Band of the Salvation Army toured the western United States from March 27 - April 4, 2010. Their tour took them from California, to Phoenix, to Las Vegas, back to California, then to Cour D'Alene, ID, and finally ending in the Seattle area. As always, the ISB performed a diverse and entertaining programme at the highest level.

NABBA BAND CONCERT PROGRAMS

ATLANTIC BRASS BAND, Salvatore Scarpa, Musical Director; John Philip Hannevik, guest conductor.

Variations On an Enigma (P. Sparke), Cloudcatcher Fells (J. McCabe), Punchi-

PROGRAMS, CONT.

nello (W. Rimmer), Desde Argentina (A. Piazzola, arr. Burgmayer), Trumpet Call (K. Downie – Bryan Edgett, trumpet solo), Ashokan Farewell (J. Ungar, arr. Fernie), Fantasy on British Sea Songs (Gordon Langford).

BRASS OF THE POTOMAC, Stephen Bulla, Musical Director.

April 17, 2010, Archbishop Carroll High School, Washington, D.C. March Bravura (William Himes), American Rhapsody (Emil Soderstrom), Erie Canal (Bruce Broughton), Victory For Me (Wilfred Heaton), Variations On An Enigma (Philip Sparke), God and Country (William Himes), "Think Of Me" from Phantom Of The Opera (Lloyd Webber, arr. Bulla), Marching With Sousa (arr. Gordon Langford).

CAPITAL CITY BRASS BAND, Kenneth Kroesche, Musical Director.

March 14, 2010. Motor City Festival of Bands, Ford Performing Arts Center, Dearborn, MI. Olympic Spirit (John Williams, arranged by Christian Jenkins), Mountain Song (Philip Sparke), MacArthur Park (Jimmy Webb, arranged by Alan Fernie), Punchinello (William Rimmer).

CENTRAL OHIO BRASS BAND

May 14, 2010, Worthington Woods, Columbus, Ohio. 13.7 Billion Years Earlier (James McFayden), Triumphant Rhapsody (Gilbert Vinter), Ye Banks And Braes (arr. Wilkinson -Brett Baker, trombone solo), Fantastic Polka (Pryor, arr. Wilkinson -Brett Baker, trombone solo), Liberty Bell March (John Philip Sousa, arr. J.Ord Hume – Todd Seymour, conductor), Mid All the Traffic (Leonard Ballantine), Largo (Winter)(Vivaldi, arr. Wilkinson - Brett Baker, trombone solo), Georgia On My



Kevin Bennear and Sara Dell'omo perform with the Spires Brass Band.

Mind (Carmichael, arr Richards - Brett Baker, trombone solo), Scarborough Fair (arr.. Gordon Langford - Brett Baker and Jessica Sneeringer, trombone solos), Amazing Grace (arr. William Himes), Amazonia from Windows of the World (Peter Graham), Floral Dance (Katie Moss).

DODWORTH SAXHORN BAND, Dave Uhrig, Conductor.

March 13, 2010. East China Performing Arts Center. The Star-Spangled Banner (Key, arr. Dodworth), Cavalry Quickstep (Claudio Grafulla), Battle of Inkerman (Anonymous), Grand March "The Sultan" (Claudio Grafulla), Washington Greys (Claudio Grafulla, ed. Paul Maybery), Free and Easy (David L. Downing, ed. T. L. Cornett), Irish Washerwoman (Traditional), God Save the Queen (Squire Band Book), Habañera from Carmen (Georges Bizet, arr. Kirchner), Anvil Chorus from Il Trovatore (Giuseppe Verdi, arr. J. Schatzman), Things Are Seldom What They Seem (Gilbert and Sullivan, arr. Kirchner), Little Brown Jug (Betta,

arr. Kirchner), Lips That Touch Liquor (George T. Evans and Sam Booth, arr. Kirchner), Total S'iety (Henry Russell, arr. Kirchner), Pop Goes the Weasel (arr. Kirchner), Faust Quickstep (Gounod/ Coon/Baccus, arr. T. L. Cornett), Americus Quickstep (W. L. Hobbs), Yankee Doodle (Squire's Cornet Band).

GEORGIA BRASS BAND, Joe Johnson, Music Director.

March 21, 2010. Embury Hills UMC, Tucker, GA. Summon the Dragon (Peter Graham), A Shipston Prelude (Stephen Bulla), The Londonderry Air (arr. Howard Snell - Hollie Lawing, trombone solo), Triumphant Rhapsody (Gilbert Vinter), Salome (Gareth Wood), Shenandoah (American Folk Song), The Midwest March (J.J. Richards).

April 11, 2010. River Center for the Performing Arts, Columbus, GA. Summon the Dragon (Peter Graham), Overture to Russlan and Ludmilla (Glinka), Concert-piece for Trombone (Alexandre Guilmant



Dr. Kenneth Kroesche conducting the Capital City Brass Band.

- Dr. Bradley Palmer, trombone solo), Triumphant Rhapsody (Gilbert Vinter), Salome (Gareth Wood), A Shipston Prelude (Stephen Bulla).

April 16, 2010. Sanderson High School, Raleigh, NC. Russlan and Ludmilla (Glinka), A Shipston Prelude (Stephen Bulla), Triumphant Rhapsody (Gilbert Vinter), Salome (Gareth Wood), Midwest March (J.J. Richards).

MASSANUTTEN BRASS BAND, Kevin Stees, Musical Director.

March 7, 2010. Massanutten Presbyterian Church. "Brass at the Movies!" Overture: The Cowboys (John Williams, arr. Steve Sykes), Hedwig's Theme from Harry Potter and the Sorcerer's Stone (John Williams, arr. Andrew Duncan), For the Love of A Princess from Braveheart (James Horner,

PROGRAMS, CONT.

arr. Andrew Duncan), Born on the Fourth of July (John Williams, arr. Andrew Duncan), Feather Theme from Forrest Gump (Alan Silvestri, arr. Sandy Smith), Throne Room from Star Wars (John Williams, arr. Ryan Stees), Parade of the Charioteers from Ben Hur (Miklos Rozsa, arr. Steve Sykes), Indiana Jones and the Temple of Doom (John Williams, arr. Ray Farr), Theme from Schindler's List (John Williams, arr. Jan de Haan), Chicken Run (John Powell and Harry Gregson Williams, arr. Sandy Smith), James Bond Collection (Goff Richards).

MICHIGAN BRASS BANDS, John Aren, Musical Director.

Maundy Thursday Event, 2010. The Hill of Calvary (Bramwell Coles), Comfort My People (Robert Redhead – Kenneth Kroesche, euphonium solo), Take Up Thy Cross (Erik Leidzen), I Walked Today Where Jesus Walked (Peter Graham – Doug Engle, solo), When I Remember (David Catherwood – Marcel Zemp, solo), The Shadow of the Cross (Dean Goffin), The Challenge of the Cross (Dean Goffin), The Road to Emmaus (Dean Goffin), The King of Kings (Eric Ball), Cairo Red Shield (A.S. Raikes).

NEW AMSTERDAM BRASS BAND, Derek W. Lance, Musical Director.

March 28, 2010. Festive Impressions (Oliver Waespi), Badinage (Kevin Norbury - Scott Beaver, tuba solo), Unisons (Mikhail Alperin), Demelza (Hugh Nash - Arthur Henry, horn solo), An Evening Prayer (Humperdinck, arr. Robert Childs), Harmony Music (Philip Sparke).

OAKLAND UNIVERSITY BRASS BAND, Kenneth Kroesche, Musical Director.

October 18, 2009. Oakland University Recital Hall, Rochester, MI. Star Lake (Eric Ball), My Shepherd (Brenton Broadstock), The Dark Side of the Moon (Paul Lovatt-Cooper).

