

FIVES LAKES TAKES NABBA BY STORM

full retrospective
from huntsville, alabama

CELEBRATING JOHN WILLIAMS AT 91

delving into the film
composer's brass band works

FESTIVAL TIME

reviewing north america's
brass band festivals

PRESIDENT'S MESSAGE

new nabba president
Dr. Patrick Herak outlines
his ambitions



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A MESSAGE from our president

Hello NABBA membership. I am excited to serve you all as NABBA President for the next two years. I started playing in brass bands 30 years ago and could not have anticipated the growth it's made.



When I competed in my first NABBC in 1994 (with the then Ohio Collegiate Brass, now Central Ohio Brass Band) there were 13 competing bands and 19 NABBA member bands. In 30 years those numbers have tripled. I had only started playing an instrument four years earlier and was so in awe of the level of playing (including the soloist in our own band, Scott Heath), that I actually missed my turn to rotate on to the stage for one of our pieces!

Today I am in awe of how the level of playing has continued to increase, as well as the heart and commitment of NABBA band members. Isaac Newton once said (and later popularized in the brass band community by Peter Graham) "I stand on the shoulders of giants". You may know many of the 'giants' in the North American brass band community (three were recognized last April with the President's Award), but there are also many you may not know because they have made a more regional impact and have not participated regularly in the North American Brass Band Championships.

In 1994 there were two big events on the brass band calendar: the North American Brass Band Championships and Great American Brass Band Festival. Now there are no less than 15 brass band events across North America with hopefully an additional one on the west coast. Some of the events have been around for a long time like the Northwest Brass Band Festival (started in January of 2003), but because of geography and distance from the North American Brass Band Championships, you may have never heard of them. Many events are new and have sprouted since COVID.

When I lived in the United Kingdom for a year (and on subsequent travels back), I've probably participated in about a dozen different brass band events and been to a dozen more. Much like in North America, the style of the events varies, because the bands and their background vary so much. While I think it is integral that each band and event maintain their own identity, one way NABBA continues to support festivals is by training highly-skilled adjudicators for these events. I plan to not only continue that, but also create a directory of diverse adjudicators and clinicians for North American events.

The move to Huntsville allowed NABBA to increase its geographic diversity and get closer to bands that we hadn't seen since Raleigh in 2010 or Little Rock in 2003. Furthermore, there are still areas in North America that we haven't reached, which



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is why we are currently attempting to work on supporting festivals in other parts of the country. Innovative festivals and events have helped us reach a wider audience and make an imprint on the world brass band community. I truly believe the North American bands that have competed at the US Open (and consequently Brass in Concert) have helped push the British brass bands to revisit 'what is entertaining?' I look forward to seeing the future of the Wurst Festival in Iowa to see how brass bands can reach larger audiences. In fact, this issue of the NABBA Bridge is packed with reports from festivals around North America.

In the past 30 years we have seen tremendous growth in the number of university bands and youth bands. Although not a traditional British brass band, I know personally that Columbus, OH owes many of its brass bands to Dr. Paul Droste and the Ohio State University Marching Band. Partnerships like this are key in developing youth and collegiate brass banding.

We are starting a Youth Outreach subcommittee to help grow youth and collegiate brass bands in North America by connecting groups and providing more resources to help new groups develop. I hope to include more non-NABBA board members on sub-committees to help NABBA get more done in areas like this. I've talked with at least a half dozen youth directors that have already committed to serving on this committee. I've had a nice chat with Mike Campbell from Texas about how we can build more

relationships with DCI and hopefully connect their members that 'age out' to brass bands.

Every year NABBA has sent out a variety of post-contest surveys to its various stakeholders. We have received feedback (a lot of feedback!). Many times good feedback, sometimes quick fixes, and sometimes feedback that has much more complicated solutions. We look at all the feedback as we continue to strive to do better. If you want to be a more active member of NABBA to help us reach a broader audience, you don't have to wait until next May to apply for the NABBA board - we have developed new sub-committees and are always looking for volunteers.

NABBA recently revised its by-laws and by September I hope to post a list of Standard Operating Procedures to add transparency to what we do like 'How do we select test pieces?' or 'How do we choose adjudicators?' (please be kind and patient with us as we won't get it perfect the first time, but we will continue to do better).

Two years is not enough time to accomplish everything I would hope to, but I think we can establish a sustainable infrastructure and community to continue the growth of brass banding North America that I have experienced the past 30-years.

Dr. Patrick Herak, President

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CELEBRATING JOHN WILLIAMS AT 91

John Williams: Fanfare for Fenway, transcribed for British brass band by Stephen Bulla

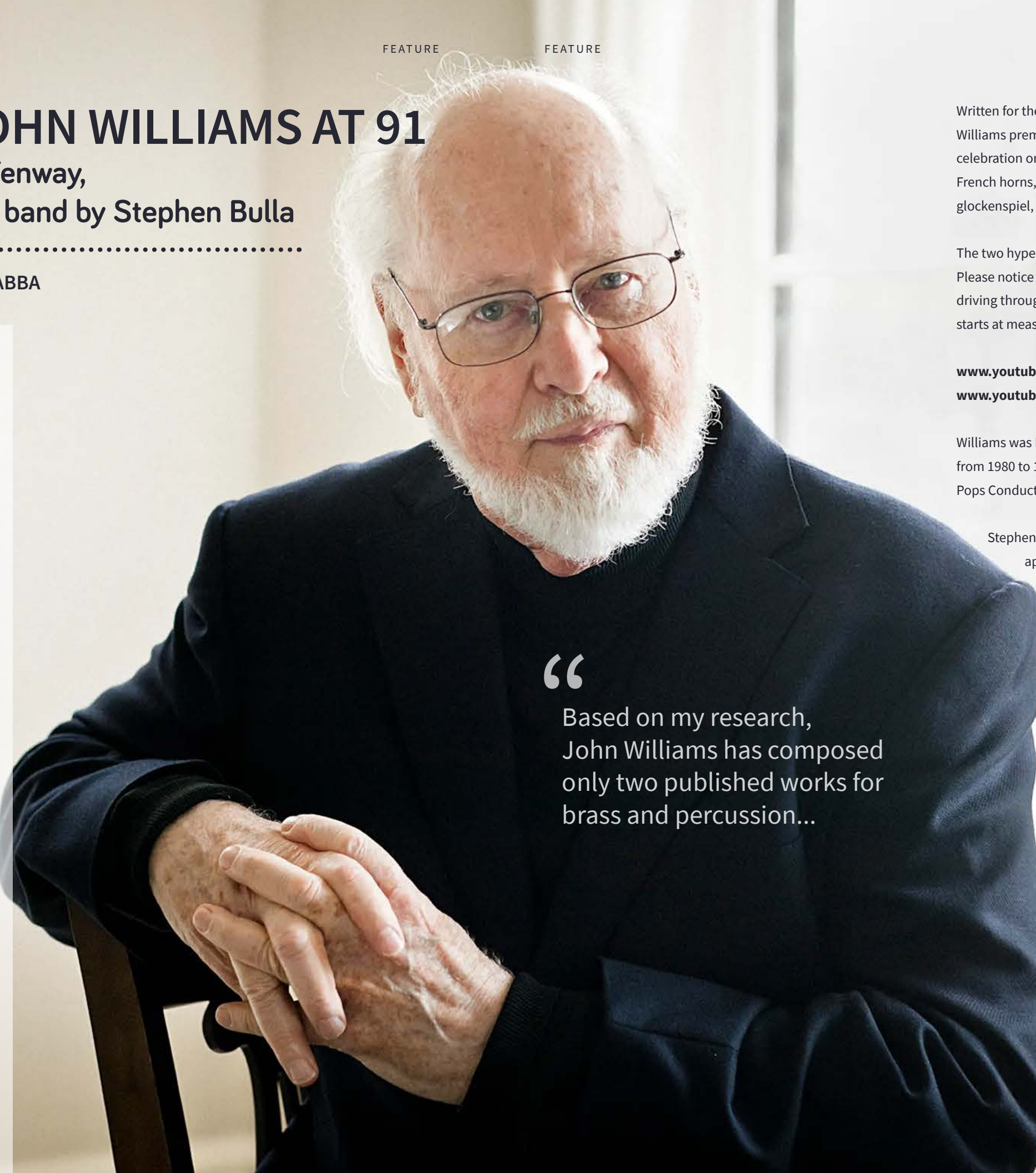
By Thomas A. Myers, past president of NABBA

Based on my research, John Williams has composed only two published works for brass and percussion, the first in 2012, titled *Fanfare for Fenway*, and the second, a chamber work, *Music for Brass*, premiered by the National Brass Ensemble in 2014. These are the closest Williams has come to writing for British brass band.

