



BRASSBANDBRIDGE

THE OFFICIAL PUBLICATION OF THE NORTH AMERICAN BRASS BAND ASSOCIATION

ISSUE 129 • MARCH 2024



**PREVIEWING
NABBA 2024**
Five Lakes
prepare to defend
DFOB and NABBA
titles

**INSIDE
THE SCORES**
NABBA Set Test
Piece
Previews

**BOTH
SIDES NOW**
Fountain City UK
Tour Review

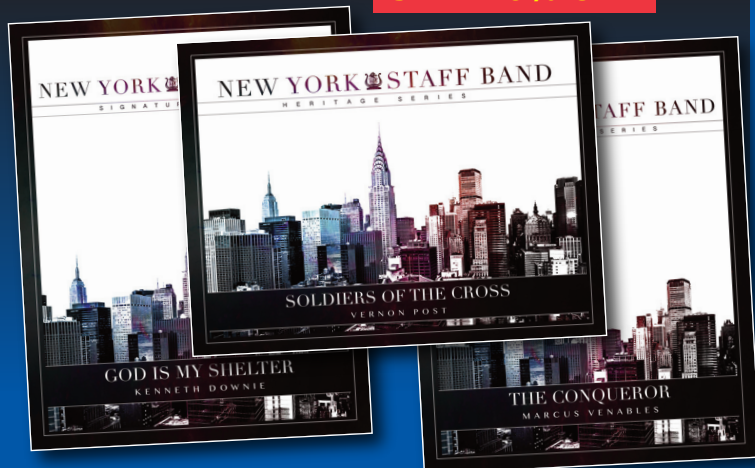
NABBA Event Pricing!

Visit The Salvation Army Booth at NABBA 2024

PRICES GOOD FOR EVENT ONLY WHILE SUPPLIES LAST

ALL NEW MUSIC! Regular \$29~~95~~ - \$69~~95~~

SALE 20% OFF



Carolers' Favorites



Regular \$9~~95~~ **50% OFF** Regular \$19~~95~~ **50% OFF**

133 Christmas carols and holiday songs—The vocal book is in four-part harmony and useable at the keyboard.

Instrumental Book is arranged in four parts with an optional fifth part. Both books are spiral-bound.

Triumphonic Collection (selected titles)

\$25/each



American Band Journal



Regular \$6~~95~~

Selected sets available for **\$25/each**

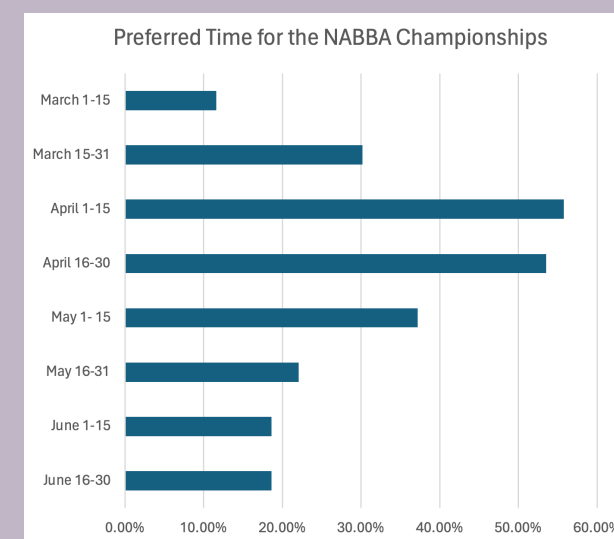
A MESSAGE from our president

Happy 2024! The 40th North American Brass Band Championship is within view. I always think it's important to thank our family members for supporting the time we spend with our 'band family.'

This sacrifice can be unexpected for those new to the contest, so to the NABBA debutantes (Cherry Blossom Brass Band, River Region Brass Band, University of Florida Brass Band, and Youth Brass Academy from Huntsville) if you need me to write a doctor's note, just let me know. We are so excited to have you.

This year looks to be our biggest and best brass band championships yet. Thank you to Brass Band of Huntsville for all the work you've put in over the last three-plus years (it is important to remember how much work goes in before year one), and we have a record number of bands competing.

We are also in the midst of a stretch where if you are a die-hard brass bander, you can attend an event every month from February through June. As NABBA returns to Fort Wayne in 2025, we anticipate a new festival in Huntsville and anticipate supporting even more regional events in 2025 and 2026.



We reached out to our membership in the last issue of *Brass Band Bridge* about the best time to host the North American Brass Band Championships, and the consensus was to keep it the same time of year. That being said, there is a definite interest in other times and if your region prefers an event during a different time, I would like NABBA to support you.

We look forward to your feedback and seeing you all in Huntsville in a few weeks.

Pat Herak, President



NABBA President

Dr. Patrick Herak

Vice-President

Dr. Mark Taylor

Secretary

Doug Lindsey

Treasurer

Bob Crook

Board Members

Term ending June 30, 2024

Dr. John Bell

Aaron Campbell

David Jones

Anthony Walker

Matt Billock

Patrick Oliverio

Ron Lutterbie

Term Ending 30 June 2025

Michael Olefsky

Brad Vrooman

Bryen Warfield

Term Ending 30 June 2026

Tony Granados

Christopher Ward

Sal Scarpa

Jesse Rackley

Jarod Estrada

Rebecca Barger Amato

Roger Oyster

Brass Band Bridge Editor

Andrew Wainwright

Typesetting and Artwork

Andrew Wainwright

Display and classified advertising

and general enquiries

Email: bridge@nabba.org

The opinions contained in the magazine are not necessarily a reflection of those held by the publisher, its editorial advisors or consultants. Neither does the publisher accept responsibility for claims made by those advertising in the magazine.