November 24, 2009. Oakland University Recital Hall, Rochester, MI. Horizons (Paul Lovatt-Cooper), Lloyd (Cuthbert Howard, arranged by Bramwell Coles), Variations on Laudate Dominum (Edward Gregson), The Red Shield (Henry Goffin).

March 31, 2010. Oakland University Recital Hall, Rochester, MI. Prelude on "Tallis" (Peter Graham), Partita for Band "Postcards from Home" (Philip Wilby), Variations on "Laudate Dominum" (Edward Gregson), Shenandoah (Traditional, arranged by Leonard Ballantine), Punchinello (William Rimmer).

PRINCETON BRASS BAND, Stephen Allen, Musical Director.

March 28, 2010. March: Courageous Endeavor (Michael Carl Green), Triumphant Rhapsody [A Matter of Seconds] (Gilbert Vinter), Largo (Goin' Home) (Michael Carl Green), Lento from 'Sinfonietta' (Joseph Horowitz), 'Four Minute Mile: A Short Sprint for Brass Band' (Judith Bingham - US Premiere), West Side Story (Leonard Bernstein, arr. Eric Crees).

RIVER CITY BRASS BAND, Patrick Sheridan, Musical Director.

April 29th-May 13th, 2010. "Cirque du Brass Band," Pittsburgh, PA. Entry of the Gladiators (J. Fucik), Roman Carnival Overture (H. Berlioz), Sobre las Olas (J. Rosas), Zeibekikos (P. Wilby – Matthew Murchison, euphonium solo), Night in June (K. L. King), Pines of the Appian Way (O. Respighi), Olympia Hippodrome (R. Alexander), Clownette (H. Alford),

PROGRAMS, CONT.

Dance of the Tumblers (N. Rimsky-Korsakov), Basses Berserk! (D. Bennett, arr. Sheridan), Ritual Fire Dance (M. de Falla), The Circus Bee (H. Fillmore), 76,000 Trombones (M. Wilson, arr. Sheridan), Barnum and Bailey's Favorite (K. L. King).

SPIRES BRASS BAND, John Slezak, Conductor.

December 12, 2009. Kussmaul Theatre, Frederick Community College, Frederick, MD. Star Spangled Banner (arr. Sousa), Christmas Fantasy (arr. Riex van der Velde), O Holy Night (Adolphe Adam,

arr. Stephen Bulla – Frank Gorecki – Eb cornet soloist), Gaudete (arr. Kevin Norbury), 12 Days of Christmas (arr. Stephen Bulla – Sara Dell'Omo – soprano soloist), Coventry Carol (arr. Howard Lorriman), Little Drummer Boy/Peace on Earth (arr. Stephen Bulla – Sara Dell'Omo – soprano soloist – Kevin Benneer – baritone soloist), Russian Christmas Music (Alfred Reed arr. Rick Larch), Latitude Adjustment (arr. Drew Fennell – Scott Engel – steel drum soloist), It's Beginning to Look Like Christmas (Meredith Willson, arr. Rick Larch – Kevin Benneer – baritone soloist), The Most Wonderful Time of the Year (arr. Riex van der Velde – Al Beith, Stephen Francella, Cally Messick – tenor horn trio), Frosty the Snowman (arr. Sandy Smith – Bernard Robier – bass trombone soloist), Sleigh Ride (Leroy Anderson arr. Rick Larch).

March 13, 2010. Kussmaul Theatre, Frederick Community College, Frederick, MD. Star Spangled Banner (arr. Sousa), Cuban Overture (George Gershwin, arr. Philip Sparke), Embraceable You, (George Gershwin, arr. Elgar Howarth – Jay Gibble – trombone soloist), Promenade (George Gershwin, arr. Derek Bourgeois), Rhapsody in Blue (George Gershwin, arr. Derek Ashmore – AnnaMaria Mottola – piano soloist), Porgy and Bess Selections (George Gershwin, arr. Rick Larch), I Got Rhythm (George Gershwin, arr. Stephen Bulla – AnnaMaria Mottola – piano soloist), Gershwin for Brass (George Gershwin, arr. Stephen Duro).

UTAH PREMIERE BRASS, Dr. Todd Fiegel, Music Director.

March 12, 2010. Covey Center for the Arts, Provo, Utah. "UPB Goes West!" The Star Spangled Banner (Francis Scott Key, arr. Todd Fiegel), The Magnificent Seven (Elmer Bernstein, arr. Alan Fernie), A Frontier Overture (Bruce Broughton), Beautiful Dreamer (Stephen Foster, arr. Howard Snell), National Emblem (E.E. Bagley, arr. Ralph E. Pearce), Shenandoah



Black Dyke Band solo trombonist Brett Baker performing with the Central Ohio Brass Band, Dr. Keith Wilkinson on the podium.



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PROGRAMS, CONT.

(arr. Stephen Bulla — Joseph Belliston, euphonium solo), Connotations (Edward Gregson), Hoedown from “Rodeo” (Aaron Copland, arr. Howard Snell), Music of the Night (Andrew Lloyd Weber, arr. William Himes), Barn Dance and Cowboy Hymn (Philip Sparke), “The Cowboys” Overture (John Williams, arr. Steve Sykes), Somewhere, from “West Side Story” (Leonard Bernstein, arr. Eric Crees).

April 30, 2010. Covey Center for the Arts, Provo, Utah. “Happy Birthday to U(PB)! Tenth Anniversary Concert.” The Star Spangled Banner (Francis Scott Key, arr. Todd Fiegel), Summon the Heroes (John Williams, tr. Philip Sparke — Anne Boyer, cornet solo), The British Eighth (Zo Elliott, tr. Todd Fiegel), The Year of the Dragon (Philip Sparke — Bryan Sullivan, trombone solo), Fanfare and Flourishes (James Curnow), Men of Harlech (arr. Gordon Langford), Irish Tune from County Derry (Percy Grainger, tr. Todd Fiegel), First Suite in Eb (Gustav Holst, arr. Sydney Herbert), Last Night I Had the Strangest Dream (Ed McCurdy, arr. Todd Fiegel — Rebecca Paez, vocal soloist).

WSC-COLORADO BRASS BAND,
Steve Asheim, Conductor; John Kincaid,
Conductor Emeritus.

February 27th, 2010. Western State College, Gunnison, CO. The Star-Spangled Banner (John Stafford Smith, arr. John Phillip Sousa), March: Rhode Island (Lloyd Reslow), Now Is the Hour (arr. Ray Steadman-Allen — Ritchie Clendenin, cornet solo), Partita (Edward Gregson).

Members of the Georgia Brass Band in concert at Sanderson High School, Raleigh, NC.



Combined Michigan Brass Bands performing in a Maundy Thursday benefit concert for victims of the January earthquake in Haiti.

2010 NABBA XXVIII CHAMPIONSHIPS REVIEW

PROGRESS ENERGY CENTER FOR THE PERFORMING ARTS

RALEIGH, NORTH CAROLINA: APRIL 16-17, 2010

The Meymandi Concert Hall at the Progress Energy Center for the Arts in Raleigh, NC saw 17 brass bands, or roughly 500 musicians, during the course of the 2010 NABBA XXVIII Championships. Next door at the Raleigh Marriott City Center, soloists, ensembles, and audience members streamed from one conference room to another, stopping to visit the vendor displays in between. Following are performance reviews and a collection of photos from the vendors, the hallways, and Meymandi. Photographs in this section were provided by Ginger Staggs of Reflections Photography, Tom Day, and Betsy Jones.



onship section in the wonderful Meymandi Hall.