In addition, in 1993, Williams initially composed his *Sound the Bells!* for brass and percussion – a fanfare to help concert audiences celebrate the wedding of Crown Prince Naruhito and (Crown Princess) Masako (née Owada) during the Williams and Boston Pops concert tour in Japan, which occurred at nearly the same time as the wedding. Williams later scored it for the complete Boston Pops Orchestra. The brass and percussion version, as well as a brass band arrangement, continue to be elusive. But a brass band version might be published in the next year. If that happens, we can count it as our second John Williams work (mostly) for British brass band.

You may recall that at least two major composers wrote just one original composition for brass band – Gustav Holst: *A Moorside Suite* (in 1928) and Sir Edward Elgar: *The Severn Suite* (in 1930). So Fenway might be the only one we get – or two – if *Sound the Bells!* gets published.

Fanfare for Fenway, expertly transcribed for British brass band by Stephen Bulla in 2016, is a perfect concert opener. Somehow this outstanding Williams and Bulla work has been missed by many brass bands.



“
Based on my research,
John Williams has composed
only two published works for
brass and percussion...”

Written for the first 100 years of Fenway (baseball) Park in Boston, Williams premiered his *Fanfare for Fenway* at the centennial celebration on April 20, 2012. His scoring includes 6 trumpets, 6 French horns, 5 trombones, 2 tubas, timpani, bass drum, cymbals, glockenspiel, and chimes.

The two hyperlinks below show different views of that event. Please notice how John Williams keeps the fanfare’s excitement driving through to the end, including in the cantabile section that starts at measure 42.

www.youtube.com/watch?v=KXOLnut2pQ0

www.youtube.com/watch?v=liLzJx7T1mQ

Williams was Principal Conductor of the Boston Pops Orchestra from 1980 to 1993. He continues that relationship as the Boston Pops Conductor Laureate.

Stephen Bulla’s British brass band transcription was approved by Williams. John and Steve have been friends for many years. (For more about Steve’s career, please visit: www.bullamusic.com/bio/bio.html)

Fanfare for Fenway, transcribed by Stephen Bulla, is only available through music retailers from the publisher, the De Haske division of Hal Leonard, catalog HL44012802. I ordered using Just Music Brass Band in Scotland, only because it appeared at the top of my online search. Your regular published-music source should be able to order it.

Below you can hear The Cory Band in 2020, with guest conductor Craig McKenzie, performing Stephen Bulla’s transcription of *Fanfare for Fenway*. 3:41 minutes:



www.youtube.com/watch?v=1XjIPQ0JXp4&list=RD1XjIPQ0JXp4&start_radio=1

Baseball caution: If your local professional baseball team is contesting against the Boston Red Sox in the World Series, it is probably wise to avoid performing *Fanfare for Fenway* during that time, lest your audience think the band is less-than-loyal to your home team.

Perhaps you wondered, so for your research, here is the Williams chamber work, *Music for Brass*, performed by the National Brass Ensemble. 4:41 minutes. It has not been transcribed for brass band.

www.youtube.com/watch?v=BK4DQ5SqRFY

This short summary is a small part of my research that started with *Fanfare for Fenway*.

Available to you (in the Files section of the NABBA website) are six PDFs:

John Williams TEXT Myers 27July2023,

John Williams MATRIX Myers 18June2023 – 1 Origin

John Williams MATRIX Myers 18June2023 – 2 Music title

John Williams MATRIX Myers 18June2023 – 3 Arranged

John Williams MATRIX Myers 18June2023 – 4 Minutes

John Williams MATRIX Myers 18June2023 – 5 Origin year

The TEXT subjects include: Program alternatives, Help choosing, Matrix, Hints when ordering, Published for British brass band, Matrix sampler, Concert finale, and Reading the Matrix, Matrix confusion factor, and Fanfare and flex band arrangements.

The TEXT ends with two examples of masterful arranging (and magical playing) for British brass band.

www.youtube.com/watch?v=Wv58HVG89Ak

www.youtube.com/watch?v=Gf8wSVEM7Jc

Each MATRIX has eight columns (across). Headings are: Origin, Music title, Arranged by, Click to hear, Minutes, Origin year, Just Music code (and other sources), and Just Music help evaluate.

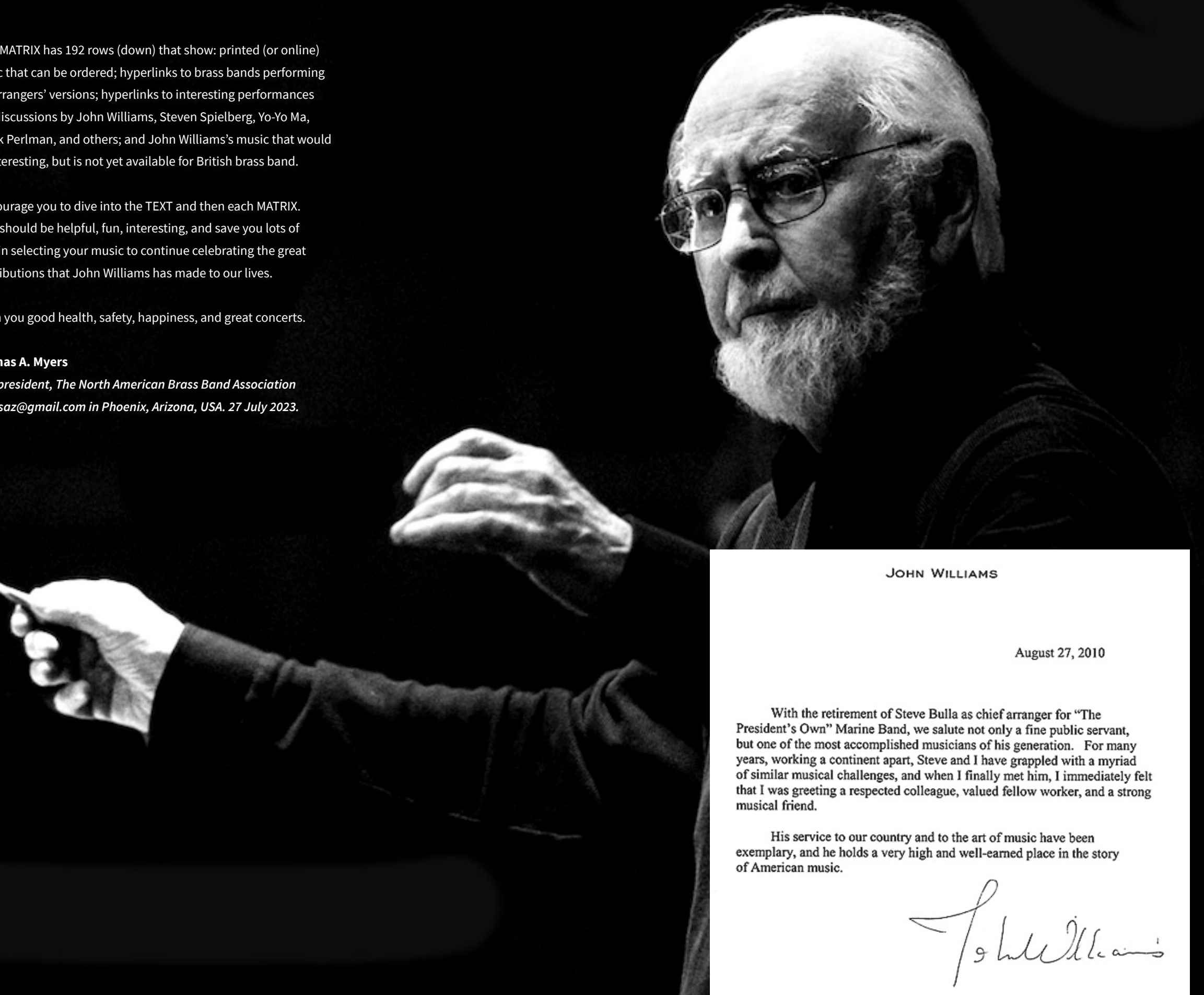
Each MATRIX has 192 rows (down) that show: printed (or online) music that can be ordered; hyperlinks to brass bands performing the arrangers' versions; hyperlinks to interesting performances and discussions by John Williams, Steven Spielberg, Yo-Yo Ma, Itzhak Perlman, and others; and John Williams's music that would be interesting, but is not yet available for British brass band.