Material in this publication may not be reproduced or transmitted in any form without the Editor's written permission.



to order visit www.usetrade.org



/usetrade



usetrade



USE Trade

CONTENTS

- 5 **NEWS**
The latest happenings from around the US
- 7 **MID-ATLANTIC REVIEW**
Looking back at the tenth annual Mid-Atlantic Brass Band Festival
- 8 **NABBA 2024**
Full details of scheduling and all the competing bands
- 10 **THE SET TESTS**
Previews of each of the 2024 test pieces
- 18 **BOTH SIDES NOW**
A look back at Fountain City's trip to the UK
- 20 **REMEMBERING JOHN W. DESALME**
A legacy of music and friendship



DUBLIN 2024 FESTIVITIES ANNOUNCED

The **Dublin Festival of Brass** will be held on Friday March 15th and Saturday, March 16th, 2024 at Dublin Jerome High School in Dublin, OH. The event starts Friday evening at 7:00pm with a Repertoire Band. All brass and percussion are welcome to sit in as we sight read through brass band repertoire.

The main event takes place Saturday morning with the Droste Shield Competition. Bands perform a march (25%), a slow melody (25%) and a major work (50%). Adjudicators are **Ishbah Cox**, **Mark Hoskins** and **John Phillips**. NABBA scoring system with competition suite will be implemented.

Bands will be competing in the Elite (Championship/1st) or Challenge Section (2nd/3rd). Additionally, there will be one exhibition band. Performing bands include: **Brass Band of the Western Reserve**, **Central Ohio Brass Band**, **Chesapeake Silver Cornet Brass Band (DE)**, **Cincinnati Brass Band**, **Dublin Metro Brass**, **Dublin Silver Band**, **Dublin Youth Brass Band**, **Five Lakes**

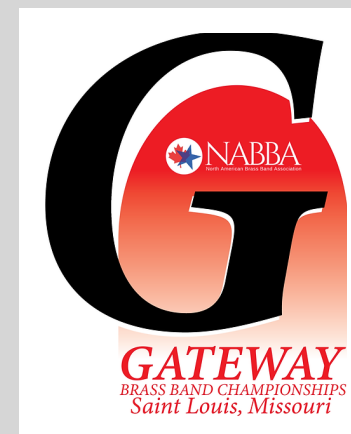


Silver Band (MI - Returning Champions), **Oakland University Brass Band (MI)**, and **Rockville Brass Band (MD)**.

There will also be two food trucks during the lunch break: Texas Steele BBQ, and a favorite from last year, Taquitos Truck. Additionally, Uncle Kyle has made a special batch of Dublin Fire Original Blend (DFOB) hot sauce for the event.

Tickets are \$20 and can be purchased through a donation at <https://givebutter.com/MDqj6D>

GATEWAY DETAILS REVEALED



The **Gateway Brass Band Championships** will be held on Saturday, March 16, 2024 at Ritenour High School, St. Louis, Missouri. Three sections will perform: Non-competitive, Open Section, and Championship Section. Non-competitive ensembles include the **Southern Illinois University Trumpet Ensemble**, the **Ft. Zumwalt High School Brass Choir** and

the **St. Louis Academy Brass Band**. Open Section bands include **Free State Brass Band**, **East Central (Oklahoma) University Brass Band**, and the **Fountain City Brass Academy**. The Championship Section includes **Frontier Brass Band**, **Fountain City Brass Band** and the **Chicago Brass Band**. The **St. Louis Brass Band** will perform in judged exhibition.

Adjudicators include Tony Granados, Dr. Wes Broadnax and Dr. John Korak. NABBA scoring will be implemented. Dr. Jenifer Moder-Bell, President of the St. Louis Brass Band said of the event, "This will be a wonderful day of brass banding!" Admission for the public is \$10 for the day.

ATHENA IMPRESSES AT OMEA

The Athena Brass Band was honored to have recently performed as the premier ensemble at the Ohio Music Education Association Conference. This iteration of Athena featured musicians who are connected in some way to Ohio and many of the performing musicians also presented clinics at the conference. This performance also featured soloist **Jen Oliverio** (flugelhorn) and a duet from the **Symbiosis Duo**, **Gail Robertson** (euphonium) and **Stacy Baker** (tuba).

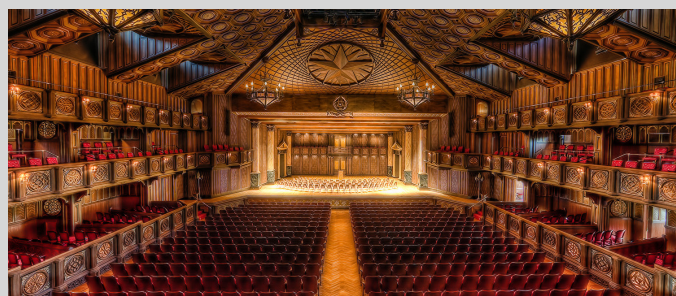
The band played a thrilling performance of standard works for brass band and works that were recently written for the band that are sure to become brass band favorites. As their opener, the band premiered Jack Stamp's Fanfare: Athena, this fanfare perfectly captures the excitement of the band coming together for the first time of the new year. The band also premiered a new brass band arrangement of The World of Dreams by Eduardo Nogueroles. This work was commissioned and premiered by the Symbiosis Duo. This duet showcases the different colors of the brass band and brilliance of the soloists, Gail and Stacy. The next iteration of Athena will be performing at the 2024 International Women's Brass Conference in Mito, Japan. The band will be made up of largely Japanese musicians with several Americans from each section traveling to join them. The Athena Brass Band will travel to England in 2025 to perform at the Royal Northern College of Music International Brass Band Festival.