Brass of the Potomac

First to take the stage in their much-anticipated NABBA debut was Brass of the Potomac, directed by Stephen Bulla. Formed in 2008 and made up of professional players, many from the armed forces bands in the Washington DC area, their reputation certainly preceded them. From the opening of the Sparke, it was clear that this was a band to watch this year and in future contests. Clear, precise articulation in the cornets, played with—dare I say—military precision in the opening and solid strength right through the entire section showed a band with a great depth of talent. But it was the tenor horn/flugel execution of their variation on the theme that really made one sit up and take note. The section showed

great balance and power with flourishes and trills handled meticulously and beautifully balanced harmonies, all perfectly in tune. Good contributions also came from solo cornet, euphonium and Eb bass in a very clean and controlled performance of the test piece.

The Torchbearer - Symphonic Variations on a Theme from Eric Ball, Peter Graham.

A beautiful opening with soprano and rep in perfect octaves heralded what would be a wonderful rendition of Graham's 2009 work, commissioned for the National Brass Band Championships of Great Britain. BOTP demonstrated real sensitivity in accompaniment throughout the slow lyrical section and the Graham's lush harmonies were effective with spot-on tuning and good balance throughout each section of the band. Some fatigue was

CHAMPIONSHIP SECTION

BY THERESA MACDONALD

Test Piece: Variations on an Enigma, Philip Sparke

One of the highlights of the NABBA Championships is the Saturday night concert by bands in the Championship section. Not only is it an opportunity to hear some of the top bands in the United States, but also to hear some outstanding Brass Band repertoire via each band's "own choice" selections. This year did not disappoint with a wide variety of contemporary selections, challenging works and superb performances, both by individuals and ensembles. There was a good crowd on hand to hear the bands of the Champi-

evident in the band with occasional split notes in the cornets, only noticeable because it had been so rare to hear any notes missed up to that point. At times, it did feel like the band was playing a little too carefully and a larger dynamic range, particularly in

the fortissimo sections, would have been welcome.

Overall, an impressive performance by a band that will no doubt keep getting better as they work together as a group and adjust to the brass band idiom and sonority.



Chicago Brass Band

Chicago Brass Band was next to take the stage with Music Director Colin Holman at the helm. From the opening of *Variations*, some slippery intonation issues were evident and the first variation by the horns and flugel was missing the balance and crispness of the previous band's performance. However, it did not take long for Chicago to find their feet with some beautiful flugel work, and a gorgeous big sound from the principal euphonium. Throughout the work, soprano cornet was outstanding, with good playing and balance from the percussion section, with some particularly excellent mallet work. No doubt, the band missed some adjudication points in the fugue section, which was not rhythmically consistent throughout the band. However, the conclusion provided an opportunity to hear the big full sound Chicago has, with lots of power and energy in the finale.

All the Flowers of the Mountain - Michael Ball

Michael Ball's atmospheric composition seemed to suit Chicago to a tee and the band played its contemplative opening with sensitivity. Holman's clear and precise conducting inspired some great ensemble playing from Chicago in this fabulous work. The piece also allowed one of the band's stars to shine: the soprano cornet was truly outstanding, handling difficult, pianissimo high entries easily, and time and again delivering flawless, gorgeous sound and great musicality. A stand out soloist from a band of very gifted musicians. Perhaps nerves were a factor in the band's inconsistent performance on the Sparke, but Chicago seemed to embrace Ball's wonderful work. Excellent

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tuning in the close harmonies of some of the crunchy chords and controlled, well-balanced dynamic surges across the band were particularly effective. Great individual performances were also evident from bass trombone, solo cornet, flugelhorn and timpani. All in all, an excellent performance of this stunningly beautiful work and—one the best compliments to musicians—a long, rapt silence in the hall as the last notes of the quiet closing faded away, followed by enthusiastic and well-deserved applause.

James Madison University Brass Band

James Madison University Brass Band, directed by Kevin Stees, provided the most energized start yet to Sparke's work and the band never let up on the intensity in their performance. As a result, *Variations on an Enigma* really came alive, with great section work throughout the ensemble and spectacular use of dynamic contrast. Kevin Stees provided wonderful leadership from the podium, conducting with clarity and precision and hitting every tempo spot on. Highlights included a superb performance by solo euph, with a huge beautiful sound, good section work



from tenor horns, flugel and basses.

The closing section of *Variations* was performed with power and great musicality, with a tangible esprit de corps and wonderful spirit which lifted the music from the page. An exciting and engaged performance and the one to beat at this point in the night.

Roccoco Variations - Edward Gregson

Once again, Stees's outstanding conducting skills were showcased, capably leading a meticulously-prepared band through changing metres with ease and clarity. The cornet section truly



sparkled through the opening minutes of the piece and, once again, the outstanding ensemble playing of this band was at the forefront. The *Siciliana* variation showcased euphonium and solo cornet's wonderful sound and musicality while the band accompanied with sensitivity and excellent balance. The *Waltz* variation was another highlight, played with lovely brashness as the lightness of the waltz turned sinister and menacing. As was the case with the Sparke, James Madison not only handled the significant technical



challenges of this piece with ease, but also played with real heart and engrossing musicality. A huge sound from the band in the closing of Gregson's work finished an extraordinary and memorable performance.

Fountain City Brass Band

All eyes and ears were on the next band up, Fountain City Brass Band, directed by Joe Parisi, which has so dominated the contest since 2007. It was theirs to lose and there couldn't have been many in the hall who thought it even remotely possible. For a band that has had so many successes (including an unprecedented win at the Scottish Open this year), it would be easy for FCBB to rest on laurels, but this band has continued to grow and mature, building on their strengths and just getting better and better. From the exact, exciting and powerful opening, the band showed how they earned their reputation. Led with precision by Joe Parisi, each section contributed flawlessly, including great balance and blend from the percussion section—always just right and never under- or over-powering—clean and precise playing from the bass section, and perfect tuning across the

band that gave the chords real power and allowed octaves to sing out. Great tonal variety and attention to dynamic detail as well as the strength of individual players in this band are just some of the reasons the FCBB dominates the contest scene.

Extreme Makeover-Johan de Meij

Johan de Meij's work plays to all of Fountain City's strengths (really, do they have any weaknesses?). The opening quartet was beautifully played with a lovely musical line by all soloists, with wonderfully controlled introduction of tonal and color shifts from the rest of the band. As the intensity of De Meij's work ratcheted up, it was great to hear some sizzle from bass trombone, a tonal color that is so integral to brass band sonority. Technical passages were clear as glass with all parts equally delineated throughout the ensemble. Kudos to soprano cornet for some stel-

lar and powerful playing throughout. The percussion section was also outstanding, both as a section and as individuals (timpani and marimba). The fugue showed a euph/bari/bass section that is almost unreal in its precision and technical chops, and each other section followed through with this precision, building to a furious finish met with a standing ovation from the audience. Overall, a truly outstanding performance by a band that continues to grow and mature as a performing ensemble.

Atlantic Brass Band

Atlantic Brass Band had the unenviable position of being last and following FCBB, so it is easy to understand why their overall sound seemed small in comparison to what had recently occurred onstage. From the opening of Variations on an Enigma, there were some evident tuning issues and

rhythms tended to slide around a bit, detracting somewhat from the overall sonority of the band which was quite good. Some excellent solo work from the euphonium, as well as a nice duet with baritone and a good tenor horn section variation, were high points of Atlantic's performance of the test. Overall, tempos throughout the piece felt a little under, which seemed to drain the energy and intensity from the work.

Cloudcatcher Fells - John McCabe

Some excellent horn section work was evident in the opening plainchant melody of McCabe's compositional ode to various locations in the Lake District in England. McCabe writes strong solo lines, and calls for groups of instruments to provide variations in sonority and to avoid the "constant massed sound of the band" (www.johnmccabe.com). This certainly suits Atlantic Brass



Band, as they have some very strong performers, including flugelhorn, euphonium and trombones. Kudos to the three percussionists covering parts that may have needed four players, which made for some energetic sprinting around back of the band. Tuning across the band continued to be an issue and, as with the Sparke, phrases and tempos seemed a bit static and needed more forward motion. The work ended with some good, strong ensemble playing and the nice full sound that this band is able to do so well. Overall, a good performance, well-prepared by the group and with some lovely moments, but inconsistencies in rhythm and tuning no doubt contributed to their final score.