I encourage you to dive into the TEXT and then each MATRIX. They should be helpful, fun, interesting, and save you lots of time in selecting your music to continue celebrating the great contributions that John Williams has made to our lives.

I wish you good health, safety, happiness, and great concerts.

Thomas A. Myers

*Past president, The North American Brass Band Association
myersaz@gmail.com in Phoenix, Arizona, USA. 27 July 2023.*



JOHN WILLIAMS

August 27, 2010

With the retirement of Steve Bulla as chief arranger for "The President's Own" Marine Band, we salute not only a fine public servant, but one of the most accomplished musicians of his generation. For many years, working a continent apart, Steve and I have grappled with a myriad of similar musical challenges, and when I finally met him, I immediately felt that I was greeting a respected colleague, valued fellow worker, and a strong musical friend.

His service to our country and to the art of music have been exemplary, and he holds a very high and well-earned place in the story of American music.

FIVE LAKES TAKES NABBA BY STORM

Andrew Wainwright reports

Article reproduced courtesy Brass Band World / BBW Digital magazine

With some 37 bands converging on Huntsville, Alabama at the 2023 The North American Brass Band Championships, this was the second highest participation in the competition's history and demonstrates a strong resurgence of brass banding in North America since the pandemic, and continuing growth of the movement which has been in evidence in recent years. In fact it was in 2019 that the highest number of bands was recorded with 39, and so it is encouraging to see that the level of participation is nearly back to what it was pre-pandemic. It also provided what some might consider one of the biggest shocks in recent history, with **Five Lakes Silver Band** rising from the First Section to win the Championship Section at its first attempt. For those paying close attention though, the band's string of recent contest successes perhaps should have pointed to the possibility of such a result at NABBA, with Five Lakes recently taking the honours at the US Open and Dublin Festival of Brass.

It was really the band's performance of the set test, Herman Pallhuber's tour de force *Titan's Progress*, that cemented first place for Five Lakes, in that given the weighting of the NABBA scoring system, the set test is weighted 60% against the 40% own choice. However, despite coming fourth with its own choice of Peter Graham's *Standing on the Shoulders of Giants*, the band's lead in the set test was enough to give it victory. Under its Musical Director Christopher Ward, its bold interpretation of both pieces clearly resonated with judges Howard Evans, Col. (ret.) Thomas Palmatier and Allan Ramsay. Christopher Ward was able to draw out details in *Titan's Progress* not heard in other performances. The performances were also aided by excellent solo contributions, most notably from flugel soloist David Koch and principal cornet Matt Taton. Commenting on the victory, Christopher Ward said, "We are thrilled to have won the 2023 North American Brass Band Championships. Regarding *Titan's Progress* - what a piece, what

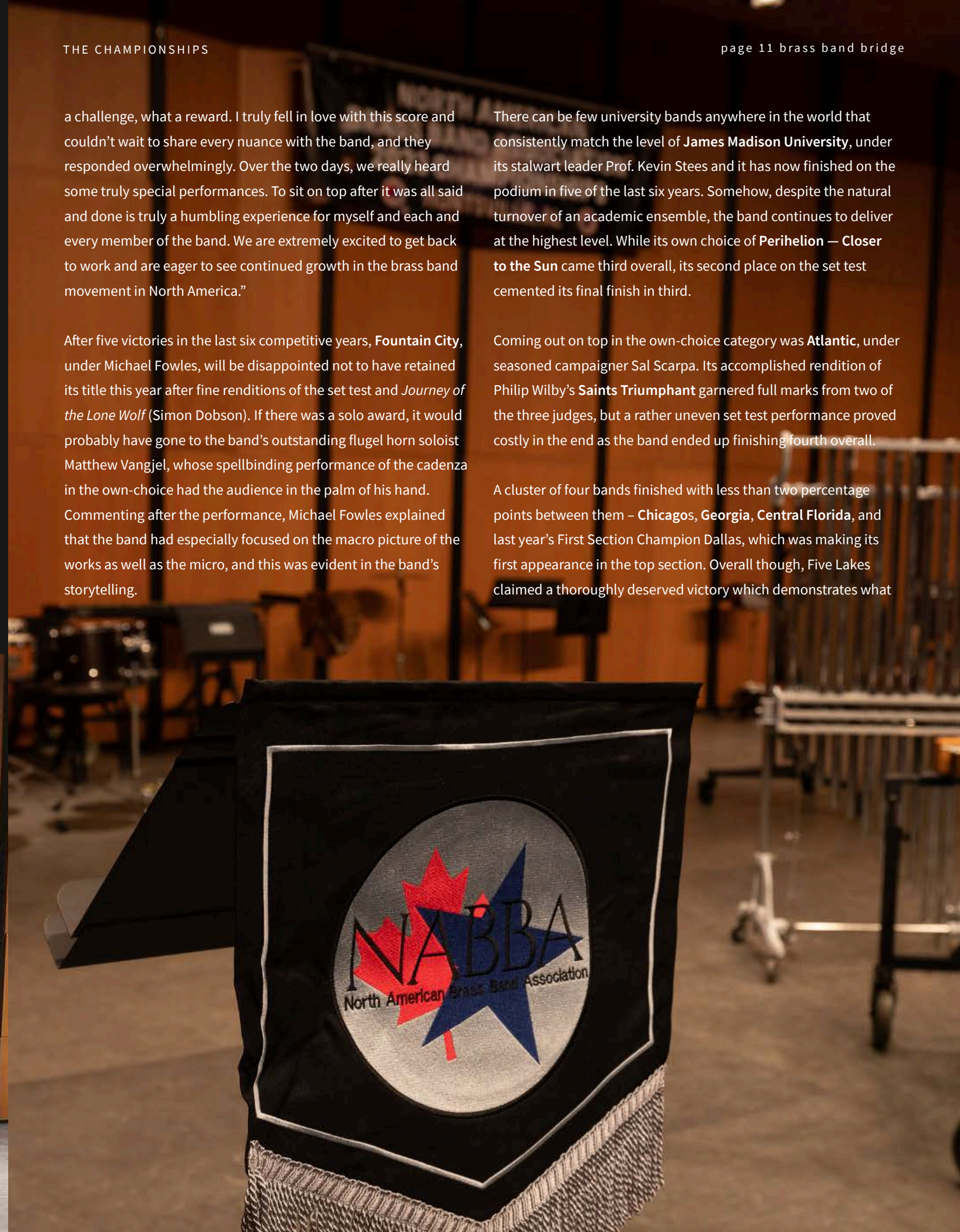
a challenge, what a reward. I truly fell in love with this score and couldn't wait to share every nuance with the band, and they responded overwhelmingly. Over the two days, we really heard some truly special performances. To sit on top after it was all said and done is truly a humbling experience for myself and each and every member of the band. We are extremely excited to get back to work and are eager to see continued growth in the brass band movement in North America."