TEXAS BRASS FEST RETURNS AFTER 2023 SUCCESS

Working off the success of its inaugural event, the **Texas Brass Fest** is happy to announce their 2024 date. The event will again take place at the Round Top Festival Institute, one of the state's finest concert venues on Saturday, May 25th, 2024.

The festival will again include four of the premier brass bands in Texas including Austin, Dallas, Houston and San Antonio, with each performing a 45-minute program beginning at 1pm, followed by an evening massed concert also featuring guest conductor Michael Garasi, Music Director of the famed Brass Band of Battle Creek.

Plans are underway for expanded food and beverage options for the participants and audience as well as featuring small ensembles from the bands during breaks. Further details regarding the event can be found at www.texasbrassfest.com



HAVE YOUR SAY ON FUTURE NABBA EVENTS

NABBA would like to hear from you about what your favorite types of brass band events are. We will share the results in the next edition of the *Brass Band Bridge*, and hopefully it will help inform decisions being made by these future regional events. To fill in the survey, please scan the QR code below. We look forward to hearing from you!



2024 MID-ATLANTIC BRASS BAND FESTIVAL

On February 10-11, 2024, Atlantic Brass Band presented its Tenth Annual Mid-Atlantic Brass Band Festival at Rowan University, featuring adjudicators Robert Childs, David Childs, and Col. Thomas Palmatier. MABBF is not a competition, but rather an opportunity for participating bands to perform and be coached.

The festival began with a Bands Showcase Concert, in which Atlantic Brass Band, Princeton Brass Band, Penn View Brass Band, Chesapeake Silver Cornet Brass Band, Rowan University Brass Band, Rockville Brass Band, Rutgers University Brass Band, New England Brass Band, and Imperial Brass Band each presented a 20-minute program, and afterward received written comments from the adjudicators. This was followed by a panel discussion on contest scoring by the adjudicators and open questions from Festival participants. After a short break, band coaching began. Each of the adjudicators worked in turn with every band for 50 minutes, a process that continued through the next day.

The second day of the festival began with 8:00am group warm-ups, followed by the continuing round of coaching. A midday Gala Concert was held by the Rowan-Atlantic Youth Brass Band, conducted by Joseph Sino and Atlantic Brass Band. In addition to the Atlantic's program, Col. Palmatier joined the band to lead an exciting performance of Paul Lovatt-Cooper's *Fire in the Blood*, and David Childs gave a thrilling performance of Peter Graham's new concert piece, *Force of Nature*, conducted by Robert Childs. David concluded the program with a stunning performance of *Danny Boy*, accompanied by Robert and the band.

Both days also included masterclasses and were complemented by the presence of instrument dealer and repair service "A minor Tune Up." The two days of constant activity were organized by Festival Director, Michael Fahrner.

UPCOMING DATES

- March 15-16: Dublin Festival of Brass, Dublin, OH
- March 16: Gateway Brass Band Festival, St. Louis, MO
- April 5-6: North American Brass Band Championships, Huntsville, AL - <https://nabba.org/championships>
- May 25: Texas Brass Fest, Round Top, TX
- May 30- June 1: Great American Brass Band Festival, Danville, KY
- June 14-15: Wurst Brass Festival, Amana, IA
- June 22: Ohio Brass Arts Festival, Gahanna, OH
- November 23: US Open Brass Band Championships, Clarkston, MI

- November 23: US Masters Brass Band Entertainment Championships, Kansas City, MO
- April 4-5, 2025: North American Brass Band Championships, Fort Wayne, IN

Please visit the NABBA Youtube channel where 2023 NABBA Contest performances are now posted. Be sure to like and subscribe!

www.youtube.com/@northamericanbrassbandasso4963

LOOKING AHEAD TO NABBA 2024

TIMETABLE OF EVENTS

Thursday, April 20

3:30 PM – Band and Solo Rehearsals Open
 6:00 PM – NABBA Board Meeting
 9:15 PM – Rehearsals closed for Thursday

Friday April 21

8:00 AM – Solo & Ensemble Competition Starts
 9:00 AM – Vendor Area Opens
 10:00 AM – Vandercook Professional Learning Community Meeting (Vendor Area)
 1:00 PM – Solo & Ensemble Competition Concludes
 1:00 PM – 1st Section Test Piece (Concert Hall)
 2:00 PM – 2nd Section Test Piece (Playhouse)
 3:00 PM – Cornet Clinic w/ Rex Richardson (Salon 3B)
 5:30 PM – Vendors Area Closes for Friday
 5:00 PM – Championship Test Piece (Concert Hall)
 9:40 PM – Solo & Ensemble Awards (Concert Hall)

Saturday April 22

9:00 AM – 3rd Section (Playhouse)
 9:00 AM – Vendor Area Opens
 9:05 AM – 2nd Section Own Choice (Concert Hall)
 1:05 PM – 1st Section Own Choice (Concert Hall)
 1:20 PM – Youth Open and Youth 1st Section (Playhouse)
 3:30 PM – Military Bands Clinic w/ TSgt Ryan Spencer (Playhouse)
 5:30 PM – Vendors Area Closes
 5:00 PM – Championship Own Choice (Concert Hall)
 9:30 PM – Youth Championship (Concert Hall)
 10:00 PM – Band Awards (Concert Hall)
 9:45 p.m. – Band Awards Ceremony