Final Results: 1.Fountain City Brass Band - 290.4 2.James Madison Brass Band - 284.6 3.Brass of the Potomac - 281.6 4.Chicago Brass Band - 275.0 5.Atlantic Brass Band - 274.2

FIRST SECTION

BY RANDI BULLA

The First Section (formerly Honors Section) at NABBA this year was an exciting set of performances by six bands. The test piece for the section was **Triumphant Rhapsody (Vinter)**.

Starting off the section was **Princeton Brass Band, conducted by Dr. Stephen Allen**. Princeton opened with a strong start to the test piece. All the solos were good, but what really stood out was the soprano solo. Repeated soprano exposure paid off, and the soloist seemed cool as a cucumber on stage. There were some moments with repetitive rhythms where the band didn't really hang together. I would've liked

more trombone on the solo, but that might just be me. Princeton's choice piece was **West Side Story (Bernstein, arr. Crees)**. The tuning was a little shaky at the beginning of the piece, but it eventually came around. It's a great piece of music and it was obvious that the band (and the conductor) were having fun. To an audience member, that can be very persuasive. I happily joined in shouting, "Mambo!" Again the soprano played well, and there was great percussion throughout. As with any familiar tune, I think, the band began to let down their guard and the tuning became a little suspect. Really nice solos from cornet, euphonium and trombone in the Somewhere section. This band is getting better every year.

Next up was **Triangle Brass Band conducted by Tony Granados**. The beginning of the test piece was rocky with some split attacks, but the music came together. The dynamic range was generally good. And there was some very nice solo playing throughout the band. The choice piece was **Laudate Dominum (Gregson)**. This is a favorite for me – and a lot of other brass band geeks enthusiasts out there. A really solid tuba section is my most lasting impression for this piece. The soprano and solo cornet muted duet could have been better balanced. And near the end of the piece, there was a nice soprano moment. I would be remiss if I did not mention the fabulous euphonium solo – the best of the band's performance!

New England Brass Band, conducted by Stephen Bulla, took the stage in the third slot. As with all the bands in the section, NEBB began with the test piece. A nice tempo transition by the band, but the percussion seemed a little unsteady at first. Great opening solo by solo cornet – cleanest perfor-

mance in the First Section, followed by a nice bass trombone moment. All the solos were good – soprano, euphonium. Again, I would have liked more 1st Trombone; perhaps my seat location was the problem. The band really stayed together. Great job! NEBB's choice piece was **Partita (Sparke)**. What a cool piece. Some highlights for me were the flugelhorn and horn section sound (oh yes, I was listening!) and the trombone section feature. The euphonium soloist's technique and sound were equally brilliant. The muted euphonium and baritone duet was a little too soft to really hear the detail, and the loud end of the band's dynamic range could have sparkled a bit more. Another beautiful cornet solo (a shining star of this band) handed off to the middle of the band, with good exposed tuning at the end of the piece. Your work paid off getting to NABBA this year.

On fourth in the section was **Central Ohio Brass Band conducted by Jessica Sneeringer**. The test piece started a little rocky, but quickly came



around. I was intrigued with the placement of the solo cornets, where the solos seemed to be coming from the “bottom” of the row. The euphonium soloist stood out for me in this performance; beautiful sound! The dynamic range was superb. Loud was loud and soft was soft. There was some outstanding playing by the band throughout the test piece. After a quick change of players on the stage, COBB began their choice piece, **Cambridge Variations (Sparke)**. This was a new piece for me, so I was more interested in listening to the piece as a player than just a listener. Some intonation problems in the flugel and horn surfaced early, but dissipated. Solo cornet had a wonderful sound. The mutes took some of the details away. There was a lot of great playing from every section of the band, and the choice piece appropriately had a very exciting finish!

Next up was **Georgia Brass Band conducted by Joe Johnson**. Fun fact: This is the only band in the First Section that is NOT conducted by a low brass player. There was a very strong start to the test piece. The GBB trombone section sound is one to be reckoned with. And there was some good soprano playing. A highlight for me was the beautiful euphonium solo. The solo cornet and soprano duet had some discrepancies, but the solo cornet cadenza was outstanding. The band's choice piece **Salome (Wood)** was also new to me. What a fabulous piece of music. It was like hearing a symphonic brass section on steroids (and I don't mean that in a bad way). There was a moment where the xylophone was slightly off from the band. The cornet solo was beautiful, as was the trombone solo. I could say that about every solo in the band...baritone, soprano, baritone and euphonium duet...great playing and a



great performance overall!

Performing in the final slot of the First Section was **Massanutten Brass Band conducted by Kevin Stees**. The band gave us a solid start to the performance with good dynamics and intonation. A really nice flugelhorn solo – best of the section for me! There was great soprano and euphonium playing throughout. And the last note was spot on – in tune and great sound! Next the band played their choice piece **Journey to the Centre of the Earth (Graham)**. This exciting piece was played with

great energy. The baritone section feature was really nice. And a highlight for me was the soprano solo; it was beautiful! Cornet vibrato was a more traditional British vibrato than most of the bands in the section use, which made it seem a little pitchy when I know it wasn't. Overall, a great piece, well-played.

First Section Results: 1. Central Ohio Brass Band, 2. Georgia Brass Band, 3. Massanutten Brass Band.

SECOND SECTION

BY JOE JOHNSON

The renamed Second Section had what possibly could have been the sleeper test piece of NABBA 2010, **Dancer-ies by Kenneth Hesketh**. Danceries is a modern take on popular tunes of the 17th century. The composer uses contemporary rhythmic and harmonic language and a melding of old and new tunes to create a finely crafted work for modern brass band. The piece is in four movements: Lull Me Beyond Thee, Catching of Quails, My Lady's Rest, and Quodling's Delight.

Upon first glance at the score one could be lulled into thinking that this piece might be relatively easy for a test piece. It is certainly a departure from last year's test piece, Downie's Purcell Variations. The technical demands are moderate and the tempos do not go to extremes. There are, however, a number of stylistic and textural issues that need to be addressed along the way to a successful performance. There is also a great deal of delicate interplay that must be mastered as the tunes are passed among the various sections of the band. As with most major brass band works, Danceries requires assured performances from all principal players. Percussion also plays an important role. I feel it safe to say that every band in this section had their hands full with this piece.

First up was **Brass Band of the Tri-State, conducted by Gary Clarke**, moving up a section from their past performances. The band started its program with three movements from **William Himes' Aspects of Praise**, which was the test piece for the Challenge Section in 2005. This is a demanding piece, even without the third move-



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ment, and Tri-State gave a game effort. The band took an exuberant approach. Sometimes this led to some rhythmic untidiness and things sounded a bit tired by the end of this piece. Next up was Danceries. As previously stated, this piece calls for a very delicate, buoy-

ant approach to establish the characteristic feel of the various dances. It took some time to establish the flow of the music, but by the second movement things started to lock and it sounded as if Tri-State was starting to find its voice. The final movement had good energy and was a strong finish, earning Tri-State third place.

Next up was the **Chesapeake Silver Cornet Brass Band, conducted by Dr. Russell Murray**. Their free choice item, **Rieks van der Velde's Crusade**, was the test piece for the Challenge Section in 2007. This piece is a stark contrast to the Hesketh work, with dense scoring and heavy textures. Chesapeake's performance got better as it went along, though there were times that more delineation of line would have helped sort things out. That said, there were some exciting moments and the band can muster a strong

ensemble sound. The muted sections were particularly effective. Changing gears, Danceries provided a chance for several of the band's soloists to shine, especially principal euphonium. While it took a little bit for the tempo to feel settled, eventually Chesapeake found their groove. The band displayed good dynamic contrast in the second movement and things felt well under control. There was some very nice flugel work at the start of the third movement and a good sense of flow. The boisterous finale came off well to close a good performance that brought the band a second place trophy.