After five victories in the last six competitive years, **Fountain City**, under Michael Fowles, will be disappointed not to have retained its title this year after fine renditions of the set test and *Journey of the Lone Wolf* (Simon Dobson). If there was a solo award, it would probably have gone to the band's outstanding flugel horn soloist Matthew Vangjel, whose spellbinding performance of the cadenza in the own-choice had the audience in the palm of his hand. Commenting after the performance, Michael Fowles explained that the band had especially focused on the macro picture of the works as well as the micro, and this was evident in the band's storytelling.

There can be few university bands anywhere in the world that consistently match the level of **James Madison University**, under its stalwart leader Prof. Kevin Stees and it has now finished on the podium in five of the last six years. Somehow, despite the natural turnover of an academic ensemble, the band continues to deliver at the highest level. While its own choice of **Perihelion – Closer to the Sun** came third overall, its second place on the set test cemented its final finish in third.

Coming out on top in the own-choice category was **Atlantic**, under seasoned campaigner Sal Scarpa. Its accomplished rendition of Philip Wilby's **Saints Triumphant** garnered full marks from two of the three judges, but a rather uneven set test performance proved costly in the end as the band ended up finishing fourth overall.

A cluster of four bands finished with less than two percentage points between them – **Chicagos**, **Georgia**, **Central Florida**, and last year's First Section Champion **Dallas**, which was making its first appearance in the top section. Overall though, Five Lakes claimed a thoroughly deserved victory which demonstrates what



hard work and commitment, harnessed with a clear vision can achieve.

First Section

With the top two from last year's First Section having moved up to the Championship Section, it left the door open for what was quite a different looking field of bands to the previous year. The selection of Philip Sparke's set test *Year of the Dragon* had raised eyebrows in the run-up due to its difficulty level in comparison to the previous year's *Facets of the Hearts*, although it did serve to separate the bands with a rather large points disparity across the board. There could have been no doubt about the winner, in the form of **Princeton** under the leadership of renowned New York Staff Band euphonium star Aaron Vanderweele. In fact it came exactly a decade after its last victory at the competition, when the band did what Five Lakes did this year by winning the Championship Section the year after after promotion from the First Section. Its performances of *Year of the Dragon* and Gareth Wood's *Variations on an Enigma* would have sat well in the Championship Section in fact.

One band moving down from the Championship Section was **Colorado**, and its commendable rendition of Derek Bourgeois' *The Devil and the Deep Blue Sea* helped it into the runners-up spot. Meanwhile Illinois' ambitious choice of *Music of the Spheres* propelled it into second in the own-choice discipline, but it fell some way short on the test meaning it had to settle for sixth overall. It meant that third place overall went to 2019 First Section winners **Dublin Silver**.

Second Section

In the Second Section, the glory went to relative newcomers **San Francisco**, under Craig McKenzie, a band which was only formed in 2019. With the majority of US bands hailing from the East Coast and North of the country, it was a rare victory for the West Coast. Kenneth Downie's popular *Purcell Variations* proved a welcome test for the bands, particularly in the discipline of lyrical playing, and it was in this area that the top few bands particularly stood out from the rest. San Francisco's delivery of the test piece and own-choice *The Patriots* (Jan de Haan) brought its first ever NABBA victory.

Meanwhile, Kevin Stees' able direction saw Massanutten Brass Band into second with a fine rendition of Philip Harper's 'Kingdom of Dragons', while Old Crown Brass Band (which also chose to play Jan de Haan's 'The Patriots') earned a well deserved podium spot in third.

Third Section

In the Third Section, victory went to **Jacksonville State University Brass Band**, under the direction of Dr Casey Thomas. It was encouraging to see several university bands competing (there were four across the sections), and with more being formed across the country we can expect to see an increase in that number in the near future. Jacksonville State's rendition of the set test Etienne Crausaz's *Sinfonietta No. 4* and own-choice of *Images for Brass* by Stephen Bulla saw them earn top place in both disciplines. Special mention should also go to **Fountain City Youth Brass Academy** under the inspired leadership of Dr Helen Harrelson and Dr Lee Harrelson, which earned a well deserved runners-up spot ahead of a number of more experienced bands.

Youth Sections

While there was only one participant in each of the three youth sections, a very high standard was in evidence from **Watson Brass Band** (Jesse Brackley), **Triangle Youth Brass Band** (Matt Edwards) and **Triangle Youth Academy Brass Band** (Robin Gorman) and all three bands deserve much credit for putting together such entertaining programmes. The next step for the development of banding in North America will be to expand these sections as growth is evidenced at the brass roots level, as well as further up the sections.

NABBA can be rightly proud of another successful contest, especially given the geographical challenges of getting so many bands together in one place. It was also the first year that the contest was streamed live on Youtube, a development which is hoped will expand banding's audience in North America and encourage more bands to attend in future years.

NABBA - AN ARMCHAIR'S VIEW

Becky Barger-Amato (Dublin Metro Brass) shares her perspective of experiencing NABBA online

When I joined Dublin Metro Brass in January 2023, I had never played in a brass band (having been a clarinet player in a previous life). I fell in love instantly, but unfortunately I had prior scheduled work commitments which took me away from rehearsals for five weeks. Due to missing so many rehearsals I knew I wouldn't be able to play at NABBA, but I had hoped to drive down and support the rest of my band mates.

Life had other plans as I tested positive for COVID on the Wednesday morning the week of NABBA. I quickly did my research and found out that I could watch BOTH locations ONLINE for FREE! So, Friday evening I set myself up on the couch and got so excited to watch my first NABBA, and I logged in and lo and behold the internet was down! However, it soon came back up and I was ready. At first, I had it going on my iPad so I could work on other things, but decided for the Championship Section to put it on my big television to really try and get the full experience.

One of my favorite aspects of the online experience was the camera angles, something that you wouldn't have been able to experience from the audience. I could see tuba players moving their fingers during the fast parts, I could see all the percussion, but my favorite aspect was the timpani parts during *Titan's Progress* especially near the end. The view was from the camera behind them, and I would geek out and yell at the screen "move to the timpani"! Though the audio for the 2nd and 3rd Sections wasn't as crisp as the other venue, I was able to watch my band live. I then was able to watch the awards and yell and cheer (probably scaring my dogs, cats, and husband) when Dublin Metro Brass came in third!

So, I am really looking forward to my first in-person NABBA experience April 2024, but I am deeply thankful that for NABBA 2023 that I could watch it online.



<http://kirkleesmusic.co.uk>

The Music of Rick Mizell

In my 7 years as Music Director Brass Band of Central Florida, it has been my pleasure to regularly program Rick's arrangements in our concerts. They are of the highest quality, very thoughtfully scored and I recommend them whole heartedly. **Gareth Pritchard, Director Brass Band of Central Florida**

Rick Mizell is an arranger who brings to the task a wealth of top level experience first as a professional trombonist with top ensembles, then as a creative lead in the Disney Corporation, and it is evident in everything that he writes. His arrangements are all clearly worked out, entertaining for the listener and fun for the performer, and that just about ticks all the boxes for me.