ADJUDICATORS

Championship Section

William Himes, Allan Withington, Dr. Howard Evans

First Section

Nicholas Garman, Anne Crookston, Allan Ramsay

Second Section

Paul Norley, Dr. John Falskow, Dr. Jack Stamp

Third Section

Nicholas Garman, Anne Crookston, Allan Ramsay

Youth Championship

William Himes, Allan Withington, Dr. Howard Evans

Youth First/Open

William Himes, Allan Withington, Dr. Howard Evans

COMPETING BANDS

Arkansas Musicworks Brass Band
 Atlantic Brass Band
 Austin Brass Band
 Brass Band of Central Florida
 Brass Band of Huntsville
 Central Ohio Brass Band
 Cherry Blossom Brass Band
 Chicago Brass Band
 Cincinnati Brass Band
 Colorado Brass
 Dallas Brass Band
 Dublin Metro Brass
 Dublin Silver Band
 Five Lakes Silver Band
 Fountain City Brass Band
 Fountain City Youth Brass Academy
 Illinois Brass Band

James Madison University Brass Band
 Jericho Brass Band
 Madison Brass Band
 Massanutten Brass Band
 Milwaukee Festival Brass
 Motor City Academy Brass Band
 Motor City Brass Band
 Natural State Brass Band
 Old Crown Brass Band
 Princeton Brass Band
 River Brass
 River Region Brass Band
 Roman Festival Brass
 San Antonio Brass Band
 San Francisco Brass Band
 St. Louis Brass Band
 Tampa Brass Band
 Triangle Youth Academy Brass Band
 Triangle Youth Brass Band
 University of Florida Brass
 Watson Brass Band
 Youth Brass Academy

2024 CHOICE PIECE REPERTOIRE

Below are all the pieces being performed as own choice selections at the NABBA Championships:

A London Overture – Philip Sparke
A Tale As Yet Untold – Philip Sparke
Angels And Demons – Peter Graham
Brass Triumphant – Gareth Wood
Cathedrals – Nick Simmons Smith
Chorale and Toccata – Stephen Bulla
Connotations – Edward Gregson
Corineus – Christopher Bond
Dances and Alleluias – Philip Sparke
Dances and Arias – Edward Gregson
Dark Side of the Moon – Paul Lovatt-Cooper

Explorers on the Moon – Paul Raphael
Fearless – Andrew Wainwright
Four Cities Symphony – Mvmt. 1 – Rodney Newton
Fraternity – Thierry Deleruyelle
Gothique Fantasy – On a theme by Boëllmann – Andrew Wainwright
Kingdom of Dragons – Philip Harper
Lake of the Moon – Kevin Houben
Lakeland Variations – Philip Sparke
Lions Of Legends – Thierry Deleruyelle
Metropolis 1927 – Peter Graham
Music For A Festival – Philip Sparke
Rhapsody on St. Francis – Andrew Wainwright
Saint-Saens Variations – Philip Sparke
Sand and Stars – Thierry Deleruyelle
Spinnaker – Brendan Sweeney
St. James – A New Beginning – Philip Harper
The Aeronauts – Goff Richards
The Cosmographic Mystery – Ingebjørg Vilhelmsen
The Graces of Love – Oliver Waespi
The Land of the Long White Cloud – Philip Sparke
The Patriots: Symphonic Fantasia for Brass Band – Jan de Haan
The Raid – Oliver Waespi
Trittico – James Curnow
Variations and Fugue on an Original Theme (Vita Aeterna Variations) – Alexander Comitas
Vitae Aeternum – Paul Lovatt-Cooper
Vivat – Tom Davoren

CHAMPIONSHIP SECTION

OTHER LIVES

OLIVER WAESPI

Other Lives was commissioned by the Valaisia Brass Band and was first performed under the baton of Arsène Duc at the 2019 Swiss National Brass Band Championships at the Auditorium Stravinsky in Montreux.

Oliver Waespi writes:

“The dark chords at the beginning of the piece are derived from *Der Doppelgänger*, one of Franz Schubert’s late songs which is a haunting memorial to things past and lost. After a short development my music soon begins to accelerate and to find its own shape, gradually moving away from its point of departure. The entire first part entitled *Rage* has an intensely agitated character. The ensuing *Reflection* turns back to the initial chord progression, before a series of soloistic interventions explore time and space at a slower pace. After yet another uproar, the music almost sinks back to silence and gives way to the third part, *Redemption*. Here, a widely spaced sound field unfolds and culminates in a short, luminous reference to another song by Schubert, *Rückblick*.

After this last moment of farewell, an abstract musical transformation also triggers an emotional change, as the initial, gloomy motives, mostly in extended minor keys, are now presented in their inversed form, which leads to a much brighter harmonic landscape. Moreover, in the last part of the piece, *Renewal*, the grim, tense atmosphere of the first part is transformed into an energetic exuberance, thereby presenting another face of the same musical material. This piece is as much a tale of imaginary lives – or maybe certain stages of a single life in its timeline – as it is an exploration of how opposed emotional states can be expressed by morphing the same basic musical material into different shapes.”

THE SET TEST PIECES nabba 2024

This year’s North American Brass Band Championships features a line-up of demanding test pieces that promise to push every band to their limits at the same time as captivating the audience. We explore the stories behind each piece and what to pay attention to when listening.

FIRST SECTION

ST JAMES’S – A NEW BEGINNING

PHILIP HARPER

St James’s – A New Beginning was commissioned by St James’s Church, Piccadilly, London to mark the Wren Project as part of the 300th Anniversary of Sir Christopher Wren, who designed the church in 1684. It was first performed by the Cory Band at Regent Hall, London on April 1st, 2023, the 300th Anniversary year of Wren’s death.