Rounding out the section was the **Spires Brass Band, conducted by John Slezak**. Spires has had much success at this level over the years, having won the section on several occasions. Their performance of Danceries was the most secure sounding of the day and it was obvious from the start it would be the one to beat. Particularly notable were the contributions of the soprano cornet player, who played with a deft touch and solid intonation throughout. He made a difficult part sound easy. There was also fine play-



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ing coming from the solo euphonium player. Percussion is to be lauded for blending into the texture of the piece and contributing to the band sound. Spires's performance was the most dance-like of the day and captured the intended spirit of the piece. Although some rhythmic imprecision in the last movement briefly threatened to derail things, the band recovered and finished strong. Spires concluded with **Gilbert Vinter's Symphony of Marches**. The opening maestoso movement was spirited and effective and featured solid cornets and trombones. The second movement had some pitch issues in the low brass, but things recovered for the brioso movement and the trombones and tubas acquitted themselves nobly. Once again, solo euphonium shone throughout. Add another first place banner and trophy to the Spires award cabinet.

THIRD SECTION

BY JOE JOHNSON

It is encouraging to know that new brass bands are still popping up across the country. It is particularly encour-

aging when one of those new bands springs from the collegiate ranks. The **Oakland University Brass Band** is a class act and a welcome addition to NABBA. Under the leadership of **Dr. Kenneth Kroesche** the OUBB introduced itself in fine manner in the uncontested Third Section.

The band's opener, **Peter Graham's Prelude on Tallis**, showcased the full, vibrant sound of the band. The lower end of the band was particularly strong and the entire band played with good control and a wide range of dynamics.

Following their strong start, the OUBB dove into their test piece. **Philip Wilby's Postcards from Home** is a four-movement Partita written to depict images from the composer's childhood. The opening Towers and Chimneys exposed some pitch issues, but was generally well done. The second movement, Lord of the Dance, gave the band a chance to show off a mature sound. There were some excellent contributions from the soprano cornet. I would have liked a bit more presence from the baritones and euphoniums when they took over the melodic material, though admittedly this could have been where I was seated. The movement had

a good sense of swagger. The Pastorale featured some very fine playing from the solo euphonium in the opening. Also notable was the muted playing of the cornets, horns, and trombones. And though there were a few moments in which piece seemed to lose its forward motion, the band finished strong on the Coronation Day Parade.

To close their program Oakland performed **Edward Gregson's venerable Variations on Laudate Dominum** in its original version (a distinction made necessary by the fact that the composer revised and expanded this work several years ago). The opening was well-balanced and showed off an effectively broad, symphonic style. The first variation was a bit harried rhythmically, making it difficult for those with the melody to place it accurately. Things settled down a bit in the 7/8 section but went awry on the repeat. The band recovered well in the following poco allegretto section, though the middle of the band seemed a bit tentative delivering its rhythmic underpinning to the cornet and euphonium duet. The allegro ritmico had the appropriate energy and the andante con espressione conveyed a pleasing contrast. Once again, solo euphonium shone. The allegro giocoso got off to a good start. Tubas laid down a solid pulse. The horns were a bit scrappy with their statement of the tune, but things recovered shortly thereafter and led into a noble finale.

Nitpicking aside, the Oakland University Brass Band is a solid group with solid leadership. Kroesche's conducting is economical and clear and results in tidy entrances and cutoffs. The OUBB sounds both disciplined and musical and is able to produce a warm, full sound. Hopefully we will see them move up through the NABBA contest-



ing ranks and mirror the ascendancy of the fine collegiate band from James Madison University. I have no doubt that OUBB could already hold their own in the First Section and look forward to following their progress.

OPEN SECTION

BY BETSY JONES

Due to changes in the contest format for NABBA 2010, both the bands performing in this year's open section were Youth Bands. To be more specific, both bands are fully-qualified, well-prepared and talented youth bands from the Triangle Brass family, with 14 NABBA performances between them. Despite the odd dinner-hour time slot, the Open Section drew a large and enthusiastic home-team crowd.

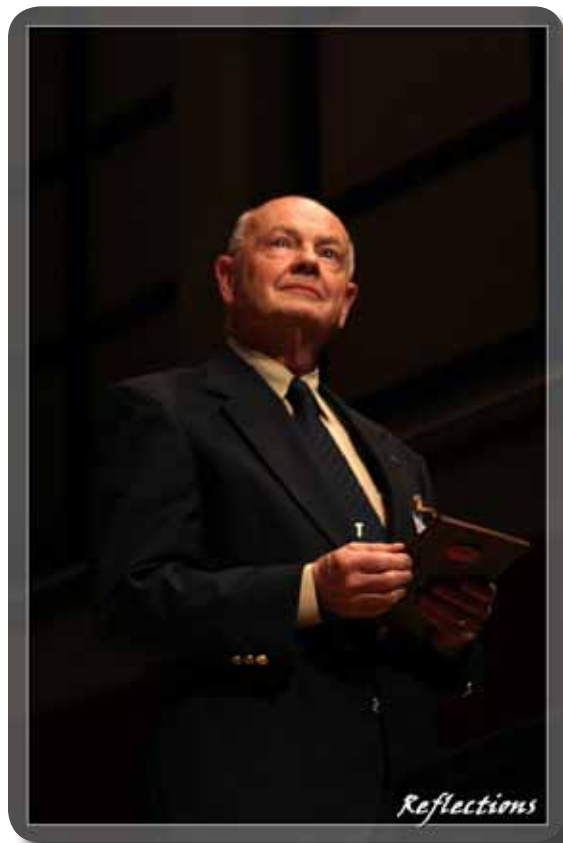
The **Triangle Youth Brass Ensemble**, with **Jesse Rackley** on the podium, opened the section, performing **Stuart Pullin's Haydock Variations** and **James Curnow's Canticles**. The Pullin opened with a sensitive solo horn, joined by the trombones and horns in a delicate pianissimo chorale. Despite nervous-sounding entrances and technical passages from the individual sections, the full band sound from this group is rich, warm and astonishingly mature. The lower sections of the band, especially, play with an assurance that older groups struggle to achieve. *Canticles* features an understated opening, and once again that fabulous chocolate tuba sound caught my attention. Curnow's lush harmonies were well-tuned and balanced (as a low brass player, "balanced" for me might be "bottom-heavy" for anyone else). The horns and euphoniums sound appropriately distant when stating the

melody, but never seem to grow closer. In the fugal section, the shorter notes don't seem to have the same vibrant energy as the chorale sections. A few slightly pitchy solos were balanced by a few gorgeous, confident solos, including a lovely but brief euph/tuba duet. Some of the older bands here could definitely take a lesson from these kids in soft playing! In the final up-tempo section, the band plays accurately, but safely—I'd love to hear them attack these passages with more abandon.

The **Triangle Youth Brass Band** and their **conductor, Tony Granados**, took the stage with a great sense of purpose. More than a few audience members remember the TYBB's dramatic late-night performance at the 2009 Championships. The band opened their set this year with **Ralph Vaughan Williams' Variations for Brass Band**, a charmingly traditional piece that requires mature, musical playing. The band threw itself into the full, rich chordal opening, followed with strong cornet and euphonium solos and confident entrances by the trombones and tubas. It's easy to see why the Triangle Youth Brass Band has dominated the NABBA Youth sections in the past ten years. They toss off tricky rhythms easily, change styles on a dime, and feature a lovely "core" sound from the horn and baritone sections. Those timbral shifts so characteristic of Vaughan Williams allow the band to show off various sections, as well as their hard work in listening and balancing different combinations of instruments. Note errors were rare, which meant that what errors there were ended up quite noticeable. Cornets had some sweet, delicate entrances, and I was entranced by a vibrant pianissimo low brass chorale. Perhaps the greatest part of this performance for me was the

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understanding and enthusiasm that the band members showed for a piece which many bands would pass over for not being flashy enough.