Frank Renton, Renton on Brass, UK



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NABBA RESULTS

Championship Section

- First Place: Five Lakes Silver Band
- Second Place: Fountain City Brass Band
- Third Place: James Madison University Brass Band

First Section

- First Place: Princeton Brass Band
- Second Place: Colorado Brass Band
- Third Place: Dublin Silver Band

Second Section

- First Place: San Francisco Brass Band
- Second Place: Massanutten Brass Band
- Third Place: Old Crown Brass Band

Third Section

- First Place: Jacksonville State University Brass Band
- Second Place: Fountain City Youth Brass Academy
- Third Place: Dublin Metro Brass

Youth Championship Section

- First Place: Watson Brass Band

Youth First Section

- First Place: Triangle Youth Brass Band

Youth Open Section

- First Place: Triangle Youth Academy Brass Band

THE PRIZE WINNERS



Counter-clockwise from top left:
 Five Lakes Silver Band (Championship Section)
 Princeton (First Section)
 San Francisco Brass Band (Second Section)
 Watson Brass Band (Youth Championship)
 Triangle Youth Brass Band (Youth First)
 Jacksonville State University Brass Band (Third Section)

OHIO BRASS ARTS FESTIVAL INSPIRES AGAIN

Jennifer Kirby Moncrief reports

On Saturday, June 24, 2023, the 16th annual Ohio Brass Arts Festival took place on the Rotary Stage at Creekside Park in Gahanna, Ohio. OBAF showcases brass bands from all over Ohio, and sometimes outside of Ohio, with a lively day of music and comradery at a beautiful location.

First up was the Dublin Concert Band, perhaps the oldest performing brass band in Ohio and led by Diana Droste Herak. Dressed in more weather-appropriate shirts that resemble their full classic uniform, the group performed a mixture of classic and contemporary pieces, including W. E. Moyle's march, *Cornish Cavalier* and an arrangement of Keane's *Somewhere Only We Know*. DCB's concert closed with the Soul Rebels Brass Band version of *Sweet Dreams*, featuring a rocking duet with Bob Munson on tuba and Leonard Benitez on trombone.

Next on the schedule was the Dublin Silver Band. DSB's interpretation of The Righteous Brothers' *Ebb Tide* and William Rimmer's *Ravenswood* march earned them its fifth consecutive OBAF Cup. Its program closed, as always, with the entire band in a company front and performing their gorgeous arrangement of *An Irish Blessing*.

Under the baton of Jay Wardeska, The Brass Band of the Western Reserve opened their program with an impressive performance of J. S. Bach's *Toccata in D Minor*, arranged by Ray Farr. Featured soloist Michael Skotko (soprano cornet) dazzled the audience with *The Higher Plane* by Stephen Bulla. BBWR earned a second place finish for the OBAF Cup with their renditions of *Seal Lullaby* by Eric Whitacre and *The Liberty Bell March* by John Philip Sousa.



OBAF hosts, the Central Ohio Brass Band



Dublin Metro Brass under the leadership of Dr. Keith Wilkinson

In its first year with Dr. Keith Wilkinson at the helm, Dublin Metro Brass has grown significantly, and that was evident in its performance. The program included James Curnow's *Fanfare and Flourishes* and William Rimmer's *The Cossack*, as well as pieces featuring soloists George Zonders (flugelhorn) and Vanessa Rivera (cornet), both of whom played with beauty and exceptional technique. We look forward to seeing more from Dublin Metro as they continue to grow under Dr. Wilkinson's direction.



Dublin Concert Band

The Central Ohio Brass Band, the OBAF hosts, had the final performance of the day. Its second OBAF under the direction of Matthew Henry and C. Scott Smith featured rousing renditions of Franz von Suppe's Overture to *Light Cavalry* and Philip Sparke's *Hymn of the Highlands*. Scott Heath displayed his virtuosity on euphonium with *For a Flower* by Hermann Pallhuber. COBB closed the day with Ira Hearshen's fun arrangement of *No Business Like Show Business* (transcribed by Matthew Henry), which contained numerous musical quotes from television and movies over the years.

A large crowd, beautiful weather, and food and drink from Local Cantina, whose patio is adjacent to the stage, helped create a fun, beautiful, music-filled day for everyone involved. The Ohio Brass Arts Festival will return on June 22, 2024.



The Brass Band of the Western Reserve under the baton of Jay Wardeska

FIVE LAKES RETAINS DUBLIN TITLE

Dr. Patrick Herak reports

The 5th Annual Dublin Festival of Brass (DFOB) was held March 24-25. For the second straight year Five Lakes Silver Band swept the full band prizes.

The event started Friday evening with a repertoire band led by the three adjudicators: John Phillips, Allan Ramsey, and Jessica Sneeringer. Brass banders from participating bands and non-participating bands were welcome to read some music provided by Obrasso.

Saturday was the main competition for the Droste Shield, arguably the best looking trophy in North America. In addition to the competition, two exhibition bands, Worthington Woods Salvation Army Band and Brass Band of Columbus, participated in the event.

The competitive portion of the festival follows a specific format: March (25%), Slow Melody (25%) and Major Work (50%). The highly competitive B-section (for Second and Third Section bands) was won by the Cincinnati Brass Band. They had channeled their momentum from a fine performance at the Ohio Music Education Association conference the month before. Central Ohio Brass Band and Dublin Metro Brass were close behind.

In the A-section (Championship and First), Five Lakes set a high bar and put the audience on notice that they were going to be a factor in the Championship Section at the North American Brass Band

Championships, and a few weeks later went on to win that section! Rockville Brass Band pipped Dublin Silver Band by the smallest of margins, and Oakland University Brass Band finished a distant fourth.

Rounding out the competition was the Oakland University Youth Brass Band making their contest debut. Next year's Dublin Festival of Brass will be held on St. Patrick's Day weekend in Dublin, Ohio (March 15-16). More information will be available at <https://dublinbands.com/dfob/> or if you have any immediate questions you can reach out to the festival director at pherak@dublinbands.com.

To view videos of the reading band and band performances please visit <https://youtu.be/jo5FiPIHUU4>



Worthington Woods Salvation Army Band provides exhibition music



Cincinnati Brass Band come out on top in B-Section



A-Section winners Five Lakes Silver Band

RESULTS

BAND	MUSICAL DIRECTOR	SECTION	DRAW	MARCH	SLOW MELODY	MAJOR WORK	TOTAL	PLACE
Brass Band								
Five Lakes Silver Band	Chris Ward	A	9	94.333	94.000	96.500	95.333	1
Rockville Brass Band	Rachel E. Zephir	A	6	88.333	88.667	88.000	88.250	2
Dublin Silver Band	Tim Jameson	A	3	87.500	87.000	89.167	88.208	3
Oakland University	Dr. Kenneth Kroesche	A	4	86.500	81.167	85.167	85.750	4
Youth Brass Band								
Oakland University	Dr. Kenneth Kroesche	YOUTH	10	76.833	75.667	76.667	76.458	1
Best Individual Performances								
Best Soprano	Mike Flickinger (FLSB)							
Best Cornet	Matt Taton (FLSB)							
Best Flugel	David Cookie Koch (FLSB)							
Best Tenor Horns	Central Ohio Brass Band							
Best Baritone	Chriss Warren (OUBB)							
Best Trombone	Scott Voytush (FLSB)							
Best Euphonium	James Long (OUBB)							
Best Basses	Brass Band of Columbus							
Best Percussionist	Caleb Goncz (FLSB)							
Best March	Five Lakes Silver Band							
Best Slow Melody	Five Lakes Silver Band							
Best Major Work	Five Lakes Silver Band							



Members of Central Ohio Brass Band collect their trophies

The Gettysburg Brass Band Festival

“When the music started, the fighting stopped”

Chris Larsen, Rockville Brass Band reports

National events such as the NABBA Championships are competitions that are great at showcasing the highest level of brass musicianship. However, a lot of fun can also be had in attending and performing at regional brass festivals. These smaller, more varied events take place at different kinds of venues, and one of the best examples of a festival that showcases regional flavor well is the Gettysburg Brass Band Festival, held each summer in Pennsylvania over an extended weekend in June.