The musical narrative begins with *The Great Fire* of London raging furiously. The bells ring the alarm and, as the capital city is engulfed by flames, panic and desperation spreads. As the fire burns out, we are left to contemplate the aftermath of the inferno: lost lives and countless buildings destroyed. Enter Sir Christopher Wren, the Greatest English Architect of the time. His vision and courage were some of the most influential forces in the rebuilding

of London which rose to reclaim its place as one of the great cities of the world.

The piece is in four parts:

- i. *The Great Fire*
- ii. *Aftermath*
- iii. *Vision*
- iv. *Renaissance*

At the heart of this piece is the hymn-tune *St James* by Raphael Courteville (‘Thou art the Way’) the title of which refers to the Church of St James’s Piccadilly, one of the many buildings designed and constructed by Wren in London’s Renaissance. During the fire the hymn-tune is contorted in agony, then turned

into a lament during the aftermath. Wren's *Vision* takes shape in the form of several obligato-style solos with the hymn-tune becoming more and more important. In *Renaissance*, as the skyline is rebuilt there are continual optimistic rising lines in every phrase until finally the hymn-tune is heard in all its glory as the building of the magnificent church is completed and the bells ring again, this time in great celebration.

There are many other musical references in the piece, for example the children's nursery rhyme *London's Burning* and, at its conclusion, nods to George Frederic Handel and William Blake, two of many eminent people to be linked to St James's Church.

SECOND SECTION

ALBINUS

ETIENNE CRAUSAZ

Johann Georg Albinus was a 17th century German Protestant theologian, writer and psalmist. He is the author of several Lutheran hymns set to music by various composers, for instance Johann Rosenmüller. Johann Sebastian Bach harmonised, remodelled and inserted these hymns into his cantatas, particularly the chorale *Alle Menschen müssen sterben* in the cantata BWV 162.

There are two chorales of this name - one in a major key, the other in a minor key (*Bach Choral Gesänge* Nos. 17 & 18) - that were used as a reference for these variations.

The work opens with a solemn cadenza by the tenor horn introducing the first phrases of the chorale in the minor key. An impressive tutti develops around these first phrases. The music subsides progressively and takes us into a mysterious atmosphere. The first phrases of the chorale can be heard, interspersed with lamentations in the low and high registers.

The first variation is written in toccata form. The various musical motifs and elements are taken from the chorale in minor. The music is lively and contrasted. The second variation features the cornet and the euphonium. The cornet comes in first, then is joined by the euphonium. A duet takes shape, then the euphonium wraps up the variation alone.

The third variation is a slightly unsteady bolero full of lopsided rhythms. The atmosphere is bright and joyful.

The fourth variation develops the second phrase from the chorale in minor, but in a major mode. The low registers introduce the theme, which is repeated in tutti. A long crescendo then leads to the climax of the piece.

The fifth and last variation is full of surprises and unexpected twists and turns. The phrases of the chorale in minor are first exposed in canon before being interrupted by an energetic dance which includes the first phrases of the chorale in major, also presented in canon form. This section finally leads to the chorale in major in its original form, before a last fanfare to conclude the work.

THIRD SECTION

THE UNFORTUNATE TRAVELLER

IMOGEN HOLST

Imogen Holst (1907-1984) was one of the musical world's enthusiasts, who was equally at home coaching a school band or teaching a community choir one of her many folk song arrangements as she was conducting a professional orchestra or working as the trusted associate of arguably the finest British composer of the mid-20th century, Benjamin Britten. She was active in many areas of music making - a composer, arranger, teacher, musicologist, biographer, conductor and curator - and she excelled at them all.

A life-long love of folk dance and song was kindled early. She joined the English Folk Dance and Song Society (EFDSS) when still was a student at St. Paul's Girls School, Hammersmith in London, where her father taught for over 30 years. She was Gustav Holst's only child. After graduating from the Royal College of Music (London) in 1930, she spent some time travelling in Europe. Between 1932 and 1938 she worked part-time as a teacher and music director for the EFDSS. In 1942 she was invited to join the staff of Dartington Hall (in the idyllic Devon countryside), where she founded and ran a one-year 'learning by doing' foundation course, which became hugely influential. She moved to Aldeburgh in Suffolk in 1952, having been invited by Benjamin Britten to become his musical assistant. She eventually joined him as an artistic director of the Aldeburgh Festival.

Holst continued to compose and arrange whenever her other commitments allowed - mainly songs, chamber and choral music. There is also a smaller body of orchestral music and two pieces for brass band. She was most active compositionally in the 1970s and during her student years at the Royal College of Music in London, where she was one of a small but distinguished cohort of female composers - the others included Elizabeth Lutyens (1906-1983), Elizabeth Maconchy (1907-1994), Helen Perkin (1909-1996), and Grace Williams (1906-1977).

Inspired by hearing her father's *A Moorside Suite* at The Crystal Palace in South London as part of the 1928 National Brass



Band Championships, Imogen Holst decided to compose a brass band suite in 1929 to submit as part of her final year portfolio at the RCM. This was a huge risk. Writing for the 'working men's orchestra' was not considered appropriate for student composers at that time. She was not permitted to submit *The Unfortunate Traveller*. Undeterred, she arranged it for string orchestra and won a travelling scholarship for her efforts.

The Unfortunate Traveller as originally conceived, was played for the first time on February 12th, 1933 by the St. Stephen's Band at Her Majesty's Theatre, Carlisle, with the composer conducting. The concert was arranged by Imogen's father, who had been particularly impressed by the band's performance of *A Moorside Suite* in 1928. Interviewed by *The Daily Mail*, Imogen Holst observed that, "...it is the first time, so far as I know, that a woman has conducted a brass band at a public concert... It was their performance at the Crystal Palace Festival that inspired me to write this Suite, which I have dedicated to them."