Have you ever noticed that a band's approach to a piece of music can, sometimes, reflect the personality of the conductor? The Triangle Youth Brass Band does not shy away from difficult passages; they attack technical lines with confidence and seem to have no question in their minds about what will come out of their horns. It takes a lot of nerve for a conductor of any band, let alone a youth band, to program **Peter Graham's Gaelforce** on a Championships set. Tony Granados is a conductor with nerve. More importantly, he is a teacher who instills students with his own level of confidence and purpose. The opening of Gaelforce was a stunning contrast to the Vaughan Williams, with its angular melody and brash percussion. The percussionists of the TYBB provide a solid foundation for their band, although the Meymandi stage favors percussion a little too much, and it sometimes buried the band. A sensitive flugel soloist ushered in the lyrical section of the piece, recovering with confidence from a minor response issue. (I think one of the finest things a teacher can pass to a student is how to recover gracefully.) The band finally seems to be tiring, with some pitch fluctuations in the central chorale.

Lightning technique from the euphs and baris opens the final flash section. Once again, the band tears into this piece without reserve. Anyone who has read Gaelforce knows where the hardest part is—not the Db melody at the start of the final section, but the modulation to D Major on the last page. It was at this point that first the cornets and then the rest of the band stood, turned, and faced the audience to finish the piece from memory. The excitement of such a moment far outweighs the inevitable (minor) sloppiness. For the second year in a row, the Triangle Youth Brass Band brought down the house. Tony has brought this band, and youth banding, to a very high level; we can only hope that the dozens of youth bands springing up around the country will follow the lead of the TYBB.

SOLO AND ENSEMBLE COMPETITION

ADULT HIGH BRASS - TECHNICAL

BY DONALD BOOKOUT

Being asked to time and moderate this year's high brass technical solo section was a distinct pleasure, although as a low brass player I usually gravitate toward that part of the contest. Most of the high brass players chose music from what I'd call the "golden age" of the cornet and it's very refreshing to see this style of music continue to remain vibrant.

In third place, **Peter Pirotte from The Fountain City Brass Band** performed a sparkling version of what is probably the best known of the virtuoso cornet pieces, "Fantasie and Variations" on The Carnival of Venice. The **Illinois**

Brass Band's Cindy Salata, a regular in the top three of the high brass competitions, secured second place with another well-known piece, "The Southern Cross." In the top spot, **Andrew Malovance of the Chicago Brass Band** delivered an impeccable interpretation of "Napoli." While perhaps not as well-known as "Carnival," Napoli certainly provides all of the technical challenge a cornet player would want.

ADULT HIGH BRASS - SLOW MELODY

The adult high brass slow melody competition--by far the largest solo section of the day--spanned the lunch hour on Friday. With ten cornets, three flugels, two tenors and two sopranos performing, the nearly three hours of lyrical playing passed very quickly. David Mayo of the Massanutten Brass Band took third place with a lovely rendition of Movement II from Neruda's Concerto in Eb on cornet, while Lawrence Pennel from Rocky Mountain Brassworks won second on cornet playing a haunting My Song of Songs by Joseph Turrin. First place went to Fountain City's Matthew Vangjel, who showed great artistry and maturity on the second movement of Ewazen's Sonata for Trumpet.

ADULT LOW BRASS - TECHNICAL

BY STEPHEN ALLEN

It was a pleasure and privilege to attend the Low Brass Technical solo competition at NABBA 2010. With all the men (why no ladies?) on form and a wide range of repertoire, we were set for an afternoon of entertainment as well as keen competition.

The winner of the day, **Brian Scott of Fountain City**, was billed in the program -- and in every other related docu-

ment I have seen since -- as playing the trombone, although in fact he played the baritone. The confusion has arisen, one presumes, because he played the dazzling finale from Derek Bourgeois' masterpiece 'Trombone Concerto' (in the words of the composer simply to be entitled 'Concerto' when played by a euphonium or baritone). And boy-oh-boy did Brian play the proverbial pants off it! Not only was his technical command superbly evident, but his conception of the music was completely assured -- no easy thing in music of this speed and dexterity! Brian's tremendous personality also came through in spades and made this performance simply an all-round standout experience.

Also it is well worth pointing out one's delight at seeing not one but two baritones featured as solo instruments (the other played marvelously by Barry Bocaner of Brass of the Potomac in Martin Ellerby's 'Baritone Concerto: Fusions'). The fact that both players performed 'serious' literature endorses the fact that the baritone has finally emerged full-blown from the large shadow of the euphonium, especially in the hands of such ambassadors. Well done, lads, and keep it coming.

Speaking of ambassadors, what a fine example the tenor horn has in **Travis Anderson of New England Brass Band**, playing Kenneth Downie's surprising 'Piper of Dundee' -- an interesting work that should be more widely known. I was bowled over by Travis' sensational big sound and spot-on jazz technique (I remember smiling all the way through this performance). Travis really captured the joie de vivre of this piece and it was not surprising to see him receive a 'hot' ovation and second place.

Grant Jameson, euphonium with Central Ohio Brass Band, played a mean 'Carnival of Venice' for third place, and it was good to see a traditional air-varie-type solo in the mix, although one would like to advocate for players to keep pushing out into more probing repertoire.

So many of the other musicians in this section played superbly and inevitably on another day would have been in the prizes, too. To mention a few personal highlights (with no disparagement intended to anyone not mentioned): Lee Harrelson (euphonium, Fountain City) was in barn-storming form in his own arrangement of Peter Graham's 'Bravura'; Brandon Sciarra (trombone, New England) was very secure and polished in the finale of the Bourgeois 'Trombone Concerto' (this time on trombone let it be noted!); Jay Gible (trombone, Spires) blew a blazing 'Bluebells of Scotland'; the two euphonium maestros-in-the-making from the wondrous JMU band, Leon F. Pearson and William Helton turned in stylish versions of Sparke's 'Pantomime' and Gödicke's 'Concert Etude' respectively; Ian Richard, another JMU maestro simply routed the Penderecki 'Capriccio' for solo tuba in what must have been one of his performances of a lifetime (and a tribute to his already-Maestro tubist and mentor Kevin Stees); and last but not most certainly not least Ernie Lightfoot (bass trombone, Atlantic) demonstrated tremendous versatility and finesse in Bozza's 'Allegro et Finale.' Oops, look at that, my highlights included everyone -- hopeless case I'm afraid, folks. But we really were spoiled with a plethora of riches that afternoon.

Thanks to Matt Tropman for adjudicating and with whom it was a pleasure to serve.

Special mention must also be made of those piano accompanists, Arthur Henry, Steve Bulla (also on conducting duties with two bands!), Lisa Martia and the indispensable Alex Thio who not only acquitted themselves with musical aplomb but could also be seen doing cartwheels outside as they ran with split-second timing between halls to accompany their various charges in other sections. The sight of Art Henry being towered-over by his 7-foot page-turner Mark Baker will not be quickly forgotten. Body guard, anyone?

ADULT LOW BRASS - SLOW MELODY

BY CHARLES HOWARD

The Low Brass solo competition was held in the afternoon on April 16, 2010, adjudicated by Demondrae Thurmond. Demondrae was in good spirits when the solo competition began—a good thing, because he was already quite busy when he agreed to double up two players in one ten minute slot (it took 12 minutes). He was writing notes rapidly with both hands—ambidexterity from the euphonium, I would guess. All soloists played extremely well; selecting a single winner, or even three, must have been a most difficult challenge.