The historic town of Gettysburg has been home to the Gettysburg Brass Band Festival since its formal organization in 1998. Prior to that date there were a few formative years where Yamaha instrument representatives put on a ‘Yamaha Brass Band Weekend’ locally. With none other than Dr. Paul Droste (OSU) arriving with a

baton and truckload of new Yamaha instruments, and folders pre-filled with music parts, musicians from all around could sign up to form an ad-hoc brass band, which then rehearsed at the nearby middle school and put on a performance.

A concept to put on a dedicated event was then conceived by the founding director of the festival Ben Jones (tubist and former Gettysburg Area High School Band Director). Also helping the birth of the festival was the existence of Spires (f. 1993) and Rockville (f. 1976) Brass Bands nearby in Maryland. Because there were few local brass bands at that time, to help form the festival and expand the program, the Benfield Brass Band was created anew by Rockville members and players from nearby Annapolis, especially from the footprint of the Navy music program. Benfield is still the



Festival Pavilion, Rockville Brass Band in their 2023 performance

only group to play all festivals. (It might be further said that the even newer MidAtlantic Brass Festival at Rowan NJ also stemmed from Atlantic Brass and this lineage of bands).

Local ties to Gettysburg (and by clear extension to the nation’s history) are very strong. With a strong steering committee from the Lutheran Seminary (Mark Oldenburg), the Gettysburg College (Buzz Jones), Dave Conklin (Spires), as well as a dedicated photographer from the Gettysburg Times, Darryl Wheeler, there is a lot of organizational support. It makes for an event with historic context and flair that is unlike any other. Bands play on the grounds of the pretty seminary grounds. The festival occupies Seminary Ridge, a battleground of the crucial turning point battle in the American Civil War in 1863. There are even more historic connections to Gettysburg College, Adams County, the National Military Park, and the Lutheran Seminary.

As to the current day, the custom performance structure was built and dedicated in 2021 after a fundraising push.

www.gettyburgtimes.com/news/local/image_5b23d6af-444b-5db5-a550-60fb6ead723c.html

The new structure was needed because the steering committee found the festival had outgrown its roots! As many as a thousand people come out with folding chairs to sit in leisure under the canopy and trees. The event is much larger now than when it was under the rentable canopies used for years at the Seminary, or in the years playing on the steps of Gettysburg College ‘Pennsylvania’ building.

However, the first festival was held under a single tent in open air at nearby Unity Park off Steinwehr Avenue, near the original middle school site used by Yamaha and Dr. Droste. The site is significant, shown in the Historical Marker Database -

www.hmdb.org/m.asp?m=120537

Unity Park was dedicated to the memory of Union and Confederate musicians who would secretly come together at nightfall to play with one another, despite the battle’s depressing and hot ferocity, and so the site represents some of the foundation of the festival. It is with this spirit that performances take place, welcoming all manner of quality performance groups within the brass music genre, to play together in comradery. Our British brass banding friends have commented that they are amazed at the collegial nature of the festival and community, since their experience is more competition based.



Amy and Chris Larsen

There is now a fine monument at the Unity Park. An important organizer of it was Andrew Adam, a drummer and Eagle scout who researched the site for development of a monument to civil war musicians, and he discovered that “When the music started, the fighting stopped”. To view the Eagle Scout Speech by Andrew Adam please visit: www.youtube.com/watch?v=Y4F5d-EqlwM

Several performance styles are shown off at the festival, including traditional British brass bands, of which there are now so many thanks in part to NABBA. Because of the breadth of brass in many kinds of music, other styles shown off at Gettysburg have included Dixieland, jazz combos, brass ensembles, taps performers, period re-enactor groups from both the north and south such as the Wildcat Regiment, using historic instruments and original transcriptions. There have even been cross-pollinating collaborations with Alvin Ailey Dance Troupe, the Gettysburg cinema, and other artists. Because of the strong military element of the festival, American marches are not uncommon. Longer major works are not played as often because the focus has been more on variation and breadth of style. Over the years though, the festival has found its core in the British brass band

instrumentation. Many groups have played at Gettysburg over the years, including Athena Brass, Rockville, Atlantic, Imperial, Lancaster, Brass of the Potomac, Penn View, Dublin Silver, Brass Band of Columbus, Chesapeake Silver Cornet Brass Band, and Syracuse. The lineup changes each year, and everyone gets 50 minutes of play and the chance to hear each other. Most bands want to come back!

There are now multiple playing sites. In addition to the main stage on the seminary grounds, Ben Jones' own Gettysburg Brass sextet still plays on the front patio of the Dobbin House on Friday. Other groups play on Lincoln Square, at nearby school fields in the case of the Lancers Drum and Bugle corps, or even on rolling trucks through the town during the event. We were delighted to see a group of musicians in porkpie hats buzz by on a hay wagon one year, trombone bouncing and blaring, although we didn't catch the name!

For individuals not in a group, there are even opportunities to play with the taps and bugle element of the festival, led by Jari Villanueva, Destination Gettysburg - <https://destinationgettysburg.com>, and the Military Park

with its new Visitor Center - www.gettysburgfoundation.org/museum-visitor-center. Buglers venture out to different parts of the battlefield simultaneously near sunset. Taps can be heard at the national monuments, the seminary tower, the site of the Gettysburg Address, at the Peach Orchard, the sites of Pickett's charge, at various Union and Confederate infantry and cavalry monuments, or on Culps Hill tower where I have played many times on a century old horn. There is no formal requirement for dress or instrument, only for respect and the proper production of the piece itself, some of the hardest 24 notes any brass player will perform. Some have even used valved horns, G bugles, or played in echo as pairs. If your band comes, don't forget your bugle!

Last there is some noticeable tuba love happening at the festival. The Tuba Open is a benefit golf tournament that occurs on the Thursday before the main event. As my wife Amy is a tubist, here is a well deserved picture of her with Ben! (Fig 2)

This year we were also fortunate to capture a congregation (bloat?) of tubas, mustering for duty before the execution of a piece from the movie *Gettysburg*. They were near the side prep tent where bands assemble for stage entry at each hour.

With this breadth of style, great bands, a historic aspect, food service tents provided by the Lions Club and Rotary groups, and a warm and engaged steering committee, the GBBF has cemented itself as one of the nation's strongest brass festivals. There are contacts now being made from international and other distant brass groups, and the steering committee has its hand full! For participants and spectators, there are so many opportunities to interface with Gettysburg, its history, ghost tours, buildings, battles, architecture, museums, trails, and the many historic bed and breakfasts such as the Baladerry, Lightner, Brafferton, and Brick Inns. There are farmers markets, independent coffee houses, brewpubs, Amish influences, and great local farm-to-table restaurants. Overall, the city commerce looks forward in a welcoming way to the festival participants. We have enjoyed the festival for the past 15 years and we hope you will too. There are just so many ways to come out and interface with this fine group of folks.

But one thing's for certain - it's a great event.

For more information about the festival please visit www.gettysburgbrassbandfestival.com



A congregation of tubas prior to performance



The 'Wurst Friday' March Competition: A Captivating Brass Showcase in Amana, Iowa!

Todd Bransky, Iowa Brass reports

Amana, Iowa is set to become the epicenter of a remarkable musical phenomenon as the United Kingdom's renowned Whit Friday march competition finds its way to the heartland of America. In a dazzling display of talent and skill, bands from far and wide will gather to compete in the annual 'Wurst Friday' march competition, hosted by the Iowa Brass. Nestled amidst the picturesque landscapes of Amana, the competition takes place against the backdrop of the historic Amana Colonies. These colonies, founded by German immigrants in the mid-19th century, showcase the enduring heritage and captivating stories of the early settlers. Steeped in history, the Amana Colonies provide a captivating setting for the Wurst Friday march competition, adding an extra layer of depth to this musical celebration.