The piece was not performed again until 2011. Indeed, shortly after her mother died, Imogen asked the keepers of her manuscripts (at The Red House, Aldeburgh) to destroy it. Thankfully they didn't. When it was suggested that the work might be revived, the Holst Foundation agreed that a new performing edition should be prepared – to resolve the occasional problems of balance and range, to enhance the range of colour and add some appropriate percussion.

The title *The Unfortunate Traveller* is taken from a racy picaresque novel of 1594 by Thomas Nashe. Set during the reign of Henry VIII, this charts the escapades of a young man, Jack Wilton, across Europe. There is a lot of bloodshed, womanising, alcohol consumption and money lost – none of which was of interest to Imogen Holst. Her chief concern seems to have been to conjure up youthful energy and high spirits, with a dose of romance for good measure. There are four concise movements in which a number of Morris Dance tunes are introduced, including *Bonnie Green Garters*, *Shepherd's Hey*, *The Rose* and *The Wind Blows Cauld*. The quirky twists and turns of harmony and spirited rhythms remind us how much she learned from her father's *Moorside Suite* composed just a year earlier.

Her score should be approached in the same way as her father's, with rhythmic precision and textural clarity – more like intimate brass chamber music than a test piece blockbuster! There is a

determined tread to brief Introduction, which is set precisely at road march tempo. The march winds down leaving euphoniums and basses to lead into a lively *Scherzo*. Like the first movement of *Moorside Suite* (which is echoed in the lift of the 6/8 dance measure and contrasting lyrical second subject), this should be effervescent in style – with dance steps lightly touching the ground in Morris Dance fashion. The mood darkens somewhat in the *Interlude*, which is a nocturne in all but name. Lyrical lines for the band's soloists are beautifully woven together. A contrasting second theme is used to build a somewhat disturbing, layered climax. The melancholy of the *Interlude* is swept away by a bright and breezy quick march to finish. Technically this is the trickiest movement to bring off. The music needs to build inexorably from its agile start to resounding finish, without getting too loud too soon.

The Unfortunate Traveller was a novel work for its time and completely overlooked by the brass band movement as more established masters found favour in the 1930s. I am proud to have played a part in its revival of this lovely work nearly a century after it was composed.

Paul Hindmarsh



YOUTH CHAMPIONSHIP SECTION

THE FINAL FRONTIER

GEERT JAN KROON

The Final Frontier was the set test for the 3rd Division of the Dutch Brass Band Championships in 2021. In this work the composer Geert Jan Kroon explores various associations with the universe. Inspired by Stephen Hawking's book *Brief Answers to the Big Questions*, the work describes the wonders and dangers of the universe, the big questions about the smallest elements and the possibility of space travel.

The work consists of four parts. In the first part, *Energy and Space*, the musical material is exhibited. A universe can arise from energy and space. The second part, *The Great Unknown*, is a fast section where the materials are further elaborated, outlining the dangers of the universe, such as supernovae and black holes. The third part, *The Big Questions*, is reflective in nature with various soloists. Consider, for example, how whole dimensions can be rolled up in the smallest elements. Also, a Dutch pioneer in cosmology is

hidden in the notes. The fourth part, *The Final Frontier*, is a major build-up to a majestic finale, capturing the excitement of space travel.

The composer writes: "The idea for the piece came to me after a visit to the Eise Eisinga Planetarium in Franeker. I was there with my son, and his pure excitement and wonder sparked the idea of the piece. At home, I wrote a small fragment of music capturing this idea. I never got to finish the piece, but it always stayed in the back of my mind as a piece that needed writing. The moment I got the commission for the Dutch Nationals it was clear: this was to be the time to write *The Final Frontier*. Obviously, the title is a reference to *Star Trek*. For me, seeing my son's amazement at the universe brought me back to memories of watching *Star Trek* and *Star Wars*. In my later years I was still fascinated with the universe and read the book by Hawkins. All these ideas made the material for *The Final Frontier*."



YOUTH FIRST SECTION IMAGES FOR BRASS

STEPHEN BULLA

Images for Brass was written to commemorate the 50th anniversary of the battle of Iwo Jima, a significant event in the history of the United States Marine Corps. It received its first performance on February 18, 1995, by the brass choir of the "The President's Own" Marine Band at the National Cathedral in Washington, D.C.

The work is divided into four programmatic sections portraying the quiet anticipation before conflict, the arduous journey to the scene of battle, a time of introspection and prayer (the hymn tune *Melita*, also known as *The Navy Hymn*, is featured), and finally the hostile confrontation.

There are frequent references to the Marines' *Hymn* and *The Star-Spangled Banner*, particularly in the closing bars depicting the Marines raising the American flag on the island, signifying a historic conclusion to the conflict.

The four movements are entitled:

I. Prologue

II. Approach By Sea

III. Chorale Prayer

IV. Engagement



TOR BANNERS

MANUFACTURERS OF HIGH QUALITY EMBROIDERED BANNERS

Proudly manufactured in the UK

- Banner design studio
- 40 years experience
- Continuity of supply
- No minimum quantities

A SPECIALIST DIVISION OF  **AB PRINT GROUP LTD**

E.jon.handley@abprintgroup.com
T. +44 (0)1924 473 481
www.abprintgroup.com

 **NABBA**
Proud to supply the NABBA Championship Presentation Banners



BROOKWRIGHT Music

Over 400 high-quality titles from many of the banding world's finest composers, available at the click of a button



Music for brass band, brass & percussion ensemble, solo instrument & wind band
All items available for instant PDF download at brookwrightmusic.com
Sheet music available from solidbrassmusic.com or cimarronmusic.com
Visit our trade stand at NABBA 2024



BOTH SIDES NOW - Fountain City Brass Band's 2023 UK Tour

By Dr. Jennifer Oliverio - Fountain City Brass Band, Flugelhorn

November of 2023 was a busy month for the Fountain City Brass Band. Included in our schedule were performances, clinics, and rehearsals from Kansas City Missouri to Gateshead UK. Some of the highlights of this trip included a performance at the 2023 Brass in Concert Championships, the 2023 Brass in Concert Gala featuring the BONE-AFIDE trombone quartet and Isobel Daws, a shared performance with the Boarshurst Silver Band, and a guest performance and clinic at the Bolton Music Service. We also had the opportunity to adventure through some of the local attractions like fish and chips in the town of Whitby and a visit to the York Minster.