William Berndt of the Chicago Brass Band played Demelza by Hugh Nash on the baritone with confidence, lovely tone and expression to earn second place. **Helen Tyler of the Fountain City Brass Band** earned third place playing the baritone with her wonderful performance of Giacomo Puccini's Tosca; Vissi d'arye, Vissi d'amore with tone and expression which reflected

the wonder and power of the operatic version sung by such greats as Maria Callas, Renee Fleming and Pavarotti. Meditation from Thais, written by Jules Massenet, was the selection of the first place winner, **Kenneth Britt of the Spires Brass Band**. His mellifluous euphonium sound and superb technique mesmerized the appreciative audience.

ADULT BRASS ENSEMBLES

BY JOE JOHNSON

The competition in the adult brass ensemble category was particularly strong this year. There were many groups and every one of them played very well. This is perhaps one of the more difficult sections to judge, given the variety of ensembles that participate. This year's crop featured two cornet ensembles, two trombone quartets, two tuba quartets, a brass quartet, a brass quintet, and a ten-piece brass ensemble. Bands represented included Atlantic Brass Band, Oakland University Brass Band, Chicago Brass Band, New England Brass Band, Spires Brass Band,

Princeton Brass Band, and JMU Brass Band. A wealth of talent, indeed.

The **New England Brass Band Cornet Ensemble** gave a thrilling performance of Terry Everson's Idea Number Twenty Four. This is a highly challenging set of variations based on Paganini's Caprice No. 24 scored for one Eb cornet and 4 Bb cornets. NEBB's fine cornet players presented a full and balanced sound and handled the technical demands with great flair. Top to bottom, each player produced a robust sound and knew their role in the overall blend. Technical lines were handed from player to player virtually seamlessly. A few small response issues in the fourth variation caused the flow to ebb somewhat, but things got turned around quickly with a great transition into the fifth variation. This group plays quite musically and possesses very fine rhythmic precision. Their third place finish was well-earned.

Coming in second this year was the ten-piece **Chicago Brass Band Players** with a powerful rendition of Jean-Francois Michel's Don Quixote Rhapsody. Chicago has long been associated with



strong, confident brass playing and this talented ensemble certainly lives up to that reputation. They can really bring it. Perhaps even more exciting than their full throttle playing is their soft playing. The dynamic contrasts were excellent throughout this difficult work. The CBB Players play with gusto and have a real knack for bringing out the feel and mood of the music.

Taking the top spot (again) was the **James Madison University Cornet Ensemble**. Their featured work was Paul LoPresti's An Overture and a Finale. The JMU cornets are all fine players and they possess great unanimity of tone and note production. Every voice sounds full and there is excellent balance from top to bottom. Most impressive was the characteristic cornet sound made by the group. I never got the feeling I was listening to a bunch of trumpet students who double on cornet so they can play in a brass band. They sold the sound. That's not to say there weren't a couple of bobbles (there were), but the strength of ensemble far outweighed such small lapses. Attacks and releases were clean and phrases seemed to breathe. This was a quality

performance from a group that is able to maintain a consistent level of excellence despite personnel changes every year.

ADULT PERCUSSION SOLO

BY CHARLES HOWARD

There were but three contestants in the Adult Percussion Solo contest, the perfect number for all to be winners, and all performed on the marimba with great skill such that the judge must surely have been relieved to have had only three to adjudicate. The first place winner, **Zach Wadsworth from James Madison University Brass Band**, played Monkman's Nocturnal Dance. **Theodore Musick from Fountain City Brass Band** placed second playing Bizet/Sammur's Carmen Fantasy. **Dewey Dowdy from the Tri-State Brass Band** played Stout's Two Mexican Dances for

Marimba. The audience's enthusiastic applause for each of the soloists reflected their well-rehearsed and most entertaining presentations.

YOUTH BRASS SOLO

The Youth Brass solo competition took place at 10:00 am on Friday morning. Cameron Cobb of the Triangle Youth Band played a challenging solo--Morceau Vivant by Marcel Marteau--with very good technical facility, good tone, and impressive presentation to take third place. Dylan Castora, also of Triangle Youth, placed second with a wonderful rendition of the Kenan Sonata, demonstrating a warm tone with great style and dynamic contrast. First place went to cornetist Dean Oaks, whose performance of Oliver's Birthday by Bruce Broughton was mature and musical, with a beautiful cornet sound and a graceful approach to the piece.



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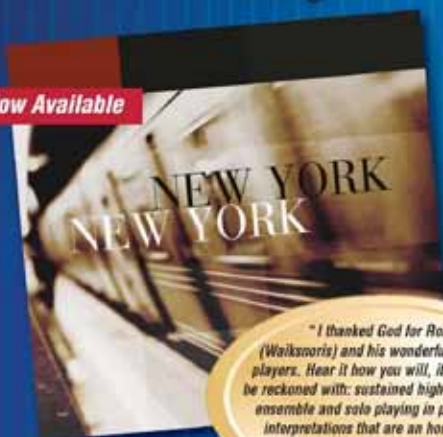
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THE NORTHWEST BRASS BAND FESTIVAL

BELLEVUE, WASHINGTON: JANUARY 30, 2010

BY MIKE HOPKINS AND JAMES GLASGOW

The eighth annual Northwest Brass Band Festival took place Saturday, January 30th in Bellevue, Washington, featuring trumpeter Allen Vizzutti as solo artist and guest clinician, and tubist/educator Patrick Sheridan as guest conductor and band clinician.

The 2010 Festival featured five brass bands from Washington state and British Columbia. The ensembles spent the day in open rehearsals, where attendees could witness Sheridan's outgoing personality and pedagogical expertise. Highlights among a number of clinics were Vizzutti's two sessions on performance techniques, showcasing his knowledge of the special problems and challenges faced by brass players. Sheridan guided a well-attended session on the principles expounded in "The Breathing Gym," which he co-authored with Sam Pilafian, demonstrating exercises specifically designed for wind musicians. Before long, the whole assembly was twisting and stretching with abandon.

The Festival concluded in grand fashion, with a gala evening concert featuring each of the participating bands. Conducting duties were shared, with Maestro Sheridan conducting one piece from each band's program. The highlight of the evening was Vizzutti's dazzling performance of his composition "The Rising Sun," a three-part suite vividly evoking the culture and ambience of Japan, where Vizzutti lived a short time and where he often



Patrick Sheridan coaches an ensemble at the Northwest Brass Band Festival.

performs. Host ensemble Brass Band Northwest accompanied the soloist, meeting the challenge of his demanding tempos quite well. BBNW and its four guest bands are Festival regulars - Puget Brass and the Salvation Army Seattle Temple Band are local; the Cariboo Hill SA Temple Band comes from the Vancouver suburb of Burnaby, British Columbia; and the Spokane British Brass Band is from the eastern part of Washington state. The concert ended with all musicians encircling the audience in the First Presbyterian Church of Bellevue. Creating a veritable wave of sound, the massed band performed "God Be With You" (Benediction "Randolph"), arranged by William Gordon, the effect so dramatic that Festival founder Steve Keene said, "it gave me goose bumps." Other guests

commented that they were moved to tears. First performed with massed bands two years ago, this piece has become the traditional finale for the Festival.

Keene, a professional trumpeter/cornetist who helped found BBNW, also is the founder of the Festival. His basic format - combining Pacific Northwest bands with world-renowned guest conductors, clinicians and of course, vendors of musical instruments and supplies remains essentially unchanged since its inception in 2003. The First Presbyterian, a music-loving congregation, provides crucial support in the form of a large and rent-free facility for rehearsals and public concerts. BBNW reciprocates by playing church services four to five Sundays each year.