On Friday, June 14th, get ready to witness an extraordinary clash of brass melodies as multiple locations in Amana come alive with the resounding notes of competing bands. The stakes will be high as these gifted musicians vie for the title of champions in

the first annual Wurst Friday march competition. With judges and enthusiastic audience members awaiting, the stage is set for a thrilling showcase of brass mastery.

But that's not all. The Iowa Brass, in partnership with the annual Wurst Festival in Amana, is proud to present the 'Wurst Brass Festival' - an event that combines the best of both worlds: captivating brass music and mouth-watering German-style delicacies. Saturday's non-competitive music festival is all about entertaining the audiences, building camaraderie between bands and their members, and allowing the audience to select their favorite performers in various 'Audience Choice' awards.

Save the dates - Friday and Saturday, June 14th and 15th, 2024 - as the Wurst Brass Festival promises an unparalleled experience for all attendees. Prepare to be enthralled by the incredible talents of brass bands hailing from various corners of the

country. Throughout the festival, the Festhalle Barn will be your go-to destination for an entire day of awe-inspiring brass band performances. Additionally, on Saturday, from 11 am to 7 pm, the Millstream Brewing Co stage will host enchanting small brass groups, ensuring a continuous flow of exceptional music. Experience the melodic diversity brought forth by these outstanding bands, each infusing the stage with their unique style and sound. From classic compositions to modern interpretations, the Wurst Brass Festival guarantees a mesmerizing journey through the world of brass music.

Saturday night will conclude with the gathering of all attending bands in the Festhalle Barn for dinner, awards, and other shenanigans that the Iowa Brass is known for. Immerse yourself in the vibrant atmosphere, where the perfect harmony of food and music converges. Whether you're a devoted music enthusiast, a connoisseur of authentic German cuisine, or simply seeking an unforgettable weekend experience, the Wurst Brass Festival is an event you won't want to miss. Join us in celebrating the vibrant spirit of brass music and the cultural fusion it embodies.

The Audience Choice awards from the 2023 Wurst Brass Festival went to:

Wurst Overall Performing Group of the Day

MadWaukee Band (combination of players from the Madison Brass Band and the Milwaukee Festival Brass)

Wurst Entertaining Group of the Day

MadWaukee Band



Wurst Group Appearance (uniforms, stage setup, etc.)

DTKK Polka Band

Wurst Solo or Duet of the Day

Jared Staten, euphonium, MadWaukee Brass, *Yellow Rose of Texas*

Stay tuned to the IowaBrass.com website and Facebook page for further updates and details as we count down the days to this extraordinary celebration of music and camaraderie. PROST!



1st Annual Texas Brass Fest Was A Blast!

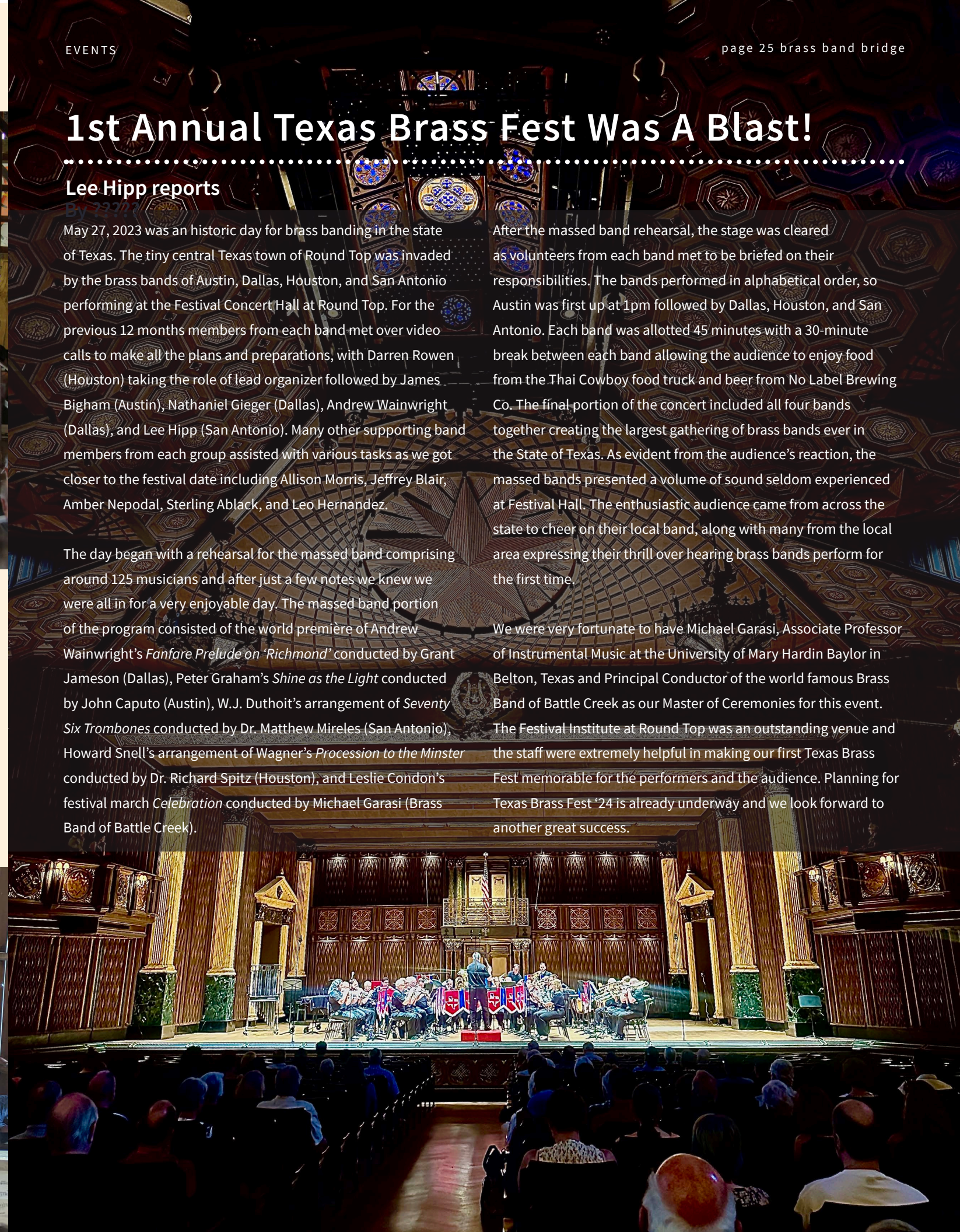
Lee Hipp reports

May 27, 2023 was an historic day for brass banding in the state of Texas. The tiny central Texas town of Round Top was invaded by the brass bands of Austin, Dallas, Houston, and San Antonio performing at the Festival Concert Hall at Round Top. For the previous 12 months members from each band met over video calls to make all the plans and preparations, with Darren Rowen (Houston) taking the role of lead organizer followed by James Bigham (Austin), Nathaniel Gieger (Dallas), Andrew Wainwright (Dallas), and Lee Hipp (San Antonio). Many other supporting band members from each group assisted with various tasks as we got closer to the festival date including Allison Morris, Jeffrey Blair, Amber Nepodal, Sterling Ablack, and Leo Hernandez.

The day began with a rehearsal for the massed band comprising around 125 musicians and after just a few notes we knew we were all in for a very enjoyable day. The massed band portion of the program consisted of the world premiere of Andrew Wainwright's *Fanfare Prelude on 'Richmond'* conducted by Grant Jameson (Dallas), Peter Graham's *Shine as the Light* conducted by John Caputo (Austin), W.J. Duthoit's arrangement of *Seventy Six Trombones* conducted by Dr. Matthew Mireles (San Antonio), Howard Snell's arrangement of Wagner's *Procession to the Minster* conducted by Dr. Richard Spitz (Houston), and Leslie Condon's festival march *Celebration* conducted by Michael Garasi (Brass Band of Battle Creek).