Preparation for this contest cycle included a week of local rehearsals in Kansas City and a preview performance at the US Masters Brass Band competition hosted at Blue Valley North High School in Overland Park, Kansas. FCBB's setlist for the competition included: *Both Sides Now* by Joni Mitchell (arr. Andrew Wainwright), *The Debutante* by Herbert L. Clarke (arr. Lee Harrelson), *Come Sunday* by Omar Thomas (arr. Lee Harrelson/Helen Harrelson/Ryan Sharp), *Turning of the Tide* by Tom Davoren, and *Nature Boy/Salt of the Earth* by Eden Ahbez/Andy Scott (arr. Lee Harrelson). In addition to rehearsing the music, the band also needed to establish sets and staging since this performance was intended to be part of an entertainment competition.

One of the biggest challenges with this tour was preparing the music for the Brass in Concert competition and a separate set of music for the Brass in Concert Gala Performance. Our repertoire for the gala concert included *Vitae Aeternum*, *Caravan*, *Malagueña*, *Brass Machine*, *ABBA on Broadway*, *Hope*, *Fanfare from full-Fathom Five*, and *Fix You*. In addition to the full band works were four pieces with BONE-AFIDE (arranged by Chris King) and Gordon Langford's *Rhapsody for Trombone* featuring Isobel Daws.

The first leg of the tour flew us from Kansas City to the UK. Upon arrival we had a free afternoon in Manchester before heading to the Bolton Music Service for a rehearsal/concert for their students and a clinic with one of their youth bands. Despite the jetlag, we deeply enjoyed the time spent with all of the students and faculty and were treated to a fantastic performance of *Stop the Cavalry* by the Bolton Youth Brass Band. Between Bolton and Gateshead we stopped in York for a free morning of adventuring before making our way up to rehearsal at the Dunston Community Centre.

Day three of our tour consisted of the rehearsal and gala performance with BONE-AFIDE. The collaborative process was fabulous and it was a real treat to hear them on such thoughtfully arranged works. Overall our performance at the BiC Gala was well received and it put the band into a strong mindset for the next day's competition performance.

Saturday was the day of the Brass in Concert Championships. Bands included in the championships were: Brighthouse and Rastrick, Flowers, Fodens, Tredegar, Eikanger Bjørsvik Musikklag, Grimethorpe Colliery, Aldbourne, Carlton Main Frickley, Friary Brass, and Hammonds. The show themes ranged from *Alice in Wonderland* to *Einstein's theory of relativity* and had everything in between. We heard brilliant solo performances by Mark Wilkinson, Emily Evans, Dewi Griffiths, Kirsty Abbots, Richard Poole, Gary Curtin, and Gyda Matland.

Fountain City's program was titled after Joni Mitchell's *Both Sides Now* and themed around the idea of musical dichotomies. Featured in the show were Fountain City's artistic director and principal euphonium player Lee Harrelson, solo baritone Helen Harrelson, flugelhorn player Jennifer Oliverio, soprano cornet Ryan Sharp, and solo trombone Evan Drumm. As the last band performing in the competition, we didn't have to wait long for the results and were pleased to come away with fifth place in a strong pool of international competitors.

The final day of our tour took us from Gateshead to Boarshurst Band Club for a shared evening concert with the Boarshurst Silver Band. We were expertly hosted with dinner and a fabulous show in the first half of the concert. Their program included quite traditional works like the *Grand March from Aida* and the *Overture to The Barber of Seville*, as well as two of my favorites from their program: Peter Graham's flugelhorn solo *A Time for Peace*, as performed by Joanne Ward and a film medley, *Best of Bond*. Our performance with the Boarshurst Silver Band was the perfect finale to a fabulous tour.



Remembering John W. DeSalme: A Legacy of Music and Friendship

By Iowa Brass and the North American Brass Band Association

It is with heavy hearts that we share the passing of **John W. DeSalme**, a cherished member of our brass band community. John, 88, of Solon, peacefully departed on December 13, 2023 at the Birdhouse, leaving behind a profound legacy of music, friendship, and adventure.

Born on May 12, 1935, in Corpus Christi, Texas, to Orrin and Frances (Rogers) DeSalme, John's journey through life was marked by a passion for music and a deep connection to the brass band tradition. Graduating from the University of Iowa in 1957, he embarked on a distinguished career as an instrumental music teacher, shaping the lives of countless students across Texas and Iowa. His tenure included 35 years within the Iowa City School District, where he served as the West High Band Director for 25 years.