The Festival continues to draw notable talents to the guest conductor/clinician role. Previous festivals featured guest conductors Frank Renton, Philip Sparke, and James Curnow, while notable past guest clinicians have included Douglas Yeo, Mark Gould, Tom Bough, tuba soloist Deanna Swoboda, trombonists Mark Babbitt and Don Immel, trumpet and cornet performers Richard Pressley and Steve Hubbard

and BBNW's own Danny Helseth on euphonium.

While brass band gatherings in the U.S. tend to be well-attended competitions, typically in the mid-west and east, the Northwest Brass Band Festival was conceived as "a festival, not a competition," Keene said. Certainly each band "wants to shine," and participating musicians feel a

friendly "competitive spirit," offering plenty of opinions on who played better than whom, "but there is also a lot of camaraderie." The Festival celebrated its eighth anniversary this January. As Keene put it, "that's a strong comment right there, when people keep coming back year after year." Further information is available at www.brass-bandnw.org.



Right: Participants in Pat Sheridan's "Breathing Gym" Clinic.

Below Left: Allen Vizzutti demonstrates in one of his master classes.

Below: Guest conductor Patrick Sheridan and Solo Artist Allen Vizzutti.



THE OHIO BRASS ARTS FESTIVAL

COLUMBUS, OHIO: APRIL 2-3, 2010

BY DIANA HERAK

The fourth annual Ohio Brass Arts Festival took place April 2-3 in Weigel Hall, on the campus of the Ohio State University. Hosted by the Central Ohio Brass Band, this year's Festival featured 7 bands and various brass ensembles, with special guest St. Helen's Youth Brass Band from the UK.

Friday evening's offerings included performances from Tower Seymour Brass, Chapel Brass Tuba/Euphonium Ensemble, euphonium soloist Grant Jameson, and The Ohio State University Graduate Student Brass Quintet. Bruce Henniss, professor of French horn at OSU, held an informative Brass Clinic on, amongst other things, the power of positive thinking in rehearsal and performance. Then 75+ musicians took the stage to make up the 2010 OBAF Repertoire Band, in order to read through the pieces of the top 7 Finalists in the OBAF Composition Contest. Cai Isfryn's "Vengeance" took first place, along with a small cash prize.

On Saturday, the TBDBITL Alumni Band (consisting of past members of what is considered the "world's largest brass band"- the Ohio State University Marching Band) took the stage under the direction of Dr. Paul Droste, Director, and Jon Waters, Assistant Director. Special guest conductor Dr. Ted McDaniel lead the band through his arrangement of Michael Jackson's "Music from Thriller," and the band performed several other selections including "Chicago Tribune March," "The Big Band



Members of the St. Helen's Youth Brass Band (Conductor Mark Bousie) in the Ohio State University stadium during their visit to the Ohio Brass Arts Festival in April.

Sound of Fight the Team," "MacArthur Park," "Maria (from West Side Story)," "Coat of Arms March," "Salvation is Created," and "Star Wars Suite."

The second group to take the stage was Dr. Keith Wilkinson's Chapel Brass. The majority of the band's repertoire comes from the Salvation Army's band journals and includes marches, hymn tune settings, and classical favorites. The band didn't disappoint in its performance of "Morning Praise" (Manners), "Sumadaya" (Sparke), "Jesus Answers Prayers" (Downie), "In the Firing Line" (Coles), "El Es El Senor" (Jones), and "Variations on Majesty" (Downie).

Next was a musical interlude by the 10-piece brass ensemble, BBC2. After a rousing rendition of "Brass Roots" (Sebesky), the group featured St. Helen's Youth Brass Band Director Mark Bousie on euphonium, playing the German favorite "In Munchen Steht Ein Hofbrauhaus." The audience was very appreciative of Mr. Bousie's technical fireworks on his instrument, which included a multiphonics-filled cadenza and a quote from "The Star Spangled Banner." Next was an arrangement of Perez Prado's "Mambo #5," followed by an Irish tune called "Scatter the Mud" featuring Diana Herak on the fiddle and Sara Winters, Irish Dancer. The group concluded its

OBAF, CONT.

performance with Mnozil Brass's rendition of "Florentinermarsch" (Fucik), and an encore of Karl King's "Melody Shop" featuring Grant Jameson and Mark Bousie, euphoniums.

Next to take the stage was Dr. Keith Wilkinson's second performing band of the day, the Chapel at Worthington Woods Salvation Army Band. The band plays for Sunday services at the Worthington Woods Worship and Service Center. Its musical contributions included "Millennium" (Rowell), "Three Songs of Worship" (Cordner), "Prince of Glory" (Steadman/Allen), and "Fill the World with Music" (Silfverberg).

The biggest audience of the day turned out for the St. Helens Youth Brass Band, which had made the 4,000 mile

trip from across the pond all the way to Columbus, Ohio, to attend the Festival. The band lived up to high expectations, wowing the audience with its high musical standards and stage presence. As renowned composer James Curnow was in attendance at the Festival, the SHYBB performed his "Fanfare and Flourishes for a Festive Occasion," and soloist James Hall played an excellent rendition of Curnow's "Fantasy for Trombone." The band also gave wonderful performances of "Horizons" (Paul Lovatt-Cooper), "Canterbury Choral" (Jan van der Roost), "Partita (Postcards from Home)" (Wilby) and "American Trilogy" (arr. Goff Williams). Their encore, "When the Saints Go Marching In," not only brought down the house, but earned the band a second standing ovation from the highly appreciative crowd.

Following the SHYBB was Dr. Keith

Wilkinson's third band, Brass Band of the Western Reserve, which is based out of Akron, Ohio. The band opened its portion of the program with Paul Lovatt-Cooper's "Walking With Heroes." Next was "Two Spirits" (arr. Fernie), and "The Maid of the Mist" (Clarke, arr. Wilkinson), featuring cornet soloist Chris Lichtler. Next was "Semper Fidelis" (Sousa, arr. Wilkinson) with choreography from the band, and Wilkinson's arrangement of "Amazing Grace." The band finished with an excellent reading of "Variations On Maccabeus" (Norbury).

The Brass Band of Columbus featured guest conductor James Curnow, who led them through his "Concertpiece for Cornet," featuring concertmaster Dr. Dan King, "Pastorale," and "El-lacombe Chronicles," which had been commissioned from Curnow by the BBC on the band's 25th anniversary. "Celebration" (Condon) and "Call of the Cossacks- Procession of the Tartars" (Graham) rounded out the rest of the BBC's program.

The Festival concluded with host band, Central Ohio Brass Band, conducted by Jessica Sneeringer. In preparation for defending its title in the First Section at the upcoming North American Brass Band Association Championship, the band performed its two testpieces- "Triumphant Rhapsody" (Vinter), and "Cambridge Variations" (Sparke). The band was then joined by euphonium soloist Mark Bousie to perform "Michelangelo" (Dagsland, arr. Rydland), bringing the 4th Ohio Brass Arts Festival to a successful close.

For more information on the Ohio Brass Arts Festival, see www.ohiobrassbands.com

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

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

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IN FOCUS

STONE MOUNTAIN PARK COVERED BRIDGE STONE MOUNTAIN, GEORGIA

Issue 118 of *The Brass Band Bridge* features this wooden bridge in Stone Mountain Park outside of Atlanta, GA.

“Covered bridges” or “lattice bridges” were common throughout the Eastern US during the 19th century. This bridge formerly spanned the North Fork of the Oconee River in the city of Athens, GA, connecting College Avenue and Hobson Avenue. Clarke County Ordinary S.M. Herrington let a building contract 26 March, 1891, for \$2,470, to W.W. King. It cost \$18,000 to move the bridge from Athens, 60 miles, to this point. Bridges like this were refuge for travelers during storms, courting couples, and robbers who hid themselves on the overhead timbers and dropped down on the unsuspecting victim.