After the massed band rehearsal, the stage was cleared as volunteers from each band met to be briefed on their responsibilities. The bands performed in alphabetical order, so Austin was first up at 1pm followed by Dallas, Houston, and San Antonio. Each band was allotted 45 minutes with a 30-minute break between each band allowing the audience to enjoy food from the Thai Cowboy food truck and beer from No Label Brewing Co. The final portion of the concert included all four bands together creating the largest gathering of brass bands ever in the State of Texas. As evident from the audience's reaction, the massed bands presented a volume of sound seldom experienced at Festival Hall. The enthusiastic audience came from across the state to cheer on their local band, along with many from the local area expressing their thrill over hearing brass bands perform for the first time.

We were very fortunate to have Michael Garasi, Associate Professor of Instrumental Music at the University of Mary Hardin Baylor in Belton, Texas and Principal Conductor of the world famous Brass Band of Battle Creek as our Master of Ceremonies for this event. The Festival Institute at Round Top was an outstanding venue and the staff were extremely helpful in making our first Texas Brass Fest memorable for the performers and the audience. Planning for Texas Brass Fest '24 is already underway and we look forward to another great success.





INAUGURAL TORONTO FESTIVAL A RESOUNDING SUCCESS

By Anita McAlister

The Great Canadian Brass Band Festival (GCBBF), held May 12th and 13th, 2023, brought together brass band enthusiasts, musicians and industry professionals for a brass band-focused weekend held in the vibrant cultural corridor of the city of Toronto, at the University of Toronto's Faculty of Music. The GCBBF, with the support of sponsors such as NABBA, joined together brass musicians for two days of musical celebration. Featuring a solo and ensemble competition, a reading session led by guest conductor Cynthia Johnston Turner, entertaining performances by eight participating bands, and a stunning grand finale, the festival left a lasting impression on all attendees.

Solo and Ensemble Competition and Reading Session

The festival kicked off on the Friday with a well attended solo and ensemble competition showcasing the incredible talent of brass musicians from across Ontario, with a large representation of youth competitors. The guest adjudicators were Aaron Campbell and Raquel Samayoa.

Slow Melody Results

1. Jayang Kim – cornet
2. Elias Doyle - cornet
3. Rita Arendz – tenor horn

Technical Results

1. Ann-Merrie Leung - trombone
2. Charlotte Alexander – tenor horn
3. Kevin Hayward Jr. - cornet

Small Ensemble Results

WSB Tuba 4tet

Following the competition, participants and spectators gathered for a reading session led by Cynthia Johnston Turner. With her wealth of experience and expertise, Cynthia guided the musicians through Tom Davoren's *Facets of the Heart* and Marcus Venables' newly commissioned work for GCBBF, *Titans*, offering valuable insight and techniques along the way.

Breathing Clinic and Spectacular

Saturday morning began with a breathing clinic led by Dr. David Pell. Guest Adjudicators Aaron Campbell, Kevin Norbury and Raquel Samayoa heard 30-minute showcase performances from eight brass bands from Toronto and the surrounding regions, including Intrada Brass, Hannaford Youth Band, Mississauga Temple Band, Upper Canada Brass, Whitby Brass Band, Solidarity Brass, Metropolitan Silver Band, and Weston Silver Band. Bands had the option of entering a march into the Best March Competition.

Brass Band Showcase Results

- Best Performance of a March: Weston Silver Band
 Best Cornet Section: Weston Silver Band
 Best Flugelhorn Cornet Section: Weston Silver Band
 Best Euphonium Baritone Section: Weston Silver Band
 Best Trombone Section: Mississauga Temple Band

Best Bass Section: Mississauga Temple Band

Best Percussion Section: Weston Silver Band

Grand Finale: Gala Performance of Hannaford Street Silver Band

The much-anticipated grand finale of the GCBBF was the Saturday evening gala performance featuring the world-renowned Hannaford Street Silver Band, conducted by Cynthia Johnston Turner and guest soloist, euphonium virtuoso Gary Curtin. The program for the evening was nothing short of spectacular. It included a new work for brass band, *Cityscape Reflections* by Canadian Composer Kristofer Maddigan. Composer Kelly Marie Murphy introduced two of her works, *The Reanimation of Forster's Corpse*, brought to life with video, and *Into the Darkness They Go*, *The Wise and The Lovely*, which she composed to honour Bramwell Tovey and as a tribute from the Hannaford Street Silver Band and their 30-plus-year association with him.

A true highlight of the gala concert was the stellar performance by Gary Curtin. His performance of Etienne Crausaz's *Concerto Grosso* with Michael Murphy (Marimba) captivated the crowd. In addition, Gary performed Jonathan Bates' arrangement of Allan Vizzutti's *Carnival of Venus*, showcasing his incredible technique, and a tender performance of *From Your Smile*, written for his son by Paul Lovatt-Cooper. Gary's encore performance of *Cruel Summer* (arr. Iain McKnight) brought the house down.

The festival's grand finale featured the première of *Titans*, which was specially commissioned for GCBBF by Composer in Residence, Marcus Venables. Marcus ingeniously used the notes G, C, B, B, F



Guest conductor Cynthia Johnston Turner with guest soloist Gary Curtin

to work his melodic material. Performed en masse by the players attending the reading session and the Hannaford Street Silver Band, it was just the way to finish - triumphant, inspiring!

All in all, the Great Canadian Brass Band Festival 2023 was a resounding success, showcasing the immense talent and dedication of brass band musicians, and renewing the close-knit bonds within the brass band community in Ontario. Feedback from the participants, adjudicators, sponsors and guest performers has been overwhelmingly positive and the dates for next year's GCBBF have been announced as Friday, May 31 and Saturday, June 1, 2024, with the festival returning to the Faculty of Music, University of Toronto. Registration for GCBBF opens in the fall of 2023. Visit gcbbf.ca for details!



UPCOMING EVENTS

NOVEMBER 11, 2023

U.S. MASTERS BRASS BAND ENTERTAINMENT CHAMPIONSHIPS
[HTTPS://USMASTERS.ORG](https://usmasters.org)

NOVEMBER 18, 2023

U.S. OPEN BRASS BAND CHAMPIONSHIPS
[WWW.USOPENBRASS.ORG](http://www.usopenbrass.org)

FEBRUARY 10-11, 2024

MID-ATLANTIC BRASS BAND FESTIVAL
[WWW.MIDATLANTICBRASSBANDFESTIVAL.COM](http://www.midatlanticbrassbandfestival.com)

MARCH 15-16, 2024

DUBLIN FESTIVAL OF BRASS
[HTTPS://DUBLINBANDS.COM/DFOB](https://dublinbands.com/dfoB)

MARCH 16, 2024

GATEWAY BRASS BAND CHAMPIONSHIPS
[WWW.STLBB.ORG/GATEWAY-CHAMPIONSHIPS](http://www.stlbb.org/gateway-championships)

APRIL 5-6, 2024

NORTH AMERICAN BRASS BAND CHAMPIONSHIPS
[HTTPS://NABBA.ORG/CHAMPIONSHIPS](https://nabba.org/championships)

PLEASE VISIT THE NABBA YOUTUBE CHANNEL WHERE 2023 NABBA CONTEST PERFORMANCES ARE NOW POSTED. BE SURE TO LIKE AND SUBSCRIBE!

[WWW.YOUTUBE.COM/@NORTHAMERICANBRASSBANDASSO4963](http://www.youtube.com/@northamericanbrassbandasso4963)