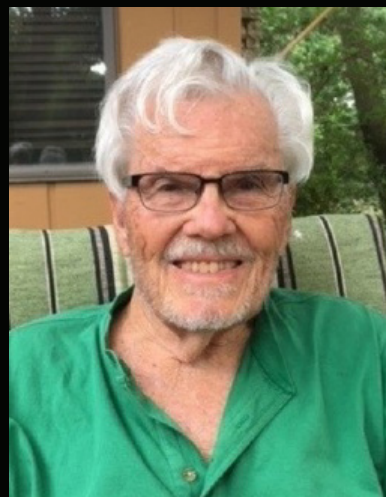
John's love for music extended beyond the classroom. He found immense joy in directing the Eastern Iowa Brass Band — now the Iowa Brass — for a decade, fostering friendships and camaraderie within the band. His dedication to the British brass band style was evident in his meticulous study of scores and collaborations with experts like Geoffrey Brand from the UK, who became a lifelong friend.

Outside of music, John was an avid outdoorsman, finding solace in fishing, camping trips in the Rocky Mountains, canoe expeditions in the Boundary Waters, and scenic bike rides across the country. His zest for life and adventure inspired all who knew him.

John's impact stretched far beyond his professional endeavors. He was a beloved husband to Peg Brown, a devoted father to John Jr., Rob, and Suzanne, and a cherished grandfather and great-grandfather. His family, friends, and colleagues remember him fondly for his warmth, wisdom, and unwavering support.

As we reflect on John's legacy, memories flood our hearts, each one a testament to his remarkable spirit. From triumphant performances at the NABBA Honors section to spontaneous celebrations and cherished moments backstage, John's presence illuminated every stage and rehearsal hall.

Bob Upmeyer reminisces on John's swift embrace of the British brass band tradition, his dedication evident in countless hours spent studying scores and refining our sound. "His commitment to



excellence and lifelong friendships enriched our musical journey immeasurably," he said, adding, "He never purchased a fishing lure that I know of. He lived next to a lake. When the lake froze and was suitable for ice skating, he would skate around the lake pulling lures that had been snagged in tree branches overreaching the water."

Todd Bransky recalls John's poignant gestures of appreciation, like the Canadian 'loonie' coin gifted after a victorious performance in Canada — a symbol of gratitude and camaraderie that continues today. "I cherished that coin, carrying it with me for years before tucking it away safely in a drawer. John's mentorship extended far beyond music, instilling invaluable life lessons that continue to resonate with those he touched."

Lee Tippe fondly remembers pivotal moments of triumph and camaraderie, from rickshaw rides through downtown Toronto to jubilant bus rides home after unexpected victories. John's pride in our accomplishments fueled our passion and united us as a band family. "2000 NABBA, Columbus, OH: We performed our set exceptionally well and John congratulated and shook hands with each band member as we left the stage. He was hugely proud of us."

In honoring John's memory, let us carry forward his legacy of passion, dedication, and camaraderie. As we continue to make music together, may his spirit guide us, reminding us of the joy and friendship found in every note and every rehearsal.

Memorials may be made to The Bird House-Hospice Home of Johnson County, Iowa Brass, or a favorite bike trail — a fitting tribute to John's love for nature, community, and music.

As we celebrate John's life and legacy, let us find solace in the melodies he shared, the memories he created, and the friendships he cherished. Though he may be gone, his music will echo in our hearts forever.

Rest in peace, dear friend. You will be deeply missed, but your legacy will live on in the hearts of all who knew you.



PERSONALISED
LESSONS WITH
BLACK DYKE STARS

BEGINNING TO
ADVANCED
Tailored to meet your needs

Your opportunity to take video lessons with some of the finest band musicians in the world. From complete beginner through intermediate to advanced level, our lessons will help you become a better musician and player. Each course is a series of ten, 15-minute, lessons designed to give you the skills to learn, improve and master your chosen instrument. You can buy individual lessons as well as complete courses.

£7 per lesson
(approx. \$9)

FOR MORE INFORMATION
PLEASE VISIT
www.blackdykeband.co.uk



CORNET TUITION
with RICHARD MARSHALL

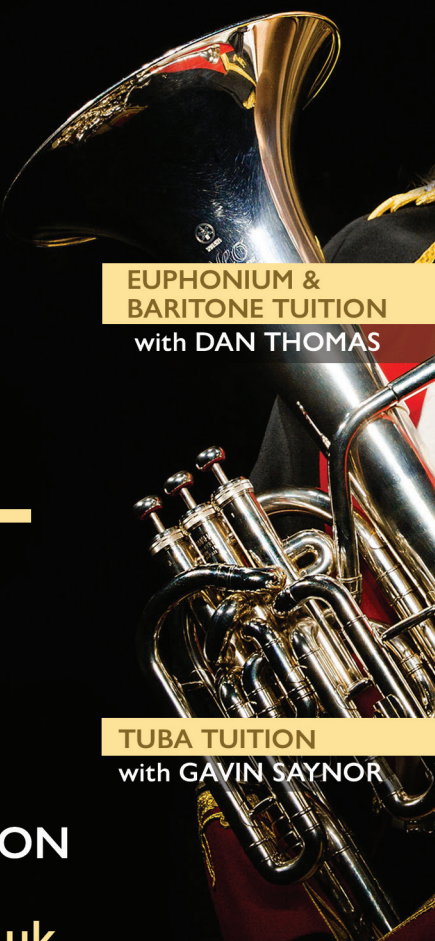


HORN TUITION
with SIOBHAN BATES

TROMBONE TUITION
with BRETT BAKER

EUPHONIUM &
BARITONE TUITION
with DAN THOMAS

TUBA TUITION
with GAVIN SAYNOR



NABBA WOULD LIKE TO THANK OUR PARTNERS:

Sweetwater®

Music Instruments & Pro Audio

*NABBA wishes to thank Sweetwater Music
for their generous support of the NABBA Championships*

OLIVERIO



SPARROWCOURT.COM